# The

# JOHN COLTRANE



Chris DeVito, Yasuhiro Fujioka, Wolf Schmaler, and David Wild Edited by Lewis Porter



# The JOHN COLTRANE Reference

# The JOHN COLTRANE Reference

Chris DeVito, Yasuhiro Fujioka, Wolf Schmaler, and David Wild Edited Lewis Porter



First published in paperback 2013 First edition published 2008 by Routledge 711 Third Avenue, New York, NY 10017

Simultaneously published in the UK

by Routledge

2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

Routledge is an imprint of the Taylor & Francis Group, an informa business

© 2008, 2013 Taylor & Francis

The right of Lewis Porter, Chris DeVito, Yasuhiro Fujioka, Wolf Schmaler, and David Wild to be identified as the authors of the editorial material, and of the authors for their individual chapters, has been asserted in accordance with sections 77 and 78 of the Copyright, Designs and Patents Act 1988.

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

Trademark notice: Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

Library of Congress Cataloging-in-Publication Data

The John Coltrane reference / by Chris DeVito ... [et al.]; general editor, Lewis Porter.

Includes bibliographical references and index.

1. Coltrane, John, 1926-1967-Discography. 2. Coltrane, John, 1926-1967-Chronology. I. DeVito, Chris.

ML156.7.C58J64 2008 788.7′165092–dc22

2007015178

ISBN: 978-0-415-97755-5 (hbk) ISBN: 978-0-415-63463-2 (pbk) ISBN: 978-0-203-94005-1 (ebk)

Senior Editor: Constance Ditzel *Editorial Assistant:* Elysse Preposi Production Editor: Emma Håkonsen

Senior Marketing Manager: Paul Myatovich

Cover Design: Christian Muñoz

# **Dedication**

#### From Lewis

To my brother Gilbert, a great help in everything

From Chris

To the memory of my brother Tommy, who gave me my first copies of My Favorite Things and Kind of Blue

From Fuji (Yasuhiro Fujioka)

To my spiritual brother Carlos Santana and to Ravi Coltrane

From Wolf

To my wife Uli and my son Robin

From David

To my family—Angelyn, Stacy, and Anthony—and to the many others who have helped me through the years

From All of Us

We dedicate this ongoing work to the music and memory of John Coltrane OceanofPDF.com

# **Contents**

**Preface** 

About the Authors

How to Use This Book

Using the Chronology

Using the Discography

**Updates** 

Symbols and Abbreviations

**Chronology: 1926–1967** 

**Epilogue** 

**Discography: 1946–1967** 

Epilogue: Coltrane's Funeral

Alice Coltrane Session Using John Coltrane's Voice

Appendix A: Film and TV Appearances

Appendix B: Recorded Interviews

References

Acknowledgments

Main Index

Song Title Index

#### **Preface**

A passion for the music of John Coltrane unites people all over the world, bringing together people of diverse backgrounds. There could be no better illustration of that than the publication of this book, written by a team whose members live in New York, Illinois, Texas, Osaka (Japan), and Ottweiler (Germany).

During the many years that I was researching my book of biography and musical analysis, *John Coltrane: His Life and Music*, I encountered many fellow travelers. David Wild was already well known among Coltrane aficionados for his book *The Recordings of John Coltrane: A Discography*, as well as a similarly authoritative work on Omette Coleman. I began a correspondence with him in the mid-1980s. Soon, my friend Ed Hazell, a noted jazz author in the Boston area, brought to my attention a classified notice in the jazz magazine *Cadence* by a Japanese researcher working on an updated discography. I wrote to Yasuhiro Fujioka, known as "Fuji," and we began sharing our discoveries of previously unknown Coltrane recordings. Eventually I became one of Fuji's assisting authors and I brought Fuji's manuscript to the attention of the Rutgers Jazz Monograph Series, under whose auspices I also edited the book. *John Coltrane: A Discography and Musical Biography* was published in 1995.

One of Fuji's main collaborators was Wolf Schmaler, and Fuji told me that he and Wolf would continue quite actively to research Coltrane, in the expectation of putting out a second edition of the discography. The French author and researcher Michel Delorme has also been an important member of this research team. Meanwhile, soon after my book came out in 1998, I received an e-mail from a gentleman named Chris DeVito. Chris was an experienced editor who wanted to know if there was some aspect of Coltrane that still had to be researched, as he would love to get involved. I suggested that he might search through the music pages of newspapers issue

by issue, as there was a wealth of information there that I had only started to uncover while compiling the 40-page chronology presented in my book. I then put this out of my mind until a few months later, when I received a package of several hundred pages of newspaper ads and reviews that Chris had found in the microfilms, accompanied in many cases by a quite detailed analysis!

Over the next year or two, Chris came up with so much new information that I suggested that he had enough material to publish his own chronology, greatly expanded from mine, as a book on its own. Meanwhile, I continued to work with Fuji, David, and Wolf on discographical matters. Finally it dawned on me that the chronology and discography were so intertwined that this should be one big book. Among other things, dates for recordings were also given in the chronology, and dates in the discography were used to help verify dates of performances. I also realized that music fans would love to have all of this information in one place. I suggested that we combine forces, and *The John Coltrane Reference* was born.

Each of these gentlemen is a pleasure to know and to work with, and each has put in thousands of hours in compiling this work. Chris, in particular, took on a leadership role; he wrote most of the text for the chronology, and fact-checked every entry. It is mostly Chris's "voice"—and his wit—that you will enjoy in the chronology entries. Chris helped edit and prepare the discography, and it was Chris who often brought to our attention a discrepancy between one entry and another.

Just as Chris began with my chronology as a template, Wolf began with Fuji's discography (itself building on Dave's earlier work). Wolf added new data as he and Fuji and the rest of us uncovered it, checked all the timings of studio tapes (in itself an overwhelming task), and finished the expanded and updated discography found here. He also did extensive research on Coltrane's European tours, and in the process discovered a previously unknown television film of Coltrane. But all of the members of the team have been thoroughly involved, and each one brought to the group an expertise that was unique and necessary to the project. Seemingly 24 hours a day, Fuji continued to research Coltrane's recordings and photographs (he has the largest Coltrane photo archive in the world). Dave produced from his massive research files information that is unique, unavailable anywhere else. He went through the discography files with a fine-toothed comb,

making sure that the format of all the entries was absolutely consistent, rewriting many sessions when needed, and adding dozens of informative research notes. He studied the recordings closely when necessary, to determine song titles and personnel. And, of course, I shared my own research, of which my earlier chronology is only the tip of an iceberg. For one thing, I continually research unissued recordings of all jazz artists (not only Coltrane). I brought the information about Coltrane's Navy recordings and many others to Fuji's book, and I learned about a number of other items in time to list them here. As editor, I also made overall suggestions as to format and contents, and proofread the entire book manuscript for the last time before it went to the publisher.

So, the reader now has, in one volume, a comprehensive guide to the world of Coltrane. But this isn't just a dry reference work—we have tried to make it entertaining as well. We offer a wealth of rare photographs and documents from Fuji's collection. Thanks to Chris, we present many original newspaper ads and scores of excerpts from the newspaper and magazine articles of Coltrane's day, which are enlightening and often humorous (sometimes on purpose, sometimes not). Most of these have never previously been reprinted. In addition, in shedding light on Coltrane's life and career, we have naturally uncovered many previously unknown details about his associates, Miles Davis, Thelonious Monk, McCoy Tyner, Elvin Jones, and others.

We're not done. There is no end to our passion for Coltrane. One or the other of us uncovers new information just about every week. Therefore, we will present occasional updates at David Wild's Web site, Wildmusic: www.wildmusic-jazz.com/.

We are always looking for new information and continuing to research. For example, we know of two people (pianist Bill Evans and a fan we've met) who recall a Coltrane gig in Columbus, Ohio, but we don't have information on such a gig. We invite readers to contact us with any leads, new information, corrections, and the like. We will gratefully acknowledge any such assistance on the Web and in any future publications. Readers may reach us through the e-mail link posted at Wildmusic: dawild@att.net.

In the meantime, we hope that you will find this book useful, enlightening, and engrossing.

#### LEWIS PORTER

**NOTE:** For the paperback and ebook editions, we were able to make a number of small corrections throughout the text. A listing of these is at the website noted above, <a href="https://www.wildmusic-jazz.com/">www.wildmusic-jazz.com/</a>, where we also periodically post additional updates.

#### **About the Authors**

**Chris DeVito** is the editor of *Coltrane on Coltrane*: *The John Coltrane Interviews*.

**Yasuhiro Fujioka** is a freelance jazz writer, producer, and photographer who regularly contributes to *Jazz Japan* (formerly *Swing Journal*) and other magazines. He is the author of *Coltrane: A Jazz Martyr* and also of the photo book *Coltrane Chronicle*. You can read more about him at http://blog.livedoor.jp/coltranehouse/.

**Lewis Porter**, Ph.D., is Professor of Music at Rutgers University in Newark, New Jersey, where he directs the Masters Program in Jazz History and Research. He is a very active jazz pianist, recording artist, and composer, and an internationally recognized jazz scholar and author. See him at Lewisporter.com, and Facebook.

**Wolf Schmaler** is a freelancer jazz researcher who has been conducting discographical research on Coltrane since 1989.

**David Wild** has authored infl uential discographies of Coltrane and Ornette Coleman, written liner notes to many recordings on the Impulse! label, and has published in *Down Beat*, *Coda*, *Cadence*, *Signal to Noise*, and the *New Grove Dictionary of Jazz*. He is also a jazz pianist, composer, and arranger. See www.wildmusic-jazz.com.

### **How to Use This Book**

The structure of the book is as follows: The Chronology begins with a review of Coltrane's early years. His first known recordings were made in 1946, and from that point on, for almost every year of Coltrane's life there are two chapters, the Chronology and the Discography. For example, there is a 1946 Chronology and a 1946 Discography, two analogous chapters for 1949, and so on to 1967, the last year of Coltrane's life. The exception occurs in years when he made no known recordings, such as 1947—in that case there is only a Chronology chapter.

This book is the product of thousands of hours of careful research. At times we have noted errors in discographies and other sources, but we have not tried to correct every erroneous listing involving Col-trane. The reader will surely come across many stories in print and on the Web. If you come across something and we did not include an entry or reference to it in the book, it's quite probable that we evaluated it and felt it did not stand up to close scrutiny. (We even received inquiries about Coltrane's recordings on pennywhistle, despite the fact that this was part of a group of April Fool's "fake CD" reviews at www.allaboutjazz.com/php/aprilfools.php.)

More specifically, although this book builds on the published works of Porter, Fujioka, and Wild, it also corrects many errors in those books. Wherever an event listed in one of these books has been redated or omitted in this one, the change was intentional, based on new information. (We have, however, explained most of those changes.)

# **Using the Chronology**

The Chronology file for a given year begins with a Timeline for that year. If one wishes to see at a glance all of Coltrane's known professional activities for a given year, this is the place to start. After the Timeline, the Chronology presents the details for each performance (as well as cross-references to the recording sessions detailed in the Discography), including excerpts from contemporary reviews, and a thorough accounting of any uncertainties about the date, venue, personnel, or other matters. In both the Timeline and the Chronology proper, an icon prefaces items that are preserved in recordings, film, or TV. (In some cases, we discuss an item that might possibly exist, but have chosen not to preface it with an icon because its existence is too dubious to justify this.)

In addition, the Chronology for each year is filled with Notes, which provide items of interest that would not fit into a Timeline. Among these are interesting anecdotes, discussions of items that are reputed to exist but haven't yet turned up, and other matters. A recurring series is a listing of Sessions by Coltrane's Sidemen, which reports on the recordings that they made without Coltrane. These help to fill out the picture of the musicians' lives and careers, so the reader can see what they were doing when not working with Coltrane.

Throughout the text, we document our sources as thoroughly as we can. Newspaper and magazine articles are fully identified in every entry. At the bottom of every Chronology entry, the reader will find a listing of additional sources consulted for that entry, if those sources haven't already been cited in the main text of the entry. Often we will cite books and page numbers. The complete bibliographical information for those sources is in the References list in the back of this book.

In the Chronology, events surrounded by brackets [like this] are events that were cancelled and never happened. We list them because, in some cases, previous works have assumed that they did, in fact, happen and we need to correct the record, and because even cancellations are part of the overall picture of a musician's career, and have an effect on the Timeline.

We have quoted from old periodicals exactly as they were published, even though they contain many spelling errors, sometimes even ridiculous ones. We didn't write [sic] in every case (particularly with the numerous

misspellings of Coltrane's name, except in extreme cases)—we trust the reader to understand, and to enjoy these historical pieces in their original form. We have used an international array of sources and, in some cases, associates were kind enough to translate for us. Uncredited translations from the French were done by Lewis Porter; uncredited translations from German were provided by Wolf Schmaler.

#### A Few More Points

For nightclub engagements, concerts, and recording sessions, the venue or studio is listed in **boldface**, followed by the city/state/province in *italics*. This is reversed in the European and Japanese tours.

Once the personnel for a given group is listed, we do not list it again until there is a change in the personnel.

Where known, we have provided the exact street address for each event. Within New York City, we indicate in which of the five boroughs it took place. (Most often it's Manhattan, but not always.) For the fifty United States, we generally use the postal abbreviations—NY for New York, PA for Pennsylvania, and so on.

European cities are given first in English spellings, then in the European spellings—for example, Copenhagen (København).

# **Using the Discography**

Discographies by their nature (and by a tradition of thoroughness built up over about 70 years) require a great number of technical terms and abbreviations, listed in the next section. Be aware that the number before each individual song title is the "matrix" number used for the recording company's own reference, and usually does not appear on the CD that you buy. The numbers for the CD (and LP, 78, DVD, etc., as appropriate) are fully listed in the Issue Data for each session. Following each song title are

numbers that will lead you, just below, to the list of issues, CDs and otherwise, on which you will find this performance.

These are the most complete and international listings possible, but, of course, new CDs are being issued as you read this. Sometimes a CD is released whose booklet provides no information about its contents other than song titles. In these cases, we provide the full information, but we note in our listing "(location, personnel, and date not listed)," or some variation of this, so the reader will know that the CD does not provide this data (though we can't guarantee that every other issue listed provides full and correct information). We have also provided exact song timings wherever possible. On some CDs, the listed timings include the space between songs, so they may vary from ours by a matter of seconds.

For unissued items there is no Issue Data, of course, and timings are only listed where available. We have benefited from the generosity of fellow collectors, musicians, and recording company executives who allowed us access to their vaults. So, there are many items listed here that are not available to the general public. Although it may cause frustration in some to read about sessions they cannot hear, we are following current practice in listing these. One reason for including unissued materials is that they flesh out the complete picture of a musician's career by showing the details not only of where he played but what he played, and with whom. Another justification is that, thankfully, unissued items often do eventually get issued to the public, so it makes sense to list them in anticipation of such an occurrence.

In some cases, we have been able to obtain not only the date of a recording but the exact hours that it was made (in particular, for Columbia and Atlantic recording sessions). Note that the Musicians Union long ago established standards for recording. A recording session was set at three hours for a certain rate of pay per musician; beyond three hours, musicians are to be paid at a higher rate for overtime.

# **Updates**

Updates will be posted on an occasional basis at www.wildmusic-jazz.com, and we may be e-mailed from there as well.

# **Symbols and Abbreviations**

# **Symbols**

#### 1. General

Coltrane recording

#### 2. Format

- 7′ (17.5 cm) 33¹/3 rpm (single)
- 7′ (17.5 cm) 45 rpm extended-playing (EP)
- **78** 10′ (25 cm) 78 rpm, 3 minutes
- 10' (25 cm)  $33^{1}/3$  rpm long-playing—more common in the 1950s
- 12' (30 cm) 45 rpm extended-playing (*aka* 12-inch single, Maxi Single)
- 12' (30 cm) 33<sup>1</sup>/3 rpm long-playing
- Compact disc
- Audio cassette tape
- 8-Track cartridge tape

- Reel-to-reel tape
- Video cassette tape (for films and TV broadcasts, this indicates the format on which it is preserved, not, of course, the original format)
- Laser disc
- Digital video disc
- CD-ROM
- (?) Unknown format

# **Abbreviations**

#### 1. General

bd	breakdown (	(a mistake is made a	and the performance bre	aks
----	-------------	----------------------	-------------------------	-----

down)

com complete

fs false start (the musicians play for a few seconds, then stop)

inc incomplete (a complete take exists, but on the version in

question part of it is missing)

ins insert (a small part of one take—often a theme statement—

is inserted into another)

PR private recording (a recording that has never been issued to

the public, or a radio broadcast that now exists only in

private collections)

reh rehearsal uni unissued unk unknown

#### 2. Instruments and Voices

ann announcement, announcer

arr arrangement, arranger

as alto saxophone

b bass

bcl bass clarinet

bs baritone saxophone

cga congas cl clarinet

con conducting

co cornet dr drums

euph euphonium

fl flute

flh fluegelhorn frh french horn

g guitar org organ piano

perc percussion
pic piccolo flute
sax saxophones

ss soprano saxophone

tamb tambourine
tb trombone
tp trumpet

ts tenor saxophone

vib vibraphone

voc vocal

v-tb valve trombone

#### 3. Countries

(blank) USA or unknown

Aus Austria
B Belgium
Br Brazil
Ca Canada

Cz Czechoslovakia; Czech Republic

D DenmarkEu EuropeF France

G West Germany; Germany

GDR German Democratic Republic

I Italy
Ire Ireland
Is Israel
J Japan
K Korea

Luxe Luxembourg N Netherlands

Pol Poland

R Soviet Union; Russia

Sp Spain Sw Sweden

Swt Switzerland

UK United Kingdom

Yug Yugoslavia

#### 4. Labels

Acc Accord

Aff Affnity

Am Americana

AoF Archives of Folk

AtE At Ease

Audio Fidelity

Bcl Barclay

Bel Bellaphon

Bep Beppo

BiNo Bird Note

Blsv Bluesville

Bop Boplicity

BPa Blue Parrot

Brn Brunswick

BS Band Stand

BT Broadcast Tribute

BTM Blue Train Music

CBSS CBS-Sony

CC Castle Communications (MCA)

Cic Cicala

CRC Coltrane Recording Corporation

Dec Decca

DG Dee Gee

Drg Dragon

DU Disc Union

EJ Europa Jazz

EmA EmArcy

Emb Ember

Engm Enigma

Esq Esquire

Exe Exellent

Fan Fantasy

FC France's Concert

Fes Festival Fon Fontana

FS Fresh Sound

GAJ Golden Age of Jazz

Gatw Gateway

GL Green Line

GOJ Giants of Jazz

Goth Gotham

HMV His Master's Voice

HP Historical Performances

HZB Hör Zu Black Label

Impe Imperial

JA Jazz Anthology

Jas Jasmine
JB Jazz Band
Jbir Jazz Bird

JC Jazz Connoisseur

JD Jazz Door JFJ J For Jazz

JM Jazz Masterworks

JMY Jazz Music Yesterday

Jub Jubilee Jzt Jazztone

Kar Karusell

KK Krazy Kat

Lml Limelight

Lon London

Mag Magnetic

MCA MCA Impulse

Mdsv Moodsville

Mer Mercury

Met Metronome

MF Mobile Fidelity

Mil Milestone

MJ Musica Jazz

Mon Monkey Mus Musidisc

NBM Nota Blu Musica

NFA Nippon Family Association

NG Nostalgia Greats

NI Natasha Imports

NJ New Jazz

Nrg Norgran
Obe Oberon

Of Offcial

Omg Omega

Opx Oppex

Ozn Ozone

Pab Pablo

Par Parlophone

Ph Philips

PL Pablo Live

Pol Polydor

Prb Probe

RCA Radio Corporation of America

Reg Regent

RJ Royal Jazz

Rlm Realm

Rou Roulette

SB Suite Beat

Ses Session

SME Sony Music Entertainment

Son Sonet Spa Spaton

SS Solid State

SSn Super Sunset

Sta Status

Stsd Stateside
Sty Storyville

Sun Sunset

TDJ Tempo Di Jazz

Tel Telstar

TFMRS The Franklin Mint Record Society

TR Top Rank

Trns Transatlantic

Trsi Transition
TT Tall Tree

Tw Timewind

UA United Artists

UJ Unique Jazz

Vg Vogue
Vic Victor
VJ Vee Jay

VMI Victor Music Industry

WRC World Record Club

WW Westwind YE Yeh Eum

# **CHRONOLOGY:** 1926–1967

# Prologue 1926–1944

**September 23, 1926** (Thursday afternoon, ca. 3:00 p.m. or 5:00 p.m.). Hamlet, North Carolina. John William Coltrane is born. The time of birth is uncertain because John's birth certificate is unclear (see Porter, 1998, p. 12, Fig. 6). The Coltranes lived in a second-floor apartment in a boarding house at 200 Hamlet Ave., on the southwest corner of Hamlet Ave. and Bridges St. For an in-depth exploration of Coltrane's ancestry and childhood, see "Hamlet: John Coltrane's Origins," by David Tegnell, *Jazz Perspectives*, November 2007, pp. 167–215.



Dr. Fred McQueen had this plaque mounted on the exterior of Coltrane's birthplace—200 Hamlet Ave., Hamlet, North Carolina. (Photo: Yasuhiro Fujioka, assisted by Lewis Porter.)

**Ca. late 1926**. The Coltrane family moves to High Point, North Carolina (see Simpkins, 1989, p. 3; Porter, 1998, p. 11). The Coltranes live with the Blair family (John's maternal grandmother, aunt, and uncle) at 105 Price St.

**Ca. 1932–1933.** The Coltranes move into a house of their own at 118 Underhill Ave. (now Underhill St.).



Coltrane lived at 118 Underhill Ave. (now Underhill St.) from about 1932 or 1933 until 1943. The house has been purchased by the city of High Point and will become a Historic Landmark. (Photo: Yasuhiro Fujioka, assisted by David Tegnell.)

**December 11, 1938** (Sunday, 2:50 a.m.). Wadesboro, North Carolina. Reverend William W. Blair, John's maternal grandfather, dies (see Porter, 1998, p. 16). He is buried in Green Hill Municipal Cemetery, High Point, North Carolina. (*Note*: His gravestone incorrectly lists the years of his birth and death as 1861 and 1939, respectively; the correct years are 1859 and 1938—see Porter, 1998, pp. 2, 16.)

**January 2, 1939** (Monday, 9:00 p.m.). High Point, North Carolina. John R . Coltrane, John's father, dies (see Porter, 1998, pp. 16–17, and Chapter 2, "Life without Father," pp. 18–24). He is buried in Green Hill Municipal Cemetery, High Point, North Carolina, next to Rev. Blair. His name is misspelled "Coldtrane" on the gravestone.

**April 26, 1939** (Wednesday). High Point, North Carolina. Alice V. Blair, John's maternal grandmother, dies (see Porter, 1998, p. 16). She is buried in Green Hill Municipal Cemetery, High Point, North Carolina.

**Fall 1939.** High Point, North Carolina. John begins his first musical training in the community band; unknown performances, if any.

**Fall 1940.** High Point, North Carolina. John joins the newly formed high school band; unknown performances.

**May 24, 1942** (Sunday). High Point, North Carolina. John performs with the high school band (Porter, 1998, p. 32).

**Possibly late 1942.** John's mother moves to Philadelphia (but spends much of her time in Atlantic City, New Jersey, where she finds employment); John remains behind to finish high school.

**Late May 1943** (week before graduation). High Point, North Carolina. John performs (on clarinet and alto saxophone) in a dance band at an informal junior-senior high school prom for the 1943 class (Thomas, 1975, p. 21).

**Probably May 28, 1943** (Friday). High Point, North Carolina. John graduates from high school. He's listed as "Most Musical" in his class (see Porter, 1998, p. 21, and p. 304, note 12).

**June 11–12, 1943** (Friday night–Saturday morning). John leaves High Point, North Carolina, and moves to Philadelphia, Pennsylvania, to join his mother. He travels by train with his friends Franklin Brower and James Kinzer. According to Simpkins (1989, p. 19), the train leaves High Point at 10:30 p.m. and arrives in Washington, DC., at 6:30 a.m., where they change trains. They reach Philadel-phia at a round 8:30 a.m. Before long, John and his mot her find an apartment at 1450 N. 12th St. between Jeferson and Master. (See Thomas, 1975, pp. 21–22; Porter, 1998, p. 21, and p. 305, note 14.)

**September 11, 1943**—**January 8, 1944.** Philadelphia, Pennsylvania. In September 1943, Mrs. Alice Coltrane buys a used alto saxophone for her son "as an early birthday present" (Thomas, 1975, p. 28). The purchase is made from Ted Burke Musical Instruments (509 S. Broad St., Philadelphia); the saxophone costs \$63, to be paid in weekly installments of \$4.

Mrs. Coltrane makes the first payment on Saturday, September 11, 1943 (12 days before John's seventeenth birthday), and then makes weekly payments of \$4 (with an occasional skipped week, two \$10 payments, and a final payment of \$7) until Saturday, January 8, 1944, when the balance is paid in full. This is believed to be the first musical instrument owned by John Coltrane. In High Point, he rented instruments or used school instruments.

The original payment folio was sold at auction by Guernsey's on Sunday, February 20, 2005, and is shown in the auction catalog (Guernsey's, 2005, Lot 121, p. 92). "Musicians Know TED BURKE Means

Economy and Quality" is emblazoned on the folio, across which is handwritten a Detroit street address for "William Cook (Gaylord)."

**Ca. 1944.** John enrolls in the Ornstein School of Music on Spruce St. and begins to meet, practice with, and perform with other young Philadelphia-area musicians. One such musician was Benny Golson, who recalled meeting Coltrane and being impressed by his rendition of "On the Sunny Side of the Street":

The Philadelphia of Benny Golson's youth was loaded with developing jazz talent, like saxophonist Jimmy Heath, pianist Ray Bryant, and drummer Philly Joe Jones. There was another young saxophonist, transplanted from North Carolina, whom Golson met while he was still in high school, and the memory of that old friend propels him into another wonderful story. "There was a fellow named Howard Cunningham that played alto," Golson remembers. "We went to high school together, and he told me one day, 'There's a fellow that just moved into the projects that plays saxophone.' I said, 'What does he play? Tenor?' He said, 'No, he plays alto, and he plays just like Johnny Hodges.' When I heard that I said, 'Really? Just like Johnny Hodges?' He said, 'Maybe I'll bring him by the house one day next week.' I said, 'Bring him by.'

"Sure enough, one afternoon the following week after school, my doorbell rang and there was Howard and this stranger with an alto saxophone case in his hand. They came in and Howard said, 'This is John Coltrane,' and I was thinking to myself, 'That's a very strange name," cause right away I was thinking about *freight car*, *boxcar*, *coal train*.' We used to call him those names.

"I'll tell you, kids are something. I must have been about 16 and I said to him, 'Play something for me,' as though I were the authority. Innocent ignorance, I guess. And he whipped his horn out in a fash and started to play 'On the Sunny Side of the Street' just like Johnny Hodges. And my mother, who was upstairs, said, 'Who is that down there?' I said, 'Oh, a fellow named John Coltrane.' Every time we had a session at my house thereafter, she would holler downstairs and say, 'Is John down there?' And he would say, 'Yes, Mrs. Golson.' Before we got started, he had to play 'On the Sunny Side of the Street.' "[From "Moving Ever Forward: Benny Golson," in Bob Bernotas, *Read All About It: Interviews and Master Classes with Jazz's Leading Read Players* (New York: Boptism Music Publishing, www.boptism.com, 2002). Reprinted by permission of the author. All Rights Reserved.]

### 1945

# **Timeline**

#### Unknown cocktail lounge trio

**Ca. early to mid-1945** (dates unknown). Unknown venues, *Philadelphia*, *PA*.

#### Jimmy Johnson big band

**Ca. early to mid-1945** (dates unknown). Unknown venues, *Philadelphia*, *PA*.

#### Mel Melvin band

**Ca. July–early August 1945** (probably various gigs, exact dates and lengths unknown). Unknown venue(s), probably *Philadelphia*, *PA*.

# Chronology

#### Unknown cocktail lounge trio

PERSONNEL: **John Coltrane**, alto saxophone, possibly clarinet; unknown piano, quitar

**Ca. early to mid-1945** (dates unknown). Unknown venues, *Philadelphia*, *PA*.

Coltrane's first professional gigs were with a cocktail lounge trio. From Postif (1962, p. 13): "My first real 'job,' I took down in Philadelphia in 1945 where I played with a pianist and a guitarist. A sort of cocktail music, but it offered me a living!"

From John Coltrane's completed questionnaire (undated, ca. 1956) for Leonard Feather's *Encyclopedia of Jazz* (reprinted in Thomas, 1975, photo section following p. 88; and Woideck, 1998, p. 84):

HOW DID YOU GET INTO THE MUSIC BUSINESS? "In Philadelphia with a cocktail trio. This job was in 1945. I also joined the musician's union at that same time."

#### Jimmy Johnson big band

POSSIBLE PERSONNEL: Mose Williams, Henry Beckett, Henry Glover, trumpets; Mif Cooper, Gino Murray, trombones; John Coltrane, Calvin Marshall, alto saxophones; Benny Golson, Bill Barron, Tony Mitchell, tenor saxophones; possibly Ray Bryant, piano; Tommy Bryant, bass; Jimmy Johnson, drums

**Note**: This is a composite personnel list—different people played at different times—based on Benny Golson's recollections as told to researcher Kurt Mohr (*Jazz Hot*, Jan. 1959, p. 11) and on a photo published in the *Philadelphia Afro-American* (Apr. 6, 1946; see Porter, 1998, p. 307, note 7).

**Ca. early to mid-1945** (dates unknown). Unknown venues, *Philadelphia*, *PA*.

Around this time (possibly starting as early as 1944—see the Benny Golson anecdote quoted below), Coltrane did occasional jobs with the Jimmy Johnson big band, mostly occasional work at dances. Personnel varied from gig to gig (see Porter, 1998, p. 37). *Note:* Johnson's son, James (Jimmy) Johnson, Jr., was also a drummer; Coltrane and the younger Johnson were in the Johnny Hodges band together (see the 1954 Chronology).

In a December 1994 interview, Benny Golson recalled an incident in which Jimmy Johnson lied to Golson and Coltrane about a gig being

cancelled ("Golson and Trane Dissed in Philly [ca. 1944]," by Bob Jacobson, www.allaboutjazz.com/articles/a0399\_03.htm, Feb. 1999, accessed May 12, 2005) [Reprinted by permission of the author. All Rights Reserved.]:

John Coltrane and I were working in a band and we had a job coming up. We used to live for these jobs. The job was two weeks away. It was like a countdown. We were going to get a chance to play in front of people and go up to the microphone just like I had heard Arnett Cobb play. BIG TIME STUFF!

The day before the job, the leader [Jimmy Johnson—see the next paragraph] told us that the job had been cancelled. John and I and Ray Bryant were kids. The rest were full-grown men. We were depressed. We were sitting there in my living room on the night we were supposed to be playing.

So my mother came in and noticed that we were sitting around looking depressed. "What's wrong?" "Well, we had this job and Jimmy (it was Jimmy Johnson's band) said the job was cancelled." "When did he tell you it was cancelled?" "Last night." "That's strange. People don't tell you the job is cancelled the night before." And, in her infinite wisdom, she said, "You know what? I'll bet he's playing there without you. Where are you supposed to play?" We said, "At the American Legion Hall." "I'll bet he's playing there. If I were you I'd go up there and see if he's playing."

John looked at me and I looked at John. We started walking (We walked everywhere. We didn't have carfare.) We got about a half a block from the place and we heard a band playing! We said, "WHAT?!" "Well, maybe it's somebody else, John." We had to find out who that was playing down there. We didn't have money to get in. You had to go downstairs and across the dance floor and the bandstand was in the back.

The people would come and every time they'd come they'd open the door, but we couldn't see down the steps. We thought that the only way we could see was to lay down on our stomachs on the ground. So we'd wait for the next two people and when they opened the door, we'd jump down on the ground. I guess they thought we'd taken leave of our senses. But we could see that it was the band playing without us. I guess the profit motive or whatever. Well, we weren't good enough to be...'cause he had an alto saxophone player there (John played alto) and he had a tenor player (I played tenor also), but we had two of each in the big band. But we weren't good enough, I guess, to do what they were doing. They were playing without the music, like jamming, and we didn't have a repertoire. Didn't stop us from being so bummed out, though.

So we walked back to the house. When we got back to the house, my mother said, "What happened?" John said, "You were right, Mrs. Golson." We were more depressed than ever. And she tried to encourage us. So she came and put one arm around John and she put one arm around me and she said, "Don't worry, babies. One day you'll be so good they won't be able to afford you." And you know, that's exactly what happened!

John and I were at Newport once and he was getting ready to go on. He was warming up in the tent there and he started laughing and recalled the time, "Remember that time, so and so ..." Oh, we both started laughing. I said, "Yeah, wasn't that something? Mom was right!"

[Data from *Jazz Hot*: Jan. 1959, p. 11; Fujioka, 1995, p. 2; Porter, 1998, p. 37; p. 307, note 7.]

On Tuesday night, June 5, 1945, John Coltrane and Benny Golson attended a concert at the Academy of Music in Philadelphia, featuring the Dizzy Gillespie Quintet with Charlie Parker. Jimmy Heath was also at the concert (see Porter, 1998, p. 37). Benny Golson recalled the impact of seeing Charlie Parker for the first time:

Golson and Coltrane became fast friends. Then, on the unforgettable night of June 5, 1945, bebop invaded Philadelphia. Dizzy Gillespie and Charlie Parker performed in an all-star concert at the city's Academy of Music, and the two aspiring saxophonists were in the audience. They were never the same. "We almost fell over the balcony," Golson laughs, "because this music was so new there was no precedent for it. We were trying to come out of the other kind of music, you know, Jimmie Lunceford and 'Flyin' Home' ala Lionel Hampton and 'A Train' by Duke Ellington. We heard this music—I mean, our lives were changed. And so, we had to get about the business of finding what it was all about.

"After that concert was over, we went backstage, like kids do, and got everybody's autograph. It was an evening concert and Charlie Parker was going over for the first show at a place called the Downbeat. And so, John and I were walking up Broad Street with him, and John was saying, 'Can I carry your horn for you, Mr. Parker?' I'm on the other side saying, 'What kind of mouthpiece do you use? What kind of reeds do you use? What strength reed do you use? What this the make of your horn?' This crazy kid stuff, and he was telling it all and I thought I was getting the real lowdown.

"We got to the club—of course, we were too young to go in—and he said, 'Kids, keep up the good work,' and he went upstairs. We spent the night just standing out front listening to them play from up on the second floor, and walked home talking about it after it was over. This was exciting stuff to us, you have to believe that." [From "Moving Ever For ward: Benny Golson," in Bob Bernotas, *Read All About It: Interviews and Master Classes with Jazz's Leading Reed Players* (New York: Boptism Music Publishing, www.boptism.com, 2002). Reprinted by permission of the author. All Rights Reserved.]

#### **Mel Melvin band**

PERSONNEL: **Mel Melvin**, percussion; **John Coltrane**, alto saxophone; possibly **Bill Barron**, tenor saxophone; rest unknown

**Ca. July–early August 1945** (probably various gigs, exact dates and lengths unknown). Unknown venue(s), probably *Philadelphia*, *PA*.

This information comes from Coltrane's military discharge paperwork ("Notice of Separation from U.S. Naval Service," dated Aug. 11, 1946). "Musician" is typed in under MAIN CIVILIAN OCCUPATION; "Music" under PREFERENCE FOR ADDITIONAL TRAINING; "Mel Melvin (Band) Phila., Pa." under NAME AND ADDRESS OF LAST EMPLOYER; and "from 7–45 to 8–45" under DATES OF LAST EMPLOYMENT.

Thomas (1975, p. 43) mistakenly refers to Mel Melvin as a trumpeter and says that Coltrane performed with him after leaving Eddie Vinson, which is incorrect. The personnel listed in Thomas is unlikely (see Porter, 1998, pp. 310–311, note 14) with the exception of Bill Barron, who might have been the tenor saxophonist.

**Note:** On Monday, August 6, 1945, John Coltrane was inducted into the U.S. Navy. Stationed first in upstate New York, by December 1945 he was stationed on the island of Oahu, Territory of Hawaii, where he joined a navy band called the Melody Masters. See Porter (1998, pp. 38–40) and Simpkins (1989, p. 21) for details of Coltrane's naval service.

### 1946

### **Timeline**

#### **Melody Masters big band**

**January–July 1946** (exact dates unknown). Unknown venues, *island of Oahu, Territory of Hawaii.* 

#### Informal recording session—quintet/sextet

#### Gordon "Bass" Ashford group

**Ca. mid-1946–1947** (dates unknown; various gigs). Possibly Joe Pitt's Musical Bar and Caravan Republican Club, *Philadelphia*, *PA*.

#### Joe Webb big band

**September 13, 1946** (Friday; Coltrane's presence not confirmed). **Elate Ballroom**, *Philadelphia*, *PA*.

Ca. September 20–November 15, 1946 (eight weeks). Flame Club, *Jackson*, *MS*.

**November 16, 1946** (Saturday). **Colored Elks Club**, *Cannonsburg*, *PA*.

November 17–21, 1946. Various one-nighters in Pennsylvania and

Michigan.

**November 22–ca. December 5, 1946** (Friday through, possibly, Thursday; about two weeks). **ChezParee**, probably *Pittsburgh*, *PA*.

**After December 5, 1946** (date uncertain). Unknown venue, *Albany*, *GA*.

**Mid-December 1946–early January 1947** (three weeks; not confirmed). Unknown venue, *New Orleans*, *LA*.

# Chronology

#### **Melody Masters big band**

PERSONNEL: John Coltrane, alto saxophone, clarinet; rest unknown

**January–July 1946** (exact dates unknown). Unknown venues, *island of Oahu*, *Territory of Hawaii*.

While stationed in Hawaii, Coltrane played occasional dance gigs around Oahu with the Melody Masters, a segregated navy dance band. Simpkins (1989, p. 21) reproduces an article from *The Mananan*, a military newspaper, about this band; the article singles out "Coltrane" as a driving force in keeping the band together even as it was being officially decommissioned (see Porter, 1998, pp. 38–40).

#### Informal recording session—quintet/sextet

**Note:** On Sunday, August 11, 1946, Coltrane was officially discharged from the U.S. Navy. He returned to Philadelphia and began to freelance

around town.

Probably in Fall 1946 he enrolled at Granof Studios (2118 Spruce St.), rather than returning to the Ornstein School, although it's possible that Coltrane began his studies at Granof earlier. The school's director, Isadore Granof, said that Coltrane joined around 1941 or 1942, which is clearly too early; but Coltrane could have begun at Granof sometime in 1944 or 1945. Granof considered Coltrane a "beginner" when he came to the school and said that he "studied here for many years, at least about eight or nine years." It would have taken Coltrane this long to complete the four-year program because he was on the road with various bands much of the time. (The Isadore Granof quotes are from Steve Provizer, "Coltrane," transcript of an interview with Granof conducted Oct. 20, 1969, in *Kord Magazine* [undated copy from Institute of Jazz Studies files], pp. 3–6.)

#### Gordon "Bass" Ashford group

PERSONNEL: **Gordon "Bass" Ashford**, bass; **Benny Golson**, tenor saxophone; **John Coltrane**, alto saxophone; **Ray Bryant**, piano; unknown drums

Ca. mid-1946–1947 (dates unknown; various gigs). Possibly Joe Pitt's Musical Bar and Caravan Republican Club, *Philadelphia*, *PA*.

Coltrane played several gigs over a period of approximately six months (into 1947) with bassist Gordon "Bass" Ashford, saxophonist Benny Golson, and pianist Ray Bryant, possibly at Joe Pitt's Musical Bar (one day a week) and/or weekends at the Caravan Republican Club. *Note*: The *Philadelphia Afro-American* (Sept. 14, 1946) has an ad for Café Society featuring the Gordon (Bass) Ashford Quintette, with Ernest Hopkins on tenor saxophone, Sonny Henderson on piano, Tommy Sims on trumpet, and Joe DeChristy on drums. Coltrane is believed to have joined Joe Webb around this time—see the following entries.

[Data from Porter, 1998, p. 55.]

#### Joe Webb big band

PERSONNEL: Joe Webb, leader; Big Maybelle, vocals; Rudolph Pitts, drums; possibly John Coltrane, alto saxophone (not confirmed); rest

**September 13, 1946** (Friday; Coltrane's presence not confirmed). **Elate Ballroom**, *Philadelphia*, *PA* (711 S. Broad St.).

"JOE WEBB and his Decca Recording Orchestra / Featuring Maye Belle [Big Maybelle] 'The Boy Lowdy Lowdy Mama' / with Rudolph Pitts Greatest Drummer since the late Chick Webb" in a "Shine on Harvest Moon Dance Presented by Reese DuPree"; the 5 Sharps of Rhythm and Miss "Bronze" Philadelphia were also on the bill (advertisement, *Philadelphia Afro-American*, Sept. 14, 1946). Coltrane may have played this gig, or was hired the next day to go on tour. See Simpkins (1989, pp. 30–33) and Porter (1998, pp. 55–56; 309–310, notes 2–5) for details of Coltrane's tenure with Joe Webb.

#### Joe Webb big band

PERSONNEL: **Joe Webb**, leader; **Big Maybelle**, vocals; **Calvin Massey**, trumpet; **John Coltrane**, alto saxophone; **Rudolph Pitts**, drums; rest unknown

**Ca. September 20–November 15, 1946** (eight weeks). **Flame Club**, *Jackson*, *MS*.

November 16, 1946 (Saturday). Colored Elks Club, Cannonsburg, PA.

**November 17–21, 1946**. Various one-nighters in Pennsylvania and Michigan.

**November 22–ca. December 5, 1946** (Friday through possibly Thursday, about two weeks). **Chez Paree**, probably *Pittsburgh*, *PA*. (Kansas City also had a **Chez Paree** club, but the notice suggests Pittsburgh.)

[Data from *Indianapolis Recorder:* 11/16/46, Sec. 2, 4.]

**After December 5, 1946** (date uncertain). Unknown venue, *Albany, GA*.

This was probably part of a tour of one-nighters. Calvin Massey left the band at this time, according to Massey (reported in Simpkins, 1989, p. 32).

#### Joe Webb big band

PERSONNEL: **Joe Webb**, leader; **Big Maybelle**, vocals; **John Coltrane**, alto saxophone; **Rudolph Pitts**, drums; rest unknown

**Mid-December 1946—early January 1947** (three week s; not confirmed). Unknown venue, *New Orleans*, *LA*.

Reported by Calvin Massey in Simpkins (1989, p. 32). Coltrane probably left Webb shortly after this; however, we have very little documentation of Coltrane's activities during this period and much of the Chronology is speculative.

### 1947

### **Timeline**

#### King Kolax big band

Ca. February–April 1947 (dates and locations unknown). Tour.

**Possibly ca. February 17–23, 1947** (Monday through Sunday, one week; not confirmed). Unknown venue (possibly **Key Hall**), *Los Angeles*, *CA*.

#### **Jimmy Heath Orchestra**

May 16, 1947 (Friday). Rosedale Beach, Millsboro, DE.

#### **Jimmy McNair Octet**

**May 23, 1947** (Friday, 9:00 p.m.–1:00 a.m.; Coltrane's presence not confirmed). The **Redners Club**, *Philadelphia*, *PA*.

**June 6, 1947** (Friday, 9:00 p.m.–1:00 a.m.; Coltrane's presence not confirmed). **Girls of Adventure Club**, *Philadelphia*, *PA*.

#### Ray Bryant-Johnny Coles-John Coltrane small group

**Possibly ca. Summer 1947** (date uncertain). **Showboat**, *Philadelphia*, *PA*.

#### **Jimmy Heath Orchestra**

June 27, 1947 (Friday). Met Ballroom, Philadelphia, PA.

#### **Johnny Lynch Quintet**

**Ca. Fall 1947–July 1948** (Saturday nights at midnight). **Elate Club**, *Philadelphia*, *PA*.

#### **Jimmy Heath Orchestra**

**October 5, 1947** (Sunday, 8:00 p.m. to midnight). **Elate Club Auditorium**, *Philadelphia*, *PA*.

**November 14, 1947** (Friday night). **O.V. Catto Auditorium**, *Philadelphia*, *PA*.

November 16, 1947 (Sunday). Elate Ballroom, Philadelphia, PA.

**December 7, 1947** (Sunday, 6:30–9:30 p.m.). **Elate Club Ball Room**, *Philadelphia*, *PA*.

#### **Johnny Lynch Quintet**

**December 31, 1947** (Wednesday night; Coltrane's presence not confirmed). **Tropical Garden**, *Philadelphia*, *PA*.

# Chronology

#### King Kolax big band

POSSIBLE PERSONNEL: King Kolax (William Little), Frank Keyes, Alonzo Alfred, Herb Williams, Walter Miller, and/or Arnold Depass (trumpets); George Crigler (trombone); John Coltrane, Elmer Williams (alto saxophones); Joe Houston, Lynn Hope (tenor saxophones); Lonnie Shaw (baritone saxophone); Vern Johnson (piano); Ernest Butch Lockett (guitar); Jimmy Weathersby (bass); Rudy (Rudolph) Pitts (drums); Danny Knight (vocals)

**Note**: This is a composite list of musicians who played with Kolax around this time, based on researcher Kurt Mohr's files (see <a href="http://hubcap.clemson.edu/%7Ecampber/kolax.html">http://hubcap.clemson.edu/%7Ecampber/kolax.html</a>) and Porter (1998, p. 56). It's not certain which members were in the band at the same time as

Coltrane. For example, Mohr's files list Benny Powell on trombone, but Powell told Lewis Porter that Coltrane wasn't in the band while he was a member (see Porter, 1998, p. 56).

#### Ca. February–April 1947 (dates and locations unknown). Tour.

On tour with the King Kolax big band. Kolax, after a stint with the Billy Eckstine band, re-formed his own group in late 1946 ("King Kolax to Reorganize," *Baltimore Afro-American*, Nov. 23, 1946, p. 19). See Porter (1998, pp. 56–58) for an account of Coltrane's tenure with King Kolax.

**Possibly ca. February 17–23, 1947** (Monday through Sunday, one week; not confirmed). Unknown venue (possibly **Key Hall**), *Los Angeles, CA*.

While in Los Angeles, the King Kolax band recorded a Coltrane composition, "True Blues" (Postif, 1962, p. 13), but this recording has never been found. A number of compositions by that name were recorded later (for example, Brownie McGhee recorded one in 1950, and Milt Jackson in 1956), but none was ever credited to Coltrane, or to Kolax for that matter.

According to singer Earl Coleman, Coltrane jammed with Charlie Parker in February 1947 in Los Angeles (Gitler, 1985, pp. 179, 182; quoting Earl Coleman):

EARL COLEMAN: They did trio sides, and then they did "Cool Blues" and "Bird's Nest," and also we had time to listen at a young man, who I introduced to Bird, who was destined to carry the message on and Bird dug him so much that Bird made them cut off the records and everything and listen at this man playing—he was playing alto then. That young man was John Coltrane.

He was out there with King Kolax playing first alto. And that day—that was the day he made up his mind to switch to tenor because he and Bird left and went by my crib, and they blew from maybe ten that night until daybreak the next day. And Trane say, "I'm going to get me a tenor because this guy's been playing all there is to be played on this alto." He got the tenor, and he started. He admired Dexter [Gordon] a whole lot, so he just combined the two—Dexter and Bird.

Thomas (1975, pp. 42–43) gives a different version of this encounter. In this version, Coltrane was in California with Eddie Vinson in 1947 when he met Charlie Parker. Since Coltrane didn't join Vinson until late 1948, Earl Coleman's account appears to be more reliable in this respect (that is, Coltrane was with King Kolax, which fits the known itinerary). Thomas describes a jam session at bassist Red Callendar's home with pianist Erroll Garner, drummer Harold "Doc" West, and Coltrane and Parker. Coleman and Thomas may have been describing different encounters; assuming

there's some truth in both accounts, Coltrane may have jammed with Parker more than once around this time. In fact, the band's vocalist Danny Knight told Phil Schaap that during this period Coltrane "cut" (surpassed) Sonny Criss on alto saxophone at a jam session where Parker was present.

**Note**: The March–April 1947 King Kolax listings cited in Porter (1998, p. 340) are incorrect; they're actually from 1946 newspaper listings, not 1947. We haven't been able to document any of King Kolax's activities in 1947. [Data from *Los Angeles Sentinel:* 3/28/46, 11; *Call and Post* (Cleveland city edition): 3/30/46, 6-B; *Baltimore Afro-American:* 3/30/46, 21.]

Coltrane is believed to have left King Kolax by May 1947 and returned to Philadelphia, where he resumed performing locally. One gig sometime around 1947 included Benny Golson (tenor saxophone), Ray Bryant (piano), Tom Bryant (bass), and Coltrane (alto saxophone and clarinet) in the "projects" where Bill Cosby was born. Benny Golson told Lewis Porter about this gig and says that Coltrane played "Body and Soul" on clarinet (see Porter, 1998, pp. 69–70, 340).

#### **Jimmy Heath Orchestra**

PERSONNEL: *Calvin Todd*, trumpet; *Jimmy Heath*, alto saxophone, baritone saxophone; probably *John Coltrane*, alto saxophone; *Walt Dickerson*, vibes; *Jimmy Thomas*, vocals (For other possible personnel, see Porter, 1998, pp. 59–60.)

May 16, 1947 (Friday). Rosedale Beach, Millsboro, DE.

"Jimmy Heath and His 16 Piece Orchestra" play for dancing at Rosedale Beach, featuring Calvin Todd, trumpet; Walt Dickerson, vibraphone; Jimmy Thomas, vocals. Price \$1 before 10:30, \$1.25 after (*Philadelphia Afro-American*, May 10, 1947, p. 20; cited in Porter, 1998, p. 341).

#### **Jimmy McNair Octet**

**May 23, 1947** (Friday, 9:00 p.m.–1:00 a.m.; Coltrane's presence not confirmed). The **Redners Club**, *Philadelphia*, *PA*.

**June 6, 1947** (Friday, 9:00 p.m.–1:00 a.m.; Coltrane's presence not confirmed). **Girls of Adventure Club**, *Philadelphia*, *PA*.

In February 2005, Guernsey's auctioned two contracts for the American Federation of Musicians (AFM) Local Number 274 (the "Negro" local—the Philadelphia AFM was still segregated at that time). Both contracts are dated May 22, 1947, and are for gigs on May 23 and June 6, 1947, respectively. The May 23, 1947, contract has Jimmy McNair listed as the leader for an engagement at The Redners Club for eight musicians. The eight musicians are handwritten on the back: Jimmy McNair (Leader), William, James Stewart, Tommy, possibly "Higens" (difficult to read), "James Fri ..." (unintelligible; might even be "James' friend"), James, and Deon. Total pay was \$85—\$15 for the leader, and \$10 each for the other musicians.

The June 6, 1947, contract has Jimmy McNair listed as the leader of the eight musicians to play at Girls of Adventure Club. The musicians are not listed on this contract.

Since Coltrane's name is not included on either contract, we consider his presence unconfirmed. However, it would be odd for him to have copies of the contracts (and to have saved them) if he wasn't in the band. (Note that Guernsey's also auctioned a sheet of paper with Coltrane's handwritten contact information for several musicians, including McNair.)

[Data from Guernsey's, 2005, Lot 125, p. 94 (contracts); Lot 117, p. 90 (contact information).]

#### **Ray Bryant-Johnny Coles-John Coltrane small group**

PERSONNEL: Johnny Coles, trumpet; John Coltrane, alto saxophone; Ray Bryant, piano; James "Sugie" Rhodes, bass; unknown drummer

**Possibly ca. Summer 1947** (date uncertain). **Showboat**, *Philadelphia*, *PA*.

See the photo in Porter's book (1998, photo section following p. 174), which shows Coltrane, Ray Bryant, Johnny Coles, and James "Sugie" Rhodes, as well as saxophonist James "Sax" Young, who was posing for the photo, not performing. Coltrane is smiling broadly. Bryant, the source of the photo, dated it primarily by his own age in the photo, which appears to be 15 or 16 (Bryant was born in December 1931). He did allow, in conversation with Porter, that it might possibly be earlier, but certainly no earlier than August or September 1946.

#### **Jimmy Heath Orchestra**

PERSONNEL: *See Porter*, 1998, pp. 59–60

**June 27, 1947** (Friday). **Met Ballroom**, *Philadelphia*, *PA* (Broad and Poplar Streets).

"Jimmy Heath and His Orchestra" played second bill to Johnny Moore's 3 Blazers (guitar-playing brother of Oscar Moore, known from the Nat King Cole trio). Admission \$1.50, including tax; "dancing 9 until?" (*Philadelphia Afro-American*, June 21, 1947, p. 5; cited in Porter, 1998, p. 341).

#### **Johnny Lynch Quintet**

PERSONNEL: **Johnny Lynch**, trumpet; **John Coltrane**, alto saxophone; **James Forman**, piano; **Stanley Gaines**, bass (for at least part of the time period); **Charles "Specs" Wright**, drums

**Ca. Fall 1947–July 1948** (Saturday nights at midnight). **Elate Club**, *Philadelphia*, *PA*.

This group had a long-term gig every Saturday night at midnight at the Elate Club (for further information, see Porter, 1998, pp. 69, 341).

#### **Jimmy Heath Orchestra**

PERSONNEL: *Johnny Lynch*, *trumpet*; *Johnny Coltrane*, *alto saxophone*; *Jimmy T omas*, *vocals*; *James Young*, *tenor saxophone* (for other possible personnel, see Porter, 1998, pp. 59–60)

**October 5, 1947** (Sunday, 8:00 p.m. to midnight). **Elate Club Auditorium**, *Philadelphia, PA* (711 South Broad Street).

Data from a flyer advertising this "Jazz Concert and Dance" presented by Club Emanon and the Elate Club. The flyer was sold at auction in 2005 (Guernsey's, 2005, Lot 320, p. 160).

**November 14, 1947** (Friday night). **O.V. Catto Auditorium**, *Philadelphia*, *PA* (16th and Fitzwater Streets).

"By popular demand CLUB EMANON presents an AUTUMN SWING SESSION featuring JIMMY HEATH and his 17-PIECE ORCHESTRA plus [including] JOHNNY LYNCH (Trumpet) / JAMES 'SAX' YOUNG (Tenor Sax) / JOHN COLTRANE (Alto Sax) / JIMMY HEATH (Alto & Baritone Sax) / JIMMY THOMAS (vocalist)" at O.V. Catto Auditorium, 16th and

Fitzwater Streets; "DANCING—9 Until 2 / ADMISSION 75c Before 10–85c After." (Poster reproduced in *Heavyweight Champion* booklet, p. 45, without year.) According to the *Philadelphia Tribune* ("And Furthermore," by Violet Wilkins, Mar. 16, 1948), Jimmy Heath "will long remember his engagement at the O.V. Catto on Thanksgiving [1947?] as his most successful." O.V. Catto was the Elks Lodge No. 20. Heath doesn't remember one exactly on Thanksgiving, but the *Philadelphia Tribune* article was probably referring to this gig.

#### November 16, 1947 (Sunday). Elate Ballroom, Philadelphia, PA.

Jimmy Heath (baritone sax), Johnny Coltrane (alto sax), "Reds" ("Red") Garland (piano), Percy Heath (bass), and Charlie Rice (drums) were among those at the Jazz Guild's swing concert at the Elate Ballroom, attended by several hundred music lovers. They seem to have comprised the house band backing up the featured players, such as Jimmy Oliver and Johnny Lynch. (James H. Brown, "Jazz Guild Show 'Real Great," *Philadelphia Tribune*, Nov. 22, 1947, cited in Porter, 1998, p. 341; it says the event was "last Sunday.")

# **December 7, 1947** (Sunday, 6:30–9:30 p.m.). **Elate Club Ball Room**, *Philadelphia, PA* (711 S. Broad St.).

Heath "and his band" with Coltrane appeared at a benefit at the Elate Club (Elate Club Ball Room) "for little Mary Etta Jordan, who is 6 years old and lost both of her legs in a recent trolley accident. This show, sponsored by Philly's own Beryl Booker, who is the pianist with the Slam Stewart Trio, was the finest name-packed show seen in the old town of Philadelphia in a long, long time." The article reported that 2,500 people attended to hear Heath, Charlie Parker (photographed with Heath's band, while Coltrane watched with a lit cigarette), Max Roach (who also played with the band), Beryl Booker and the Slam Stewart Trio, Earl Bostic, and many local players, such as Jimmie Oliver and "Philly" Joe Jones. (Ramon Bruce, "Ravin' with Ramon," *Philadelphia Afro-American*, Dec. 13, 1947, p. 7.)

"Kid Swinger" in the *Philadelphia Tribune* (Dec. 13, 1947, p. 12) estimated the crowd at 3,000 and reported that the Heath band (16 pieces) played three selections and sounded "better than ever before." A *Philadelphia Tribune* story (Dec. 9, 1947, pp. 1, 8) reported the official

attendance as 3,000, with another 2,000 turned away (see Porter, 1998, p. 341).

#### **Johnny Lynch Quintet**

PERSONNEL: **Johnny Lynch**, trumpet; possibly **John Coltrane**, alto saxophone; others unknown

**December 31, 1947** (Wednesday night; Coltrane's presence not confirmed). **Tropical Garden**, *Philadelphia*, *PA*.

New Year's Eve Floor Show featuring Johnny Lynch and His Quintette plus dancers, a singer, and a comedian; for members only (reported in *Philadelphia Afro-American*; see Porter, 1998, p. 341). Coltrane played with Johnny Lynch on other gigs around 1947–1948 and may have been a member of this group.

**Note:** In February 2005, Guernsey's auctioned a sheet of paper with Coltrane's handwritten contact information for several musicians. The names include Bill Massey, John Lynch, Joe Adams, McNair, Shrimpy Anderson, and Cal Massey. The paper probably dates from around 1947. Bill Massey, Calvin Massey, and Joe Adams were members of Jimmy Heath's big band (see Porter, 1998, pp. 59–60). Coltrane worked in the Johnny Lynch Quintet **ca. Fall 1947–July 1948** (see entry) and possibly in the Jimmy McNair Octet in May–June 1947 (see the **May 23** and **June 6, 1947**, entries). As of mid-1946, Shrimpy (or Shrimp) Anderson was the bassist in a group appearing at Nat Segall's Down Beat Club in Philadelphia ("Swing in Philadelphia," by George Simon, *Metronome*, July 1946, pp. 16–17, 28–29).

[Data from Guernsey's, 2005, Lot 117, p. 90]

#### **Philly's Down Beat Club**

#### "The Down Beat Swing Room: Reminiscing with Fred Miles"

By Fred Miles (From *Coda*, Oct. 1963, pp. 18–19. Reprinted by permission of *Coda* magazine. All Rights Reserved.)

For many, many years, I have been reading about historical sessions at famous Jazz centers. [...] I have often wondered why no one [has ever

written] about Nat Segal's Jazz Mecca Of The World "The DOWN BEAT Swing Room" [in Philadelphia]. It has been many years since the old DOWN BEAT closed its doors. One would not think that a club that has been closed since the late 1940s would evoke so many fond memories as the "Beat" still does throughout the Jazz world. To many Philadelphians there has never really been another Jazz club since police harassment forced the "Beat" to close its doors.

The Down Beat was probably the first room in [downtown] Philadelphia to warmly welcome people of all races to listen to modern Jazz. Nat operated his 2nd floor Jazz room over the top of the "Willow Bar" which still exists [as of 1963] on 11th Street between Market and Chestnut Streets near Grants, which now replaces the famous old EARLE THEATER. Many a big name musician came to the Beat between shows at the Earle, but the Beat did not depend on this as the house band was a great one and many of the greatest artists were brought down from New York as guests.

It is said that Red Garland stopped into the Down Beat on his way from Chicago to New York where he planned to make his name. Red had never been to Philadelphia before and he wanted to look around. The Down Beat was one of his first stops after leaving the train and he stayed as house pianist for quite a few years.

[...] The room made its name as a musical spot without depending on expensive names. One knew that the music would be good and one went. Names had little meaning at the Beat except for such as Charlie Parker and Dizzy Gillespie (they created long lines on the stairs). [...]

The Down Beat advertised regularly in the [Philadelphia] *Daily News* and names such as "Chick," "Red Garland," [...] "Jimmy Golden," [...] "Percy Heath," "Fats Wright," [...] "Reds Rodney," "Ziggy Vines," "Charlie Rice," [...] "Jimmy Oliver," "John Coltrane," and many others became a part of Philadelphia's Jazz scene.

"CHICK" (Louis Chichini later known as Chick Keeny) was way ahead of his time on the drums. Chick had the fastest left hand and footwork that you wouldn't believe. His brush and stick work were equally superb. Chick often played rhythms against each other with one beat going with his right hand, another with his left, a fast skipping beat on the bass drum and

something else going on the sock cymbal and all at breakneck speed behind what the band was doing. Chick scared many a drummer and those that didn't get scared got angry. Shelly Manne was one that got angry. He had been winning band polls as Kenton's drummer and he was alternating with the house band as part of a great little Charlie Ventura combo that included Lou Stein, Bob Carter, Kai Winding and Buddy Stewart. Shelly tried Chick's tricks and nobody knew what time it was. I am sure that Shelly can do them today, but Chick was the master on that occasion. Probably the most exciting time drum-wise was when Big Sid Catlett played his cool relaxed drums with Ben Webster and John Simmons as they alternated with Chick and the house band. [...]

One never knew who would be sitting in or working at the Beat. I can remember such artists as Charlie Parker, Dizzy Gillespie, Kenny Clarke, Bud Powell, Dave Tough, Max Roach, Tiny Kahn, Big Sid Catlett, Tadd Dameron, [...] Fats Navarro, Allen Eager, Ben Webster, Hank Jones, Miles Davis, Curley Russell, Billie Holiday, [...] J. Johnson, Howard McGhee, Specs Wright, [...] and many others doing their bit on the Down Beat bandstand. [...]

Dizzy Gillespie was probably the most popular of all the artists to appear at the Beat and Ray the doorman would fight to keep the rope across the entrance at the top of the stairs whenever Dizzy was advertised. Weeknights would find people jammed on the stairs clear down to the street.

A most memorable evening was when Charlie Parker came up the stairs dragging his saxophone case behind him. We all thought that he was still in a hospital on the west coast and most of the band jumped of the bandstand and ran to greet him as he reached the top step. Both Mike Goldberg and Ziggy Vines were on the stand that evening and Ziggy certainly played his horn that night. [...]

One of the real greats to play at the Beat was FATS NAVARRO. Fats came in place of Charlie Parker on his first trip and the disappointment did not last but a few minutes. Reds Rodney was booked to play with Bird and I am sure that he must have been sick when Fats unpacked his trumpet. Reds played very well that night, but when he played high notes Fats played higher, faster and prettier. Reds played his heart out and Fats just sat in a

chair and blew circles around him. Needless to say Fats came back for more bookings.

There were many exciting evenings at the Beat. Jimmy Golden recently told me of some sessions with Dizzy and Roy [Eldridge] that I must have missed and Al Steele still talks of having Bud Powell in his band for a week or two.

Local youngsters (at that time) like Jimmy Heath, John Coltrane, Bill Barron, Specs Wright, Gerry Mulligan, would be seen sitting in. Percy Heath really gave listeners a treat when he joined the house band as bassman. Percy had just recently changed from violin, but it didn't take him long to outplay all competition. Allen Eager certainly gave us some swinging saxophone as did Serge Chalof with his big baritone. Even Harry the bartender tried a bop vocal once in a while and one night we thought that he swallowed the microphone. It was a happy room. Intermissions were short (a large alarm clock sat on the piano) and if you sat behind the drums between the bandstand and the window, Kathrine never bothered you too much about ordering up as that was one spot that Nat couldn't see from the bar.

It was a swinging club, the old DOWN BEAT, and they tell me that on a silent night on South 11th Street you can still hear echoes of Chick's cymbal coming through the exhaust fan from the 2nd floor above the Willow Bar.

#### "Downbeat in Philadelphia Raided Again"

[From *Down Beat*, Jan. 14, 1949, p. 20. Reprinted by permission of *Down Beat* magazine. All Rights Reserved.]

Philadelphia—A preholiday [i.e., probably early or mid-Dec. 1948] raid by crime prevention division detectives on the Downbeat Swing room in the downtown shopping district once again smacks of racial prejudice on part of the law enforcers.

Detectives said several young men and women under 21 were among the patrons. More than 20 were rounded up, and five employees of the room were locked up.

#### **Bop Hangout**

DownbeaThis the favorite hangout for the be-bop fans and is the only downtown spot which never has discriminated against Negro patronage. In fact, crowds here nightly have been interracial in character, attracting everybody from the intelligentsia to the rabid be-bop fan.

Nat Segall, former owner of the Downbeat who originally established the room, gave it up a year ago rather than give in to certain political powers who urged he adopt a segregation policy for the room.

When he refused to give in, Segall, former musician now in the booking business, was pestered by police raids and finally sold out. The latest raid on the Downbeat came on the heels of a "raid" on the Showboat, in the town's Harlem sector, where two "detectives" hustled a white woman out of the music spot.

#### **Told to Stay Away**

They told her that if she wouldn't come to the room, they would not arrest her. When owners of the room protested to police, the latter said they had no record of the raid nor could they identify the so-called detectives.

Charges of underage drinkers at the Downbeat, basis for the raid, is a weak one when you see the patronage at the purity-white places. Saturday nights at any of the class hotel rooms will find the place crowded with high school kids. For that matter, you'll find teenagers any night of the week in practically every night club in town.

### 1948

### **Timeline**

#### Jimmy Heath Sextet

**February 6, 1948** (Friday; Coltrane's presence not conformed). **Elate Ballroom**, *Philadelphia*, *PA*.

#### Jimmy Heath big band

**February and possibly March 1948** (Sunday nights for several weeks; length unknown). **Embassy Ballroom**, *Camden*, *NJ*.

**February 13, 1948** (Friday). **Mercantile Senior Ballroom**, *Philadelphia*, *PA*.

**Late February–March 1948** (every Tuesday night for several weeks, possibly longer; length unknown). **Elate Club**, *Philadelphia*, *PA*.

#### **Howard McGhee big band**

**September 24–30, 1948** (Friday through Thursday, one week; midnight show on Saturday). **Apollo Theatre**, *New York City*.

**November 5–11, 1948** (Friday through Thursday, one week). **Paradise Theatre**, *Detroit*, *MI*.

#### **Eddie Vinson Sextet**

**November 20, 1948** (Saturday). Unknown venue, *Charleston*, *W V*.

November 21, 1948 (Sunday). Unknown venue, *Monessen*, *PA*.

**November 24, 1948** (Wednesday). Unknown venue, *Kimball, W V*.

**November 25, 1948** (Thursday). Unknown venue, *Kinston, NC*.

November 26, 1948 (Friday). Unknown venue, Lumberton, NC.

**December 1, 1948** (Wednesday). Unknown venue, *Albany, GA*.

**December 2, 1948** (Thursday). Unknown venue, *Pensacola*, *FL*.

**December 5, 1948** (Sunday). Unknown venue, *Miami*, *FL*.

**December 6, 1948** (Monday). Unknown venue, *Jacksonville*, FL.

**December 11, 1948** (Saturday). Unknown venue, *Beckley, W V*.

December 12, 1948 (Sunday). Unknown venue, Fort Wayne, IN.

*Note:* Some or all of the preceding Vinson gigs may have been cancelled.

**December 17, 1948** (Friday). Unknown venue, *Ann Arbor*, *MI*.

**December 18, 1948** (Saturday). Unknown venue, *Decatur, IL*.

December 19, 1948 (Sunday). Unknown venue, Davenport, IA.

December 20, 1948 (Monday). Unknown venue, Kansas City, KS.

December 24, 1948 (Friday). Palais du Royale, South Bend, IN.

**December 25 and 26, 1948** (Saturday and Sunday). Unknown venue, *St. Louis, MO*.

**December 27, 1948** (Monday). Unknown venue, *Paducah*, *KY*.

**December 28, 1948** (Tuesday). Unknown venue, *Paris*, *TN*.

**December 29, 1948** (Wednesday). Unknown venue, *Jackson, TN*.

**December 31, 1948** (Friday). Unknown venue, *Louisville, K Y*.

# Chronology

PERSONNEL: *Probably members of Heath's big band; see Porter, 1998, pp.* 59–60

**February 6, 1948** (Friday; Coltrane's presence not conformed). **Elate Ballroom**, *Philadelphia*, *PA*.

The Club Evounce hosted a party at the Elate Ballroom featuring dancing to Jimmy Heath and his Sextette, probably with Coltrane. Four members of the sextet sang "Ooh Bop a Lop" and the crowd joined in (*Philadelphia Tribune* or *Philadelphia Afro-American*, Feb. 21, 1948; see Porter, 1998, p. 342).

#### Jimmy Heath big band

PERSONNEL: See Porter, 1998, pp. 59–60

**February and possibly March 1948** (Sunday nights for several weeks; length unknown). **Embassy Ballroom**, *Camden*, *NJ* (1400 Broadway).

As of February 10, 1948, Jimmy Heath and his group were the regular Sunday night "musicites" at Raymond White's Embassy Ballroom, 1400 Broadway. "The 'Heath mob' is naturally a group of young Philadelphians who can play anything...from a wild Hampton Ride to a smooth Ellington rif" (see Porter, 1998, p. 342).

**February 13, 1948** (Friday). **Mercantile Senior Ballroom**, *Philadelphia*, *PA*.

Club Quadrigas hosted a dance "Februa(?) Fantasia" at Mercantile Senior Ballroom, featuring Jimmy Heath and his band, with Jimmy Thomas on vocals. Awards were given to the club presidents (see Porter, 1998, p. 342).

**Late February–March 1948** (every Tuesday night for several weeks, possibly longer; length unknown). **Elate Club**, *Philadelphia*, *PA*.

"Jimmy Heath and his sixteen-piece band are really going places. They are at the Elate Club every Tuesday night, with Jimmy Thomas as vocalist" (Ramon Bruce column, *Philadelphia Afro-American*, Feb. 28, 1948; conformed Mar. 6 and 16, 1948; see Porter, 1998, p. 342).

**Note:** On Sunday, March 28, 1948, "all the boys in Jimmie Heath's band" went to see Dizzy Gillespie's group (*Philadelphia Afro-American*,

Apr. 3, 1948; cited in Porter, 1998, p. 342) at Tropical Gardens in Philadelphia: "Oo-Bopsey-Bam and Dizzy Gillespie had them jumping and screaming at Tropical Gardens Easter Sunday [Mar. 28, 1948] in his first Philadelphia appearance since returning from Europe last week" ("Dizzy Bebops Music Fiends in Philadelphia," by Mable V. Clarke, *New York Amsterdam News*, Apr. 10, 1948, p. 25).

Gillespie returned to Philadelphia for a "Bebop Concert" at the Academy of Music on Tuesday evening, May 11, 1948; it's possible that Coltrane (along with Jimmy Heath and other musicians) attended (concert advertisement, *Evening Bulletin*, Monday, May 10, 1948, p. 22; "Dizzy Gillespie Plays 'Be-Bop' in Academy," by L.R.C, *Evening Bulletin*, Wednesday, May 12, 1948, p. 24).

On Thursday, June 17, 1948, Coltrane and Percy Heath went to Emerson's in Philadelphia to see Lester Young. Columnist Squire Bryant saw them there ("T ru the 'Spy' Glass," by Squire Bryant, *Philadelphia Tribune*, June 19, 1948, p. 8): "With arrival of darkness, [I] dashed to Emersons […] refueling Musicorner where Boss Lester Young raved, […] I saw Percy Heath and his beard [girlfriend], Marty-Martin, Johnnie Coltraine and Joan Smithers."

**Note:** *International Musician* (Nov. 17, 1948) reported that "trumpeter Howard McGhee has formed a seventeen-piece orchestra." McGhee actually took over Jimmy Heath's sixteen-piece group, as Heath told interviewer Martin Richards (1990, p. 7):

The band was taken over in 1947 [actually 1948] by Howard McGhee because he had a bigger reputation. [...] He took the band under his name and we toured brief y, playing some of the theatres and backing up the Illinois Jacquet group and Sarah Vaughan, I remember in one place, and Billie Holiday on another. Then Howard lost my music. Well, not he, but the music got lost in the Inglewood Station in Chicago. It was checked and I never saw it anymore!

#### **Howard McGhee big band**

PERSONNEL: **Howard McGhee**, trumpet, with Jimmy Heath's big band (see Porter, 1998, pp. 59–60, for probable personnel)

**September 24–30, 1948** (Friday through Thursday, one week; midnight show on Saturday). **Apollo Theatre**, *New York City* (Harlem section, borough of Manhattan).

Louis Jordan was scheduled to be the headliner for this show: "ALL NEW The Numbers Jordan Likes Best LOUIS JORDAN and His Band/HOWARD McGHEE and His New BAND The Newest Colored Swing Sensation/Clark Bros.—Hon & Bunny/'Spider Bruce' and Comedy Company" (*New York Amsterdam News*, Saturday, Sept. 25, 1948, p. 23).

However, the *Chicago Defender* reports that Jordan cancelled ("Illness Hits Louis Jordan and Holiday," Saturday, Oct. 16, 1948, p. 30): "NEW YORK—Gloom stretched all the way from downtown Broadway to Harlem last week when both Louis Jordan and Billie Holiday were stricken with illness and forced to pass up appearances. Bill was playing Club Ebony on Broadway while Louis Jordan was the headline attraction at Frank Schifman's Apollo theatre. Sarah Vaughan stepped in for Billie and Una Mae Carlisle took over for Louis Jordan. Louis was forced to cancel a week's engagement at the Royal theatre in Baltimore because of the throat ailment which felled him."

Simpkins (1989, p. 37) reprints an article, probably from the *Philadelphia Tribune* in early October 1948, mentioning this gig:

Had a long and interesting conversation with North Philly's John (The Train) Coltrain, the alto ace of the former Jimmy Heath band, which is now being fronted by Howard McGhee. Tells me that gig at New York's Apollo was really a gone thing. Said they will lay "dead" awhile, then might take a trip to Detroit...So till next Tues. Your man, Squire.

**Note:** On Wednesday, November 3, 1948, Sarah Vaughan and Illinois Jacquet appeared at the Opera House in Chicago. The concert wasn't advertised very heavily in the Chicago newspapers, and none of the few advertisements and listings that we've found mentions McGhee, although one article says the concert would include "several other stars" ("Sarah Vaughan and Jacquet Here Nov. 3," *Chicago Defender*, Saturday, Oct. 30, 1948, p. 28).

Jimmy Heath said the band's music (actually Heath's music, since this was really his band) was lost or stolen at Inglewood Station in Chicago (Richards, 1990, p. 7); the McGhee band opened in Detroit supporting Vaughan and Jacquet on Friday, November 5, 1948 (see the following entry), and might have been present for this concert as well. (Porter [1998, p. 342] lists a gig at the Regal Theatre in Chicago in October 1948, but this appears not to have happened. According to ads in the Chicago newspapers, the Regal didn't feature stage shows around this time, only movies.)

Jimmy Heath says it's possible the band also played a week at the Howard Theatre in Washington, DC. He also recalls talk of a gig in Kansas City on a bill with Billie Holiday, but he believes that gig never happened (Porter, 1998, p. 342).

**November 5–11, 1948** (Friday through Thursday, one week). **Paradise Theatre**, *Detroit*, *MI* (3711 Woodward at Parsons).

"PARADISE/3711 Woodward at Parsons/On Stage...ILLINOIS JACQUET and his Sextette/SARAH VAUGHAN America's Newest Singing Sensation/Plus Howard McGhee and his Orchestra/On Screen (First Detroit Showing) 'Son of God's Country' with Monte Hale" (advertisement, *Detroit Free Press*, Friday, Nov. 5, 1948, p. 23).

Immediately after this gig, Howard McGhee joined the Norman Granz Jazz at the Philharmonic tour (he probably stayed in Detroit for a JATP concert at the Masonic Temple Auditorium on Saturday, Nov. 13, 1948; he's listed in the ad in the *Detroit Free Press*, Monday, Nov. 1, 1948, p. 17). Coltrane, on tenor, joined Eddie "Cleanhead" Vinson within a few days or weeks at the most (see Porter, 1998, pp. 73–76, 342).

[Additional data from *Detroit Free Press*: 11/6/4 8, 18; 11/7/4 8, Sec . B, 8; 11/8 /4 8, 2 0; 11 /10 /4 8, 2 4; 11/11/48, 20; *Michigan Chronicle*: 11/6/48, 18, 19.]

#### **Eddie "Cleanhead" Vinson Septet**

PERSONNEL: **Eddie "Cleanhead" Vinson**, vocals, alto saxophone; **John Coltrane**, tenor saxophone; **John Coles**, trumpet; **James Young**, probably baritone saxophone (Porter, 1998, p. 73); **William "Red" Garland**, piano; **James Rhodes**, bass; **Charlie Rice**, drums

**Note:** It isn't certain exactly when Coltrane joined Eddie Vinson. Vinson was in Philadelphia for a gig a Themerson's, November 1–13, 1948 (Porter, 1998, p. 74), after spending a week at the Apollo Café (not the Apollo Theatre) in New York City; Coltrane probably joined around this time, after his engagement with Howard McGhee at the Paradise Theatre in Detroit (see the **Nov. 5–11, 1948**, entry). However, Vinson had one or more brief layoff s around this time, reportedly because of back problems, and some of the following gigs may have been cancelled (see the notes following the **Nov. 20–26** and **Dec. 1–12, 1948**, entries).

For more details of Coltrane's tenure with Vinson, see Porter (1998, pp. 73–76) and Thomas (1975, pp. 37–42). Eddie Vinson discussed this period in a 1967 interview/article ("Eddie Vinson of Houston," by Stanley Dance, Jazz [U.S. magazine], July 1967, p. 14): "After I left Cootie in 1945, I formed my own band. […] In 1948–1949, I took the band on tour. We made every RKO–Keith theater from New York to Vancouver. Every state, every city, every theater, every warehouse—I've been there! They used to call me The Trailblazer because they'd shoot me down to a town to see if it was all right. If I made it, then they'd send the other bands."

**November 20, 1948** (Saturday). Unknown venue, *Charleston*, *W V*.

**November 21, 1948** (Sunday). Unknown venue, *Monessen, PA*.

**November 24, 1948** (Wednesday). Unknown venue, *Kimball, W V*.

**November 25, 1948** (Thursday). Unknown venue, *Kinston, NC*.

**November 26, 1948** (Friday). Unknown venue, *Lumberton*, *NC*.

**Note:** An article in the *Pittsburgh Courier* reports that Vinson was inactive in November, so it's possible that some of the preceding gigs were cancelled: "New York—Returning this week after a brief period of inactivity, blues singing bandleader Eddie Vinson took of to fill several engagements in Florida and Georgia. Eddie was bedridden recently by a recurrent back illness, which kept him from filling a date in Buffalo" ("Eddie Vinson Back at Work," *Pittsburgh Courier* [national edition], Saturday, Nov. 27, 1948, p. 20). The article states that Vinson was heading to Florida and Georgia, but those gigs were probably cancelled (see the note following the **Dec. 1–12, 1948**, entries).

**December 1, 1948** (Wednesday). Unknown venue, *Albany, GA*.

**December 2, 1948** (Thursday). Unknown venue, *Pensacola*, *FL*.

**December 5, 1948** (Sunday). Unknown venue, *Miami*, *FL*.

**December 6, 1948** (Monday). Unknown venue, *Jacksonville*, FL.

**December 11, 1948** (Saturday). Unknown venue, *Beckley, W V*.

**December 12, 1948** (Sunday). Unknown venue, *Fort Wayne, IN*.

**Note:** Some or all of the preceding December 1948 gigs were probably cancelled. From the national edition of the *Pittsburgh Courier* ("Mr. Cleanhead Urged to Rest," Dec. 11, 1948, p. 21):

NEW YORK—Eddie Vinson, better known in blues and swing circles as "Mr. Cleanhead," has been advised by his physician to take at least two weeks' rest.

The doctor's advice came after the singing bandleader had undergone a two-day checkup at a Brooklyn hospital. He was told to avoid all activity. His injury several years ago to his back is the cause of his present condition.

It is believed that should all go well he will be back on the bandstand about mid-December. He will resume his playing then in Ann Arbor, Mich.

Considering all this, it appears that Vinson formed the group with Coltrane in mid-November 1948, played gigs until late November, and then took of until mid-December 1948. However, it's also possible that all of the preceding gigs were cancelled, or were without Coltrane, and the following Ann Arbor gig was the first with Coltrane.

**December 17, 1948** (Friday). Unknown venue, *Ann Arbor*, *MI*.

From the *Cleveland Call and Post* ("Vinson Recovers, Will Start Tour," Saturday, Dec. 18, 1948, p. 11-B):

ANN ARBOR, Mich.—Fully recovered from therapeutic treatment on his injured back, Eddie (Mr. Cleanhead) Vinson opens a year-end tour with [a] one-night stand here Friday night [Dec. 17, 1948].

Increasing pain over a period of three months forced Vinson to make the decision to interrupt his activities for a complete checkup and medication. Now after two weeks of inactivity, he returns to entertain his army of loyal fol-lowers. The current tour will continue in Davenport, Iowa, and proceed to Kansas City, South Bend and southward to Louisville where he has been engaged for the traditional New Year's Eve frolic.

A follow-up article gives the personnel ("Cleanhead Vinson Has New Combo," *Cleveland Call and Post*, Saturday, Dec. 25, 1948, p. 8-B):

ANN ARBOR, Mich.—Eddie (Mr. Cleanhead) Vinson introduced a band of completely new personnel when he appeared here last Thursday night. [Most newspaper listings say Friday, Dec. 17, 1948.] It was the first stop on a long tour of the Midwest, South [text missing in original]

Musicians now comprising the organization are James Young, James Rhodes, Charles Rice, Wm. Garland, John Coltrane, John Coles, and Louis Franks.

Vinson tabs this unit as "the finest most versatile group I ever headed."

A very similar article appeared in the *Philadelphia Afro-American* (see Porter, 1998, p. 73), and another similar article appeared in the *Pittsburgh* 

*Courier* (national edition, Dec. 25, 1948, p. 21); all of the articles were probably based on a publicity release sent out by Vinson's management. (Louis Franks was probably a driver or roadie, not a musician; see Porter, 1998, p. 313, note 2.)

**December 18, 1948** (Saturday). Unknown venue, *Decatur*, *IL*.

**December 19, 1948** (Sunday). Unknown venue, *Davenport*, *IA*.

**December 20, 1948** (Monday). Unknown venue, *Kansas City, KS*.

December 24, 1948 (Friday). Palais du Royale, South Bend, IN.

From the *Michigan Chronicle* ("Eddie Vinson Scores in Dance Date," Jan. 8, 1949, p. 19):

SOUTH BEND, Ind.—Eddie Vinson not only attracted an all time record crowd to the Palais Royal [Palais du Royale] ballroom for the dance featuring his band, but he apparently also enticed a goodly number of the town's entertainment seekers to dig into their private money caches.

This fact was born [*sic*] out when the time came to check the record receipts of \$2,683.79. Of that amount there [were] 107 old style dollar bills.

Oddly Vinson was playing the date to keep a promise he had made to the promoters over a year ago when a previous appearance was cancelled because of a rain storm.

This time they ran into another storm as a cloudburst of gold showered down on them.

But the phenomenon of the appearance of those old bills mystified all concerned. Maybe the answer to undue hoarding is good entertainment attractions, as Vinson proved on his visit here the other week.

**December 25 and 26, 1948** (Saturday and Sunday). Unknown venue, *St. Louis, MO*.

**December 27, 1948** (Monday). Unknown venue, *Paducah*, *KY*.

**December 28, 1948** (Tuesday). Unknown venue, *Paris, TN*.

**December 29, 1948** (Wednesday). Unknown venue, *Jackson, TN*.

**December 31, 1948** (Friday). Unknown venue, *Louisville*, *KY*.

**Note:** The above listings are not conformed, except for Ann Arbor (Friday, Dec. 17, 1948) and South Bend (Friday, Dec. 24, 1958).

[Data from *Pittsburgh Courier* (national edition): 10/23/48, 21; 11/27/48, 20; 12/11/48, 21; 12/18/48, 21; 12/25/48, 21; *Cleveland Call and Post*: 12/18/48, 11-B; 12/25/48, 8-B, 9-B; *Michigan Chronicle*: 12/18/48,

11; 1/8/49, 19; *Baltimore Afro-American:* 12/4/48, First News Sec., 6; 12/18/48, First News Sec., 7; 12/25/48, First News Sec., 7; Porter, 73–76, 342–343]

### 1949

### **Timeline**

#### Eddie "Cleanhead" Vinson small group

**Ca. January 2–21, 1949** (Sunday through Friday, a bit less than three weeks; cancelled). **Mercury recording studios**, *New York City*.

**January 15, 1949** (Saturday). Unknown venue, *Newark*, *NJ*.

January 22, 1949 (Saturday). Unknown venue, Wilmington, DE.

January 23, 1949 (Sunday). Unknown venue, Washington, DC.

January 24, 1949 (Monday). Unknown venue, Newport News, VA.

January 25, 1949 (Tuesday). Unknown venue, Winston-Salem, NC.

**January 26, 1949** (Wednesday). **Magnolia Theatre**, *Atlanta*, *GA*.

January 27, 1949 (Thursday). Unknown venue, Birmingham, AL.

**January 28, 1949** (Friday). Unknown venue, *Albany, GA*.

January 31, 1949 (Monday). Unknown venue, Shreveport, LA.

**February 1, 1949** (Tuesday). Unknown venue, *Monroe, LA*.

**February 2, 1949** (Wednesday). Unknown venue, *Nadinola* (*Indianola?*), *MS*.

**February 3, 1949** (Thursday). Unknown venue, *Clarksdale, MS*.

**February 4, 1949** (Friday). Unknown venue, *Laurel*, *MS*.

**February 5, 1949** (Saturday). Unknown venue, *Vicksburg, MS*.

**February 6, 1949** (Sunday). Unknown venue, *Hattiesburg, MS*.

**February 7, 1949** (Monday). Unknown venue, *Greenwood, MS*.

**February 8, 1949** (Tuesday). Unknown venue, *Cleveland, MS*.

February 9, 1949 (Wednesday). Unknown venue, *Grenada*, *MS*.

**February 10, 1949** (Thursday). Unknown venue, *Bogalusa*, *LA*.

**February 11, 1949** (Friday). Unknown venue, *Tallulah*, *MS*.

February 12, 1949 (Saturday). Unknown venue, Greenville, MS.

February 13, 1949 (Sunday). Unknown venue, *Leland*, *MS*.

**February 14, 1949** (Monday). Unknown venue, *McComb*, *MS*.

**February 15, 1949** (Tuesday). Unknown venue, *Lake Charles, LA*.

**February 16, 1949** (Wednesday). Unknown venue, *Lafayette*, *LA*.

**February 18, 1949** (Friday). Unknown venue, *Florence*, *AL*.

February 19, 1949 (Saturday). Unknown venue, Evergreen, AL.

**February 20, 1949** (Sunday). Unknown venue, *New Orleans, LA*.

February 21, 1949 (Monday). Unknown venue, Montgomery, AL.

February 22, 1949 (Tuesday). Unknown venue, Jackson, MS.

February 23, 1949 (Wednesday). Unknown venue, Yazoo City, MS.

March 10, 1949 (Thursday). Unknown venue, *Marshall*, *TX*.

March 12, 1949 (Saturday). Unknown venue, Wichita, KS.

March 14, 1949 (Monday). Unknown venue, Junction City, KS.

March 15, 1949 (Tuesday). Unknown venue, Des Moines, IA.

March 16, 1949 (Wednesday). Unknown venue, Omaha, NE.

March 18, 1949 (Friday). Unknown venue, Grand Rapids, MI.

March 19, 1949 (Saturday). Unknown venue, Inkster, MI.

March 20, 1949 (Sunday). Unknown venue, Indianapolis, IN.

March 25, 1949 (Friday). Unknown venue, Youngstown, OH.

March 26, 1949 (Saturday). Unknown venue, *Gary*, *IN*.

March 27, 1949 (Sunday). Unknown venue, *Detroit*, *MI*.

March 28, 1949 (Monday). Unknown venue, *Lorain*, *OH*.

March 29, 1949 (Tuesday). Unknown venue, Cleveland, OH.

April 1, 1949 (Friday). Unknown venue, *Toledo*, *OH*.

April 2, 1949 (Saturday). Unknown venue, Buffalo, NY.

**April 15, 1949** (Friday). Unknown venue, *Richmond, VA*.

April 16, 1949 (Saturday). Unknown venue, Beckley, W V.

April 17, 1949 (Sunday). Unknown venue, Kimball, W V.

April 18, 1949 (Monday). Unknown venue, Winston-Salem, NC.

April 19, 1949 (Tuesday). Unknown venue, New Bern, NC.

**May 28, 1949** (Saturday). Unknown venue, *Logan*, *W V*.

May 30, 1949 (Monday). Unknown venue, Stroudsburg, PA.

**June 4, 1949** (Saturday). Unknown venue, *Tampa*, *F L*.

June 6, 1949 (Monday). Unknown venue, Jacksonville, FL.

June 10, 1949 (Friday). Unknown venue, West Palm Beach, FL.

#### Jo Jones and His All Stars

**Opening July 25, 1949** (Monday through unknown; length unknown). **Ridge Point Café**, *Philadelphia*, *PA*.

**Ca. September 10, 1949** (exact dates unknown; probably one week; Coltrane's presence not confirmed). **Ridge Point Café**, *Philadelphia*, *PA*.

#### **Dizzy Gillespie big band**

**September 9–15, 1949** (Friday through Thursday, one week; Coltrane's presence not conformed). Royal Theater, *Baltimore*, *MD*.

**September 19–21, 1949** (Monday through Wednesday, three days). **Palace RKO Theater**, *Columbus*, *OH*.

September 24, 1949 (Saturday night). Miramar Ballroom, *Gary*, *IN*.

October 4, 1949 (Tuesday night, 8:30 p.m.). Wilberforce University (Shorter Hall, Jones Auditorium), Wilberforce, OH.

**Ca. early October 1949** (exact dates and length unknown; not conformed). **Carnival Lounge**, *Pittsburgh*, *PA*.

**October 17, 1949** (Monday night, 8:30 p.m.). **Carnegie Hall**, *New York City*.

**October 18, 1949** (Tuesday). Unknown venue (possibly **Symphony Ballroom**), *Boston*, *MA*.

**October 19, 1949** (Wednesday). Unknown venue (possibly **Casino Ballroom**), *Fall River, MA*.

October 20, 1949 (Thursday). Central Theatre, Passaic, NJ.

**October 21–27, 1949** (Friday through Thursday, one week; Sunday of). **Earle Theatre**, *Philadelphia*, *PA*.

**October 30, 1949** (Sunday; not conformed). Unknown venue, *Buffalo*, *NY*.

November 21, 1949 (Monday). Unidentified Capitol recording studio,
 New York City.

**Ca. late November–early December 1949** (exact dates unknown). **Lyric Theatre**, *Lexington*, *KY*.

**Ca. early December 1949** (exact dates unknown). Unknown venue, *St. Louis, MO*.

**December 9–18, 1949** (Friday through Sunday, ten days; possibly Monday of). **Club Silhouette**, *Chicago*, *IL*.

**December 10, 1949** (Saturday; not conformed). **Pershing Ballroom**, *Chicago, IL*.

**December 23–29, 1949** (Friday through Thursday, one week; midnight show on Saturday). **Apollo** 

Theatre, New York City.

# Chronology

#### Eddie "Cleanhead" Vinson small group

PERSONNEL: **Eddie "Cleanhead" Vinson**, vocals, alto saxophone; **John Coltrane**, tenor saxophone; **John Coles**, trumpet; **James Young**, probably baritone saxophone (see Porter, 1998, p. 73); **William "Red" Garland**, piano; **James Rhodes**, bass; **Charlie Rice**, drums

**Note:** Several newspapers lisTheddie Vinson's band in New York City, January 2–21, 1949 (*Cleveland Call and Post*, Jan. 8, 1949, p. 5-A; *Pittsburgh Courier* [national edition], Jan. 8, 1949, p. 19; *Baltimore Afro-American*, Jan. 8, 1949, First News Sec., p. 7). However, drummer Charlie Rice told Lewis Porter that they never played New York City while Rice and Coltrane were with Vinson.

According to a newspaper article, a series of recording sessions was to have been held on these dates ("Vinson May Set Record for Waxings," *Michigan Chronicle*, Jan. 1, 1949, p. 18):

NEW YORK—Eddie (Mr. Cleanhead) Vinson, the blues singing, sax playing maestro, will probably set an all time record for successive days of recording this month when he and his band spend 17 consecutive days in the Mercury studios turning out a stream of waxings.

During the recent recording ban, Vinson was the recipient of a large number of compositions. In addition, he amassed a considerable stock of his own numbers. Since it was impossible to record them, he filed them all for future reference. That "future" has arrived.

However, the future evidently hadn't quite arrived for Vinson. Vinson's last known Mercury recordings were made in December 1947, so these sessions must have been cancelled (unless the sessions were held as scheduled, but the recordings were never released, are completely unknown, and have been forgotten by Rice, all of which seems highly unlikely).

Another cancelled date was the ill-fated recording session discussed in Porter (1998, p. 76). Porter suggests April 13, 1949, as the date of this incident, which is possible (see the notes after the **April 2** and **June 10, 1949**, entries). Charlie Rice told Porter that the incident could have occurred on the Jewish holiday of Passover (April 13, 1949), or possibly Memorial Day (late May), or another occasion. Hanukkah occurred very

late in 1948, beginning on December 27, 1948, and extending into 1949, so the holidays Rice remembered mighTheven have been Hanukkah and New Year's. However, April or May seems more likely because Rice says that Vinson went to Florida after the cancelled session, and Vinson was in Florida in early June 1949 (see the note after the **June 10, 1949**, entry). So, after the January 1949 recording sessions were cancelled (for whatever reason), makeup sessions may have been scheduled in April or May 1949, and these were also cancelled when Vinson quarreled with his manager.

#### **Eddie Vinson tour—Eastern Seaboard and Deep South**

**January 15, 1949** (Saturday). Unknown venue, *Newark*, *NJ*.

January 22, 1949 (Saturday). Unknown venue, Wilmington, DE.

**January 23, 1949** (Sunday). Unknown venue, *Washington*, *DC*.

From Porter (1998, p. 343): "Red Garland says Buddy Johnson's band was in the audience (liner notes to Prestige 24090)."

January 24, 1949 (Monday). Unknown venue, Newport News, VA.

January 25, 1949 (Tuesday). Unknown venue, Winston-Salem, NC.

**January 26, 1949** (Wednesday). **Magnolia Theatre**, *Atlanta*, *GA*.

From the *Atlanta Daily World* (Sunday, Jan. 23, 1948, p. 3): "America's Greatest Blues Singer: EDDIE (Mr. Cleanhead) VINSON and his Orchestra will be in town Wednesday night, January 26 at the Magnolia beginning at 8:30 p.m. to 12:30 [a.m.]. Advance \$1.00; at box \$1.25—B. B. Beamon, Presentation."

January 27, 1949 (Thursday). Unknown venue, Birmingham, AL.

January 28, 1949 (Friday). Unknown venue, Albany, GA.

Thomas (1975, p. 41) says that Coltrane got a toothache "in a small town in Georgia" and missed the next day's gig.

**January 31, 1949** (Monday). Unknown venue, *Shreveport*, *LA*.

February 1, 1949 (Tuesday). Unknown venue, Monroe, LA.

**February 2, 1949** (Wednesday). Unknown venue, *Nadinola* (*Indianola*?), *MS*.

From the national edition of the *Pittsburgh Courier* ("Eddie Vinson Tours Miss.," Jan. 29, 1949, p. 22): "NADINOLA [Indianola?], Miss.—When Eddie Vinson appears here for a dance engagement Wednesday [Feb. 2, 1949], it will mark the beginning of a swing through the State that will see him playing eleven straight days in as many different towns. Only once before has any band played as much as eight consecutive days when Cootie Williams did it in May, 1945." *Note:* Although the listings say "Nadinola," there's no such town in Mississippi; the correct city is probably Indianola. (Nadinola is a skin-lightening product.)

**February 3, 1949** (Thursday). Unknown venue, *Clarksdale*, *MS*.

**February 4, 1949** (Friday). Unknown venue, *Laurel, MS*.

**February 5, 1949** (Saturday). Unknown venue, *Vicksburg, MS*.

**February 6, 1949** (Sunday). Unknown venue, *Hattiesburg, MS*.

**February 7, 1949** (Monday). Unknown venue, *Greenwood*, *MS*.

**February 8, 1949** (Tuesday). Unknown venue, *Cleveland, MS*.

**February 9, 1949** (Wednesday). Unknown venue, *Grenada, MS*.

**February 10, 1949** (Thursday). Unknown venue, *Bogalusa*, *LA*.

**February 11, 1949** (Friday). Unknown venue, *Tallulah*, *MS*.

**February 12, 1949** (Saturday). Unknown venue, *Greenville, MS*.

**February 13, 1949** (Sunday). Unknown venue, *Leland, MS*.

**February 14, 1949** (Monday). Unknown venue, *McComb*, *MS*.

**February 15, 1949** (Tuesday). Unknown venue, *Lake Charles*, *LA*.

**February 16, 1949** (Wednesday). Unknown venue, *Lafayette*, *LA*.

**February 18, 1949** (Friday). Unknown venue, *Florence*, *AL*.

**February 19, 1949** (Saturday). Unknown venue, *Evergreen*, *AL*.

**February 20, 1949** (Sunday). Unknown venue, *New Orleans, LA*.

**February 21, 1949** (Monday). Unknown venue, *Montgomery, AL*.

**February 22, 1949** (Tuesday). Unknown venue, *Jackson, MS*.

**February 23, 1949** (Wednesday). Unknown venue, *Yazoo City, MS*.

**Note:** In February 2005, Guernsey's auctioned a payroll receipt dated February 24, 1949 (Guernsey's, 2005, Lot 124a, p. 94). The receipThis headed "Eddie Vinson Orchestra—Receipt for Salary and Expenses." "John W. Coltane" (or possibly "Coltone" or "Coltome"—the handwriting is unclear) is written after Employees Name, and "One Nighters" is entered as the Location. "Febr. 24, 49" is written in the Week Ending space and "Yazoo-City Miss." in the City space. The amounts are as follows: Gross Salary, \$100; Board and Lodging, \$49; Basis for Withholding, \$51; Tax—Deductions, F.O.A.B., \$1; withholding Tax, \$1.80. "One Hundred" dollars is written in the Net Amount Received space. Coltrane's Social Security number (245–32–5071) and the date are written at the bottom, but the receipThis not signed.

There's a gap in the listings here. Vinson and the band may have continued to work their way through Mississippi and Texas, or they may have had a brief layoff .

March 10, 1949 (Thursday). Unknown venue, *Marshall*, *TX*.

March 12, 1949 (Saturday). Unknown venue, Wichita, KS.

March 14, 1949 (Monday). Unknown venue, *Junction City, KS*.

March 15, 1949 (Tuesday). Unknown venue, Des Moines, IA.

March 16, 1949 (Wednesday). Unknown venue, *Omaha*, *NE*.

**Note:** In February 2005, Guernsey's auctioned a payroll receipt dated March 17, 1949 (Guernsey's, 2005, Lot 124b, p. 94). The receipThis headed "Eddie Vinson Orchestra—Receipt for Salary and Expenses." "John W. Coltome" is written after Employees Name, and "One Nighters" is entered as the Location. "March 17, 49" is written in the Week Ending space and "Omaha Nebr." in the City space. The amounts are as follows: Gross Salary, \$80; Board and Lodging, \$49; Basis for Withholding, \$31; Tax—Deductions, F.O.A.B., \$0.80; withholding Tax, — (none). "Eighty" dollars is written in the Net Amount Received space. Coltrane's Social Security number (245–32–5071) and the date are written at the bottom, but the receipThis not signed. On the back of the receipt, a note has been handwritten in blue ink: "This is to prove to your's truly & whoever

[originally written as "whosoever," with "so" heavily crossed out] it may concern, a 40¢ pen can write well too.".

March 18, 1949 (Friday). Unknown venue, *Grand Rapids*, *MI*.

March 19, 1949 (Saturday). Unknown venue, *Inkster*, *MI*.

From the *Baltimore Afro-American* ("Bop, Bip, Bang on Mr. Cleanhead," Mar. 12, 1949, First News Section, p. 7): "DALLAS, Tex.— Eddie (Mr. Cleanhead) Vinson has adopted bop. Presently working out arrangements on his famous 'Empty Bed Blues,' Vinson will be ready to give his first performance of the work when his band plays an engagement in Inkster, Mich., March 19."

March 20, 1949 (Sunday). Unknown venue, *Indianapolis, IN*.

March 25, 1949 (Friday). Unknown venue, Youngstown, OH.

March 26, 1949 (Saturday). Unknown venue, Gary, IN.

**March 27, 1949** (Sunday). Unknown venue, *Detroit, MI*. Coltrane probably met Donald Byrd during this gig (see Porter, 1998, p. 344).

March 28, 1949 (Monday). Unknown venue, Lorain, OH.

**March 29, 1949** (Tuesday). Unknown venue, *Cleveland*, *OH*. (See below, "Tony 'Big T' Lovano, Gay Crosse, and Hot Sauce.")

**April 1, 1949** (Friday). Unknown venue, *Toledo, OH*.

From the national edition of the *Pittsburgh Courier* ("Who's the 'Fool' Now Is 'Mr. Cleanhead's' Major Question???" March 26, 1949, Second Section, p. 6):

TOLEDO, Ohio—Eddie Vinson's intended April Fool "joke" on a promoter here boomeranged on him this week. H owever, t he sw itch turned out to be a plea sant surprise for "Mr. C leanhead" a s he re ceived a full payment "a d vance deposit" on his scheduled one night appearance at the auditorium here Friday night, April 1.

As a prank, Vinson wired the promoter of the dance that it was his custom to never take a chance on any engagement on April Fool's Day and he always demanded full payment in advance. The following day he sent a s econd wire explaining that the first was a gag.

The second communication arrived too late, however, for the promoter, anxious to insure his date, promptly responded by telegraphing the full guarantee to Vinson.

**April 2, 1949** (Saturday). Unknown venue, *Buffalo*, *NY*.

**Note:** There's a gap in the listings here. As noted above, recording session may have been scheduled for April 13, 1949, but cancelled after Vinson quarreled with his manager (see Porter, 1998, p. 76). Other possible dates for this incident are January 1949 (less likely; see the note at the beginning of the 1949 Chronology) and May 1949 (see the note following **June 10, 1949**).

April 15, 1949 (Friday). Unknown venue, Richmond, VA.

**April 16, 1949** (Saturday). Unknown venue, *Beckley, W V*.

**April 17, 1949** (Sunday). Unknown venue, *Kimball, W V*.

April 18, 1949 (Monday). Unknown venue, Winston-Salem, NC.

April 19, 1949 (Tuesday). Unknown venue, New Bern, NC.

**Note:** Vinson had another period of inactivity around this time. From the national edition of the *Pittsburgh Courier* ("Mr. Cleanhead Lays Off 3 Weeks," April 23, 1949, p. 19): "NEW YORK— Eddie Vinson will go on the inactive list for three weeks following the completion of his current bookings. Mr. Cleanhead, one of the hardest workers in the field, will enter a local hospital for a complete physical check-up. When he is discharged, the music maker will leave for North Carolina, where he will visit with friends on their farm." This may be when Coltrane visited Greensboro, North Carolina (see Simpkins, 1989, p. 39).

**May 28, 1949** (Saturday). Unknown venue, *Logan*, *WV*.

May 30, 1949 (Monday). Unknown venue, Stroudsburg, PA.

**June 4, 1949** (Saturday). Unknown venue, *Tampa*, *FL*.

**June 6, 1949** (Monday). Unknown venue, *Jacksonville*, *FL*.

**June 10, 1949** (Friday). Unknown venue, *West Palm Beach*, *FL*.

It isn't certain exactly when Coltrane left Vinson, but it was probably around this time. Charlie Rice says that Vinson showed up late for a recording session and quarreled with his manager, causing the session to be cancelled (see Porter, 1998, p. 76); this may have occurred in April or May 1949 (the note at the beginning of the 1949 Chronology describes this in more detail). After this incident, Rice and Red Garland quit. Rice couldn't recall whether Coltrane also quit at that time.

In any event, it appears that Vinson broke up the band shortly afterward, possibly in June 1949. Rice said that after he and Garland quit, Vinson "went to Florida and [...] everything blew up, just fell apart." Vinson had gigs scheduled in Florida on June 4, 6, and 10, 1949; after that Vinson disappears from newspaper listings until late August 1949. (We searched the *Pittsburgh Courier* [national edition], *Baltimore Afro-American*, *Michigan Chronicle*, and *Cleveland Call and Post.*) So, it appears that Coltrane left Vinson by June or July 1949 at the latest.

By early July, James Young had left Vinson and was at the Cotton Club in Philadelphia (Porter, 1998, p. 344, citing "Philadelphia Story," by Squire Bryant, *Philadelphia Tribune*, July 9, 1949). Vinson led recording sessions in August 1949 with a completely different band that featured Eddie "Lockjaw" Davis on tenor saxophone. In early September 1949, Vinson resumed touring, "his first big tour of the new season" (*Pittsburgh Courier*, national edition, Saturday, Aug. 27, 1949, p. 19), at about the time Coltrane was joining Dizzy Gillespie's big band.

[Data from *Pittsburgh Courier* (national edition): 1/8/49, 19; 1/15/49, 18; 1/22/49, 22; 1/29/49, 21, 22; 2/5/49, 20; 2/12/49, 20; 2/19/49, 18; 3/26/49, Second Sec., 4, 6; 4/9/49, 18; 4/16/49, 20; 4/23/49, 19; 6/4/49, 25; 8/27/49, 19; 9/3/49, 18, 19; *Cleveland Call and Post*: 1/8/49, 5-A; 1/29/49, 9-B; 3/19/49, 9-B; *Baltimore Afro-American*: 1/8/49, First News Sec., 7; 1/15/49, First News Sec., 7; 1/22/49, First News Sec., 7; 1/29/49, First News Sec., 7; 2/5/49, First News Sec., 7; 2/12/49, First News Sec., 7; 3/12/49, First News Sec., 7; 3/19/49, First News Sec., 6; 4/2/49, First News Sec., 6; 4/9/49, First News Sec., 6; 4/16/49, First News Sec., 6; 9/3/49, 8; *Michigan Chronicle*: 1/1/49, 18; 1/8/49, 19; 1/29/49, 19; *Atlanta Daily World*: 1/23/49, 3; 1/26/49, 3; Porter, 1998, pp. 73–76, 343–344.]

### Tony "Big T" Lovano, Gay Crosses, and Hot Sauce

Porter (1998, p. 344), after the March 29, 1949, Cleveland entry, notes: "This may be when Coltrane played alto (still his preferred instrument) at a

matinee jam session at Lindsey's Sky Bar. Tony 'Big T' Lovano (born September 21, 1925) was playing tenor with the house band. He believes that Coltrane was in town with the 'Hot Sauce' Williams blues band; if so, this would have been in the early 1950s. (Reported by Tony's son, saxophonist Joe Lovano.)"

However, we can find no evidence that there was a "Hot Sauce" Williams blues band. Eugene "Hot Sauce" Williams owned barbecue restaurants (rib joints) in Cleveland (and, for a while, Pittsburgh) from 1934 until the mid-1950s; the *Cleveland Call and Post* contains numerous advertisements for and articles about "Hot Sauce" Williams in the late 1940s and early 1950s, none of which mention him being a musician or having a band—although in the late 1940s, "Hot Sauce" sponsored a radio show, and presumably would have been well known to local musicians and musicians traveling through Cleveland. According to one ad for "Hot Sauce" Williams' barbecue restaurant, "Louis 'Satchmo' Armstrong Ate Here!" (*Cleveland Call and Post*, April 4, 1953, p. 5-B).

We have no evidence for this, but it's possible that Tony Lovano meant Gay Crosse and that his band performed at the "Hot Sauce" Williams restaurant. Coltrane was with Gay Crosse and his Good Humor Six in early and late 1952, so that would place this in 1952 rather than here. Crosse and Williams knew each other. As early as 1948, Gay Crosse appeared on Williams' radio show, plugging his single "Light Up and Relax" ("Gay Crosse, Signed by Capital, to Play Saturday Night at Blue Grass," Cleveland Call and Post, Saturday, March 12, 1949, p. 8-B). In the mid-1950s, health problems forced "Hot Sauce" Williams to close his restaurants; around the same time, Gay Crosse disbanded his Good Humor Six and opened a rib joint (Gay's Drive-In Bar-B-Q). Crosse hired the former barbecue cook at Williams' restaurant (James Rivers), and the Cleveland Call and Post (Dec. 7, 1957, p. 7-C) features a photo of Eugene "Hot Sauce" Williams and Gay Crosse in the kitchen of Crosse's restaurant, with "Hot Sauce" giving a few pointers to Crosse. All of which is circumstantial and speculative at best, but Lovano may have been recalling Coltrane's appearances with Gay Crosse in 1952 (see entries for Jan.–Mar. and Nov.–Dec. 1952). Of course, Coltrane played with a number of rhythm and blues bands in the late 1940s and early 1950s—almost certainly including many undocumented gigs about which we know little or nothing —and he may have been in Cleveland with one of these bands (pos-sibly even playing at "Hot Sauce" Williams' restaurant—or maybe the band just went there after the gig for some barbecue).

In late 1957, "Hot Sauce" came out of retirement and began selling his special hot sauce with that "can't be copied f avor," which apparently is still being sold today; and in 1959, Gay Crosse re-formed his Good Humor Six and began playing clubs in Cleveland.

**Note:** Coltrane may have performed in the Apollo house band around this time, after leaving Vin-son. In 1961 Coltrane told interviewer François Postif (*Jazz Hot*, Jan. 1962, p. 13; translation by Julia Glahn): "When I lefTheddie Vinson, in 1948 [Coltrane actually left Vinson in 1949], I played in Harlem, in the Apollo band. We were part of an orchestra that accompanied blues singers and vocal groups, but I also had a chance to play a few solos, and I must say that, while we played fairly modern, the audience reaction was pretty favorable. Bop was accepted very quickly by the strictly Black public." Or this could have been when Coltrane appeared at the Apollo with the Howard McGhee group (see the **Sept. 24–30, 1948**, entry) or later with Dizzy Gillespie.

#### Jo Jones and His All Stars

PERSONNEL: "Philly" Joe (aka Jo) Jones, drums; John Coltrane, tenor or alto saxophone; others unknown

**Opening July 25, 1949** (Monday through unknown; length unknown). **Ridge Point Café**, *Philadelphia*,

*PA* (Ridge and Columbia Avenues).

Jo Jones (that his, "Philly" Joe Jones) and His All Stars with Coltrane (Porter, 1998, p. 344; citing *Philadelphia Afro-American*, July 16, 1949, p. 6). Benny Golson was the tenor in this band in an ad of June 25 (Norris Hotel and Musical Bar), and Coltrane could have joined before July 25.

**Note:** Bullmoose Jackson was at the Showboat for two weeks starting around August 8, 1949, with his Buffalo Wild Cats; it's possible that Coltrane performed with Jackson during this gig.

Possibly sometime around here, Coltrane may have performed at several gigs with guitarist Billy Butler and "Philly" Joe Jones (told by Butler to violinist Andy Stein) (Porter, 1998, p. 345).

#### Jo Jones and His All Stars

PERSONNEL: "Philly" Joe (aka Jo) Jones, drums; John Coltrane, tenor or alto saxophone; Percy Heath, bass; William Langford, piano

**Ca. September 10, 1949** (exact dates unknown; probably one week; Coltrane's presence not conformed). **Ridge Point Café**, *Philadelphia*, *PA* (Ridge and Columbia Avenues).

"RIDGE POINT CAFE proudly presents Jo Jones and His All Stars/Featuring JOHN COLTRANE and his Sax; PERCY HEATH on bass; WILLIAM LANGFORD at Piano & JO JONES at Drums/MUSIC 9 – 2 A. M./Jam sessionals Monday & Thursday, 4 to 7 p. m., Saturday, 4 p. m. til closing/NOTE: We have just installed a Television Set for Your Pleasure./Come and see the largest Musical Bar Uptown. Come in and try our Low Price Policy" (advertisement, *Philadelphia Afro-American*, Sept. 10, 1949, p. 9). Jimmy Oliver was at the Ridge Point Café the following week (Porter, 1998, p. 345). Although Coltrane is listed in the ad, he may have left to join Dizzy Gillespie, either before or during the gig (see the following entry).

#### **Dizzy Gillespie big band**

PERSONNEL: Dizzy Gillespie, Don Slaughter, trumpet; Harnifan Majid (Charles Greenlee), trombone; Rudy Williams, baritone saxophone; Jesse Powell, tenor saxophone; John Coltrane, Jimmy Heath, alto saxophone; James Forman, piano (until Oct. or Nov. 1949); John Acea, piano (joined Oct. or Nov. 1949); Teddy The wart, drums (until late Oct. 1949); Charles "Specs" Wright, drums (joined late Oct. 1949); Joe Carroll, Tiny Irvin, vocals; rest uncertain

[Personnel data from "Sidemen Switches," *Down Beat*, Sept. 23, 1949, p. 4; *Baltimore Afro-American*, Sept. 10, 1949, p. 19; Porter, 1998, pp. 76–77.]

**September 9–15, 1949** (Friday through Thursday, one week; Coltrane's presence not conformed). **Royal Theatre**, *Baltimore*, *MD* (1329 Pennsylvania Ave.).

"ROYAL Now Playing on Our Stage!/The King of Be-Bop DIZZIE GILLESPIE and His Great Orchestra with JOE CARROLL 'The Bop Booster' TINY IRVIN 'Diminutive Darling of Song'/Plus Lewis & White 'Rib-Tickling Rascals'/Derby Wilson 'Fancy and Footloose'/SPECIAL The 'Trouble Blues' Man CHARLES BROWN & His Smarties" (advertisement, Baltimore Afro-American, Sept. 10, 1949, p. 19). Also showing was a movie, Crime Doctor's Diary.

Charles Brown failed to appear and was replaced by Billie Holiday: "Charles Brown who, with his quintet, ran-out on his Royal date (Billie Holiday subbed), will have to do some tall explaining to AFM's headman, James C. Petrillo. Brown claimed he was ill. A physician gave him a look-see and couldn't find anything to keep him from ticking" (column, "Pennsylvania Avenue," by E. B. Rea, *Baltimore Afro-American*, Sept. 17, 1949, p. 21). The same column said that Holiday, "appearing at the Royal," was also a guest on a broadcast from the Casino on Saturday (Sept. 10, 1949).

Probably on Tuesday, September 13, 1949 (possibly the Royal's of day), Dizzy Gillespie "and gang" appeared at the Astoria in Baltimore: "Lawson Vessels, ace pianist, filled in for Mary Ann Foley at the ASTORIA Tuesday night in between breaks of the Sparrow combo. Walter Roper is the best thing to hit a local club in ages with a deep, rich baritone that brands him as a Paul Robeson rival. Guests of the week were Dizzy Gillespie and gang from the Royal... The following of Rudy Dixon is phenomenal at the FROLIC with 'Lady Day' Holiday and Horace Henderson stopping in between shows" (column, "Gateway to Gayway," by George D. Tyler, *Baltimore Afro-American*, Sept. 17, 1949, p. 23).

The article "Dizzy's Saxist Realizes Dream: Coltrane Finally Ends Up at hearle," by Franklin Brower (*Philadelphia Afro-American*, Nov. 5, 1949, p. 8; reprinted in Porter, 1998, p. 77), says that Coltrane had joined Gillespie "about two months ago," which would be around here. However, Coltrane was advertised as being with "Philly" Joe Jones in Philadelphia this week (see the preceding entry); he may have left that gig to join Gillespie, or he

may have joined Gillespie a bit later. *Note:* Porter (1998), p. 345, lists this gig as Sept. 16–22, but Sept. 9–15 appears to be correct, based on ads and listings in the *Baltimore Afro-American*. The week of Sept. 16–22, the Royal featured two movies (*Homicide* and *Sergeant York*), but no stage show (ad, *Baltimore Afro-American*, Sept. 17, 1949, p. 18).

**September 19–21, 1949** (Monday through Wednesday, three days). **Palace RKO Theater**, *Columbus*, *OH*.

Opposite the Ravens. [Data from *Variet y:* 9/14/49, 56.]

September 24, 1949 (Saturday night). Miramar Ballroom, Gary, IN.

"MIRAMAR BALLROOM/Directly from Europe/New All-American Trumpet Star DIZZY GILLESPIE and His Orchestra/With His 15 Jazz Syncopators/1. Piano/2. Vocalist/3. Trumpets/Plus The Great Gillespie/Saturday Sept. 24 One Night Only/Your Host Central Committee" (adver-tisement, *Chicago Defender*, Saturday, Sept. 17, 1949, Gary section, p. 17).

October 4, 1949 (Tuesday night, 8:30 p.m.). Wilberforce University (Shorter Hall, Jones Auditorium), Wilberforce, OH.

From the *Baltimore Afro-American* ("'Force to Present Diz in Jazz Bash," Oct. 1, 1949, First News Section, p. 8):

WILBERFORCE, Ohio—Wilberforce University will present Dizzy Gillespie, known by many as the trumpet playing genius, and his band, in a modern jazz concert Tuesday night, Oct. 4, in a jazz concert to be held in the Jones Auditorium of Shorter Hall at 8:30, which promises to feature many of the new ideas in music recently developed by Gillespie.

Gillespie has played with and arranged for some of the greatest bands in America. His superbly original solos and fine musical ideas have been played, broadcast, and recorded with Duke Ellington, Charlie Barnet, Earl Hines, Billy Eckstine, and Cab Calloway. His arrangements have been penned on behalf of Artie Shaw, Woody Herman, Jimmy Dorsey, Boyd Raeburn and Ina Rae Hutton.

This is the first appearance of the Gillespie organization at Wilberforce. During the war, Dizzy, whose real name is "John," became internationally famous while successfully touring Sweden and France.

The Gillespie band reportedly played to twelve hundred fans; Jimmy Heath was definitely in the band by this time (Porter, 1998, p. 345).

**Ca. early October 1949** (exact dates and length unknown; not conformed). **Carnival Lounge**, *Pittsburgh*, *PA*.

From *Down Beat* ("Dizzy Will Reopen Pittsburgh Nitery," Oct. 7, 1949, p. 8): "Pittsburgh—The Carnival lounge, local mainstay for informal session[s,] [is] moving into a new home, the old site of the Hollywood Show bar. New opening set for early October, with Dizzy Gillespie's band doing the honors. Local gal singer Tiny Irvin will be with the Diz."

**October 17, 1949** (Monday night, 8:30 p.m.). **Carnegie Hall**, *New York City* (881 Seventh Ave., at 57th St., borough of Manhattan).

From the *New Yorker* (Oct. 15, 1949, p. 8): "Jazz Concert—The George Shearing Quintet, Dizzy Gillespie's band, Harry Belafonté, and others. (Carnegie Hall, Monday, Oct. 17, at 8:30.)" Reviewed in the *Philadelphia Afro-American* (PAA), cited and quoted in Porter, p. 345: "Gillespie and his thirteen Be-Bop-pers appeared at Carnegie Hall Horizons in Jazz concert in honor of George Shearing, who played last. Gil-lespie played first at 9 p.m. [late; scheduled for 8:30] with 'Summertime,' 'Taboo,' 'Manteca,' and his other familiar bop numbers, temporarily relieved by vocal refrains of his latest vocalist, Tiny Irvin of Pittsburgh. Miss Irvin, who has been with the band for the past four weeks, sang 'Dreamer with a Penny' and 'Where Are You?' (PAA, October 29, 1949, 7; review by Conrad Clark). Over three thousand people attended."

Reviewed by John S. Wilson ("Shearing Makes Concert Bow," *Down Beat*, Nov. 18, 1949, p. 1):

New York—George Shearing made his New York concert bow with his quintet at a Carnegie hall bash in mid-October, which also offered most of the other available musicians in town. Concert, called *Horizons in Jazz*, was the first jazz effort of promoters Jimmy Diaz and Larry Robinson. Their inexperience showed in the [...] marathon length of the program which finally broke up a couple of minutes after midnight.

Along with Shearing's group, *Horizons* trotted out Dizzy Gillespie's band, Harry Belafonte, Davey Lambert, and Jackie Paris, plus a combo made up of Al Haig, piano; Terry Gibbs, vibes; Mundell Lowe, guitar; Tommy Potter, bass, and Max Roach, drums.

Despite his split billing with Dizzy, Shearing was obviously the big draw as evidenced by the large hand he got from the partially filled house. [...]

The band that Dizzy showed at this concert was a vast improvement over the ragged group which played Bop City last summer. The sax section has a strong, rich sound and the brass has come to some agreement on what's being played. The whole crew is beginning to sound as though they know what they're doing and are interested in doing it.

Dizzy himself had nothing particular to offer aside from what struck me as a completely straight chorus of "Summertime," interesting for its straightness considering the source. [...] Diz also unveiled his new vocalist, Tiny Irwin [Irvin], in a couple of ballads. She has a reasonably

robust, straightforward voice, pleasant to hear in an era when too many singers are attempting to outweird each other. [...]

Audience note: This audience listened. It was a pleasant phenomenon.

# **October 18, 1949** (Tuesday). Unknown venue (possibly **Symphony Ballroom**), *Boston*, *MA*.

Information from the *Cleveland Call and Post* ("Where the Bands Are Playing," Saturday, Oct. 22, 1949, p. 8-B). On a triple bill with the Ravens and Dinah Washington. A publicity article appeared in the national edition of the *Pittsburgh Courier* ("Ravens, Dinah, Diz, Set for Quickie Tour," Oct. 15, 1949, p. 19):

New York—Details were completed this week for the combining of three of the greatest "names" in the entertainment field for a whirlwind tour ofinew England and the Eastern Seaboard. In a stroke of master cooperation two of the top agencies in the Negro field—Willard Alexander and Universal Attractions—reached terms for the teaming of The Ravens, Dinah Washington and Dizzy Gillespie's band.

This "package" will mean that audiences will hear the outstanding exponents of three types of popular music— blues, belop and boogie woogie.

This same combination recently established an attendance record during a four-week stand at Bop City [before Coltrane joined Gillespie], Broadway's most successful night club at the present time.

The rapid swing will begin in Boston, Oct. 18, and will conclude with a stand at Philadelphia's Earle Theatre.

A slightly edited version of this article appeared in the *Chicago Defender* ("Blues, Bop and Boogie for One Package Tour," Saturday, Oct. 15, 1949, p. 34). This may have been the Symphony Ballroom gig recalled by Jimmy Heath (see Porter, 1998, p. 346).

# **October 19, 1949** (Wednesday). Unknown venue (possibly **Casino Ballroom**), *Fall River*, *MA*.

This information is from the *Cleveland Call and Post* ("Where the Bands Are Playing," Saturday, Oct. 22, 1949, p. 8-B) and *Pittsburgh Courier* (national edition, Oct. 15, 1949, p. 19). On a triple bill with the Ravens and Dinah Washington.

### October 20, 1949 (Thursday). Central Theatre, Passaic, NJ.

Information from the *Cleveland Call and Post* ("Where the Bands Are Playing," Saturday, Oct. 22, 1949, p. 8-B). On a triple bill with the Ravens and Dinah Washington.

[Additional data from *Variet y:* 10/19/49, 54; *Pittsburgh Courier* (national edition): 10/15/49, 19.]

**October 21–27, 1949** (Friday through Thursday, one week; Sunday of). **Earle Theatre**, *Philadelphia*, *PA* (11th and Market Streets).

Franklin Brower, a childhood friend of Coltrane's, wrote an article about him after this gig ("Dizzy's Saxist Realizes Dream: Coltrane Finally Ends Up at hearle," *Philadelphia Afro-American*, Nov. 5, 1949, p. 8; reprinted in Porter, 1998, p. 77). The article was unsigned, but Brower identifes himself as the author in Thomas (1975, p. 45; see Porter, 1998, p. 314, note 8). On an "all-star" bill with the Ravens, Dinah Washington, and the Three Chocolateers ("Harlem's Ambassadors of Fun"), alternating with a movie, *Stampede*.

The *Chicago Defender* and the *Pittsburgh Courier* (national edition) published similar articles at the same time that purport to review this gig; however, both articles appear to have been written before the gig took place (they were published in the Oct. 22, 1949, issue of their respective newspapers; some of the African American weekly newspapers were published a few days before the issue date, and the Oct. 22 issues most likely went to press before the gig actually began). The articles were probably based on a publicity release. (The articles include "Philly Enjoys an All-Star Bill Seldom Seen on Stage," *Chicago Defender*, Oct. 22, 1949, p. 31; and "Diz, Dinah, Ravens Pkg. Rocks Earle," *Pittsburgh Courier* [national edition], Oct. 22, 1949, p. 19.)

A review of the Saturday night show (Oct. 22, 1949) appeared in *Variety* (Wednesday, Oct. 26, 1949, p. 72):

#### Earle, Philly

Philadelphia, Oct. 22.

Dizzy Gillespie Orch, Dinah Washington, The Ravens, 3 Chocolateers; "Stampede" (AA)

The Earle veers from the straight vaude format this week to go back to the more popular presentation style, with Dizzy Gillespie as the name band draw. Gillespie continues to be one of the notable successes of the bop craze, and his showmanship is probably more responsible than any contributions he makes to the art of progressive jazz.

He's an astute performer, one of the very few bandleaders with a natural sense of humor and an amusing flair for the incongruous. When his bop vocalist, Jimmy Carroll sings the "Oo-Bop-A-Dah" ["Oop-Pop-A-Da"] number, Gillespie is right out there with him (in a leopard coat)

filling in with intricate footwork and vocal support. Maestro lashes into a frenetic rhumba when his band swings into that Afro-Cuban "Manteca." And his trumpet solos, with that special Gillespie brand of valve fingering, is [sic] always solid.

More in the traditional groove is Dinah Washington, a gal who shouts the blues. The audience forgets its devotion to modernism to welcome such well-delivered items as "I Cried for You," "Back in Town Blues," "If I Had You" and "Long John Blues." Whether for contrast or whatever reason, Gillespie has been appearing recently with the Ravens, a recording quartet in a much quieter vein. They are heard with okay results in "Lilacs in the Rain," "Someday" and a medley of their disk hits. The Chocolateers, male knockabout dance trio, contrib fast acro-terp-ing. *Gagh*.

"Gagh" is evidently the reviewer's moniker, and not a reaction to the Chocolateers' "acro-terping" (a combination of acrobatics and dance).

A review/publicity article appeared in the *Evening Bulletin* ("Be-Boppers Hail 'Dizzy' at hearle," by R. M., Saturday, Oct. 22, 1949, p. 5):

"Dizzy" Gillespie, master of the torrid trumpet and a top kingpin of "Be-Bop Land," brought his band to the Earle stage yesterday to blaze away with some of the "hottest jazz" this town has heard in some time.

Devotees of his style gave him a tumultuous welcome even before the curtain arose and appeared to be in clouds of noisy ecstacy [*sic*], as they applauded, clapped and stomped during the ensuing hour that "Dizzy" and his surrounding show gave off with top "be-bop" favorites.

Dinah Washington quickly showed why she is a national juke box favorite with her vocalizing of "I Cry for You" and "If I Had You," and, when she obliged to continued requests for "Long John Blues," her fans were standing up in their seats.

For "bop" disciples and "hot" music lovers, "Dizzy" and his crew offer a filet mignon musical treat and the surrounding bill make it a full course show for followers of this style of jazz.

John Birks Gillespie, to give "Dizzy" his full name, is a native of Philadelphia, his family residing on Catharine St. near 13th.—R. M. [*Note*: Gillespie, although he was a resident of Philadelphia at the time, was born in South Carolina.]

The stage show was a little less than an hour long and alternated with the movie. Here's the schedule, according to listings in the *Evening Bulletin* ("When the Features Start," Saturday, Oct. 22, 1949, p. 5): movie, 10:50 a.m.; stage show, 12:20 p.m.; movie, 1:15 p.m.; stage show, 2:45 p.m.; movie, 3:40 p.m.; stage show, 5:10 p.m.; movie, 6:05 p.m.; stage show, 7:35 p.m.; movie, 8:30 p.m.; stage show, 10:00 p.m.; movie, 10:50 p.m. There was no stage show on Sunday, and a different movie was shown (*Lost Boundaries*, showing at 2:30, 4:25, 6:15, 8:05, and 10:10 p.m.).

[Additional data from *Pittsburgh Courier* (national edition): 10/15/49, 19; *Variety:* 10/19/49, 54; *Evening Bulletin* (Philadelphia): 10/21/49, 40; 10/23/49, MB 9; 10/24/49, 30; 10/25/49, 52; 10/26/49, 28; 10/27/49, 26.]

October 30, 1949 (Sunday; not conformed). Unknown venue, *Buffalo*, *NY*.

It's uncertain if Gillespie was present for this gig. The listing says: "RAVENS–WASHINGTON/Oct. 21–27—Philadelphia (Earle Theatre)/Oct. 30—Buffalo, N.Y." ("Band Stands," *Pittsburgh Courier*, national edition, Saturday, Oct. 22, 1949, p. 19). Although Gillespie isn't listed, he was definitely present at the Earle Theatre gig (see the preceding entry) and may have continued with the tour to Buffalo. Also, James Forman says the band was stranded in a snowstorm in Buffalo around this time (see Porter, 1998, p. 345); late October is a biThearly for a snowstorm, even in Buffalo, but it's possible.

#### Diz to Wax on Cap Label

New York—Dizzy Gillespie has been released from his contract with Victor records and has moved his band over to the Capitol label. Switch was arranged by his manager, Willard Alexander. Dizzy's deal with Victor still had eight months to go.

Although Capitol is considerably more bop-minded than Victor, Gillespie's new label plans to fall in with Dizzy's plan to make his band more commercial than it has been in the past. Emphasis in his Capitol releases will be on the definitely commercial sides, with only an occasional bop number to keep his bop followers happy.

[Down Beat, Nov. 18, 1949, p. 1.]

## **Dizzy Gillespie recording session**

**⊗ November 21, 1949.** See the Discography, session **49–1121**, for details.

**Ca. late November–early December 1949** (exact dates unknown). **Lyric Theatre**, *Lexington*, *KY*.

From the national edition of the *Pittsburgh Courier* ("Gillespie, Rita Thomas on Dance Tour," Saturday, Dec. 3, 1949, p. 19): "LEXINGTON, Ky.—Currently stopping at the Lyric Theatre is the all-star aggregation of Dizzy Gillespie and his band, with interpretive bop dancer, Rita Thomas and Tiny Irwin [Irvin] as extra added attractions. Slated to hit St. Louis over

the week-end, the package draws a full house with the boppists in the audience having a highly satisfying session. Strong on the agenda is Dizzy's 'Manteca' and La Thomas' Fire Dance."

**Ca. early December 1949** (exact dates unknown). Unknown venue, *St. Louis, MO*.

Mentioned in an article in the national edition of the *Pittsburgh Courier* ("Gillespie, Rita Thomas on Dance Tour," Saturday, Dec. 3, 1949, p. 19; see the preceding entry). This may have been the gig referred to by James Forman and Jimmy Heath (see Porter, 1998, p. 345).

#### **Dizzy Gillespie Orchestra**

PERSONNEL (as listed in *Down Beat*, Jan. 13, 1950, p. 8): **Dizzy Gillespie**, **Don Slaughter, Willie Cook, Elmon Wright**, trumpet; **Harneefan Majeed** (Charles Greenlee), Sam Hurt, Matthew Gee, trombone; **Jesse Powell, Paul Gonsalves**, tenor saxophone; **John Coltrane, Jimmy Heath**, alto saxophone; **Al Gibson**, baritone saxophone; **John Acea**, piano; **Al McKibbon**, bass; **Charles "Specs" Wright**, drums; **Tiny Irvin, Joe Carroll**, vocals

**December 9–18, 1949** (Friday through Sunday, ten days; possibly Monday of). **Club Silhouette**, *Chicago*, *IL* (1555 Howa rd St.).

From the *Chicago Sun-Times*: "Hot stuf 'Dizzy' Gillespie and his 17-piece band open at the Club Silhouette Dec. 9" (Sunday, Dec. 4, 1949, Second Section, p. 20x); and "OPENS TONIGHT/For 10 Days Only/DIZZY GILLESPIE/And His 17-Piece Band/Club Silhouette/1555 Howard St." (Friday, Dec. 9, 1949, p. 69).

Reviewed by Pat Harris ("Diz Sacrifices Spark to Get His 'Bop with Beat," *Down Beat*, Jan. 13, 1950, p. 8):

Chicago—To get his "bop with a beat" and to make his band the danceable combination he wants, Dizzy Gillespie has sacrificed some of the spark traditionally accruing to the name and reputation of his music. It's been a spark that has been flickering feebly for quite a while, and on the whole the new Gillespie crew is an improvement over the sad unit he's been traveling around with recently. But the bright, hot light that was there is gone. [...]

#### Saxes in Tune

For once, the saxes are in tune, and the fact that they don't do much more than standard sax sections are capable of doing is incidental.

Paul Gonsalves, tenorist formerly with Count Basie, contributes some pretty horn from time to time, as does altoist Jimmy Heath. [...] Although Gillespie played more (in quantity) than [previously], the band did not seem to be as lost when he moved out of the number as did the former outf t. Drummer [Charles "Specs"] Wright, described by Dizzy as more flexible than Teddy Stewart, [...] keeps the beat Diz wants and somehow the band manages to swing. On such tunes as J. J. Johnson's *191*, it achieved a really exciting punch and drive.

#### **No Clowning**

Dizzy's trumpet, on occasion, is almost so subdued and pretty [as] to be colorless, and reflects the general sound of the band from the sax section back to the trumpets. The Silhouette stage had only about 18 inches of space in front of the band for the microphone and singers, which might have been one reason Dizzy played so steadily. There just wasn't any room to clown.

Tiny Irvin, a Pittsburgh girl who has been with Gillespie since August, did her best job on a tearful ballad called *I Can't Remember*. [...] Joe Carroll, of course, keeps on in the same syllabic groove, perhaps the only unchangeable thing in the band.

Roy Eldridge was scheduled to open at Club Silhouette on December 21, 1949. Miles Davis was in Chicago at the Hi-Note, backed by the Hal Russel combo; Billie Holiday was scheduled to open at the Blue Note on December 12, 1949. On Wednesday, December 14, 1949, the Roosevelt University Jazz Club held a "four-hour-long-fun-fest-jam-session-dance [...] fund drive" from 3 to 7 p.m. at Roosevelt University's Altgeld Hall (admission: 35 cents). It's possible that Coltrane attended: "Added instrumental stars will be present from the recently disbanded Woody Herman band, and the Dizzy Gillespie small [sic] band, now at the Silhouette" (Roosevelt Torch, Dec. 12, 1949, p. 9).



[Additional data from *Chicago Sun-Times*: 12/16/49, 70; *Down Beat*: 12/16/49, 4, 17; 12/30/49, 7 (Eldridge), 17.]

1949, p. 70.)

**December 10, 1949** (Saturday; not confirmed). **Pershing Ballroom,** *Chicago, IL.* 

From the *Roosevelt Torch*, the school newspaper of Roosevelt University ("Begins to Bop, [Artie] Shaw on Top," by Joe Segal, Nov. 14, 1949, p. 6): "Dizzy Gillespie, Dec. 10, Pershing Ballroom." Not confirmed. Gillespie was at Club Silhouette on this date (see the preceding entry); this could have been an afternoon/early evening gig or possibly an after-hours gig.

Charlie Parker (with Max Roach and Al Haig) was scheduled to be at the Pershing Ballroom on November 27, 1949. Miles Davis was at the Hi-Note.

**December 23–29, 1949** (Friday through Thursday, one week; midnight show on Saturday). **Apollo Theatre,** *New York City* (Harlem section, borough of Manhattan).

From the *New York Amsterdam News* ("Diz Gillespie, Orioles in Christmas Show at Apollo," Saturday, Dec. 24, 1949, p. 17):

The Apollo, for its holiday show, has really come up with that "extra special" stage show for, beginning on Friday both DIZZY GILLESPIE and his great band and the sensational ORIOLES will be starred in a thrilling stage show. This marks the first time in many months that the erstwhile Gillespie crew has been at the APOLLO, but no grass has grown under Dizzy's feet since their last appearance. Not only has he continued to be one of the top stars in the recording league, but if anything, his crown as "King of Be-Bop" is more secure than ever.

A great trumpeter, and recognized as such with the tremendous number of prizes awarded him annually, Dizzy is also blossoming out as something even more...a great showman. No one watching Dizzy strut his stuff during a jam session of "Manteca" could doubt that for one moment: he's a natural Clown and has a wonderful way of ingratiating himself with his audiences.

Gillespie's "band and revue" featured Joe "Be-Bop" Carroll and Tiny Irvin. Dancers and comedians were also on the bill. A photo from this gig that includes Coltrane is in Fujioka (1995, p. 8).

[Additional data from *New York Amsterdam News:* 12/24/49, 15; *Down Beat:* 1/13/50, 17.]

## **1950**

## **Timeline**

#### **Dizzy Gillespie big band**

**Possibly ca. early January 1950** (one night only; exact date unknown). **Casino Ballroom,** *Fall River, MA*.

**A January 9, 1950** (Monday). **Capitol Studios,** *New York City*.

**January 13–19, 1950** (Friday through Thursday, one week; 4:00 p.m. "bop concert" and "gala midnite show" on Saturday). **Paradise Theatre,** *Detroit, MI*.

**January 20–26, 1950** (Friday through Thursday, one week; closing date not confermed). **Riverside Theatre,** *Milwaukee*, *WI*.

**Ca. January 31, 1950** (Tuesday or possibly the day before). Unknown venue, *Pittsburgh*, *PA*.

**February 2–March 1, 1950** (Thursday through Wednesday, four weeks; Mondays of). **Bop City,** *New York City*.

#### **Charlie Parker-Dizzy Gillespie Group**

**Probably February 6, 13, 20, or 27, 1950** (one Monday night; date uncertain). **Birdland,** *New York City*.

#### **Billy Valentine recording session with Coltrane**

Probably March 1, 1950 (Wednesday; date not confermed, but likely). Unknown studio, *New York City*.

### **Dizzy Gillespie big band**

**March 17–23, 1950** (Friday through Thursday, one week). **Howard Theatre,** *Washington*, *DC*.

**March 24–30, 1950** (Friday through Thursday, one week; midnight show on Saturday). **Apollo Theatre,** *New York City*.

**April 2, 1950** (Sunday night, 8:00 p.m.). **C.I.O. Hall,** *Cleveland, OH.* 

**Ca. April 3–8, 1950** (Monday through Saturday, one week; not confiermed). **Club 421,** *Philadelphia, PA*.

**April 20–23, 1950** (Thursday through Sunday, four days). **Keith's RKO Theatre,** *Dayton, OH.* 

**Possibly ca. May 1950** (uncertain; not confermed). **Armory,** *Winston-Salem, NC.* 

**May 5–14, 1950** (Friday through Sunday, ten days; possibly Monday off). **Club Silhouette,** *Chicago*, *IL*.

May 15, 1950 (Monday). Forest Club Ballroom, Detroit, MI.

**Possibly ca. late May or early June 1950** (uncertain; not confermed). Unknown venue, possibly *Sewickley*, *PA*.

#### **Dizzy Gillespie Sextet/Septet**

**June 8–14, 1950** (Thursday through Wednesday, one week; Monday of). **Bop City,** *New York City*.

#### **Harry Polk and the Five Polka Dots**

**Ca. August 1950** (exact dates uncertain; approximately the whole month). **Club Bill & Lou's** (*aka* **Lou's Crystal Bar**), *Philadelphia*, *PA*.

#### Dizzy Gillespie big band

**August 31–September 6, 1950** (Thursday through Wednesday, one week; midnight show on Saturday). **Apollo Theatre,** *New York City*.

#### **Dizzy Gillespie Sextet/Septet**

**Possibly late September 1950** (uncertain; dates, locations not confermed; probably one-nighters). Unknown venues, *southern tour including Texas* (*unidentified cities*) *and Albuquerque*, *NM*.

**Ca. September 29–October 12, 1950** (possibly Friday through Thursday, two weeks; opening and closing dates not confermed). **Ciro's,** *San Francisco*, *CA*.

**October 13–26, 1950** (Friday through Thursday, two weeks). **Club Oasis,** *Los Angeles, CA*.

**Mid-October 1950** (date uncertain; TV broadcast). **Hollywood Palladium**, *Los Angeles*, *CA*.

**October 27, 28, 29, or 30, 1950** (Friday, Saturday, Sunday, or Monday; exact date unknown; one night only). **Primalon Ballroom,** *San Francisco, CA*.

**October 27, 28, 29, or 30, 1950** (Friday, Saturday, Sunday, or Monday; exact date unknown; one night only). Unknown venue, *San Francisco*, *CA*.

**October 31, 1950** (Tuesday night, Halloween). **Elks Ballroom,** *Los Angeles, CA*.

**Ca. November 2–16, 1950** (exact dates, locations unknown; one-nighters). Unknown venues, *western and midwestern tour including Nevada* (unidentified cities) and possibly Minneapolis, Minnesota.

November 17–December 3, 1950 (Friday through Sunday, seventeen days; Mondays of). Club Silhouette, Chicago, IL.

**December 11–23, 1950** (Monday through Saturday, two weeks; Sunday of). **Club Harlem,** *Philadelphia, PA*.

**December 28, 1950–ca. January 2, 1951** (Thursday through Tuesday, one week; closing date not confermed). **Casino,** *Toronto, Ontario, Canada.* 

# Chronology

#### Dizzy Gillespie big band

PERSONNEL (as listed in *Down Beat*, Jan. 13, 1950, p. 8): **Dizzy Gillespie**, **Don Slaughter**, **Willie Cook**, **Elmon Wright**, trumpet; **Harneefan Majeed**, **Sam Hurt**, **Matthew Gee**, trombone; **Jesse Powell**, **Paul Gonsalves**, tenor saxophone; **John Coltrane**, **Jimmy Heath**, alto saxophone; **Al Gibson**, baritone saxophone; **John Acea**, piano; **Al McKibbon**, bass; **Charles** "**Specs**" **Wright**, drums; **Tiny Irvin**, **Joe Carroll**, vocals

**Possibly ca. early January 1950** (one night only; exact date unknown). **Casino Ballroom,** *Fall River, MA*.

From *Down Beat* ("Weekly Sessions Spot Top Jazzists," by Howie Leonard, Feb. 24, 1950, p. 3): "Fall River, Mass.— [...] In local ballrooms, the Casino had recent one-niters by [Gene] Krupa and Dizzy Gillespie, with Lionel Hampton booked this month." Date is uncertain; could also be late 1949 or later in January 1950. Fall River is about 40 or 50 miles south of Boston near the Massachusetts—Rhode Island border, about 10 or 15 miles from Providence, Rhode Island.

Jimmy Heath also recalled gigs in Boston and Holyoke, Mass., but no dates have been found for these.

#### **Dizzy Gillespie Orchestra recording session**

**⚠ January 9, 1950.** See the Discography session **50–0109,** for details.

**Note:** On Tuesday, January 10, 1950, Dizzy Gillespie recorded in New York City at Capitol Studios for a *Metronome* All-Stars recording session (without Coltrane).

**January 13–19, 1950** (Friday through Thursday, one week; 4:00 p.m. "bop concert" and "gala midnite show" on Saturday). **Paradise Theatre,** *Detroit, MI* (3711 Woodward at Parsons).

"PARADISE / RE-OPENS FRI. 13th at 12:30 P. M. / Gala Midnite Show Saturday at 12:00 / Star Bands / Stars of Stage! / DIZZY GILLESPIE / His Trumpet & Orchestra / Joe Carroll / Tiny Irvin / Teddy Stewart / also on stage! / SAVANNAH CHURCHILL Torrid Song Stylist! / In Person / PEG LEG BATES Sensational Dancing Stars! / BUTTERBEANS & SUSIE Laughs Galore! / Casey Jones & Orch. / Prices BARGAIN MATINEE Mon. thru Fri. till 2 p.m. 50c / Matinee Mon.—Fri from 2—5 p.m. 70c / Evenings Sun. & Holidays 95c / Children Always 35c / EXTRA! SAT. JAN. 14 at 4 p.m. DIZZY GILLESPIE BOP CONCERT No Advance in Prices! / Listen to 'Rockin' with Leroy' / Screen HOP-ALONG CASSIDAY 'DEAD DON'T DREAM'" (advertisement, Michigan Chronicle, Jan. 14, 1950, p. 20).

The "Drifting Blues" man Charles Brown was scheduled to open with Gillespie, but cancelled. From the *Michigan Chronicle* ("Paradise to Have Bop Pop Sat. P.M.," Jan. 14, 1950, p. 20):

Milt Herman, new productions manager at the Paradise Theatre, announced this week that due to illness, Charles Brown would not be with Dizzy Gillespie when the famed trumpet man opens at the Paradise Friday.

Instead, Herman said, the Paradise will bring in bigger attractions. Slated to appear in the mammoth opening stage show Friday now are Gillespie, Savannah Churchill, Peg-Leg Bates and Butterbeans and Susie. [...] Bates achieved fame on the American stage with his grand style of tap dance performed on one leg. He is classed as the greatest monoped dancer alive today. [...]

Butterbeans and Susie [...] have [...] thrilled audiences with their homespun, old-time patter about fickle love and two-timing spouses. For a long time they were comedy stars in the widely followed Silas Green minstrel shows touring the South.

Earl Bostic was in Detroi at the Club Valley Ballroom, January 13, 14, 15, and 18, 1950. On Friday, January 20, 1950, Duke Ellington opened at the Paradise Theatre; the same day, Lil Green and Her Blues, Wardell Gray and His Orchestra, and Miles Davis and His Capitol Recording Stars opened a three-day gig at the Club Valley Ballroom.

This gig may have ended by Wednesday, January 18, 1950, although nothing in the ads indicates this. Porter (1998, p. 346) includes a quote by Jimmy Heath implying that the Gillespie band arrived at least a day early for its January 20, 1950, opening at the Riverside Theatre in Milwaukee (see the following entry); Heath says that Jimmy Dorsey was at the Riverside Theatre before Gillespie, and Heath and others attended Dorsey's closing night (presumably Thursday, Jan. 19, 1950).

[Additional data from *Michigan Chronicle*: 12/24/49, 21; 12/31/49, 18; 1/7/50, 18, 19; 1/14/50, 21 (Bostic); 1/21/50, 20, 21 (Ellington, Davis).]

**January 20–26, 1950** (Friday through Thursday, one week; closing date not confermed). **Riverside Theatre,** *Milwaukee, WI.* 

On an "all star bill" headlined by Dinah Washington: "Also on the bill will be the Ravens quartette, Joe T omas hot combo and the aggregation of Dizzy Gillespie, be-bop king" ("Dinah Washington Is in Milwaukee," *Cleveland Call and Post*, Jan. 14, 1950, p. 8-B).

Jimmy Heath told Lewis Porter, "We played at the Riverside Theatre. We opened the week after Jimmy Dorsey. We went to hear his closing night. He played very well but he was drunk as he could be" (Porter, 1998, p. 346). Saxophonist and educator Bunky Green said that Coltrane and Heath were practicing Charlie Parker solos, during intermission (Thomas, 1975, pp. 45–46).

[Additional data from *Down Beat:* 1/13/50, 17; 1/27/50, 17; 2/10/50, 17.]

**Ca. January 31, 1950** (Tuesday or possibly the day before). Unknown venue, *Pittsburgh*, *PA*.

In February 2005, Guernsey's auctioned a receipt dated January 31, 1950. The receipt is headed "EARNINGS AND DEDUCTIONS FOR PERIOD ENDING" with "Pittsburg [sic] Jan 31 1950" written beneath. "John Coltrane" is written on the "Employees Name" line; a line is also provided for Social Security number, but it's not flled in. "Total Earnings" are recorded as \$19, with 57 cents deducted "FOR OLD AGE BENEFITS" (net pay, \$18.43). At the bottom of the receipt, the "Employer" line is signed "Dizzy Gillespie."

[Data from Guernsey's, 2005, Lot 126b, p. 94 (misdated 1956).]

**February 2–March 1, 1950** (Thursday through Wednesday, four weeks; Mondays off). **Bop City,** *New York City* (1619 Broadway, at 49th St., borough of Manhattan).

During this month-long gig, the Gillespie band appeared opposite several different groups: ferst week—Gillespie, Oscar Peterson, and Flip Phillips; second week—Gillespie, Flip Phillips, and singer Bill Farrell; third and fourth weeks—Gillespie and singer (and drummer) Mel Torme. Opening Thursday, March 2, 1950: "Dr. Sausage (invisible for a dozen years now) and his band, the Ravens (who sing), and other uninhibited fun" (*New Yorker*, Mar. 4, 1950, p. 6).

Gillespie and Torme were reviewed in *Metronome* (Apr. 1950, p. 20): "Dizzy Gillespie was a dis-appoint-ment at Bop City. This was [...] not bop but only a distant echo. [...] The band seemed lost in the rif groove in which Dizzy has set it of late." The Torme review also took a swipe at Gillespie: "Mel Torme at Bop City was hindered by the indifferent—in every sense of the word—band of Dizzy Gillespie, helped by the modern piano of accompanist Buddy Neal. [...] His humor was usually humorous, his bopscatting with Dizzy and Joe Carroll was adequate if not inspired; his versatility was proved by a closing drum stint."

(*Note:* Thomas (1975, p. 50) says that Gillespie broke up the big band in late December 1950, after a six-week gig at Bop City. This is incorrect: Gillespie broke up the big band in June 1950, and he wasn'That Bop City in Nov.—Dec. 1950.)

[Additional data from *New Yorker:* 1/28/50, 6; 2/4/50, 7; 2/11/50, 7; 2/18/50, 7; 2/25/50, 7; *Down Beat:* 2/24/50, 2, 17 (lists wrong closing date).]

#### **Charlie Parker-Dizzy Gillespie Group**

PERSONNEL: Charlie Parker, alto saxophone; Dizzy Gillespie, trumpet; John Coltrane, tenor saxophone; Tommy Potter, bass; res unknown

**Probably February 6, 13, 20, or 27, 1950** (one Monday night; date uncertain). **Birdland,** *New York City* (1678 Broadway at 52nd St., borough of Manhattan).

Coltrane performed with Charlie Parker and Dizzy Gillespie at this benefit for the family of singer Buddy Stewart, who was killed in an automobile accident in early February 1950. The photo of Parker, Gillespie, and Coltrane published in Thomas (1975, facing p. 88) is from this beneft. In the full photograph, Tommy Potter is visible on the left (Driggs and Lewine, 1982, p. 343; Giddins, 1987, p. 97). The photo was originally published in *Down Beat* ("Talent by the Carload at Stewart Benefit," Mar. 24, 1950, p. 3) with Coltrane and Potter cropped out; only Gillespie and Parker are visible. The photographer is identified as Joan Perry.

The benefit featured numerous groups that "filed up on stand about every 20 minutes for some six hours," including Charlie Ventura's big band (with Ventura on soprano saxophone), Lester Young, Ella Fitzgerald, Stan Getz, Oscar Pettiford, Lennie Tristano, Harry Belafonte, and many others (*Down Beat*, Mar. 24, 1950, p. 3). Coltrane played tenor sax (visible in the photo) with the Gillespie–Parker group.

[Additional data from *Down Beat:* 3/10/50, 1 ("Buddy Stewart Killed in Wreck.") (Thanks to Leif Bo Petersen [jazz scholar, Denmark] for his research assistance).]

### **Billy Valentine recording session**

❷ Probably March 1, 1950. See the Discography session 50–0301, for details.

#### **Dizzy Gillespie big band**

**March 17–23, 1950** (Friday through Thursday, one week). **Howard Theatre,** *Washington, D.C.* [Data from Chris Sheridan (e-mail to Chris DeVito).]

**March 24–30, 1950** (Friday through Thursday, one week; midnight show on Saturday). **Apollo Theatre,** *New York City* (Harlem section, borough of Manhattan).

From the *New York Amsterdam News* ("Nell Lutcher, Diz Gillespie Open at Apollo This Friday," by "Old Timer," Saturday, Mar. 25, 1950, p. 25):

The picture ferst [...] Humphrey Bogart's newest, and in many ways, his most exciting feature film. It's titled "Chain Lightning." It's the story of the new fighter-jet planes and moves along about as fas as those mighty new demons of the air. [...]

Holding forth after too long an absence will be the unique swing style of that "Real Gone Gal" Nellie Lutcher. [...]

Star number two... the man with the trumpet...the big glasses and, of course, the infectious personality... Dizzy Gillespie and his crew of great musicians. Hear his new record "Carabola"... it's a honey! [...]

Dynamic young Johnny Hartman, now out on his own after several years with Dizzy, elected to come along with his former boss while breaking in as a single at the Apollo. Teddy Hale, the bop singing of Joe "Be Bop" Carrol [*sic*], the fancy skating of Virgie and Elree, and once again after a considerable absence, the comedy of "Spider Bruce" and his gang of laugh getters.

Reviewed in *Variety* (Wednesday, Mar. 29, 1950, p. 66):

#### Apollo, N.Y.

Nellie Lutcher, Dizzy Gillespie Orch (14) with Joe Carroll, Johnny Hartman, Teddy Hale, Virgie & Elrie, Spider Bruce & Co.; "Chain Lightning" (WB).

Lent must be taken seriously in Harlem, for despite stage fare headed by Nellie Lutcher and Dizzy Gillespie's band plus "Chain Lightning" (WB), nabe ferst-run, business was only fair at ferst show Saturday night (25). Miss Lutcher and Gillespie give the session plenty of individual zip. However, the 76 minutes running time could be tightened considerably.

Goateed Gillespie, with three rhythm, five reed and six brass, registers neatly with his musicianship as well as his eccentric mannerisms. Combo opens the bill with a brisk "Just You" to pave the way for its leader to pull some bop tongue-twisting with vocalist Joe Carroll. Unique chanting is good for ample returns.

Miss Lutcher's staccato warbling and facile pianistics get her across solidly with the house's clientele. [...]

Sandwiched in the layout are songster Johnny Hartman, terper Teddy Hale, Spider Bruce's comedy bit and the rollerskating turn of Virgie and Elree. [...] Hartman displays a pleasing baritone. However, his talents seem more fitted for the pop ballads than for the challenging "Old Man River," on which he nevertheless netted a healthy salvo. [...]

Spider Bruce's comedy blackout, usually a consistent laugh-getter, is pretty weak stuff this week. Trouble is that this "after-hours" saloon sequence has such a tepid punch-line that the whole thing's not worth doing. Gilb.

**Note:** Lester Young was scheduled at the Audubon Ballroom in Harlem, March 31, 1950 (*Down Beat*, Apr. 7, 1950, p. 18). Coltrane is known to have played at least one gig at the Audubon Ballroom with Miles Davis, ca. 1949–1951. Coltrane told August Blume, "I played with Bud; I never worked with him. I think I played one gig with him. Back in 1949, Miles [Davis] used to get these dance jobs in the Audubon in New York, uptown, way up on Broadway. And I think on one of the jobs he had Sonny Rollins,

and Bud [Powell], Art Blakey, I forgot the bassman, and myself, on this dance job. That's the only time I worked with Bud. He was playing good" (Coltrane interviewed by August Blume, June 15, 1958; see Appendix B, Recorded Interviews). Writer Joe Goldberg identified Powell and Blakey as being in the "alternate group" on this gig ("The Further Adventures of Sonny Rollins," by Joe Goldberg, *Down Beat*, Aug. 26, 1965, pp. 19–21), but Coltrane's account has them all in the same band (led by Miles Davis).

In Cleveland. Not long after this gig, Gillespie broke up the big band. (Advertisement, *Cleveland Call and Post*, Saturday, Mar. 25, 1950, p. 9-B.)

**April 2, 1950** (Sunday night, 8:00 p.m.) **C.I.O. Hall,** *Cleveland, OH* (1000 Walnut).

From the *Cleveland Call and Post* ("Dizzy Gil-lespie Here April 2," Saturday, March 25, 1950, p. 8-B): "Dizzy Gillespie, America's No. 1 trumpet player and King of Be-Bop, brings his 17-piece orchestra here for a dance at the CIO Hall Sunday, April 2, 8 p.m. This marks the ferst time a large name band has played Cleveland recently. Dizzy is expected to pack them in. Advance sales at Douglass Apparel Shoppe, 8627 Cedar and Central Avenue Record Shop, 3402 Central." Tickets were \$1.50 (tax included).

[Additional data from *Cleveland Call and Post*: 3/25/50, 9-B; 4/1/50, 9-B.]

**Ca. April 3–8, 1950** (Monday through Saturday, one week; not confermed). **Club 421,** *Philadelphia*, *PA*.

[Data from Porter, 1998, p. 346; closing date there is given as April 9, but Philadelphia clubs were closed on Sundays in this era.]



**April 20–23, 1950** (Thursday through Sunday, four days). **Keith's RKO Theatre,** *Dayton, OH.* 

On a double bill with Sugar Chile Robinson. Frank "Sugar Chile" Robinson was a child prodigy (born 1940) who sang and played piano; he released several hit singles from 1949 to 1952.

[Data from *Variety:* 4/19/50, 57.]

**Possibly ca. May 1950** (uncertain; not confermed). **Armory,** *Winston-Salem, NC.* 

Betty Leach, a High Point neighbor, reports this gig in Thomas (1975, p. 45): "Dizzy Gillespie's band played for a dance at the Armory in Winston-Salem, and I saw John with the band there in the summer of 1950. He invited all the musicians over to his mother's house afterwards. I recall the musicians called John 'Country Boy,' because he didn't like to wear shoes. He'd take them of while sitting behind his music stand, and put them on again whenever he had to step out in front and play a solo." Assuming this was the big band (as implied by the Betty Leach account— she refers to Coltrane "sitting behind his music stand"), summer 1950 seems unlikely because the big band is believed to have broken up by early June 1950 at the latest.

#### **Dizzy Gillespie Orchestra**

PERSONNEL (as listed in *Down Beat*, June 16, 1950, p. 1): **Dizzy Gillespie**, trumpet, vocals; **Gerald Wilson, Willie Cook, Elmon Wright**, trumpet; **Sam Hurt, Melba Liston, Matthew Gee**, trombone; **Jesse Powell, Paul Gonsalves**, tenor saxophone; **John Coltrane**, **Jimmy Heath**, alto saxophone; **Al Gibson**, baritone saxophone; **John Lewis**, piano; **Al McKibbon**, bass; **Charles "Specs" Wright**, drums; **Melvin Moore**, **Joe Carroll**, vocals

**May 5–14, 1950** (Friday through Sunday, ten days; possibly Monday of). **Club Silhouette,** *Chicago, IL* (1555 How a rd St.).

"Opening Tonight / DIZZY GILLESPIE / 'King of the Be Bop' / and his Orchestra / Club Silhouette / 1555 How ard St ." (advertisement , *Chicago Sun-Times*, Friday, May 5, 1950, Sec. 2, p. 14). The second

weekend of the gig, May 12 through 14, Dizzy Gillespie and his orchestra were joined by Herbie Fields and his orchestra. Opening Friday, May 19, 1950, Club Silhouette featured the 6 Men of Note with Charlie Shavers, Louis Bellson, Terry Gibbs, "plus Julia Lee and her Boy Friends."

Reviewed by Jack Tracy ("Gillespie's Crew Great again, But May Break Up," *Down Beat*, June 16, 1950, p. 1):

Dizzy Gillespie is in a dilemma. And it's a pretty ironic one. Until recently, he was fronting a not-too-valid excuse for a band. But it worked fairly regularly. Now he's got possibly the best band he's ever had, and it looks as if he'll be breaking it up any day. Because he can't get work.

The band came into the Silhouette here recently and few expected much from it. But the word soon got around that somehow Diz had made a great, swinging crew out of what had been just a month or two before a dispirited, out-of-tune shadow of the Gillespie band that once was. [...]

It may be due to the fact that Diz made three vital personnel changes. He added pianist John Lewis, trumpeter Gerald Wilson, and trombonist Melba Liston (Wilson's wife).

- But [...] the band may be broken up by the time you read this despite the fact [that] visiting musicians just sat shaking their heads in disbelief when they heard the crew.
- [...] Drummer Tiny Kahn, playing opposite Diz for the last three days with Herbie Fields, agreed it was about the best Gillespie band he'd ever heard. Max Bennett, Fields' bass man, remarked, "I think they accidentally got in tune one day and decided they liked to play that way."

Trumpeter Willie Cook said Gillespie broke up the big band after a gig near Pittsburgh (probably Sewickley, Pennsylvania) on June 20, 1950 (Porter, 1998, p. 84). However, this date is unlikely because Gillespie was already working with the small group before that (see the **June 8–14, 1950,** entry).

A 100-year-old saxophone made by Adolphe Sax was on display in Chicago during "Music Week," May 8–13, 1950, at Lyon & Healy's Loop store, Wabash Ave. and Jackson Blvd. Also featured were "other century-old brass and woodwind instruments, including a trumpet with 13 bells, a double trumpet, a piston bugle, and baritone and alto horns."

[Additional data from *Chicago Sun-Times*: 5/11/50, Sec. Two, 9; 5/12/50, Sec. Two, 14; *Chicago Daily News*: 5/6/50, 10; *Down Beat*: 2/10/50, 6 (lists wrong opening date); 3/24/50, 6, 17; 4/7/50, 17; 4/21/50, 17.]

**May 15, 1950** (Monday). **Forest Club Ballroom,** *Detroit, MI* (Hastings at Forest).

From an advertisement in the *Michigan Chronicle* (May 13, 1950, p. 8): "Spring Dance / Dizzy Gillespie / America's No. 1 Trumpet Star / Mon. May 15 / Advance \$1.35 / At Door \$1.60 / Forest Club Ballroom / Hastings at Forest." From *Down Beat* (June 30, 1950, p. 11): "Detroit—[...] Dizzy Gillespie and his 18-piecer were at Sunnie Wilson's Forest club."

**Possibly ca. late May or early June 1950** (uncertain; not confermed). Unknown venue, possibly *Sewickley*, *PA*.

Trumpeter Willie Cook says this was the last gig before Gillespie broke up the big band and gives the date as June 20, 1950 (Porter, 1998, p. 84); however, this appears to be wrong because Gillespie was at Bop City with a small group in mid-June 1950 (see the **June 8–14, 1950,** entry). Gillespie may have broken up the big band and then played at least one gig in the Pittsburgh area with the small group; according to *Metronome* ("Decline of the Big Band—Gillespie Division," July 1950, p. 6), "Dizzy Gillespie has yielded to the economy drive currently taking place among big bands—he's cut his unit down to a sextet. With John Lewis, John Coltrane, James Heath, Al McKibbon and Charles Wright, Diz broke in his new group in Pennsylvania before oficially opening in Bop City in New York."

**Note:** The following is a list of undated Gillespie big-band performances ca. September 1949–June 1950. There were certainly many other gigs that remain undocumented.

Gigs reported by Jimmy Heath to Lewis Porter (Porter, 1998, p. 346):

*Peoria, Illinois.* Jimmy Heath: "It was the ferst gig on a big-band tour. We played there for dancers and we had to play 'Manteca' every night and they didn't dance really until we started playing it."

Wichita, Kansas.

Possibly *Iowa*. Several days, separate shows for black and white audiences.

*Little Rock, Arkansas.* Jimmy Heath: "We outnumbered the audience; they wanted dance music. A very racist area."

Other possible undated gigs (Porter, 1998, p. 346):

*Revere, Massachusetts.* Rollaway [sic?] Ballroom. Reported to Porter by Herb Pomeroy.

Jefferson City, Missouri. Possibly Lincoln University. Reported to Porter by Ira Gitler.

**Note:** Ed Coleman (a former student of Lewis Porter) reported that saxophonist andy McGhee told him that he saw the Gillespie band at a club that sounded like "Remo Plama"—maybe "Rainbow Plaza"?

#### **Dizzy Gillespie Sextet/Septet**

PERSONNEL: **Dizzy Gillespie**, trumpet, vocals; **John Coltrane**, tenor saxophone and/or alto saxophone; **John Lewis**, piano; **Jimmy Heath**, tenor saxophone; **Al McKibbon**, bass; **Charles "Specs" Wright**, drums; **Joe Carroll**, vocals

**June 8–14, 1950** (Thursday through Wednesday, one week; Monday off). **Bop City,** *New York City* (1619 Broadway at 49th St., borough of Manhattan).

Dizzy Gillespie formed a short-lived sextet before disbanding entirely for the summer. From *Down Beat* ("Strictly Ad Lib," June 30, 1950, p. 5): "Dizzy Gillespie broke up his big band, now has a combo." From *International Musician* ("With the Dance Bands," by Ted Hallock, July 1950, p. 17): "Dizzy Gillespie working with a sextet." From *Metronome* ("Decline of the Big Band—Gillespie Division," July 1950, p. 6):

Dizzy Gillespie has yielded to the economy drive currently taking place among big bands—he's cut his unit down to a sextet. With John Lewis, John Coltrane, James Heath, Al McKibbon and Charles Wright, Diz broke in his new group in Pennsylvania before officially opening in Bop City in New York. He'll concentrate on playing club dates henceforth and, according to his booking office, will play "anything that sounds good" and will try to satisfy the masses. Dissatisfied with the treatment he received under his Capitol contract, Dizzy cut out and will record in the future for another major company.

Reviewed in *Variety* (Wednesday, June 14, 1950, p. 64):

#### Bop City, N.Y.

Dizzy Gillespie Orch (6) with Joe Carroll, Eddie Heywood Trio, Richard Hayes; admission 98c., \$1.50 minimum at tables.

Bop City's summer show is a surprisingly diverting display. The dominant note is lightness, and each component of the program carries out this motif excellently.

Surprise of this stanza is the effectiveness of Dizzy Gillespie, who heads a smaller combination than he's been associated with in the past. With fewer sidemen surrounding him, Gillespie's talents as a personality and a musical comic are more evident. He amuses the customers with an amiable line of incidental comedics. Under these cir-cumstances, his bop carries more meaning. The flatted fifths are easier to take, and the progressive jazz elements are more easily digestible to the average payee. There's been a lot of modification to Gillespie's bop since it was ferst presented to startled jazzophiles and in present form it's palatable entertainment.

Of a distinctly different musical genre is the Eddie Heywood Trio. Heywood's piano work contains quiet class. [...]

One of the top comedy spots in the show is the bop-singing of Joe Carroll, whose gibberish includes the lead lines from pop tunes as well as conversational asides to Gillespie. Withal, he never loses sight of the melody. It's a terrific stunt. *Jose*.

Mary Lou Williams, Herbie Fields, and Billy Eckstine were at Bop City before Gillespie; Louis Armstrong and George Shearing followed. The Gillespie–Heywood bill isn't listed in the *New Yorker* and may have been scheduled at the last minute.

This version of the Gillespie small group was short-lived; not long after the Bop City gig, Gillespie disbanded entirely and performed in all-star bands and as a guest star with Charlie Parker (at Birdland) during the summer of 1950. He brief y re-formed his big band at the end of August 1950 (see the **Aug. 31–Sept. 6, 1950**, entry) and then continued with a small group.

[Additional data from *New Yorker:* 6/3/50, 6 (Williams, Fields, Eckstine); 6/10/50, 4 (Armstrong, Shearing).]

**Note:** Bullmoose Jackson was at Club 421 in Philadelphia around July 31 for one week and Coltrane could have worked with him (Porter, 1998, p. 347).

#### Harry Polk and the Five Polka Dots

PERSONNEL: *Harry Polk*, guitar; *John Coltrane*, tenor saxophone (and/or alto saxophone); *Herb Gordy*, bass; *Charles "Specs" Wright*, drums

**Ca. August 1950** (exact dates uncertain; approximately the whole month). **Club Bill & Lou's (***aka* **Lou's Crystal Bar)**, *Philadelphia*, *PA* (southeast corner of 17th and Dauphin Streets).

From Porter, 1998, p. 347, citing *Philadelphia Afro-American*, August 5, 1950, and August 12, 1950): "Lou's Crystal Bar proudly presents Harry Polk formerly with King Cole Trio and his Polka Dots, Featuring John Coltrane on the sax, formerly with Dizzy Gillespie. ([...] Charlie Rice says Polk was an excellent guitarist, now deceased.)" From the *Philadelphia Afro-American* (Aug. 26, 1950): "CLUB BILL & LOU'S / Presents / Harry Polk & the Five Polka Dots / featuring / JOHNNY COLTRANE and CHARLIE WRIGHT / Formerly with Dizzy Gillespie / HERB GORDY / Formerly Arranger for Cab Calloway / Music Nightly / Carl Burlwell,

Manager / Beverages Reasonably Priced — Television — Jam Session Sat. / S. E. Cor. 17th & Dauphin Streets / Watch for Future Attractions." Drummer James "Coatesville" Harris was with Sax Gill and His All Stars at the Tropic Café.

#### **Dizzy Gillespie big band**

PERSONNEL: **Dizzy Gillespie**, trumpet; **John Coltrane**, **Jimmy Heath**, alto saxophone; rest unknown

**August 31–September 6, 1950** (Thursday through Wednesday, one week; midnight show on Saturday). **Apollo Theatre**, *New York City* (Harlem section, borough of Manhattan).

"AIR CONDITIONED / Harlem's High Spot / APOLLO / Holiday Week Beg. Thursday, Aug. 31st / The Great Mr. B—BILLY ECKSTINE America's Most exciting Singing Star / King of Bop DIZZY GILLESPIE And Band / Those Amazing 3 Berry Bros. / China Doll and the Calypso Boys / 'Pigmeat' and Co. / Wed. Nite Amateurs / Sat. Midnite Show" (advertisement, *New York Amsterdam News*, Sept. 2, 1950, p. 20).

Reviewed in *Variety* (Wednesday, Sept. 6, 1950, p. 55):

#### Apollo, N.Y.

Billy Eckstine, Dizzy Gillespie Band (13), 3 Berry Bros., China Doll & Calypso Boys, "Pigmeat" Markham & Co. (3); "50 Years Before Your Eyes" (WB).

The Apollo hits a new high in budgetary outlay on this stanza with perhaps the sockiest layout the Harlem vauder has ever projected. After a seasonal shutdown and recent reopening it looks like the managemenThis shooting the works on top talent to lure back the vacationing audiences.

From a booker's viewpoint, it would seem that Billy Eckstine would be sufficient to lure 'em in. However, despite the pull of the M-G-M recording star, management tosses in Dizzy Gillespie's solid bop combo and the Three Berry Bros. for a triple threat lure—and it's paying off at the wickets.

Eckstine, long a fave at this house through previous appearances, has come a long way since his last appearance there, three years ago. Consequently, he is given a reception that rocks the house. With slick delivery and sock arrangements, he baritones his way to top results and is held on for over 25 minutes of the hour-long bill. It's strategic that he's spotted in closing slot, since nothing could have followed him.

Gillespie's crack combo, comprising three rhythm, four reeds and six brass, is another solid factor. Aside from backing the other acts, with exception of Eckstine, group gives out on its own with a solid bop session, with the maestro alternating between zany stuff and hot trumpeting.

This, too, rates high applause. Three Berry Bros. are sock as usual with their slick hoofery and comedics, with cane dance the topper.

Rounding out the bill are the China Doll and Calypso Boys, also playing a repeat here, in a neat song and dance session, and "Pigmeat" Markham & Co., house comics, in a comedy bit that goes over neatly. *Edba*.

The *Variety* review mentions that the Gillespie band backed all the other acts "with exception of Eckstine;" however, Jimmy Heath recalls the band accompanying Eckstine, with a small string section added (Porter, 1998, p. 347). Assuming Heath's recollection is accurate, the *Variety* reviewer may have been misled by the string section. The review conferms that Gillespie's group was a big band—thirteen strong, "comprising three rhythm, four reeds and six brass."

**Note:** Coltrane was not present (reportedly because of illness) at the Dizzy Gillespie Sextet recording session of September 16, 1950, in Manhattan for Prestige. Tenorist Jimmy Oliver, a Philadelphia legend (born in 1924, and alive as of this writing) played in his place.

#### **Dizzy Gillespie Sextet**

PERSONNEL: **Dizzy Gillespie**, trumpet, piano, vocals, percussion; **John Coltrane**, tenor saxophone; **Jimmy Heath**, alto saxophone; **Milt Jackson**, vibes, piano; **Percy Heath**, bass; **Charles "Specs" Wright**, drums

**Possibly late September 1950** (uncertain; dates, locations not confermed; probably one-nighters). Unknown venues, *southern tour including Texas* (unidentified cities) and Albuquerque, NM.

Jimmy Heath told Lewis Porter, "We went heading West; we went down through Texas and defnitely played in Albuquerque and [possibly other cities in] New Mexico" (Porter, 1998, p. 347).

**Ca. September 29–October 12, 1950** (possibly Friday through Thursday, two weeks; opening and closing dates not confermed). Ciro's, *San Francisco*, *CA*.

From the *San Francisco Chronicle* ("A Handy Guide to Local Events: Entertainment," Sunday, Oct. 1, 1950, This World, p. 13): "CIRO'S—Dizzy Gillespie and his band. Hal Goodwin at the piano [that is, house pianist]." The opening and closing dates for this gig are not confermed. *Down Beat* 

lists conflicting dates: the October 6, 1950, issue (p. 17) lists the dates as September 30–October 13, 1950, but the following issue (Oct. 20, 1960, p. 17) lists the closing date as October 6, 1950. Ralph Gleason's review (see below) mentions that the gig was two weeks. In any evenThit must have ended by October 12, 1950, because Gillespie opened at Club Oasis in Los Angeles on Friday the 13th (see the following entry).

Reviewed by Ralph J. Gleason ('Swingin' the Golden Gate: Dizzy Getting a Bad Deal from Music Biz," *Down Beat*, Nov. 17, 1950, p. 14):

San Francisco—There is something radically wrong with the structure of a business which is not able to do more for its own true dizzard (Webster defines "dizzard" as a jester), John Birks Gillespie. Fifty has been anything but nifty for Diz and the fault is definitely not his. Here is a guy who really puts on a show. Who works. Who entertains. And, incidentally, *blows*.

And yet, the best they can do for him is a string of club dates, on actually a part-time basis, at a pretty low figure.

Potentially, Dizzy is a standard name attraction in the music business. Musically, he himself is obviously able to take the ferst chair any time he wants to, and is a good enough band master to whip any crew of competent musicians into a good group. [...]

Diz's group consists of Specs Wright, drums; Percy Heath, bass; James (Little Bird) Heath, alto; John Coltrane, tenor; and Milt Jackson, vibes and piano. Specs (a fine drummer) and Coltrane are from Diz's last band. The Heath brothers are a couple of old friends from Philly and good ones, too. Jackson is marvelous and with Diz, who plays trumpet, piano and Cuban percussion, as well as singing, makes a great team.

Repertoire of the unit ranges from sheer comedy to great music, and it always swings. Following their Hollywood Oasis stint [see the following entry], they are booked for one-niters in Nevada and points east on their way to the Silhouette, Chicago. From there they go to Philly. [...] Ciro's closed for redecorating after Dizzy's two weeks (which were quite good, by the way).



Dizzy Gillespie Sextet in California, probably October 1950. Left to right: Milt Jackson, Jimmy Heath, Percy Heath (behind Jimmy), Dizzy Gillespie, John Coltrane, and Fred Strong. (Photo courtesy of Jimmy Heath.)

**October 13–26, 1950** (Friday through Thursday, two weeks). **Club Oasis**, *Los Angeles*, *CA* (3801 S. Weshern Ave.).

"'Dizzy' Gillespie Whizzes into the Oasis Friday Night October 13" (*Los Angeles Sentinel*, Oct. 12, 1950, p. B1). "Best Bop Man in the Land / Opening Fri., Oct. 13th Dizzy Gillespie and his Sextet at the Smart Club Oasis / Plus Added Attractions 'Scat Man' Crothers / Shirley Tucker / with Lee Young and his Orchestra / Wining — Dining — Dancing / Open Every Night including Mondays / You'll Be Sorry If You Miss the Club Oasis" (advertisement, *Los Angeles Sentinel*, Oct. 12, 1950, p. B2).

From the *Los Angeles Sentinel* ("Mostly 'Bout Musicians," by Florence Cadrez, Oct. 26, 1950, p. B2):

FOCUSING THE SPOTLIGHT...on JOHN "DIZZY" GILLESPIE and his newest combo, now making its L.A. debut at the Oasis Club...A short "confab" with road manager, PAUL "PEE WEE" PARKER (one of the nicest, most efficient Sepia road managers we've met in many a moon), revealed a few interesting highlights on the Gillespie outf t—for instance, DIZZY, who is acknowledged for his virtuosity on the trumpet, is also an excellent pianist, and exchanges places at the keyboard with MILTON JACKSON, vibres player, who also doubles at the piano, thus eliminating the necessity of a pianist; JIMMY "LITTLE BIRD" HEATH, whose pseudonym was derived from his ability to play alto sax ala CHARLES "YARD BIRD" PARKER—a former Gillespie-ite; his brother, PERCY HEATH, a tall, terrific bassman; JOHN COLTRANE,

tenorman, who all the guys call "TRAIN"; CHARLES "SPECKS" WRIGHT, who is described by Pee Wee Parker as a "root" drummer—not overly flashy, but steady on the beat, in the right places! After a dance date at the Primalon Ballroom in 'Frisco, the band will return to L.A. to play a Halloween Dance at the Elk's Hall, Oct. 31st.

A photo of the Gillespie band (see p. 53), identified as California, 1950, includes the personnel listed above plus a conga player, Fred Strong. Anita O'Day opened at Club Oasis on Friday, October 27, 1950, after Gillespie (*Los Angeles Sentinel*, Oct. 26, 1950, p. B1).

Club Oasis featured an "all-star jam session" every Sunday from 4:00 to 8:00 p.m., organized by trumpeter John Anderson; as of mid-October 1950, guest artists included Dexter Gordon, Gerald (Jerry) Wiggins, Chico Hamilton, Frank Morgan, and Red Callender ("Mostly 'Bout Musicians," *Los Angeles Sentinel*, Oct. 12, 1950, p. B2; Oct. 26, 1950, p. B2).

[Additional data from *Down Beat:* 10/6/50, 17 (lists wrong opening date); 10/20/50, 14, 17 (lists wrong opening date); 11/3/50, 8 (lists wrong closing date), 17.]

**Mid-October 1950** (date uncertain; TV broadcast). Hollywood Palladium, *Los Angeles, CA*.

Television broadcast from the Hollywood Palladium, with the Gillespie "Quintet," Ray Anthony big band and Helen Forrest, and Art Tatum performing solo. No copy of this program is known to exist (Porter, 1998, p. 347).

**October 27, 28, 29, or 30, 1950** (Friday, Saturday, Sunday, or Monday; exact date unknown; one night only). Primalon Ballroom, *San Francisco*, *CA*.

From the *Los Angeles Sentinel* ("Mostly 'Bout Musicians," by Florence Cadrez, Oct. 26, 1950, p. B2): "After a dance date at the Primalon Ballroom in 'Frisco, the band will return to L.A. to play a Halloween Dance at the Elk's Hall, Oct. 31st." A photo of the Gillespie band (see p. 53), identified as California, 1950, includes the Gillespie Sextet plus a conga player, Fred Strong. Ralph Gleason reported that Gil-lespie played two dance dates in San Francisco around this time, both of which were poorly publicized (*Down Beat*, Dec. 15, 1950, p. 16; see the following entry).

**October 27, 28, 29, or 30, 1950** (Friday, Saturday, Sunday, or Monday; exact date unknown; one night only). Unknown venue, *San Francisco*, *CA*.

"Dizzy's two dance dates here after his Oasis date in L.A. were strictly secret promotions and as a result drew about 50 persons each" ("Swingin' the Golden Gate," by Ralph J. Gleason, *Down Beat*, Dec. 15, 1950, p. 16). One of these dance dates was at the Primalon Ballroom (see the preceding entry); the other venue is unknown.

**Note:** There does not appear to have been a Dizzy Gillespie Sextet gig at Jimbo's Bop City in San Francisco in October 1950, as listed in Porter, 1998, p. 347). Jimbo's Bop City didn't feature name groups around this time, but was known as an after-hours club. The photo of Miles Davis, Dizzy Gillespie, Jimmy Heath, and others at Jimbo's Bop City, reproduced in Davis with Troupe (1989, photo 39) and Vail (1996, p. 35), was probably taken at an after-hours jam session in late October 1950 when Gillespie was in San Francisco for two dance dates (see the preceding entries).

Miles Davis and Wardell Gray opened at the Wolf's Club in Oakland, California, in mid-October 1950 ("Miles, Dexter Work Coast," *Down Beat*, Nov. 17, 1950, p. 7). However, Davis quit that job early and moved to the Blackhawk in San Francisco, opposite Dave Brubeck; Davis's band for the Blackhawk gig included "Carl Perkins, a pianist with a most remarkable mannerism of playing with his left arm parallel to the keyboard" ("Swingin' the Golden Gate," by Ralph J. Gleason, *Down Beat*, Dec. 1, 1950, p. 6). This may be the person identified as "Carl" in the photo. Milt Jackson and Charles "Specs" Wright also appear to be identified in the photo, but Coltrane isn't present (at least, he isn'Thin the photo).

**October 31, 1950** (Tuesday night, Halloween). **Elks Ballroom**, *Los Angeles, CA*.

From the *Los Angeles Sentinel* ("The Moose to 'Rock' for All the Cats Come Sunday," Oct. 19, 1950, p. B1): "Bull Moose Jackson and his famed Buffalo Bear Cats take over at the Elks auditorium this Sunday night [Oct. 22, 1950]. [...] His newest platter 'My Beloved,' backed by 'Big Fat Mammas Are Back in Style Again' promises to eclipse all former triumphs and skyrocket him to new heights of popular acclaim. [...] Determined to bring the best attractions to the Elks ballroom, [promoter Leon] Hef in has

booked Dizzy Gillespie, his royal highness of be-bop, for Hallowe'en night."

Lowell Fulson's orchestra featuring Ray Charles appeared at the Elks on Sunday, October 29, 1950. "On Halloween, Tuesday, Oct. 31, Dizzy Gillespie and his band [are featured] at the auditorium. Come out and howl with Dizzy on Gobblin Night. There will be no advance in admission prices for either of these outstanding attractions" (*Los Angeles Sentinel*, Thursday, Oct. 26, 1950, p. B2). A photo of the Gillespie band (see p. 53), identified as California, 1950, includes the Gillespie Sextet plus a conga player, Fred Strong.

**Note:** Dizzy Gillespie recorded with Johnny Richards' Orchestra in Hollywood, Los Angeles, on October 31 and November 1, 1950, without Coltrane ("Things To Come," *Down Beat*, Dec. 15, 1950, p. 18).

**Ca. November 2–16, 1950** (exact dates, locations unknown; one-nighters). Unknown venues, *western and midwestern tour including Nevada* (unidentified cities) and possibly Minneapolis, MN.

From "Swingin' the Golden Gate," by Ralph J. Gleason (*Down Beat*, Nov. 17, 1950, p. 14): "Following [Dizzy Gillespie and the sextet's] Hollywood Oasis stint [and late-October concerts; see the preceding entries], they are booked for one-niters in Nevada and points east on their way to the Silhouette, Chicago. From there they go to Philly." This Los Angeles—to—Chicago tour may have included the Minnesota gig reported by Jimmy Heath (Porter, 1998, p. 347): "Heath believes that Gillespie wrote 'Birk's Works' while [in Minneapolis] (or possibly 'Con Alma,' but that wasn't recorded until 1954)."

November 17–December 3, 1950 (Friday through Sunday, seventeen days; Mondays off). Club Silhouette, *Chicago*, *IL* (1555 W. Howard St.).

Recording exists; see the Discography, session **50-1117–50-1203**, for details. Coltrane solos on tenor sax. From an advertisemenThin the *Chicago Sun-Times* (Friday, Nov. 17, 1950, Sec. Two, p. 15): "OPENING TONITE / America's No. 1 Trumpet Star / DIZZY GILLESPIE And His Famous All Star Sextette / Featuring MILT JACKSON Viba Ace / Plus Tony Smith and His Aristocrats / Jazz Concert Mon. Nite & Sun. Afternoon 4 p.m.–7 p.m. /

CLUB SILHOUETTE / 'The Capitol of Jazz' / 1555 W. Howard St." The "jazz concerts" referred to in the ad were probably jam sessions featuring local musicians and possibly some visiting musicians as well.

From *Down Beat* ("Chicago Band Briefs," by Jack Tracy, Dec. 15, 1950, pp.4–5): "Dizzy Gillespie's sextet, including Milt Jackson, winds up a 17-day stay on Dec. 3 at the Silhouette. The Aristocrats are also on the bill, and are scheduled to go it alone at the club until Herbie Fields comes back on Dec. 22 to play until Muggsy Spanier returns locally on Jan. 9."

Reviewed in *Down Beat* ("Chicago Band Briefs," by Jack Tracy, Dec. 29, 1950, p. 6):

Dizzy Closes

Diz Gillespie's sextet did splendidly at the Silhouette, as he always has there, despite the terrible weather they had to face.

Gillespie was really blowing during his stay. The added fullness to his used-to-be-thin tone is amazing, as is the surety with which he hits any note he tries for, no matter what the register. Especially interesting is his increased use of ballads. And Milt Jackson contributed some great vibes moments.

But why Diz has to be saddled with a blues singer of the Wynonie Harris type, and has to play shuffie-rhythm backgrounds for him, to get along is beyond me. Another prophet without honor.

An unsigned review appeared in the *Roosevelt Torch* ("Jazz Notes," Dec. 4, 1950), the school newspaper ofirosevel university:

What Dizzy Gillespie, recently at the Club Silhouette, is trying to prove, through his now non-musical antics, is beyond the reasoning of this reporter and the many others who dog sledded their precarious way up to the Howard street rendezvous only to leave aurally disappointed!!! When a musically inferior artist such as Stan Kenton, for example, has the fortitude to stick it out through the thinner days and doggedly pursue his chosen musical path, abhorrenThas it may be, it is amazing that an artist with the superb musical ability and foresight with which Dizzy Gillespie is endowed has seen fit to blaspheme his music both in action and published word.

His combo at this last appearance was as fine a musical organization as any in operation today, and a good deal superior to the majority of the "Herschel Commercials" now permitted to infict untold of earaches upon the unsuspecting and musically uneducated public.

He is rehashing the famous big-band arrangements for six pieces, all of which is leading to his own undoing, both as a musical pioneer and creative artist and as one of the truly great name attractions ever developed in the field of Modern American Jazz.

[Additional data from *Chicago Sun-Times:* 11/15/50, Sec. Two, 14; 11/17/50, Sec. Two, 18; 11/22/50, Sec. Two, 10; 11/24/50, Sec. Two, 14; 12/1/50, Sec. Two, 14; *Chicago Defender:* 11/25/50, 32; *Roosevelt Torch:* 11 / 6 / 5 0 , 11 ; *Down Beat:* 11/3/50, 13; 11/17/50, 5, 17 (lists wrong

closing date); 12/1/50, 4, 17 (lists wrong closing date); 12/15/50, 17 (lists wrong closing date).]

**December 11–23, 1950** (Monday through Saturday, two weeks; Sunday off). **Club Harlem**, *Philadelphia*, *PA*.

On bill with Slam Stewart and Miss Sepia Philadelphia for the ferst week, and opposite George Shearing from December 18 on (Porter, 1998, p. 347).

[Additional data from *Down Beat:* 11/17/50, 17; 12/1/50, 17; 12/15/50, 17; 12/29/50, 21 (all list wrong closing date).]

**Note:** Dizzy Gillespie led a big band at Carnegie Hall on Monday, Dec. 25, 1950, but Coltrane probably was not in this band. The concert featured arrangements from Gillespie's recording sessions with Johnny Richards (Oct. 31 and Nov. 1, 1950) with a string section, as well as Charlie Parker with strings.

[Data from *New York Amsterdam News:* 12/23/50, 25; *New Yorker:* 12/23/50, 8; *New York Times:* 12/24/50, Sec. 2, 8 X; 12/25/50, 24; *Down Beat:* 1/12/51, 1.]

**Note:** In February 2005, Guernsey's auctioned an "I OWE YOU" receipt dated December 28, 1950. The receipt is signed by John Coltrane and is for a total of \$35 (apparently in two payments of \$10 and \$25). "Advance" is written under "Remarks," presumably indicating that this was an advance against Coltrane's salary with Gillespie (Guernsey's, 2005, Lot 126b, p. 94).

## **Dizzy Gillespie Sextet**

PERSONNEL: **Dizzy Gillespie**, trumpet, piano, vocals, percussion; **John Coltrane**, tenor saxophone; **Jimmy Heath**, alto saxophone; **Milt Jackson**, vibes, piano; **Percy Heath**, bass; **Charles "Specs" Wright** or **Carl "Kansas" Fields**, drums

**December 28, 1950–ca. January 2 or 3, 1951** (Thursday through Wednesday, one week; closing date not confermed). **Casino**, *Toronto*, *Ontario*, *Canada*.

Dizzy Gillespie and his Orchestra and Guy Mitchell opened at the Casino beginning Thursday, December 28, 1950 (information from Chris Sheridan, e-mail to Chris DeVito, Aug. 16, 2002). This was Jimmy Heath's last week with the Gillespie band. Specs Wright may already have been replaced by Carl "Kansas" Fields on drums (Porter, 1998, pp. 347–348), although Art Blakey was with Gillespie in January 1951.

[Data from *Thoronto Star* (via Chris Sheridan): 12/22/50; 12/28/50; 12/29/50 (thanks to Chris Sheridan [discographer, U.K.] for his research assistance).]

**Note:** In February 2005, Guernsey's auctioned the Employee's Copy of John Coltrane's Form W-2 Withholding Statement from 1950, listing Coltrane's total earnings with Gillespie for the year. Total wages are listed as \$3,502.10, with \$134.34 withheld for federal income tax. Coltrane's address is listed as "John Wm. Coltrane, 1400 N. 12th St., Philadelphia 22, Pa"; his Social Security number is 245–32-5071 (Guernsey's, 2005, Lot 124c, p. 94).

## **1951**

## **Timeline**

## **Dizzy Gillespie Sextet (occasionally Septet)**

- - **Ca. late January or mid-February, 1951** (exact length, dates unknown). **Hi-Hat**, *Boston*, *MA*.
- Ca. January 27–February 7, 1951 (approximately one-and-a-half or two weeks; opening and closing dates uncertain; Monday of).
  Birdland, New York City.
  - **February 16–25, 1951** (Friday through Sunday, ten days). **Club Juana**, *Detroit*, *MI*.
- Sebruary 24, 1951 (Saturday). United Sound Systems, Detroit, MI.
  - **March 8–14, 1951** (Thursday through Wednesday, one week; not confermed). **The Seville**, *Quebec*, *Canada*.
- March 15–21, 1951 (Thursday through Wednesday, one week; Monday of). Birdland, New York City.
  - **Possibly ca. March 22–28, 1951** (dates uncertain). **Club Harlem**, *Philadelphia*, *PA*.
  - **March 25, 1951** (Sunday; Coltrane's presence not confermed). **Starlite Arena**, *Baltimore*, *MD*.

## Jimmy Heath and His Dizzy Gillespie Alumni Orchestra

**Probably April 9–ca. June 2, 1951** (about two months; possibly with some weeks of). **Zanzibar**, *Philadelphia*, *PA*.

**Probably June 4–9, 1951** (Monday through Saturday, one week). **Club Harlem**, *Philadelphia*, *PA*.

#### Gay Crosse and His All Star-Studded Combo

**Ca. mid-December 1951–early January 1952** (at least two weeks, opening and closing dates uncertain; Coltrane's presence not confermed). **Gamby's**, *Baltimore*, *MD*.

## Chronology

#### **Dizzy Gillespie Sextet**

PERSONNEL: **Dizzy Gillespie**, trumpet, vocals; **John Coltrane**, tenor saxophone; **Milt Jackson**, vibes; **Billy Taylor**, piano; **Percy Heath**, bass; **Art Blakey**, drums

**⊘ January 4–21 or 24, 1951** (approximately three weeks; closing date uncertain; Mondays off). **Birdland**, *New York City* (1678 Broadway at 52nd St., borough of Manhattan).

Opposite the Lester Young Quinte and, for the last two weeks, Dinah Washington. From the *New Yorker* (Jan. 6, 1951, p. 6): "Birdland, 1678 Broadway, at 52nd St.: Dizzy Gillespie's sextet and Lester Young's quintet wander from one key to another with sometimes unpoetic license. On Thursday, Jan. 11, Dinah Washington will join them." Radio broadcasts on three consecutive Saturday mornings (that is, Friday night after midnight; Jan. 6, 13, and 20, 1951), the Symphony Sid show, WJZ; recordings exist (see the Discography sessions **51–0106**, **51–0113**, and **51–0120**, for details).

Sometime during the third week of this gig, Frank Sinatra, Sarah Vaughan, and boxer Ezzard Charles were photographed at Birdland as they were at the microphones of the Symphony Sid show. The photograph was published in the *New York Amsterdam News* (Saturday, Jan. 27, 1951, p. 42) under the headline "At Broadway's Jazz Mecca." The caption reads: "THREE CHAMPIONS GET TOGETHER...Frank Sinatra, called by many the 'King of male chirpers,' and Ezzard Charles, the undisputed champion of the prize fighting ring, while doing the sights together last week, dropped into Birdland, the Broadway jazz mecca, to guest star on Symphony Sid's nightly disk jockey show over WJZ, which originates from the club. Sara Vaughan, the queen of female vocalists, was also on hand to enliven the proceedings."

*Note:* Listings in the *New Yorker* indicate that Gillespie was of for a week in late January, but the dates are uncertain.

[Additional data from *New Yorker:* 12/30/50, 4; 1/13/51, 6; 1/20/51, 6.]

**Ca. late January or mid-February, 1951** (exact length, dates unknown). **Hi-Hat**, *Boston*, *MA*.

"Coldswept Beantown has been hot lately, due to the numerous names which have been appearing. [...] The Hi-Hat has thus far featured Buddy Rich, Oscar Peterson, and the present Dizzy Gillespie" ("Boston Suddenly Loaded with Top Names in Jazz," by Ray Barron, *Down Beat*, Mar. 9, 1951, p. 3).

**Ca. January 27–February 7, 1951** (approximately one-and-a-half or two weeks; opening and closing dates uncertain; Monday of). **Birdland**, *New York City* (1678 Broadway, at 52nd St., borough of Manhattan).

From the *New Yorker* (Feb. 3, 1951, p. 6): "Birdland, 1678 Broadway at 52nd St.: George Shearing, a great man when he gets his fingers on a piano, heads up a quintet here, and Dizzy Gillespie utters the honk of the wild goose." Radio broadcast on Saturday morning (Friday night after midnight), February 3, 1951, the Symphony Sid show, WJZ; recording exists (see the Discography, session **51–0203**, for details). (*Note:* Fujioka (1995, p. 13) lists J. J. Johnson on this broadcast, but he isn't present.) Coleman Hawkins was at Birdland the following week, along with Willis Jackson and Ruth Brown.

The Gillespie-Shearing bill was reviewed in *Variety* ("Night Club Reviews," by "Herm," Wednesday, Jan. 31, 1951, p. 47):

#### Birdland, N.Y.

George Shearing Quintet, Dizzy Gillespie orch (6); \$2.50 minimum, 98c general admission.

The only jazz spot currently operating on Broadway, Birdland is making a strong pitch for the aficianados [*sic*] via the billing of the top names. Current layout follows form with two standout names in the "progressive" musical idiom, George Shearing and Dizzy Gillespie, alternating on the bandstand.

This is home-ground for the Shearing quintet, which gets heavy plugging on the airlanes from disk jockey Symphony Sid, who originates his show from the rear of this spot. A serious musician, Shearing paces his crew through intricate, sophisticated rhythmic patterns that are unequalled in the field. Shearing himself is solid both as pianist and as emcee, although some of his quips are suffering from over-repetition. Latest change in the crew's personnel, incidentally, has AI McKibbon replacing Jackson Levy on bass. McKibbon fits neatly into the quintet's style.

For a change of pace, Gillespie, backed by four rhythm sidemen and a saxman, belts out a jumpier repertory with his virtuoso trumpet dominating. Gillespie also plays piano on occasion and tops his display of versatile showmanship with a session on the bongo drums in an Afro-Cuban number. At all times, moreover, Gillespie clowns in a subtly wry style that's consistently good for laughs. Joe Carroll, Gillespie's vocalist, also hits with his scat-styled bebop vocals. *Herm.* 

According to listings in the *New Yorker*, Gillespie was not at Birdland for a week in late January 1951; the group may have been in Boston for a week (see the preceding entry).

[Additional data from *New Yorker:* 1/27/51, 6 (Gillespie not listed); 2/10/51, 6 (Hawkins).]

## **Dizzy Gillespie Sextet**

PERSONNEL: **Dizzy Gillespie**, trumpet, vocals, probably piano; **John Coltrane**, tenor saxophone; **Milt Jackson**, vibes, piano; **Kenny Burrell**, guitar; **Percy Heath**, bass; **Carl "Kansas" Fields**, drums

**February 16–25, 1951** (Friday through Sunday, ten days). **Club Juana**, *Detroit, MI* (2725 Woodward, next to the Roxy Theatre).

From the *Detroit Free Press:* "Dizzy Gillespie and his sextet will open a 10-night engagement at Club Juana Friday evening" (Tuesday, Feb. 13, 1951, p. 13); and "Club JUANA / 2725 Woodward Next to Roxy Theatre / Last 3 Nights / DIZZY GILLESPIE and His Famous Recording Orchestra / Dancing—plus an All-Star Show—featuring Big Joe Turner King of the

Blues / Starting Monday, Feb. 26th TINY DAVIS and Her Hell Divers / No Cover—No Minimum—No Door Charge, Except Saturday and Sunday" (Friday, Feb. 23, 1951, p. 21).

Guitarist Kenny Burrell was added to the band for this gig. Burrell, in an interview conducted shortly after John Coltrane's death, gave this account ("Jazz Guitarist Tells the Way It Was," by J.L.W., *San Francisco Chronicle*, Thursday, July 20, 1967, p. 42):

"Trane was a genius; a great musician. I can only say the things that were oversaid. I made my first record with him, in 1951. I was in Detroit, going to school and he came to town in a group with Dizzy Gillespie, Milt Jackson and Percy Heath." Burrell shook his head, remembering himself as a kid, playing with such an incredible group. "They had an alto player who didn't make the gig [probably a reference to Jimmy Heath, who left at the beginning of the year], so Dizzy asked me to play and I did. After the month, he asked me to go on the road with the band, but I felt I had to stay in school. It was an experience for me, greatly encouraging."

Coltrane may have sat in at an after-hours club called the West End during this gig. Bassist Alvin Jackson recalls that Coltrane stopped in at the West End, which was frequented by Kenny Burrell, Yusef Lateef, Tommy Flanagan, and other Detroit-area musicians. Jackson was the house bassist every weekend; the house drummer was Hindal Butts, Oliver Jackson, or Leon Rice, and sometimes Elvin Jones.

Also in Detroit this week, at Parker's Stage Door, Eddie Nelson performed "Gay '90s" tunes in blackface, "typical of Gay '90s minstrel shows."

[Additional data from *Michigan Chronicle*: 2/3/51, 21; 2/10/51, 20; 2/17/51, 21; *Detroit Free Press*: 2/9/51, 22 (Nelson); 2/16/51, 20 (Nelson).]



In Detroit; near the end of Coltrane's tenure with Gillespie. (Advertisement, *Michigan Chronicle*, Feb. 10, 1951, p. 20.)

**⚠ February 24, 1951.** See the Discography, session **51–0224**, for details.

**March 8–14, 1951** (Thursday through Wednesday, one week; not confirmed). **The Seville**, *Quebec*, *Canada*.

Information from Chris Sheridan (e-mail to Chris DeVito). If this listing is correct, Coltrane couldn't have been present at the March 11, 1951, Audubon Ballroom gig with Miles Davis (Porter, 1998, p. 348). See the note before the **April 2, 1950**, entry.

**Note:** Tenor saxophonist "Big Nick" Nicholas (George Walker Nicholas) remembers Coltrane jamming with him on Gillespie's nights of at Birdland, and at the Paradise in Harlem, probably around this time (and/or late 1950). Nicholas recalled the personnel as including himself and Coltrane on tenor saxophones, John Acea on piano, Billy Taylor, Jr., on bass (not to be confused with his father, who played bass with Duke Ellington and others, or with the unrelated pianist of the same name), and Khalil Madi on drums, sometimes with a vocalist ("Big Nick" Nicholas interviewed by Yasuhiro Fujioka, St. Peter's Church, New York City, Sept. 23, 1991). Nicholas led the house band at the Paradise for two-and-a-half years: "I

made the place a home for musicians. It was hard to jam then, but we had open house. Lips Page, Bird, Lester [Young], Red Allen, Lou Donaldson, Horace Silver, Max Roach, Art Blakey, Kenny Clarke, Ike Quebec, Joe Newman, Clark Terry, Gene Ammons, Joe Wilder were some of the guys that would come by. I'd always announce the musicians' names, and try to help a guy out" ("Big Nick" Nicholas, quoted in "Big Nick's Story," by Dan Morgenstern, *Jazz* [U.S.], Oct. 1963, pp. 9, 28; quote is from p. 28).

#### **Dizzy Gillespie Septet/Octet**

PERSONNEL: **Dizzy Gillespie**, trumpet, vocals; **John Coltrane**, tenor saxophone; **J.J. Johnson**, trombone; **Milt Jackson**, vibes; **John Lewis**, piano; **Percy Heath**, bass; **Carl "Kansas" Fields**, drums; **Joe Carroll**, vocals

**March 15–21, 1951** (Thursday through Wednesday, one week; Monday of). **Birdland**, *New York City* (1678 Broadway at 52nd St., borough of Manhattan).

From the *New Yorker* (Mar. 17, 1951, p. 8): "Birdland, 1678 Broadway, at 52nd St.: Through Wednesday, March 21, Slim Gaillard's trio, Lester Young's quartet (which has Jo Jones on drums), and Dizzy Gillespie's band. Next night, Erroll Garner's trio and Charlie Parker's big band take over." Radio broadcast on Saturday, March 17, 1951, the Symphony Sid show, WJZ; recording exists (see the Discography, session **51** – **0317**, for details).

## **Dizzy Gillespie Sextet**

PERSONNEL: **Dizzy Gillespie**, trumpet, vocals; **John Coltrane**, tenor saxophone; **J. J. Johnson**, trombone; **Milt Jackson**, vibes and piano; **Percy Heath**, bass; **Carl "Kansas" Fields**, drums

**Possibly ca. March 22–28, 1951** (dates uncertain). **Club Harlem**, *Philadelphia*, *PA*.

Personnel listed as "John Calertrape [*sic*], tenor sax," J. J. Johnson, Milt Jackson (piano and vibes), Percy Heath, and Kansas Fields ("Midnight Mirror," by Dick Banks, *Philadelphia Afro-American*, Apr. 7, 1951, p. 6; cited in Porter, 1998, p. 348). We're not sure when this gig occurred; the "Midnight Mirror" column says that Gillespie had been "recently in town."

Another possibility is late February—early March. If March 22–28 is correct, Coltrane probably left Gillespie after the gig.

**March 25, 1951** (Sunday; Coltrane's presence not confirmed). **Starlite Arena**, *Baltimore*, *MD*.

From the *Baltimore Afro-American* (March 31, 1951, p. 8): "Baltimore Draw: The great Dizzy Gillespie played to a capacity crowd at Baltimore's Starlite Arena on Easter Sunday." Coltrane probably left Gillespie shortly before or after this gig.

**Note:** Dizzy Gillespie appeared with Charlie Parker at Birdland starting March 29, 1951, and then opened at the Apollo Theatre on Friday, April 6, 1951. We believe that both gigs were without Coltrane.

## Jimmy Heath and His Dizzy Gillespie Alumni Orchestra

PERSONNEL: **Jimmy Heath**, alto saxophone; **John Coltrane**, tenor saxophone; **James Forman**, piano; **Tom Bryant**, bass; **Charles "Specs" Wright**, drums

**Probably April 9–ca. early June 1951** (about two months; possibly with some weeks of). **Zanzibar**, *Philadelphia*, *PA*.

Jimmy Heath led this group, which Coltrane joined shortly after leaving Dizzy Gillespie. "Dizzy Gillespie's alumnua [sic]: Train, Jimmy Heath, Forman and Rex all to appear in an all-star act at Zanzibar next week" (*Philadelphia Tribune*, Apr. 7, 1951). Drummer "Coatesville Harris, visiting with Jimmy Heath and his boopers [sic], including John Coltrane, tenor, Specs Wright, drums; Tom Bryant, bass, and James Forman, piano" (*Philadelphia Tribune*, Apr. 14, 1951). (Coltrane is believed to have recorded with Coatesville Harris, possibly in 1953 or later; see the Discography, session **53–0000**, for details.) "Jimmy Heath and his Dizzy Gillespie Alumni-Orch at the Zanzibar" (*Philadelphia Tribune*, May 8, 1951). "Jimmy Heath and his Bop All-Stars are still displaying their temperamental brand of Gillespying. It sounds more pleasing to the ears since they partially altered their song renditions" (*Philadelphia Tribune*, June 2, 1951).

The Heath group received a brief notice in *Down Beat* ("Ex-Dizzy Men Organize Combo," June 29, 1951, p. 15): "Philadelphia—New at the

Zanzibar here is a combo of ex-Dizzy Gillespie sidemen, brought together by alto saxist Jimmy Heath. In the unit with Heath are drummer Specs Wright, tenor saxist John Coltrane, pianist James Forman, and non-Gillespie man Tom Bryant, playing bass." (Thanks to Shin-ichi Iwamoto [Hank Jones discographer, Tokyo] for his research assistance.)

# **Probably June 4–9, 1951** (Monday through Saturday, one week). **Club Harlem**, *Philadelphia*, *PA*.

"Jimmy Heath's Band, formerly with Dizzy Gillespie, Featuring 'Coaltrain,'" on bill with Herb Lance, Wini Brown, and a shake dancer. "Club Harlem is featuring those Dizzy Gillespie All-Stars led by little Jimmy Heath and his alto-boperoos. Remember, this column recently reviewed the group's 'new sounds' and was awarded by the patrons of their jive-style, that it was pleasing to the ear, and sporting a fine-thread of the melodic for a change" (*Philadelphia Tribune*, June 5, 1951, p. 12). Heath's band at Club Harlem was presenting "the new innovation with dance privileges" and "have done a swell job" (*Philadelphia Tribune*, June 9, 1951, p. 12). "Jimmy Heath and his crew, all former Dizzy Gillespie sidemen, take the bandstand honors with the spotlight on 'Coaltrain'" (*Philadelphia Afro-American*, June 9, 1951, p. 7).

Jimmy Heath told Lewis Porter that Clifford Brown sat in when the group performed in Wilmington, Delaware, but Coltrane wasn't at that gig (Porter, 1998, p. 349).

**Note:** Coltrane performed with pianist Lonnie (L. G.) Slappey in Philadelphia, probably ca. 1951 (after leaving Gillespie) or earlier or later. Mentioned in Robert Levin's original *Blue Train* liner notes. As of 1944, L. G. Slappey was in his seventh year as a band leader and had been at the Red Hill Inn in Pennsauken, New Jersey, for three years; his band included trumpeter Johnny Lynch ("In Old Philly," by Happy Caldwell, *Music Dial*, Apr. 1944, p. 8). It's possible that Coltrane played with Slappey as early as the mid-1940s, and may have done more than one stint in his band.

**Note:** We have no confirmed information about Coltrane's activities in the second half of 1951. He may have been working fewer gigs and concentrating on his studies at the Granoff School of Music.

Quincy Jones says he saw Coltrane with blues singer Tiny Bradshaw in Atlantic City, around 1951 (or possibly 1952 or 1953). Jones was with Lionel Hampton; during a gig at the Earle Theatre in Philadelphia, Jones and some other musicians traveled to Atlantic City one night after their gig. They saw Tiny Bradshaw's R&B band at a "joint" there. Jimmy Cleveland identified Coltrane: "The tenor player in the band was kicking ass. I said, 'Who the fuck is that?' Jimmy Cleveland said, 'I think his name is John Coltrane'" (*Q: The Autobiography of Quincy Jones*, New York, 2002, Harlem Moon, p. 82).

Bullmoose Jackson was in Philadelphia at Club Harlem around June 16, and Coltrane could have performed with him then. The late saxophonist Joe Henderson remembered Jackson coming to his home town of Lima, Ohio, when he was 14, which would be 1951 (Henderson was born in 1937). (See *Down Beat*, Jan. 16, 1975, p. 20; thanks to Jeff Lovell [Joe Henderson biographer] for this information, from his work in progress on Henderson.)

Gay Crosse and His Good Humor Six played at the Showboat in Philadelphia, June 25–July 11, 1951. It's possible that Coltrane joined Crosse during this gig (see the Dec. 1951–Mar. 1952 entries).

## Gay Crosse and His All Star-Studded Combo

POSSIBLE PERSONNEL: *Gay Crosse*, vocals, possibly alto or tenor saxophone; possibly *John Coltrane*, tenor saxophone and/or alto saxophone; *James Robertson*, trumpet; *Charlie Ross*, piano; *John Lathan*, bass; possibly *Charles "Specs" Wright*, drums

**Ca. mid-December 1951–early January 1952** (at least two weeks, opening and closing dates uncertain; Coltrane's presence not confirmed). **Gamby's**, *Baltimore*, *MD* (1502 Pennsylvania Ave.).

"George Dozier, show producer at Gamby's has gone all out for the Gay Cross [Crosse] combo and organist Rayfield Chambers. All he wants for Christmas are satisfied customers. [...] Redd Foxx who appeared at Gamby's last week felt just awful because everyone blamed him for the weather [a snowstorm]" ("Baltimore After Dark," by Thelma Estep, Baltimore Afro-American, Dec. 22, 1951, p. 21). "Held Over for a Second Sensational Week / GAY CROSS and His All Star–Studded Combo [...] Spend New Year's Eve at Gamby's / Continuous Entertainment from 9 P.M.

to 7 A.M. / Come Early—Stay 'til Dawn / And remember... 'Hot Rod' appears in person at Gamby's every Monday, Tuesday and Thursday nights during the 'Hot Rod Riot' Broadcast direct from Gamby's. See and enjoy this fabulous WITH personality as he acts as Master of Ceremonies during this great radio broadcast!" (advertisement, *Baltimore Afro-American*, Dec. 29, 1951, p. 17).

From the *Cleveland Call and Post* ("Greater Gay Crosse Band Coming to Spark the Plush Towne Casino," Saturday, Jan. 19, 1952, p. 4-D): "From the sophisticated night life of Eastern cafe and theatre beats comes a new and greater Gay Crosse and Company [after] a successful engagement at the popular Gamby's at Baltimore." Coltrane and Charles "Specs" Wright were in the Gay Crosse group by January 1952, but it's not certain when they joined. Coltrane and Wright performed at the first "Adventure in Jazz" concert in Baltimore on **January 6, 1952** (see entry); they may have joined Crosse after that. It's also possible that they joined Crosse sometime in 1951 and were already in the group for the Gamby's gig.

## **1952**

## **Timeline**

#### **Quintet featuring John Coltrane**

**January 6, 1952** (Sunday, 3:30 p.m.; possibly a second performance in the evening). "Adventure in Jazz," **Blue Room, York Hotel**, *Baltimore*, *MD*.

#### Gay Crosse and His Good Humor Six

**⊘ January 19, 1952** (Saturday, 2:00–5:00 p.m.). Unidentified studio, *Philadelphia*, *PA*.

**January 21–February 10 (or 12), 1952** (Monday through Sunday [or Tuesday], three weeks [or a bit longer]; closing date not confirmed). **Towne Casino**, *Cleveland*, *OH*.

**March 3–ca. late March or early April, 1952** (extended gig beginning on a Monday; Coltrane left the band by late March or early April). **Rose Room, Majestic Hotel**, *Cleveland*, *OH*.

#### **Earl Bostic Orchestra**

**April 1, 1952** (Tuesday). Tour begins.

April 7, 1952 (Monday). Unidentified studio, *Cincinnati*, *OH*. Earl Bostic Orchestra recording session with Coltrane.

**Probably April 14–20, 1952** (Monday through Sunday, one week; not confirmed). **Hi-Hat**, *Boston*, *MA*.

**Ca. June 2, 1952** (exact dates unknown). Unknown venue, *Winston-Salem*, *NC* 

June 7, 1952 (Saturday). Reynolds Hall, Philadelphia, PA.

June 9–15, 1952 (Monday through Sunday, one week). **Ebony Lounge** (*aka* **Club Ebony, Ebony Club**), *Cleveland*, *OH*.

**Possibly ca. June 16–21, 1952** (dates uncertain; probably one week). **Club 48**, *Philadelphia*, *PA*.

July 12, 1952 (Saturday). Trianon, San Diego, CA.

July 13, 1952 (Sunday night). Elks Ballroom, Los Angeles, CA.

**Ca. July 14–25, 1952** (Monday through Friday, two weeks; opening and closing dates not confirmed). **Cobra Club**, *San Diego*, *CA*.

**July 26, 1952** (Saturday). Possibly **Oakland Civic Auditorium**, *Oakland*, *CA*.

**July 27, 1952** (Sunday). **Richmond Civic Auditorium**, *Richmond*, *CA*.

**July 29–August 10, 1952** (Tuesday through Sunday two weeks; Monday off). **Blackhawk**, *San Francisco*, *CA*.

August 15, 1952 (Friday). Unidentified studio, *Los Angeles*, *CA*.

August 24, 1952 (Sunday night). Elks Ballroom, *Los Angeles, CA*.

Ca. late August 1952 (not confirmed). Unknown venue, *Midland, TX*.

October 6–11, 1952 (one week; Coltrane's presence not confirmed). Pep's, *Philadelphia*, *PA*.

October 31-November 6, 1952 (Friday through Thursday, one week; midnight show on Saturday; Coltrane's presence not confirmed). Apollo Theatre, *New York City*.

## **Gay Crosse and His Good Humor Six**

**&** Ca. late August-mid-October 1952 (exact date[s] unknown). Unknown studio, Nashville, TN.

## Christine Kittrell with Gay Crosse and His Good Humor Six

**(A)** Ca. late August–November 1952 (exact date unknown). Unidentified studio, *Nashville*, *TN*.

#### **Charles Ruckles and His Orchestra**

**Late 1952 (date unknown). Unidentified studio**, *Nashville*, *TN*.

#### **Gay Crosse and His Good Humor Six**

November 10–16, 1952 (Monday through Sunday, one week; 7:00 p.m. matinee on Monday). Club Ebony, Cleveland, OH.

December 1–13, 1952 (Monday through Saturday, two weeks; 7:00 p.m. matinees on Monday, Dec. 1, and Sunday, Dec. 7, 1952). Club Ebony, Cleveland, OH.

# Chronology

## **Quintet featuring John Coltrane**

PERSONNEL: John Coltrane, tenor saxophone; Johnny Birks, trumpet; Freddy Thaxton, piano; Ray Drury, bass; Charles "Specs" Wright, drums

**January 6, 1952** (Sunday, 3:30 p.m.; possibly a second performance in the evening). "Adventure in Jazz," **Blue Room, York Hotel**, *Baltimore*, *MD*.

Coltrane and Specs Wright performed in a quintet with local Baltimore musicians for this concert, the first in the "Adventure in Jazz" series. The quintet with Coltrane played the first set of the concert and the Walt Dickerson Quintet (plus singer Doris Robinson) played the second set. The *Baltimore Afro-American* ran two reports on the concert, the second of which provides a wealth of color and detail ("The *Afro* Goes to a Be-Bop Concert," by Rufus Wells, *Baltimore Afro-American* [Late City Edition], Saturday, Jan. 12, 1952, pp. 1, 2; excerpts are from p. 2):

The concert began at three-thirty in the afternoon. Some 160 patrons of the cool jazz were crammed into the cozy grotto under the hotel.

#### "Bones" Mean Girls

I saw some fine "bones" (that's hip talk for nice looking women) and some "down" looking cats (a term signifying sharply dressed young men) gathered at the tables.

Things were set up cabaret style—the atmosphere in which I think jazz should be presented. You can sit back, relax and concentrate on what's being played up on the stand.

Speaking of the bandstand, I had occasion to chat with the musicians before they began to play.

#### Rehearsed in Men's Room

Johnny Birks, the trumpeter, and John Coltrane, the former Gillespie tenor sax whiz, held an impromptu rehearsal in of all places, the men's room.

Said Birks, "I have eyes for blowing today."

Answered Coltrane, "Yeah."

After that fascinating exchange, they emerged from the rest-room, mounted the stand where pianist Freddy Thaxton, drummer Specs Wright and bassist Ray Drury were poised and waiting.

Coltrane gave them the beat and with a rush and a whir, they teed off on a bouncing ditty called "Seven Come Eleven." [...]

The tempo increased with each tune and excitement tinged the faces of fans and musicians alike. Birks blew a long other-worldly passage that caused Coltrane to laugh appreciatively. [...] Coltrane made the fans say "whew."

The Coltrane-Wright group also played "Body and Soul." The group may have played a second set in the evening: "A special evening performance was hastily arranged to accommodate the overflow" ("Overflow Crowd Attends Sunday Jazz Session," *Baltimore Afro-American*, Jan. 8, 1952, p. 12), but the review doesn't mention a second performance (the first ended at 6:30 p.m.), and this may have been referring to the Walt Dickerson set. Dickerson's group included the leader on vibraphone; Jimmy Cyphas, guitar; Freddie Thaxton, piano; Ray Drury, bass; and "Peppi" Hamsett, drums. They were joined for part of the set by singer Doris Robinson.

Coltrane and Specs Wright were scheduled to return for the second concert in this series on Sunday January 27, 1952, along with alto saxophonist Jimmy Heath. However, Coltrane and Wright were with Gay Crosse in Cleveland by then (see the following entries). The concert was pushed back a week to Sunday, February, 3, 1952, and featured Jimmy Heath and tenor saxophonist Wilbur Campbell. Coltrane and Wright were "slated for a return engagement later in February," but we've found no

evidence of another concert; it presumably didn't occur because Coltrane and Wright were on the road with Gay Crosse ("Bop Bash at Blue Room to Star Philly Jazzmen," *Baltimore Afro-American*, Sunday, Jan. 26, 1952, p. 17).

## Gay Crosse and His Good Humor Six recording session

**⊘ January 19, 1952.** See the Discography, session **52–0119**, for details.

## **Gay Crosse and His Good Humor Six**

PERSONNEL: **Gay Crosse**, vocals, possibly alto or tenor saxophone; **John Coltrane**, tenor saxophone and/or alto saxophone; **James Robertson**, trumpet; **Charlie Ross**, piano; **John Lathan**, bass; **Charles "Specs" Wright**, drums

**January 21–February 10 (or 12), 1952** (Monday through Sunday [or Tuesday], three weeks [or a bit longer]; closing date not confirmed). **Towne Casino**, *Cleveland*, *OH* (10613 Euclid Ave., at 105th).

"Gay Crosse copped two of Philadelphia's top sidemen in drummer boy Charles (Specs) Wright and sax sorcerer John Coltrane" ("Rhythm and Blues Notes," by Hal Webman, *Billboard*, Feb. 16, 1952, p. 40; Gart, 1986b, p. 513). From the *Cleveland Call and Post* ("Greater Gay Crosse Band Coming to Spark the Plush Towne Casino," Saturday, Jan. 19, 1952, p. 4-D):

From the sophisticated nightlife of Eastern cafe and theatre beats comes a new and greater Gay Crosse and Company to provide the principal musical entertainment at Cleveland's swank Towne Casino nighterie at Euclid–E. 105th.

Following a successful engagement at the popular Gamby's at Baltimore, the rolly poly Gay Crosse—whose likeness to Louis [one or more lines of text are missing here in the original; elsewhere Crosse is described as "Ole Satchmo's double"] out with a variety of musical offerings and styling that few of the nation's "better bands" can equal!

And why not—Gay has added to an original nucleus of three veterans with his famed Columbia Recordings outfit, a well-selected complement of top-flight stars with experience with the nation's greatest bands! His new tenor man, John Cole Trane, formerly with Dizzy Gillespie, will rock the house with the best of them, is handsome, personable, and young.

#### **Other Greats Too**

Specks Wright on the drums was also formerly with Dizzy, and James Robinson [Robertson], the trumpet with a voice, was formerly a part of Earl Hines' organization, he was also once with Gerald Wilson's great band.

Of course the vets, Charlie Ross, calm, smiling, efficient on the 88's, John Lathan, maestro of the bass, round out the support Gay needs with his own alto horn to keep things "moving!"

Although the *Call and Post* article states that Coltrane played tenor, saxophonist James Moody recalls seeing Coltrane playing alto during this gig ("John Coltrane: In the Fifties," by Doug Ramsey, *John Coltrane: The Prestige Recordings*, liner notes, p. 11):

James Moody [...] first heard Coltrane before the Miles Davis period and says Trane was playing like Sonny Stitt and Dexter Gordon. "It was hipper than that," Moody says, "but that was the sound. He was already exploring new avenues of chord changes. I heard him in Cleveland playing alto saxophone with a bandleader named Gay Crosse, and I said, 'Damn, who was that cat?' Trane was smokin'. He had another kind of drive. He sounded different from Charlie Parker and Dexter [Gordon] and everybody."

The *Call and Post* article might have been mistaken, or Coltrane may have played both alto and tenor with Crosse. (Moody was at the Sky Bar in Cleveland Feb. 4–17, 1952, "with the sexy sound in his saxophone" and "his Swedish all star orchestra" ["James Moody Moves into the Sky Bar," *Cleveland Call and Post*, Saturday, Feb. 16, 1952, p. 6-D].) Billy Valentine opened at the Chatterbox in Cleveland on Monday, January 21, 1952.

[Additional data from *Cleveland Call and Post:* 1/19/52, 3-D; 1/26/52, 5-D; 2/2/52, 5-D, 6-D; 2/9/52, 6-D.]

## **Gay Crosse and His Good Humor Six**

PERSONNEL: **Gay Crosse**, vocals, possibly alto or tenor saxophone; **John Coltrane**, tenor saxophone and/or alto saxophone; **James Robertson**, trumpet; **Stanley O'Laughlin**, piano; **John Lathan**, bass; **Charles "Specs" Wright**, drums

**March 3–ca. late March or early April, 1952** (extended gig beginning on a Monday; Coltrane left the band by late March or early April). **Rose Room, Majestic Hotel**, *Cleveland*, *OH* (E. 55th and Central).

From the *Cleveland Call and Post* ("'Fat Sam' Sweeps Nation: Gay Crosse Rides into Rose Room on Juke Hit," Saturday, Feb. 23, 1952, p. 4-D):

Roly-poly Gay Crosse, who opens at the Majestic Hotel's Rose Room on Monday, March 3, is riding into this plush nitery on the crest of his latest juke box hit, "Fat Sam from Alabam." The recording, released two weeks ago on the GOTHAM label, is sweeping the country, and may land Gay and his Good Humor Six in the forefront of the big-time combos.

"It's really a 'gone' platter," Crosse said last week. "It's in the Louis Jordan style—in fact, Louis is releasing the same thing and I guess he'll be not so glad to learn we're out with it ahead of him."

Crosse revealed that he has some new men in the combination which open at the Rose Room on March third. They are James Robertson on the trumpet, John Coltrane on tenor sax and Specs Wright on drums.

Robertson is from Chicago and has played with Earl Hines, Eddie Mallory and Gerald Wilson.

Dizzy Gillespie fans will remember Coletrane and his tenor sax from his appearances with the king of Be-Bop. Remember Be-Bop? He is a fine man on his sax and he comes from Philadelphia.

Drummer Specs Wright also is a former Dizzy Gillespie man.

Gay's pianist, Stanley O'Laughlin also is a lately added member of the combo, and with John Lathan, bass man who has been with Gay for 12 years, he rounds out the band.

On the other side of Gay's "Fat Sam from Alabam" is an old number with a new name, "Juanita" played by the Crosse outfit years ago, now titled "Bittersweet." It was written by Hale Smith, a Cleveland man.

Gay said last week that he and the Good Humor Six will cut another disc for GOTHAM soon, "No Better For You," on the other side of which is "Slow And Easy" written by bassman Lathan.

Crosse continued at the Rose Room until mid-May 1952, but Coltrane had left the band by late March or early April. Coltrane joined Earl Bostic around this time; he recorded with Bostic on Monday, April 7, 1952. Saxophonist Joe Alexander replaced Coltrane. Charles "Specs" Wright left the band around the same time as Coltrane and was replaced by Oliver (Junior) Jackson ("Gay Crosse's 'Fat Sam from Alabam' Wows Rose Roomers," by John E. Fuster, *Cleveland Call and Post*, Saturday, April 26, 1952, p. 6-D).

[Additional data from *Cleveland Call and Post:* 3/1/52, 3-D; 3/8/52, 5-D; 3/15/52, 5-D; 3/22/52, 4-D; 3/29/52, 4-D; 4/5/52, 4-D.]

**Note:** The late saxophonist Bill Barron said that he had a tape of himself, Coltrane, and pianist Hasaan Ibn Ali jamming at his or Ali's house in 1952. Lewis Porter checked with Barron's widow, with trombonist Bill Lowe (a close friend of the Barrons), and with Barron's younger brother, pianist Kenny. The tape has never resurfaced, but by all accounts it did exist.



With Gay Crosse in Cleveland, early 1952. After a stint with Earl Bostic, Coltrane would rejoin Crosse in late 1952. (Advertisement, *Cleveland Call and Post*, Saturday, Mar. 1, 1952, p. 3-D.)

This may be the tape referred to by A. B. Spellman, although Spellman dates it as 1948 ("Genesis of the New Music—I: Coltrane," *Evergreen*, Feb. 1967, pp. 81–83; quote is from p. 82):

When John [Coltrane] was a teenage alto saxophonist in Philadelphia, he used to practice with a group of young reedmen who were, as he said, "working toward the same idea." This group included Bill Barron, Junior Grimes, and Jimmy Heath. They would meet regularly, copy the recorded solos of men like Charlie Parker, Dexter Gordon, and Wardell Gray, analyze records, and try their own experiments. I have heard a tape made in 1948 of Coltrane and Barron and the legendary Hasaan Ibn Ali, the Thelonious Monk of Philadelphia, in which Barron was playing much like the Coltrane of today, while John sounded like a tasty combination of Gordon, Gray, and Lester Young.

#### **Earl Bostic Orchestra**

PERSONNEL: **Earl Bostic**, alto saxophone, trumpet, clarinet, guitar; **Joe Mitchell**, trumpet, vocals; **Gene Redd**, trumpet, vibraphone; **"Pinky" Williams**, alto saxophone, baritone saxophone; **John Coltrane**, tenor saxophone, clarinet; **Joe Knight**, piano; **Ike Isaacs**, bass; **Charles "Specs" Wright**, drums

## Roy Haynes on Coltrane, Bostic, and Extended Solos

[John Coltrane] was the only musician that I knew that could play as long as he played and still keep some interest and some foregoing. And Earl Bostic could do that too, and I think that's where he captured that, is from Earl Bostic. Once [Coltrane] played a phrase, and I was singing it to him later, I said, "Trane, where'd you get that?" He said, "Earl Bostic."

—Roy Haynes, audio interview, included on *The Ultimate Blue Train: Enhanced Compact Disc*, Blue Note CDP 7243 8 53428 0 6, 1997

#### **April 1, 1952** (Tuesday). Tour begins (Porter, 1998, p. 349).

See Thomas (1975, pp. 58–61) for an account of Coltrane's tenure with Earl Bostic.



Earl Bostic promotional sheet. "Coletrane" is listed as playing both tenor saxophone and clarinet (not shown). (Courtesy of Bruce Bastin/Interstate Music, London.)

## **Earl Bostic recording session**

April 7, 1952. See the Discography, session 52–0407, for details.

#### **Earl Bostic Orchestra**

**Probably April 14–20, 1952** (Monday through Sunday, one week; not confirmed). **Hi-Hat**, *Boston*, *MA*. From *Down Beat* ("Bostic Recovers; Hits Road Again," May 7, 1952, p. 6):

Earl Bostic has recovered from the serious injuries that put him out of action after an automobile accident last December, and has resumed work with his band, the personnel of which has been enlarged to eight men.

The alto star, who was hospitalized for two months, made his first record session with the new lineup for King last week, and is currently at the Hi-Hat in Boston.

He will play around the East for several weeks before heading for the coast, arriving in California June 28.

Oscar Peterson was scheduled to open at the Hi-Hat on April 21, followed by Stan Getz (April 28), Dizzy Gillespie (May 5), and a Symphony Sid all-star group featuring Miles Davis (May 12).

[Additional data from *Down Beat:* 5/21/52, 3; 6/4/52, 8.]

**Note:** Bostic reportedly was in Ohio in late May 1952. "Ralph Bass, King a&r man who resides on the [West] Coast, and Les Still, ex-Modern Records rep, are starting jazz sessions, with their first bash set for the Shrine Auditorium here [Hollywood, Los Angeles] Monday [May] 26 with Earl Bostic and his vibist, Gene Redd, flying in from Ohio to head the one-nighter" (*Billboard*, May 31, 1952; reprinted in Gart, 1986b, p. 544). The wording suggests that Bostic and Redd were featured guest artists, and the rest of the band didn't accompany them, but it's possible that the rest of the band came along.

Joe Henderson saw the band in Lima, Ohio, so this was probably also in late May, or possibly around the time of the recording date in Cincinnati on April 7. (Thanks to Jeff Lovell [Joe Henderson biographer] for this information.)

**Ca. June 2, 1952** (exact dates unknown). Unknown venue, *Winston-Salem*, *NC*.

Betty Lyerly, Coltrane's aunt, died on June 2, 1952, while Coltrane was in the area with Bostic. From Simpkins (1989, p. 43): "Aunt Betty became seriously ill. John left the Earl Bostic band briefly, which was on the road, to donate blood for her. Soon afterwards she died. [...] Aunt Betty was buried in High Point. The band was performing in nearby Winston-Salem,

so many of the band members came with John to the funeral." Jimmy Heath also attended the funeral (Porter, 1998, p. 91; see also p. 349).

## June 7, 1952 (Saturday). Reynolds Hall, Philadelphia, PA.

"Earl Bostic whose style was tersely described by little Jimmy Heath as 'desperate' will be on hand" (Jimmie Brown, "These Foolish Things," *Philadelphia Tribune*, June 7, 1952, p. 12; cited in Porter, 1998, p. 349).

# **June 9–15, 1952** (Monday through Sunday, one week). **Ebony Lounge** (*aka* **Club Ebony, Ebony Club**), *Cleveland*, *OH* (Cedar and 69th).

"Starting Mon., June 9 The Incomparable EARL BOSTIC And His Exciting Band! [...] Dance Party Every Mon. At 5 A.M.! No Door Charge ... Dancing Free!" (advertisement, *Cleveland Call and Post*, Saturday, June 7, 1952, p. 4-D). "A newer and greater Earl Bostic and his orchestra will 'hit' the jumping Ebony Lounge Monday evening. [...] Earl Bostic and his great band have not played Cleveland for many months and have developed a much more exciting styling for his utterly great music. [...] They open Monday, June 9th, with no door or cover charge of any sort for opening audiences during week days!" ("Earl Bostic into Ebony June 9th," by "B. W.," *Cleveland Call and Post*, Saturday, June 7, 1952, p. 4-D).

# **Possibly Ca. June 16–21, 1952** (dates uncertain; probably one week). **Club 48**, *Philadelphia*, *PA*. [Data from Porter, 1998, p. 350.]

**Note:** The *Philadelphia Tribune* (June 14, 1952, p. 9) reported that Bostic was booked for all but two nights through July 31, 1952. *Down Beat* (May 7, 1952, p. 6) reported that Bostic would arrive in California on June 28, 1952, but this hasn't been confirmed.

## July 12, 1952 (Saturday). Trianon, San Diego, CA.

"The Bostic band will make an appearance at the Trianon in San Diego July 12, and immediately following their engagement at the Elk's Ballroom they will return to San Diego for a two weeks' appearance at the Cobra Club" (*Los Angeles Sentinel*, Thursday, July 10, 1952, p. B2). "Making his first showing in the Southland several weeks ago, Bostic drew 2,400 fans in San Diego" (*Los Angeles Sentinel*, Thursday, Aug. 21, 1952, p. B2).

## July 13, 1952 (Sunday night). Elks Ballroom, Los Angeles, CA.

"Earl Bostic, one of America's truly great musicians and entertainers, and his orchestra make their initial local appearance of the season at Elks beautiful ballroom Sunday night" (*Los Angeles Sentinel*, Thursday, July 10, 1952, p. B2). "At the Elks in Los Angeles, [...] 1,400 [fans] turned out to marvel at his artistry and rhythms" (*Los Angeles Sentinel*, Thursday, Aug. 21, 1952, p. B2).

**Ca. July 14–25, 1952** (Monday through Friday, two weeks; opening and closing dates not confirmed). **Cobra Club**, *San Diego*, *CA*.

"The Bostic band will make an appearance at the Trianon in San Diego July 12, and immediately following their engagement at the Elks Ballroom they will return to San Diego for a two weeks' appearance at the Cobra Club" (*Los Angeles Sentinel*, Thursday, July 10, 1952, p. B2).

**Note:** In late July 1952, Coltrane purchased a house at 1511 N. 33rd Street in Philadelphia for \$5,416, with the help of a G.I. loan. The deed, title, and receipt for the house were sold at auction in February 2005. The receipt is dated July 24, 1952; the title is dated July 28, 1952; and the deed is dated July 28 and 30, 1952.

Coltrane was in California with Earl Bostic while the sale was being finalized. In a letter to his mother dated August 7, 1952, Coltrane expressed regret at not being able to help with moving and settling into the new house: "I sure want to get back home quick because as Po said, I'm missing all the work." (We don't know who Po was.) See the note following the **July 29–August 10, 1952**, entry.

[Data from Guernsey's, 2005, Lot 122, p. 92; Lot 123, p. 93.]



Coltrane bought the house at 1511 North 33rd Street, Philadelphia, in July 1952. It was designated a National Historic Landmark in 1999. (Photo: Yasuhiro Fujioka, assisted by Bruce Morris.)

**July 26, 1952** (Saturday). Possibly **Oakland Civic Auditorium**, *Oakland*, *CA*.

"Earl Eugene Bostic [...] opens with his band at the Black Hawk Tuesday for two weeks after one-nighters at Oakland and Richmond Saturday and Sunday" (*San Francisco Chronicle*, Sunday, July 27, 1952, "This World," p. 15).

July 27, 1952 (Sunday). Richmond Civic Auditorium, Richmond, CA.

"Earl Eugene Bostic [...] opens with his band at the Black Hawk Tuesday for two weeks after one-nighters at Oakland and Richmond Saturday and Sunday" (*San Francisco Chronicle*, Sunday July 27, 1952, "This World," p. 15); "Bostic [...] attracted a crowd of of inearly 4,000 at Richmond Civic auditorium. It has been the same everywhere Bostic and his crew have appeared" (*Los Angeles Sentinel*, Thursday, Aug. 21, 1952, p. B2).

**July 29–August 10, 1952** (Tuesday through Sunday, two weeks; Monday of). **Blackhawk**, *San Francisco*, *CA* (200 Hyde).

"EARL BOSTIC / Alto Sax King / And His Orchestra / Featuring / Count Hastings / Gene Redd / No Cover Chg. / No Min. / Blackhawk / 200 Hyde" (advertisement, *San Francisco Chronicle*, Sunday, Aug. 3, 1952,

This World, p. 22). Tenor saxophonist Lowell "Count" Hastings, a former member of Bostic's group, was no longer in the band by this time.

Paul Desmond (alto saxophonist in the Dave Brubeck Quartet) was the intermission pianist during this gig ("Strictly Ad Lib," *Down Beat*, Sept. 10, 1952, p. 23). Anita O'day and Dave Brubeck opened at the Blackhawk on Tuesday, August 12, 1952, after Bostic.

"Elaine 'Coltrane' reports that her man, John, is still holding over with the Earl Bostic group in San Francisco" ("Night Shift," by Frances E. Cauthorn, *Philadelphia Tribune*, July 29, 1952, p. 12). Elaine "Coltrane" was actually Elaine Gross, Coltrane's girlfriend at the time; they weren't married (Porter, 1998, pp. 90–91). Joe Knight and Gene Redd taught Coltrane to play chess during this tour (Thomas, 1975, pp. 60–61).

Coltrane may have jammed at Jimbo's Bop City while in San Francisco. A photo published in *Harlem of the West: The San Francisco Fillmore Jazz Era*, by Elizabeth Pepin and Lewis Watts (Chronicle Books, 2005), shows saxophonists John Handy, Pony Poindexter, and Coltrane, and trumpeter Frank Frischer, at Bop City. Coltrane's appearance suggests that the photo might have been taken around 1952.

Additional data from *San Francisco Chronicle:* 7/27/52, "This World," 15; 8/3/52, "This World," 17; 8/10/52, "This World," 15, 24; *Los Angeles Sentinel:* 8/14/52, B3.]

**Note:** On August 7, 1952, Coltrane—then in San Francisco, where he was appearing with Earl Bostic at the Blackhawk (see the preceding entry) —mailed a letter to his mother. The letter was written on the stationery of the Hotel LaSalle, 225 Hyde St., where Coltrane presumably was staying (not far from the Blackhawk at 200 Hyde St.).

In the letter, Coltrane discusses practical and financial matters related to the house he'd just bought for his mother and himself. He also mentions repaying a loan to Earl Bostic: "I'm paying Earl \$50.00 a week on these two club dates and on the coming one niters \$8.00 per. So far I gave him \$74.00 & soon his loan will be taken care of." The "two club dates" Coltrane refers to were the Blackhawk gig and either the Cobra Club gig in San Diego (see the **Ca. July 14–25, 1952**, entry) or an as yet undocumented gig.

Touring with Bostic was wearing Coltrane down: "This tour is the longest one I've ever been on and I'll be so doggoned glad to get home I don't know what to do. I miss you very much and pray for you[r] good fortune. [...] I won't be home 'till Oct. 9th [probably later, as Coltrane soon left Bostic and rejoined Gay Crosse; see the following notes and entries]. [...] I'm fine & the weather in San Francisco is just right all the time. I'm not getting any fatter nor slimmer just a little Blacker."

[Data from Guernsey's, 2005, Lot 123, p. 93.]

#### **Earl Bostic recording session**

**⚠ August 15, 1952**. See the Discography session **52–0815**, for details.

#### **Earl Bostic Orchestra**

August 24, 1952 (Sunday night). Elks Ballroom, Los Angeles, CA.

"Earl Bostic and his celebrated orchestra make their farewell local appearance of the year at Elks beautiful ballroom Sunday evening. A capacity crowd is expected to be on hand to bid the Earl of Bostic bon voyage. [...] A great artist, superb showman and all around good fellow, Bostic ranks tops in his field of endeavor. He'll be looking for all his friends and fans this Sunday when he plays his swan song to sunny California" (*Los Angeles Sentinel*, Thursday, Aug. 21, 1952, p. B2).

## **Ca. late August 1952** (not confirmed). Unknown venue, *Midland*, *TX*.

According to Thomas (1975, p. 60), the Earl Bostic group "traveled in Bostic's Cadillac, with their leader at the wheel. [...] Bostic always drove. [...] Once, he drove all the way from Los Angeles to Midlands [sic Midland], Texas, more than a thousand miles and close to seventeen hours." Not confirmed.

The Bostic group probably performed a series of one-nighters as they traveled east; Coltrane referred to "the coming one niters" in a letter to his mother dated August 7, 1952 (see the note following the **July 29–August 10, 1952**, entry).

**Note:** Coltrane left Earl Bostic and rejoined Gay Crosse sometime in Summer or Fall 1952; this may have occurred as early as late August. He may have left during the one-nighters Coltrane mentioned in a letter to his

mother (see the preceding notes and entries). If so, Coltrane was no longer with Bostic for the following Philadelphia and New York gigs. However, Coltrane may have stayed with Bostic until September or October. He had definitely rejoined Gay Crosse by November (see the **Nov. 10–16, 1952**, entry).

**October 6–11, 1952** (one week; Coltrane's presence not confirmed). **Pep's**, *Philadelphia*, *PA* (Broad and South St.).

From Porter (1998, p. 350); the closing date was probably Saturday, October 11, 1952, rather than Sunday the 12th, because blue laws closed most Philadelphia clubs on Sunday, around this time.

**October 31–November 6, 1952** (Friday through Thursday, one week; midnight show on Saturday; Coltrane's presence not confirmed). **Apollo Theatre**, *New York City* (Harlem section, borough of Manhattan).

Coltrane may have left Bostic before this gig; he was with Gay Crosse in Cleveland by November 10, 1952 (see the following entry). If Coltrane was still with Bostic, it was probably his last gig with the band. Coltrane wasn't at the Dayton, Ohio, event mentioned in Porter (1998, p. 350).

The *New York Amsterdam News* ("Lawdy Miss Clawdy Star into Apollo," Saturday, Nov. 1, 1952, p. 32) reported that Bostic's band included six musicians "playing a variety of nine different instruments." According to a review in *Variety* (Wednesday, Nov. 5, 1952, p. 53), Bostic's band included eleven musicians.

## Gay Crosse and His Good Humor Six recording session

## **Christine Kittrell-Gay Crosse recording session**

## **Charles Ruckles and His Orchestra recording session**

Late 1952 (date unknown). See the Discography, session 52–1000 (3), for details.

## **Gay Crosse and His Good Humor Six**

PERSONNEL: *Gay Crosse*, vocals, possibly alto or tenor saxophone; *John Coltrane*, tenor saxophone; *James Robertson*, trumpet; *Fats Morris*, trombone; *Stanley O'Laughlin*, piano; *Ali Jackson*, bass; *Oliver Jackson*, drums

**November 10–16, 1952** (Monday through Sunday, one week; 7:00 p.m. matinee on Monday). **Club Ebony**, *Cleveland*, *OH* (Cedar at E. 69th).

Coltrane had been a member of Gay Crosse and His Good Humor Six earlier in 1952 (ca. Jan.-Mar. 1952; see entries) before joining Earl Bostic, and he rejoined Crosse after leaving Bostic sometime between mid-August and October 1952. On November 12, 1952, Coltrane wrote a letter to his mother from Cleveland in which he mentions that financial difficulties and the loss of his saxophone had forced him to take the job with Gay Crosse (Guernsey's, 2005, Lot 127, p. 95): "Due to the fact the job just started this week I am back in a hole again & I doubt if I can get very much from working with Gay [Crosse]. [...] I need to get a new Selmer. I can't say how much work [Crosse] has lined up because he doesn't know himself. [...] One way or another I'll get a new [saxophone] by the 1st of the year. And nobody has to advise me to take out insurance on the next one!"

The Good Humor Six were on the bill with the Clovers (famous for their hit record, "Ting-a-Ling, Ting-a-Ling"). Art Tatum was at Club Ebony the preceding week; Arthur Prysock and Austin Powell followed.

[Data from Cleveland Call and Post: 11/8/52, 7-B; 11/15/52, 5-B.]

**Note:** On November 12, 1952, Coltrane—then in Cleveland, where he was appearing at Club Ebony with Gay Crosse (see the preceding entry)—mailed a letter to his mother. Coltrane mentions that he took the job with Gay Crosse to get enough money to buy a new saxophone (he doesn't say what happened to his old saxophone, but writes that "nobody has to advise me to take out insurance on the next one!").

Coltrane emphasizes his desire to get of the road for a while and spend some time at home: "I have been eager to stay home & live normally for quite a time & soon I know I must. All I will need is a light job in the day & all the gigs I can find around town & I'll be better of than I am now fooling with Gay Crosse." He discusses financial matters and adds: "Tell Mary,

Lonnie and Po hello for me. Let's not get into any more debt because *your* party is in power now & God knows what will happen! At least I think you voted Republican, though I hope not." We don't know who Lonnie and Po were.

[Data from Guernsey's, 2005, Lot 127, p. 95.]

**December 1–13, 1952** (Monday through Saturday, two weeks; 7:00 p.m. matinees on Monday, Dec. 1, and Sunday, Dec. 7, 1952). **Club Ebony**, *Cleveland*, *OH* (Cedar at E. 69th).

From the *Cleveland Call and Post* ("No Door Charges: Gay Crosse Goes Large at Ebony," Saturday, Dec. 6, 1952, p. 7-B):

Two things are pleasing the customers at the Ebony Club these days, there is no cover charge, no admission charge, no extra charge of any kind except on Fridays and Saturday—and second, Gay Crosse is playing there and he and his gang is [sic] going over like "Ike"...and that's BIG.

With Gay now are Stanley O'Laughlin on piano, Oliver Jackson on drums, Ali Jackson who plays a terrific bass, John Coletrain [Coltrane] on tenor sax, Jimmy Robinson [Robertson] and his trumpet, and Fats Morris the trombone man. This Morris guy gets a hand every time he toots his horn.

The band has abandoned the "Louie Jordan" style and is better off without it—that's certain. Gay's latest recordings are "No Better For You" and "So Tired of Being Shoved Around" and he says he has one coming out in January—"I Know I'm A Fool" on which he sings a duet with the currently soaring Christine Kittrell.

Coltrane may have left Crosse after this gig or remained through January 1953; by February 1953 Coltrane was back in Philadelphia in a band led by Charles "Specs" Wright. By late January 1953 Crosse had a completely new band consisting of Harold Arnold on tenor sax, Benny Britton on trumpet, Hugh Thompson on piano, Joe Adams on bass, and Jimmy Jones on drums ("It Was No Blue Monday: Gay Crosse 'Moves' Club Congo Party," *Cleveland Call and Post*, Saturday, Mar. 14, 1953, p. 5-B). Crosse stayed in Cleveland for most of 1953 and 1954; he played several extended engagements at local clubs, with occasional gigs in other cities, including Philadelphia in late July 1953 ("Here and There and All 'Round the Town," *Cleveland Call and Post*, Saturday, July 18, 1953, p. 7-B). (We thank researchers Carl Woideck and Bill Anderson for their assistance.)

[Additional data from *Cleveland Call and Post:* 11/29/52, 7-B; 12/6/52, 6-B.]

## Oliver Jackson on Coltrane: "A Real Honky-Tonk Blues Man!"

"I worked with Gay Crosse who had a band similar to Louis Jordan's. We played all the Jordan tunes, and we had a hell of a band. We had Tommy Turrentine on trumpet, John Coltrane was playing tenor, and John Latham [Lathan], bass—it was a good band. A lot of people don't know that Coltrane was a very fine blues player, a real honky-tonk blues man! Just like a lot of people don't know that Tommy Flanagan was a boogie-woogie player, a top class one—I worked with them both."

—Oliver Jackson, quoted in "On the Beat: Drummer Oliver Jackson Talks to Sinclair Traill," *Jazz Journal International*, Jan. 1981, p. 8

**Note**: The December 20, 1952, issue of the *Baltimore Afro-American* (p. 36) includes a publicity photo of the Bostic band that includes Coltrane (identifying him in the caption as "John Coletrane") under the headline "High on List for 'Band of Year Honors.'" The same photo was published much later in the *New York Amsterdam News* (Jan. 30, 1954, p. 26). However, Coltrane had left Bostic by October 1952 at the latest.

## **1953**

## **Timeline**

#### Coatesville Harris Orchestra

Probably ca. 1953 (date unknown). Unknown studio, unknown location (possibly *Philadelphia*, *PA*, or nearby).

#### **Specs Wright and His All Stars**

**February 1953** (exact dates unknown; several weeks, most of February). **Spider Kelly's**, *Philadelphia*, *PA*.

## **Johnny Hodges Septet**

**Note**: It's uncertain when Coltrane joined Hodges; he could have joined during any of the following Hodges gigs (although he may not have joined until January 1954):

**Ca. mid-October 1953** (probably one week; dates uncertain; Coltrane's presence not confirmed). **Latin Quarter**, *Montreal*, *Quebec*, *Canada*.

**November 2, 1953** (Monday, 9:00 p.m.–1:30 a.m.; Coltrane's presence not confirmed). **Graystone Ballroom**, *Detroit*, *MI*.

**November 19, 1953** (Thursday, 10:00 p.m.; Coltrane's presence not confirmed). **Sherman Hotel's Grand Ballroom**, *Chicago*, *IL*.

**November 20–26, 1953** (Friday through Thursday, one week; not confirmed; Coltrane's presence not confirmed). **Orchid Room**, *Kansas City, MO*.

**November 30–December 5, 1953** (Monday through Saturday, one week; not confirmed; Coltrane's presence not confirmed). **Colonial**, *Toronto*, *Ontario*, *Canada*.

**December 8–20, 1953** (Tuesday through Sunday, two weeks; Coltrane's presence not confirmed). **Rouge Lounge**, *Detroit*, *MI*.

## Chronology

#### **Coatesville Harris Orchestra recording session**

Probably ca. 1953 (date unknown). Unknown studio, unknown location (possibly *Philadelphia*, *PA*, or nearby). See the Discography, session **53–0000**, for details.

## **Specs Wright and His All Stars**

PERSONNEL: Charles "Specs" Wright, drums; John Coltrane, tenor saxophone; Mike Jefferson, piano; James "Sugie" Rhodes, bass; Betty e Logan, vocals

**February 1953** (exact dates unknown; several weeks, most of February). **Spider Kelly's**, *Philadelphia*, *PA*.

"Specs Wright and his smooth riding drums has developed a fine stylized brand of Boperooing. The group are smooth and rhythmic, and not bad on the listeners, despite the difficulty of boppers being commercial riders. [...] Specs' Special arrangement by piano [sic] man Coletrain titled 'Sambo Blues' is fine" (*Philadelphia Tribune*, Feb. 10, 1953). (We haven't been able to find any further information about "Sambo Blues.")

Singer Bettye Logan was scheduled to appear at Spider Kelly's "for the next week [including 3:00 p.m. matinees on Monday, Friday, and Saturday]. [...] She is backed by Specs Wright and His All Stars with John Coltrane, former Bostic sideman on the tenor, Mike Jefferson, who feels like 'the gent from Virginny' on piano, James 'Sugie' Rhodes plunking the bass and 'Specs' on drums. Their musical offering has made them one of the top groups in the city. Bop does it" (*Philadelphia Tribune*, Feb. 21, 1953, p. 9). We don't know what the "Virginny" joke referred to, but Jimmy Heath recalled that "Jefferson was a little ahead of us musically" (Porter, 1998, p. 350). He played Arnett Cobb and Dinah Washington's "Evil Gal Blues"

(1945), for Heath. Charlie Rice told Lewis Porter that Jefferson was a "single" piano player, not really a jazz player; possibly he meant more of a cocktail player. (The paper of Mar. 7, 1953, lists the Stanley Gaines all stars with Logan, not Specs Wright and Coltrane.)

**Note:** Drummer James "Coatesville" Harris was at the Butler Café in Philadelphia ca. February 1953 (Coltrane is known to have performed with Harris in 1951 and recorded with him sometime during the early or mid-1950s); Philadelphia's Earle Theatre was to close and become a department store, with Earl Bostic a featured act at the finale; and the February 1953 Philadelphia Blue Note lineup included Charlie Parker, Dave Brubeck, Bud Powell, and Buddy DeFranco (Gart, 1989, p. 17).

Sometime between 1953 and 1955, Coltrane sat in with King Charles' rhythm-and-blues group in Laurinburg, North Carolina (near Hamlet). Saxophonist and educator Benny Ross (born June 11, 1938, in Philadelphia) was interviewed by Yasuhiro Fujioka (Nice, France, July 23, 2006):

**Benny Ross**: "When I was sixteen [Coltrane] played with us with a group that I was playing with, King Charles because King Charles [and Coltrane had been] in the military together. [...] This was in North Carolina. In a place called Laurinburg, North Carolina. In a club called the Flamingo. [...] Coltrane was going to Hamlet to visit some relatives there, and he stopped over; I guess he got in touch with Charles. Unfortunately, I didn't realize who he was. [Laughs] [...] It must have been 1954 [or possibly 1953 or 1955].

"We were playing rhythm and blues. But it was interesting because—it seems to me a generation thing with the music, you know. When I started playing, I was playing with a rhythm and blues group; [King] Charles was playing like Illinois Jacquet; and Burnett, the other saxophone player, was [playing like] Red Prysock, nobody knows about [Prysock] over here [in France]. He had that clear, clear sound even before Dexter Gordon. He had a cut and clear sound, Red Prysock. And they used to tell me, 'You are *not* playing rhythm and blues, you're playing bebop.' I had no idea. They told me I was playing too many notes. And then when Coltrane came and I heard him playing, I saw what they were talking about. And then later, when I went back to Philadelphia then I went to school and everybody was playing bebop. [...]

"King Charles [...] was the leader of a rhythm-and-blues group at the time. [He played] saxophone. He taught— he started me out. It was two saxophones—King Charles and a guy called Burnett. And they played—King Charles was playing like Illinois Jacquet, in this style, and Burnett was playing in the style of a musician called Red Prysock. Yeah, people don't know about him [Prysock]—fantastic saxophone player! He had the clear-cut sound like Trane had afterwards. He had this clear-cut sound even before Dexter Gordon. [...]

**Yasuhiro Fujioka**: "But also you played the saxophone, and Coltrane played saxophone, so there were four saxophone players at the same time on the bandstand?"

**Benny Ross**: "Yeah. Well—three-and-a-half. [*Laughs self-deprecatingly*] Three-and-a-half! I was what, sixteen years old. Couldn't read a note of music. [*Laughs*] [...] Bobby Oliver was the piano player. The drummer we called 'Bags,' but I can't remember the bass player. [...]

"Between fifty-four and fifty-six, he [Coltrane] changed like that. [snaps fingers] Nobody liked him, you know! In the beginning I saw—listen, I saw Miles doing this: [demonstrates] frowning his face and turning around when Trane [was playing] because he was getting it together. And he had this piercing sound and everybody else had the mild sound coming from Lester Young, the warm thing. And Trane was like Red Prysock. [...] They also say that Trane was influenced from Dexter Gordon. But Red Prysock was before Dexter. And he had an absolute clear-edged cuttin' sound.

"But there was another guy called Leo Grimes. That's where [Coltrane] got that technique from. Leo died when he was [around] twenty-five [...] The last time I saw McCoy [Tyner], about fifteen years ago, when I said 'Philly' and I said 'saxophones,' he said, 'Leo Grimes?' [Laughs] *Everybody* knew Grimes. But he died very young. [...]

"We played in the same club [the Flamingo] three years. In those days there was a house band [that played extended gigs in one club]. [...] We were playing dance music. [...] [Coltrane] just came in and sat in. He knew all the tunes. We were playing standards, we played things from Illinois Jacquet, we played things from Louis Jordan. [...] *Maybe* we played 'Body and Soul;' we probably played 'Flying Home,' 'Airmail Special'—I don't know, everything that was being played in those days. [Coltrane] came in and jammed with us. [...] He played with us. One night. Then he went to visit his family [in Hamlet]. It was a good time."

**Note**: Johnny Hartman was at emerson's Show Bar in Philadelphia ca. April 1953. Chris Powell and the Blue Flames were scheduled to open Monday, April 13, 1953, at Bill and Lou's (the Jolly Joyce Agency, with ofices in Philadelphia and New York City, booked Powell) (Gart, 1989, p. 35).

**Note**: Daisy Mae and Her Hep Cats appeared at the Bolero Bar in Wildwood, New Jersey, in July 1953. Coltrane did one or more stints with Daisy Mae in the late 1940s and/or early to mid-1950s, and it's possible that he was present for this gig (although we have no evidence to support this). From *Billboard* ("Rhythm and Blues Notes," by Bob Rolontz, July 18, 1953, p. 54; see also Gart, 1989, p. 60):

Rhythm & blues features headline the after-dark goings on at the Wildwood seashore resort. The start of the new season finds the Treniers also at the Riptide [along with Romain Brown and his Romaines]; the Four Tunes at the Martinique; Daisy Mae and Her Hep Cats at the Bolero Bar; Red Spencer and the Five Red Flames at the Golden Dragon; [...] while the Surf Club, going in for the bigger bands, brings in Lionel Hampton. And at Club Esquire, it's the music of Claude Hopkins for both show and dance. Room also originates the midnight disk jockeying of Ramon Bruce via WCMC.

Oscar Peterson, Dizzy Gillespie, Art Tatum, and Tadd Dameron were scheduled to appear in Atlantic City, New Jersey, in Summer 1953.

**Note**: Probably sometime around 1953, Coltrane did several gigs in and around Philadelphia with singer George Townes, recalled by Townes in an

interview available online at http://ccat.sas.upenn.edu/music/westphillymusic/jazz/georgetownes1.html (accessed June 7, 2007):

**Interviewer**: Do you have any special memories of working with Coltrane?

George Townes: When I first worked with him it was in Merchantville, New Jersey [near Philadelphia]. Place called Over the Top. He was with a guy named Freddie Bullock. We used to work railroad together, he played vibes and piano. I was the singer. And, and 'Trane [John Coltrane] was playing, so, when we finished 'Trane said, "George, when we go back to Philly I want you with me." I said, "OK." Came back, he came into Spider Kelley's.

I went there, they had [pianist] Fats Wright, a guy that had a gun and a bottle of wine underneath his, underneath the piano, that's what he did all the time. Oh yeah, he didn't take any crap, but he could play. He could play. Ya, no charts, you didn't need it because you know, they would, we learned then. And, uh, there was a guy named, Bob, ah, Boyd, Jimmy Boyd on bass, he's in California today, out of music ... real estate. He's in L.A. On drums we had Kenny Dennis, Nancy Wilson's first husband, on drums. In the wings we had 'Trane on tenor, and Tommy Simms on trumpet. T at was the first week. I was held over another week, on piano we had Shirley Scott, Jimmy, uh, Jimmy [Jymie] Merritt on bass, Coatesville Harris on drums, and in the wings 'Trane and Simms. T at's how we started, then we did some more stuff.

**Note:** In September 1953, Philadelphia nightclubs featured Willie Mabon at Pep's, opening Sept. 21; Ida James and pianist Fats Wright "back in town" at Spider Kelly's; and Bull Moose (Bullmoose) Jackson at emerson's Grille, opening Sept. 21 (Gart, 1989, p. 75).

#### **Johnny Hodges Septet**

PERSONNEL: Johnny Hodges, alto saxophone; Lawrence Brown, trombone; Emmett Berry, trumpet; John Coltrane, tenor saxophone; possibly Leroy Lovett, piano, vocals; unknown bass, drums

- **Note:** It's uncertain exactly when Coltrane joined Johnny Hodges. Evidence indicates that Coltrane had joined Hodges by January 18, 1954 (see the **Jan. 18–28, 1954**, entry); Coltrane himself said that he joined Hodges in 1953 and stayed for 6 or 7 months. Assuming Coltrane left around early July 1954 (see the July 1954 entries), he could have joined during any of the following Hodges gigs (although he may not have joined until January 1954).
- **Ca. mid-October 1953** (probably one week; dates uncertain). **Latin Quarter**, *Montreal*, *Quebec*, *Canada*. [*Down Beat*: 11/18/53, 21]
- **November 2, 1953** (Monday, 9:00 p.m.–1:30 a.m.). **Graystone Ballroom**, *Detroit*, *MI*. Concert also including Ruth Brown, Buddy Johnson, Charles Brown, and Johnny Moore. [*Michigan Chronicle*: 10/31/53, 24]
- **November 19, 1953** (Thursday, 10:00 p.m.). **Sherman Hotel's Grand Ballroom**, *Chicago*, *IL* (Randolph St. at Clark). "Federated Hotel Waiters Union (Local 356 A. F. of L.) is again presenting Johnny Hodges and his award-winning all-stars at its 15th Annual Ball and Floor Show." [*Chicago Defender*: 11/12/53, 33]
- **November 20–26, 1953** (Friday through Thursday, one week; not confirmed). **Orchid Room**, *Kansas City*, *MO*. [*Down Beat*: 11/18/53, 23]
- **November 30–December 5, 1953** (Monday through Saturday, one week; not confirmed). **Colonial**, *Toronto*, *Ontario*, *Canada*. [*Down Beat*: 12/2/53, 22]
- **December 8–20, 1953** (Tuesday through Sunday, two weeks). **Rouge Lounge**, *Detroit*, *MI* (1937S chaefer Rd., River Rouge, between West Jefferson and S. Fort). Ads list Hodges' band as a septet featuring Emmet Berry and Lawrence Brown; the tenor saxophonist isn't mentioned. Interestingly, Bullmoose Jackson was also in Detroit, at the Flame Show Bar; Coltrane is known to have played with Jackson, but when this occurred is unknown. [*Michigan Chronicle*: 12/12/53, 10, 11; 12/19/53, 10, 11; *Down Beat*: 12/2/53, 22; 12/16/53, 22; 12/30/53, 18]
- **December 23, 1953–January 10, 1954** (Wednesday through Sunday, three weeks; possibly Mondays and Tuesdays off). **Capitol Lounge**, *Chicago*, *IL*. [*Down Beat*: 12/16/53, 22; 12/30/53, 18; 1/13/54, 34;

*Chicago Sun-Times*: 12/23/53, 33; *Chicago Sunday Tribune*: 12/27/53, Pt. 7, 11] Coltrane's presence is not confirmed at any of the above-listed Hodges gigs.

**Note**: "December 1953 [...] PHILLY FLASHES: The Jolly Joyce Theatrical Agency, Philadelphia and New York, has taken over the management of Daisy Mae and the Hep Cats, opening the unit December 21 for two weeks at the V.F.W. club, Hanover, Pa." (Gart, 1989, p. 100). Coltrane was probably with Johnny Hodges by December 1953, but this isn't confirmed.

### 1954

### **Timeline**

#### Johnny Hodges Septet

- **January 11–17, 1954** (Monday through Sunday, one week; matinee Saturday, 4:00–6:00 p.m.; Coltrane's presence not confirmed). **Ebony Lounge**, *Cleveland*, *OH*.
- **January 18–28, 1954** (Monday through Thursday, eleven days). **Terrace**, *East St. Louis*, *IL*.
- **January 29–31, 1954** (Friday through Sunday, three days). **Crown Propeller Lounge**, *Chicago*, *IL*.

#### **Johnny Hodges Orchestra**

- **February 22, 1954** (Monday night, 9:00 p.m.). **Uline Arena**, *Washington*, *DC*.
- **Ca. February 24–March 21, 1954** (date unknown). Unknown venue, unknown city, *OH*.
- February 23, 1954 (Tuesday). Syria Mosque, Pittsburgh, PA.
- **March 22, 1954** (Monday, 8:30 p.m.). **Coliseum**, *Baltimore*, *MD*.
- March 23, 1954 (Tuesday, 8:30 p.m.). Academy of Music, *Philadelphia*, *PA*.
- **March 29, 1954** (Monday night). **Memorial Auditorium**, *Chattanooga*, *TN*.

- **March 30, 1954** (Tuesday night). **Alabama Coliseum**, *Montgomery*, *AL*.
- **March 31, 1954** (Wednesday night, 8:30 p.m.–12:30 a.m.). **City Auditorium**, *Atlanta*, *GA*.

#### **Johnny Hodges Septet**

- **April 12–17, 1954** (Monday through Saturday, one week). **Emerson's**, *Philadelphia*, *PA*.
- **Ca. mid–late April 1954** (dates uncertain, one week; not confirmed). **Colonial Tavern**, *Buffalo*, *NY*.
- **May 3–9, 1954** (Monday through Sunday, one week; Sunday Cocktail Matinee, 4:00–7:00 p.m.).
  - Crystal Lounge, Detroit, MI.
- **May 18–June 6, 1954** (Tuesday through Sunday, possibly three weeks; closing date not confirmed).
  - Royal Room, Los Angeles, CA.
- Possibly June 1954 (Date unknown). Unknown venue, possibly Los Angeles, CA.
  - **Ca. June 11–13, 1954** (Friday through Sunday; dates not confirmed). **5–4 Ballroom** (*aka* **Five Four Ballroom**), *Los Angeles*, *CA*.
  - **Ca. June 14–24, 1954** (dates uncertain). Unknown venues, *Portland, OR; Seattle, WA*.
  - **June 25–27, 1954** (Friday through Sunday). **Savoy Ballroom**, *Los Angeles, CA*.
  - **June 25–27, 1954** (Friday through Sunday)**Savoy Ballroom**, Los Angeles, CA.
- July 2, 1954 (Friday). Radio Recorders, Los Angeles, CA.
  - **July 4, 1954** (Sunday, probably one night only; Coltrane's presence not confirmed). **Sherman Ballroom**, *San Diego*, *CA*.

[*Note*: Coltrane was not present at the Aug. 5, 1954, Johnny Hodges Orchestra recording session at Radio Recorders, Los Angeles.]

#### **Mop Dudley and His Collates**

**Ca. September 13–18, 1954** (one week or longer; opening and closing dates uncertain, may have started earlier). **Pitts' Musicalounge**, *Philadelphia*, *PA*.

#### **Big Maybelle**

**September 27–October 10, 1954** (Monday through Sunday, two weeks; Coltrane's presence not confirmed, but likely). **Gleason's Musical Bar**, *Cleveland*, *OH*.

**October 3, 1954** (Sunday, 3:00–8:00 a.m., "Dawn Dance"; Coltrane's presence not confirmed, but likely). **Paradise Auditorium**, *Cleveland*, *OH*.

#### **Ted Curson group**

**December 31, 1954** (Friday). Unknown venue, *Vineland, NJ*.

## Chronology

#### **Johnny Hodges Septet**

PERSONNEL: Johnny Hodges, alto saxophone; Lawrence Brown, trombone; Emmett Berry, trumpet; John Coltrane, tenor saxophone; possibly Leroy Lovett (or possibly Richie Powell), piano, vocals; unknown bass, drums

**January 11–17, 1954** (Monday through Sunday, one week; matinee Saturday, 4:00–6:00 p.m.; Coltrane's presence not confirmed). **Ebony Lounge**, *Cleveland*, *OH* (6916 Cedar).

It isn't confirmed that Coltrane had joined Hodges by this point. However, evidence indicates that he may have joined by January 18, 1954 (see the following entry); if so, he may have been present for this gig as well. The *Cleveland Call and Post* (Jan. 9, 1954, p. 7-B) reported that as of

"the last time the CALL-POST heard the [Hodges] outfit," Hodges' group had consisted of Hodges (alto sax), Al Sears (tenor sax), Lawrence Brown (trombone), Emmett Berry (trumpet), Leroy Lovety [Lovett] (piano and vocals), Joseph Benjamin (bass), and Sonny Greer (drums). Ads in the *Michigan Chronicle* for the **December 8–20, 1953**, Detroit gig (see entry) list Lawrence Brown and Emmett Berry, but don't mention Al Sears (or any tenor saxophonist).

[Additional data from *Cleveland Call and Post*: 1/16/54, 6-B, 7-B.]

#### **Johnny Hodges Septet**

PERSONNEL: Johnny Hodges, alto saxophone; Lawrence Brown, trombone; Conte Candoli, trumpet (beginning of gig); Emmett Berry, trumpet (possibly end of gig, arrived late); John Coltrane, tenor saxophone; possibly Leroy Lovett or Richie Powell, piano; possibly Arthur Harper or John Williams, bass; possibly Spencer Weston or Jimmy Johnson, drums

**January 18–28, 1954** (Monday through Thursday, eleven days). **Terrace**, *East St. Louis*, *IL* (127 Collinsville Ave.).

From an advertisement in the *St. Louis Post-Dispatch* (Sunday, Jan. 17, 1954, p. 9-I): "Opening Tomorrow Jan. 18! / JOHNNY HODGES Band / 'Jazz at the Phil.' / Plus CONTE CANDOLI (Former Stan Kenton Star) And His All-Stars / Last Day to See The GENE KRUPA Trio Plus The Madcaps / Special Sunday Matinee / TERRACE / 127 Collinsville Ave. / East St. Louis, Ill." The Candoli group—a sextet, according to *Down Beat* ("Conte Candoli Forms Combo," Feb. 10, 1954, p. 3)—appears to have been opposite Hodges during only the first week of this gig. George Shearing opened at the Terrace after Hodges.

Conte Candoli told Yasuhiro Fujioka that Hodges' trumpeter (probably Emmett Berry) was absent for part of this gig, and Candoli sat in for him. Candoli recalled that they played "All the Things You Are," "How High the Moon," and other standards. (Interview with Conte Candoli at the Key Note, Osaka, Nov. 9, 1992. See Fujioka, 1995, p. 28. This was previously dated as Aug. 1954; however, although Hodges was at the Terrace Aug. 25–29, 1954, Candoli's documented presence opposite Hodges during this January engagement makes it likely that he was referring to this gig. No evidence has been found placing Candoli in the St. Louis area in late Aug.

1954, and Coltrane had probably left Hodges by then.) Candoli's account confirms Coltrane's presence; if Coltrane's own account of his time with Hodges is correct (Coltrane said that he joined Hodges in 1953 and was in the group for six or seven months), he probably joined Hodges in November or December 1953.

Coltrane may have replaced saxophonist Ernie Scott. In late January 1954 "The Shufflers / Featuring Ernie Scott / Tenor Sax Who Just Left Johnny Hodges" were at Cleveland's Club Congo (advertisement, *Cleveland Call and Post*, Saturday, Jan. 30, 1954, p. 6-B). Scott appears to have remained in Cleveland for several years, leading groups at local clubs; he was sometimes billed as Ernie "The Great" Scott.

[Additional data from *St. Louis Post-Dispatch*: 1/19/54, 5C; 1/26/54, 4D; 1/29/54, 5C (Shearing).]

**January 29–31, 1954** (Friday through Sunday, three days). **Crown Propeller Lounge**, *Chicago*, *IL* (868 E. 63rd St.).

From the *Chicago Defender* (Saturday, Jan. 23, 1954, p. 13): "The Clovers, sensational recording artists will be featured in person at the Crown Propeller Lounge, 868 E. 63rd st., for three days only, beginning Monday, Jan. 25 thru Wednesday, Jan. 27, and opening for three days the following Friday, Jan. 29, Johnny Hodges, plus an all star show starring Teekeela, Don Bexley, Honey Brown, and Sax Mallard and his band." The Four Tunes were at the Crown Propeller Lounge after Hodges.

[Additional data from *Chicago Defender*: 1/16/54, 15, 16; 1/30/54, 12, 13; *Chicago Sun-Times*: 1/25/54, 44; 1/29/54, 38; 1/31/54, Sec. Two, 12.]

**Note**: According to listings in *Down Beat* (Feb. 24, 1954, p. 22; Mar. 10, 1954, p. 20), Hodges was scheduled to appear at a nightclub called "Rocking M.B." in Miami Beach, Florida, from mid-February to March 2, 1954. However, Hodges had begun touring with Billy Eckstine by February 22, 1954 (possibly earlier), so it appears the Miami Beach gig was either cancelled or rescheduled.

*Down Beat* ("Spring Tours Set for Shearing, B.," Nov. 18, 1953, p. 3) reported that Johnny Hodges would be touring with George Shearing and two other groups starting March 31, 1954, and Billy Eckstine would be touring with Ruth Brown and another group starting February 21, 1954.

Both tours were scheduled to start in Texas. However, it appears that Shearing cancelled and, instead, a single tour was held with Eckstine, Ruth Brown, Johnny Hodges, and the Clovers.

#### **Johnny Hodges Orchestra**

PERSONNEL: Johnny Hodges, Joe Evans, alto saxophone; Emmett Berry, trumpet; Lawrence Brown, Alfred Cobbs, trombone; John Coltrane, Benny Golson, tenor saxophone; Richie Powell, piano; Barney Richmond, bass; Jimmy Johnson, drums

**Personnel note**: The list of personnel is from Fujioka (1995, p. 24) and based on an article by Kurt Mohr (*Jazz Hot*, Jan. 1959, p. 11). Mohr's personnel list was probably based on an interview with Benny Golson (see Porter, 1998, p. 315, note 24).

**February 22, 1954** (Monday night, 9:00 p.m.). **Uline Arena**, *Washington*, *DC*.

"Uline Arena / Washington's Birthday Tomorrow Night—9:00 p.m. / The First Great Show of 54 / All in Person / The Great Mr 'B' Billy ECKSTINE / Ruth Brown the Fabulous Top Lady of Song / The Nation's No. 1 Vocal Group The Clovers / Johnny Hodges and His Award Winning All Stars / All Seats Reserved: \$1.50—2.00—2.50—3.00 Tax Inc." (advertisement, *Washington Post*, Sunday, Feb. 21, 1954, p. 3L). This might be when guitarist Bill Harris met Coltrane (see Thomas, 1975, p. 134).

This concert was part of a package tour headlined by Billy Eckstine and featuring Ruth Brown, the Clovers, and Johnny Hodges' orchestra. Benny Golson told Lewis Porter that this wasn't really a jazz tour and the musicians weren't paid very well (see Porter, 1998, p. 93).

February 23, 1954 (Tuesday). Syria Mosque, Pittsburgh, PA.

From *Variety* (Wednesday, Mar. 3, 1954, p. 56):

#### **Eckstine Grosses 9G Via Late Pitt B.O. Rush**

Pittsburgh, March 2.

Last-minute demand for tickets put Billy Eckstine's jazz concert in his hometown over the top at Syria Mosque last Tuesday night (23). The package, which also included Ruth Brown, The

Clovers and Johnny Hodges' orch, put 3,500 into auditorium seating nearly 4,000 and hit a gross of around \$9,000.

Although publicity breaks started more than a month ago, there was practically no window sale at all until about 72 hours before the date. Then seats began to move and there was also a big rush at the box office night of the concert. Observers seem to feel it's getting tougher and tougher to peddle these one-night jazz stands because there's been such a surfeit of them of late.

[Additional data from *Variety*: 1/27/54, 53; *Philadelphia Tribune*: 3/13/54 (cited in Porter, 1998, p. 351).]

# **Ca. February 24–March 21, 1954** (exact date unknown). Unknown venue, unknown city, *OH*.

Benny Golson told Lewis Porter that "we played one place in Ohio... and there was a fellow that was singing that Eckstine added to the show who had a harp behind him, and he joined us. I can't remember who he was or what the tune was, but he joined the tour and had this woman harpist with him. He had a spot—we played the background music behind him. But the harp was sitting out front as he was singing—looked good, I guess. He had a thing on the charts that was playing on the jukeboxes" (Porter, 1998, p. 93; see also p. 351).

#### **March 22, 1954** (Monday, 8:30 p.m.). **Coliseum**, *Baltimore*, *MD*.

"Of the four stars [featured at this concert—Billy Eckstine, Ruth Brown, the Clovers, and Hodges], Johnny Hodges has probably been in the limelight the longest. [...] Hodges' orchestra is composed of outstanding side-men soloists who learned their musical P's and Q's as members of the nation's leading jazz bands. And although the Hodges band is extremely young, it has won top praise from the critics" ("Eckstine and Company Slated for Coliseum," *Baltimore Afro-American*, Mar. 13, 1954, p. 21). The concert was scheduled to last two-and-a-half hours. Saxophonist Gary Bartz was in the audience.

## **March 23, 1954** (Tuesday, 8:30 p.m.). **Academy of Music**, *Philadelphia*, *PA*.

"ACADEMY OF MUSIC / ONE DAY ONLY / Tues., March 23rd / One Big Show at 8:30 p.m. / THE FIRST GREAT SHOW OF 54 / The Great "Mr. B" Billy ECKSTINE / All in Person! / Ruth BROWN The Fabulous Top Lady of Song / The Nations No. 1 Vocal Group The CLOVERS / Johnny HODGES And His Award Winning All Stars / Academy Box Office Now Open / Prices: \$1.30—\$1.95—\$2.50—\$3.25 /

Tax Inc. / Good Seats Available" (advertisement, *Sunday Bulletin* [Philadelphia], Mar. 21, 1954, Metropolitan Sec., p. 12). Charlie Parker was in Philadelphia this week at the Blue Note (*Evening Bulletin* [Philadelphia], Tuesday, Mar. 23, 1954, p. 52).

"Eckstine Concert Cut to One Session" (*Evening Bulletin* [Philadelphia], Tuesday, Mar. 23, 1954, p. 52):

Although it was originally planned to stage two separate performances of "The First Great Show of '54" this evening at the Academy of Music, the sponsors of the jazz concert have decided on one long session of 2 1/2 hours.

Billy Eckstine is the star of the concert, which also features such personalities as Ruth Brown, top femme song stylist; the Clovers, fast rising young quartet; and Johnny Hodges, the Duke Ellington alto-man, with his new orchestra. The concert is the first in a series of popular music programs being presented here by Super Attractions, of Washington, D.C.

## **March 29, 1954** (Monday night). **Memorial Auditorium**, *Chattanooga*, *TN*.

"This star-studded package has been playing to SRO crowds throughout the South. Last night, a turn away crowd witnessed the show in Memorial Auditorium at Chattanooga, Tenn." ("Billy Eckstine Show in Atlanta Tomorrow Night," *Atlanta Daily World*, Tuesday, Mar. 30, 1954, p. 3). The southern leg of this tour was scheduled for seventeen dates ("Billy Eckstine, Nipsy Russell Here March 31," *Atlanta Daily World*, Sunday, Mar. 21, 1954, p. 3).

#### March 30, 1954 (Tuesday night). Alabama Coliseum, Montgomery, AL.

"This star-studded package has been playing to SRO crowds throughout the South. Last night, a turn away crowd witnessed the show in Memorial Auditorium at Chattanooga, Tenn. Another sellout is expected in the Alabama Coliseum at Montgomery, Ala., tonight" ("Billy Eckstine Show in Atlanta Tomorrow Night," *Atlanta Daily World*, Tuesday, Mar. 30, 1954, p. 3).

# **March 31, 1954** (Wednesday night, 8:30 p.m. to 12:30 a.m.). **City Auditorium**, *Atlanta*, *GA*.

From the *Atlanta Daily World* ("Billy Eckstine Show in Atlanta Tomorrow Night," Tuesday, Mar. 30, 1954, p. 3):

"The 'First Big Show of '54' starring Billy Eckstine, Ruth Brown, the Clovers, Nipsy Russell, Johnny Hodges and Charles Brown and their orchestras will play the City Auditorium tomorrow

night.

This star-studded package has been playing to SRO crowds throughout the South. Last night, a turn away crowd witnessed the show in Memorial Auditorium at Chattanooga, Tenn. Another sellout is expected in the Alabama Coliseum at Montgomery, Ala., tonight.

The show moves into Atlanta Wednesday morning and personal appearances by the entertainers will be made throughout the day on local radio stations.

Charles Brown ("Good Time Charlie," "The Drifting Blues Man") and Nipsy Russell ("Atlanta's Own—Emcee & Comedian"), plus other acts, were added to the bill for this concert (and probably others on the southern leg of the tour).

[Additional data from *Atlanta Daily World*: 3/19/54, 3; 3/21/54, 3; 3/25/54, 3; 3/28/54, 3; 3/31/54, 2; *Atlanta Constitution*: 3/23/54, 14.]

#### **Johnny Hodges Septet**

PERSONNEL: Johnny Hodges, alto saxophone; Harold Baker, trumpet; Lawrence Brown, trombone; John Coltrane, tenor saxophone; Richie Powell, piano; John Williams, bass; James Johnson, drums (probable personnel, not confirmed)

**Personnel note**: Drummer James (Jimmie) Johnson was the son of Philadelphia bandleader Jimmy Johnson; Coltrane performed in the senior Jimmy Johnson's band (see the Chronology for 1945).

**April 12–17, 1954** (Monday through Saturday, one week). **Emerson's**, *Philadelphia*, *PA* (18th & Bain-bridge Streets).

"JOHNNY HODGES And His All Ellington Band Is At emerson's" (advertisement, *Evening Bulletin* [Philadelphia], Monday, Apr. 12, 1954, p. 31). "Johnny Hodges' topflight jazz group is making mighty fine music at emerson's this week" ("Man About Town," by Frank Brookhouser, *Evening Bulletin* [Philadelphia], Tuesday, Apr. 13, 1954, p. 56). "Glad to have seen my old friend COLTRANE in the group," columnist Woody McBride wrote. "He is getting greater with his tenor sax all the time." (Quoted in Porter, 1998, p. 93; *from Philadelphia Tribune*, April 20, 1954, p. 13.)

**Ca. mid to late April 1954** (dates uncertain, one week; not confirmed). **Colonial Tavern**, *Buffalo*, *NY*.

This listing is based on a mention in a Philadelphia newspaper column ("Wandering with Woody," by "Woody" McBride, *Philadelphia Tribune*,

Apr. 20, 1954, p. 13; cited in Porter, 1998, p. 351).

**May 3–9, 1954** (Monday through Sunday, one week; Sunday Cocktail Matinee, 4:00–7:00 p.m.). **Crystal Lounge**, *Detroit*, *MI* (Lawton at Grand River).

From the *Michigan Chronicle* ("For Nightlifers Only," Saturday, May 8, 1954, p. 9): "Johnny Hodges of alto saxophone renown opened Monday at the Crystal Lounge with the same warm tone and velvet style [...] that made him a key part of the Duke Ellington orchestra." Buddy DeFranco was at the Crystal Lounge before Hodges; Terry Gibbs followed.

[Additional data from *Michigan Chronicle*: 5/1/54, 23; 5/8/54, 8; *Down Beat*: 5/19/54 (lists the wrong opening date).]

**Note**: Porter (1998, p. 351) says that Chico Hamilton saw the Hodges band with Coltrane in Chicago; this may have been early 1955 (see the note at the beginning of the 1955 Chronology).

#### **Johnny Hodges Septet**

PERSONNEL: Johnny Hodges, alto saxophone; Harold Baker, trumpet; Lawrence Brown, trombone; John Coltrane, tenor saxophone; Richie Powell, piano (until sometime in June 1954); Call Cobbs, piano (replaced Richard Powell sometime in June 1954); John Williams, bass; James Johnson, drums

**May 18–June 6, 1954** (Tuesday through Sunday, possibly three weeks; closing date not confirmed).

**Royal Room**, *Los Angeles*, *CA* (Hollywood).

"Johnny Hodges starts at the Hollywood Royal Room, Los Angeles, on May 18 [1954]" (Gart, 1990a, p. 53). From a column in the *Los Angeles Sentinel* ("Mostly 'Bout Musicians," by Florence Cadrez, *Los Angeles Sentinel*, Thursday, May 27, 1954, Sec. A, p. 11):

'Twas nice saying hello to JOHNNY HODGES when he dropped by Local 47 last week—the band is currently at the Royal Room, and Johnny has been busy appearing as a guest on several of the better known disc jockey shows. Personnel of the band includes Harold Baker, James Johnson, John Williams, Richard Powell, John Coltrane and Lawrence Brown.

Columnist Florence Cadrez was an official at Local 47 in Los Angeles, and she sometimes listed personnel of visiting bands.

This (or any of the other 1954 Hodges entries) might be the source of the undated Hodges recording (see the Discography, session **54-0600**). Art Tatum opened at the Royal Room June 8, 1954. Max Roach (with Clifford Brown) was in the Los Angeles area at the Californian club around this time ("Mostly 'Bout Musicians," by Florence Cadrez, *Los Angeles Sentinel*, May 20, 1954, Sec. A, p. 5).

[Additional data from *Los Angeles Sentinel:* 6/3/54, Sec. A, 11 (Tatum); *Down Beat:* 6/2/54.]

#### Johnny Hodges Septet live recording

- ❷ Possibly June 1954 (Date unknown). Unknown venue, possibly Los Angeles, CA. Johnny Hodges Septet recorded live in performance at an unknown venue (see the Discography, session 54–0600, for details). The pianist is tentatively identified by aural evidence as Call Cobbs; if correct, this would mean the recording is most likely from June 1954, after Richie Powell had left the group.
- **Ca. June 11–13, 1954** (Friday through Sunday; dates not confirmed). **5–4 Ballroom** (*aka* **Five Four Ballroom**), *Los Angeles*, *CA* (5409 South Broadway).

The dates for this gig are uncertain; the *Los Angeles Sentinel*, June 17, 1954 ("Mostly 'Bout Musicians," by Florence Cadrez, Sec. A, p. 11) says: "IT WAS NICE—talking with top sax-man, JOHNNY HODGES, whose fine band played Billy Berg's Five Four Ballroom last week end," which would be the weekend of Friday, June 11, 1954. However, the *Los Angeles Sentinel*, June 10, 1954 (Sec. A, p. 11) says: "Opening the weekend festivities at Billy Berg's popular 5–4 Ballroom this Friday night is the equally popular Johnny Otis and his band. Beginning Friday night, June 11, and continuing through Saturday and Sunday nights (12–13). [...] You are cordially invited to the 5-4 Ballroom, 5409 South Broadway, by Billy Berg, who is heard nightly, except Monday, over radio station KFOX, 9 to 11 p.m." Hodges isn't mentioned, but he might have been a late addition to the bill.

This (or any of the other 1954 Hodges entries) might be the source of the undated Hodges recording (see the Discography, session **54–0600**).

**Ca. June 14–24, 1954** (dates uncertain). Unknown venues, *Portland, OR; Seattle, WA*.

The Hodges band went on a brief tour of the Pacific Northwest. The *Los Angeles Sentinel*, June 17, 1954 ("Mostly Bout Musicians," by Florence Cadrez, Sec. A, p. 11) says: "IT WAS NICE—talking with top sax-man, JOHNNY HODGES, whose fine band played Billy Berg's Five Four Ballroom last week end, and is now en-route to the Pacific Northwest to play dates in Portland, Seattle, and a possible return engagement scheduled in L.A. ... Johnny tells us that the Duke's Band is at New York City's Birdland." One of these gigs (or any of the other 1954 Hodges entries) might be the source of the undated Hodges recording (see the Discography, session **54–0600**).

**June 25–27, 1954** (Friday through Sunday). **Savoy Ballroom**, *Los Angeles*, *CA* (77th and Central).

On a double bill with Ruth Brown. From the *Los Angeles Sentinel* ("Ruth Brown, J. Hodges at Savoy Ballroom: Big Double Bill for Week End," Thursday, June 24, 1954, Sec. A, p. 11):

"Miss Rhythm," Ruth Brown, fresh from triumphs in San Francisco, will appear at the beautiful Savoy Ballroom, 77th and Central, along with Johnny Hodges and his All-Stars this Friday, Saturday and Sunday, June 25, 26 and 27

[...] Johnny Hodges, Ellington's famous "master of the alto sax" who has won innumerable polls as "the greatest," plus composing some of the finest all-time standard tunes, leads a collection of award-winning musicians which drew more calls at the recent coast to coast Telethon than any other star, including those of movies.

The Savoy Ballroom's air conditioning system, along with the great talents of Ruth Brown and Johnny Hodges band, promises a "real cool" week-end.

The reference to a "recent coast to coast Telethon" is intriguing; the wording implies a radio or television broadcast (Hodges "drew more calls [...] than any other star"), but no further information about this has been found. This (or any of the other 1954 Hodges entries) might be the source of the undated Hodges recording (see the Discography session **54–0600**).

The Max Roach Quintet featuring Clifford Brown was in Los Angeles at the Tiffany Club, on a double bill with Art Pepper; Earl Hines and his

"new sound" band were at the Crescendo Club.

#### **Johnny Hodges Orchestra recording session**

July 2, 1954. See the Discography, session 54–0702, for details.

**July 4, 1954** (Sunday, probably one night only; Coltrane's presence not confirmed). **Sherman Ballroom**, *San Diego*, *CA*.

"Billy Berg and Jimmy Nelson, managers of the 5–4 Ballroom [in Los Angeles], announced the opening of the Sherman Ballroom in San Diego. They will feature a big-name band policy along with other featured attractions. Johnny Hodges and his band opened the new dance palace July 4th" (Gart, 1990a, p. 73).

Coltrane was definitely present at the July 2, 1954, recording session two days before this gig, but appears to have left Hodges by July 6, 1954 (see the following note). It's unknown whether he was present for this dance date; if he was, it's possible that this was his last gig with Hodges.

**Note**: Coltrane appears to have left Hodges around here, shortly after the July 2, 1954, recording session. The Johnny Hodges Sextet opened at the Blackhawk in San Francisco on Tuesday, July 6, 1954 without Coltrane (and apparently without any tenor saxophonist, which might indicate that Coltrane's departure was abrupt and no replacement was lined up).

Hodges appeared at the Blackhawk in San Francisco, California, July 6–25, 1954. The opening night of this gig was reviewed in Variety ("Band Reviews," by Rafe [no surname listed], Wednesday, July 28, 1954, p. 112); the band is listed as a sextet, and it appears that Coltrane was not present:

#### JOHNNY HODGES BAND (6) [sextet]

Black Hawk, San Francisco

There is no denying that Johnny Hodges is one of the masters of the alto sax. However, this present unit is by all odds the weakest he has had since he left Duke Ellington some four years ago and it suffers from an almost total lack of showmanship.

Opening night [Tuesday, July 6, 1954] in this hipster's hideaway found a receptive audience ready to give a heavy mitt to everything the group did. However, the band suffers from considerable weakness in the rhythm section, thus detracting from the possibilities inherent in Hodges' trombonist Lawrence Brown and trumpeter Harold Baker.

A strong hypo to this crew would be a little effort on the part of the leader to act as emcee of his own program. He does not now even announce the numbers and the band merely plays, soloists and ensemble, with no thought to visual presentation. This may be okay for the died-in-the-wool Hodges fan, but it is a bit hard on the average customer who doesn't dig jazz the most.

Strictly for listening, however, the band socks out a good variety of rocking blues, including many old Ellington and Hodges standards, and varies this with a series of ballads featuring each of the horn men in turn.

The reviewer doesn't name all personnel, but he mentions Hodges, Lawrence Brown, and Harold Baker. The rhythm section is then criticized for being "the weakest [Hodges] has had since he left Duke Ellington." Assuming the typical jazz rhythm section of piano, bass, and drums (almost certain), Coltrane wasn't present. (If the band had included four horns and a rhythm section consisting of only piano-drums or only bass-drums, the reviewer would most likely have mentioned that—*Variety*'s reviewers often listed the size and instrumentation of the band.)

It's possible that Coltrane might have rejoined Hodges later in July during the Blackhawk gig, but Coltrane's first wife, Naima, said that she met Coltrane during the summer of 1954, in June or July. Simpkins (1989, p. 46) places this in July; Thomas (1975, p. 48) contains a direct quote from Naima saying that she met Coltrane in June 1954. July seems more likely, since Coltrane was still in Los Angeles on **July 2, 1954** (see entry), for a recording session with Hodges. So Hodges may have fired Coltrane shortly after the July 2 recording session, and Coltrane didn't accompany him to San Francisco. June or July 1954, then, might be when Coltrane spent time with Eric Dolphy in Los Angeles, before returning to Philadelphia (see Porter, 1998, p. 96 and p. 316, note 29). (According to Thomas [1975, p. 65], Coltrane remained with Hodges until September 1954, but we believe that's wrong.)

It's interesting to note that Hodges was criticized for not announcing the tunes and for his unadorned presentation of the band's music. The same charges would be leveled at Miles Davis later in the 1950s— and at Coltrane in the 1960s.

[Additional data from *San Francisco Chronicle*: 7/4/54, This World, 13, 17; 7/8/54, 23; 7/10/54, 8; 7/11/54, This World, 17; 7/17/54, 5; 7/18/54, This World, 15, 21; 7/24/54, 22; 7/25/54, This World, 17.]

**Note**: Coltrane was not present at the August 5, 1954, Johnny Hodges Orchestra recording session at Radio Recorders, Los Angeles. All issues and all previous discographies listing Coltrane on this session are incorrect. (Thanks to Michael Cuscuna for providing a copy of the recording session log confirming that Coltrane wasn't present.)

#### **Mop Dudley and His Collates**

PERSONNEL: Clarence "Mop" Dudley, trumpet; John Coltrane, tenor saxophone; Ronny Douglass, piano; Dot Cornish, bass; unknown drums

**Ca. September 13–18, 1954** (one week or longer; opening and closing dates uncertain, may have started earlier). **Pitts' Musicalounge**, *Philadelphia*, *PA* (13th and Poplar Sts.).

"Mop Dudley and his Collates are still serving musical platters at Pitts' Musicalounge, 13th and Poplar Sts. Featured on tenor sax is John Coltrane, whose horn has been spotlighted in some of the country's leading bands. Two personable lassies, Dot Cornish and Ronny Douglass, are featured respectively on bass and piano. Leaderman Dudley is, of course, playing his characteristically tasteful, and soulful trumpet. The musical offerings of the group are very diversified, ranging from the lush, beautiful show tunes to house-rocking rhythms" ("These Foolish Things," by Jimmy Brown, *Philadelphia Tribune*, Sept. 18, 1954, p. 9; quoted in Porter, 1998, p. 94; see also p. 94 and p. 94, note 30). In 1951, Clarence "Mop" Dudley led a band called the House Rockers, "composed of Philly and N.J. boys, plus William Ross, Baltimore's own saxist" ("On the Avenue," by E. B. *Rea*, *Baltimore Afro-American*, Sept. 8, 1951, p. 19).

#### Big Maybelle, probably with Coltrane

PERSONNEL: **Big Maybelle**, vocals; **John Coltrane**, tenor saxophone; **Junior Walker**, guitar; **Steve Davis**, bass; rest unknown

**September 27–October 10, 1954** (Monday through Sunday, two weeks; Coltrane's presence not confirmed, but likely). **Gleason's Musical Bar**, *Cleveland*, *OH* (5219 Woodland).

"Gleason's, Cleveland's Outstanding Musical Bar, Offers World Series Fans An All Star Double Play / BIG MAYBELLE / Co-Featured With Red Prysock's Orch." Announced for one week, then held over for a second week. Coltrane isn't mentioned in any of the ads or articles, but this is probably the gig referred to by Steve Davis (Thomas, 1975, p. 67): "John and I worked a date in Cleveland in 1954 backing Big Maybelle. The club owner wanted John to walk the bar, but John just looked down and patted his stomach, saying, 'Sorry, I've got ulcers.' [...] Our guitarist, Junior Walker, offered to walk the bar. [...] He did it while John played some wailing blues behind Big Maybelle. She was so pleased she told the audience, 'John Coltrane is my favorite musician, and you'd better believe it, because that's the truth!"

This may also be when Coltrane heard Art Tatum and Oscar Peterson at a private jam session. From "Coltrane on Coltrane" (by John Coltrane with Don DeMicheal, *Down Beat*, Sept. 29, 1960, pp. 26–27; quote is from p. 26): "One night I happened to run into [Art Tatum] in Cleveland. There were Art and Slam Stewart and Oscar Peterson and Ray Brown at a private session in some lady's attic. [...] I've never heard so much music." Oscar Peterson and Ray Brown were in Cleveland on Thursday, September 30, 1954, with Jazz at the Philharmonic; Art Tatum and Slam Stewart were in Cleveland on Thursday, October 7, 1954, with a Stan Kenton "Festival of Modern Jazz" package. Assuming Peterson and Brown remained in Cleveland after their concert and/or Tatum and Stewart arrived early (and assuming Coltrane was with Big Maybelle, as circumstantial evidence indicates), the jam session Coltrane refers to could have happened sometime during this gig.

[Additional data from *Cleveland Call and Post*: 9/25/54, 6-B, 7-B (ad quoted above); 10/2/54, 6-B; 10/9/54, 7-B.]

**October 3, 1954** (Sunday, 3:00–8:00 a.m., "Dawn Dance"; Coltrane's presence not confirmed, but likely). **Paradise Auditorium**, *Cleveland*, *OH* (2226 East 55th St.).

"DAWN DANCE / 3 a.m. to 8 a.m. / Sunday Oct. 3rd / Featuring The Sensational Music Of Three Stars / Star Of Country Man BIG MAYBELLE Recording Artist / Duke Jenkins & His Orch. / Red Prysock & His Sax / PARADISE AUDITORIUM / 2226 East 55th Street." Coltrane's presence with Big Maybelle is not confirmed, but likely (see the **Sept. 27–Oct. 10, 1954**, entry).

[Data from Cleveland Call and Post: 10/2/54, 6 -B.]

**Note**: Coltrane probably joined Bill Carney's Hi-Tones sometime in late 1954 after leaving Johnny Hodges; the group worked only sporadically, and Coltrane did other gigs in between the Hi-Tones gigs (see the **Feb. 28–Mar. 5, 1955**, entry for more information).

#### **Ted Curson group**

PERSONNEL: **Ted Curson**, trumpet; **John Coltrane**, tenor saxophone; rest unknown

**December 31, 1954** (Friday). Unknown venue, *Vineland, NJ*.

According to trumpeter Ted Curson, "I always admired [John Coltrane's] playing and he used to write out little things for me, the blues changes and stuff. But he never had a job, and one New Year's Eve—New Year's Eve, people work when they never worked the whole year!—well, he had no job. So I took him on my job [in Vineland, New Jersey], and he played 'Nancy with the Laughing Face,' I'll never forget that. I never heard anything so great, so intense, with so much feeling" (Priestley, 1987, p. 29).

### **1955**

### **Timeline**

#### **Bullmoose Jackson and/or Johnny Hodges (not confirmed)**

[Coltrane may have toured with Bullmoose Jackson in early 1955, and he may have sat in with Johnny Hodges in Chicago in February 1955 (not confirmed).]

#### **Bill Carney's Hi-Tones**

**February 28–March 5, 1955** (Monday through Saturday, one week; matinee Saturday, 4:00–7:00 p.m.). "Cobra Room," **Club Zel-Mar**, *Philadelphia*, *PA*.

② **Ca. early 1955** (exact date unknown). Unknown venue, *Philadelphia*, *PA*.

#### **Unknown group (possibly Bill Carney's Hi-Tones)**

**Ca. mid-June 1955** (including Wednesday and Thursday, June 15 and 16, 1955; exact dates and length unknown). Unknown venue, *Niagara Falls*, *NY*.

#### **Jimmy Smith Trio**

**Ca. early or mid-September 1955** (exact dates, length unknown). **Club Harlem**, *Atlantic City*, *NJ*.

**September 19–24, 1955** (Monday through Saturday, one week; matinee Monday, 4:00–7:00 p.m.). **Spider Kelly's**, *Philadelphia*, *PA*.

#### **Miles Davis Quintet**

**September 27–October 2, 1955** (Tuesday through Sunday, one week). **Club Las Vegas**, *Baltimore*, *MD*.

**Possibly ca. October 4 or 5–9, 1955** (Tuesday or Wednesday through Sunday, one week; not confirmed). Unknown venue (possibly **Blue Bird Inn**), *Detroit*, *MI*.

**October 13–26, 1955** (Thursday through Wednesday, two weeks; Mondays off). **Birdland**, *New York City*.

**October 15, 1955** (Saturday night, 8:30 p.m.). **Carnegie Hall**, *New York City*.

**October 17, 1955** (Monday night, "One Nite Only"). **Andy's Log Cabin**, *Gloucester Heights*, *NJ*.

October 26, 1955 (Wednesday, 3:30–8:30 p.m.). Columbia Studio D, New York City.

**Probably October 27–November 6, 1955** (probably Thursday through Sunday, eleven days; dates not confirmed, but likely). **Jazzarama**, *Boston*, *MA*.

**November 7–13, 1955** (Monday through Sunday, one week). **Cotton Club**, *Cleveland*, *OH*.

- November 16, 1955 (Wednesday). Van Gelder Studio, Hackensack, NJ.
- November 18, 1955 (Friday, ca. midnight–1:00 a.m. [that is, Thursday night after midnight). Probably **Hudson Theatre**, *New York City; Tonight—Steve Allen*, WRCA-TV (NBC, New York) live television broadcast.

**November 18–19, 1955** (Friday and Saturday only). **Basin Street**, *New York City*.

**November 21–26, 1955** (Monday through Saturday, one week; matinee on Saturday at 3:00 p.m.). **Olivia Davis' Patio Lounge**, *Washington*, *DC*.

**December 5–10, 1955** (Monday through Saturday, one week; matinee on Monday). **Blue Note**, *Philadelphia*, *PA*.

**December 21, 1955–January 1, 1956** (Wednesday through Sunday, two weeks; closing date not confirmed). **Chicago's Birdland Show Lounge (formerly Beige Room)**, *Chicago, IL*.

## Chronology

**Note**: Coltrane may have toured with Bullmoose Jackson in early 1955, and he may have sat in with Johnny Hodges in Chicago in February 1955. From Porter (1998, p. 351): "Chico Hamilton (on tour with Lena Horne) saw the Hodges band with Coltrane at a place in Chicago with a bar under the stage. Doesn't remember Coltrane soloing." This is problematic because Lena Horne is not known to have performed in Chicago in late 1953 or in 1954, the period when Coltrane is believed to have been in the Hodges band.

However, Lena Horne was in Chicago at Chez Paree from Wednesday, January 19, to Tuesday, February 8, 1955. Johnny Hodges opened Wednesday, February 9, 1955, at the Crown Propeller Lounge in Chicago. This is well after Coltrane's tenure with Hodges; Coltrane, though, is known to have performed on one or more occasions with Bullmoose Jackson (dates unknown), and Jackson opened at the Crown Propeller Lounge on Wednesday, January 26, 1955. Jackson may have been held over for much of February (newspaper listings are somewhat unclear). So, Coltrane may have been with Bullmoose Jackson at the Crown Propeller Lounge in Chicago in January and February 1955, and he may have sat in with Johnny Hodges during that engagement. This is not confirmed, though, and depends on (a) the accuracy of Chico Hamilton's recollection; (b)

newspaper listings putting Lena Horne, Johnny Hodges, and Bullmoose Jackson in Chicago at the same time; and (c) a lot of speculation.

[Data from *Chicago Sun-Times*: 1/14/55, 46; 1/18/55, 35; 1/21/55; 2/4/55, 44; 2/9/55, 43; 2/11/55, 48; 2/18/55, 50; *Chicago Defender*: 1/22/55, 13; 1/29/55, 14; 2/5/55, 31; 2/12/55, 18, 19, 20; 2/19/55, 39; *Chicago Daily News*: 2/1/55, 21; 2/7/55, 18.]

#### **Bill Carney's Hi-Tones**

PERSONNEL: **Bill Carney**, vocals, percussion; **John Coltrane**, tenor saxophone; **Shirley Scott**, organ; **Albert "Tootie" Heath**, drums

**February 28–March 5, 1955** (Monday through Saturday, one week; matinee Saturday, 4:00 to 7:00 p.m.). "Cobra Room," **Club Zel-Mar**, *Philadelphia*, *PA* (37th and Market Streets).

Bill Carney's Hi-Tones featuring Shirley Scott ("Dynamic Swing Organ Combo") appeared at the "Cobra Room" of Club Zel-Mar; Herb Dickerson and the Solidaires were at Club Zel-Mar's "Pagoda Lounge." Also in Philadelphia this week: Sonny Stitt, with Wardell Gray and "Philly" Joe Jones, was at the Blue Note; Lynn Hope, "the amazing man with the turban," was at the Showboat; and Arnett Cobb was at Pep's, with Count Basie scheduled to follow on Monday, March 7, 1955.

#### In 1960 Coltrane told interviewer Björn Fremer:

I left [Johnny] Hodges [in] 1954, then I played around Philly with an organ trio. You've heard of Shirley Scott—she was the organist. She swung me out of the place sometimes. Al Heath was on drums and we had a wonderful group. I got a chance to play, I was the only horn so I could stretch out, building up on the horn. That was what I wanted. Being with this group helped me very much.

(Excerpted from "The John Coltrane Story," as told to Björn Fremer, liner notes to the Swedish LP issue of *Chambers' Music*, Sonet SLP28; from an interview conducted Mar. 22, 1960, Stockholm, Sweden.)

See Porter (1998, p. 95) for Shirley Scott's reminiscences of this group. Scott said that the Hi-Tones played in and around Philadelphia and in New Jersey, and went to Buffalo "a couple of times." Albert "Tootie" Heath said the band "played Allentown, Pennsylvania and even got out as far as Harrisburg [Pennsylvania]. But it was sporadic" ("The Heath Brothers—

Giants of Jazz," by Rick Condit, available at <a href="www.iaje.org.asp?">www.iaje.org.asp?</a> ArticleID=125, accessed Sept. 20, 2006). Bill Carney told Yasuhiro Fujioka (interview, Sept. 23, 2006, Philadelphia) that Coltrane was in the Hi-Tones for more than a year, but the group worked only occasionally; Coltrane did other gigs when the Hi-Tones had no work.

[Data from *Philadelphia Daily News*: 2/28/55, 22; 3/4/55, 21 (research by Justin Burton).]

Ca. early 1955 (exact date unknown). Unknown venue, *Philadelphia*, *PA*. See the Discography, session 55–0000, for details.

**Note**: According to ads in the *Philadelphia Daily News*, Miles Davis appeared at the Blue Note in Philadelphia the week of May 9–14, 1955. It's possible that Coltrane performed with Davis during this gig. (Vail [1996, p. 66, no sources cited] lists Davis at the Blue Note April 18–24 and in New York City on May 13 and 14, 1955; we're not sure which is correct.) [Data *from Philadelphia Daily News*: 5/9/55, 45; 5/13/55, 23, 34 (research by Justin Burton).]

#### **Unknown group (possibly Bill Carney's Hi-Tones)**

**Ca. mid-June 1955** (including Wednesday and Thursday, June 15 and 16, 1955; exact dates and length unknown). Unknown venue, *Niagara Falls*, *NY*.

On Wednesday and Thursday, June 15 and 16, 1955, Coltrane mailed postcards to Juanita (Naima) Austin from Niagara Falls, New York. One of these postcards is reproduced in Simpkins (1989, p. 258). Both postcards were auctioned by Guernsey's in February 2005 (Guernsey's, 2005, Lot 318, p. 159).

With Bill Carney's Hi-Tones, (Advertisements, *Philadelphia Daily News*, Monday, Feb. 28, 1955, p. 22.)





This may have been with Bill Carney's Hi-Tones, or another group. Shirley Scott, organist with the Hi-Tones, told Lewis Porter that the group played in Buffalo (which is close to Niagara Falls) "a couple of times" (Porter, 1998, 95). If this was a Hi-Tones gig, there may have been a gig in Buffalo before or after.

**Note**: Miles Davis appeared at the Blue Note in Philadelphia the week of July 18–23, 1955, with Bud Shank on alto saxophone and a local rhythm section. It's possible that James Forman was on piano and that Coltrane was added for at least part of this gig. [Data from *Philadelphia Daily News*: 7/18/55 (research by Justin Burton).]

#### Hasaan, Trane, and Odean Pope

**Odean Pope**: "Hasaan Ibn Ali [...] was to me that great innovator who lived in the Philadelphia area. By me living two blocks away from him, I used to shed with him a lot. I met Trane in 1956 [actually 1955], when he went with Miles Davis. He gave me a job working with Jimmy Smith. I worked that gig until Jimmy moved out to the West Coast. Trane was working with Diz, Monk and Miles [and others] so he was in and out of town a lot. There was a workshop that we had sort of developed at Broad and Olney. Trane would always stop past and we would talk. He was just a great inspiration because he always had some kind of good word to inspire you. He would tell you, 'Well look, it's going to be extremely hard, but don't let that dampen your spirit, just get in there and do your work consistently.'"

**Interviewer**: "Did you ever shed with him?"

**Odean Pope**: "We shed together with Hasaan quite a bit because Hasaan was working on a system called the 'Fourth System' and the triangle major seventh, which Trane used. Trane got the credit for it, but it was really Hasaan's work. Trane used to come past Hasaan's house quite a bit. I used to be there as well. We used to play music and talk about different concepts."

**Interviewer**: "Do you think Trane's sheets of sound had anything to do with John Gilmore or was that something Trane developed on his own?"

**Odean Pope**: "I think that concept had a great deal to do with Hasaan Ibn Ali. [...] Hasaan had a profound effect on that idea. [...] If he would have a D minor chord, he had so many substitutions he would use that were very compatible. I think that modal sound that Trane developed [later] sort of developed from the triangle system that Hasaan figured out during the early '50s. [...]

"[Hasaan's intense practice regimen was] another example of how Trane was inspired by Hasaan. Hasaan had that attitude that he would get up in the morning and practice all day. Trane would always leave his horn out. He would never pack his horn. Sometimes there would be two or three books by his side along with a tape recorder. Another mystical type thing he would do was at night he had a system where he wouldn't be playing, he

would just be fingering the instrument. I don't know where he got all that energy from. He would just practice all the time. He used to tell me, 'Regardless of how much talent you have, it's extremely important to practice in order to define those techniques and ideas that you come up with.'"

—Odean Pope interviewed by Ludwig Van Trikt, Philadelphia, September 7, 1987 (*Cadence*, Feb. 1989, pp. 6–7)

**Note**: Miles Davis appeared at the Blue Note in Philadelphia the week of September 12–17, 1955 (not Sept. 5–10, 1955, as in Vail [1996, p. 71]; Chris Connor and the Modern Jazz Quartet were at the Blue Note that week). John Gilmore may have auditioned this week. It's possible that Coltrane played as well (George Avakian remembers seeing Davis and Coltrane in Philadelphia before they recorded); however, Coltrane may have been in Atlantic City this week (see the following entry). [Data *from Evening Bulletin* (Philadelphia): 9/5/55, 18; 9/15/55, 22.]

#### **Jimmy Smith Trio**

PERSONNEL: *Jimmy Smith*, organ; *John Coltrane*, tenor saxophone; *Charli (Charlie) Persip*, drums (at least one night); possiby another drummer

**Ca. early or mid-September 1955** (exact dates, length unknown). **Club Harlem**, *Atlantic City*, *NJ*.

Drummer Charli (Charlie) Persip told Yasuhiro Fujioka that he played with Coltrane in Jimmy Smith's trio one night at Club Harlem in Atlantic City, New Jersey (interview at Birdland, New York City, Oct. 2, 2004). An advertisement for Smith's gig at Spider Kelly's (see the following entry) says "direct from Club Harlem," so the gig Persip mentioned was probably in early or mid-September 1955. (Persip was with Dizzy Gillespie at the time.) In 1958, Coltrane told August Blume that he'd worked with Smith "for about a couple of weeks" before joining Miles Davis; so Coltrane probably did the Atlantic City gig with Smith, then the Spider Kelly's gig in Philadelphia, and then joined Davis (see the following entries).

[Additional data from *Philadelphia Daily News*: 9/19/55 (Smith at Spider Kelly's, "direct from Club Harlem") (*Philadelphia Daily News research by Justin Burton*).]

#### **Jimmy Smith Trio**

PERSONNEL: *Jimmy Smith*, organ; *John Coltrane*, tenor saxophone; unknown drummer

**September 19 –24, 1955** (Monday through Saturday, one week; matinee Monday, 4:00–7:00 p.m.). **Spider Kelly's**, *Philadelphia*, *PA* ("on Mole Street").

According to an advertisement in the *Philadelphia Daily News* (Sept. 19, 1955), Jimmy Smith opened at Spider Kelly's "direct from Club Harlem" (see the preceding entry). Coltrane left after the gig at Spider Kelly's to join Miles Davis; Odean Pope replaced Coltrane: "I met Trane in 1956 [actually 1955], when he went with Miles Davis. He gave me a job working with Jimmy Smith. I worked that gig until Jimmy moved out to the West Coast" (Odean Pope interviewed by Ludwig Van Trikt, *Cadence*, Feb. 1989, p. 6; see Simpkins, 1989, pp. 49–51).

[Data from *Philadelphia Daily News*: 9/19/55 (research by Justin Burton).]

**Note**: "Miles Davis Offers Some Frank Comments on Jazz," by Nat Hentof (*Down Beat*, Nov. 2, 1955, pp. 13–14), announced Sonny Rollins as the tenor saxophonist in Davis's new group (the article probably went to press around mid-September, before Coltrane joined Davis). The following issue reported that "Miles Davis' band has John Coltrane on tenor, not Sonny Rollins as originally planned" ("Strictly Ad Lib: New York," *Down Beat*, Nov. 16, 1955, p. 5).

The Hentof article also says that Davis had "just signed a contract guaranteeing him 20 weeks a year in Birdland (the first three dates—two weeks each—Oct. 13, Nov. 24, and Jan. 19). He has been added to the three-and-a-half-week all-star Birdland tour that begins Feb. 5, and there are reports—at present unconfirmed and denied by Prestige—that Miles may leave Prestige for one of the major record companies." However, only the first of these Birdland gigs happened (see the October 13–26, 1955, entry); the rest were cancelled: "Miles Davis had all his Birdland dates canceled and will not be a part of the traveling Birdland package. Both sides have different stories as to the reason. Bud Powell trio takes over

Miles' Birdland dates" ("Strictly Ad Lib: New York," *Down Beat*, Dec. 14, 1955, p. 7).

#### **Miles Davis Quintet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Red Garland*, piano; *Paul Chambers*, bass; "*Philly*" *Joe Jones*, drums

**September 27–October 2, 1955** (Tuesday through Sunday, one week). **Club Las Vegas**, *Baltimore*, *MD* (128 Warwick Ave. at Lexington St.).

Terry Gibbs was at Club Las Vegas before Davis. Vail (1996, p. 71; no source cited) reproduces two newspaper ads from this gig; the band was billed as "Miles Davis and His Own Quartet"—emphasizing the fact that this was Davis's working band, and not a pickup group of local musicians.

Simpkins (1989, p. 51) says that Philly Joe Jones called Coltrane with the offer to join the Davis group in Baltimore. (Thomas [1975, p. 70] states that Coltrane joined Davis in Spring 1955, but that's incorrect.) According to Philly Joe Jones, both he and Red Garland recommended Coltrane ("Philly Joe Jones: The Return of Dracula," *Down Beat*, Mar. 5, 1959, pp. 22, 45–46; quote is from p. 45): "When Miles wanted [...] another voice [i.e., a saxophonist] in the group, Red [Garland] and I hollered, 'Coltrane.' Miles had heard him with Diz and liked him. We had a band, and we went on the road."

Paul Chambers reportedly was in New York City for a Donald Byrd recording session on Thursday, September 29, 1955, but this is not necessarily a conflict; Chambers was "known to work a full night in Chicago, fly to New York for a recording date the following day, and fly back to work in Chicago that night" ("Paul Chambers: Youngest Old Man in Jazz," by Barbara Gardner, *Down Beat*, July 21, 1960, p. 31). Chambers could easily have flown from Baltimore to New York City for the recording session and flown back without missing a night's work during this gig.

[Additional data from Vail, 1996, pp. 71–72; Simpkins, 1989, pp. 50–51.]

**Note:** On Monday, October 3, 1955, Juanita (Naima) Austin and John Coltrane were married in Baltimore, Maryland.

**Possibly ca. October 4 or 5–9, 1955** (Tuesday or Wednesday through Sunday, one week; not confirmed). Unknown venue (possibly **Blue Bird Inn**), *Detroit, MI*.

From Simpkins (1989, p. 51): "After the Baltimore engagement, the group went to Detroit." Vail (1996, p. 72) lists this gig as running from Wednesday through Monday, October 5–10, 1955, but lists no venue and cites no source. We searched the *Detroit Free Press* and the *Michigan Chronicle* but found no evidence that Davis was in Detroit this week. However, we have no evidence that the band was anywhere else, either.

Down Beat (Nov. 2, 1955, p. 42) reported that Detroit jazz nightclubs were in a slump around this time, "with very few advance bookings," and local groups playing at the Blue Bird Inn and other clubs. It's possible that Davis was scheduled at the Blue Bird Inn at the last minute, and the club didn't advertise (we found no listings for the Blue Bird Inn this week; in any event the Blue Bird Inn advertised sporadically at best). So it's possible there was a Detroit gig this week, but we've found no evidence for this other than the mention in Simpkins (1989, p. 51).

**October 13–26, 1955** (Thursday through Wednesday, two weeks; Mondays off). **Birdland**, *New York City* (1678 Broadway at 52nd St., borough of Manhattan).

"Opening Tonite / JERI SOUTHERN / Miles Davis All Stars / Terry Gibbs Quartet / BIRDLAND / Jazz Corner of the World / Broadway at 52nd St." Jeri Southern and Miles Davis also performed at a Carnegie Hall benefit concert for Israel's Red Cross on Saturday, October 15, 1955 (see the following entry). Reviewed by Nat Hentoff (*Down Beat*, Nov. 30, 1955, p. 6 [reprinted in Vail, 1996, p. 72]): "The band as a whole is not cohesive yet." Coltrane isn't mentioned.

[Data from *New Yorker*: 10/8/55, 11; 10/15/55, 6; 10/22/55, 6; *New York Amsterdam News*: 10/15/55, 18 (ad quoted above); 10/22/55, 18.]

**October 15, 1955** (Saturday night, 8:30 p.m.). **Carnegie Hall**, *New York City* (borough of Manhattan).

"Don Friedman Presents / JAZZ FOR ISRAEL / The Exciting Afro-Cuban Jazz of TITO PUENTE And His Orchestra / Jerri Southern — Jo Jones — Miles Davis — Dave Lambert — Oscar Pettiford — Beverly Kenny — Terry Gibbs — Dorothy Donnegan — George Wallington — Teddy Charles — Joe Derise — Quaker City 6 — Marian McPartland — Billy Taylor — Herbie Mann — Hank Jones — Sam Most — Sylvia Symms — Art Blakey's Jazz Messengers — Jack Walker — Al Collins — Mitch Reed — Leigh Kammon / STEVE ALLEN / This Sat, October 15th, 8:30 p.m. / Carnegie Hall / Tickets at Carnegie Hall Box Office / \$2.50—3.00—4.00—4.75 / benefit of Israel's Red Cross." The Miles Davis Quintet (and Jeri Southern) was also scheduled to appear at Birdland this night.

[Data from *New Yorker:* 10/15/55, 12; *New York Amsterdam News:* 10/15/55, 18 (ad quoted above).]

**October 17, 1955** (Monday night, "One Nite Only"). **Andy's Log Cabin**, *Gloucester Heights, NJ* (Crescent Blvd.; near Philadelphia).

"Monday, Oct. 17th / One Nite Only / Jazz in Jersey / Harvey Husten of Radio Station WKDN Presents / MILES DAVIS / Terry Morel / Ray Bryant / Andy's Log Cabin / Crescent Blvd. / Gloucester Heights, N.J." (advertisement, *Philadelphia Daily News*, Friday, Oct. 14, 1955; research by Justin Burton). "The Sam Most-Herbie Mann duo, followed by the Teddy Charles quartet, were features during October at Monday evening Jazz in Jersey sessions at Andy's Log Cabin. Miles Davis and Kai Winding-J. J. Johnson also have been recent headlines" (*Down Beat*, Nov. 16, 1955, p. 29).

**Note:** "Columbia has signed Miles Davis even though there is still time to run on his Prestige contract" (*Metronome*, Jan. 1956, p. 6). Due to the overlap of contracts, Davis did begin recording for Columbia (see next session), but the titles were not issued until early 1957, when the Prestige contract had expired.

October 26, 1955. See the Discography, session 55-1026, for details.

**Probably October 27-November 6, 1955** (probably Thursday through Sunday, eleven days; dates not confirmed, but likely). **Jazzarama**, *Boston*, *MA*.

"Miles Davis' quintet closed at Jazzarama after a successful 11 days. Don Elliott's quartet followed for 11 days" (*Down Beat*, Dec. 14, 1955, p. 40).

**Note:** Vail (1996, pp. 72, 77) lists Davis as being at Café Bohemia in New York City from October 27 to November 9, 1955; however, Davis was probably in Boston October 27-November 6 and was in Cleveland November 7–13, 1955. We've found no evidence that Davis was at the Café Bohemia on these dates.

**November 7–13, 1955** (Monday through Sunday, one week). **Cotton Club**, *Cleveland*, *OH* (E. 4th & Huron Rd.).

"Opening Monday, Nov. 14 GENE AMMONS 'Mr. Mighty Of The Cool Sax' And His Band / Here Now Nightly Through Sunday, November 13 MILES DAVIS Outstanding Jazz Trumpeter And His Combo / Music 730 p.m. to 2:30 a.m. Sunday & Mondays; 8:30 to 2:30 Week Nights. Our Downstairs Cocktail Lounge Open Friday and Saturday Nights. No Door Charge, Min., Cover / The Cotton Club / E. 4th & Huron Rd. / Free Parking / Jazz-Corner of Cleveland." Roy Eldridge was at the Loop Lounge; Muddy Waters was at Gleason's; and on Saturday, November 12, 1955, Big Maybelle appeared at Cafe Tia Juana, which featured a buffet-style clambake (\$3).

"At the Cotton Club, the Miles Davis All-Stars had the place packed" ("Strictly Ad Lib: Cleveland," *Down Beat*, Dec. 14, 1955, p. 42).

[Data from *Cleveland Call and Post:* 11/5/55, 6-C, 7-C; 11/12/55, 6-C, 7-C (ad quoted above).]

- November 16, 1955. See the Discography, session 55-1116, for details.
- November 18, 1955 (Friday, ca. midnight-1:00 a.m. [that is, Thursday night after midnight). Probably **Hudson Theatre**, *New York City* (borough of Manhattan); *Tonight—Steve Allen*, WRCA-TV (NBC, New York) live television broadcast.

Audio recording exists (see the Discography, session **55–1118**, for details). This has previously been misdated as Oct. 18, 1955, with the location incorrectly given as Basin Street. The Miles Davis Quintet appeared on the *Tonight—Steve Allen* broadcast that began on Thursday night, November 17, 1955; the show aired from 11:20 p.m. until 1:00 a.m. (New York time). Davis probably went on after midnight, hence the

November 18 dating. Since Davis was known to be at Basin Street on November 18 (actually



At Cleveland's Cotton Club, a few weeks after joining the Miles Davis Quintet. (Advertisement, *Cleveland Call and Post*, Saturday, Nov. 5, 1955, p. 7-C.)

one day after the broadcast, since the show began at 11:20 p.m. on Thursday, Nov. 17), this led to the mistaken assumption that the show must have been broadcast from that location (also, Steve Allen mentions Basin Street in his announcement). On September 27, 1954, the *Tonight* show moved to the Hudson Theatre on the west side of Broadway; the Miles Davis Quintet probably performed at this theatre in front of the studio audience (the aural evidence supports this).

From the *Chicago Daily News* TV listings (Thursday, Nov. 17, 1955, p. 59): "11:00 [p.m.] / 5—Tonight (L) [indicating live broadcast]—Steve Allen. Comedy, music, guests, with Eydie Gorme, Steve Lawrence, Andy Williams, Skitch Henderson and orchestra. Guests: Magician Jack Fields, Niles [*sic*] Davis Quintet" (the *New York Times* identifies Jack Fields as a comedian). The show aired at slightly different times around the United States, and some cities only broadcast the show for an hour (Chicago, San Francisco). The *Tonight* show appears to have been broadcast live on the

East Coast and in the Midwest, with only the last hour of the show being broadcast in some locations, such as Chicago. (*Note:* No visual recording of this program is known to exist; according to Steve Allen, NBC discarded it to clear of shelf space.)

[Additional data from *New York Times*: 11/17/55, 71 (TV listing); *Washington Post*: 11/17/55, 74, 75 (TV listing); *San Francisco Chronicle*: 11/17/55, 28 (TV listing).]

**November 18–19, 1955** (Friday and Saturday only). **Basin Street**, *New York City* (51st St. of Broadway, borough of Manhattan).

"All-Star Jazz Concert / Fri. and Sat. Only / Erroll Garner Trio / Johnny Smith Quartet / Miles Davis Sextet / The New Sensational Voice of Beverly Kenny / Mitch Reed Disc Jockey/ BASIN STREET/ 51st St. off B'way." The sextet listing is probably an error, but Davis may have added another musician for this gig.

[Data from *New Yorker:* 11/12/55, 6; 11/19/55, 8; *New York Amsterdam News:* 11/19/55, 18 (ad quoted above).]

**November 21–26, 1955** (Monday through Saturday, one week; matinee on Saturday at 3:00 p.m.). **Olivia Davis' Patio Lounge**, *Washington*, *DC*. (711 13th St. N.W.).

From an advertisement reproduced in Vail (1996, p. 77, no source cited): "Washington's Showplace of Jazz / \$1.20 Admission / No Cover No Minimum to see MILES DAVIS His Cool Trumpet and His All-Stars / Gene Bonnike's Trio / Matinee Sat.—3 p.m. / Enjoy Your Turkey Dinner Thanksgiving Day in Our Grill / Olivia Davis' Patio Lounge / 711 13th St. N.W." The Dizzy Gillespie Quintet was at the Patio Lounge before Miles. (*Note:* Vail lists this gig as closing on Sunday, but the Gillespie ad appears to indicate that gigs ended on Saturday.)

# **Miles Davis Quintet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Red Garland*, piano; *Paul Chambers*, bass; *Arthur Taylor* or "*Philly*" *Joe Jones*, drums

⚠ December 5–10, 1955 (Monday through Saturday, one week; matinee on Monday). Blue Note, Philadelphia, PA (1502 Ridge Ave.). The short radio broadcast sometimes dated December 8, 1955, is actually from December 8, 1956 (see the **Dec. 3–8, 1956**, entry; see the Discography, session **56-1208**). A 90-minute tape from within the Blue Note exists, possibly from this gig. The repertory places the tape in this time period; the drummer is announced as Arthur Taylor. (March 26–31, June 11–16, and Dec. 3–8, 1956, are other possibilities.) See the Discography, last listing for 1955.

J. J. Johnson and Kai Winding were at the Showboat. Chris Connor was at the Blue Note before Davis; the Modern Jazz Quartet followed.

[Data from *Philadelphia Daily News:* 12/5/55, 27; *Evening Bulletin* (Philadelphia): 11/29/55, 66; 12/8/55, 30; 12/13/55, 60 (*Philadelphia Daily News* research by Justin Burton).]

#### **Miles Davis Quintet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Red Garland*, piano; *Paul Chambers*, bass; "*Philly*" *Joe Jones*, drums

**December 21, 1955–January 1, 1956** (Wednesday through Sunday, two weeks; closing date not confirmed) **Chicago's Birdland Show Lounge** (*formerly* **Beige Room**), *Chicago*, *IL* (6400 Cottage Grove).

"MILES DAVIS, one of the nation's top jazz trumpeters [...] is featuring the music menu at Birdland lounge, 6400 Cottage Grove. The Davis combo, a swingsational aggregation is packing 'em in" (*Chicago Defender*, Saturday, Dec. 24, 1955, p. 13). "OPEN HOUSE / Continuous Entertainment / NEW YEARS EVE PARTY / featuring MILES DAVIS / America's Greatest Jazz Artist / plus KALOH Exotic Dancer / The Merrimacs Calypso Dancers / Next Door to the Pershing Hotel / Chicago's BIRDLAND Show Lounge / 6412 S. Cottage Grove" (*Chicago Sun-Times*, Friday, Dec. 30, 1955, p. 34). "The Beige room of the Pershing hotel reopened as 'Chicago's Birdland' with Miles Davis on stand" (*Down Beat*, Jan. 11, 1956, p. 36).

King Kolax, one of Coltrane's first employers, was also at the Pershing around this time: "Trumpeter King Kolax' trio is operating as the house band at the Pershing hotel" (*Down Beat*, Jan. 25, 1956, p. 5).

Also in Chicago at this time: "Duke Ellington and his great band has charge of music at the Blue Note where swing and jungle rhythm is the

thing. [...] There is also plenty happening at the Bee Hive where the Amazing Bud Powell is beating out bop and swing on the music stand. The Birdland [...] presents the swingsational Miles Davis combo" (*Chicago Defender*, Saturday, Dec. 24, 1955, p. 14). Sun Ra & His 8 Rays of Jazz were at Chicago's Birdland after Davis, beginning the week of Saturday, January 7, 1956.



New Year's Eve in Chicago. (Advertisement, *Chicago Sun-Times*, Friday, Dec. 30, 1955, p. 34.)

The closing date for this gig is not confirmed. Davis was scheduled to appear at Park City Bowl on New Year's Day (see the **January 1, 1956**, entry); it's possible that the band played both Park City Bowl and Birdland on that date, playing at Park City Bowl before or after the Birdland sets. Union rules prevented bands from working more than five days a week in Chicago around this time (see the letter from Doris Parker, *Metronome*, March 1957, pp. 33, 40), and many clubs were on a Wednesday through Sunday schedule.

[Additional data from *Chicago Defender*: 12/17/55, 16; 12/31/55, 8; 1/7/56, 29 (Sun Ra); *Chicago Sun-Times*: 12/23/55, 40.]

**Note:** *Down Beat* ("Miles Is Booked for Coast Dates," Dec. 28, 1955, p. 7) reported that Davis would open at El Morocco in Chicago on December 22, 1955. Instead, Davis opened at Chicago's Birdland Lounge on December 21, 1955 (see the preceding entry). We have found no evidence of a club named El Morocco in Chicago around this time; however, there was an El Morocco in Montreal (*Down Beat*, Dec. 28, 1955, p. 28). Possibly there was a Montreal gig at El Morocco in December 1955 before the Chicago gig, and the *Down Beat* listing mixed up the cities (and dates); or maybe the listing is just a mistake. Researcher Robert Campbell points out that there was a Morocco Hotel in Chicago, and "Cadillac Bob" (Robert Cherry, owner of the Birdland Lounge) had previously managed the nightclub located in its basement. So *Down Beat's* reporter might have simply mixed up Cadillac Bob's current club (the Birdland Lounge) with one of his previous clubs (located in the Morocco Hotel).

# 1956

# **Timeline**

#### **John Coltrane Practice Session**

**Ca. 1956** (date unknown). Private practice session, unknown location.

#### **Miles Davis Quintet**

January 1, 1956 (Sunday night). Park City Bowl, Chicago, IL.

**January 6–19, 1956** (Friday through Thursday, two weeks; closing date not confirmed). **Jazz City**, *Hollywood*, *Los Angeles*, *CA*.

- **January 24–February 5, 1956** (Tuesday through Sunday, two weeks; Sunday jam, 3:00–7:00 p.m.; Monday off). **Blackhawk**, *San Francisco*, *CA*.
- **Ca. mid-late February 1956** (possibly two weeks; opening and closing dates not confirmed). **Jazz City**, *Hollywood*, *Los Angeles*, *CA*.
- **February 18, 1956** (Saturday, 8:30 p.m.). "Modern Sounds Festival," **Pasadena Civic Auditorium**, *Pasadena*, *CA*.

# **Paul Chambers Quartet**

March 2, 1956 (Friday). Unknown studio, Los Angeles, CA.

# Miles Davis Quintet

[Ca. March 7–11, 1956 (Wednesday through Sunday, one week;

- closing date not confirmed; probably cancelled). **Birdband Show Lounge**, *Chicago*, *IL*.]
- **March 12, 1956** (Monday night; two shows for the price of one, starting at 8:30 p.m.; Davis's presence not confirmed). **Graystone Ballroom**, *Detroit*, *MI*.
- **March 19–25, 1956** (Monday through Sunday, one week). **Loop Lounge**, *Cleveland*, *OH*.
- **March 26–31, 1956** (Monday through Saturday, one week; matinee on Saturday). **Blue Note**, *Philadelphia*, *PA*.
- **April 3–8, 1956** (Tuesday through Sunday, one week; Sunday matinee, 5:00–9:00 p.m.). **Ridge Crest Inn**, *Rochester*, *NY*.
- **Ca. April 9–15, 1956** (Monday through Sunday, one week; opening date uncertain; not confirmed; may have ended early). **Oyster Barrel**, *Quebec City*, *Quebec*, *Canada*.
- **April 16–22, 1956** (Monday through Sunday, one week; possibly a Sunday matinee). **Storyville**, *Boston*, *MA*.

#### **Paul Chambers Sextet**

April 20, 1956 (Friday). Unknown studio, *Boston*, *MA*.

# **Miles Davis Quintet**

**May 3–9, 1956** (Thursday through Wednesday, one week; Tuesday off). **Café Bohemia**, *New York City*.

# Elmo Hope Sextet

May 7, 1956 (Monday). Van Gelder Studio, Hackensack, NJ.

# **Miles Davis Quintet**

May 11, 1956 (Friday). Van Gelder Studio, Hackensack, NJ.

# Sonny Rollins Quartet plus John Coltrane

(Thursday). Van Gelder Studio, Hackensack, NJ.

# **Miles Davis Quintet**

May 25-June 10, 1956 (Friday through Sunday, two weeks plus a

- weekend; Tuesdays off; opening date not confirmed). **Café Bohemia**, *New York City*.
- June 5, 1956 (Tuesday, 5–9 p.m.). Columbia 30th Street Studio, New York City (borough of Manhattan).
  - **June 11–16, 1956** (Monday through Saturday, one week). **Blue Note**, *Philadelphia, PA*.
  - **June 19–July 8, 1956** (Tuesday through Sunday, three weeks; possibly Mondays off). **Crown Propeller Lounge**, *Chicago*, *IL*.
  - **Ca. June-July 1956** (probably one afternoon or evening, exact date unknown). **Roosevelt University** or **University of Chicago** (uncertain), *Chicago*, *IL*.
  - **July 9, 1956** (Monday; not confirmed). **Graystone Ballroom**, *Detroit*, *MI*.
  - **July 13–21, 1956** (Friday through Saturday, nine days; Sunday off). **Peacock Alley**, *St. Louis*, *MO*.
  - **July 13–21, 1956** (Friday through Saturday, nine days; Sunday off). **Peacock Alley**, *St. Louis*, *MO*.
  - [**Ca. July 24–29, 1956** (Tuesday through Sunday, one week; probably cancelled). **Rouge Lounge**, *Detroit*, *MI*.]
- Ca. September 7–29, 1956 (several weeks, opening and closing dates not confirmed; Tuesdays off). Café Bohemia, New York City.

# **Prestige All Stars**

September 7, 1956 (Friday). Van Gelder Studio, Hackensack, NJ.

# **Miles Davis Quintet**

September 10, 1956 (Monday, 5:00–8:00 p.m.). Columbia 30th Street Studio, New York City.

#### **Paul Chambers Sextet**

September 21, 1956 (Friday). Van Gelder Studio, Hackensack, NJ.

# **Miles Davis Quintet**

- **October 1–7, 1956** (Monday through Sunday, one week). **Storyville**, *Boston*, *MA*.
- October 15–29, 1956 (Monday through Monday, two weeks and a

day; Tuesdays off). Café Bohemia, New York City.

**⊗** October 26, 1956 (Friday). Van Gelder Studio, Hackensack, NJ.

#### "All-star" group

**November 19–24, 1956** (Monday through Saturday, one week; matinee Saturday, "special matinee" Thursday). **Blue Note**, *Philadelphia*, *PA*.

#### **Tadd Dameron with John Coltrane**

November 30, 1956 (Friday). Van Gelder Studio, Hackensack, NJ.

#### **Miles Davis Quintet**

- ⚠ December 3–8, 1956 (Monday through Saturday, one week; matinees Friday and Saturday). Blue Note, Philadelphia, PA.
  - **December 12, 1956** (Wednesday, 8:15 p.m.). **Shrine Auditorium**, *Los Angeles, CA*.
  - **December 18, 1956** (Tuesday, 8:00 p.m.; not confirmed). "Fourth Annual Festival of Jazz," **DePaul University**, *Chicago*, *IL*.
  - **December 21–27, 1956** (Friday through Thursday, one week; possibly Monday and Tuesday off). **Crown Propeller Lounge**, *Chicago*, *IL*.

# Chronology

#### John Coltrane Practice Session

Ca. 1956 (date unknown). Private practice session, unknown location. See the Discography, session 56-0000, for details.

# **Miles Davis Quintet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Red Garland*, piano; *Paul Chambers*, bass; "*Philly*" *Joe Jones*, drums

**January 1, 1956** (Sunday night). **Park City Bowl**, *Chicago*, *IL* (63rd and South Parkway).

"One of the top package shows to hit Chicago in many moons is slated for a one night engagement at Park City Bowl, 63rd and South Parkway Jan. 1. [...] Gracing the list of artists appearing are such names as Miles Davis, Etta James, The Clouds, Jimmy Witherspoon, and many others" ("All Star Disc Jockey Package at Park Bowl," *Chicago Defender*, Saturday, December 17, 1955, p. 16). "The biggest Rock 'N Roll deal of the season is on tap for Sunday night, Jan. 1, at Park City Bowl where disc jockeys Stan 'Ric' Ricardo (WGES) and McKie Fitzhugh (WOPA) will stage their annual variety show. The packaged talent will include such greats as Al Smith's band; The Enchanteers, The Clouds, J. C. McKinney's troup, Miles Davis, Etta James, Jimmy Witherspoon and many others. The party will be a combination concert and dance lasting into the wee hours" ("Rock 'N Roll Show at Park City; Taverns Plan Groovy New Year's," *Chicago Defender*, Saturday, December 31, 1955, p. 8).

**January 6–19, 1956** (Friday through Thursday, two weeks; closing date not confirmed). **Jazz City**, *Hollywood*, *Los Angeles*, *CA* (Hollywood Blvd. and Western Ave.).

"THE MILES DAVIS BAND comes to Jazz City on Jan. 6—combo includes sidemen Paul Chambers, John Coltrain, Joe Jones and Red Harland [sic]" ("Mostly 'Bout Musicians," Florence Cadrez, *Los Angeles Sentinel*, Thursday, Jan. 5, 1956, Sec. A, p. 11).

Sy Johnson attended this gig and recalled it in *Jazz Magazine* (Johnson, 1976, p. 21):

I had known Miles slightly in Los Angeles when he came out to the Coast for the first time with Coltrane, Philly Joe, Paul Chambers and Red Garland. I caught every night of a two-week engagement the band played at Jazz City, and I shot pictures by available light with my Leica whenever I could get close to the bandstand. That in itself was unheard of in the 'fifties, and when I made some prints, Philly Joe undertook to sell them to the customers. [See also **Ca. mid-late February 1956** entry.]

Saxophonist Bill Perkins also was present (Ramsey, 1991, p. 12):

"It's just in the last ten years that John Coltrane has had a tremendous effect on my thinking about music," [Bill] Perkins [said] in early 1991. "Before that, I enjoyed his music peripherally and had great respect for him from the first time I heard him live."

That was in 1956, when the Davis quintet played Jazz City on Sunset Boulevard and Western Avenue in Los Angeles. Perkins said the in-person impact of Coltrane's playing was enormous, as, ultimately, was his example of diligence.

"It felt like he was struggling. His phrases were short and chopped, whereas Miles was smooth and flowing, melodically. He was like an engine that was sputtering. But he would get some things off that were utterly remarkable. It came out in bursts. I kept listening. [...] I spoke to him in the back room of the club that night. I was impressed with what a gentleman he was and how helpful he was to me about mouthpieces and reeds, the usual saxophonist talk. He was studying out of Nicolas Slonimsky's book, a thesaurus of scales. I looked at it and it didn't mean anything to me. Even today, I go to lesser books on scales because Slonimsky requires tremendous perseverance. It's strictly dry mathematics. John went through it and found scales he liked, maybe one out of a hundred that would work for him. He did a lot of study. He was a serious man.

"Slonimsky was on the *Tonight Show* a couple of years ago [May 6, 1986], by the way, and said Coltrane had made him famous. People all over the world bought his book on the basis of Coltrane's use of it."

[Additional data from *Down Beat:* 1/11/56, 36, 42; 1/25/56, 34.]

**January 24—February 5, 1956** (Tuesday through Sunday, two weeks; Sunday jam, 3:00–7:00 p.m.; Monday off). **Blackhawk**, *San Francisco*, *CA* (200 Hyde St.).

Two newspaper notices list Sonny Rollins as the tenor saxophonist: "Tuesday night this week, one of the greatest trumpet players in modern jazz, Miles Davis, opens at the Black Hawk. [...] In the Davis group will be tenor star Sonny Rollins"; "Miles Davis [...] brought his quintet to the Blackhawk for two weeks on Tuesday. [...] With Davis are bassist Paul Chambers and tenor sax Sonny Rollins" (*San Francisco Chronicle*, Sunday, Jan. 22, 1956, "This World," p. 17; and Saturday, Jan. 28, 1956, p. 7).

However, Ralph J. Gleason reviewed the gig and identifies Coltrane as the tenor saxophonist: "With Davis is [...] John Coltrane, a tenor saxophonist last seen here with Dizzy Gillespie" (this is incorrect; Coltrane appeared at the Blackhawk with Earl Bostic in 1952—see the **July 29–August 10, 1952**, entry) ("Modern Jazz Influenced Strongly by Miles Davis," *San Francisco Chronicle*, Thursday, Feb. 2, 1956, p. 19). Gleason appreciated some aspects of the quintet's style that were viewed as faults by others:

The group is highly organized, even if this is not obvious at first hearing. [...] There is a tendency to fault musicians such as these for beginning or ending their lines of improvisation in unlikely places; perhaps the lines continue mentally throughout the performance, but are articulated only now and again. This concept creates an interesting game for the listener.

Starting Friday, January 27, 1956, the Dave Brubeck Quartet was added to the bill (possibly on weekends only [*Down Beat*, Mar. 7, 1956, p. 27]); Brubeck received top billing in the newspaper advertisements. "Miles Davis' great little group […] did excellent business at the Black Hawk" ("Strictly Ad Lib: San Francisco," by Ralph J. Gleason, *Down Beat*, Mar. 7, 1956, p. 27).

[Additional data from *San Francisco Chronicle*: 1/21/56, 7; 1/29/56, "This World," 13, 15; 2/4/56, 7; 2/5/56, "This World," 16, 17; *Down Beat*: 1/11/56, 42; 1/25/56, 30, 34; 2/8/56, 42; 2/22/56, 28.]

**Ca. mid-late February 1956** (possibly two weeks; opening and closing dates not confirmed). **Jazz City**, *Hollywood*, *Los Angeles*, *CA* (Hollywood and Western Ave.).

"Response to the Miles Davis quintet was so enthusiastic at Jazz City [see the Jan. 6–19, 1956, entry] that Maynard Sloate has the group on stand again in return date" (*Down Beat*, March 7, 1956, p. 26). "Jazz City is presenting the Sonny Stitt-Serge Chaloff Quintet—they followed Miles Davis into the popular Hollywood and Western Ave. nitespot" ("Mostly 'Bout Musicians," Florence Cadrez, *Los Angeles Sentinel*, Thursday, Mar. 8, 1956, Sec. A, p. 11). Eric Dolphy and His Men of Jazz were at Club Oasis on a bill featuring the "West's Most Famous Sepia Cabaret" and the "Club Oasis Cuties." Paul Chambers, Coltrane, Kenny Drew, and Philly Joe Jones recorded *Chambers' Music* on March 2, 1956, in Los Angeles (possibly after being fired and left stranded by Davis; see below). The Modern Jazz Quartet was scheduled at Jazz City until Thursday, February 16; the Davis Quintet may have opened on Friday, February 17, 1956. Or they may have opened earlier and appeared opposite the MJQ.

Sy Johnson attended this gig and recalled it in *Jazz Magazine* (Johnson, 1976, p. 21):

I had known Miles slightly in Los Angeles when he came out to the Coast for the first time. [...] I caught every night of a two-week engagement the band played at Jazz City [see the **January 6–19, 1956**, entry]. [...] When the band returned from two weeks in San Francisco, Miles sat down at my table late one night and began to talk [but] I was tongue-tied by the solemnity of the occasion.

From then on, he would motion me into the kitchen of Jazz City with a nod, usually on the first intermission, when the club was crowded with people who wanted to talk with him. He'd stand with his back to the kitchen door, talking about his Mercedes, other players, women, and pointedly ignoring musicians and fans who wanted to say hello. They would wait patiently or try

to say something over his shoulder, and finally drift away. I remember Benny Carter in line once, and murderous glances at me from some of the younger black players.

Chambers (1998, part I, pp. 253–254) places these events in 1957, but this is incorrect; Sy Johnson says it was the quintet's first Los Angeles appearance, which was 1956. According to Johnson's account, the Miles Davis Quintet was at Jazz City in Los Angeles, then at the Blackhawk in San Francisco, and then back at Jazz City, which matches the 1956 itinerary.

Evidence exists that Miles Davis broke up the band after this engagement and returned to New York, leaving the rest of the group stranded in Los Angeles. According to French saxophonist Martin Jacobsen (e-mail to Lewis Porter, Feb. 18, 2004):

I visited Kenny Drew in Copenhagen about twelve years ago, and he told me a funny story about this recording [the Paul Chambers Quartet session on March 2, 1956]. Actually, they were on a tour with the Miles Davis Quintet, when Miles left the band in Los Angeles, took all the money from their gigs and went back to New York alone. To get over there themselves they did a quartet recording of among others "John Paul Jones" and also "Eastbound" (which they in fact were!) to make some money for the flight tickets. I don't know whether this story is true or not, but Kenny laughed and said they got the money for the recording session so that they could go back to New York and "beat up Miles Davis"!

#### The following evidence supports this account:

- *Down Beat* (Apr. 18, 1956, p. 74) reported that Philly Joe Jones had left the Miles Davis Quintet: "Philly Joe Jones, who made the coast scene with Miles Davis, has joined Shorty Rogers' Giants and at press time was [scheduled] to return east with the group."
- The Miles Davis Quintet was scheduled to appear in Chicago, March 7–18, 1956, but this gig either ended early or was cancelled (see **Ca. March 7–11, 1956**, entry).
- On Friday, March 16, 1956, Miles Davis recorded with Sonny Rollins on tenor sax, Tommy Flanagan on piano, and Art Taylor on drums (only Paul Chambers was present from the working quintet).

[Additional data from *Los Angeles Sentinel:* 2/23/56, Sec. A, 10 (Dolphy listing); *Down Beat:* 3/7/56, 35.]

**February 18, 1956** (Saturday, 8:30 p.m.). "Modern Sounds Festival," **Pasadena Civic Auditorium**, *Pasadena*, *CA*.

"Gene Norman Presents In Concert 'MODERN SOUNDS FESTIVAL / CAL TJADER Quintet / MILES DAVIS Quintet / MODERN JAZZ QUARTET / SHORTY ROGERS & GIANTS / LIGHTHOUSE ALL STARS / Sat. Nite—Feb. 18—8:30 p.m.—Civic Aud. / Tickets from \$1.50" (advertisement, *Pasadena Star News*, Feb. 15, 1956, p. 14). "'Modern Sounds Concert' at Pasadena (Cal.) Civic Auditorium last [Saturday] offered an all-star lineup that included the Cal Tjader Quintet, Shorty Rogers and his Giants, the Modern Jazz Quartet, the Lighthouse All Stars and the Miles Davis Quintet" ("Theatrical Whirl," by Sam Lacy, *Baltimore Afro-American*, Feb. 28, 1956, p. 6).

Recording exists; see the Discography, session **56-0218**, for details. According to Gene Norman's introductory announcement, the Miles Davis Quintet opened the concert. The group then probably appeared at Jazz City in Los Angeles later that night (see the preceding entry).

[Additional data from *Pasadena Star News*: 2/16/56, A-14; 2/18/56, A-8 (Pasadena newspaper research by Jean Penn of the Pasadena Public Library; we gratefully acknowledge this assistance).]

#### **Paul Chambers Quartet recording session**

March 2, 1956. See the Discography, session 56-0302, for details.

#### **Miles Davis Quintet**

**Ca. March 7–11, 1956** (Wednesday through Sunday, one week; closing date not confirmed; probably cancelled). **Birdband Show Lounge** (also known by other names—see entry), *Chicago*, *IL* (6412 S. Cottage Grove, next to the Pershing Hotel).

Vail (1996, p. 80) is contradictory on this entry. Under the opening date, it's listed as a one-week engagement, but the closing date is then listed as 20 days later (March 27, 1956). *Down Beat* (Mar. 21, 1956, p. 40) lists the scheduled closing date as March 18, 1956 (the gig is listed as "Pershing," Mar. 7–18, 1956). However, Miles Davis was in New Jersey on Friday, March 16, 1956, recording with Sonny Rollins on tenor saxophone and Art Taylor on drums, and the Miles Davis Quintet was in Cleveland the week of **March 19–25, 1956** (see entry).

It appears that this gig either ended early or, more likely, was cancelled. We have anecdotal evidence that Miles Davis broke up the band in California in late February 1956 and returned to New York, leaving the rest of the group stranded in Los Angeles (see the **Ca. mid-late February 1956** entry). Philly Joe Jones reportedly stayed in California at that time and joined Shorty Rogers' Giants (*Down Beat*, Apr. 18, 1956, p. 74). Jones' tenure with Shorty Rogers didn't last long; the next issue of *Down Beat* (May 2, 1956, p. 28) reported that Rogers was scheduled to open at the Blue Note in Chicago on April 25, 1956, with Gary Frommer on drums. So, Jones appears to have rejoined Davis after a brief stay in California. We could find no newspaper advertisements or listings for this gig published after March 10, 1956. Also, there's no evidence that Davis posted a contract with the Chicago musicians' union (Local 208) in February or March 1956 (information from Robert Campbell, e-mail to Chris DeVito, Apr. 9, 2007).

Chicago's Birdland reportedly was being sued by New York's Birdland and was in the process of changing its name. Vail (1996, p. 80, no source cited) reproduces an advertisement listing the name of the club as "Chicago's? Show Lounge." An ad in the *Chicago Defender* (Saturday, Mar. 3, 1956, p. 13) lists the name as "Chicago's Birdband Show Lounge," and by the end of March 1956 it had settled on the name "Budland" (*Chicago Defender*, Saturday, Mar. 31, 1956, p. 13; see Szwed, 1997, pp. 142–143, for an account of this process in which Sun Ra takes credit for naming the club "Budland").

[Additional data from Chicago Defender: 3/3/56, 14; 3/10/56, 14.]

**March 12, 1956** (Monday night; two shows for the price of one, starting at 8:30 p.m.; Davis's presence not confirmed). **Graystone Ballroom**, *Detroit, MI* (4235 Woodward Ave., near Canfield).

From the *Michigan Chronicle* ("Stars of Frank Brown's 'Jazz vs. Roll' At Graystone Ballroom," Saturday, Mar. 10, 1956, p. 12):

Frank Brown presents many top stars in his "Jazz vs. Rock 'n' Roll" concert and dance scheduled for the Graystone Ballroom, Monday, March 12. Dinah Washington is featured with Thelonious Monk, the creator of modern jazz; Little Willie John, Terry Gibbs and his combo, T-Bone Walker, Miles Davis and the Clovers. This giant show will also include an all-star jam session featuring band leaders Alvin Jackson, Wild Bill Moore, Rudy Rutherford, Billy Mitchell, Count Belcher, Eddie Bartel, David Heard, Candy Johnson and Gene Nero. There will be two shows for the price of one with the first show starting at 8:30 p.m. Limited advance sales of \$2.50 Grinnell's, Graystone ballroom, Benson Drugs, 1944 Joseph Campau; Topp's Grill, 4735 Hastings; Toodle's

Drugs, 3501 W. Warren; Riber's Barber shop, 1309 Clay; Arcade Barber shop, 2441 Hastings and Brazelton's Florist shop, 9321 12th.

The Miles Davis Quintet's presence at this concert is not confirmed; Davis may have cancelled the concurrent Chicago gig (see preceding entry) and may have cancelled this one as well. (See Björn with Gallert, 2001, pp. 8 and 9, for photos of the Graystone Ballroom; address is listed on p. 8.)

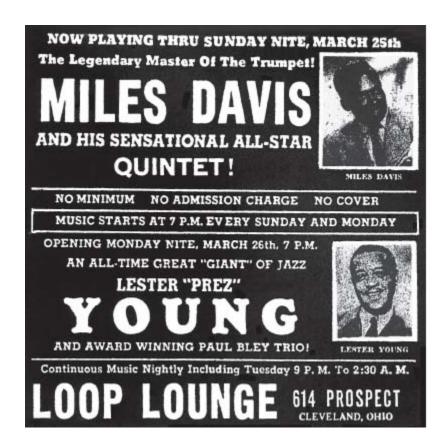
[Additional data from *Michigan Chronicle*: 3/3/56, 13.]

**Note:** Miles Davis was in New Jersey on Friday, March 16, 1956, recording with Sonny Rollins on tenor saxophone and Art Taylor on drums.

**March 19–25, 1956** (Monday through Sunday, one week). **Loop Lounge**, *Cleveland*, *OH* (614 Prospect).

From the *Cleveland Call and Post* ("About the Stars," by John Fuster, Saturday, March 24, 1956, p. 5-C): "Miles Davis is blowing lots of trumpet at the Loop Lounge this week, with his hard-working all-star quintet. Certainly he merits the raves which the critics, east, west, north, and south, have been making about him. Miles and his boys will remain at the Loop through Sunday night and on Monday Lester 'Prez' Young comes in with the Paul Bley Trio." Cannonball Adderley was also in Cleveland at the Cotton Club.

[Additional data from *Cleveland Call and Post:* 3/17/56, 6-C, 7-C; 3/24/56, 7-C.]



At Cleveland's Loop Lounge; Lester Young was scheduled to follow. (Advertisement, *Cleveland Call and Post*, Saturday, Mar. 24, 1956, p. 7-C.)

**March 26–31, 1956** (Monday through Saturday, one week; matinee on Saturday). **Blue Note**, *Philadelphia*, *PA* (1502 Ridge Ave.)

"The new trumpet sensation, Miles Davis, is at the Blue Note" ("Man About Town," by Frank Brook-houser *Evening Bulletin* [Philadelphia], Tuesday, Mar. 27, 1956, p. 52). Errol Garner was at Pep's and the Marian McPartland Trio was at the Showboat, joined on Friday and Saturday by Stan Getz. Al Belletto and Sonny Stitt were at the Blue Note before Davis; Chris Connor followed.



At the Blue Note in Philadelphia. (Advertisement, *Evening Bulletin* [Philadelphia], Tuesday, Mar. 27, 1956, p. 52.)

[Additional data from *Evening Bulletin* (Philadelphia): 3/20/56, 45; 3/28/56, 21; 3/30/56, 17; 4/3/56, 69.]

**April 3–8, 1956** (Tuesday through Sunday, one week; Sunday matinee, 5:00–9:00 p.m.). **Ridge Crest Inn**, *Rochester*, *NY* (1982 Ridge Rd. E., near Culver).

"Stay With The Happy People / RIDGECREST INN 1982 Ridge Rd. E. / Opening Tonite—One Week Opening / MILES DAVIS QUINTET / *Red Garland*, Piano / *Paul Chambers*, Bass / *Charles Coltrain [sic]*, Sax / *Philly Joe Jones*, Drums" (advertisement, *Rochester Times-Union*, Tuesday, April 3, 1956, p. 27). Wednesday's ad repeated the "Charles Coltrain" gaffe, but by Thursday the ad had been corrected. The group was scheduled to appear nightly from 9:00 p.m. to 2:00 a.m., with a matinee on Sunday (5:00 to 9:00 p.m., followed by the 9-to-2 evening sets). On Sunday, April 8, the "Original Hi-Land Quintet" featuring "Johnny-Bill-Sam-J. J-Chuck" was added to the bill (these were local Rochester-area musicians: Johnny Dunlap, piano or possibly guitar or accordion; Bill Traikoff, trumpet; Sam Tomasino, saxophone; Jamaica Jive, bass; and Chuck Cameron, drums). Sonny Stitt was scheduled to appear at the Ridge Crest Inn April 20–22, 1956.

Thanks to Noal Cohen for his careful and thorough research of this gig. Cohen, then 18 years old, attended the gig, and he generously shared his

memories with us (e-mails to Chris DeVito, Nov. 23, 2004, and Oct. 23, 2005):

I heard the famous quintet with Garland, Trane, Chambers and Philly Joe. I remember Miles spoke to me on the stairs connecting the bar with the room that had the tables and bandstand. He croaked, "You old enough to be in here?" [...] What really struck me was that damned rhythm section. It swung so hard!! I had never heard three cats so much on the same wavelength, combining their talents to provide a pulse that was undeniable. They set my standards for what a rhythm section should be and I don't think I ever heard anything better, certainly not today.

Miles walked off the stand a lot. Trane was Trane—lots of notes, like he was practicing on the gig. My recollection is that I went on a weekday night and the place was not very crowded.

Jane Morey managed The Ridge Crest Inn and she brought some of the greatest jazz talent of the time to Rochester. [...] Touring groups like Miles' were usually booked Tuesday-Sunday. In weeks when there was no name group, a local trio, often with a horn or singer added, would perform on weekends and ads for the locals would almost always mention dancing. Attendance was usually good for the name groups, but getting folks to come out for the locals was much harder.

The club had two levels. The bar was a few steps above the level of the music room. There were two entrances, one into the bar and the other, mostly used by the musicians, behind the bandstand.

The Ridge Crest was in a white section of Rochester, quite a distance from the city center, and [usually] advertised in the local papers. In contrast, the other important and relatively long-lasting jazz club known as the Pythodd [management and staffing of which intimately involved the family of singer Jon Hendricks] was in the ghetto and [rarely] advertised in the major city newspapers. The Pythodd was more of a racial "melting pot" than the Ridge Crest in a city that was no more progressive concerning matters of race than most others during this period.

The incident described in Miles Davis's "autobiography" in which Paul Chambers passed out in a plate of spaghetti may have happened during this gig, assuming it actually occurred and the details are accurate (Davis with Troupe, 1989, p. 213).

The Teddy Wilson Trio with Gene Ramey and Jo Jones was also in Rochester this week, at the Band Box; Milt Buckner was at the Cotton Club; and on Sunday, April 8, 1956, "The Fabulous DUKE ELLINGTON and His Entire Orchestra" were scheduled to appear at the Golden Grill.

[Additional data from *Rochester Times-Union:* 4/4/56, 29; 4/5/56, 44; 4/6/56, 27; 4/7/56, 11; *Rochester Democrat and Chronicle:* 4/3/56, 12; 4/8/56, 3F; (Rochester newspaper research by Noal Cohen; see www.attictoys.com/jazz for more information about jazz in Rochester).]

**Ca. April 9–15, 1956** (Monday through Sunday, one week; opening date uncertain; not confirmed; may have ended early). **Oyster Barrel**,

Quebec City, Quebec, Canada.

At least one source refers to the Oyster Barrel in Quebec City as one of the "finest supper clubs" in Canada (see the *Roger Rossi Music* website, www.rogerrossimusic.com/bio.html [accessed Aug. 2, 2006]). This may have been the gig mentioned in Davis with Troupe (1989, pp. 213–214); if so, the gig ended early:

We were playing in Quebec, Canada, and they had us on a variety show. Paul [Chambers] was drunk and goes up to these real old white women—I mean, *real* old—and says, "What are you girls doing tonight after the show?" They got mad and went to the owner.

Davis and the owner then mutually agreed to terminate the engagement.

[Additional data from *Down Beat:* 4/18/56, 80.]

**April 16–22, 1956** (Monday through Sunday, one week; possibly a Sunday matinee). **Storyville**, *Boston*, *MA* (47 Huntington Ave.).

"Upcoming for full week stands [at Storyville]: Erroll Garner, April 9; Miles Davis, April 16; Hampton Hawes trio, April 23; Oscar Peterson trio, April 30; Stan Getz, May 7, and Chico Hamilton's group May 10" ("Strictly Ad Lib: Boston," *Down Beat*, Apr. 4, 1956, p. 27). "Erroll Garner finished a happy ten-day stand at Storyville, and gave way to Miles Davis' quintet" (*Down Beat*, May 30, 1956, p. 31). "Storyville, 47 Huntington Ave. [...] Open seven days a week and Sunday matinee. No cover charge. Minimum: Monday through Thursday \$2.50, weekends \$3, Sunday matinee \$2. George Wein, owner" ("Here's Roundup of Jazz Night Clubs," *Down Beat*, May 30, 1956, p. 41).

# **Paul Chambers Sextet recording session**

April 20, 1956. See the Discography, session 56-0420, for details.

#### **Miles Davis Quintet**

**Note:** The Miles Davis Quintet played a gig at the Town Tavern in Toronto, Ontario, Canada, probably sometime in 1956 (or possibly late 1955 or early 1957; dates unknown). A review was published in the German jazz magazine *Jazzpodium* ("Miles Davis in Blue Moods," by Pete Schmidt, Mar. 1957, pp. 7–8; translated into German by Teddy Leyh [we have not been able to locate Schmidt's original review). The review is

somewhat strange; the tenor saxophonist is identified as "John Cottere," and drummer "Philly" Joe Jones is somehow misidentified as "Jo Jones [...] the former big band drummer par excellence, soul of the rhythm section of the Basie band, Norman Granz star no. 1 at JatP." (This is particularly unfortunate since Jones is criticized for being in no shape to perform; he arrived late and "stagger[ed] alarmingly.") The writer identifies *Blue Moods* as Davis's latest album, which would suggest that the gig occurred before Spring 1956 (when the Quintet's first album, *Miles* [Prestige LP 7014], was released; however, the album might have appeared later in Canada). The writer asked Davis about the PERSONNEL of his group. Davis replied that he would like to record with Paul Chambers any time, but he had been saddled with the rest of the musicians for a few gigs—much to his annoyance.

**May 3–9, 1956** (Thursday through Wednesday, one week; Tuesday off). **Café Bohemia**, *New York City* (15 Barrow St., borough of Manhattan).

From the *New Yorker* (May 5, 1956, p. 8): "Café Bohemia, 15 Barrow St.: Offbeat groups anxious to get their side of today's music before the public. The Miles Davis quintet and the Charles Mingus Jazz Workshop quintet are there now. On Thursday, May 10, the Bonnemere trio will replace the Miles Davis group. Closed Tuesdays." The Mitchell-Ruff duo and the Julian Adderley quintet were at Café Bohemia the preceding week.

This may be the gig described by Jackie McLean (*Jazz Times*, Oct. 1991, pp. 16, 18; quoted in Porter, 1998, p. 104), during which Coltrane attempted to quit heroin. Porter (1998, p. 317, note 19) places this in April 1957; however, McLean said he was with Mingus, and this gig is the only known Mingus-Davis double bill from around this time. Coltrane is not believed to have quit heroin permanently until Spring 1957, but it's likely he went through several (if not many) failed attempts before that.

[Additional data from *New Yorker:* 4/28/56, 8.]

# **Elmo Hope Sextet recording session**

May 7, 1956. See the Discography, session 56-0507, for details.

# Miles Davis Quintet recording session

⚠ May 11, 1956. See the Discography, session 56-0511, for details.

# **Sonny Rollins Quartet plus John Coltrane recording session**

May 24, 1956. See the Discography, session 56-0524, for details.

#### **Miles Davis Quintet**

**May 25–June 10, 1956** (Friday through Sunday, two weeks plus a weekend; Tuesdays off; opening date not confirmed). **Café Bohemia**, *New York City* (15 Barrow St., borough of Manhattan).

From the *New Yorker*: "Café Bohemia, 15 Barrow St.: Miles Davis, breaking in a Brooks Brothers' suit and a new avant-garde band, is well worth a night in the Village. Closed Tuesdays" (June 2, 1956, p. 8); and: "Café Bohemia, 15 Barrow St.: A tryout spot for musicians you're not apt to hear anywhere else. They often stand not upon the order of their coming and going, so customers will have to take the table-d'hôte potluck, which is apt to be well spiced. Miles Davis's worthy quintet should be around through Sunday, June 10. Hal Schaefer's quartet is due on Friday, June 8" (June 9, 1956, p. 11).

Reviewed in *Metronome* ("In Person: Davis-Charles [Miles Davis and Teddy Charles] at the Bohemia," by "Jack" [probably Jack Maher], Aug. 1956, p. 8). The reviewer liked the respective rhythm sections, but thought that Miles Davis "in a sense was disappointing" and didn't mention Coltrane at all.

Kenny Dorham and the Jazz Prophets were also on the bill for at least part of this gig, including Thursday, May 31, 1956, when they recorded an album for Blue Note ('Round About Midnight at the Cafe Bohemia, BLP 1524). As of Sunday, June 10, 1956, Teddy Charles was opposite Davis (see the following article, "First Birthday for Jazz Club That Started 'By Accident'"). A photo in Kahn (2000, p. 51) shows Miles Davis standing outside the Café Bohemia, beneath a marquee reading "MILES DAVIS QUINTET / TEDDY CHARLES." The caption identifies the photo as having been taken at a Columbia Records shoot in 1956. The Miles Davis Quintet recorded for Columbia on Tuesday (of day at the Bohemia), June 5, 1956, so the photo was probably taken during this gig.

[Additional data from *Village Voice:* 6/13/56, 6; *Down Beat:* 6/27/56, 6.]

#### "First Birthday for Jazz Club That Started 'By Accident"

[*Village Voice*, June 13, 1956, p. 6 (no byline)]

What Jimmy Garofolo, 42, knew about progressive jazz one year ago wouldn't have filled a single bar—of music. What he's learned since, however, was filling his bar—the Café Bohemia—every night last week, when the nightspot celebrated its first anniversary as a jazz club.

Seating only 100, the tiny Barrow Street club has become the only place in America with a policy of "progressive jazz only."

"No rock 'n roll, no vocalists, no big bands, no nuttin' except small jazz combos," Garofolo told *The Voice* Sunday [June 10, 1956]. "Once Birdland and Basin Street were the mecca of all true jazzmen; now a lot of them won't go on the road until they've played the Bohemia, too. We're a small place and we've given many a new outfit their first chance."

Half a dozen LP record albums have been cut on the premises during the past 12 months, and their covers, along with others, line the walls in symmetrical rows. They include covers by the Bohemia's two current stars —Miles Davis and Teddy Charles.

The fact that the Bohemia ever turned into a jazz club in the first place is almost accidental. Owner Garofolo, a lifelong Villager who lives across the street from his bar, explains: "For six years I tried to make the place pay, first as a bar and restaurant, then with girly shows, and then with various acts. One night I had to throw out a character who'd been drinking brandy Alexanders without any money to pay for them. The next thing I knew, he was back offering to play a few weeks here to pay of his obligation—and because he wanted a regular home base from which to play when he was between engagements.

#### **Guess Who?**

"Somebody told me his name was Charlie Parker and he was a saxophonist. I was pretty naive about jazz at the time and I didn't know him from beans, but it turned out he was a big man in the jazz world.

"When I put out signs announcing he was going to play, I had a stream of people coming in wanting to know if the great Charley Parker was going to play *here*. It was the way they said 'here' that got me."

The great Charley Parker never did get around to playing the Bohemia; he died before his engagement came up. But his prestige had done the trick —jazzophiles have jammed the place ever since.

**June 11–16, 1956** (Monday through Saturday, one week). **Blue Note**, *Philadelphia, PA* (1502 Ridge Ave.).

"NEW IN THE MUSIC ROOMS: The Erskine Hawkins Orchestra at Pep's ... Trumpeter Miles Davis at the Blue Note ... J. J. Johnson and Kai Winding at the Showboat" ("Man About Town," by Frank Brookhouser, *Evening Bulletin* [Philadelphia], Tuesday, June 12, 1956, p. 65). "Jackie Fields, who built the Blue Note into one of the country's best known progressive jazz spots, has finally been forced to bow out of operation of the club because of his poor health" ("Man About Town," by Frank Brookhouser, *Evening Bulletin* [Philadelphia], Monday, June 11, 1956, p. 32).

The signed contract for this gig was auctioned on ebay on April 21, 2007. Shaw Artists Corporation contract no. 19952 is dated May 9, 1956, and signed by Jack Fields, the Blue Note's owner at the time the contract was signed. Miles Davis's name was signed on his behalf by his agent.

**June 19–July 8, 1956** (Tuesday through Sunday, three weeks; possibly Mondays off). **Crown Propeller Lounge**, *Chicago*, *IL* (868 E. 63rd St.).

The *Chicago Sun-Times* says "plus Dakota Staton," but the *Chicago Defender* says "plus Paula Greer"; we don't know which is correct (possibly both, at different times). This gig may have originally been scheduled for two weeks and then extended to three: "Miles Davis and his quintet embark Tuesday on a two-week engagement at the Crown Propeller Lounge" (*Chicago Sun-Times*, Sunday, June 17, 1956, Sec. Two, p. 20); ads in the *Chicago Sun-Times* beginning Wednesday, June 27, 1956 (p. 54), say: "TONIGHT & EVERY NIGHT THRU JULY 8."

*Note:* Union rules prevented bands from working more than five days a week in Chicago around this time (see the letter from Doris Parker, *Metronome*, Mar. 1957, pp. 33, 40); unless the Crown Propeller was exempt from this restriction, there may have been more days of during this gig.

[Additional data from *Chicago Sun-Times:* 6/19/65, 36; 6/22/56, 44; 6/29/56, 36; 7/3/56, 29; 7/6/56, 34; *Chicago Defender:* 6/16/56, 15; 6/23/56, 14; 6/30/56, 14, 15; 7/7/56, 13; *Down Beat:* 7/11/56, 42.]

**Ca. June-July 1956** (probably one afternoon or evening, exact date unknown). **Roosevelt University** or **University of Chicago** (uncertain), *Chicago*, *IL*.

From *Metronome* ("Cooking in Chicago," by Joe Segal, *Metronome*, Sept. 1956, p. 34): "The newly formed alliance between the Jazz Clubs of Roosevelt U. and The U. of Chicago has proven successful, with concerts now scheduled for every two weeks during the Summer. […] First session featured Miles Davis' Quintet; the second, Tony Scott's Quartet."

[Additional data from *Down Beat*: 1/9/57, 49.]

**July 9, 1956** (Monday; not confirmed). **Graystone Ballroom**, *Detroit*, *MI* (4235 Woodward Ave., near Canfield).

Miles Davis is included in an early listing for this concert (*Michigan Chronicle*, June 30, 1956, p. 25); however, he isn't included in the subsequent listing (*Michigan Chronicle*, July 7, 1956, p. 11), so he may have cancelled. This concert was scheduled to include the Drifters, the Orioles, the Turbans, the El Dorados, and the Moonglows, as well as Lester Young, Max Roach-Clifford Brown, and possibly Miles Davis. The *Michigan Chronicle* reported that a replacement would be found for Clifford Brown, "who was killed last week in an auto accident" (July 7, 1956, p. 11).

**July 13–21, 1956** (Friday through Saturday, nine days; Sunday off). **Peacock Alley**, *St. Louis*, *MO* (2935 Lawton Ave., in the Midland Hotel).

Recordings previously listed as being from Saturday, July 14, 1956, and Saturday, July 21, 1956, during this gig are more likely from Saturday, February 16, 1957, and Saturday, February 23, 1957 (see the **Feb. 15–23,** 

**19 57**, entry). See the Discography, sessions **57–0216** and **57-0223**, for details.

The Julian "Cannonball" Adderley Quintet, featuring Nat Adderley, opened at Peacock Alley after Davis (July 27-Aug. 4, 1956). The Miles Davis Quintet is billed as "The Miles Davis Combo"; Coltrane isn't mentioned in any of the ads or articles.

This is probably the gig Leon Thomas was referring to in an interview with Arthur Taylor (Taylor, 1993, p. 103):

I saw Trane when everybody was expecting Sonny Rollins in St. Louis, Missouri. East St. Louis had turned out for Miles's gig at the Peacock Alley. Paul Chambers, Philly Joe, Red Garland, Miles and Trane showed up. The people were drug because they didn't know who Trane was. They had never heard of him, and he was a last-minute substitute for Sonny. They knew they wouldn't dig the way he was playing. I was sitting right up front, and he just blew me out of the place. Wasn't nobody else after that, nobody!

[Data from *St. Louis Post-Dispatch*: 7/13/56, 7D; 7/18/56, 5D; 7/20/56, 7D; *St. Louis Argus*: 7/6/56, 14; 7/13/56, 1, 10 ("Spider Burks Fired"), 23; 7/20/56, 22, 23; 7/27/56, 23 ("Wholesale Firing of Disc-Jockies Followed Spider"); 8/10/56, 1 ("Spider Burks Goes to KSTL").]

**Ca. July 24–29, 1956** (Tuesday through Sunday, one week; probably cancelled). **Rouge Lounge**, *Detroit*, *MI* (1937 Schaefer).

Newspaper ads up to Tuesday, July 24, 1956 (the scheduled opening day), list the Miles Davis Quintet. However, there are then no further ads for the Rouge Lounge until Friday, July 27, 1956; this ad lists the Phineas Newborn Jr. Quartet ("TONIGHT! Saturday and Sunday") and doesn't mention Miles Davis. So it appears that this gig either ended early or was cancelled.

[Data from *Detroit Free Press:* 7/20/56, 21; 7/23/56, 31; 7/24/56, 25; 7/27/56, 12 (Phineas Newborn).]

**Note:** Saxophonist Vince Trombetta, currently vice president of Local 47 (the Los Angeles musicians' union), recalls that around 1956 or 1957 he saw Coltrane with Daisy Mae and Her Hepcats (*Overture*, May 2006, p. 3; *Overture* is the official publication of Local 47):

John Coltrane and I met for the first time when he was between gigs with Miles Davis. He was working with Daisy Mae and Her Hepcats, and I was with a lull band named Three Sharps and a Flat. [A "lull band" played short sets between the headliner's sets.] I was a sophomore in high

school, and what a thrill it was to be working those two weekends at a club in the heart of Philadelphia called the "Rave Musical Bar" on 17th and Columbia Avenue.

Coltrane was with Daisy Mae for one weekend (Friday and Saturday) and for the following Friday; a different saxophonist was present the following Saturday (Vince Trombetta, phone conversation with David Wild, June 16, 2006).

**Ca. September 7–29, 1956** (several weeks, opening and closing dates not confirmed; Tuesdays off). **Café Bohemia**, *New York City* (15 Barrow St., borough of Manhattan).

According to early listings in *Down Beat* (Aug. 8, 1956, p. 5; Sept. 5, 1956, p. 28), Davis was scheduled to open at the Café Bohemia on August 31, 1956, for four weeks. According to listings in the *New Yorker*, however, the Miles Davis Quintet didn't open until the week including Saturday, September 8 (or possibly earlier), and continued until at least September 29. The *New Yorker* listings are more reliable (though neither precise nor definitive, and subject to change if further information can be found). Possibly opposite the Bud Powell trio for a bit (Powell's presence is not confirmed), then the Duke Jordan trio, then the Mitchell-Ruf duo.

Bud Powell was scheduled to open August 24 for four weeks ("Bud at Bohemia; Has Rift Healed?" *Down Beat*, Sept. 5, 1956, p. 28). However, Powell was having difficulty obtaining a police-issued "cabaret card," the lack of which prevented a musician from working full-week engagements in New York City clubs; an appeal was f led in mid-August ("Powell Goes to RCA; Seeks NY Work Card," *Down Beat*, Sept. 19, 1956, p. 11).

Joe Segal was at the Café Bohemia around Friday, September 14, 1956, and lists "Miles Davis' crazy group" and the Duke Jordan Trio ("A Tale of Three Cities," by Joe Segal, *Metronome*, Nov. 1956, pp. 41, 55, 57–58). Segal then saw the Bud Powell Trio at Pep's in Philadelphia the following week (with Gene Ramey, bass, and Chuck Thompson, drums, accompanying Powell), along with the Charlie Mingus Jazz Workshop and Lester Young. The *New Yorker* listings include Powell at Café Bohemia until mid-September; Powell may have regained has cabaret card, either permanently or temporarily, and appeared as listed before moving to Pep's in Philadelphia. If he didn't regain his cabaret card, he could still have appeared at the Café Bohemia on weekends only (as allowed by the

peculiarities of the cabaret card restrictions). Or the *New Yorker* listings might be wrong, and Powell's Café Bohemia stint may have been cancelled entirely (The *New Yorker* frequently pointed out that last-minute changes were common at certain clubs, including the Café Bohemia.)

The Miles Davis Quintet was broadcast on at least one and possibly two *Bandstand*, *U.S.A.* programs during this gig; see the Discography, sessions **56-0915** and **56-0929**, for details.

Additional data from *New Yorker:* 9/1/56, 8; 9/8/56, 8; 9/15/56, 8, 11; 9/22/56, 8; 9/29/56, 11.]

#### **Prestige All Stars recording session**

September 7, 1956. See the Discography, session 56-0907, for details.

#### Miles Davis Quintet recording session

September 10, 1956. See the Discography, session 56-0910, for details.

#### **Paul Chambers Sextet recording session**

September 21, 1956. See the Discography, session 56-0921, for details.

# **Miles Davis Quintet**

**October 1–7, 1956** (Monday through Sunday, one week; possibly a Sunday matinee). **Storyville**, *Boston*, *MA* (47 Huntington Ave.).

"Following a double bill [at Storyville] featuring two quintets, Miles Davis and Australian Jazz, Muggsy Spanier took over for 11 days opposite Ruby Braf. Roy Eldridge, in for a week, will precede the early-November big entry, the band of John B. Gillespie" (*Down Beat*, Oct. 31, 1956, p. 45). "The Australian Jazz Quintet joined the ranks of musical headliners showcased on Mutual's Bandstand U.S.A. show recently. The AJQ and the Miles Davis group were picked up from Boston's Storyville" (*Down Beat*, Nov. 14, 1956, p. 40). This broadcast was probably on Saturday, October 6, 1956, but no recording is known to exist.

[Additional data from *Downbeat:* 10/3/56, 50 (AJQ at Storyville, Oct. 1–7).]

**Note:** As listed in Porter (1998, p. 345), Davis was among the artists announced in advance for a Salute to Sammy Davis, a benefit for Fellowship House, at Carnegie Hall, 8:30 p.m., October 5, 1956. However, the program booklet in the Carnegie Hall archives lists Charles Mingus, Art Blakey, Bud Powell, and others, but not Davis. Most likely, Davis was available when they first announced the benefit, but then became unavailable when he was booked into Boston's Storyville (above). (Thanks to Rob Hudson, Associate Archivist, Carnegie Hall, for his research.)

**October 15–29, 1956** (Monday through Monday, two weeks and a day; Tuesdays of). **Café Bohemia**, *New York City* (15 Barrow St., borough of Manhattan).

From the *New Yorker* (Oct. 27, 1956, p. 6): "Café Bohemia, 15 Barrow St.: A world of its own, with its own odd customs and musical verities. The dissonances are now the work of the Miles Davis quintet, which should be around through Monday, Oct. 29, and the Randy Weston quartet. There'll be another shuffle soon. Closed Tuesdays." Coltrane reportedly was out for part of this gig; he was replaced by Sonny Rollins, and both Coltrane and Rollins played during part of the gig (Porter, 1998, p. 104). Thomas (1975, p. 77) quotes saxophonist Paul Jeffrey, who saw Coltrane and Rollins with Davis, possibly during this gig:

I saw Coltrane at the Bohemia in late 1956, and this was one of the times Sonny Rollins and Trane both played with Miles. [...] Coltrane more than held his own. He followed Sonny's melodic solos with some of the strangest, most convoluted harmonies and chord progressions I'd ever heard. During intermission, I went up to talk to him and he said, "You're Paul Jeffrey? I've heard about you. Come out in the alley." We did, and Trane handed me his horn and said, "I'd like to hear you play." I was so scared I could barely finger the keys, but I managed to play a few passable runs. Then he gave me his address and said to stop by whenever I was in the neighborhood.

[Additional data from New Yorker: 10/13/56, 8; 10/20/56, 6.]

**⊘ October 26, 1956.** See the Discography, session **56–1026**, for details.

**Note:** Possibly In November 1956 (not confirmed), Coltrane reportedly appeared as a guest soloist with the Tommy Monroe big band in Philadelphia, with Jimmy Garrison on bass (Porter, 1998, p. 354).

**Note:** Miles Davis was in Europe for most of November 1956 with the "Birdland All-Stars." Probably on the night of Thursday, November 1, 1956, writer Alun Morgan met Davis at the Club St. Germain in Paris (where Don Byas was playing). Davis told Morgan that he couldn' Thextend his stay in Europe (Morgan, 1959, p. 49): "I've got to get back home after this tour. I've got four guys depending on me back there. I've got the best rhythm section in the world right now. Philly Joe Jones is just great and you know that Coltrane is the best since Bird."

Thelonious Monk was at the Blue Note in Philadelphia the week of November 12–17, 1956, along with "Argentine pianist Villegas" (Evening Bulletin [Philadelphia], Tuesday, Nov. 13, 1956, p. 50). It's possible that Coltrane performed with Monk this week.

#### "All-Star Jazz Festival"

PERSONNEL: **Candido**, bongo; **Donald Byrd**, trumpet; **John Coltrane**, tenor saxophone; **Paul Chambers**, bass; **Red Garland**, piano; **Art Taylor**, drums

**November 19–24, 1956** (Monday through Saturday, one week; matinee Saturday, "special matinee" Thursday). **Blue Note**, *Philadelphia*, *PA* (1502 Ridge Ave.).

"ALL-STAR JAZZ FESTIVAL/CANDIDO, on Bongo / DONALD BYRD, *Trumpet* / JOHN COULTRANE, *Tenor*; PAUL CHAMBERS, *Bass*; RED GARLAND, *Piano*; ART TAYLOR, *Drums* / Special Mat. Thurs./Mat. Sat./ BLUE NOTE 1502 Ridge Ave." (advertisement, *Philadelphia Daily News*, Wednesday, Nov. 21, 1956, p. 19; research by Justin Burton). This "all-star" group consisted of three members of the Miles Davis Quintet (Coltrane, Chambers, and Garland; Davis was in Europe for most of Nov. 1956). Art Taylor is also known to have occasionally played with the quintet, filling in for Philly Joe Jones.

Billie Holiday was at the Showboat; Roy Eldridge was at Pep's. The preceding week (Nov. 12–17, 1956), Thelonious Monk was at the Blue Note and Max Roach was at the Showboat. Howard McGhee was at the Blue Note the following week.

[Additional data from *Evening Bulletin* (Philadelphia): 11/13/56, 50; 11/20/56, 27; 11/27/56, 59 (thanks to Justin Burton [Rutgers grad student]

#### **Tadd Dameron with John Coltrane recording session**

November 30, 1956. See the Discography, session 56–1130, for details.

#### **Miles Davis Quintet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Red Garland*, piano; *Paul Chambers*, bass; "*Philly*" *Joe Jones*, drums

December 3–8, 1956 (Monday through Saturday, one week; matinees Friday and Saturday). Blue Note, *Philadelphia*, *PA* (1502 Ridge Ave.).

The Miles Davis Quintet was featured in a short radio broadcast on Saturday, December 8, 1956 (see the Discography, session **56–1208**, for details), from about 8:00 to 8:15 p.m., on Bandstand, U.S.A. The full program ran from 8:00 to 10:00 p.m. and included (after the Miles Davis Quintet, which led of the program) Duke Ellington, from the Red Hill Inn in New Jersey, just outside Philadelphia; Lester Young, from Olivia Davis' Patio Lounge in Washington, D.C.; Gerry Mulligan, from Storyville in Boston; and Max Roach, from the Café Bohemia, and Count Basie, from Birdland, in New York City. According to the radio listings in Philadelphia's Evening Bulletin (Saturday, Dec. 8, 1956, p. 18), only the first half hour of Bandstand, U.S.A. was broadcast in the Philadelphia area (on WIP 610 AM, after an hour-long program called Jazz Roost). As of early December 1956, Bandstand, U.S.A. was picked up by approximately 350 stations and was consistently rated first or second in its time slot ("Live Jazz Hot on Radio via Mutual's 'Bandstand U.S.A.' Jive Spot Pickups," Variety, Wednesday, Dec. 5, 1956, p. 60.)

The signed contract for this gig was auctioned on ebay on April 21, 2007 Shaw Artists Corporation contract no. 20641 is dated November 26, 1956, and signed by Lou Church, the owner of the Blue Note. Miles Davis's name was signed on his behalf by his agent. The contract called for sets "NITELY" Monday through Friday from 9:00 p.m. to 2:00 a.m. Matinees were scheduled for Monday and Saturday (4:30 to 7:30 p.m.), but Monday

is crossed out, and "FRI 5:00 to 8:00" is handwritten in blue ink. The Saturday night sets were from 8:00 p.m. to midnight; Philadelphia's strict blue laws forced clubs that served alcohol to close on Sundays, and this was enforced beginning at midnight on Saturday night. The six-day engagement paid \$1,200.00, with a \$200.00 deposit paid to Shaw Artists Corporation on signing of the contract, and the balance (\$1,000.00) paid to the artist in cash at the end of the engagement.

Chet Baker was at the Showboat; Dizzy Gillespie's big band opened at Pep's on Thursday, December 6, 1956. Chico Hamilton was at the Blue Note the following week (opening Monday, Dec. 10, 1956).

*Note:* Vail (1996, pp. 78, 93) lists the Dec. 8 Blue Note broadcast as 1955 rather than 1956 and puts the Miles Davis Quintet at Olivia Davis' Patio Lounge in Washington, D.C., Dec. 1–14, 1956, but all of this is wrong. *The Bandstand, U.S.A.* broadcasts began on July 7, 1956 (see "A Big Bandstand," by Leonard Feather, *Down Beat*, Jan. 23, 1957, p. 19), and newspaper listings confirm that in early December 1956 the other bands on the broadcast were at the clubs announced (Ellington at Red Hill Inn, Lester Young at Olivia Davis' Patio Lounge, etc.). Lester Young was at Olivia Davis' Patio Lounge the week of Dec. 3–9, 1956, followed by "Hungarian refugee pianist" Eugene Sermely (*Washington Post* and *Times Herald*, Sunday, Dec. 2, 1956, p. H9; Friday, Dec. 7, 1956, p. D7; Wednesday, Dec. 12, 1956, p. C9).

[Additional data from *Evening Bulletin* (Philadelphia): 12/4/56, 83; 12/6/56, 35; 12/11/56, 77; *Philadelphia Daily News*: 12/3/56, 32 (thanks to Justin Burton [Rutgers grad student] for his research assistance).]

**December 12, 1956** (Wednesday, 8:15 p.m.). **Shrine Auditorium**, *Los Angeles*, *CA*.

"The Greatest Jazz Concert of 56 / Irving Granz / Jazz a la carte / WOODY HERMAN and His Band / The DAVE BRUBECK Quartette JUNE CHRISTY / STAN GETZ / The MILES DAVIS Quintet / Next Wed. Dec 12 / 8:15 p.m. Shrine Aud. / Tickets \$2.25, \$3.50, \$4.50 tax incl. On Sale at So. Cal. Music Co., 737 S. Hill and All Mutual Agencies" (advertisement, *Los Angeles Sentinel*, Thursday, Dec. 6, 1956, Sec. B, p. 10).

Reviewed in the *Los Angeles Times* ("Musical Treat Offered by 'Jazz a la Carte,'" by "C. S.," *Los Angeles Times*, Friday, Dec. 14, 1956, Pt. III, p. 19); unfortunately, the typesetter mangled several sentences, and the review seems to state that Miles Davis was Stan Getz's sideman (an unlikely occurrence in 1956):

At the Shrine Auditorium Wednesday night, the Miles Davis quintet started things out with two fast ultramodern numbers, "Conception" and "Fore" [*sic*] while, to contrast trast [*sic*] styles nicely, they added a pair of soft, wistful little ballads, "What's New?" and "You're Blase."

Along with Mr. Getz's sweet, soulful, award-winning saxophone, the work of his trumpet man, Miles Davis (also an award winner), must be singled out for special praise. No screech, no scorch, trumpet man, Miles Davis some of the purest, warmest sound this reviewer has heard in a long, long, time. [Misprintings and typographical errors as in original.]

As of mid-December 1956, Stan Getz was appearing in Los Angeles at Jack Tucker's Tif any club with the Hampton Hawes Trio ("Stan Getz with Hamp Hawes at Tif any," *Los Angeles Sentinel*, Thurs-day, Dec. 13, 1956, Sec. B, p. 11), and Hawes may have backed Getz at the Shrine concert as well. It's also possible that Getz sat in with the Miles Davis Quintet, which may have led to the reviewer mistaking Davis for a Getz sideman ("his trumpet man"), but this may simply be the result of sloppy editing and/or typesetting. The reviewer's song identifications are also questionable (and misspelled—"Fore" should be "Four").

**December 18, 1956** (Tuesday, 8:00 p.m.; not confirmed). "Fourth Annual Festival of Jazz," **DePaul University**, *Chicago*, *IL*.

From the *Roosevelt Torch*, the student newspaper of Roosevelt University ("Jazz A s I See It," by Jeff Lowenthal, Dec. 10, 1956, p. 3):

My secret informants tell me that De Paul University is holding its "Fourth Annual Festival of Jazz" on December 18. This affair is run by the Student Activity Committee for the express purpose of raising funds to buy Christmas baskets for the underprivileged. This concert will present a fantastic roster of musicians. At this time (Dec. 4) they have signed the following:

Franz Jackson and The Dixieland All-Stars, Miles Davis, Gene Ammons, Sam Most, Johnny Pate, Gene Esposito, Jerri Winters, Lucy Reed, and Pat Moran. [...] The concert begins at 8 p.m.

Davis's presence is not confirmed; if he did appear, we don't know whether it was as a guest star or with the quintet.

**December 21–27, 1956** (Friday through Thursday, one week; possibly Monday and Tuesday of). **Crown Propeller Lounge**, *Chicago*, *IL* (868 E. 63rd St.).

"Miles Davis, one of the most popular orksters to hit Chicago in moons is the attraction at Crown Propeller lounge, 868 E. 63rd St. Paula Greer, Jackie Preston and others also appear on the Crown's entertainment menu" ("Willie Mabon, Miles Davis Top Cafe Parade," *Chicago Defender*, Saturday, Dec. 22, 1956, p. 15). "Ike" Turner's Ork, featuring Billie "I'm Tore Up" Gayle, was at the Crown Propeller before Miles; Sonny Stitt followed on Friday, December 28, 1956.

*Note:* Union rules prevented bands from working more than five days a week in Chicago around this time (see the letter from Doris Parker, *Metronome*, Mar. 1957, pp. 33, 40); unless the Crown Propeller was exempt from this restriction, there may have been two days of during this gig.

[Additional data from *Chicago Defender:* 12/15/56, 26; 12/29/56, 13 (Stitt); *Chicago Sun-Times:* 12/21/56, 48; 12/28/56, 32 (Stitt)]

# 1957

# **Timeline**

#### **Miles Davis Quintet**

- **January 4–17, 1957** (Friday through Thursday, two weeks; opening date not confirmed). **Jazz City**, *Hollywood*, *Los Angeles*, *CA*.
- **January 22–February 10, 1957** (Tuesday through Sunday, three weeks; Sunday jam, 3:00–7:00 p.m.; Mondays off ). Blackhawk, *San Francisco*, *CA*.
- **February 13, 1957** (Wednesday night, two shows). **Syria Mosque**, *Pittsburgh*, *PA*.
- **February 15–23, 1957** (Friday through Saturday, nine days; Sunday of). **Peacock Alley**, *St. Louis*, *MO*.
  - **February 27–March 10, 1957** (Wednesday through Sunday, two weeks; Monday and Tuesday of). **Preview's Modern Jazz Room**, *Chicago*, *IL*.

**Ca. mid-March or early April 1957** (dates uncertain). **Midway**, *Pittsburgh*, *PA*.

# **Prestige All Stars**

March 22, 1957 (Friday). Van Gelder Studio, Hackensack, NJ.

#### **Miles Davis Quintet**

**March 26–31, 1957** (Tuesday through Sunday, one week; matinees Saturday and Sunday, 5:00–8:00 p.m.; may have ended early).

#### Comedy Club, Baltimore, MD.

Ca. April 5–14, 1957 (opening and closing dates uncertain; probably for one week or less; scheduled for Apr. 5–28, 1957, but ended early). Café Bohemia, New York City.

#### **Johnny Griffin Septet**

April 6, 1957 (Saturday). Van Gelder Studio, Hackensack, NJ.

#### Thelonious Monk Trio

April 16, 1957 (Tuesday). Reeves Sound Studios, New York City.

#### Various groups

- April 18, 1957 (Thursday). Van Gelder Studio, Hackensack, NJ.
- April 19, 1957 (Friday). Van Gelder Studio, Hackensack, NJ.
- April 20, 1957 (Saturday). Van Gelder Studio, Hackensack, NJ.
- May 17, 1957 (Friday). Van Gelder Studio, Hackensack, NJ.
- May 17, 1957 (Friday). Van Gelder Studio, Hackensack, NJ.

# **Horace Silver Quintet**

**Possibly ca. Spring 1957** (probably two or three days, dates unknown; not confirmed). **Café Bohemia**, *New York City*.

# John Coltrane Quartet

**Possibly ca. Spring 1957** (dates uncertain; not confirmed). **Red Rooster**, *Philadelphia*, *PA*.

**Possibly ca. Spring 1957** (dates uncertain; not confirmed). **House of Jazz**, *Philadelphia*, *PA*.

#### **John Coltrane Sextet**

(A) May 31, 1957 (Friday). Van Gelder Studio, Hackensack, NJ.

# **John Coltrane Group**

**Ca. June–early July 1957** (including Wednesday, July 3, 1957; opening and closing dates unknown; Coltrane group). **Continental**, *New York City*.

#### **Thelonious Monk Septet/East Coast All-Stars**

- Sune 25, 1957 (Tuesday). Reeves Sound Studios, New York City.

#### **Thelonious Monk Quartet**

- Probably ca. late July–early August 1957 (exact date unknown).
  Reeves Sound Studios, New York City.

#### John Coltrane groups

- August 16, 1957 (Friday). Van Gelder Studio, Hackensack, NJ.
- August 23, 1957 (Friday). Van Gelder Studio, Hackensack, NJ.

# **Sonny Clark Sextet**

**September 1, 1957** (Sunday). **Van Gelder Studio**, *Hackensack*, *NJ*.

# Thelonious Monk Quartet

**September 5–November 6, 1957** (Thursday through Wednesday, nine weeks; Mondays of; dates not confirmed). **Five Spot**, *New York City*.

#### John Coltrane Sextet

**September 15, 1957** (Sunday). **Van Gelder Studio**, *Hackensack*, *NJ*.

# **Prestige All Stars/Mal Waldron Sextet**

**⊗ September 20, 1957** (Friday). **Van Gelder Studio**, *Hackensack*, *NJ*.

#### Oscar Pettiford All Stars

⚠ October 1957 (exact date unknown). Unknown studio, New York City.

#### John Coltrane-Red Garland Sextet

October 27, 1957 (Sunday afternoon). Palm Gardens, New York City.

### John Coltrane group

**November 3, 1957** (Sunday afternoon, 3:00–7:00 p.m.). **Times Auditorium**, *Philadelphia*, *PA*.

### **Red Garland Quintet**

⊗ November 15, 1957 (Friday). Van Gelder Studio, Hackensack, NJ.

### **Thelonious Monk Quartet**

- **November 21–December 26, 1957** (Thursday through Thursday, five weeks and a day; probably Mondays of). **Five Spot**, *New York City*.
- November 29, 1957 (Friday night, two shows, 8:30 p.m. [started late, 9:00 p.m.] and midnight). Carnegie Hall, *New York City*.

# **Art Blakey Big Band**

⚠ **December 1957** (exact date unknown). Unknown studio, *New York City*.

### **Red Garland Quintet with John Coltrane:**

Oecember 13, 1957 (Friday). Van Gelder Studio, Hackensack, NJ.

# **Ray Draper Quintet featuring John Coltrane**

**⊗ December 20, 1957** (Friday). **Van Gelder Studio**, *Hackensack*, *NJ*.

# **John Coltrane Quartet**

**December 27, 1957–January 1, 1958** (Friday through Wednesday, one week). **Five Spot**, *New York City*.

# Chronology

### **Miles Davis Quintet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Red Garland*, piano; *Paul Chambers*, bass; "*Philly*" *Joe Jones*, drums

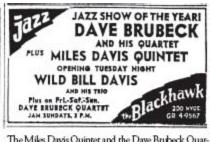
**January 4–17, 1957** (Friday through Thursday two weeks; opening date not confirmed, but Jazz City gigs around this time usually started on a Friday). **Jazz City**, *Hollywood*, *Los Angeles*, *CA* (Hollywood Blvd. and Western Ave.).

"Miles Davis and sidemen Paul Chambers, John Coltrain, Jo James [sic], and Red Garland checked in from Chi for their opening at Jazz City, where they'll continue until Jan. 17th" (Los Angeles Sentinel, Jan. 10, 1957, Sec. A, p. 17). Billie Holiday was at Jazz City until January 3, 1957 (Down Beat, Jan. 9, 1957, p. 45); the Chico Hamilton Quintet opened at Jazz City for two weeks beginning Friday, January 18, 1957 (Los Angeles Sentinel, Jan. 24, 1957, Sec. B, p. 11).

**January 22-February 10, 1957** (Tuesday through Sunday, three weeks; Sunday jam, 3:00–7:00 p.m.; Mondays of). **Blackhawk**, *San Francisco*, *CA* (200 Hyde St.).

"The Miles Davis group (John Colatrane, Philley Joe Jones, Paul Chambers and Red Garland) continue at the Blackhawk until Wild Bill Davis comes in Feb. 12. The Modern Jazz Quartet opens Feb. 28" ("On and Of the Record," by Ralph J. Gleason, *San Francisco Chronicle*, Sunday, Jan. 27, 1957, "This World," p. 26). Starting Friday, January 25, 1957, the Dave Brubeck Quartet was added to the bill for the remainder of the gig; Davis received top billing in most of the ads, but Brubeck received top billing in at least one.





The Miles Davis Quintet and the Dave Brubeck Quartet at the Blackhawk, San Francisco. (Advertisements, San Francisco Chronicle, Sunday, Jan. 27, 1957, p. 27 ("Double Bill"); Saturday, Feb. 9, 1957, p. 7 ("Jazz. Show of the Year!").)

[Data from *San Francisco Chronicle:* 1/19/57, 9; 1/20/57, "This World," 19, 27; 1/26/57, 7; 1/27/57, "This World," 15, 26, 27; 2/2/57, 9; 2/3/57, "This World", 18, 19; 2/5/57, 19 (Ralph J. Gleason review of Paul Chambers' *Whims of Chambers* LP with Coltrane and Philly Joe Jones); 2/9/57, 7; 2/10/57, "This World", 46, 54.]

**February 13, 1957** (Wednesday night, two shows). **Syria Mosque**, *Pittsburgh*, *PA*.

"Miles Davis Quintet added to Ted Heath-Al Hibbler-Eddie Heywood Trio-June Christy package coming to Mosque for two shows Feb. 13" ("On the Upbeat: Pittsburgh," *Variety*, Wednesday, Feb. 6, 1957, p. 54). (*Note:* Vail [1996, p. 94] incorrectly lists the date as Friday, February 15, 1957, probably based on an incorrect listing in *Down Beat* [Mar. 6, 1957, p. 61]. The Miles Davis Quintet was in St. Louis on this date [see the following entry], and the Heath package was in Chicago [Chicago Defender, Saturday, Feb. 9, 1957, p. 13].) "Press time itinerary for Ted Heath's second American visit (this time in company with June Christy, Al Hibbler, and Eddie Heywood) begins Feb. 8 in Washington. The other dates are: [...] Pittsburgh (13); Cleveland (14); Chicago (15)" (*Down Beat*, Feb. 20, 1957, p. 11).

**February 15–23, 1957** (Friday through Saturday, nine days; matinee every Saturday, 4:00–7:00 p.m.;

Sunday of). **Peacock Alley**, *St. Louis*, *MO* (2935 Lawton Ave., in the Midland Hotel).

Recordings exist from live radio broadcasts on Saturday, February 16, 1957, and Saturday, February 23, 1957 (edited versions released on CD on January 1, 1997 [date per Jan Lohmann post to the Miles Davis Listsery,

Dec. 13, 1996], Soulard VGM-SOU 1997); see the Discography, sessions **57–0216** and **57–0223**, for details.

The source of these tapes has previously been listed as live radio broadcasts on KXLW-AM, hosted by Jesse "Spider" Burks, on July 14 and 21, 1956 (see the **July 13–21, 1956**, entry). However, according to advertisements and radio listings in the *St. Louis Argus* and the *St. Louis Post-Dispatch*, there were no live broadcasts from Peacock Alley before September 1956, on KXLW or any other station.

More conclusively, Burks was abruptly fired from KXLW on Wednesday, July 11, 1956 (two days before the **July 13–21, 1956** gig opened). Burks was hired by KSTL-AM in August 1956 and began broadcasting from Peacock Alley on that station, probably in September 1956. (Burks had been MC and "impresario of productions" at Peacock Alley since its opening in April 1956.) Advertisements in both the *St. Louis Post-Dispatch* and *St. Louis Argus* state that there were live radio broadcasts during the Saturday matinees, so the preponderance of evidence indicates that February 16, 1957, and February 23, 1957, are the correct broadcast dates, and KSTL-AM is the correct station.

Billed as "Miles Davis/No. 1 Award Winning Trumpeter" ("Trumpeteer" in the *St. Louis Post-Dispatch*); Coltrane isn't mentioned. From the *St. Louis Argus*, Friday, February 15, 1957, p. 19:

MILES DAVIS RETURNS...to the Peacock Alley for eight big nights [excluding Sunday] Friday, February 15 through 23...Will the former East St. Louis musician, who got his early start with Eddie Randle's Seven Blue Devils in 1942, smash his record attendance set [in July 1956] on his repeat performance at the popular jazz house???? Popular Leonard Davis of the Reliable Funeral System always finds time to talk about his nephew Miles' teen-age days when he was hailed the toast of East St. Louis' Lincoln High School Band, under the direction of Elwood Buchanan...Just as the world's today raving over the young man with a horn's magnif cent showing, the music lovers and jazz fans of St. Louis were [doing] likewise, when junior sensational executions and high notes was featured [that's what it says] with Randle's crew... Miles Davis, Sr., noted dentist of East St. Louis, and his party usually attend nightly when his son plays the Mound City.

Reviewed in *Metronome* ("Miles Davis in St. Louis," by Harry Frost, May 1957, pp. 27–28, 30). The writer first set up an analogy between a jazz quintet and a basketball team, and then criticized the Miles Davis Quintet for being a "bad team." (This analogy can be considered valid only if jazz is viewed as a competitive sport—a view that has, unfortunately, become all

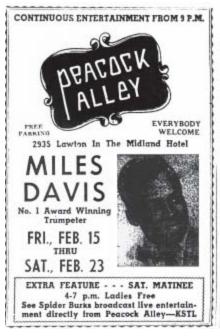
too widespread.) The writer expressed "considerable doubt as to whether [Miles Davis] will ever again head an important group as he did in 1949—unless his attitude undergoes a pronounced change."

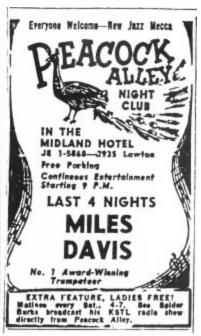
Only Paul Chambers' "smooth, even bassing [sic]" met with the reviewer's full approval. Davis "tendered his music on a 'here it is—if you don't like it—so what' basis. A feeling of cold independence rules his group." (The reviewer may have inadvertently contributed, in some small way, to the naming of one of Davis's most famous tunes.) When Davis managed to get a good solo going, Red Garland was "likely to follow-up (or foul-up), with a series of Joe Loco chords—Mamboville, USA—and the spell is broken." Philly Joe Jones was too loud. And as for Coltrane:

Sharing the front line with the Davis trumpet, is tenorman John Coltrane. A typical unison piece will find Miles on one side of the stand and Coltrane on the other. There is no attempt to blend the horns and each is content to play his part as though the other man had left for the evening.

As a soloist, Coltrane appears to have the equipment but indulges too often in extended double-time flurries that are notable for their lack of direction.

It seems that Davis took notice of this review, if there's any truth to the anecdote recounted in the Soulard liner notes: "Ken Schnitzmeier was accosted by Miles in the men's room at Peacock Alley [sometime around 1957]. Miles threatened to kick Ken's ass. But it was a case of mistaken identity. Miles mistook Ken for the [Metronome] jazz critic [and St. Louis disc jockey] Harry Frost who had written a very unfair and negative review about Miles. Miles wanted to get even, but fortunately for Ken, Miles realized his mistake and apologized." (From the liner notes to Spider Burks and the Miles Davis Quintet at Peacock Alley, Soulard VGM-SOU 1997.)





At Peacock Alley in St. Louis. (Advertisements, *St. Louis Argus*, Friday, Feb. 15, 1957, p. 19 ["Continuous Entertainment from 9 p.m."]; *St. Louis Post-Dispatch*, Wednesday, Feb. 20, 1957, p. 6D ["Everyone Welcome— New Jazz Mecca"].)

[Additional data from *St. Louis Post-Dispatch*: 2/13/57, 6D; 2/15/57, 6D; 2/16/57, 7A (radio listing); 2/20/57, 6D; 2/22/57, 7D; 2/23/57, 7A (radio listing); *St. Louis Argus*: 7/13/56, 1, 10 ("Spider Burks Fired"); 7/27/56, 23 ("Wholesale Firing of Disc-Jockies Followed Spider"); 8/10/56, 1 ("Spider Burks Goes to KSTL"); 2/22/57, 19.]

**February 27–March 10, 1957** (Wednesday through Sunday two weeks; Monday and Tuesday of). **Preview's Modern Jazz Room,** *Chicago*, *IL*.

From the *Chicago Daily News* (Saturday Feb. 23, 1957, p. 13): "Trumpet star Miles Davis brings his quintet to the Modern Jazz Room Wednesday [Feb. 27, 1957]. Born in Alton, Ill., 30 years ago, Miles made his impression] on jazz early in his musical career. He was still in his teens when he wrote 'Jeru,' 'Godchild' and 'Boplicity,' which were famous jazz records of the early'40s [*sic*]. Miles' present quintet includes new jazz stars John Coltrane, sax, and Paul Chambers, bass."

From the *Chicago Sun-Times* (Sunday, Feb. 24, 1957, Sec. Three, p. 20): "Miles Davis, the trumpet stylist, brings his close-knit, hard-driving quintet to the upstairs Modern Jazz Room at the Preview Wednesday [Feb. 27, 1957]. Friday, the Preview's downstairs show lounge will jump into the

calypso swim, introducing Chicago to the Versitones, three young fellows from the British West Indies."

From *Variety* ("On the Upbeat: Chicago," Wednesday, Feb. 27, 1957 p. 48): "opens two-week stand at Modern Jazz Room tonight (Wed.)." From *Down Beat* (March 21, 1957, p. 32): "Miles Davis and hip entourage are at the Modern Jazz Room until March 10. Included in the Davis crew are John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones. [...] After Miles departs, the room will shutter until May 1, when Stan Getz returns for two weeks." The Andrew Hill Trio was in Chicago at the Avenue Lounge in early March 1957 (*Note:* Vail [1996, p. 95] incorrectly dates this gig as March 6–19, 1957)

[Additional data from *Chicago Defender:* 3/2/57, 13; 3/9/57, 15 (Andrew Hill); *Down Beat:* 2/20/57 36, 42; 3/6/57, 59.]

**Note:** Miles Davis and Paul Chambers may have been in Detroit in March 1957; this could have been an as-yet undocumented gig, or they may have stopped over while traveling between gigs. From *Jazz Anecdotes* (Crow, 1990, p. 324):

When Paul Chambers was a member of Miles' Quintet, he took [Miles] to a jam session in his home town, Detroit. At the session Miles was impressed with the young trombonist Curtis Fuller. He told him, "Any time you want to be in my band, just let me know."

Curtis was thrilled. He tidied up his affairs in Detroit and then packed up and went to New York, where Miles was appearing at the Cafe Bohemia. [...] Curtis [...] asked someone at the door to call Paul Chambers outside when the band finished its set.

Paul greeted him warmly and went back inside to find Miles, who was sitting at a table near the bandstand, arguing with a girlfriend. Paul waited for a pause in the argument and got Miles' attention.

"Curtis Fuller is outside," he told him.

"Fuck Curtis Fuller!" said Miles, and went back to his argument.

Curtis Fuller confirms that Davis offered him a job around this time, and Fuller subsequently traveled to New York and briefly performed with Davis at the Café Bohemia (see the **Ca. Apr. 5–14, 1957**, entry). (We can't confirm the accuracy of the rest of this anecdote, which appears to be third-hand at best. But it has a ring of truth to it.)

**Ca. mid-March or early April 1957** (dates uncertain). **Midway**, *Pittsburgh*, *PA*.

From *Down Beat* (Apr. 18, 1957 p. 65): "James Moody, in town with a sextet at the Midway, announced plans to compose a symphony, combining jazz and classical concepts. The Miles Davis quintet is at the Midway currently, with Kai Winding's group set to follow April 8 for one week." Porter (1998, p. 355) lists this gig as "Ca. April 2–4 (Tuesday–Thursday)," but a Tuesday through Thursday gig seems unlikely. *Down Beat* was published two weeks before the cover date, so the April 18 issue probably went to press in mid-March.

### **Prestige All Stars recording session**

⚠ **March 22, 1957**. See the Discography session **57–0322**, for details.

### **Miles Davis Quintet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Red Garland*, piano; *Paul Chambers*,bass; *Owen Pinkney*, drums (Tuesday, Mar. 26, 1957); "*Philly*" *Joe Jones*, drums (missed opening day)

**March 26–31, 1957** (Tuesday through Sunday, one week; matinees Saturday and Sunday, 5:00–8:00 p.m.; may have ended early). **Comedy Club**, *Baltimore*, *MD* (1414 Pennsylvania Ave.).

Philly Joe Jones missed the first day of this gig and was replaced by drummer Owen Pinkney on Tuesday, March 26, 1957 (*Down Beat*, May 16, 1957, p. 41). The gig may have ended early; *Down Beat* ("Miles Davis Disbands," May 30, 1957, p. 9) reported that Davis, "increasingly dissatisfied at the conduct of two of the members of his combo […] walked of a Baltimore date toward the beginning of a week stay," probably referring to this gig. It's uncertain whether this means the gig was cancelled or only Miles left; if the latter, the rest of the group presumably continued without him.

Jimmy Smith had been scheduled at the Comedy Club the week before, but cancelled and was replaced on the weekend by the Jive Bombers; Chet Baker was scheduled to follow (opening Tuesday Apr. 2, 1957, for one week).

[Additional data from *Baltimore Afro-American*: 3/23/57, 21; 3/30/57, 20; *Down Beat*: 5/2/57, 40, 41; Vail, 1996, pp. 95–96 (lists wrong closing

### Miles Davis Quintet (and possibly Sextet)

PERSONNEL: **Miles Davis**, trumpet; **John Coltrane**, tenor saxophone; possibly **Curtis Fuller**, trombone (for part of the gig); **Red Garland**, piano; **Paul Chambers**, bass; "**Philly" Joe Jones**, drums

**Ca. April 5–14, 1957** (opening and closing dates uncertain; probably for one week or less; scheduled for Apr. 5–28, 1957, but ended early). **Café Bohemia**, *New York City* (15 Barrow St., borough of Manhattan).

Radio broadcast on Saturday, April 13, 1957; recording exists (see the Discography, session **57–0413**, for details).

Down Beat (April 18, 1957, p. 12) lists Davis as being scheduled at Café Bohemia April 5–28, 1957 Vail (1996, p. 96; source not identified) reproduces a newspaper ad listing Miles Davis and Ronnell Bright at the Bohemia "now thru April 14," with Miles Davis and Lee Konitz scheduled for April 15–28.

However, *Down Beat* ("Miles Davis Disbands," May 30, 1957, p. 9) reported that the Café Bohemia gig lasted only about one week (or less):

Miles Davis has broken up his quintet. Davis explains that he has been increasingly dissatisfied at the conduct of two of the members of his combo. He walked off a Baltimore date toward the beginning of a week stay, and then was fired along with his band by the owner of Club [sic] Bohemia in New York for leaving at 2 a.m. one morning during the first week of a long booking. Miles' story is that two of his men were not in optimum playing condition, and he didn't want to be held responsible by the audience for what they were doing onstand. Miles expects to leave for a month in Paris at Nicole Barclay's Club St. Germain in mid-May following the completion of a Columbia big band record date. He may re-form a unit on his return, in conjunction with J. J. Johnson.

Listings in the *New Yorker* support the *Down Beat* account. The *New Yorker* has no listings for the Café Bohemia in its March 30 and April 6, 1957 issues. The April 13, 1957, issue lists Miles Davis "and a few companions" (p. 8). The April 20, 1957 issue (p. 8) lists Lee Konitz, which agrees with Vail (1996, p. 96); however, Davis isn't listed—instead, Art Blakey and the Jazz Messengers are listed, scheduled to close on Sunday, April 21, 1957 The April 27, 1957, issue (p. 8) lists Lee Konitz, with no

mention of Davis, but with a note that all listings were subject to change without notice.

The fact that Davis disbanded after the Bohemia gig was abruptly terminated lends credibility to the story that Davis fired Coltrane after a confrontation (allegedly witnessed by Thelonious Monk) during which Davis reportedly struck Coltrane (see Thomas, 1975, p. 85, and Davis with Troupe, 1989, p. 207; the events of Oct. 1956 and Apr. 1957 seem to have been confused or conflated in these accounts—see the **Oct. 15–29, 1956**, entry; see also Porter, 1998, p. 317, note 20). This also explains why Coltrane was available for recording sessions on April 16, 18, 19, and 20, 1957—somewhat unusual during a gig, especially considering that April 19 and 20 were Friday and Saturday (usually the busiest working nights at a club).

The exact opening and closing dates aren't confirmed, either by the *Down Beat* article or the *New Yorker* listings. The group may have opened after April 5, 1957; Red Garland reportedly was in Philadelphia the week of April 1, 1957 backing Lester Young at the Blue Note (Garland was present in Philadelphia starting Tuesday, April 2, 1957; Garland might have left that gig to rejoin Davis, or Davis could have replaced him with another pianist) (*Down Beat*, May 16, 1957, p. 38).

Curtis Fuller may have briefly joined the group during this gig. Fuller says that Miles Davis came through Detroit (possibly in March 1957—see the note following the **Feb. 27–Mar. 10, 1957**, entry) and asked him to join the band. Soon after finishing the last two weeks of a gig with Yusef Lateef at Klein's Show Bar in Detroit, Fuller traveled to New York and performed with Davis at the Café Bohemia. (Information from Curtis Fuller, phone conversation with Lewis Porter, June 14, 2006.)

[Additional data from Vail, 1996, p. 97 (lists wrong closing date).]

# **Johnny Griffin Septet recording session**

**⚠ April 6, 1957**. See the Discography, session **57–0406**, for details.

**Note:** On Tuesday, April 9, 1957, Coltrane signed a one-year contract (with option to renew for a second year) with Prestige Records, Inc. Coltrane's copy of the original signed contract was auctioned in February

2005 (Guernsey's, 2005, p. 163, Lot 326). Coltrane was to receive a 4% royalty of the retail list price of 90% of all records sold (subject to various deductions and conditions). A handwritten note below Coltrane's signature states that Prestige would pay Coltrane \$300 per 12-inch album and would record three 12-inch albums per year. "MAY 31" is handwritten at the top of the contract, the date of Coltrane's first Prestige recording session as a leader.

### **Thelonious Monk Trio recording session**

**⚠ April 16, 1957**. See the Discography, session **57–0416**, for details.

# Various groups (recording sessions)

- **⚠ April 18, 1957**. See the Discography, session **57–0418**, for details.
- **⚠ April 19, 1957**. See the Discography, session **57–0419**, for details.
- **⚠ April 20, 1957**. See the Discography, session **57–0420**, for details.
- **May 17, 1957**. See the Discography, session **57–0517 (1)**, for details.
- **May 17, 1957**. See the Discography, session **57–0517 (2)**, for details.





Dur. 4/9/57

- We heavily employ the personal services of you and such musicious individually, and you sail such musicious will perform hapether for as under your loodership for the purpose of making photograph mouris.

- 5. For the services of the municians becomes, we will make a non-returnable syspect to the municians within fearness days after the services are randomly of earlier, if demanded by any local of the American Federation of Manicians is whose jurisdiction the returning sugagement takes plane, at the rate of \$5.55.5.5. for rest recent side or at the rate of union scale, whichever is greater; and such payments shall be sharped against your royabless when some M. We will neede an accounting to you within forty-five days after Jone 30th and after December 31st of such year during which records made largeander are sold.
- 6. During the period of this contract yeu will not perform for the purpose of making phonograph records for any person often thus us. After the explosition of this contract you will not perform any maximal composition nucerial horounder for any other persons for the purpose of making phonograph monotis, within five years after our reserving is made. You acknowledge that your services are unique and extraordinary.
- 7. All secoedings and all menteds and reproductions made therefore, tagether with the performance embedded therein, shall be entirely our property, free of any claims whatevers by you or any person deriving any rights or interests from you. Without limitation of the foregoing, we shall have the right to make records or other reproductions of the performances enthodside its such recording by any restded way or formalize leavent, and to all adapt in the same scalar any trade marks or trade narres or labels designated by us, or we may at our election refrain therefores. Nothing bestin contained shall deprive the transitions of any rights which may be reather be created in their favor in or in conception with the use in public performances of recordings made herearder.

Coltrane signed his first recording contract on April 9, 1957, with Prestige Records. (Courtesy of Fred Cohen, Jazz Record Center, New York City.)

# **Horace Silver Quintet**

PERSONNE: **Art Farmer**, trumpet; **John Coltrane**, tenor saxophone; **Horace Silver**, piano; **Teddy Kotick**, bass; **Louis Hayes**, drums

**Possibly ca. Spring 1957** (probably two or three days, dates unknown; not confirmed). **Café Bohemia**, *New York City* (15 Barrow St., borough of Manhattan).

Horace Silver and Art Farmer report that Coltrane filled in for Hank Mobley, who was sick. Clifford Jordan replaced Mobley in the first half of a one-week gig, and Coltrane took the second half. (Information courtesy of Horace Silver, interviewed by Yasuhiro Fujioka, Los Angeles, California,

Sept. 29, 2001; and Art Farmer, interviewed by Yasuhiro Fujioka, Osaka, Japan, May 20, 1991.)

### **John Coltrane Quartet**

PERSONNEL: John Coltrane, tenor saxophone; McCoy Tyner, piano; Jimmy Garrison, bass; Al Heath or Eddie Campbell, drums

**Possibly ca. Spring 1957** (dates uncertain; not confirmed). **Red Rooster**, *Philadelphia*, *PA*.

Simpkins (1989, pp. 56–57) says Coltrane went to the Red Rooster ("on 52nd Street"; an ad in *the Philadelphia Daily* News lists the address as 5300 Market Street—could be the same thing) in late 1956. (This may have been confused with the events of Spring 1957) Coltrane was there to see Cal Massey whose band included McCoy Tyner, Jimmy Garrison, and Al Heath. The club owner asked Coltrane to play there the following week, and Coltrane then played with Tyner, Garrison, and Heath. Simpkins says the gig ended early because Coltrane, although he had "stopped using drugs," was still "drinking heavily." (Simpkins doesn't cite his source[s] for all of this; possibly Cal Massey and/or McCoy Tyner.) Porter (1998, p. 355) notes that the drummer might have been Eddie Campbell (according to saxophonist John Glenn).

# **John Coltrane Quartet**

PERSONNEL: John Coltrane, tenor saxophone; McCoy Tyner or John Houston, piano; Reggie Workman, bass; Al Heath or Eddie Campbell, drums

**Possibly ca. Spring 1957** (dates uncertain; not confirmed). **House of Jazz**, *Philadelphia*, *PA*.

Fujioka (1995, p. 58) lists a gig at the House of Jazz in Philadelphia, around 1957, with McCoy Tyner, Reggie Workman, and Eddie Campbell; one night the band was John Houston, Reggie Workman, and Al Heath. This information is from Reggie Workman (interview with Yasuhiro Fujioka, New York City, Sept. 24, 1991). This and the preceding entry are not confirmed and appear to be based on conflicting information; either or both could be referring to earlier or later gigs.

### John Coltrane Sextet recording session

**⚠ May 31, 1957**. See the Discography session **57–0531**, for details.

**Note:** According to Nellie Monk, in June 1957 Coltrane was working as a leader at the Coronet (*aka* Blue Coronet, Club Coronet) in Brooklyn, New York City (Porter, 1998, p. 107). However, this may have been the Continental (see the following entry).

## John Coltrane Group

PERSONNEL: John Coltrane, tenor saxophone; rest unknown

**Ca. June–early July 1957** (including Wednesday, July 3, 1957; opening and closing dates unknown; Coltrane group). **Continental**, *New York City* (borough of Brooklyn).

This information is from a letter from a friend of Pepper Adams who said she was heading down with some friends to see "Coaltrain," mentioning the club and the date of July 3 (Gary Carner, e-mails to Lewis Porter, Jan. 2005). This gig may have begun sometime in June 1957.

### Thelonious Monk Septet/East Coast All-Stars recording sessions

- **⊘ June 25, 1957** See the Discography, session **57–0625**, for details.
- **⚠ June 26, 1957** See the Discography, session **57–0626**, for details.

### **Thelonious Monk Quartet**

PERSONNEL: **Thelonious Monk**, piano; **John Coltrane**, tenor saxophone; **Wilbur Ware**, bass (until Aug. 12); **Ahmed Abdul-Malik**, bass (beginning Aug. 13); **Frankie Dunlop**, drums (until late July); **Shadow Wilson**, drums (beginning late July)

July 18–late August, 1957 (Thursday through unknown [possibly Wednesday Aug. 28, 1957], about six weeks; probably Mondays of; dates not confirmed). Five Spot, New York City (5 Cooper Square, borough of Manhattan).

For a detailed account of Coltrane's tenure with Monk, see Porter (1998, pp. 107–113). Dates for the Monk–Coltrane Five SpoThengagements are from Peter Keepnews' analysis of the original Five Spot records (as listed in Porter, 1998, pp. 109–110, 318 [notes 36, 37], 356–357).

An audience recording exists, probably from early during this gig; see the Discography, session **57–0700 (1)**, for details.

Various musicians sat in with Monk during his residency at the Five Spot in 1957, including Julius Watkins (French horn), Sahib Shihab (saxophone), and Max Roach, Art Blakey and Willie Jones (drums) (Porter, 1998, p. 110). Billie Holiday also sat in: "Who said sitting in is dead? Late in July, Billie Holiday and Mal Waldron sat in until 4 a.m. at the Five Spot, Thelonious Monk sat in with Miles Davis' quintet at the Café Bohemia (and broke up Miles by actually using his elbow several times during a solo), [and] Horace Silver and Percy Heath sat in with Miles during a later set" (*Down Beat*, Sept. 5, 1957, p. 8). Whether Coltrane performed with Billie Holiday is unknown.

Reviewed by Dom Cerulli ("Heard in Person: Thelonious Monk Quartet," *Down Beat*, Sept. 5, 1957, p. 33):

**Personnel:** Monk, piano and leader; John Coltrane, tenor; Wilbur Ware, bass; Shadow Wilson, drums.

**Reviewed:** Two sets during second week of an indefinite stay at the Five Spot, New York. [Probably ca. July 25–31, 1957.]

**Musical Evaluation:** If there are any doubts about Monk's musical abilities, attendance at a couple of sets in the Five Spot should dispel them. Thelonious, working his first New York club date in more than five years, is a vital force at the keyboard and a conscientious leader. His ideas at times are astounding. He is never obvious. And there are times, too, when he is so wrapped up in what Coltrane or Ware are doing in solos, that he stands out front and digs them every bit as much as the patrons.

This is a group of which Monk is apparently quite proud. And well he should be. Coltrane is a forceful voice on tenor. On the sets caught, he blew longish lines with a fierceness that didn't impede his f ow. He is achieving a distinctive sound on tenor, one with enormous vitality.

Ware is a surprising soloist. On *Hackensack*, for instance, he built a throbbing and quite humorous solo based almost wholly on quarter notes, breaking their steady jab with climactic phrases. Later, on a riff sh original, he picked up Monk's final figure and ballooned it into a great solo. On this one, he built patterns of broken rhythms and used the steady 4/4 to telling effect as a climactic device.

Monk was constantly inventive harmonically and rhythmically. At times, he seemed to be playing spurts of melody; at other times he worked on complex figures with Coltrane; on slower tunes, he was almosThepisodic in his treatment.

Wilson was generally good but often somewhat obvious. His over-all texture (he worked with two cymbals, a snare, and the bass drum) mixed well with the group's often spare sound.

**Audience Reaction:** Attentive, and generous in response to the soloists. In this pleasant, new room, much attention has been given by owner Joe Termini to creating an informal atmosphere. The over-all effect has been to relax the performers and to make the patrons comfortable.

**Attitude of Performers:** Thelonious was quite excited about his group. In fact, he was out front leading or spurring the soloists fully as often as he was at the keyboard. On Ware's solos, when everyone laid out, their attention was focused on the bassist. They appear to be digging each other, and to be quite intent on building something with the group.

**Commercial Potential:** Monk's music has vitality all its own. With Coltrane blowing this powerfully, it takes on an added vigor. There is no doubt that it will be an important recorded group. They can stay at the Five Spot, said Termini, as long as they wish to.

**Summary:** In surroundings as low-pressure on the musicians as those at the Five Spot, and with understanding such as Termini's, the group is working hard, and being appreciated fully. It has built a loyal following at the spot in two weeks and shows promise of building even more. Weekends, since the group arrived, have been turnaways.— *dom* [Reprinted by permission of *Down Beat* magazine. All Rights Reserved.]

Ware's departure from the group is discussed in Porter (1998, pp. 110, 318). Orrin Keepnews has published several accounts detailing that Ware performed on August 12, recorded on the afternoon of August 13, and then failed to show up on the evening of the 13th, at which time he was immediately replaced by Abdul-Malik.

Probably ca. late July–early August 1957 (exact date unknown). See the Discography, session 57–0700 (2), for details.

# **John Coltrane recording sessions**

- **⚠ August 16, 1957** See the Discography, session **57–0816**, for details.
- **⚠ August 23, 1957** See the Discography, session **57–0823**, for details.

# **Sonny Clark Sextet recording session**

**⊗ September 1, 1957** See the Discography, session **57–0901**, for details.

# **Thelonious Monk Quartet**

PERSONNEL: **Thelonious Monk**, piano; **John Coltrane**, tenor saxophone; **Ahmed Abdul-Malik**, bass; **"Philly" Joe Jones**, drums (until Sept. 10 or 11, 1957); **Shadow Wilson**, drums (replaces Jones)

**September 5–November 6, 1957** (Thursday through Wednesday, nine weeks; probably Mondays of; dates not confirmed). **Five Spot**, *New York City* (5 Cooper Square, borough of Manhattan).

The Donald Byrd/Lou Donaldson group was at the Five Spot during Monk's absence. When Monk and Coltrane returned, "Philly" Joe Jones replaced Shadow Wilson on drums for the first week or so of this gig, from Sept. 5 until Sept. 10 or 11, 1957 (Porter, 1998, p. 110; from Peter Keepnews' analysis of the original Five Spot records). On Friday, October 11, Joe Termini (owner of the Five Spot) surprised Monk with a birthday celebration hosted by Oscar Pettiford; every patron got a slice of Monk's birthday cake. On Mondays, Mal Waldron led a trio at the Five Spot (*Down Beat*, Nov. 14, 1957, p. 10).

Joe Goldberg, in "Thelonious Monk: Through the Looking-Glass" (*Jazz'n Pops*, Dec. 1957, pp. 5, 127–128; excerpt is from p. 128), emphasized Coltrane's importance to the quartet:

Since last summer [Monk] has been at the Five Spot Café in New York with a regular quartet which features John Coltrane, tenor; Ahmed Abdul-Malik, bass; and Shadow Wilson, drums. Unfortunately, due to contract difficulties, this group has not yet been recorded.[...] Coltrane's presence lends a distinctive feeling to the group; his contribution cannot be overestimated. He is as much the uncompromising individualist as Monk and, in his own way, he has a similar concept. His work under Monk's discipline is steadily improving; he is now the most harmonically advanced of the tenormen. He can be heard with Monk in a wonderfully alive and energetic solo on *Epistrophy* (Riverside 12–242). His one album as leader (Prestige 7105) contains some of his best solo work, but the standard bop context out of which he works does not do him justice.[...]

Monk's current quartet is the most musically exciting group in jazz today. Coltrane is better almosTheach night, and Monk's own style has changed subtly, gotten deeper and more assured. If the group sticks together, its potential is almost unlimited.

(The Monk–Coltrane collaboration ended not long after this article was published.)

# **John Coltrane Sextet recording session**

September **15, 1957**. See the Discography, session **57–0915**, for details.

# Prestige All Stars/Mal Waldron Sextet recording session

**⊗ September 20, 1957** See the Discography, session **57–0920**, for

details.

### Oscar Pettiford All Stars recording session

② October 1957 (exact date unknown). See the Discography, session 57–1000, for details.

#### John Coltrane-Red Garland Sextet

PERSONNEL: John Coltrane, tenor saxophone; Phil Woods, alto saxophone; Donald Byrd, trumpet; Red Garland, piano; Tommy Potter, bass; Art Taylor, drums

**October 27, 1957** (Sunday afternoon). **Palm Gardens**, *New York City* (borough of Manhattan).

From *Down Beat* (Nov. 28, 1957, p. 52): "Hubert Robertson Jr. and Eugene Jones kicked of a series of Sunday afternoon jazz concerts at the Palm Gardens ballroom Oct. 27 with John Coltrane, Don Byrd, Art Taylor, Tommy Potter, and Red Garland." (*Note:* According to an advertisement in the *New York Times* [Sunday, Oct. 27, 1957, Sec. 2, p. X 5], Donald Byrd was scheduled to appear with Sonny Rollins at the Village Vanguard on Oct. 27, with a matinee beginning at 4:30 p.m. However, Donald Byrd's tenure with Sonny Rollins was short-lived, and he had already left by this time.) Coltrane probably played with Monk that night at the Five Spot.



Palm Gardens, October 27, 1957. Left to right: Donald Byrd, Tommy Potter, John Coltrane, Phil Woods, and Art Taylor. (Photo: Marcel Zanini.)

Saxophonist Marcel Zanini attended the concert and reports that Phil Woods also performed, as can be seen in photos taken at the concert. The audience was extremely small, fewer than a dozen people. On a possibly related note, we have not found any newspaper ads for this gig.



Coltrane tries out reeds at the offices of Vibrator Reeds, 1650 Broadway, on the corner of 52nd Street (near Birdland), sometime in late 1957. (Photo: Marcel Zanini.)

**Note:** The Coltrane–Red Garland group (see the preceding entry) may have had other gigs around this time; mentioned in the liner notes accompanying the original issue of *Soultrane* (Prestige 7142, released ca. Oct. 1958). Lou Donaldson is also listed as being a member of the "coop group," but this isn't confirmed. (See the **Jan. 31, 1958**, entry.)

# **John Coltrane Group**

PERSONNEL: John Coltrane, tenor saxophone; rest unknown

**November 3, 1957** (Sunday afternoon, 3:00–7:00 p.m.). **Times Auditorium**, *Philadelphia*, *PA* (309 S. Broad at Spruce St.).

From Porter (1998, p. 356): "The Soul Sisters of Bal De Tete Presents Their 2nd Rhythm & Jazz Concert of 57' at Times Auditorium, 309 S. Broad at Spruce St. 'Guest Star John Coltrane, Sax Sensation, Formerly with Miles Davis—Currently with Thealonius [sic] Monk; Calvin Massy s [sic] Cotillion (QV.) Band, plus many others.' Coltrane probably played that night in New York with Monk." It's unknown whether Coltrane performed

with Cal Massey's group or with his own group (possibly including Red Garland, with whom Coltrane performed around this time).

# **Red Garland Quintet recording session**

November **15, 1957**. See the Discography, session **57–1115**, for details.

### **Thelonious Monk Quartet**

PERSONNEL: **Thelonious Monk**, piano; **John Coltrane**, tenor saxophone; **Ahmed Abdul-Malik**, bass, **Shadow Wilson**, drums (until Dec. 15); **Kenny Dennis**, drums (beginning Dec. 16)

**November 21–December 26, 1957** (Thursday through Thursday, five weeks and a day; probably Mondays of). **Five Spot**, *New York City* (5 Cooper Square, borough of Manhattan).

Kenny Dennis replaced Shadow Wilson on drums after Sunday, December 15, 1957 (Porter, 1998, p. 110; from Peter Keepnews' analysis of the original Five Spot records). "Thelonious Monk currently at the Five Spot, new jazz nitery on the lower eastside" (*Variety*, Wednesday, Dec. 25, 1957, p. 61).

# **Thelonious Monk Quartet**

PERSONNEL: **Thelonious Monk**, piano; **John Coltrane**, tenor saxophone; **Ahmed Abdul-Malik**, bass; **Shadow Wilson**, drums

November 29, 1957 (Friday night; two concerts, scheduled for 8:30 p.m. [started late, 9:00 p.m.] and midnight). Carnegie Hall, *New York City* (borough of Manhattan).

"JAZZ / Kenneth Lee Karpe Presents Thanksgiving Jazz / In CARNEGIE HALL for the Morningside Community Center, Tonight at 8:30 p.m. and Twelve O'Clock Midnight, MISS BILLIE HOLIDAY / DIZZY GILLESPIE & his Orchestra / SPECIAL ATTRACTION / RAY CHARLES / THELONIOUS MONK Quartet & John Coltrane / CHET BAKER & ZOOT SIMS / Introducing in Concert the brilliant SONNY ROLLINS / compere: Willis Conover. / Tickets at Carnegie Hall Box Office

/ Colony Record Shop, B'way & 52nd St. Hotel Theresa, 125th St. & 7th Ave. Morningside Com. Ctr., 360 W 122 St. / \$2.00 \$3.00 \$3.50 \$3.95" (advertisement, *New York Times*, Friday, Nov. 29, 1957, p. 32).

Reviewed by John S. Wilson (*New York Times*, Saturday, Nov. 30, 1957, p. 12), who devoted much of his review to Ray Charles, discussed Monk briefly, and didn't mention Coltrane: "Mr. Monk, who is rarely heard in concert, made several of his oddly oriented, quixotic compositions glow with an eerie pianistic light."

Reviewed by Whitney Balliett (*New Yorker*, Dec. 7, 1957, pp. 208–210; quote is from p. 209):

Thelonious Monk, the indefatigable iconoclast and pianist, who approaches a keyboard as if it had teeth and he were a dentist, appeared with a quartet (John Coltrane, tenor saxophone; Ahmed Abdul-Malik, bass; and Shadow Wilson, drums) and worked his way through five fascinating if somewhat calculated numbers, which had such fearless titles as "Crepuscule with Nellie," "Nutty," and "Epistrophy." Coltrane, a hard-toned, uninhibited performer, took several solos, during most of which he relied on a series of complex, dancing runs that seemed, nonetheless, more automatic than inspired.

According to Balliett, the first concert opened late (9:00 p.m.) and started with Dizzy Gillespie's big band, followed by Ray Charles (accompanied by Dizzy's band). After an intermission, Monk opened the second half of the first concert, followed by Chet Baker and Zoot Sims, Sonny Rollins, and finally Billie Holiday (with Mal Waldron on piano). It isn't known if Monk played at the Five Spot this night; another group may have filled in.

*Down Beat* (Dec. 26, 1957, p. 6) reported that this concert would be broadcast by Voice of America. No evidence of a broadcast has ever been found, but the concert was recorded; the tapes—which apparently were unplayed for nearly half a century—were finally discovered in the Library of Congress in 2005, and both sets by the Thelonious Monk Quartet were released later that year (see the Discography, session **57–1129**, for details).

[Additional data from New Yorker: 11/30/57, 12.]

# Art Blakey Big Band recording session

❷ December 1957 (exact date unknown). See the Discography, session 57–1200, for details.

# **Red Garland Quintet with John Coltrane recording session**

⚠ December 13, 1957. See the Discography, session 57–1213, for details.

### **Ray Draper Quintet featuring John Coltrane recording session**

December 20, 1957. See the Discography, session 57−1220, for details.

### **John Coltrane Quartet**

PERSONNEL: **John Coltrane**, tenor saxophone; **Red Garland**, piano (beginning Dec. 28, 1957); **Ahmed Abdul-Malik**, bass; **Kenny Dennis**, drums

**December 27, 1957–January 1, 1958** (Friday through Wednesday, one week). **Five Spot,** *New York City* (5 Cooper Square, borough of Manhattan).

From Porter (1998, p. 357): "Peter Keepnews notes, from Joe Termini's [Five Spot owner's] notes, that the group appears to have continued without Monk; no pianist is listed for Friday, December 27, and from December 28 through January 1, Red Garland replaced Monk." *Down Beat* (Feb. 6, 1958, p. 8) reported that the Oscar Pettiford Quintet "joined Thelonious Monk's group for New Year's Eve at the Five Spot," but whether Monk was present is unknown. Oscar Pettiford reportedly was still at the Five Spot by mid-January 1958 (*Variety*, Wednesday, Jan. 15, 1958, p. 61).

**Note:** According to Vail (1996, p. 109; no source cited, but possibly based on Simpkins, 1989, p. 72), "Miles [Davis] reforms the group [after returning from Europe in late December 1957]. John Coltrane returns on tenor. [...] The Miles Davis Sextet opens at the Sutherland Lounge in Chicago around Christmas." However, Miles Davis was not at the Sutherland Lounge in late 1957 Slim Gaillard was at the Sutherland Lounge from December 18, 1957, until the end of the month. We have found no listings or advertisements for Miles Davis in Chicago around this time (we searched four Chicago newspapers: *Defender, Daily News, Sun-Times*, and *Tribune*). Also, after posting a contract with the Chicago Musicians Union Local 208 on February 21, 1957 (for the Modern Jazz Room—see the **Feb.** 

**27–Mar. 10, 1957,** entry), Davis posted no Chicago contracts until 1959 (Robert Campbell, e-mail to Chris DeVito, May 4, 2003).

In any event, Coltrane was at the Five Spot in New York City from December 27, 1957 to January 1, 1958 (with Red Garland replacing Thelonious Monk—see the preceding entry), so all evidence indicates that Coltrane didn't rejoin the Davis group until January 1958.

[Data from *Chicago Defender*: 12/21/57, 17 (Gaillard); 12/28/57, 14, 16 (Gaillard) (thanks to Robert Campbell for his research assistance).]

# 1958

# **Timeline**

#### **Miles Davis Sextet**

**January 2–15, 1958** (Thursday through Wednesday two weeks; Mondays off). **Birdland,** *New York City*.

#### **Gene Ammons All Stars**

January 3, 1958 (Friday). Van Gelder Studio, Hackensack, NJ.

# **John Coltrane Quintet**

A January 10, 1958 (Friday). Van Gelder Studio, Hackensack, NJ.

### **Miles Davis Sextet**

**January 21–26, 1958** (Tuesday through Sunday one week). **The Continental,** *New York City.* 

## All-star group featuring John Coltrane

January 31, 1958(Friday, 9:00 p.m.–3:30 a.m.).Main Ballroom, Chateau Gardens, New York City.

#### Miles Davis Sextet

**February 4, 1958** (Tuesday 2:00–6:30 p.m.). **Columbia 30th Street Studio,** *New York City.* 

### John Coltrane with the Red Garland Trio

**★ February 7, 1958** (Friday). Van Gelder Studio, Hackensack, NJ.

#### Miles Davis Sextet

**February 10–15, 1958** (Monday through Saturday one week). **Lenny Litman's Copa,** *Pittsburgh, PA*.

**February 16, 1958** (Sunday 8:00 p.m.). **Town Hall,** *Philadelphia*, *PA*.

March 4, 1958 (Tuesday 7:00–10:00 p.m.). Columbia 30th Street Studio, New York City.

### **Kenny Burrell Quintet featuring John Coltrane**

**March 7, 1958** (Friday). **Van Gelder Studio,** *Hackensack*, *NJ*.

### Wilbur Harden Quintet

March 13, 1958 (Thursday, 1:00–7:00 p.m., with an hour of for supper). Van Gelder Studio, *Hackensack*, *NJ*.

#### **Miles Davis Sextet**

**March 17–22, 1958** (Monday through Saturday, one week). **Pep's,** *Philadelphia, PA*.

### John Coltrane with the Red Garland Trio

March 26, 1958 (Wednesday). Van Gelder Studio, Hackensack, NJ.

#### **Miles Davis Sextet**

**April 5, 1958** (Saturday night; two shows, 8:30 p.m. and 11:15 p.m.). **Town Hall,** *New York City*.

# **Thelonious Monk Quartet**

**April 6, 1958** (Sunday afternoon, 4:30–7:00 p.m., Sunday jazz matinee; possibly Sunday night also; Coltrane's presence not confirmed). **Village Vanguard,** *New York City*.

### **Miles Davis Sextet**

- April 7–13, 1958 (Monday through Sunday, one week). Modern Jazz Room, Cleveland, OH.
- **Possibly ca. April 15–20, 1958** (exact dates unknown; possibly Tuesday through Sunday, one week). **Blue Bird Inn,** *Detroit, MI*.
- April 25–May 4, 1958 (Friday through Sunday, ten days; Tuesday of; Sundays 5:00 p.m. until midnight). Café Bohemia, *New York City*.
  - **May 5–11, 1958** (Monday through Sunday, one week). **Storyville,** *Boston, MA*.
- May 12–18, 1958 (Monday through Sunday, one week; Tuesday of; Sunday 5:00 p.m. until midnight). Café Bohemia, *New York City*.

### Wilbur Harden Sextet

May 13, 1958 (Tuesday, 1:00–4:00 p.m.). Van Gelder Studio, Hackensack, NJ.

### Miles Davis Sextet

**May 20–25, 1958** (Tuesday through Sunday, one week; Sunday matinee, 4:00 p.m.). **Red Hill Inn,** *Pennsauken, NJ*.

# John Coltrane Quintet

May 23, 1958 (Friday, probably afternoon). Van Gelder Studio, Hackensack, NJ.

#### Miles Davis Sextet

**May 26, 1958** (Monday, 7:00–10:00 p.m.). **Columbia 30th Street Studio,** *New York City.* 

**June 10–15, 1958** (Tuesday through Sunday, one week). **Spotlite,** *Washington*, *DC*.

**Ca. June 20–22, 1958** (probably Friday through Sunday, weekend only; dates not certain). **Black Pearl,** *New York City*.

### Wilbur Harden and Curtis Fuller Sextet

**June 24, 1958** (Tuesday, 2:00–5:00 p.m. and 6:00–9:00 p.m.). **Van Gelder Studio,** *Hackensack*, *NJ*.

#### **Miles Davis Sextet**

**June 24–29, 1958** (Tuesday through Sunday, one week; Sunday matinee, 4:00–7:00 p.m.). **Smalls' Paradise,** *New York City*.

### **Michel Legrand**

June 25, 1958 (Wednesday). Unknown studio, New York City.

#### Miles Davis Sextet

July 3, 1958 (Thursday night, 8:30 p.m.). Newport Jazz Festival, Newport, RI.

### John Coltrane Quintet

→ July 11, 1958 (Friday). Van Gelder Studio, Hackensack, NJ.

### **Miles Davis Sextet**

**July 22–August 3, 1958** (Tuesday through Sunday, two weeks; Monday of; Sunday jazz matinee, 4:30–7:00 p.m.). **Village Vanguard,** *New York City.* 

# All-star group with Coltrane, Lee Morgan, Wayne Shorter, others

**Possibly ca. August-October 1958** (one night; date uncertain). Unknown venue, *Newark*, *NJ*.

#### **Miles Davis Sextet**

- August 5–10, 1958 (Tuesday through Sunday, one week). **Spotlite,** *Washington, DC.* 
  - **August 12–17, 1958** (Tuesday through Sunday, one week; "Jazz Session" on Saturday and Sunday 5:00–8:00 p.m.). **Comedy Club,** *Baltimore, MD.*
  - **August 23, 1958** (Saturday night, twilight-ca. 2:00 a.m.). **Third Annual New York Jazz Festival,** *Randall's Island, New York City.*

**September 1–6, 1958** (Monday through Saturday, one week). **Showboat,** *Philadelphia*, *PA*.

**September 9, 1958** (Tuesday). **Persian Room, Plaza Hotel,** *New York City.* 

### **Thelonious Monk Quartet**

September 11, 1958 (Thursday night). Five Spot, New York City.

## **George Russell Orchestra**

September 12, 1958 (Friday). Unknown studio, *New York City*.

### **Miles Davis Sextet**

**September 15–21, 1958** (Monday through Sunday, one week). **Modern Jazz Room,** *Cleveland, OH.* 

**September 23–28, 1958** (Tuesday through Sunday, one week; Sunday matinee, 4:00–7:00 p.m.). **Clarence's Blue Bird Inn,** *Detroit, MI*.

#### Jam session

September 25, 1958 (Thursday night). Joe Brazil's residence, Detroit, MI.

# **Cecil Taylor Quintet**

② October 13, 1958 (Monday). Unknown studio, *New York City*.

#### **Miles Davis Sextet**

**October 17–23, 1958** (Friday through Thursday, one week; midnight show on Saturday). **Apollo Theatre,** *New York City*.

October **29-November 2, 1958** (Wednesday through Sunday, one week). **Spotlite,** *Washington, DC.* 

**November 4–16, 1958** (Tuesday through Sunday, two weeks; Sunday matinee, 4:30–7:00 p.m.; Monday of). **Village Vanguard,** *New York City.* 

### **Ray Draper Quintet**

November 1958 (exact date unknown). Unknown studio, *New York City* (midtown, borough of Manhattan).

#### **Miles Davis Sextet**

**November 28, 1958** (Friday night, two shows, 8:00 p.m. and 11:00 p.m.). **Town Hall,** *New York City*.

**November 29, 1958** (Saturday night). **Mosque Theatre,** *Newark*, *N.I.* 

**December 12–18, 1958** (Friday through Thursday, one week; midnight shows on Friday and Saturday; possibly Monday off). **Howard Theatre,** *Washington, DC.* 

### John Coltrane Quartet

♣ December 26, 1958 (Friday). Van Gelder Studio, Hackensack, NJ.

#### **Miles Davis Sextet**

**December 27, 1958** (Saturday night, two shows, 8:30 p.m. and 11:30 p.m.). **Town Hall,** *New York City*.

# Chronology

Note: At least two tapes exist of Coltrane practicing solo, on saxophone and also piano, from around 1958. He often recorded his practicing, but he apparently reused the same tapes, which is why few exist.

#### **Miles Davis Sextet**

PERSONNEL: Miles Davis, trumpet; John Coltrane, tenor saxophone; Julian "Cannonball" Adderley, alto saxophone; Red Garland, piano; Paul Chambers, bass; "Philly" Joe Jones, drums

**January 2–15, 1958** (Thursday through Wednesday two weeks; Mondays of). **Birdland,** *New York City* (1678 Broadway at 52nd St., borough of Manhattan).

From the *New Yorker* (Jan. 11, 1958, p. 8): "Birdland, 1678 Broadway, at 52nd St.: Miles Davis, a great man when he doesn't get lost in the stars, is leading a new-era quintet [sextet] into action, and Johnny Richards' orchestra is also on the lot. On Thursday, Jan. 16, a considerable change of scene—Kai Winding's septet and Machito's band, largely hot-blooded Cuban in attitude. Mondays are made loud by guest practitioners."

Coltrane rejoined Miles Davis for this gig, creating a sextet with Cannonball Adderley. Coltrane was at the Five Spot until January 1, 1958, with Red Garland replacing Thelonious Monk, and Garland and Coltrane probably rejoined Davis after completing the Five Spot gig.

[Additional data from *New Yorker*: 12/28/57, 8; 1/4/58, 7.]

### **Gene Ammons All Stars recording session**

**⚠ January 3, 1958.** See the Discography session **58–0103,** for details.

### John Coltrane Quintet recording session

**⊘ January 10, 1958.** See the Discography, session **58–0110,** for details.

#### **Miles Davis Sextet**

PERSONNEL: Miles Davis, trumpet; John Coltrane, tenor saxophone; Julian "Cannonball" Adderley, alto saxophone; Red Garland, piano; Paul Chambers, bass; "Philly" Joe Jones, drums

**January 21–26, 1958** (Tuesday through Sunday, one week). **The Continental,** *New York City* (724 Nostrand Ave., between Prospect and Park Pl., borough of Brooklyn).

From an advertisement reproduced in Vail (1996, p. 110; no source cited): "Opening Tues., Jan. 21 / 6—Big Nites—6 / MILES DAVIS Sextet / with 'Johnny' Coltrane – 'Cannonball' Adderly – Paul Chambers – 'Red' Garland – 'Philly Joe' Jones / 'The Jazz Spot of Brooklyn' / The Continental / 724 Nostrand Ave. (betw. Prospect and Park Pl.) Brooklyn, N.Y."

### All-star group featuring John Coltrane

PERSONNEL: Lee Morgan, trumpet; John Coltrane, tenor saxophone; Billy Smith, unknown; Lou Donaldson, alto saxophone; Wynton Kelly, piano; Tommy Potter, bass; "Philly" Joe Jones, drums; Faron Taylor, vocals

**January 31, 1958** (Friday, 9:00 p.m.–3:30 a.m.). **Main Ballroom, Chateau Gardens,** *New York City* (105 East Houston St., borough of Manhattan).

"The '4' Friends S. & B. C. I. Presents FIRST JAZZ COLOSSAL OF 1958 / Faron Taylor—Modern Jazz Queen Vocalist, John Coltrane, Billy Smith, Lou Donaldson, Wynton Kelly, Tommy Potter, Lee Morgan, Philly 'Joe' Jones / FRANK ANDERSON—CALYPSO, MAMBOS ORCHESTRA / A Great Show 'The Cast' M.C. Shep Hunter / Sensational Dance Artists The Lucky Kargo's of Stage, Show & TV / Advance Tickets \$1.75 / At Door \$2.00 Tax Inc." (Information from concert ticket "No. 1020"; the ticket was auctioned on ebay in Dec. 2006.)

### **Miles Davis Sextet recording session**

♣ February 4, 1958. See the Discography, session 58–0204, for details.

# John Coltrane with the Red Garland Trio recording session

**Example 2.1 February 7, 1958.** See the Discography, session **58–0207,** for details.

#### Miles Davis Sextet

PERSONNEL: Miles Davis, trumpet; John Coltrane, tenor saxophone; Julian "Cannonball" Adderley, alto saxophone; Red Garland, piano; Paul Chambers, bass; "Philly" Joe Jones, drums

**February 10–15, 1958** (Monday through Saturday one week). **Lenny Litman's Copa,** *Pittsburgh*, *PA* (818 Liberty Ave.).

From an advertisement and article reproduced in Vail (1996, p. 113; no sources cited; lists wrong opening and closing dates): "Now – All T is Week – The Titans of American Jazz / MILES DAVIS SEXTET / Miles Davis – Trumpet / Cannonball Adderley – Alto Sax / Paul Chambers – Bass / Red Garland Piano / John Coltraine – Tenor Sax / Philly Jo Jones – Drums

/ Forty Minute Sets Every Hour / Pgh's Leading Downtown Nite Club / Lenny Litman's COPA / 818 Liberty Ave / Next Week The Playmates 'Jo Ann';" and: "Miles Davis Sextet Comes to Copa / Miles Davis and his sextet of all-star performers will be the attraction this week at Lenny Litman's Copa. Everyone in the group has been repeated winners of both the Downbeat and Metronome polls." From *Down Beat* (Mar. 6, 1958, p. 10): "Miles Davis [...] moves into the Copa in Pittsburgh Feb. 10." Dizzy Gillespie's group, with Sonny Stitt, was at the Midway Lounge.

Additional data from *Variety*: 1/29/58, 54; 2/12/58, 60.]

**February 16, 1958** (Sunday, 8:00 p.m.). "Cavalcade of Jazz," Town Hall, *Philadelphia, PA* (Broad and Race Streets).

"Miles Davis Quintet [Sextet] 'World's Greatest Jazz Trumpet' and Dakota Staton, Horace Silver, Joe Pauline Qtt featuring Red Rodney, also Lee Morgan, Sonny Stitt, others, at Cavalcade of Jazz, Town Hall, Broad and Race Streets. Backing up Davis were 'John Coltran, Cannonball Adderly Paul Chambers, Philly Jo Jones' (piano not listed)" (Porter, 1998, p. 357).

March 4, 1958. See the Discography, session 58–0304, for details.

# Kenny Burrell Quintet featuring John Coltrane recording session

March 7, 1958. See the Discography, session 58–0307, for details.

**Note:** On Sunday, March 9, 1958, Julian "Cannonball" Adderley (with Miles Davis as a sideman) recorded *Somethin' Else* (Blue Note) at Van Gelder Studio in Hackensack, New Jersey.

# Wilbur Harden Quintet recording session

March 13, 1958. See the Discography, session 58–0313, for details.

#### Miles Davis Sextet

PERSONNEL: Miles Davis, trumpet; John Coltrane, tenor saxophone; Julian "Cannonball" Adderley, alto saxophone; possibly Red Garland, piano (first few days); probably Bill Evans, piano (last day or two or entire gig); Paul Chambers, bass; "Philly" Joe Jones, drums

**March 17–22, 1958** (Monday through Saturday, one week). **Pep's,** *Philadelphia, PA*.

"One of the classiest of the new singers, Lurlean Hunter, is the solidly entertaining attraction at the Showboat this week... The Miles Davis Quintet is at Pep's" ("Man About Town," by Frank Brookhouser, *Evening Bulletin* [Philadelphia], Tuesday, March 18, 1958, p. 73). On Thursday, March 20, 1958, a heavy snowstorm hit the northeastern United States, with snowfall totals ranging from 6 to as much as 45 inches in some areas. Maynard Ferguson's big band was at Pep's the preceding week.

This is believed to be Bill Evans' first gig as a member of the Miles Davis Sextet. According to Evans, "Miles called me to do a weekend in Phila. at 'Peps.' During that engagement he asked me to join the band. No rehearsals" (letter to David Wild, Dec. 1, 1976). Kahn (2000, pp. 77–78) describes some of the circumstances surrounding Evans joining the band and how Davis "scouted" Evans for this gig.

Additional data from *Evening Bulletin* (Philadelphia): 3/11/58, 62 (Maynard Ferguson); 3/20/58, 1 (snowstorm); 3/21/58, 1 (snowstorm).]

# John Coltrane with the Red Garland Trio recording session

⚠ **March 26, 1958.** See the Discography, session **58–0326,** for details.

#### **Miles Davis Sextet**

PERSONNEL: Miles Davis, trumpet; John Coltrane, tenor saxophone; Julian "Cannonball" Adderley, alto saxophone; Red Garland or Bill Evans, piano; Paul Chambers, bass; "Philly" Joe Jones, drums

**April 5, 1958** (Saturday night; two shows, 8:30 p.m. and 11:15 p.m.). **Town Hall,** *New York City* (borough of Manhattan).

Originally a "Jazz with Jean Shepherd" concert (humorist and author Jean Shepherd had a late-night radio show on WOR); a tribute to W.C. Handy was added after Handy died on March 28, 1958. Reviewed by Rob Reisner ("Plein de Jazz," *Village Voice*, April 9, 1958, p. 10):

The VV-Maltz-Shepherd affair Saturday eve also played to capacity—both shows, 8:30 and midnight. They put chairs on the stage for the overflow and I had to view the proceedings from the wings. [...]

The drums came late, which held things up, and a record used to cue M. C. Jean Shepherd was put on at the wrong speed. [...] Impresario Maltz piled Ossa on the top of Pelion: Diz, Miles, Pettiford, Getz, J. J. [Johnson], Stitt, to name a few.

Their numbers perforce had to be short. Some very hard bop at incredible tempos were put down. Getz softened the scene with some beautiful ballads. [...]

Dizzy appeared last, ebullient sporting Yugoslav shoes and an unmanageable boutonniere which he finally tossed to the audience. A eulogy to the late W. C. Handy was delivered by Lonnie Satin. The thought was appropriate but the content was maudlin.

Reviewed by Whitney Balliett (*New Yorker*, Apr. 12, 1958, pp. 73–74): "The Miles Davis quintet (the leader, trumpet; Julian Adderley, alto saxophone; Red Garland, piano; Paul Chambers, bass; and Philly Joe Jones, drums), plus John Coltrane, tenor saxophone, ran through six lengthy numbers that were notable for Jones' Big Bertha drumming, some extraordinarily facile but meaningless runs from Coltrane, and, in a couple of blues, some thoughtful statements by Davis, which were, however, marred by some disastrous lunges into the upper register." Balliett lists Red Garland on piano; this may have been a mistake, or Garland might have made a few more gigs before being replaced by Bill Evans (see the **Mar. 17–22, 1958,** entry).

Additional data from *Village Voice*: 3/12/58, 12; 3/19/58, 11; 3/26/58, 12, 13; 4/2/58, 13.]

**Note:** On Easter Sunday, April 6, 1958, Bobby Timmons, Earl Grubbs, and Carl Grubbs visited Coltrane at his home in Manhattan (apartment 2B, a second-floor apartment at 203 West 103rd Street). They held an impromptu practice session in Coltrane's living room—see the photos in Thomas (1975, photo section following p. 88) and Porter (1998, photo section following p. 174). Bobby Timmons is playing piano, Earl Grubbs is playing alto saxophone, Carl Grubbs is playing clarinet, and Coltrane (in his bathrobe—he had a late concert at Town Hall the night before) is playing tenor saxophone.

Carl Grubbs recalls that Coltrane played at the Five Spot that night and possibly the next night (Porter, 1998, p. 358); however, an advertisement in the *New York Times* lists Coltrane as being scheduled to play with Thelonious Monk at the Village Vanguard for the Sunday afternoon matinee (see the following entry). The *Times* ad may be incorrect, or Carl Grubbs may have mixed up the Five Spot and the Village Vanguard. Or all of this may be correct—Coltrane may have played with Monk that Sunday

afternoon, then sat in at the Five Spot that night and/or Monday night (although Coltrane was probably in Cleveland by Monday night—see the **Apr. 7–13, 1958,** entry). On Sunday, April 6, 1958, the Pepper Adams Quintet was at the Five Spot (Pepper Adams, baritone saxophone; Donald Byrd, trumpet; Bobby Timmons, piano; Doug Watkins, bass; Elvin Jones, drums). On Monday, April 7, 1958, pianist Mal Waldron was scheduled at the Five Spot.

### **Coltrane Sitting In at the Five Spot**

"One night a few years ago Coltrane sat in at the old Five Spot in New York City and improvised about 25 minutes on *Woody'n You*. It was an awesome performance. Near the end many wondered why his chops didn't fall of or at least deteriorate into blubber. But he played on and finished the last measures with as much strength as the first. Then he stepped down, went into the back room, and began to practice!" (From "John Coltrane: *Black Pearls*," record review by Don Nelsen, *Down Beat*, Dec. 31, 1964, p. 23.)

### **Thelonious Monk Quartet**

PERSONNEL: **Thelonious Monk,** piano; possibly **John Coltrane,** tenor saxophone (not conformed); rest unknown

**April 6, 1958** (Sunday afternoon, 4:30–7:00 p.m., Sunday jazz matinee; possibly Sunday night also; Coltrane's presence not conformed). **Village Vanguard,** *New York City* (178 Seventh Ave. S. at 11th St., borough of Manhattan).

From an advertisement in the *New York Times* (Sunday, April 6, 1958, Sec. 2, p. 4 X): "SUNDAY JAZZ MATINEE / 4:30–7 p.m. / THELONIOUS MONK quartet featuring John Coltrane / ROGER PRICE / VILLAGE VANGUARD / 7th Ave. at 11th St." (Roger Price was a comedian.) Monk was scheduled to open a one-week gig at the Vanguard on Tuesday, April 1, 1958, but didn't make the opening night (*Down Beat*, May 15, 1958, p. 8)—maybe Monk was celebrating April Fools' Day. A pickup group consisting of Stan Getz, Bob Brookmeyer, Wynton Kelly, Knobby (Nabil) Totah, and Jerry Segal filled in for one night (Getz opened at the Vanguard the following week).

It's possible that Coltrane also played with Monk on other nights during this gig. Coltrane was with Miles Davis at a Town Hall concert on Saturday, April 5, 1958 (see the preceding entry), but isn't known to have had any other commitments earlier in the week. However, it's also possible that the *New York Times* ad is mistaken; Coltrane's presence has not been confirmed.

[Additional data from *New York Times:* 4/1/58, 34; *Village Voice:* 4/2/58, 16; *Down Beat:* 5/1/58, 8.]

#### **Miles Davis Sextet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Julian* "Cannonball" Adderley, alto saxophone (possibly absent for one or more days); *Bill Evans*, piano; *Paul Chambers*, bass (probably



This April 1958 ad for the "Thelonious Monk Quartet featuring John Coltrane" may have been an error or Coltrane may have briefly rejoined Monk this week at the Village Vanguard. (Advertisement, *New York Times*, Sunday, Apr. 6, 1958, Sec. 2, p. 4 X.)

absent for two or three days); possibly **Henry Grimes**, bass (replacing Paul Chambers for two or three days); **"Philly" Joe Jones**, drums

**April 7–13, 1958** (Monday through Sunday, one week) **Modern Jazz Room,** *Cleveland, OH* (2230 E. 4 St.).

Advertised as a quintet. Adderley may have been out for at least part of the gig; he was in New York City for a Gil Evans recording session on Wednesday, April 9, 1958. It's possible that Henry Grimes was the bassist during part of this gig; Grimes said that he filled in for Paul Chambers for

two or three nights at a gig in Cleveland, Ohio, around 1958. Grimes recalls playing "Bye Bye Blackbird" and other tunes associated with Davis around that time (Henry Grimes interviewed by Yasuhiro Fujioka, Sept. 21, 2005, New York City). Chambers was in New York for the April 9 session mentioned above and for a session with Red Garland on Friday, April 11, 1958, so this is probably when Grimes filled in for him.

The Jo Jones Trio featuring Ray Bryant was at the Modern Jazz Room before Davis; Dizzy Gillespie followed. The Joe Alexander Quartet, with John Lathan on bass, was at the Casa Nova Supper Club; Coltrane and Lathan had performed together in Gay Crosse's group in 1952.

[Data from *Cleveland Call and Post:* 3/22/58, 7-C; 4/5/58, 7-C; 4/12/58, 6-C.]

#### **Miles Davis Sextet**

PERSONNEL: Miles Davis, trumpet; John Coltrane, tenor saxophone; Julian "Cannonball" Adderley, alto saxophone; Bill Evans, piano; Paul Chambers, bass; "Philly" Joe Jones, drums

**Possibly ca. April 15–20, 1958** (exact dates unknown; possibly Tuesday through Sunday, one week). **Clarence's Blue Bird Inn,** *Detroit, MI* (5021 Tireman).

From *Down Beat* (June 26, 1958, p. 38): "Detroit: Miles Davis did a week at the Blue Bird Inn. Horace Silver is next in line." Bjorn with Gallert (2001, p. 116; see also p. 143) includes a photo that was probably taken during this gig; it shows Philly Joe Jones and Cannonball Adderley, among others, at the bar of the Blue Bird Inn (Jones is downing a shot; Adderley looks somewhat dyspeptic). Jones was fired in May 1958, so this gig probably occurred before then.

**Note:** Several hours of practice tapes exist (mostly solo) from Coltrane's visits to Detroit in the period around 1958. These were probably made during the preceding date and the **September 23–28, 1958,** gig. The tapes were made at the home of Joe Brazil, an avocational saxophonist who regularly held jam sessions for musicians passing through town, and in 1965, he appeared on Coltrane's album *Om*.

**Note:** According to Bill Evans, the Miles Davis Sextet played gigs in Columbus, Ohio, and Pittsburgh, Pennsylvania, sometime between April and September 1958 (letter to David Wild, Dec. 1, 1976).

April 25–May 4, 1958 (Friday through Sunday, ten days; Tuesday of; Sundays 5:00 p.m. until midnight). Café Bohemia, *New York City* (15 Barrow St., borough of Manhattan).

The *New Yorker* notice (May 3, 1958, pp. 8, 11) begins with a reference to the frequent last-minute changes in the club's schedule: "Café Bohemia, 15 Barrow St.: Easy come, easy go is the rule of thumb here. The current timetable, which may or may not be worth the paper it's printed on, calls for Jimmy Giuffre's trio (Bob Brookmeyer helps this one a lot), whose message is in general a resignation from the world and its temptations, plus the sextet run by Miles Davis, an enigmatic young man with a horn and a truant from several schools of music. Sundays are early days, from five until midnight. Closed Tuesdays."

Radio broadcast on Saturday, May 3, 1958; a recording exists (see the Discography, session **58–0503**, for details). Adderley is not present on the broadcast.

This gig has previously been listed as running continuously until May 18, 1958, but based on listings in the *New Yorker* and *Down Beat*, it appears that the Miles Davis Sextet was in Boston the week of **May 5–11, 1958** (see the following entries).

"Philly" Joe Jones was fired at the end of this gig; a financial dispute caused Jones to refuse to make the following gig in Boston, which proved to be the last straw, and Davis fired Jones and hired Jimmy Cobb (see Kahn, 2000, pp. 78–79).

[Additional data from *New Yorker:* 4/19/58, 8–9; 4/26/58, 8.]

#### Miles Davis Sextet

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Julian* "Cannonball" Adderley, alto saxophone; *Bill Evans*, piano; *Paul Chambers*, bass; *Jimmy Cobb*, drums

**May 5–11, 1958** (Monday through Sunday, one week). **Storyville,** *Boston, MA*.

From *Down Beat* (June 12, 1958, p. 37): "Miles Davis did a week in Boston, then returned to the [Café] Bohemia in late May." Jimmy Cobb joined the band for this gig, replacing "Philly" Joe Jones; see Kahn (2000, pp. 78–79) for an account of Jones being fired and Cobb—who was still in New York—being hired a few hours before the gig was scheduled to begin. Cobb hurriedly caught a flight to Boston, arrived at the club after the band had already begun playing without a drummer, and set up his drums in time to join in just before Coltrane's solo on "'Round Midnight."

A radio broadcast reportedly occurred on Saturday, May 10, 1958, but no recording is known to exist. (*Note:* Vail [1996, p. 118] doesn't list this gig, and some sources have denied that it occurred. However, the *Down Beat* mention [June 12, 1958, p. 37] and Adderley's and Cobb's accounts of Cobb joining the band [Kahn, 2000, pp. 78–79] are strong evidence that it occurred, though we haven't found conformation of it with newspaper ads or reviews. The entry in Fujioka [1995, bottom of p. 100] appears to be correct [except that the drummer was Cobb, not Jones].)

May 12–18, 1958 (Monday through Sunday, one week; Tuesday of; Sunday 5:00 p.m. until midnight). Café Bohemia, New York City (15 Barrow St., borough of Manhattan).

From the *New Yorker*: "Café Bohemia, 15 Barrow St.: Any resemblance between this small planet and the one the rest of us live on is coincidental. At the moment, Jimmy Giuffre's vanguardist trio (Bob Brookmeyer is part of it), which takes life and modern music ever so seriously, and the quartet of Phineas Newborn, Jr., a pianist of note, should be around. Miles Davis, his horn, his Brooks Brothers jacket, and his sextet will replace the Giuffres on Monday, May 12" (May 10, 1958, p. 8); and "Café Bohemia, 15 Barrow St.: The on-with-the-new musicians who ebb and flow through these portals wait for no man, but it's roughly even money that the sextet of Miles Davis, an eminent leader of the whither-jazz contingent, will be on hand through Sunday, May 18, the day Gigi Gryce brings his quintet to town. On Monday May 19, Eddie Costa's trio arrives" (May 17, 1958, p. 8).

Radio broadcast on Saturday, May 17, 1958; recording exists (see the Discography, session **58–0517**, for details). Adderley is not present on the broadcast.

## Wilbur Harden Sextet recording session

⚠ **May 13, 1958.** See the Discography, session **58–0513,** for details.

#### **Miles Davis Sextet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Julian* "Cannonball" Adderley, alto saxophone; *Bill Evans*, piano; *Paul Chambers*, bass; *Jimmy Cobb*, drums

**May 20–25, 1958** (Tuesday through Sunday, one week; Sunday matinee, 4:00 p.m.). **Red Hill Inn,** *Pennsauken, NJ* (Route 130 [New York Highway] and Route 73 [Tocony-Palmyra Bridge]).

The Red Hill Inn was near Camden, New Jersey, a few miles from Philadelphia. "Harvey Husten's JAZZ IN JERSEY / MILES DAVIS quintet [actually sextet] with Cannonball Adderley / Tuesday through Sunday / Plus Sunday Matinee 4 p.m. / Joe DeLuca's RED HILL INN / Route 130 (New York Highway) and Route 73 (Tocony-Palmyra Bridge)."

[Data from *Evening Bulletin* (Philadelphia): 5/20/58, 52; 5/23/58, 24.]

## **John Coltrane Quintet recording session**

⚠ **May 23, 1958.** See the Discography, session **58–0523,** for details.

#### **Miles Davis Sextet**

**⚠ May 26, 1958.** See the Discography, session **58–0526,** for details.

**June 10–15, 1958** (Tuesday through Sunday, one week). **Spotlite,** *Washington*, *DC* (1300 Rhode Island Ave. N.E.).

"Jazz After Midnite / Jazz Concert Every Sat. & Sun. Midnite 'til 3 A.M. / starring MILES DAVIS All Stars / Plus Guest Stars" (advertisement reproduced in Vail, 1996, p. 119; no source cited). Ahmad Jamal was scheduled to open at the Spotlite on Tuesday, June 17, 1958.

Coltrane was interviewed by August Blume on Sunday afternoon, June 15, 1958 (ca. 5:15–6:00 p.m.), at Blume's home in Baltimore (recording exists; see Appendix B, Recorded Interviews, for details). Coltrane didn't know that he was being recorded until near the end of the conversation, when he discovered the tape recorder and can be heard asking if it's on.

**Ca. June 20–22, 1958** (probably Friday through Sunday, weekend only; dates not certain). **Black Pearl,** *New York City* (1393 Second Ave., between 72nd and 73rd Streets, borough of Manhattan).

From *Down Beat* (July 24, 1958, p. 8): "Miles Davis and his group did a weekend at the Black Pearl in mid-June. The spot plans a salute to Lester Young, Sunday, July 27."

## Wilbur Harden and Curtis Fuller Sextet recording session

#### **Miles Davis Sextet**

PERSONNEL: Miles Davis, trumpet; John Coltrane, tenor saxophone; Julian "Cannonball" Adderley, alto saxophone; Bill Evans, piano; Paul Chambers, bass; Jimmy Cobb, drums

**June 24–29, 1958** (Tuesday through Sunday, one week; Sunday matinee, 4:00–7:00 p.m.). **Smalls' Paradise,** *New York City* (2294 Seventh Ave. at 135th St., Harlem section, borough of Manhattan).

"SMALLS' PARADISE / Don't Miss MILES DAVIS / Sweetest Trumpet T is Side of Heaven / One Week Only—June 24–June 29" (advertisement, *New York Amsterdam News*, Saturday, June 21, 1958, p. 15). J. Johnson was at Smalls' before Miles Davis; Jimmy Smith followed.

[Additional data from *New York Amsterdam News*: 6/14/58, 17; 6/28/58, 15, 17]

## **Michel Legrand recording session**

#### Miles Davis Sextet

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Julian* "Cannonball" Adderley, alto saxophone; *Bill Evans*, piano; *Paul Chambers*, bass; *Jimmy Cobb*, drums

S July 3, 1958 (Thursday night, 8:30 p.m.). Newport Jazz Festival, Newport, RI.

This 40-minute set by the Miles Davis Sextet was recorded and (eventually) released by Columbia (see the Discography, session **58–0703**, for details). The music is powerful and at times intense, especially the explosive playing of Coltrane and Jimmy Cobb—on "Two Bass Hit" their playing looks ahead to the Coltrane—Elvin Jones duets of the 1960s. Don Gold, reviewing the set in *Down Beat* (Aug. 7, 1958, p. 16) dismissed (or maybe just dissed) Coltrane as an "angry young tenor," referred to Cobb's drumming as "oppressive," and was generally bothered and bewildered. Rob Reisner, reviewing the festival for the *Village Voice* (July 23, 1958, p. 5), offered a different perspective:

On Thursday evening, July 3, Rex Stewart and a group kicked it off. The program was dedicated to Ellington, and all the performers with the exception of Miles Davis played his tunes. It was an exceptionally long program lasting 5 hours and 10 minutes, heavily weighted on the side of the traditional. Inspirational spots were scarce, and I overheard someone say: "This jazz is only fit for Europeans."

The good stuff was furnished by the Miles Davis [Sextet], the Dave Brubeck Quartet, and Mahalia [Jackson]. Ellington's orchestra played interminably, every individual had a feature number, and I was afraid he would get to the band boy.

[Additional data from *Down Beat*: 6/12/58, 13; 6/26/58, 27]

## John Coltrane Quintet recording session

**⚠ July 11, 1958.** See the Discography, session **58–0711,** for details.

#### **Miles Davis Sextet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Julian* "Cannonball" Adderley, alto saxophone; *Bill Evans*, piano; *Paul Chambers*, bass; *Jimmy Cobb*, drums

**July 22–August 3, 1958** (Tuesday through Sunday two weeks; Monday of; Sunday jazz matinee, 4:30–7:00 p.m.). **Village Vanguard,** *New York City* (178 Seventh Ave. S. at 11th St., borough of Manhattan).

"Miles Davis has added some brass fittings to his air-cooling machinery, i.e., Cannonball Adderley and John Coltrane, the saxophone boys. Along with the Davis sextet comes Ethel Ennis, late of Benny Goodman's Brussels band. She sings. Sundays there are matinees at four [or 4:30 p.m.] as well as evening sessions. Closed Mondays" ("Mostly for Music," *New Yorker*, July 26, 1958, p. 6). "SUNDAY JAZZ MATINEE / 4:30–7 p.m. / Adm. 99c / MILES DAVIS Sextet featuring Cannonball Adderly—John Coltrane / ETHEL ENNIS / VILLAGE VANGUARD / 7th Ave. at 11th St." (Advertisement, *New York Times*, Sunday, July 27, 1958, Sec. 2, p. 2X.) Carmen McRae and the Randy Weston Trio were at the Village Vanguard before Miles Davis; Anita O'Day and the Mose Allison Trio followed.

[Additional data from *New Yorker:* 7/19/58, 8; 8/2/58, 6; *New York Times:* 7/20/58, Sec. 2, 2X (McRae); 8/3/58, Sec. 2, 2X; 8/10/58, Sec. 2, X3; *Village Voice:* 7/23/58, 11.]

**Note:** On Monday, August 4, 1958, Coltrane wrote a letter to Mr. Crosby K. Coltrane, who also played tenor saxophone. The "other Coltrane" lived in Laramie, Wyoming, and had played tenor saxophone for twenty-five years. After reading about John Coltrane in a Ralph Gleason newspaper article, he sent the more famous Coltrane a letter care of Prestige Records (dated April 10, 1958). Apologizing for being slow to reply, Coltrane wrote: "I really have little time to take care of my mail. I know you understand being a fellow musician. Your letter did indeed give me quite a kick. [...] It is indeed odd to find another Coltrane, especially one playing the same instrument. [...] Perhaps we will see each other before [it's] over." The letter is typewritten and unsigned (it's the carbon copy). Both letters were auctioned in February 2005 by Guernsey's.

Possibly on the same day, Coltrane wrote a letter to a fan named Ernest, responding to his request for a photo. Coltrane says he's sending "a photo taken at the Palm Gardens concert earlier this year. [...] Paul Chambers can be seen between horn and bass." (We don't have any further information about this concert.) The carbon copy is undated, but it's typed on the same sheet of paper as the first draft (crossed out) of an unrelated letter dated August 4, 1958. T is letter was auctioned in February 2005 by Guernsey's.

[Data from Guernsey's, 2005, p. 160, Lot 321 (the reproduced letters are not readable; our analysis is based on photos of the original letters).]

## All-star group with John Coltrane, Lee Morgan, Wayne Shorter, others

**Possibly ca. August–October 1958** (one night; date uncertain). Unknown venue, *Newark*, *NJ*.

From Porter (1998, p. 359), mentioning a Wayne Shorter interview. Shorter recalls that they played "Giant Steps," "Naima," "Night in Tunisia," and other tunes. (Wayne Shorter interviewed by Yasuhiro Fujioka at the Osaka Blue Note, Dec. 21, 1990.)

#### Miles Davis Sextet

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Julian* "Cannonball" Adderley, alto saxophone; *Bill Evans*, piano; *Paul Chambers*, bass; *Jimmy Cobb*, drums

August 5–10, 1958 (Tuesday through Sunday, one week). **Spotlite,** *Washington, DC* (1300 Rhode Island Ave. N.E.).

"JAZZ / Jazz Ltd. Brings Name Jazz to the Spotlite / MILES DAVIS All Stars / 8 p.m. 'til 2 a.m. / Buddy Rich Starts Tues., Aug. 12" (advertisement, *Washington Post and Times Herald*, Wednesday, Aug. 6, 1958, p. A21). Recording exists, attributed to a radio broadcast on Saturday, August 9, 1958 (see the Discography, session **58–0809**, for details). This recording is sometimes wrongly dated as Monday, June 30, 1958.

[Additional data from *Washington Post and Times Herald:* 8/7/58, C11; 8/10/58, H9.]

**August 12–17, 1958** (Tuesday through Sunday, one week; "Jazz Session" on Saturday and Sunday, 5:00– 8:00 p.m.). **Comedy Club,** *Baltimore, MD* (1414 Pennsylvania Ave.).

"Comedy Club / Coming Aug. 12 / MILES DAVIS and his Quintette [Sextet] / Jazz Session Sat. & Sun. 5 to 8 / Coming Aug. 19 Dinah Washington" (advertisement reproduced in Vail, 1996, p. 126; no source cited).

**August 23, 1958** (Saturday night, twilight–ca. 2:00 a.m.). **Third Annual New York Jazz Festival,** *Randall's Island, New York City.* 

Coltrane appeared twice at this festival; first with the Miles Davis Sextet, then with the N.Y. Jazz Festival Orchestra (an all-star group). Bud

Freeman and Jimmy McPartland opened the concert, followed by Art Blakey, Thelonious Monk, the Modern Jazz Quartet, the Jimmy Giuffre Trio, the Miles Davis Sextet, Chico Hamilton, Dave Brubeck, and finally the N.Y. Jazz Festival Orchestra. Reviewed by Dom Cerulli (*Down Beat*, Oct. 2, 1958, p. 54):

Miles Davis and his group drew huge initial response and earned it with a good set, which included *Straight—No Chaser* and *Put Your Little Foot Right In*. John Coltrane particularly seems to be achieving the goal he is after. His solos tend to be like ribbons of continuing sound rather than a succession of notes. Miles played with command. [...]

The festival orchestra closed the concert. In the chairs were Lee Morgan, Herb Pomeroy, Ray Copeland, and Ernie Royal, trumpets; Curtis Fuller, [Bob] Brookmeyer, Jimmy Cleveland, and Frank Rehak, trombones; Julian (Can-nonball) Adderley, [John] Coltrane, [Jimmy] Giuffre, [Bud] Shank, and Charlie Rouse, reeds; Gunther Schuller, French horn; Bill Evans, piano; Paul Chambers, bass; Chico Hamilton, drums.

The band opened with a medium-tempo [Ernie] Wilkins original with some striking solo work by trumpeter Morgan, who showed a lot of wit, imagination, and a big sound. Other soloists included Pomeroy, Coltrane, Rouse, and Chambers. The reeds had little section blend, and the ending of the tune was rough.

Every member of the band got to solo (except Schuller) on a long, long blues. Bill Evans almost had something interesting going when the parade of soloists started. The final piece, as 2 a.m. approached, was Wilkins' *Dancers on Drums* from the Victor *Drum Suite* LP. The tempo changes here were more noticeable.

[Additional data from *Village Voice:* 8/6/58, 5; *Washington Post and Times Herald:* 8/10/58, H4; *Down Beat:* 8/21/58, 8; 9/18/58, 10.]

**Note:** In late August 1958, Coltrane spent some time catching up with his correspondence. The following letters were auctioned in February 2005 by Guernsey's:

On Wednesday, August 27, 1958, Coltrane wrote a brief letter to a fan named Norman Klein of Pittsburgh. The letter was to include a photo (presumably autographed) of Coltrane at the Art Blakey big band recording session from December 1957.

On Sunday, August 31, 1958, Coltrane wrote a letter to journalist Bob Snead of Cleveland, who had written to Coltrane requesting personal and career information for an article Snead intended to write. The article eventually was published in the *Cleveland Call and Post* ("Jazz Profile: John Coltrane—A Dedicated Musician," Saturday, Dec. 27, 1958, p. 5-C) and reprinted in Simpkins (1989, pp. 82–83). (Simpkins inserts "[*sic*]" in several places in this article where there appear to be no errors; for

example: "His mother had aspirations of being a concert singer, but John's grandfather, a Methodist minister, didn't approve. [sic] Today she is still singing in the church choir in Philadelphia." It isn't clear what Simpkins was objecting to in these sentences, which were taken directly from Coltrane's letter; here's what Coltrane wrote to Snead: "My mother had aspirations to become a concert singer. Her Methodist Minister father didn't approve of young girls leaving home until they married so she had to pass it up. She still sings beautifully in the church choir. She also plays piano.")

[Data from Guernsey's, 2005, p. 160, Lot 321 (the reproduced letters are not readable; our analysis is based on photos of the original letters).]

**September 1–6, 1958** (Monday through Saturday, one week). **Showboat,** *Philadelphia, PA* (Broad & Lombard Streets in the Douglas Hotel).

"Nightclub activities in town will start to swing into high gear next week but the only opening last night brought the No. 1 modern jazz trumpet man, Miles Davis, and his combo into the Showboat. Davis, a Juliard graduate, will get his group ready for their first tour of Europe after he finishes this date. Set for [the Showboat] later this month are Anita O'Day and Dakota Staton" ("Man About Town," by Frank Brookhouser, *Evening Bulletin* [Philadelphia], Tuesday, Sept. 2, 1958, p. 71). The tour of Europe mentioned in the newspaper notice was either cancelled or never got beyond the planning stages.

From *Variety* ("On The Upbeat," Wednesday, Sept. 3, 1958, p. 48): "Philadelphia: Fall lineup at the Showboat includes Lester Young, Aug. 25–30, Miles Davis, Art Blakey Anita O'Day, Dakota Staton, Horace Silver with one week bookings in Sept., Ray Charles, Oct. 6–11."

September 9, 1958 (Tuesday, 6:00–7:00 p.m.). Persian Room, Plaza Hotel, *New York City* (borough of Manhattan).

Recording exists; see the Discography, session **58–0909**, for details. From *Billboard* ("News Review: Col. Party Features Jazz Stars," Sept. 22, 1958, p. 43):

Columbia Records, on September 9, may well have thrown the first "self-liquidating" press party in the record industry. Having taken the precaution of recording the complete "Jazz at the Plaza" bash in stereo, Columbia's tapes have since worked out so well the label is now considering an edited-down album release of the highlights.

Certainly, it was quite an afternoon for the press, deejays, jazz performers and other jazz buffs assembled in the restrained luxuriance of the Plaza's Persian Room, for Columbia provided plenty of music.

The Duke Ellington aggregation powerhoused the affair. [...] By contrast, Miles Davis and his combo gave the Columbia guests a sampling of the trumpeter's intricate, introspective stylings —notably with "Funny Valentine."

Billie Holiday, Buck Clayton, and Jimmy Rushing also appeared.

Coltrane reportedly participated in an afternoon jam session with Lee Morgan (trumpet), Billy Strayhorn (piano), Jimmy Woode (bass), Sam Jones (bass), and "Philly" Joe Jones (or, more likely, Jimmy Cobb) (drums), but it wasn't recorded (information from Jimmy Woode via Mitsuo Johfu).

**Note:** On Thursday, September 11, 1958, Coltrane wrote a letter to Mr. Dickson Kisai of Ghana, hoping to start a correspondence. Coltrane expressed his desire to visit Africa, and, interestingly, asked about work opportunities and "the chances for small businesses" in Ghana. T is letter was auctioned in February 2005 by Guernsey's.

[Data from Guernsey's, 2005, p. 160, Lot 321 (the reproduced letter is not readable; our analysis is based on a photo of the original letter).]

## **Thelonious Monk Quartet**

PERSONNEL: **Thelonious Monk,** piano; **John Coltrane,** tenor saxophone; **Ahmed Abdul-Malik,** bass; **Roy Haynes,** drums

September 11, 1958 (Thursday night). Five Spot, New York City (5 Cooper Square, borough of Manhattan).

Coltrane filled in for Johnny Griffin with Monk this evening; conformed by Five Spot records (thanks to Peter Keepnews for this information). T is night is believed to be when the recording released as *Live at the Five Spot —Discovery!* (Blue Note BN 99786) was made (see the Discography, session **58–0911**, for details). See also Porter (1998, p. 321, note 6). Johnny Griffin has since acknowledged that Coltrane could have filled in for him one night at the Five Spot.

## **George Russell Orchestra recording session**

September 12, 1958. See the Discography, session 58−0912, for details.

#### **Miles Davis Sextet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Julian* "Cannonball" Adderley, alto saxophone; *Bill Evans*, piano; *Paul Chambers*, bass; *Jimmy Cobb*, drums

**September 15–21, 1958** (Monday through Sunday, one week). **Modern Jazz Room,** *Cleveland, OH* (2230 E. 4th St.).

Billed as the "Miles Davis All Stars / Featuring 'Cannonball' Adderley, John Coltrane, Paul Chambers, Bill Evans and John [Jimmy] Cobb" (advertisement, *Cleveland Call and Post*, Saturday, Sept. 13, 1958, p. 7-C). George Shearing was at the Modern Jazz Room before Davis; Chet Baker followed. Ella Fitzgerald and the Oscar Peterson Trio appeared at the Cleveland Music Hall on Thursday evening, September 18, 1958.

[Additional data from *Cleveland Call and Post*: 9/20/58, 6-C; 9/27/58.]

**September 23–28, 1958** (Tuesday through Sunday, one week; Sunday matinee, 4:00–7:00 p.m.).

**Clarence's Blue Bird Inn,** *Detroit, MI* (5021 Tireman).

From the *Michigan Chronicle* (Saturday, Sept. 27, 1958, Sec. One, p. 11): "Leading modern jazz trumpet man Miles Davis and his celebrated sextet are now appearing nightly, through Sunday, Sept. 28, at Clarence's Blue Bird Inn, 5021 Tireman. Davis' group includes Julian 'Cannonball' Adderly, alto sax; Paul Chambers, bass; John Coltrane, tenor; Jimmy Cobb, drums; and Bill Evans, piano. Reservations for evening concerts and the Sunday matinee (4 to 7 p.m.) may be obtained by calling [the Blue Bird Inn]." On Thursday, September 25, 1958, Coltrane attended a jam session at the home of Joe Brazil; a recording exists (see the Discography, session **58–0925**).

**Note:** Fujioka (1995, p. 137) lists a possible Coltrane gig in Detroit ca. 1959 that included Yusef Lateef and Kirk Lightsey However, Lateef says that this was actually a jam session, not a paying gig (Washington, 2001, pp. 371–372): "I think that was done, I don't know, maybe at Joe Brazil's basement where we used to play after hours. [...] It was in a musician's home, in his basement. [...] I think [Coltrane] was in town with Miles

Davis." (Yusef Lateef was interviewed on May 11, 2000, by Michael Spence Washington.)

**Note:** There may have been a gig at the Hi-Hat in Boston around this time, ca. Oct.—Dec. 1958; we have a scan of a copy of *Soultrane* autographed by Coltrane, with "58 HiHat" written in Coltrane's hand. *Soultrane* was released in late 1958, ca. October. From *Down Beat* (Feb. 5, 1959, p. 41): "Illinois Jacquet and his band opened at the new Hi-Hat, recently reopened with a 'big-name' policy."

**Note:** In Fall 1958 or Winter or Spring 1959, jazz researcher and author Phil Pastras saw the Miles Davis Sextet with Coltrane and Adderley in Newark, New Jersey, at a club called the Hour Glass, on Brandford Place (e-mail to Chris DeVito, May 6, 2005).

## **Cecil Taylor Quintet recording session**

**⊘ October 13, 1958.** See the Discography, session **58–1013,** for details.

**Note:** Bill Evans left the band by mid-October 1958 (ca. Oct. 13, 1958). In Florida, where he was staying with his parents, Evans wrote a letter to John Coltrane dated Thursday, October 30, 1958. Evans wrote that he had been "away from the piano and city life for about 2 1/2 weeks now." The letter, along with the postmarked envelope (addressed to "Mr. John Coltrane" at Apt. 2B, 203 West 103rd St., New York, New York), was auctioned in February 2005 by Guernsey's (see Guernsey's, 2005, Lot 324, p. 161).

#### Miles Davis Sextet

PERSONNEL: Miles Davis, trumpet; John Coltrane, tenor saxophone; Julian "Cannonball" Adderley, alto saxophone; probably Red Garland, piano; Paul Chambers, bass; Jimmy Cobb, drums

**October 17–23, 1958** (Friday through Thursday, one week; midnight show on Saturday). **Apollo Theatre,** *New York City* (125th St. near 8th Ave., Harlem section, borough of Manhattan).

"Harlem's High Spot / World's Greatest Colored Shows / APOLLO / One Week Only—Beg. Fri., Oct. 17th / JAZZ Birdland Style / The Devine [sic] Sarah VAUGHAN / MILES DAVIS Sextette / The Wailers / Johnny

Richards Band / Symphony Sid / Wednesday Nite: Amateurs / Saturday: Midnite Show." Red Garland was probably the pianist during this gig; he rejoined the band after Bill Evans quit.

[Data from *New York Amsterdam News:* 10/18/58, 16; 10/25/58, 16; *Down Beat:* 11/13/58, 10.]

#### **Miles Davis Sextet**

PERSONNEL: Miles Davis, trumpet; John Coltrane, tenor saxophone; Julian "Cannonball" Adderley, alto saxophone; Red Garland, piano; Paul Chambers, bass; Jimmy Cobb, drums

**⊘ October 29–November 2, 1958** (Wednesday through Sunday, one week). **Spotlite,** *Washington*, *DC* (13th & Rhode Island Ave. N.E.).

Two newspaper advertisements from this gig are reproduced in Vail (1996, p. 130; sources not cited; see also p. 129). One of the ads lists Red Garland. Radio broadcast on Saturday, November 1, 1958; recording exists (see the Discography, session **58–1101**, for details). Vail (1996, p. 130) lists Bill Evans as the pianist on this broadcast, but aural evidence conclusively identifies Garland, and Evans was in Florida at this time (conformed by Evans' letter to Coltrane dated Oct. 30, 1958—see Guernsey's, 2005, Lot 324, p. 161). Jimmy Smith was scheduled to follow on Tuesday, November 4, 1958.

**November 4–16, 1958** (Tuesday through Sunday, two weeks; Sunday matinee, 4:30–700 p.m.; Monday of). **Village Vanguard,** *New York City* (178 Seventh Ave. S., at 11th St., borough of Manhattan).

From the *New Yorker* (Nov. 8, 1958, p. 7): "Village Vanguard, 178 Seventh Ave. S., at 11th St.: The interesting case of the Miles Davis sextet, which is sometimes caught on a three-horned dilemma—the trumpet of Mr. Davis and the saxophones of John Coltrane and Cannonball Adderley, which can get in one another's way. On Tuesday, Nov. 11, Ernestine Anderson will start adding her carols. [...] The place is closed Mondays." Reviewed in the *Daily News* (Sunday, Nov. 9, 1958, p. 8).

[Additional data from *New Yorker:* 11/1/58, 6; 11/15/58, 8; *New York Times:* 11/9/58, Sec. 2, 6 X; 11/16/58, Sec. 2, 4 X.]

**Note:** *Down Beat* (Nov. 13, 1958, p. 53) reported that "the Modern Jazz Quartet, Thelonious Monk, Ray Charles, and possibly Miles Davis, are set for a Thanksgiving Eve [Wednesday, Nov. 26, 1958] Carnegie Hall concert. [...] Jon Hendricks did special introductory material for each artist." However, Davis and Monk did not attend. Reviewed by John S. Wilson (*New York Times*, Thursday, Nov. 27, 1958, p. 52): "The program offered Lambert, Hendricks and Ross, a vocal trio; Ray Charles, singer, pianist and saxophonist, with his band; Chris Conner, singer, and the Modern Jazz Quartet. Even the introductions were vocalized by Lambert, Hendricks and Ross." [Additional data from *Village Voice:* 11/12/58, 6; 11/19/58, 8; *New York Times:* 11/26/58, 26.]

## **Ray Draper Quintet recording session**

November 1958. See the Discography, session 58−1100, for details.

Pianist Jon Mayer recalls this session (e-mail to Chris DeVito, Mar. 25, 2005):

Ray [Draper] and I were best friends and band mates at that time and would do a lot of hanging out. This included Café Bohemia with the Miles band with Trane where I got to meet John. A soft-spoken gentle man.

When *A Tuba Jazz* for Jubilee came around, Ray asked Trane to join the session. [...] Trane, Ray and myself met at Ray's family's apartment on 106 St. and Manhattan Ave. to rehearse just prior to going to record. Trane was interested in some warm-up exercises I was doing out of a Brahms drill book. So he learned it. Later when he met Wayne [Shorter], they would spend days at Wayne's house practicing from harp exercise books.

We three then took a cab from Ray's house to some midtown studio where Larry Ritchie and Spanky [James "Spanky" DeBrest] were waiting. It was harrowing for me as a kid to be in this kind of company. My favorite moment is "Angel Eyes" where I had a chance to slow it down and play a little intro for Trane.

I didn't do any other gigs with John, but heard him a lot with his Quartet. After his opening night (first time under his name) at Jazz Gallery in 1960, I was compelled to write two tunes based on what I heard that night. I called Trane to tell him of this and he invited me to his house in St. Albans to show him the music. He kindly put the old Webcor [tape recorder] on and got the soprano out and proceeded to put the songs on tape. That was it for those songs until I recorded them myself: "Round Up the Usual Suspects" and "Ballad for Trane."

Jon Mayer continues to perform and record; see his website at www.jonmayer.com/.

#### **Miles Davis Sextet**

PERSONNEL: Miles Davis, trumpet; John Coltrane, tenor saxophone; Julian "Cannonball" Adderley, alto saxophone; Red Garland, piano; Paul Chambers, bass; Jimmy Cobb or "Philly" Joe Jones, drums

**November 28, 1958** (Friday night, two shows, 8:00 p.m. and 11:00 p.m.). **Town Hall,** *New York City* (borough of Manhattan).

"MILES MONK MULLIGAN! / at Town Hall 113 W 43rd Street / Friday, Nov. 28, 8 p.m. and 11 p.m. / MILES DAVIS and his sextet with Cannonball Adderly and John Coltrane. / THELONIOUS MONK and his band. / GERRY MULLIGAN and his quartet. / EXTRA! The JIMMY GUIFFRE "3" featuring Bob Brookmeyer and Jim Hall. / Tickets \$3.85, 2.85, 2.00, by mail or at box office / BEST SEATS AVAILABLE NOW!" (advertisement, *Village Voice*, Nov. 12, 1958, p. 6).

Reviewed by John S. Wilson (*New York Times*, Saturday, Nov. 29, 1958, p. 18):

Mr. Davis managed to hold his own with two of his burgeoning sidemen, John Coltrane, tenor saxophone, and Julian Adderley, alto saxophone.

There is much force but little form in Mr. Coltrane's playing, while Mr. Adderley has a bit of both but seems to lack a sense of direction. They are both volatile players and to that extent they are apt foils for Mr. Davis' quiet, deliberate, firmly stated work.

Reviewed in *Metronome* (Jan. 1959, p. 35); the reviewer doesn't mention whether he attended the early or late show, but says that the concert lasted almost three hours without an intermission. Reviewed in the *New Yorker* (Dec. 6, 1958, p. 130); the drummer is identified as Philly Joe Jones, but this may be a mistake—Jimmy Cobb had been in the band for more than six months by this time—or Jones might have rejoined the band for a few weeks (he's listed in the ads for the Howard Theatre concert in Dec. 1958).

[Additional data from *Village Voice:* 10/29/58, 14; 11/19/58, 8; 11/26/58, 11; *New York Times:* 11/28/58, 35; *New Yorker:* 11/29/58, 12.]

**November 29, 1958** (Saturday night). **Mosque Theatre**, *Newark*, *NJ*.

Concert also featuring Barry Miles, Horace Silver, and Chris Connor. This information comes from the audio recording of a TV show broadcast in November 1958. On the TV show, a group including Gerry Mulligan, Art

Farmer, and Candido performed "What Is This Thing Called Love?" Following that, the host, Art Ford, mentions the Mosque Theatre concert:

This is Art Ford, this has been *Jazz Party*. Our discovery Barry Miles, who started on *Jazz Party*, as well as Cannonball Adderley, Red Garland, Miles Davis, Horace Silver, and Chris Connor will be at the big jazz concert at the Mosque Theater in Newark on November 29th. November 29th at the Mosque Theater in Newark.

[Data from *Miles Davis All Stars Live in 1958–59 Featuring John Coltrane* (EBCD2101–2), track 10, "What Is This Thing Called Love?"—announcement by Art Ford.]

**December 12–18, 1958** (Friday through Thursday, one week; midnight shows on Friday and Saturday; possibly Monday off). **Howard Theatre**, *Washington*, *DC* (7th & T, N.W.).

"JAZZ at the HOWARD / 7th & T, N.W. / MILES DAVIS SEXTET with 'Cannonball' Adderly — John Coletrane — 'Red' Garland — 'Philly' Joe Jones / HORACE SILVER Quintet / JIMMY SMITH Trio / BILL HENDERSON / BETTY CARTER / The JAZZ Dancers / Masters of Ceremonies WMAL's Felix Grant — WOOK's Al Jefferson / Now Playing Thru Thursday / Continuous Performances. Midnite Shows Tonite with Reserved Seats (Orch. Only) Now On Sale at Box Office & Super Music Stores. Admission: Mat., 90c; Eve. & Sun., \$1.50" (advertisement, Washington Post and Times Herald, Saturday Dec. 13, 1958, p. C15). The ads list Philly Joe Jones, but the drummer was probably Jimmy Cobb (unless Jones rejoined the band for a few weeks; Cobb is the drummer on the Jan. 3, 1959, Birdland broadcast).

[Additional data from *Washington Post and Times Herald:* 12/10/58, C9; 12/11/58, C27; 12/12/58, C10; 12/14/58, H6.]

## John Coltrane Quartet recording session

**⚠ December 26, 1958.** See the Discography, session **58–1226,** for details.

#### Miles Davis Sextet

PERSONNEL: Miles Davis, trumpet; John Coltrane, tenor saxophone; Julian "Cannonball" Adderley, alto saxophone; Red Garland, piano; Paul Chambers, bass; Jimmy Cobb or "Philly" Joe Jones, drums

**December 27, 1958** (Saturday night, two shows, 8:30 p.m. and 11:30 p.m.). **Town Hall,** *New York City* (borough of Manhattan).

"Bob Maltz Presents / JAZZ at Town Hall / Saturday, Dec. 27 / Two Shows — 8:30 p.m. & 11:30 p.m. / MILES DAVIS & his great sextet / CANNONBALL ADDERLEY — JOHN COLTRANE / SONNY ROLLINS & his trio / J. J. JOHNSON & his new quintet / ART BLAKEY & his jazz messengers / LEE MORGAN — BENNY GOLSON / Extra! ANITA O'DAY sensational song stylist / \$2.00 — \$2.85 — \$3.85 / MAIL ORDER & BOX OFFICE NOW!" (advertisement, *Village Voice*, Dec. 24, 1958, p. 9). Vail (1996, p. 131) says that "Philly" Joe Jones substituted for Jimmy Cobb, who was sick, but doesn't cite the source of this information.

[Additional data from New York Amsterdam News: 12/27/58, 14.]

## 1959

## **Timeline**

#### **Miles Davis Sextet**

## John Coltrane-Milt Jackson Quintet

(Allantic Studios, New York City.

#### **Miles Davis Sextet**

**January 21–February 1, 1959** (Wednesday through Sunday two weeks; Monday and Tuesday off). **Sutherland Lounge, Sutherland Hotel**, *Chicago*, *IL*.

## **Cannonball Adderley Quintet**

& February 3, 1959 (Tuesday). Universal Studios, Chicago, IL.

#### **Miles Davis Sextet**

**February 14, 1959** (Saturday night, two concerts, 8:00 p.m. and 11:00 p.m.). **Civic Opera House**, *Chicago*, *IL*.

- **February 23–28, 1959** (Monday through Saturday, one week; matinees on Monday and Saturday, 4:00 p.m.). **Showboat**, *Philadelphia*, *PA*.
- (A) March 2, 1959 (Monday; two sessions, 2:30–5:30 p.m. and 7:00–10:00 p.m.) Columbia 30th Street Studio, *New York City*.

**March 13–19, 1959** (Friday through Thursday, one week; midnight show on Saturday). **Apollo Theatre**, *New York City*.

March 13, 1959 (Friday, midnight). Loew's Valencia, New York City.

[*Note:* The Miles Davis Sextet was scheduled to open on Monday, March 23, 1959, at the Brass Rail in Milwaukee, but cancelled.]

## John Coltrane Quartet

(A) March 26, 1959 (Thursday). Atlantic Studios, New York City.

## **Kenny Dorham Quintet**

**Possibly ca. late March 1959** (date uncertain; sometime in Spring 1959). **Armory**, *New York City*.

## Miles Davis Quintet and Gil Evans Orchestra

April 2, 1959 (Thursday). WCBS-TV Studio 61, New York City.

## John Coltrane Quartet

**Ca. April 1959** (one week; dates uncertain). **New House of Jazz**, *Philadelphia*, *PA*.

#### Miles Davis Sextet

**April 16–29, 1959** (Thursday through Wednesday, two weeks; Mondays off). **Birdland**, *New York City*.

**April 22, 1959** (Wednesday afternoon, 2:30−5:30 p.m.) **Columbia 30th Street Studio**, *New York City*.

## John Coltrane Quartet

- & May 4, 1959 (Monday). Atlantic Studios, New York City.
- ⚠ May 5, 1959 (Tuesday). Atlantic Studios, New York City.

#### Miles Davis Sextet

**May 6–17, 1959** (Wednesday through Sunday, two weeks; Monday and Tuesday off). **Sutherland Lounge, Sutherland Hotel**, *Chicago*, *IL*.

**May 29–June 21, 1959** (Friday through Sunday, three weeks plus a weekend; probably Mondays off; Sunday matinee, 3:00–7:00 p.m.). **Blackhawk**, *San Francisco*, *CA*.

**June 26, 1959** (Friday night, 8:30 p.m.). **Shrine Auditorium**, *Los Angeles, CA*.

**July 1–19, 1959** (Wednesday through Sunday, three weeks; Coltrane leaves midway). **Jazz Seville**, *Los Angeles*, *CA*.

## **John Coltrane Groups**

**Ca. June—July 1959** (dates unknown; possibly Mondays only). **Sundown**, *Los Angeles*, *CA*.

**Ca. late July—early August 1959** (exact dates unknown). **Showboat**, *Philadelphia*, *PA*.

**August 4–9, 1959** (Tuesday through Sunday, one week; Sunday matinee). **The Caverns (***aka* **Crystal Caverns)**, *Washington*, *DC*.

#### Miles Davis Sextet

August 13–26, 1959 (Thursday through Wednesday, two weeks; Mondays off). Birdland, New York City.

**August 23, 1959** (Sunday night, 730 p.m.). **Randall's Island Jazz Festival**, *Randall's Island*, *New York City*.

## **John Coltrane Group**

**Possibly August 17 or 24, 1959** (Monday night). **Birdland**, *New York City*.

#### **Miles Davis Quintet**

**Ca. September 1–6, 1959** (Tuesday through Sunday one week; possibly cancelled). **Cotton Club**, *Atlantic City*, *NJ*.

**September 7–16, 1959** (Monday through Wednesday ten days; matinees on Mondays and Saturday 4:00 p.m.; Sunday off). **Showboat**, *Philadelphia*, *PA*.

**September 17–October 7, 1959** (Thursday through Wednesday three weeks; Mondays off). **Birdland**, *New York City*.

October 4, 1959 (Sunday 8:30 p.m.). Hunter College Auditorium/Assembly Hall, New York City.

October 11, 1959 (Sunday). Academy of Music, Philadelphia, PA.

## John Coltrane group

**Ca. October 1959** (date uncertain). **University of Chicago**, *Chicago*, *IL*.

## **Miles Davis Quintet**

**October 16–22, 1959** (Friday through Thursday one week; midnight shows on Friday and Saturday). **Howard Theater**, *Washington*, *DC*.

**October 23–29, 1959** (Friday through Thursday one week; late show on Thursday). **Brooklyn Paramount**, *New York City*.

**November 5–25, 1959** (Thursday through Wednesday three weeks; Mondays off). **Birdland**, *New York City*.

## **Group featuring John Coltrane**

**November 8, 1959** (*Sunday, 2:00–5:00 p.m.*). **Statler Hilton Hotel** (*now the* **Capitol Hilton**), *Washington, DC*.

#### John Coltrane Quartet

November 24, 1959 (Tuesday probably afternoon). Atlantic Studios, *New York City*.

## **Miles Davis Quintet**

**November 27, 1959** (Friday 9:00 p.m.). **St. Nicholas Arena**, *New York City*.

#### **John Coltrane Quartet**

**November 28, 1959** (Saturday night, two shows, 8:00 p.m. and 11:00 p.m.). **Town Hall**, *New York City*.

**December 2, 1959** (Wednesday). **Atlantic Studios**, *New York City*.

## **Teddy Kotick Trio plus John Coltrane**

**Ca. December 1959** (one Friday or Saturday; exact date unknown). Unknown venue, *New York City* (Tottenville Beach, Staten Island).

## **Miles Davis Quintet**

**December 11–20, 1959** (Friday through Sunday, ten days). **Club 12**, *Detroit, MI*.

**December 25–31, 1959** (Friday through Thursday, one week; midnight show on Thursday, Dec. 31, 1959 [actually Friday, Jan. 1, 1960]). **Regal**, *Chicago*, *IL*.

# Chronology

PERSONNEL: Miles Davis, trumpet; John Coltrane, tenor saxophone; Julian "Cannonball" Adderley, alto saxophone; William "Red" Garland, piano (fired after a few days); Wynton Kelly, piano (replaces Garland); Paul Chambers, bass; Jimmy Cobb, drums

Recording exists; see the Discography, session **59–0103**, for details. Red Garland was probably fired during this gig and replaced by Wynton Kelly (see Kahn, 2000, p. 85).

From the *New Yorker*: "Birdland, 1678 Broadway, at 52nd St.: The Miles Davis band, which has split into two or maybe three personalities since the saxophones of John Coltrane and Cannonball Adderley have been attached, and the vast orchestra of Maynard Ferguson, which often leaps before it looks" (Jan. 3, 1959, p. 8); and: "The puzzling Miles Davis sextet (three often ad-infinitum soloists named Davis, Cannonball Adderley, and John Coltrane, plus three largely innocent bystanders) and the Maynard Ferguson orchestra, a veritable pinwheel of fevered centrifugal force, sign off on Wednesday, Jan. 14" (Jan. 10, 1959, p. 8). Count Basie (with Joe Williams) and Harry Edison were at Birdland before Davis; Ernestine Anderson and Urbie Green followed.

[Additional data from New Yorker: 12/27/58, 6.]

## John Coltrane-Milt Jackson Quintet recording session

**⚠ January 15, 1959.** See the Discography, session **59–0115**, for details.

**Note:** Ted Curson said that Coltrane sometimes led his own groups at Birdland around 1959 (probably on Monday nights). Curson recalled one quartet with the personnel of Coltrane, Wynton Kelly (piano), Paul West (bass), and Elvin Jones (drums). (Ted Curson interviewed by Yasuhiro Fujioka at the Blue Note, New York City, Sept. 19, 1992.)

#### **Miles Davis Sextet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Julian* "Cannonball" Adderley, alto saxophone; Wynton Kelly, piano; Paul Chambers, bass; Jimmy Cobb, drums

**January 21–February 1, 1959** (Wednesday through Sunday, two weeks; Monday and Tuesday off). **Sutherland Lounge, Sutherland Hotel**, *Chicago, IL* (47th and Drexel Blvd.).

From the *Chicago Daily News* ("Miles Lets Horn Speak for Him," by Jack Claiborne, Saturday, Jan. 31, 1959, p. 12):

Jazz trumpeter Miles Davis is a show business phenomenon—he dislikes publicity. He won't make with the chitchat—even for publication. "I have nothing to talk about," he gravels. One reason may be his voice. His "vibrato" would make Louis Armstrong's sound like Lily Pons'.

But Miles "talks" a cool trumpet. The sounds he produces come out easily, gracefully, subdued and melancholy. His instrumental "conversation" with John Coltrane's tenor sax is fine. Miles and his sextet wind up a two-week engagement tonight and Sunday at the Sutherland Lounge, 47th st. and Drexel. The music starts at 10 p.m. and continues until 4 a.m. Opening Wednesday at the Sutherland is the Chico Hamilton quintet.

Art Blakey was at the Sutherland before Davis. (*Note:* Coltrane probably didn't begin performing on soprano saxophone until **Feb. 11–21, 1960** [see entry], not during this gig as in Porter [1998, p. 359].)

[Additional data from *Chicago Sun-Times*: 1/16/59, 46; 1/23/59, 40; 1/30/59, 47; *Chicago Defender*: 1/24/59, 2, 12, 14; 1/31/59, 14; *Chicago Daily News*: 1/24/59, 14.]

# **Cannonball Adderley Quintet featuring John Coltrane recording** session

**⊗ February 3, 1959.** See the Discography, session **59–0203**, for details.

#### **Miles Davis Sextet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Julian* "Cannonball" Adderley, alto saxophone; Wynton Kelly, piano; Paul Chambers, bass; Jimmy Cobb, drums

**February 14, 1959** (Saturday night, two concerts, 8:00 p.m. and 11:00 p.m.). **Civic Opera House**, *Chicago*, *IL* (20 N. Wacker).

From the *Chicago Defender* ("Miles Davis, Sarah Vaughan for the Civic," Saturday, Feb. 14, 1959, p. 16): "Sarah Vaughan heads a group of allstars into the Civic Opera House for two concerts, 8:00 and 11:00 p.m. Saturday night. Included on the bill are Miles Davis and sextet; Thelonious Monk and his quartet and Gerry Mulligan and quartet. The concerts are spaced so as to allow plenty time for complete shows on both programs."

From the *Chicago Daily News* (Saturday, Feb. 14, 1959, Weekend, p. 13): "OPERA HOUSE JAZZ—Sarah Vaughan and a galaxy of modern jazz notables will give two concerts—at 8 p.m. and 11 p.m. today at the Civic Opera House, 20 N. Wacker. Tickets are \$3.85 and \$2.85. Featured will be Miles Davis and his sextet; Thelonious Monk and his quartet; Gerry Mulligan and his quartet; John Coletrane, Ken Jeffe, Julian 'Cannonball' Adderly and Red Garland."

[Additional data from *Chicago Defender:* 1/31/59, 12; 2/7/59, 14; *Chicago Daily Tribune:* 2/13/59, Pt. 2, 4; *Chicago Daily News:* 1/24/59, 14.]

**Note:** Vail (1996, p. 132) lists the Miles Davis Sextet at the Blackhawk in San Francisco, February 17–22, 1959. However, according to advertisements and listings in the *San Francisco Chronicle*, the Modern *Jazz* Quartet opened at the Blackhawk on Tuesday, February 10, 1959, after Cal Tjader, and remained there for six weeks. There is no evidence that the Miles Davis Sextet was at the Blackhawk (or anywhere else in San Francisco) in February 1959.

**February 23–28, 1959** (Monday through Saturday, one week; matinees on Monday and Saturday, 4:00 p.m.). **Showboat**, *Philadelphia*, *PA* (Broad & Lombard Streets in the Douglas Hotel).

Advertised as a quintet; this may have been a mistake, or Cannonball Adderley may have missed the gig due to illness (see the note after the **Ca. Apr. 1959** entry). The Ramsey Lewis Trio was at the Showboat before Davis; the Ahmad Jamal Trio followed.

[Data from Evening Bulletin (Philadelphia): 2/24/59, 38.]

**⚠ March 2, 1959.** See the Discography, session **59–0302**, for details.

**March 13–19, 1959** (Friday through Thursday, one week; midnight show on Saturday). **Apollo Theatre**, *New York City* (125th St. near 8th Ave., Harlem section, borough of Manhattan).

From the *New York Amsterdam News* (Saturday, Mar. 14, 1959, p. 16): "Harlem's High Spot / APOLLO / 125th St. near 8th Ave. / One Week Only — Beg. Fri., Mar. 13th / Jazz King MILES DAVIS Sextette / From Blues to Jazz RUTH BROWN / Wizard of Keyboard THELONIOUS MONK / Johnny Richards Band / Wed. Nite: Amateurs / Sat.: Midnite Show." Cannonball Adderley may have missed part or all of this gig because of illness (see the note following the **Mar. 13, 1959**, entry).

**March 13, 1959** (Friday, midnight). **Loew's Valencia**, *New York City* (Jamaica Ave. and 165th St., Jamaica section, borough of Queens).

This "Jazz at Midnight" concert featured the Miles Davis Sextet, the Jimmy Smith Trio, the Red Garland Trio, and Betty Carter. "Symphony" Sid Torin was the M.C., and admission prices were \$2.50 and \$3.00. "Red Garland's piano interpretation of Pettiford's 'Blues in the Closet' was a highlight of a recent midnight 'Jazz at Midnite' session in Jamaica, L.I. On the bill were Miles Davis, Cannonball Adderley, John Coltrane, Jimmy Smith, Philly Joe Jones, and others" (*Down Beat*, Apr. 30, 1959, p. 8). (Date from an advertisement reproduced in Vail, 1996, p. 133; source not cited. Note that Loew's Valencia was in Queens, not Brooklyn, as listed in Vail. For more information about the Valencia, which was primarily a movie theatre, see <a href="http://cinematreasures.org/theater/903/">http://cinematreasures.org/theater/903/</a>.)

**Note:** The Miles Davis Sextet was scheduled to open at the Brass Rail in Milwaukee, Wisconsin, on Monday, March 23, 1959 (probably for one week), but cancelled. According to Barbara J. Gardner ("The Enigma of Miles Davis," *Down Beat*, Jan. 7, 1960, p. 21), Cannonball Adderley was hospitalized a few days before the scheduled opening, and on the day the band was scheduled to travel to Milwaukee, Coltrane "contracted a virus infection" and also was unable to make the gig. Unwilling to perform without a saxophonist, Davis cancelled, despite the club owner's threat to sue. Assuming Gardner's account is accurate, Coltrane must have recovered from his viral infection fairly quickly—on Thursday, March 26, 1959, he led a recording session at Atlantic Studios in New York City (with Paul

Chambers on bass; see the Discography, session **59–0326**). Additional data from *Milwaukee Journal*: 3/23/59, Pt. 2, 9.]

## John Coltrane Quartet recording session

⚠ **March 26, 1959.** See the Discography, session **59–0326**, for details.

## **Kenny Dorham Quintet**

PERSONNEL: **Kenny Dorham**, trumpet; **John Coltrane**, tenor saxophone; **Cedar Walton**, piano; **James "Spanky" DeBrest**, bass; **Lex Humphries**, drums

**Possibly ca. late March 1959** (date uncertain; sometime in Spring 1959). **Armory**, *New York City* (Harlem section, borough of Manhattan).

Kenny Dorham Quintet with Coltrane. Cedar Walton recalls that the group played "Pristine," among other tunes. This gig may have occurred during the same week as the March 26, 1959, Atlantic recording session with Cedar Walton and Lex Humphries. (Information courtesy of Cedar Walton, interviewed by Yasuhiro Fujioka at the Osaka Blue Note on July 4, 1991.)

## Miles Davis Quintet and Gil Evans Orchestra

PERSONNEL: *Miles Davis*, trumpet, fluegelhorn; *John Coltrane*, tenor saxophone (with quintet), alto saxophone (with orchestra); *Wynton Kelly*, piano; *Paul Chambers*, bass; *Jimmy Cobb*, drums; *Gil Evans Orchestra* (see the Discography, session 59–0402, for personnel)

April 2, 1959 (Thursday). WCBS-TV Studio 61, *New York City* (borough of Manhattan).

This studio performance was filmed for *The Robert Herridge Theater* and was broadcast on Thursday, July 21, 1960. The Miles Davis Quintet (Cannonball Adderley was absent because of illness) and the Gil Evans Orchestra played "So What," "The Duke," "Blues for Pablo," and "New Rhumba" for this thirty-minute television show. Coltrane played a relatively brief but intense solo on "So What," and then joined the orchestra for the

remaining tunes, playing Adderley's parts on an alto sax (ensemble only, no solos). The show was previewed in New York City under the title *Miles Davis Profile*, not long after being recorded ("Strictly Ad Lib: New York," *Down Beat*, May 14, 1959, p. 8). The complete broadcast has been released on videotape and DVD (see the Discography, session **59–0402**, for details).

[Additional data from *Down Beat*: 3/19/59, 9; 4/2/59, 9.]

### **John Coltrane Quintet**

PERSONNEL: John Coltrane, tenor saxophone; rest unknown

**Ca. April 1959** (one week; dates uncertain). **New House of Jazz**, *Philadelphia*, *PA*.

"The town's newest jazz room, the New House of Jazz, welcomed Philadelphian John Coltrane home for a week with his quintet. The tenor star followed altoman Jackie McLean into the uptown spot" ("Strictly Ad Lib: Philadelphia," *Down Beat*, June 11, 1959, p. 39).

**Note:** On Thursday, April 9, 1960, Coltrane signed a two-year contract with Atlantic Records (see the note after the **Nov. 9–20, 1960**, entry). "Atlantic records recently signed long term contracts with tenor man John Coltrane, singer Helen Merrill, and the young pianist, Roland Hanna" (*Down Beat*, May 28, 1959, p. 9).

**Note:** Saturday, April 11, to Tuesday, April 14, 1959 (possibly with Monday off), Coltrane appeared with Mal Waldron's group at the Five Spot in New York City. From the papers of publicist Ivan Black (information provided by Matthew Snyder, Music Archivist, New York Public Library):

For Immediate Release: Sat. April 11 [1959]

## **Coltrane Guesting at Five-Spot**

The great John Coltrane, Downbeat award-winning tenor saxman, will be guest-starred at the Five-Spot Cafe with Mal Waldron's band this weekend and thru next Tuesday evening, taking the featured spot left by Paris-bound Kenny Dorham. Booker Little on trumpet has been added to Waldron's Quartet which thus becomes a quintet. [...] Coltrane will grace the Five-Spot between engagements with his regular cove, Miles Davis' combo.

**Note:** Cannonball Adderley had health problems in early Spring 1959, causing him to miss several gigs (see the preceding entries). "Cannonball

Adderley took a week out at New York Hospital for a complete check-up" (*Down Beat*, Apr. 30, 1959, p. 8). He resumed touring with the Miles Davis Sextet in mid-April 1959, as reported by Ralph J. Gleason ("On and Off the Record," *San Francisco Sunday Chronicle*, Apr. 19, 1959, "T is World," p. 19):

From his parents' home in Tallahassee, Fla., where he has been convalescing, Julian (Cannonball) Adderley called last week [probably ca. April 12, 1959] to say that he was rejoining the Miles Davis Sextet, was opening with Miles Davis in Birdland this week end, and would be out here with the group at the Blackhawk at the end of May. "Miles has been writing a lot of new, experimental things," Cannonball said, "and when we get to San Francisco we'll be playing a lot of things we haven't recorded. The rhythm section is really cooking...and both Coltrane and Miles are playing better than ever." Adderley, who has been ill on and off for the past eight weeks, is now well on the way to recovery, on a diet and feeling fine.

#### **Miles Davis Sextet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Julian* "Cannonball" Adderley alto saxophone; Wynton Kelly, piano; Paul Chambers, bass; Jimmy Cobb, drums

**April 16–29, 1959** (Thursday through Wednesday, two weeks; Mondays off). **Birdland**, *New York City* (1678 Broadway, at 52nd St., borough of Manhattan).

From the *New Yorker* (Apr. 25, 1959, p. 11): "Birdland, 1678 Broadway, at 52nd St.: The new Miles Davis sextet, in which John Coltrane and Cannonball Adderley no longer monopolize the conversation, sounds so good when Davis is on trumpet that it seems a pity he's often just a silent partner. Gil Evans' brood, fourteen strong, suggests now and again a matinée lady with a box of candy. On Thursday, April 30, a change of administration: Harry Edison's quartet and Johnny Smith's trio. Jam sessions Mondays, when these performers are off duty."

[Additional data from New Yorker: 4/11/59, 11; 4/18/59, 11.]

**⚠ April 22, 1959**. See the Discography, session **59–0422**, for details.

**Note:** Drummer Art Taylor told Yasuhiro Fujioka (interview at the Rococo, New York City, Sept. 19, 1992) that he had a tape of Taylor and Coltrane practicing "Countdown" (about 15 minutes long), recorded at his mother's house in Harlem, New York City, around late April or May 1959.

Taylor later confirmed the tape's existence to Phil Schaap and Lewis Porter; however, the tape has never been found. Art Taylor died on February 6, 1995, and the tape may no longer exist.

## John Coltrane Quartet recording sessions

- **⚠ May 4, 1959.** See the Discography, session **59–0504,** for details.
- **⚠ May 5, 1959.** See the Discography, session **59–0505,** for details.

#### **Miles Davis Sextet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Julian* "Cannonball" Adderley alto saxophone; Wynton Kelly, piano; Paul Chambers, bass; Jimmy Cobb, drums

**May 6–17, 1959** (Wednesday through Sunday, two weeks; Monday and Tuesday off). **Sutherland Lounge, Sutherland Hotel**, *Chicago*, *IL* (47th and Drexel Blvd.).

"Here is good news for lovers of good music and Miles Davis fans. He is back at the Sutherland Lounge doing the same thing when he was here several months [ago], playing to a packed house nitely. Miles and his Quintette set a new attendance record at the club the last time he was in the Sutherland. From the looks of the crowds he is going to break his own record. Every Tuesday nite there is a big Jam Session in the Sutherland's famous New York Room, featuring the nations top artists" ("What the Cats Do While the Squares Sleep," *Chicago Defender*, Saturday, May 9, 1959, p. 12). Horace Silver was at the Sutherland before Miles Davis; Eddie "Lockjaw" Davis followed.

Coltrane had more of his ongoing dental problems around this time. According to Russ Wilson (*Oakland Tribune*, June 4, 1959; reprinted in Simpkins, 1989, pp. 89–90), Coltrane "had to get an eight-tooth upper front bridge in Chicago a few weeks ago." This probably occurred sometime during or possibly shortly after this gig.

*Note:* Cannonball Adderley and Wynton Kelly reportedly were in New York City on Tuesday, May 12, 1959, for a Riverside recording session under Adderley's name. With two days off at the Sutherland (Monday and

Tuesday), they would have had ample time to travel to New York for the session and return to Chicago by Wednesday night.

[Additional data from *Chicago Sun-Times:* 5/3/59, Sec. Three, 16; 5/6/59, 52; 5/8/59, 59; 5/15/59, Sec. Two, 15; *Chicago Daily News:* 5/2/59, 14; 5/9/59, 18; *Chicago Defender:* 5/9/59, 14; 5/16/59, 16]

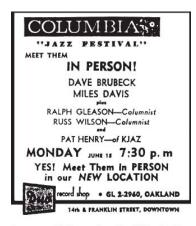
**Note:** In a syndicated column published May 23, 1959, Ralph J. Gleason reported that "John Coltrane has left the Miles Davis quintet" ("Rhythm Section: Liner Notes," by Ralph J. Gleason, *Milwaukee Journal*, Saturday, May 23, 1959, Green Sheet section, p. 1). This predates by several weeks Russ Wilson's report that Coltrane was considering leaving Miles (see the **May 29–June 21, 1959**, entry); Coltrane did leave for about a month in July and August and there were possibly other brief absences, but Davis prevailed on him to remain until April 1960. (The syndicated version of Gleason's column was usually a reprint of his column in the *San Francisco Chronicle* from about one to three weeks earlier, but we have not been able to find an earlier version of this column.)

**May 29–June 21, 1959** (Friday through Sunday, three weeks plus a weekend; probably Mondays off; Sunday matinee, 3:00–7:00 p.m.). **Blackhawk**, *San Francisco*, *CA* (200 Hyde, corner of Turk & Hyde).

Ralph J. Gleason reviewed the gig in the *San Francisco Sunday Chronicle*, June 7, 1959 ("The Miles Davis Sextet All Play Miles' Way," Datebook, p. 23), and discussed "All Blues": "'All Blues,' a remarkable waltz written by Davis, took almost six months to compose slowly, part by part, at the piano at Davis' home in New York. Finally, when he had it, he brought it to Gil Evans, his close friend with whom he has collaborated on several LPs, to get it ready for recording. 'I wrote it in 4/4,' Miles says, 'but when we got it to the studio, it hit me that it should be 3/4. I hadn't thought of it like that before but it was exactly right.'"

Miles Davis was scheduled to make a promotional appearance on Monday, June 15, 7:30 p.m., at a record store in Oakland, along with Dave Brubeck and columnists Ralph J. Gleason and Russ Wilson— at least, that's what the ad says; we don't know if Davis actually showed up. *Variety* ("On the Upbeat: San Francisco," Wednesday, July 1, 1959, p. 50) reported that Davis did *not* show up for the last night of the Black-hawk gig (Sunday night, June 21, 1959); evidently Davis attended the Sunday matinee but

didn't return for the evening sets, scheduled to begin at 9:00 p.m. The band probably performed without him, as a quintet.



A rare publicity outing for Miles Davis—assuming he showed up. (Advertisement, *San Francisco Sunday Chronicle*, June 14, 1959, This World, p. 17.)

Coltrane, meanwhile, made good use of his afternoons: "When [Coltrane] was with Miles Davis at the Black Hawk [in 1959], he spent his free time during the day practicing in the empty club" ("John Coltrane Here—A Major Artist," Ralph J. Gleason, *San Francisco Chronicle*, Thursday, Sept. 15, 1960, p. 33).

Simpkins (1989, pp. 89–90) reprints two articles from the *Oakland Tribune*: a review by Russ Wilson (June 4, 1959) and a notice that Coltrane was considering leaving Davis to form his own band and would be replaced by James

"Little Bird" Heath (June 14, 1959). Ralph J. Gleason later reported that both Coltrane and Cannon-ball Adderley were planning to leave and form their own groups ("On and Off the Record," *San Francisco Sunday Chronicle*, June 28, 1959, "T is World," p. 31).

Red Garland, in San Francisco at the Jazz Workshop with his trio (with Charles "Specs" Wright on drums; opened May 26, 1959, held over through July), sat in one night, subbing for Wynton Kelly (*Down Beat*, July 23, 1959, p. 42).

[Additional data from *San Francisco Chronicle:* 5/23/59, 7 (error—states "Miles Davis [is] now at the Blackhawk," but May 29 is the correct opening date); 5/24/59, Datebook, 1, 19; 5/30/59, 6; 5/31/59, This World, 1, 20, Datebook, 11; 6/6/59, 11; 6/7/59, Datebook, 18; 6/13/59, 8; 6/14/59, Datebook, 14, 19, This World, 17 (ad for Davis promotional appearance at Duo Record Shop in Oakland); 6/20/59, 8; 6/21/59, Datebook, 17, 23; *Variety:* 6/3/59, 48.]

**Note:** In June 1959, Miles Davis, Cannonball Adderley, and Dizzy Gillespie were among those in attendance at San Francisco's Blue Mirror to see guitarist T-Bone Walker; Gillespie sat in (*Down Beat*, July 23, 1959, p. 41).

**June 26, 1959** (Friday night, 8:30 p.m.). **Shrine Auditorium**, *Los Angeles*, *CA*.

"Maoremeth Foundation Presents / In Concert / Miles Davis Sextet / Ahmad Jamal Trio / Anita O'Day, Songstress / Terry Gibbs Big Band / Friday, June 26, 8:30 p.m. / Shrine Aud. / Tickets: \$4.50, \$3.50, \$2.50, \$2.00 / Extra Added Attractions/Andre Previn Trio / Shelly Manne, World's Greatest Drummer" (advertisement, *Los Angeles Sentinel*, Thursday, June 18, 1959, p. C-3).

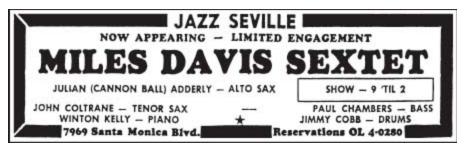
[Additional data from Los Angeles Sentinel: 6/25/59, Magazine Section, 18; Los Angeles Times: 6/21/59, Pt. V, 4; 6/26/59, Pt. II, 8; Down Beat: 5/14/59, 40.]

#### **Miles Davis Sextet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone (leaves during gig); *Jimmy Heath* tenor saxophone (replaces Coltrane); *Julian* "Cannonball" Adderley, alto saxophone; Wynton Kelly, piano; Paul Chambers, bass; *Jimmy Cobb*, drums

**July 1–19, 1959** (Wednesday through Sunday, three weeks; Coltrane leaves midway through the gig). **Jazz Seville**, *Los Angeles*, *CA* (7969 Santa Monica Blvd.).

"Jazz Seville / Final Four Days — Closing Sunday / MILES DAVIS SEXTET / Julian (Cannon Ball) Adderly — Alto Sax / John Coltrane — Tenor Sax — Wynton Kelly — piano / Paul Chambers — bass / Jimmy Cobb — drums / Show — 9 'til 2 / 7969 Santa Monica Blvd." (advertisement, Los Angeles Sentinel, Thursday, July 16, 1959, p. C-3). Reviewed in Down Beat (Aug. 6, 1959, p. 32; reprinted in Vail, 1996, p. 136).



At Hollywood's Jazz Seville. Coltrane left during this gig to lead his own group, but rejoined Davis within a few weeks. (Advertisement, *Los Angeles Sentinel*, Thursday, July 9, 1959, p. C-3.)

Coltrane reportedly left during this gig, evidently to form his own band (see the following entries). He rejoined Davis the following month. He was replaced, temporarily as it turned out, by Jimmy Heath; after touring briefly with Davis, Heath's parole officer prevented him from traveling outside Philadelphia, and Coltrane was persuaded to return to the band in mid-August (see the **Aug. 13–26, 1959**, entry).

[Additional data from *Los Angeles Sentinel:* 7/2/59, 4-C; 7/9/59, C-3; *Down Beat:* 5/14/59, 40; 7/23/59 ("opened July 1").]

## **John Coltrane Group**

PERSONNEL: **John Coltrane**, tenor saxophone; **Don Cherry**, trumpet (guest); rest unconfirmed, possibly members of the Miles Davis Sextet—**Wynton Kelly, Paul Chambers, Jimmy Cobb**, or possibly **Billy Higgins**, drums; or others

**Ca. June—July 1959** (dates unknown; possibly Mondays only). **Sundown**, *Los Angeles*, *CA*.

Cannonball Adderley saw Don Cherry sitting in with Coltrane at the Sundown club in Los Angeles, probably around this time ("Cannonball Looks at Ornette Coleman," by Julian Adderley, *Down Beat*, May 26, 1960, pp. 21–22):

While working in Los Angeles with Miles Davis last summer, I was a guest at the home of Joe Castro, the pianist. One evening Castro was rehearsing his group for a record date. In the group were Leroy Vinnegar, Teddy Edwards, Don Cherry, and Billy Higgins. The date was to include material composed by Don Cherry. [...]

This was only my second exposure to Don. [...] My first exposure had been a brief set at the Sundown club, where he sat in with John Coltrane. At that time, I was amazed at the gall of an apparent amateur to play with a giant in jazz, for his performance was seemingly unintelligible and insincere. I frankly felt that he was joking.

During later discussions with Cherry, however, Adderley was impressed by Cherry's "seriousness in explaining his music."

The Sundown was one of several clubs owned by saxophonist Jimmie Maddin, who at this writing is still performing (see <a href="http://members.aol.com/caprijazz">http://members.aol.com/caprijazz</a>). Maddin was interviewed by John Payne ("Juke Joint Jive: Jimmie Maddin on the L.A. scene circa the '40s & '50s," by John Payne, *LA Music Week*, June 25–July 1, 1999; available at www.laweekly.com/music/music/juke-joint-jive/11881/, accessed Dec. 8, 2005):

**John Payne:** "How did the word get around on a new club back then?"

Jimmie Maddin: "Same as today: If you have the thing that people want, they'll find you."

John Payne: "Did you do any advertising?"

Jimmie Maddin: "Yeah, I had ads in the [Los Angeles] *Daily News*. [...] I bought this other club, with a bigger room, 150–200 people; it was called the Sundown, and then we changed the name to the Summit. That was on Wilcox and Sunset, where the Lingerie is now. I had the stage to the right in the far corner, and then I had one big space. I became partners with Tommy Bee, he was the biggest jazz disc jockey of the day, and we started Monday-night jam sessions at the Summit. A lot of groups played, like Coltrane's—very nice guy. And Thelonious Monk—real nice guy. Monk said, 'Jimmie, I don't like to go out too much,' so he didn't leave the club for two days; he slept on the couch in my office. Yusef Lateef played there; Sam Cooke sang there; Louis Prima and Sam Butera used to drop in. And Lenny Bruce, Don Rickles, Steve Allen, Steve McQueen—everybody."

John Payne: "You're saying that John Coltrane played at your club?"

**Jimmie Maddin:** "I'm pretty sure his first appearance [as a leader] in Southern California was with me, in 1959. At the time, there weren't any big jazz clubs in L.A., and Tommy and I thought, Well, we'll hire a few guys from the Miles Davis band, who were working in San Francisco. We'd fly 'em in for Monday nights at the Summit."

**John Payne:** "Do you remember what Coltrane was into the night he played there? Was he breaking free?"

**Jimmie Maddin:** "Yeah, he was starting to break free. He'd get up, start the band and then play for two hours. The band would take breaks, and he'd just keep playing. [Laughs.] It was revolutionary. He was trying to develop a new thing, break away from Parker, take it up to another level.

"Miles came in to see us, and he's sitting at the bar. I had met him before, but he didn't even remember me. Then he calls me over and he says, 'Jimmie, you know who I am: Miles Davis.' He says, 'I'm not gonna pay this tab'— he ran up a tab for about \$80. I said, 'Whatta you talkin' about?' He says, 'Well, you're using my saxophone player, John Coltrane. And I'm not gonna pay.'

"What would you have done?"

John Payne: "I probably would've let it go."

**Jimmie Maddin:** "But I'm a businessman. Coltrane's costing me \$500 for the night, and I'm struggling to get every buck I can just to pay him. I said, 'Wait a minute, Miles, if I bring you in and I'm paying you, like—you get around five grand a week—Miles, if you come in here and you play, and if I let everybody come in and scam their tabs, how am I gonna pay ya? You tell me.' I

said, 'I've got a disc jockey here that gets part of the dough, I've got the rent, I've got four musicians that I have to pay.'

"So, not a confrontation, just bullshitting back and forth. I said, 'Look, you know something, Miles, if you don't wanna pay, I don't give a fuck.' [Laughs.] What are we gonna do, argue about a few bucks, with Miles Davis?"

**John Payne:** "Did he pay or not?"

**Jimmie Maddin:** "He paid it. And he gave the bartender a \$20 tip."

This interview also contains information and anecdotes about Eric Dolphy, Cannonball Adderley ("Cannonball was a huge influence on Eric Dolphy"), and others, as well as some of the ins and outs of owning a jazz club in Los Angeles in the 1950s.

#### **John Coltrane Group**

PERSONNEL: John Coltrane, tenor saxophone; rest unknown

**Ca. late July—early August 1959** (exact dates unknown). **Showboat**, *Philadelphia*, *PA* (Broad & Lombard Streets, in the Douglas Hotel).

"Tenor man John Coltrane returned to his home town for a week to play the Show Boat" (*Down Beat*, Oct. 1, 1959, p. 53).

**August 4–9, 1959** (Tuesday through Sunday, one week; Sunday matinee). **The Caverns** (*aka* **Crystal Caverns**, *later* **Bohemian Caverns**), *Washington*, *DC* (11th St. and U St., N.W.).

From the *Washington Post* ("Accent on Jazz," by Tony Gieske, Sunday, July 26, 1959, p. H9): "Live jazz note: Tony Taylor, of the Crystal Caverns club at 11th and U sts. nw., tells me he is negotiating for Sonny Rollins and Thelonious Monk for later in the summer, although nothing is set yet. The groups I've heard so far there—Kenny Dorham, Jackie McLean and Sonny Stitt—Johnny Griffin—have been excellent." The pianist during this gig may have been Albert Dailey (Simpkins, 1989, pp. 100–101).



During a short-lived sabbatical from Miles Davis, Coltrane led a group at the Caverns in Baltimore. (Advertisement, *Washington Post*, Tuesday, Aug. 4, 1959, p. B7.)

"The Caverns, near the baseball park and the site of innumerable sessions by the great and neargreat in the swing era, has embarked on a name modern jazz policy. Recent performers have been Bob Brookmeyer [and Calvin Jones, '2 Trombones 2,' closing Sunday, July 26, 1959], Pepper Adams ['quintet,' July 28–Aug. 2, 1959], John Coltrane, Zoot Sims, and Thelonious Monk" ["quintet," Aug. 25–31, 1959] (*Down Beat*, Oct. 29, 1959, p.

47). (Monk was interviewed by Tony Gieske, "Accent on Jazz," *Washington Post*, Sunday, Sept. 13, 1959, p. H11.) Ads in the *Washington Post* confirm most of this lineup, with some uncertainty about Zoot Sims; ads during Coltrane's week announce "Zoot Sims vs. Johnny Griffin" opening Tuesday, August 11, 1959, and that day's ad also lists Sims vs. Griffin. However, Friday's ad (Aug. 14, 1959, p. D4) lists Johnny Griffin and Philly Joe Jones, and Sunday's ad (Aug. 16, 1959, p. H6) lists the Johnny Grifin Quartet. So, it's uncertain whether Sims appeared or not. (The Phineas Newborn Trio appeared between Grifon [with or without Sims] and Monk, Aug. 17–23, 1959.)

[Additional data from *Washington Post:* 7/26/59, H11 (Brookmeyer, Adams); 7/31/59, D8 (Adams, Coltrane); 8/1/59, D7 (Adams, Coltrane); 8/4/59, B7; 8/5/59, B11; 8/6/59, C19; 8/7/59, B11; 8/8/59, A10; 8/9/59, H11; 8/11/59, B6 (Sims, Griffin); 8/21/59, C12 (Newborn, Monk); 8/24/59, B5 (Monk); 8/31/59, (Monk, Paul Chambers Trio [see the following entry]).]

#### **Miles Davis Sextet**

PERSONNEL: *Miles Davis*, trumpet (not present Wednesday, Aug. 26); *John Coltrane*, tenor saxophone; *Julian "Cannonball" Adderley*, alto saxophone; *Wynton Kelly*, piano; *Paul Chambers*, bass; *Jimmy Cobb*, drums

August 13–26, 1959 (Thursday through Wednesday, two weeks; Mondays off). Birdland, *New York City* (1678 Broadway, at 52nd St., borough of Manhattan).

From the *New Yorker* (Aug. 15, 1959, p.8): "Birdland, 1678 Broadway, at 52nd St.: The Mexican army of Miles Davis (more brass than enlisted men, what with Mr. D., Cannonball Adderley, and John Coltrane blowing their tops) and Chico Hamilton's quintet are back in the land where the only reason for blowing anything is to cool it. Jam sessions Mondays by earnest guest strivers." Coltrane returned to the band during this gig after a brief absence.

On Wednesday morning (that is, after midnight at Tuesday's gig), August 26, 1959, the Miles Davis Sextet was recorded at Birdland by the Armed Forces Radio Service (AFRS). The recording was later edited and broadcast on September 16, 1960, in the AFRS "Treasury of Music" series, with several plugs for United States Savings Bonds; recording exists (see the Discography, session **59–0826**, for details). After the recording, Miles Davis was beaten and arrested while standing outside Birdland. The band still had one day left on its scheduled gig at Birdland, with Davis presumably out of commission.

Vail (1996, p. 141) says that the quintet was held over "for another week," with Nat Adderley filling in for Davis (who, in addition to his physical injuries, had had his cabaret card temporarily suspended), but then lists the closing date as Wednesday, September 16, 1959 (p. 142)—three weeks after the scheduled closing date. However, this must be wrong, as the Miles Davis Quintet "featuring Coltrane" opened at the Showboat in Philadelphia on Monday, September 7, for ten days (without Adderley—see the **Sept. 7–16, 1959**, entry). Buddy Rich's small group and Art Blakey's Jazz Messengers were at Birdland from August 27 to September 16, 1959 (according to listings in the *New Yorker*); and on Thursday, September 17, the Miles Davis Quintet opened a three-week return engagement at Birdland, Davis having quickly regained his cabaret card (see the **Sept. 17–Oct. 7, 1959**, entry).

The group may have been held over for a few days without Davis (although there appears to be only anecdotal evidence for this), but it's possible that this has been confused with the September–October return engagement (see the **Sept. 17–Oct. 7, 1959**, entry for more about this). Interestingly, the Paul Chambers Trio is listed as opening at the Caverns in Washington, D.C., on Tuesday, September 1, 1959 (*Washington Post*, Monday, Aug. 31, 1959, p. A21); if correct, this might indicate that Davis's

sidemen were working on their own until Davis resumed working on September 7.

Author and poet Al Young (liner notes, *Black Pearls*, Prestige P-24037, 1974 reissue; quoted in Chambers 1998, part I, p. 315) says that he was present at Birdland on "the very night Miles Davis stepped outside between sets and got in an altercation with some cops about loitering." Young says that the group finished out the night without Miles, with Coltrane in particularly fiery form: "Sure enough, there was Coltrane sounding totally different from the way he did on [his] latest recordings. [...] The band, winding up the evening without its leader, continued to smoke and burn [...] It was truly a Coltrane night."

[Additional data from *New Yorker:* 8/8/59, 7; 8/22/59, 8; *New York Times:* 8/26/59, 15 ("Miles Davis Seized: Jazz Trumpeter Is Accused in Attack on Patrolman"); *New York Amsterdam News:* 8/29/59, 1, 9 ("Eye Witnesses Say: 'It Was Police Brutality'—Miles Davis' Own Story: 'They Beat on My Head Like a Tom-Tom'"); 9/5/59, 1, 30 ("Miles Davis Unable to Make Court Appearance"); 9/19/59, 1, 9 ("Miles Davis In 'B' Land; Trial Set")]

# **August 23, 1959** (Sunday night, 7:30 p.m.). **Randall's Island Jazz Festival,** *Randall's Island, New York City.*

The Miles Davis Sextet was scheduled to perform first, followed by the Ahmad Jamal Trio, the Modern Jazz Quartet, Dakota Staton, and the Stan Kenton Orchestra. The Davis group probably performed at Birdland later that night. Reviewed by John S. Wilson ("Jazz: Changing Pattern," *New York Times*, Monday, Aug. 24, 1959, p. 16): "Miles Davis, who is equally [as Thelonious Monk] reluctant to let his listeners know what he is playing, found his moments of inspiration in a rugged waltz ["All Blues"] in which he built a taut, pulsing solo, playing his trumpet both muted and open."

[Additional data from *Metronome:* Aug. 1959, p. 2; *New York Amsterdam News:* 8/8/59, 13; 8/15/59, 13; 8/22/59, 15; *New York Times:* 8/16/59, Sec. 2, 2 X; 8/23/59, Sec. 2, 6 X.]

### **John Coltrane Group**

PERSONNEL: Freddie Hubbard, trumpet; John Coltrane, tenor saxophone; Wayne Shorter, tenor saxophone; Tommy Flanagan, Cedar Walton, piano (alternating); George Tucker, Ahmed Abdul-Malik, bass (alternating); Elvin Jones, drums

**Possibly August 17 or 24, 1959** (Monday night). **Birdland**, *New York City* (1678 Broadway, at 52nd St., borough of Manhattan).

Wayne Shorter recalls this gig as being legendary (Coryell and Friedman, 1978, pp. 258–259):

I met Coltrane at Birdland. He had heard me play somewhere and he said, "Hey, you're playing that funny stuff, like me. Come on over to my house." I used to go over, and he'd play the piano for me while I played the tenor. Then we would take turns—I'd play the piano for him, and he'd play tenor. He'd say, "Play anything you want to play—go anywhere …" And he would just go to different places and meet me around the corner, as it were. I noticed that what he was playing consistently was the thing that led him to "Giant Steps"—those chords (we called them augmented thirds) kept going round and round. […]

Then he called me to work with him one night at Birdland. We had a rehearsal at his house, and that night we were playing. Opposite us was Cannonball and his brother Nat. [...] Elvin Jones was on drums that night. It was historic; everybody realized it—we tore that place up. Ten years later, when I went to California, people were still talking about it—"Yeah, we heard about it out here—that memorable Monday night at Birdland.

Wayne Shorter recalls that they played "Moment's Notice," "Giant Steps," "Naima," and other tunes (interview with Yasuhiro Fujioka, Osaka Blue Note, Dec. 21, 1990).

## **Miles Davis Quintet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Wynton Kelly*, piano; *Paul Chambers*, bass; *Jimmy Cobb*, drums

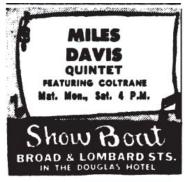
**Ca. September 1–6, 1959** (Tuesday through Sunday, one week; possibly cancelled). **Cotton Club**, *Atlantic City*, *NJ*.

According to Vail (1996, p. 142), this gig was cancelled, but Byard Lancaster saw the band here around this time (Porter, 1998, p. 361). The Paul Chambers Trio is listed as opening at the Caverns in Washington, D.C., on Tuesday, September 1, 1959 (*Washington Post*, Monday, Aug. 31, 1959, p. A21); if correct, this might indicate that the Atlantic City gig had been cancelled. (However, there are no further ads for the Paul Chambers

Trio in Washington, and Chambers may have cancelled that gig to rejoin Davis.)

**September 7–16, 1959** (Monday through Wednesday, ten days; matinees on Mondays and Saturday, 4:00 p.m.; Sunday off). **Showboat**, *Philadelphia*, *PA* (Broad & Lombard Streets in the Douglas Hotel).

Advertised as the "Miles Davis Quintet Featuring Coltrane" (*Evening Bulletin* [Philadelphia], Tuesday, Sept. 8, 1959, p. 83). From *Variety* (Wednesday, Sept. 16, 1959, p. 48): "Philadelphia: Miles Davis quintet held over at the Showboat. Art Blakey & Jazz Messengers open Sept. 17." From *Down Beat:* "The Showboat presented Miles Davis, booking the trumpeter after J. J. Johnson and Jimmy Smith" (Oct. 15, 1959, p. 45); and: "Davis was held over at the Showboat, then followed by Art Blakey and rhythm and blues artist Sam Turner" (Oct. 29, 1959, p. 49).





At the Showboat in Philadelphia. (Advertisements, Evening Bulletin [Philadelphia], Tuesday, Sept. 8, 1959, p. 83 ["Featuring Coltrane"]; Tuesday, Sept. 15, 1959, p. 80 ["Held Over!"].)

[Additional data from *Evening Bulletin* (Philadelphia): 9/9/59, 48; 9/15/59, 80.]

**September 17–October 7, 1959** (Thursday through Wednesday, three weeks; Mondays off). **Birdland**, *New York City* (1678 Broadway, at 52nd St., borough of Manhattan).

From the *New Yorker* (Sept. 12, 1959, p. 10): "Birdland, 1678 Broadway, at 52nd St.: Buddy Rich's euphoric quartet, which could manage the '1812' Overture without strain, and Art Blakey's Jazz Messengers sign off on Wednesday, Sept. 16. Next evening, Maynard Ferguson's big band, part *dernier cri* and part *crise de nerfs*, muscles in, and so does the band of Miles Davis, a great man when he's in the mood. Among his accomplices are John Coltrane and Cannonball Adderley. Extracurricular sessions Mondays, when the regulars lie abed." The Adderley listing, written in advance of the gig,

is incorrect; he left the band in early September and was not present during this gig.

After Miles Davis was arrested and had his cabaret card revoked (see the **Aug. 13–26, 1959**, entry), his lawyers successfully pressed to have the charges reduced and his cabaret card reinstated. From the *New York Amsterdam News* ("Miles Davis in 'B' Land; Trial Set," Saturday, Sept. 19, 1959, pp. 1, 9):

Jazz trumpeter Miles Davis returns to Birdland tonight (Thursday [Sept. 17, 1959]), the scene of his vicious beating on August 26 [see the **Aug. 13–26, 1959,** entry] by a cop who used his club on the famous musician—"like a tom-tom," according to witnesses.

Davis, who was beaten and arrested after he had escorted a blonde fan to a cab in front of the famous jazz nite spot, pleaded not guilty on Monday to a charge of third degree assault in Special Sessions Court before Magistrate Edward F. Breslin. His trial on this charge is scheduled for November 19.

On Friday, Davis is scheduled to appear in Upper Manhattan Court on a charge of disorderly conduct.

The trumpet player is able to reappear at Birdland on a 3-week engagement because his attorneys, Harold E. Lovette and Nathan H. Mitchell of Mitchell and Chance, 210 E. 30th St., were able to reduce all charges lodged against him by the two cops who allegedly beat him when he refused to move from in front of Birdland while taking a breath of air.

If a felony had been committed, a narcotics charge, or any charge involving morals had been lodged against Davis, he would not have been able to return so soon to Birdland because his police cabaret card could have been withheld by the police pending disposition of his cases.

Davis' original altercation began with Ptl. Gerald Kilduff of the West 54th St. Precinct ordering him off the sidewalk in front of the famous jazz club. Later he was allegedly beaten by Detective Donald Rolker of the same precinct who rushed over and, according to witnesses, began battering the musician over the head.

Notwithstanding the disposition of the two cases against the musician, his attorneys say they are going to take the case further.

Davis, called the world's greatest modern jazz trumpet player, lives at 881 10th Ave. He is 33 years old.

[Additional data from *New Yorker:* 9/19/59, 11; 9/26/59, 8; 10/3/59, 8; *New York Times:* 8/26/59, 15 ("Miles Davis Seized: Jazz Trumpeter Is Accused in Attack on Patrolman"); *New York Amsterdam News:* 8/29/59, 1, 9 ("Eye Witnesses Say: 'It Was Police Brutality'—Miles Davis' Own Story: 'They Beat on My Head Like a Tom-Tom'"); 9/5/59, 1, 30 ("Miles Davis Unable to Make Court Appearance").]

## **October 4, 1959** (Sunday, 8:30 p.m.). **Hunter College Auditorium/Assembly Hall**, *New York City* (borough of Manhattan).

Benefit concert for the NAACP. Miles Davis and Dakota Staton headlined over many other groups, including Art Blakey, Horace Silver, Billy Taylor, Randy Weston, Kenny Burrell, Buddy Rich, Tony Scott, and others. Billed as the sextet, but Cannonball Adderley had left by this time. The band probably played at Birdland later that night (see the preceding entry). Listed as "Hunter College Auditorium" in the *New York Times* and *New York Amsterdam News*, "Hunter College Assembly Hall" in the *New Yorker*.

[Data from *New York Amsterdam News:* 10/3/59, 15, 16; *New Yorker:* 10/3/59, 13; *New York Times:* 10/4/59, Sec. 2, 12 X.]

#### October 11, 1959 (Sunday). Academy of Music, Philadelphia, PA.

This concert also featured Ray Charles, Horace Silver, Sonny Stitt, and "Philly" Joe Jones (Vail, 1996, p. 143; no source cited).

#### **John Coltrane Quintet**

PERSONNEL: **John Coltrane**, tenor saxophone; **Ira Sullivan**, trumpet and/or alto or tenor saxophone; **Jodie Christian**, piano; **Wilbur Ware**, bass; **Phil Thomas**, drums

Ca. October 1959 (date uncertain). University of Chicago, Chicago, IL.

"John Coltrane, Ira Sullivan, Wilbur Ware, Phil Thomas and Jody [Jodie] Christian opened the series of modern jazz concerts at the U. of Chicago" (*Down Beat*, Dec. 10, 1959, p. 67).

#### **Miles Davis Quintet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Wynton Kelly*, piano; *Paul Chambers*, bass; *Jimmy Cobb*, drums

**October 16–22, 1959** (Friday through Thursday, one week; midnight shows on Friday and Saturday).

**Howard Theater**, *Washington*, *DC* (7 & T N.W.).

"JAZZ at the HOWARD / 7 & T N.W. / Week Opens Fri. Midnight Shows Fri. & Sat. with All Seats Unreserved \$2.00 / Mat. \$1.00, Eves. \$1.50 / DAKOTA STATON 'Time to Swing' / MILES DAVIS 'Kind of Blue' Sextette / RED GARLAND 'Bluesville' Trio / Leon Thomas / Redd Foxx" (advertisement, *Washington Post*, Tuesday, Oct. 13, 1959, p. B12). Billed as a sextet, but Cannonball Adderley had left the band by this time.

[Additional data from *Washington Post:* 10/11/59, H5; 10/15/59, B21; 10/16/59, C27; 10/17/59, D7; 10/18/59, H4, H11; 10/20/59, B8; 10/22/59, B8.]

**October 23–29, 1959** (Friday through Thursday, one week; late show on Thursday). **Brooklyn Paramount**, *New York City* (Flatbush and DeKalb, borough of Brooklyn).

"On Stage in Person / Starts TOM'W 1 WEEK ONLY! / Continuous Performances / COUNT BASIE and his orchestra featuring JOE WILLIAMS / DAKOTA STATON / MILES DAVIS and his sextet / GEORGE SHEARING and his sextet / Lambert, Hendricks & Ross / Don Adams — Symphony Sid / plus on screen "THE YOUNG LAND"

Technicolor® / Brooklyn Paramount / Flatbush and DeKalb" (*New York Times*, Thursday, Oct. 22, 1959, p. 48). Billed as a sextet, but Cannonball Adderley had left the band by this time.

The following publicity item was sent out by Henry O. Dormann, New York (for more on Dormann, see www.leadersmag.com/About\_LEADERS/Dormann.html):

Miles Davis, the world's most famous trumpet vertuoso [*sic*] will be a resplendant [*sic*] sight when he appears on the stage at the Brooklyn Paramount Jazz Extravaganza from October 23 to October 29th. He will wear an especially designed jazz suit made in Italy of special light-weight material, as soft as cashmere but as strong as some of the notes Miles plays. He will display a cutaway jacket, new six-inch wide trousers that are good taste but different. Miles Davis has long been a pace-setter in clothes and his spectacular figure at the Brooklyn Jazz Extravaganza is expected to set a new style trend.

This item was "reprinted in full" by Ralph J. Gleason because he thought it should be "preserved for future sociological study" ("Miles' New Italian Cutaway Is a Real Gas," *San Francisco Sunday Chronicle*, Oct. 18, 1959, "This World," p. 35).

[Additional data from *New York Times*: 10/23/59, 24; 10/28/59, 41; 10/29/59, 36.]

**November 5–25, 1959** (Thursday through Wednesday, three weeks; Mondays off). **Birdland**, *New York City* (1678 Broadway, at 52nd St., borough of Manhattan).

Opposite Johnny Smith the first two weeks, then Harry Edison (whose group may have included Elvin Jones) the last week. From the *New Yorker* (Nov. 21, 1959, p. 8): "Birdland, 1678 Broadway, at 52nd St.: Miles Davis, who majors in trumpet and track (now you see him and now you don't), becomes completely invisible at close of business on Wednesday, Nov. 25, and so does his sextet [actually quintet]; Harry Edison's quintet stands pat. The following evening, Cannonball Adderley, once again huffing and puffing at the head of his own fivesome, signs on." Meanwhile, Ornette Coleman was stealing everyone's thunder at the Five Spot, where his group alternated sets with the Art Farmer–Benny Golson Jazztet (with McCoy Tyner).

[Additional data from *New Yorker*: 10/31/59, 8; 11/7/59, 8; 11/14/59, 11; 11/21/59, 9 (Coleman, Jazztet).]

#### **Group featuring John Coltrane**

PERSONNEL: **John Coltrane**, tenor saxophone; **Pepper Adams**, baritone saxophone; **"Philly" Joe Jones**, drums; rest unknown

**November 8, 1959** (Sunday, 2:00–5:00 p.m.). **Statler Hilton Hotel** (now the **Capitol Hilton**), *Washington*, *DC*.

"In late October, a modern group featuring John Coltrane, Pepper Adams, and Philly Joe Jones played a Sunday show at the Statler" (*Down Beat*, Dec. 10, 1959, p. 65). However, according to advertisements in the *Washington Post*, the date was November 8, 1959. The ads list Philly Joe Jones, John "Coltrang," and Pepper Adams. (The pianist may have been Albert Dailey—see Simpkins, 1989, pp. 100–101.) Other groups also were scheduled to appear: "The Shirley Horne [Horn] Trio and [guitarist] Bill Harris are two local jazz advocates who will appear at a big Jazz Matinee Sunday, Nov. 8 at the Statler Hotel" ("On the Town," by Paul Herron, *Washington Post*, Friday, Nov. 6, 1959, p. D9). This may have been the gig that indirectly led Coltrane to begin playing the soprano saxophone (see the **Feb. 11–21, 1960**, entry).

The Miles Davis Quintet was in New York at Birdland on this date (see the preceding entry); the Statler matinee was scheduled to end at 5:00 p.m., so Coltrane could have returned to New York in time to make the Birdland gig. Or another saxophonist might have filled in for Coltrane with the Davis group that night.

[Additional data from *Washington Post:* 11/4/59, C10; 11/5/59, B6; 11/7/59, C16]

## **John Coltrane Quartet recording session**

November **24, 1959.** See the Discography, session **59–1124**, for details.

### **Miles Davis Quintet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Wynton Kelly*, piano; *Paul Chambers*, bass; *Jimmy Cobb*, drums

**November 27, 1959** (Friday, 9:00 p.m.). **St. Nicholas Arena**, *New York City* (66th St. & Columbus Ave., borough of Manhattan).

"Next Friday Eve. Nov. 27th at 9 p.m. / Jazz Dance / St. Nicholas Arena / —66th St. & Columbus Ave. — / MILES DAVIS Quintet / TITO PUENTE and His Orchestra / Plus the Sensational Afro Jazziacs / Tickets: \$2.50 in advance—\$3 at Door / Tables \$5 (seating 4)—Boxes \$10 (seating 8)" (advertisement, *New York Amsterdam News*, Saturday, Nov. 21, 1959, p. 15).

#### **John Coltrane Quartet**

PERSONNEL: **John Coltrane**, tenor saxophone; rest unknown

**November 28, 1959** (Saturday night, two shows, 8:00 p.m. and 11:00 p.m.). **Town Hall**, *New York City* (113 W. 43rd St., borough of Manhattan).

Coltrane isn't listed in the ads for this concert; he might have been a late addition, probably with a pickup group that may have included other members of the Miles Davis Quintet or musicians who were playing with other bands at Town Hall that night. Reviewed by John Mehegan in the *New York Herald Tribune* (Monday, Nov. 30, 1959, p. 11): "'Vertical' saxophonist Coltrane (his lines move up and down rather than through chords) displayed rare musicianship in a sensitive cameo of 'Laura,' only to undo this with a hysterical rendition of Avalon.'" (Coltrane recorded "Avalon" with Elmo Hope for Prestige in 1956.)

Reviewed by John S. Wilson in the *New York Times* (Monday, Nov. 30, 1959, p. 26); Wilson mentions Coltrane only in passing and doesn't describe Coltrane's set. However, he does mention a couple of names that are intriguing: "The Jazztet [...] has three unusually good soloists [including] McCoy Tyner, piano;" and: "The long and varied program reached its climax in the appearance of Count Basie, piano, and Zoot Sims, tenor saxophone, who, with the support of Milt Hinton, bassist, and Elvin Jones, drummer built up [a] swinging storm on 'One O'Clock Jump.'" (Note that Elvin Jones also played with Thelonious Monk during this concert—see the Balliett review below.)

The first show (8:00 p.m.) was reviewed by Whitney Balliett in the *New Yorker* ("Jazz Concerts: Historic," Dec. 5, 1959, pp. 150–152);

unfortunately, Balliett didn't list the personnel of Coltrane's band. However, his review at least gives some sense of how extraordinary this concert must have been. After raving about the Ornette Coleman Quartet, which opened the concert, Balliett reviewed the other bands in order of appearance:

Coleman was followed by Cecil Taylor, who at his best comes close to fusing a jazz intent with classical patterns and harmonies, but who, in his two numbers, seemed static and heavy in contrast to Coleman. After an interlude played by Lee Konitz, a cool alto saxophonist, and sung by Ernestine Anderson, Monk played three numbers that were notable for a slow, hymn-like rendering of "Crepuscule with Nellie" and for the accompaniment by Scott LaFaro on bass and Elvin Jones on drums. Although Jones played so strenuously in the last number that he obliterated Monk — and everyone else—he proved that he is the only drummer besides Art Blakey who can manage Monk's jarring rhythmic peregrinations. The Art Farmer-Benny Golson Jazztet [...] issued some hushed, feline ensemble effects that rubbed discreetly back and forth past Farmer's superbly lyrical trumpet. Then John Coltrane, who, unlike Coleman, Taylor, and Monk, heaps extremely complex harmonies on a chord-based approach, which he has borrowed indirectly from Coleman Hawkins, and uses enough notes in one solo to keep the average jazz soloist in business for life, played "Laura" (slowly, a dozen or so notes to the bar) and "Avalon" (fast, several dozen notes to the bar).

Quite properly, the concert was closed by Basie, who, along with Lester Young, Charlie Christian, and Jo Jones, began the preparations for last Saturday night twenty years ago. In company with Zoot Sims, Bob Brookmeyer, Pepper Adams, and bass and drums, Basie played a medium blues and a fast blues, and in no time at all set up an overwhelming rhythmic flow full of light, apostrophe-like chords and lower-register avalanches that proved too much for the horn players, who performed as though at their first dance. Considering Basie and all that had come before, it was hard to blame them.

Bob Brookmeyer recalls performing with the Basie pickup group: "You cannot imagine in your wildest dreams what it felt like with Basie in [a] small band — the energy peak of all time" (formerly at www.bobbrookmeyer.com, accessed June 17, 2004). For this set, Brookmeyer and Basie were joined by Coltrane, Pepper Adams, George Duvivier, and Art Taylor. Note that neither John S. Wilson nor Balliett mentions Coltrane. The reviewers only caught the early show, and Coltrane apparently joined the finale for the late show only (in place of Sims). Brookmeyer remembers that one piece they played was a blues in G. (Details from a phone conversation with Porter, June 2004.)

[Additional data from *Village Voice:* 11/18/59, 6; 11/25/59, 3; *New York Times:* 11/26/59, 57; *New Yorker:* 11/28/59, 12.]

### John Coltrane Quartet recording session

**⚠ December 2, 1959.** See the Discography, session **59–1202**, for details.

**Note:** On Thursday, December 3, 1959, Miles Davis was in the audience at the Five Spot to see the Art Farmer—Benny Golson Jazztet and the Ornette Coleman Quartet (*Variety*, Wednesday, Dec. 9, 1959, p.66)

#### **Teddy Kotick Trio plus John Coltrane**

PERSONNEL: **Teddy Kotick**, bass; **John Coltrane**, tenor saxophone; **Don Friedman**, piano; **Nick Stabulas**, drums

**Ca. December 1959** (one Friday or Saturday; exact date unknown). Unknown venue, *New York City* (Tottenville Beach, Staten Island).

The Teddy Kotick Trio played weekends at a club on Staten Island for about two months. Every weekend they had a guest artist for one or two nights (Friday or Saturday). The trio played alone on the other nights. Coltrane was there with the trio one weekend in 1959; other guest artists included Donald Byrd, Phil Woods, and Gene Quill. They played mostly standards. (Information from Don Friedman; interview with Lewis Porter.)

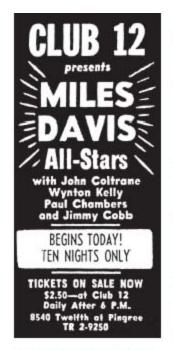
#### **Miles Davis Quintet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Wynton Kelly*, piano; *Paul Chambers*, bass; *Jimmy Cobb*, drums

**December 11–20, 1959** (Friday through Sunday, ten days). **Club 12**, *Detroit*, *MI*(8540 Twelfth at Pingree).

"Jazz trumpet player Miles Davis and his group are due at Club 12 Friday evening. With him will be bassman Paul Chambers, saxman John Celtraine [sic], drummer Jimmy Cobb and pianist Wynton Kelly" ("After Dark: Cundari's Restaurant to Open Wednesday," *Detroit Free Press*, Tuesday, Dec. 8, 1959, p. 32). "CLUB 12 presents MILES DAVIS All-Stars with John Coltrane / Wynton Kelly / Paul Chambers / and Jimmy Cobb / BEGINS TODAY! TEN NIGHTS ONLY / Tickets on Sale Now / \$2.50—at Club 12 / Daily After 6 p.m. / 8540 Twelfth at Pingree" (advertisement, *Detroit Free Press*, Friday, Dec. 11, 1959, p. 38).

"Last year's Metronome and Downbeat poll winner as best jazz trumpet player, Miles Davis leads his quintet at the Club 12 for nine more nights. Playing that brass without a brassy tone, his latest record is a jazz version of 'Porgy and Bass [*sic*], 'arranged by Gil Evans, Davis' associate since the early' 50s" [*sic*; Davis and Evans began collaborating in the late 1940s] ("After Dark: Cool Trumpeter Davis Hot Attraction at Club 12," *Detroit Free* Saturday, Dec. 12, 1959, p. 5).



At Club 12 in Detroit. (Advertisement, *Detroit Free Press*, Friday, Dec. 11, 1959, p. 38.)

Club 12 (formerly Klein's Show Bar) began featuring name jazz in mid-1959 (see Bjorn with Gallert, pp. 112–113, 143, 157). Jimmy Smith was at Club 12 before Davis; Donald Byrd followed (opening Dec. 31, 1959). George Shearing was at Baker's Keyboard Lounge (opening Tuesday, Dec. 15, 1959).

[Additional data from *Detroit Free Press*: 12/1/59, 24; 12/4/59, 42; 12/7/59, 34; 12/15/59, 18; 12/31/59, 9 (Byrd); *Variety*: 12/30/59, 45.]

**Note:** On December 23, 1959, the Coltrane family moved to the St. Albans section of Queens, New York City (Thomas, 1975, p. 116). The house was located at 116–60 Mexico Street.

December 25–31, 1959 (Friday through Thursday, one week; midnight show on Thursday,

Dec. 31, 1959 [actually Friday, Jan. 1, 1960]). **Regal**, *Chicago*, *IL* (4719 South Parkway).

From the *Chicago Defender* ("Regal Has All-Star Stage Show: Miles Davis Heads Cast of Top Names," Saturday, Dec. 26, 1959, p. 12):

What goes on stage at Regal theatre for next seven days is best labeled the tops in jazz, blues and rock in roll spotlighting.

Headed by the great hornman Miles Davis the theatre is presenting one of the greatest shows ever to hit the southside stem. In addition to Miles Davis are those sensational Four Step Brothers, song and dance stars; Art Blakey and his Jazz Messengers; Jesse Powell and orchestra; songbird Betty Carter; [singer] Bill Henderson and many others. [...]

Added to the stage show the theatre is presenting a socksational film titled "Jet Over The Atlantic."

Tenor saxophonist Jesse Powell had worked with Coltrane in Dizzy Gillespie's big band in 1949–1950, when Coltrane was still playing alto.

From the *Chicago Sun-Times* (Thursday, Dec. 31, 1959, Sec. Two, p. 11): "TONIGHT! NEW YEAR'S EVE / MIDNIGHT STAGE JAMBOREE / Join the Hottest, Happiest N.Y.'s Eve Celebration in Chicago! Make Up a Party! Come as Late as Midnight and Enjoy All of These Stars in the Year's Biggest Stage Show Production Ending???" Billed as a sextet, but Cannonball Adderley had left the band in September 1959, so this was probably an error.

[Additional data from *Variety:* 11/25/59, 62; *Chicago Defender:* 12/19/59, 16; *Chicago Sun-Times:* 12/24/59, Sec. Two, 10; 12/25/59, Sec. Two, 15; 12/26/59, Sec. Two, 11; 12/27/59, Sec. Three, 18; 12/28/59, Sec. Two, 14; 12/29/59, Sec. Two, 19; 12/30/59, Sec. Two, 14; *Down Beat:* 1/21/60, 47; 2/18/60, 21.]

## 1960

## **Timeline**

#### **Miles Davis Quintet**

- **January 15–21, 1960** (Friday through Thursday one week; midnight show on Saturday). **Apollo Theatre**, *New York City*.
- **January 25–30, 1960** (Monday through Saturday one week). **Showboat**, *Philadelphia*, *PA*.

#### **Miles Davis Sextet**

- **February 11–21, 1960** (Thursday through Sunday eleven days; Monday and Tuesday of ; scheduled to open Wednesday February 10, 1960, but postponed due to inclement weather). **Sutherland Lounge, Sutherland Hotel**, *Chicago. IL*.
- **February 27, 1960** (Saturday night). **Shrine Auditorium**, *Los Angeles, CA*.
- **Ca. late February—early March 1960** (uncertain; not confirmed). Unknown venue, *San Diego*, *CA*.
- **March 3, 1960** (Thursday night). **San Jose Civic Auditorium**, *San Jose*, *CA*.
- March 4, 1960 (Friday night). San Francisco Civic Auditorium, San Francisco, CA.
- **March 5, 1960** (Saturday). **Oakland Auditorium Arena**, *Oakland*, *CA*.

#### **Miles Davis Quintet**

- March 21—April 10, 1960—Europe:
- March 21, 1960(Monday; two concerts, 7:00 p.m. and 9:00 p.m.).
  Olympia, Paris, France.
- March 22, 1960 (Tuesday; two concerts, 700 p.m. and 9:15 p.m.). *Konserthuset*, **Stockholm**, **Sweden**.
  - March 23, 1960 (Wednesday; not confirmed). *Njårdhallen*, Oslo, Norway (or possibly Gothenburg [Göteborg], Sweden).
- **March 24, 1960** (Thursday; two concerts, 700 p.m. and 9:30 p.m.). *Tivolis Koncertsal*, **Copenhagen** (**København**), **Denmark**.
  - March 25, 1960 (Friday, 8:00 p.m.). *Niedersachsenhalle*, Hannover, West Germany.
  - March 26, 1960(Saturday, 8:00 p.m.). Weser-Ems-Halle, Oldenburg, West Germany
  - March 27, 1960 (Sunday, 8:00 p.m.). *Sportpalast*, Berlin, West Germany.

#### John Coltrane/Stan Getz/Oscar Peterson

March 28, 1960 (Monday; studio recording, possibly ca. 11:00 a.m.-noon). Apollo Theater (WDR studio), Düsseldorf, West Germany.

## John Coltrane Quartet

(Monday; studio recording, possibly ca. 5:00–6:00 p.m.). *Apollo Theater (WDR studio)*, **Düsseldorf, West Germany.** 

### Miles Davis Quintet

**March 29, 1960** (Tuesday; two concerts, 6:00 p.m. and 9:00 p.m.). *Musikhalle, Grosser Saal*, **Hamburg, West Germany.** 

- March 30, 1960 (Wednesday). Kongresshalle, Frankfurt am Main, West Germany.
  - March 31, 1960 (Thursday, 9:15 p.m.). Teatro Lirico, Milan (Milano), Italy.

- **April 1, 1960** (Friday, 8:00 p.m.). *Fruchthalle*, **Kaiserslautern, West Germany.**
- **April 2, 1960** (Saturday; two concerts, 6:15 p.m. and 9:45 p.m.). *Messehalle*, **Cologne** (Köln), **West Germany**.
- **April 3, 1960** (Sunday; two concerts, 6:00 p.m. and 9:00 p.m.). *Deutsches Museum, Kongress-Saal*, **Munich (München), West Germany.**
- **April 4, 1960** (Monday, 8:00 p.m.). *Stadthalle***Karlsruhe, West Germany.**
- **April 6, 1960** (Wednesday). Probably at the *Stadthalle*, **Vienna** (Wien), Austria.
- **April 7, 1960** (Thursday; two concerts). *Messehaus*, **Nuremberg** (Nürnberg), **West Germany**.
- April 8, 1960 (Friday, 8:30 p.m.). Kongresshaus, Zurich (Zürich), Switzerland.
- April 9, 1960 (Saturday, 8:15 p.m.). Kurhaus, Scheveningen, Netherlands.
  - **April 9, 1960** (Saturday, midnight). *Concertgebouw*, **Amsterdam**, **Netherlands**.
  - **April 10, 1960** (Sunday, 8:00 p.m.). *Liederhalle, Beethoven-Saal,* **Stuttgart, West Germany.**

## John Coltrane Quartet (and occasional Quintet)

- **April 16, 1960** (Saturday night, two shows, 8:00 p.m. and 11:00 p.m.). **Town Hall**, *New York City*.
- May 3—July 3, 1960 (Tuesday through Sunday, nine weeks; Mondays of). Jazz Gallery, New York City.
- June 28, 1960 (Tuesday, probably afternoon). Atlantic Studios, New York City.
  - **July 5–17, 1960** (Tuesday through Sunday, two weeks; Monday of; "Special Sunday Matinees" July 10 and 17, 1960). **Smalls' Paradise**, *New York City*.

- July 5–17, 1960 (Tuesday through Sunday, two weeks; Monday of; "Special Sunday Matinees" July 10 and 17, 1960). Smalls' Paradise, New York City.
- July 8, 1960 (Friday, probably afternoon). Atlantic Studios, New York City.
- July 18–23, 1960 (Monday through Saturday one week). Showboat, Philadelphia, PA.
  - **Possibly July 26–31, 1960** (not confirmed). Possibly **Crawford Grill**, *Pittsburgh*, *PA*.
  - **August 3–14, 1960** (Wednesday through Sunday two weeks; Monday and Tuesday of). **Sutherland Lounge, Sutherland Hotel**, *Chicago*, *IL*.
  - **August 6, 1960** (Saturday afternoon, ca. 2:30 p.m.). **Washington Park (Picnic Hill), Bud Bil-liken Parade and Picnic**, *Chicago*, *IL*.
  - **August 20, 1960** (Saturday night). **Randall's Island Jazz Festival**, *Randall's Island, New York City*.
  - **August 23–28**, 1960 (Tuesday through Sunday one week). **Minor Key**, *Detroit*, *MI*.
  - **September 1–11, 1960** (Thursday through Sunday eleven days; possibly Monday of ; matinee Sunday 4:00–7:00 p.m.). **Zebra Lounge**, *Los Angeles*, *CA*.
- September 8, 1960 (Thursday probably afternoon). United Recorders, *Los Angeles*, *CA*.
  - **September 13—September 25, 1960** (Tuesday through Sunday two weeks; probably Monday of; Sunday matinee, 4:00–7:00 p.m.). **Jazz Workshop**, *San Francisco*, *CA*.
  - **September 24, 1960** (Saturday afternoon). **Monterey Jazz Festival**, *Monterey, CA*.
  - **September 28—October 1, 1960** (Wednesday through Saturday, one week). **Melody Lounge**, *Denver*, *CO*.
  - **October 11—30 or October 11—November 6, 1960** (Tuesday through Sunday, three or four weeks, closing date not certain; Mondays of). **Half Note**, *New York City*.

- October 21, 1960 (Friday, probably afternoon). Atlantic Studios, New York City.
- October 24, 1960 (Monday afternoon). Atlantic Studios, New York City.
- October **24, 1960** (Monday evening). **Atlantic Studios**, *New York City*.
- October 26, 1960 (Wednesday, probably afternoon). Atlantic Studios, New York City.

November 9–20, 1960 (Wednesday through Sunday, two weeks; Monday and Tuesday of). **Birdhouse**, *Chicago*, *IL*.

**November 22–27, 1960** (Tuesday through Sunday, one week). **Minor Key**, *Detroit*, *MI*.

**November 28—December 3, 1960** (Monday through Saturday, one week; not confirmed). **Crawford Grill**, *Pittsburgh*, *PA*.

December 13–18, 1960 (Tuesday through Sunday, one week). **Copa City**, *New York City*.

## Chronology

#### **Miles Davis Quintet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Wynton Kelly*, piano; *Paul Chambers*,bass; *Jimmy Cobb*, drums

**January 15–21, 1960** (Friday through Thursday, one week; midnight show on Saturday). **Apollo Theatre**, *New York City* (125th St. near 8th Ave., Harlem section, borough of Manhattan).

From the *New York Amsterdam News* (Saturday, Jan. 16, 1960, p. 15): "Harlem's High Spot / APOLLO / 125th St. near 8th Ave. / One Week Only Beg. Fri., Jan. 15th / The Most Famous Name in Jazz MILES DAVIS Quintet / The Greatest Addition to the Jazz World in Ten Years DAKOTA

STATON / James Moody Band / Wed. Nite: Amateurs / Sat.: Midnite Show;" and: "Miles Davis and Dakota Staton will co-headline the jazz revue at the Apollo Theatre, beginning Friday, Jan. 15. Also featured are Red Garland Trio, James Moody and his Band, Al Jackson and Symphony Sid."

[Additional data from *Down Beat:* 1/21/60, 46 (lists the wrong closing date).]

**Note:** According to the *Baltimore Afro-American* ("Star Gazing," Jan. 19, 1960, p. 13), "Jazz trumpeter Miles Davis and singer Dakota Staton take their 'Jazz Festival' on a 38-city tour after closing out their stand at the Apollo Theatre (NYC) this weekend...Davis, incidentally, and his pre-Christmas bride, dancer Frances Taylor, plan to make their home in Harlem." However, this tour didn't take place, or took place without the Miles Davis Quintet.

**January 25–30, 1960** (Monday through Saturday, one week). **Showboat**, *Philadelphia*, *PA*(Broad and Lombard).

"Two top trumpet men are in action only a few doors from each other this week, with Miles Davis at the Showboat and Maynard Ferguson at Pep's" ("Man About Town," by Frank Brookhouser, *Evening Bulletin* [Philadelphia], Wednesday, Jan. 27, 1960, p. 19). From *Down Beat:* "Show Boat, [...] on a singer kick for a few weeks, featured Miles Davis after the likes of Brook Benton, Ruth Brown, and Gloria Lynn" (Mar. 3, 1960, p. 50); and: "Miles Davis played a week at the Show Boat, followed by James Moody" (Mar. 17, 1960, p. 47).

**Note:** "Miles Davis has turned down the tour of Europe that was planned for early this year" (*Down Beat*, Jan. 21, 1960, p. 46).

#### **Miles Davis Sextet**

PERSONNEL: *Miles Davis*,trumpet; *John Coltrane*, tenor and soprano saxophones; *Buddy Montgomery*, vibes; *Wynton Kelly*, piano; *Paul Chambers*, bass (missed beginning of gig); *Jimmy Cobb*, drums

**February 11–21, 1960** (Thursday through Sunday, eleven days; Monday and Tuesday of ; scheduled to open Wednesday, Feb. 10, 1960, but

postponed due to inclement weather). **Sutherland Lounge, Sutherland Hotel**, *Chicago*, *IL* (47th and Drexel Blvd.).

Sextet with Buddy Montgomery on vibes: "Buddy Montgomery, formerly vibraphone player with The Mastersounds, few to Chicago last week to join the Miles Davis Quintet. John Coltrane has left Miles to form his own group" ("On and Of the Record," by Ralph J. Gleason, *San Francisco Sunday chronicle*, Feb. 14, 1960, "This World," p. 21). The reference to Coltrane leaving turned out to be premature, as Coltrane agreed to stay with Davis until April 1960 (see the following entries).

Scheduled to open Wednesday, February 10, 1960, but the opening was delayed by a snowstorm in Chicago. The group's fight was routed to Indianapolis; they then took a bus to Chicago. Chambers, stranded in New York, missed the beginning of the gig (*Down Beat*, Mar. 17, 1960, p. 48); a local bass player may have filled in until Chambers arrived.

Reviewed in the *Chicago Daily News* ("At the Sutherland: Jazz Styles by Miles," by "B.W." [probably Buck Walmsley], Saturday, Feb. 20, 1960, p. 14):

Jazz patrons of the Sutherland Lounge are hearing as much musical experimentation as polished jazz music as they listened to the Miles Davis sextet.

For the most part the Davis group is exciting and refreshing. Miles' trumpet work is beautiful, though hampered by a sputtering microphone system; Paul Chambers proves he is one of the best string bassists around; and Wynton Kelly's work on piano is always interesting.

A recent happy addition to the group is vibraphone player Buddy Montgomery, late of the Mastersounds.

Then there is John Coltrane.

Jazz practitioners are constantly in search for novelty in rhythm, harmony or dynamics. But Coltrane is taking as long as a half hour on some numbers to hunt and feel his way on tenor sax into new harmonic structures. It is interesting, perhaps, to other musicians, but agonizing to the casual listener who expects to hear something polished and assured from a jazz artist of Coltrane's stature.

The practice session is a much better place for experimentation.

This is the first printed reference we have found mentioning the unusual length of Coltrane's solos.

Coltrane probably played soprano saxophone during this gig, possibly the first time he had done so in public. Don Cherry described seeing Coltrane play soprano at the Sutherland Lounge (Sidran, 1995, pp. 412–413):

When I first came to New York [in late 1959], I stayed with Steve Lacy. And Steve Lacy is a person that collects books and is very much into the art scene. One of his favorite painters is Dubuffet. And he only played soprano saxophone. He just mastered the soprano saxophone. And [I] went on the road [with Ornette Coleman] for a while and came to Chicago to play, and we came a little earlier because 'Trane was playing [with Miles Davis, until Feb. 21; Coleman followed on Feb. 24]. So we came a day early to hear' Trane before we opened up.

And 'Trane was playing soprano saxophone, that was the first time. So I called New York City on the phone in the club, I think it was the Sutherland Lounge, and I said "Steve, listen to this." And I put the telephone [toward the bandstand] for him to hear [the music], and it was 'Trane playing soprano. And so Steve said, "So that's why John Coltrane asked me what key the soprano saxophone was in, because he was going to get one." And he knew it was 'Trane, you know, over the phone.

In 1961 Coltrane gave the following account of how he started playing the soprano (*Newsweek*, "Finally Made," July 24, 1961, p. 64):

"Three of us were driving back from a date in Washington late in 1959," the shy, North Carolinaborn Coltrane recalled last week, between shows at the Village Gate. [Coltrane is known to have played several gigs in Washington, D.C., from Aug. to Nov. 1959.] "Two of us were in the front seat and the other guy, a sax-player, in the back. He was being very quiet. At Baltimore, we made a rest stop, then got back in the car and 30 miles later realized that the guy in the back wasn't there. We hoped that he had money with him, and drove on. I took his suitcase and horn to my apartment in New York. I opened the case and found a soprano sax. I started fooling around with it and was fascinated. That's how I discovered the instrument." (The saxophone's rightful owner reclaimed the instrument soon after.)

In 1964 Coltrane said, "A friend of mine, a writer named Chip Bayen, had [a soprano saxophone], and I tried it out one day in 1960" ("Coltrane Shaping Musical Revolt," by Leonard Feather, *New York Post*, Sunday, Oct. 18, 1964, p. 54). Thomas (1975, p. 108) says that Coltrane, saxophonist James Moody, and singer Eddie Jefferson drove from Chicago to the Selmer factory in Elkhart, Indiana, where Coltrane bought a soprano saxophone. (Thomas places this in Feb. 1959, but Feb. 1960, during this Sutherland gig, is much more likely. James Moody and Eddie Jefferson were at the Regal in Chicago this week, whereas there's no evidence that they were in Chicago in Feb. 1959. Coltrane's various accounts of when he started playing soprano support late 1959/early 1960.)

Miles Davis was working on *Sketches of Spain* during this period, and apparently having fun with it: "Miles Davis, appearing at the Sutherland Lounge, said he is in the process of completing one of his 'most rewarding

albums.' The complete album features, he said, the sole instrumentation of —castanets, Miles?" (*Down Beat*, Mar. 3, 1960, p. 51).

The Red Garland Trio plus Sonny Stitt were at the Sutherland before Davis; Ornette Coleman opened at the Sutherland after Davis, on Wednesday, February 24, 1960, on a double bill with the Red Garland Trio. Count Basie was at the Blue Note until Sunday, February 14, 1960, followed by Ramsey Lewis; Johnny Hartman was at the Chesterfield Supper Club; and Jackie "Moms" Mabley, Dick Gregory, and the Red Saunders Band were at Roberts Show Club.

[Additional data from *Chicago Defender*: 2/6/60, 14 (Moody, Jefferson), 16; 2/13/60, 14; 2/20/60, 28; 2/27/60, 16 (Coleman, Garland); *Chicago Sun-Times*: 2/7/60, Sec. Three, 12; *Chicago Daily News*: 2/10/60, 41; 2/13/60, 13; 2/17/60, 51; *Roosevelt Torch*: 2/8/60, 6; 2/22/60, 3; 3/7/60, 6; *Down Beat*: 1/21/60, 47; 2/18/60, 46; 3/3/60, 52.]

**Note:** According to *Variety* (Feb. 24, 1960, p. 94), "John Coltrane returns to the Five Spot last week in February." *Down Beat* (Mar. 17, 1960, p. 10) reported that Coltrane had quit Miles Davis's group with two weeks notice and would perform as a guest soloist with the Mal Waldron Trio at the Five Spot beginning Tuesday, March 1, 1960, and would continue with his own group beginning March 8, 1960. Coltrane was scheduled to continue at the Five Spot until March 22, 1960, opposite the Kenny Dorham Quintet (*Down Beat*, Mar. 31, 1960, p. 38). However, all this was cancelled when Coltrane agreed to remain with Davis until after the European tour ended in April 1960 (*Down Beat*, Apr. 14, 1960, p. 10).

**Note:** According to *Down Beat* (Mar. 17, 1960, p. 49), Miles Davis priced himself out of a gig at the Sundown Club in Los Angeles: "Miles Davis, reputedly getting \$3,500 a night for concert appearances with his quintet, asked for a flat \$5,000 for a 10-day stand at Jimmie Maddin's Sundown, according to the clubowner. Maddin wouldn't buy it."

#### **Miles Davis Sextet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone, possibly soprano saxophone; *Buddy Montgomery*, vibes; *Wynton Kelly*, piano; *Paul Chambers*, bass; *Jimmy Cobb*, drums

**February 27, 1960** (Saturday night). **Shrine Auditorium**, *Los Angeles*, *CA*.

Billed as a quintet, but this was the sextet with vibraphonist Buddy Montgomery. Also appearing at this "Dimensions in Jazz" concert ("For Swinging Moderns […] TAKE YOUR BEST DATE TO THIS GREAT SHOW!"): the Modern Jazz Quartet, Jackie and Roy, and the Paul Horn Quintet.

Reviewed in the *Los Angeles Times* ("Modern Jazz Four Scores; Davis So-So," by Mimi Clar, Feb. 29, 1960, Pt. IV, p. 9):

Whereas the [Modern Jazz] quartet is a tightly knit organization [...] the Davis Sextet is an extremely loose unit, in which members each improvise solos in turn with little thought as to the mood or direction of what has gone before and what is to follow. It's every man for himself. [...] Davis continually aims at an excision of the superfluous, but the same cannot be said of his tenor saxophonist, John Coltrane, or his pianist, or his recently acquired vibraphonist, Buddy Montgomery. Coltrane, in particular, with his yards of sixteenth notes and peculiar off-pitch outcries, lost much of the audience during his ramblings on "Flamenco Sketches." [Probably "All Blues"; early issues of *Kind of Blue* had the titles mixed up.] [...] Jackie and Roy sang several duets, "Mountain Greenery" being the best. One of their main virtues was that they remained on pitch during their numbers.

Reviewed in *Down Beat* ("Caught in the Act," by John Tynan, Apr. 14, 1960, pp. 41–42; reprinted in Vail, 1996, p. 148). The reviewer's negative comments about Coltrane in this piece are similar to those in his infamous "anti-jazz" review published in 1961 (see the **Oct. 3–11, 1961**, entry).

[Additional data from *Los Angeles Sentinel:* 2/4/60, 2-C; 2/18/60, 2-C; 2/25/60, 2-C; *Los Angeles Times:* 2/26/60, Pt. II, 5; 2/27/60, Pt. III, 2; *Down Beat:* 2/18/60, 48; 3/3/60, 53.]

**Ca. late February—early March 1960** (uncertain; not confirmed). Unknown venue, *San Diego*, *CA*.

"Miles Davis group, plus Paul Horn's quintet due for L.A.'s Shrine Auditorium and a San Diego date" (*Down Beat*, Feb. 18, 1960, p. 48).

**March 3, 1960** (Thursday night). **San Jose Civic Auditorium**, *San Jose*, *CA*.

Billed as a quintet, but this was the sextet with vibraphonist Buddy Montgomery. Also appearing at this "Dimensions in Jazz" concert: Benny

Golson—Art Farmer Jazztet, Ramsey Lewis Trio, and Jimmy Witherspoon; Davis headlined.

This concert and the following two concerts reportedly did poorly in terms of attendance and receipts ("Jazz Fizzle a Frisco Mysterioso: Floppola of Name-Studded Layouts Cues Hindsight Comment—Await April JazztravaGRANZA," *Variety*, Wednesday, Mar. 16, 1960, p. 57):

The San Francisco jazz concert scene, which has been leaping ever since the first of the year, shows signs of tapering off.

The Miles Davis—Nina Simone show, brought up here by Hal Lederman of Omega Enterprises, [...] laid the worst egg in some time. Davis, hotter than the proverbial firecracker album-wise and in club dates, drew less than 500 at the San Jose Civic Auditorium (gross \$1,400), about 2,500 at the San Francisco Civic Auditorium (gross \$6,200), and less than 400 at the Oakland Auditorium Arena (gross \$1,200). Davis alone got \$3,000-a-night guarantee, so the total loss was close to \$10,000.

Earlier the same week, the Modern Jazz Quartet, long a top jazz name, died dead in two concert shows for Mary Ann Pollar, folk music promoter, one each in the Redwood City and Berkeley high school auditoriums. The MJQ drew less than 400 each night.

The Miles Davis show was the big shocker, however. The MJQ had little flackery and almost no ad space going for it, but the Davis package was loaded with names [...] and was well publicized and advertised. Nevertheless, the show bombed.

"Frisco must be overrated as a jazz town," Lederman said. Veteran box office man Artie "Hurricane" Samuels, whose Downtown Center box office handled most of the recent jazz shows, says that in his opinion the Davis show would have made it had it been put together and announced as a package in front. Instead, the names were signed one at a time and the announcement dribbled out.

A similar account, possibly based on the *Variet y* article, appeared later in *Down Beat* (Apr. 28, 1960, p. 85).

[Additional data from *San Francisco chronicle:* 3/2/60, 30; 3/3/60, 31; *Down Beat:* 3/17/60, 50.]

**March 4, 1960** (Friday night). **San Francisco Civic Auditorium**, *San Francisco*, *CA*.

Billed as a quintet, but this was the sextet with vibraphonist Buddy Montgomery. Also appearing at this "Dimensions in Jazz" concert: Nina Simone, Benny Golson—Art Farmer Jazztet, Virgil Gonsalves' Big Band, and Jimmy Witherspoon; Davis headlined.

Reviewed by Ralph J. Gleason in the *San Francisco Sunday chronicle* ("Big Show at Auditorium: The Concert Voice of Miles Davis," March 6,

1960, p. 32). The set consisted of "So What," "Walkin'," "On Green Dolphin Street," and "'Round About Midnight." Gleason felt that Davis's solos were powerful, and Buddy Montgomery played "beautifully" but not very much.

Coltrane [...] is sometimes so complex that the audience cannot hear the solo for the notes. However, patience and an open mind applied to his music is greatly rewarding. [...] The Virgil Gonsalves big band, which opened the show, was crisp, exciting, and a delightful surprise. [...] Of particular interest was [...] the saxophone section playing John Coltrane's solo from "A Moment's Notice." [© Jazz Casual Productions, Inc. All rights reserved. Reprinted by permission of Jazz Casual Productions, Inc.]

(*Note:* This last piece, almost certainly the first time a band played a transcribed Coltrane solo as part of an arrangement, appeared on Gonsalves' LP *Jazz at Monterey*, Omega OSL-47, available on CD: www.magnebit.com/vsoprecords/vsop/vsop24.htm.)

Although about 2,500 persons attended this concert, it did poorly in terms of receipts (see the preceding entry).

[Additional data from San Francisco chronicle: 3/2/60, 30; 3/3/60, 27, 31; 3/4/60, 29; Variety: 12/30/59, 41; 3/16/60, 57; Down Beat: 1/21/60, 14.]

**Note:** A tape of "So What" by the Miles Davis Sextet in February or March 1960, with Buddy Montgomery on vibes, is rumored to exist.

March 5, 1960 (Saturday). Oakland Auditorium Arena, Oakland, CA.

Sextet with Buddy Montgomery. Attendance reportedly was fewer than 400 (see the **Mar. 3, 1960** entry).

[Data from *Variety:* 12/30/59, 41; 3/16/60, 57; *Down Beat:* 1/21/60, 14; 4/28/60, 85.]

### **Miles Davis Quintet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Wynton Kelly*, piano; *Paul Chambers*, bass; *Jimmy Cobb*, drums

**March 21—April 10, 1960** (Monday through Sunday, three weeks). *Europe, tour.* 

This Jazz at the Philharmonic (JATP) tour, produced by Norman Granz, featured Oscar Peterson, Stan Getz, and Miles Davis, each with their own

groups. The Davis group was advertised as featuring Buddy Montgomery on vibes, but Montgomery reportedly hated flying. Arrigo Polillo ("Una Settimana di Jazz," *Musica Jazz*, May 1960, pp. 12–14) wrote that Montgomery refused to fly at the very last minute. Montgomery was still listed in the tour program booklet. John Coltrane already had plans to leave Davis in March 1960 and had bookings scheduled on his own, but cancelled them to accompany Davis on this tour (see the note following the **Feb. 11–21, 1960**, entry; see also Porter, 1998, pp. 142–143; thanks to Stefano Zenni [Italian jazz scholar and analyst] for the information from *Musica Jazz*).

March 21, 1960(Monday; two concerts, 7:00 p.m. and 9:00 p.m.). *Olympia*, Paris, France.

Recording exists; see the Discography, session **60–0321**, for details. Reviewed in *Melody Maker* ("Miles in Paris," by Max Jones, Mar. 26, 1960, p. 13):

The [Jazz at the Philharmonic] package—consisting of the Oscar Peterson Trio, Stan Getz Quartet and Miles Davis Quintet—opened in Paris on Monday.

Henry Kahn tells me that the show attracted to the Olympia the largest crowd he has ever seen there.

Henry, who has no doubt that Miles Davis was the cause, says: "The pavement outside the hall was jam-packed. Only Sidney Bechet succeeded previously in drawing such a crowd, and I doubt whether they were the same fans.

"Inside, enthusiasm for Miles was evident, but by no means piping hot. There was deep disappointment, which manifested itself in a few catcalls, when Davis's programme had to be cut because time was running short.

"As for the presentation, Miles does not apparently exert himself in any way. He does not, as we sometimes hear, walk off in the middle of a phrase.

"But one gets the impression he is more off the stage than he is on it. That may be part of his act, of course.

"I stood beside him in the wings while he was off. He smoked furiously and said not a word to anyone. When I asked Norman Granz what he thought about it all, he said: 'Well, Miles does always finish his numbers.'

"Undoubtedly, much of the group's merit comes from the remarkable rhythm section [...] and also from John Coltrane on tenor.

"Personally, I thought the music was serious and carefully played, without the loose ends often found in modern jazz."

Reviewed in *Le Monde* (Mar. 23, 1960, p. 13) and *Arts* (Mar. 23–29, 1960, p. 16). An advertisement for this concert was reprinted in *Jazz Magazine* (France; Feb. 2004).

[Additional data from *Jazzpodium*: Mar. 1960, p. 60.]

(A) March 22, 1960 (Tuesday; two concerts, 7:00 p.m. and 9:15 p.m.). *Konserthuset*, Stockholm, Sweden.

Recording exists; see the Discography, session **60–0322**, for details. The first concert was reviewed by Carl-Erik Lindgren (*Stockholms Tidningen*, Mar. 23, 1960, p. 11), who also interviewed Coltrane between sets. (Lindgren couldn't stay for the late set because of deadline pressure; the *Stockholms Tidningen* was a morning newspaper.) Lindgren devoted most of his highly positive review to Davis and Coltrane. He felt that Davis's playing touched the emotions directly and that his playing on the blues "Walkin" was haunting; Coltrane didn't entirely "come out of his shell," but he was a "restless spirit" whose playing was "adventurous."

A Swedish journalist attempted to interview Miles Davis at the Stockholm airport on March 22, 1960 ("Young Man with Trumpet: Miles Davis in Stockholm," by "HERNA," *Svenska Dagbladet*, Mar. 23, 1960, p. 17). The writer asked Davis about his music, but Davis refused to discuss it; he said that his music should be listened to and not reduced to a few minutes of talk. Davis then tucked his trumpet under his arm and moved a "safe distance" from the press.

Reviewed by Lars Werner in *Orkester Journalen* ("Triumph for Davis and Coltrane," Apr. 1960, pp. 6–7). Werner wrote that "All Blues" closed the second concert: "Miles Davis' 6/8 blues was a perfectly hypnotizing piece [and] formed a fantastic climax of this extraordinary concert." (Thanks to Susanne Bornhöft [Swedish translator] for help with the translations.)

[Additional data from *Jazzpodium*: Mar. 1960, p. 60; *Aftonbladet*: 3/23/60, 10 (review).]

March 23, 1960 (Wednesday; not confirmed). *Njårdhallen*, Oslo, Norway (or possibly Gothenburg [Göteborg], Sweden).

Listed in *Jazzpodium* (Mar. 1960, p. 60), but we're not sure if this concert occurred. Frances Davis (Davis's wife at the time) told a Swedish journalist that "following the concerts in Stockholm and Göteborg," the tour would go to Denmark, Germany, Italy, and Switzerland ("Young Man with Trumpet: Miles Davis in Stockholm," by "HERNA," *Svenska Dagbladet*,

Mar. 23, 1960, p. 17); however, we haven't been able to confirm or rule out a concert in either Oslo or Gothenburg (Göteborg). (Thanks to Susanne Bornhöft [Swedish translator] for help with the translation.)

March 24, 1960 (Thursday; two concerts, 7:00 p.m. and 9:30 p.m.). *Tivolis Koncertsal*, Copenhagen (København), Denmark.

Recording exists; see the Discography, session **60–0324**, for details. Reviewed in *Melody Maker* ("Miles in Denmark," by Harald Grut, Apr. 2, 1960, p. 13):

The Miles Davis Quintet is an amazing phenomenon.

Its music does not make for easy listening, but is aimed at the advanced listener. Yet the group is so popular that it was greeted with deafening applause by a standing-room-only house at the JATP concert in Copenhagen on March 25 [*sic*; March 24, 1960].

#### Contrast

I estimate that 90 per cent of the audience had come to hear Miles's group, and their appearance was a complete success. The contrast between Davis's poised, lyrical playing and the more frantic but always controlled Coltrane is highly effective.

These musicians seem to be in a world where only their music exists. So much so, that they saunter off-stage whenever they have finished soloing.

The task of giving rhythmic support to these individualists is admirably performed by Wynton Kelly, Paul Chambers and Jimmy Cobb.

#### Coltrane

The patterns laid down by Cobb call for constant attention, and though he may not suit the group as well as Philly Joe did, he is still a fully fledged modern drummer.

Kelly is an interesting pianist, and Chambers is light and rock-steady.

But it is when you hear Miles Davis and John Coltrane, two very mature musicians, that you realize how far jazz has travelled since Armstrong and Hawkins. —Harald Grut.

[Additional data from *Jazzpodium*: Mar. 1960, p. 60; *Berlingske Tidende* (Copenhagen): 3/20/60, 63; 3/24/60, 35; 3/25/60, 12 (review).]

March 25, 1960 (Friday, 8:00 p.m.). *Niedersachsenhalle*, Hannover, West Germany.

Reviewed in *Hannoversche Allgemeine Zeitung* ("Stars of the Jazz Scene," by "Lt.," March 28, 1960, p. 5). The reviewer felt that the music of the Miles Davis Quintet didn't always connect with the listener, but "here the development of modern jazz continues. Now and then much approval

[from the audience], at the end noticeably poor applause for an experienced ensemble."

[Additional data from *Jazzpodium*: Mar. 1960, p. 60; *Hannoversche Allgemeine Zeitung*: 3/19–20/60, 22.]

## March 26, 1960 (Saturday, 8:00 p.m.). Weser-Ems-Halle, Oldenburg, West Germany.

Reviewed in the *Nordwest Zeitung* ("Jazz at the Philharmonic: The World's Best Jazz Musicians in the Hall," by "-ns," Monday, March 28, 1960). The anonymous reviewer said almost nothing specific about the music, but seemed to enjoy it.

Reviewed in the *Bremer Nachrichten* ("Miles Davis—or What Matters [or Doesn't Matter] in the Arts," by "H.O.," March 28, 1960, p. 6). The reviewer felt that Miles Davis's playing was technically unexceptional but artistically brilliant, whereas John Coltrane's playing was overly virtuosic and "more tiring than exciting."

[Additional data from *Jazzpodium*: Mar. 1960, p. 60; *Bremer Nachrichten*: 3/19/60, 24.]

## March 27, 1960 (Sunday, 8:00 p.m.). Sportpalast, Berlin, West Germany.

Reviewed in the *Telegraf* (Berlin), March 29, 1960, p. 8; the reviewer was disappointed because Miles Davis played very short solos "that nearly were struck dead by his loud and hard band." The most interesting thing about this review is the title: "Schön und Kaffeeblau" ("Beautiful and Coffee-blue"). This is a pun, alluding to a pop song of the time: "Schön und kaffeebraun ... sind alle Frau'n... in Kingston Town" ("Beautiful and coffee-brown... are all the women... of Kingston Town"). Possibly coincidentally, the word *kaffeeblau* evokes the title *Kind of Blue*, then recently released in Germany; and on another level, probably intentional, "blau" (blue) also means "drunk" in German.

[Additional data from *Jazzpodium*: Feb. 1960, p. 27; Mar. 1960, p. 60; *Der Tagesspiegel*: 3/20/60, 8; *Gondel Jazz Echo*: Mar. 1960, pp. 45–46; *Telegraf* (Berlin): 3/25/60, 10; *Nordwest Zeitung*: 3/28/60 (Oldenburg review; mentions Berlin).]

#### John Coltrane/Stan Getz/Oscar Peterson

PERSONNEL: **John Coltrane**, tenor saxophone; **Stan Getz**, tenor saxophone; **Wynton Kelly**, piano (ballad medley); **Oscar Peterson**, piano ("Rifftide"); **Paul Chambers**, bass; **Jimmy Cobb**, drums

#### **John Coltrane Quartet**

PERSONNEL: John Coltrane, tenor saxophone; Wynton Kelly, piano; Paul Chambers, bass; Jimmy Cobb, drums

#### Westdeutscher Rundfunk (WDR) recording sessions

**March 28, 1960** (Monday; two recording sessions, possibly morning and afternoon). *Apollo Theater (WDR studio)*, **Düsseldorf, West Germany.** 

Recordings exist, both audio and video (quintet featuring Coltrane, Stan Getz, and Oscar Peterson; and quartet without Miles Davis, who was absent; as well as separate sets by the Getz quartet and by the Peterson trio); see the Discography, sessions **60–0328A** and **60–0328B**, for details. These were studio recordings done for German radio and television. The Apollo Theater of Düsseldorf opened in 1899 and over the subsequent decades variously featured variety shows, operas, movies, and pop concerts. In 1959 it was closed and converted into a TV studio. It was demolished in 1966. (See <a href="https://www.andreas-praefcke.de/car-thalia/germany/duesseldorf\_apollo.htm">www.andreas-praefcke.de/car-thalia/germany/duesseldorf\_apollo.htm</a> [accessed July 15, 2006] for photos of and further information about this theatre.)

Tenor saxophonist Gerd Dudek was in the studio, along with Dusko Goykovich (a trumpeter who was acquainted with Stan Getz); both were members of the Kurt Edelhagen Orchester at that time. There was no audience in the Apollo theater; only cameramen, technicians, a nd other personnel were present, except the musicians. The applause on the recordings is overdubbed. Dudek recalls that they all waited for hours (possibly for Miles Davis, who apparently never showed up). He had coffee in the staff restaurant and noticed Coltrane nearby; Dudek thought that Coltrane looked very young, almost like a student. (Phone conversations with Wolf Schmaler, Dec. 2 and 8, 2003.)

It's astonishing that the Coltrane—Getz session was apparently forgotten and remained unknown for more than 40 years. It didn't help that in 1965, Norman Granz implied that the session never took place. In "Jazz

Today as Seen by Norman Granz," by Leonard Feather (*Down Beat*, Dec. 30, 1965, pp. 26–27, 30), Granz, as quoted by Feather, said that Coltrane didn't want to participate in the jam session with Getz (from p. 30):

"I took Miles' group to Europe when Coltrane was with him. At one time we were supposed to do a television show, and I insisted on Coltrane jamming against Stan Getz, accompanied by Oscar Peterson, Ray Brown, and Jimmy Cobb. But it was like Panic City. Getz was prepared to do it. But in spite of the fact that Trane's background equipped him excellently for this, he just didn't have eyes for it. He just had these fixed things he did with Miles and that's all he wanted to play. [...] I don't know why Trane shouldn't do [jam sessions]. After all, before he changed his style, he used to be a rock-and-roll tenor player like Sil Austin and Sam Taylor and those cats."

This account is dificult to reconcile with the fact that Coltrane obviously did participate in the jam session, as well as the quartet session (without Miles Davis). However, in a 1987 interview with Scottish broadcaster and record producer Elliot Meadow, Granz was asked about these sessions and gave a different account. Granz said that the main snag was Miles Davis's refusal to participate. Granz then set up the sessions without Davis, asked Coltrane to participate (for pay), and Coltrane agreed. It's possible that Leonard Feather (in the 1965 article) either misquoted Granz or took his statements out of context. (Thanks to Tad Hershorn for providing the information about the 1987 interview, and thanks to Alexander Vasilic, WDR archivist, for detailed information about these sessions.)

[Additional data from eyewitness account, Karl-Heinz Scholz (phone conversations with Wolf Schmaler, Dec. 11, 2003, and Jan. 9, 2004).]

### **Miles Davis Quintet**

PERSONNEL: *Miles Davis*, trumpet; *John Coltrane*, tenor saxophone; *Wynton Kelly*, piano; *Paul Chambers*, bass; *Jimmy Cobb*, drums

**March 29, 1960** (Tuesday; two concerts, 6:00 p.m. and 9:00 p.m.). *Musikhalle, Grosser Saal*, **Hamburg, West Germany.** 

Early listings announced a Stuttgart concert for March 29, 1960 (*Jazzpodium*, Feb. 1960, p. 27; *Gondel Jazz Echo*, Mar. 1960, pp. 45–46); later sources list Hamburg for March 29 and Stuttgart on April 10. March 29, 1960, is the correct date for the Hamburg concert (*Jazzpodium*, Mar. 1960, p. 60; *Nordwest Zeitung*, March 28, 1960).

The second concert was reviewed in the *Hamburger Abendblatt* ("Slightly Disappointing: 'Jazz at the Philharmonic' with New Program,"

by "S.T.," Mar. 30, 1960, p. 15); the reviewer liked Oscar Peterson and Stan Getz, but found the "world forlornness" of Miles Davis unappealing.

[Additional data from Hamburger Abendblatt: 3/22/60, 14.]

# March 30, 1960 (Wednesday). Kongresshalle, Frankfurt am Main, West Germany.

Recording exists; see the Discography, session **60–0330**, for details. Reviewed in the *Frankfurter Rundschau* ("'Haute couture' of Jazz," by "K.V.," Friday, Apr. 1, 1960) and the *Frankfurter Allgemeine Zeitung* ("The Jazz Poll Winners 1960: Concert 'Jazz at the Philharmonic No. 2' in the Kongresshalle," by "hww," Saturday, Apr. 2, 1960, p. 51). The *Rundschau* found Coltrane's playing "vivacious, imaginative, inspired." The *Allgemeine Zeitung*, on the other hand, thought that "Davis played too little and Coltrane too much. A permanent up and down on the scale, racing, apparently incoherent phrases and a nearly complete renunciation of melody […] do not give rise to 'swing,' one of the most important elements of jazz. A 'James Joyce of the tenorsax,' 'tripping into vast no man's land' and 'Stan Getz controls his instrument, Coltrane is controlled by it'—some opinions you could catch if you pricked up your ears."

[Additional data from *Jazzpodium*: Feb. 1960, p. 27; Mar. 1960, p. 60; *Gondel Jazz Echo*: Mar. 1960, pp. 45–46; *Frankfurter Rundschau*: 3/25/60.]

# March 31, 1960 (Thursday, 9:15 p.m.). *Teatro Lirico*, Milan (Milano), Italy.

The venue for this concert has previously been listed as Teatro dell'Arte, but ads in the Milano *Corriere della Sera* and a review in *Musica Jazz*, May 1960, by Arrigo Polillo confirm the venue as the Teatro Lirico. Scholar Stefano Zenni informs us that Polillo's review, "Una Settimana di Jazz" ("A Week of Jazz") (*Musica Jazz*, May 1960, pp. 12–14), was one of the harshest he ever wrote, and it became notorious in Italy. Polillo wrote that, according to Granz, they played bad music everywhere during the tour, and the Milan concert wasn't the worst. Polillo wrote that although he usually liked Davis, he found his playing here filled with "dry and hard phrases, the tone forced and heavy, the phrasing incoherent and absent-minded"—the "conceited shabbiness" of a successful musician. Worse, he wrote that

Coltrane "is a caricature of Sonny Rollins, and he doesn't deserve (God forgive me) spending words. His solo discourse is not ingenious, but is odd [i.e., eccentric in a negative sense] and disjointed, and coarse, too (while listening to him, I asked Peterson if he heard something behind this music: 'Only lack of preparation and immaturity,' answered that wise man)." For years, on the basis of this review, Polillo was accused of being a blind and deaf conservative, but he defended himself by saying that that night Coltrane really played bad music. He later changed his opinion on Coltrane and considered him a genius. (Many thanks to Stefano Zenni [Italian jazz scholar and analyst] for his translations and summary.)

[Data from Corriere della Sera: 3/30/60, 6; 3/31/60, 6.]

**Note:** There was no Düsseldorf concert on April 1, 1960; it is now known that the recording sometimes attributed to this date (see Porter, 1998, p. 362) or to April 4 (see Fujioka, 1995, p. 148) is from March 28, 1960 (see entry).

## **April 1, 1960** (Friday, 8:00 p.m.). *Fruchthalle*, **Kaiserslautern, West Germany**.

Announced in the local newspaper Die Rheinpfalz ("Jazz at the Philharmonic in Kaiserslautern: Soloists of Worldwide Reputation Make a Guest Appearance in the Fruchthalle on Friday Night," editorial announcement, Mar. 29, 1960, p. 4); the announcement says that this special concert was being presented "on the occasion of the tenth anniversary of 'Concerts of the council of Kaiserslautern.'" The band is listed as a sextet including Buddy Montgomery, but Montgomery wasn't present on this tour.

The *Fruchthalle*, or "Fruit Hall," was constructed in the 19th century as a place where farmers could sell their produce in case of bad weather. It was a multipurpose structure from the start, though, also including a music hall, an assembly hall, and reading rooms. In that sense, the Fruit Hall has a different history from later concert halls in Germany with thematically similar names, such as Textile Factory, Chain Factory, and so on, that had formerly been industrial production centers.

There may have been a high percentage of Americans in the audience for this concert; by 1955, the U.S. military base located in Kaiserslautern (nicknamed "K-town") was the largest U.S. military community outside of the United States (www.globalsecurity.org/military/facility/kaiserslautern.htm, accessed Oct. 1, 2006.)

[Additional data from *Die Rheinpfalz*: 3/24/60, 12; 3/28/60, 10.]

**April 2, 1960** (Saturday; two concerts, 6:15 p.m. and 9:45 p.m.). *Messehalle*, **Cologne** (**Köln**), **West Germany**.

The Count Basie Orchestra featuring Joe Williams also appeared at this concert (and received top billing in the newspaper ad), in addition to the Davis/Getz/Peterson lineup. According to the ad in the *Westdeutsche Zeitung*, this was the only JATP concert in the western region (Nordrhein-Westfalen, a land of the Federal Republic of Germany) of what was then West Germany (a region encompassing Düsseldorf, where there was a recording session but no concert; see the **Mar. 28, 1960**, entry). (Early announcements list Hamburg for this date, but Cologne is correct.)

[Data from *Jazzpodium*: Mar. 1960, p. 60; *Gondel Jazz Echo*: Mar. 1960, pp. 45–46; *Westdeutsche Zeitung*: 3/25/60; 3/26/60; 3/31/60; 4/1/60; 4/2/60.]

**April 3, 1960** (Sunday; two concerts, 6:00 p.m. and 9:00 p.m.). *Deutsches Museum, Kongress-Saal*, **Munich (München), West Germany.** 

Reviewed in the *Süddeutsche Zeitung* ("Oscar Peterson and the Talking Drums: Jazz in the Deutsches Museum," by Hanns Krammer, Tuesday, Apr. 5, 1960):

Miles Davis [...] should be the culmination of the night but only was the end. The rhythm section of his combo, Wynton Kelly (piano), Paul Chambers (bass) and Jimmy Cobb (drums) was sufficiently imaginative. But the single titles were supported more by John Coltrane's evenly fowing, elegiac tenor sax. Miles Davis—the praised, the master, innovator and virtuoso—was satisffed to ornament beginning and end of the arrangements with his intense, stylish melodic lines on his green trumpet.

From the viewpoint of a jazz historian his behavior was more interesting than his music. Mr. Davis' "showmanship" consisted of a typical study of the bebop era, that revolutionary age when black jazz musicians [became] fed up with presenting themselves masked as happy clowns in front of a white audience. Their behavior on stage changed to the other extreme. They showed their indifference so clearly that they simply turned their backs to the audience. [...] Probably his recent unpleasant experiences in New York led Mr. Davis to return to this style. It did not bother me, but I would have liked to hear more of him.

The tour was originally scheduled to play the Essener Jazztage in Essen, Germany, on this date (*Jazzpodium*, Feb. 1960, p. 27; Mar. 1960, p. 60; *Gondel Jazz Echo*, Mar. 1960, pp. 45–46); when that fell through, these two Munich concerts were scheduled (*Jazzpodium*, Apr. 1960, p. 76). A Munich concert may have previously been scheduled for March 28, 1960 (mentioned in the review of the Mar. 26 Oldenburg concert [*Nordwest Zeitung*, Mar. 28, 1960]), but the confirmed WDR studio session on March 28 rules out a Munich concert on that date.

[Additional data from *Süddeutsche Zeitung: 4/2–3/60, 30.*]

# **April 4, 1960** (Monday, 8:00 p.m.). *Stadthalle*, **Karlsruhe, West Germany.**

Reviewed in *Badische Neueste Nachrichten* ("Great Demonstration of Jazz: Oscar Peterson, Stan Getz and Miles Davis in the Grand Hall of the Stadthalle," by "E.W.V.," April 7, 1960, p. 11). Peterson opened the concert, followed by Getz; then there was an intermission, after which the Miles Davis Quintet closed the concert. The reviewer enjoyed all the groups and concluded: "A full house and tumultuous applause!"

[Additional data from *Badische Neueste Nachrichten:* 3/31/60; 4/2/60; 4/4/60.]

**Note:** The Miles Davis Quintet did not perform at Donauhalle in Ulm, West Germany, on April 5, 1960. Although the concert was announced as including Davis (*Jazzpodium*, Mar. 1960, p. 60), reviews and ads indicate that this JATP concert included the Oscar Peterson Trio, the Stan Getz Quartet, and the Erwin Lehn Big Band (of Germany) instead of the Miles Davis Quintet. The reason is unknown as to why Davis did not play this concert. [Data from *Schwäbische Donau-Zeitung:* 3/26/60, 14; 4/2/60, 14; 4/8/60, 14 (review); *Stuttgarter Zeitung:* 4/7/60, 9 (review).]

#### April 6, 1960 (Wednesday). Stadthalle, Vienna (Wien), Austria.

Originally announced as Munich (*Jazzpodium*, Feb. 1960, p. 27; Mar. 1960, p. 60; *Gondel Jazz Echo*, Mar. 1960, pp. 45–46); later announcement lists Vienna (*Jazzpodium*, Apr. 1960, p. 76).

Willie Gschwendner attended this concert and got an autograph from Miles Davis. Gschwendner recalls that Coltrane didn't have his tenor saxophone with him for some reason and borrowed Stan Getz's. (Phone conversation with Wolf Schmaler, Feb. 16, 2005.) However, another account says that it was the other way around, and Getz borrowed Coltrane's saxophone.

# **April 7, 1960** (Thursday; two concerts). *Messehaus*, **Nuremberg** (Nürnberg), West Germany.

Reviewed in the *Nürnberger Nachrichten* ("Two concerts of 'jazz winners 1960' in Messehaus," by "S.R.," April 8, 1960, p. 21). The reviewer liked Oscar Peterson and Stan Getz, disliked Miles Davis and John Coltrane ("hectic or monotonous, according to tempo"). (Venue listed as Messehalle in *Jazzpodium*, Mar. 1960, p. 60. Announced as Karlsruhe in *Gondel Jazz Echo*, Mar. 1960, pp. 45–46. City and venue confirmed by the review in the *Nürnberger Nachrichten*.)

#### April 8, 1960 (Friday, 8:30 p.m.). Kongresshaus, Zurich (Zürich), Switzerland.

Recording exists; see the Discography, session **60–0408**, for details. Reviewed in the *Neue Zürcher Zeitung* ("Jazz Concert in the Kongresshaus," by "sl," April 11, 1960, Sec. 7 [*Blatt 7*], p. 1). The reviewer was disappointed by Miles Davis and felt that only snobs could appreciate John Coltrane's virtuosity which was "tiring in length and monotony." (Originally announced as Nuremberg in *Jazzpodium*, Feb. 1960, p. 27; *Gondel Jazz Echo*, Mar. 1960, pp. 45–46. Zurich confirmed by later announcement, newspaper ad, and review.)

Additional data from *Jazzpodium*: Apr. 1960, 76; *Neue Zürcher Zeitung*: 4/8/60, Sec. 1 (*Blatt* 1), 3, 4.]

#### April 9, 1960 (Saturday, 8:15 p.m.). Kurhaus, Scheveningen, The Netherlands.

Recording exists; see the Discography, session **60–0409**, for details.

# **April 9, 1960** (Saturday, starting at midnight and extending into the early morning of Sunday, April 10, 1960). *Concertgebouw*, **Amsterdam, The Netherlands.**

According to Fred Canté, the quintet played "So What," "Flamenco Sketches" (probably a misidentification of "All Blues"), and two unidentified titles. Aad Bos (producer of VARA Radio) told Yasuhiro

Fujioka that he made recordings only at the Kurhaus and not at the Concertgebouw. Paul Karting (personal communication) states: "As I had the possibility to search in the Radio Archive, I only found this (Kurhaus Scheveningen) recording of that date [April 9, 1960] and no later concert of the Concertgebouw." Reviewed in *Coda* ("J.A.T.P II in Amsterdam," by Hank de Wild, June 1960, p. 12); the reviewer felt that this was "not music of the heart but music of the head," that it was "not spontaneous," and that the playing of both Miles Davis and John Coltrane "absolutely lacked swing."

Reviewed by Rud Niemans in the Dutch magazine *Rhythme* (May 1960, pp. 14–15); the writer praised Oscar Peterson and Stan Getz, then damned the "soulless experiments" of Miles Davis and John Coltrane. (Review translated by Sep Troelstra and posted to the Miles Davis Listserv, Feb. 6, 2006.)

[Additional data from Jazzpodium: Apr. 1960, p. 76.]

**April 10, 1960** (Sunday, 8:00 p.m.). *Liederhalle, Beethoven-Saal,* **Stuttgart, West Germany.** 

Originally scheduled for two concerts, at 5:00 p.m. and 8:00 p.m., but the 5:00 p.m. concert was cancelled for reasons of "travel organization" (evidently they weren't able to arrive early enough). Reviewed in the *Stuttgarter Zeitung* ("Jazz Furioso with Signs of Wear," by "ber," April 12, 1960, p. 9); the reviewer liked Peterson and Getz, disliked Davis and Coltrane. The reviewer felt that the Miles Davis Quintet created a "threatening thundery atmosphere" and that Davis was in a state of "crisis." This may well have been the case; Davis knew that this time Coltrane's departure would be permanent, and replacing him would not be an easy task. (Over the next four-and-a-half years, Davis went through at least half a dozen tenor saxophonists before Wayne Shorter joined him.) The review states that this was the last concert of the tour.

[Additional data from *Jazzpodium*: Apr. 1960, p. 76; *Stuttgarter Zeitung*: 4/2/60, 32; 4/9/60, 32.]

*European tour ends*. Coltrane leaves the Miles Davis Quintet and forms his own group.

#### John Coltrane and "All-Star Band"

PERSONNEL: **John Coltrane**, tenor saxophone, possibly soprano saxophone; rest unknown

**April 16, 1960** (Saturday night, two shows, 8:00 p.m. and 11:00 p.m.). **Town Hall**, *New York City* (113 West 43rd St., borough of Manhattan).

The *New York Amsterdam News* (Saturday, April 16, 1960, p. 15) contains photographs of Coltrane and Dizzy Gillespie with the caption: "JAZZ ARTISTS—John Coltrane, left, and his All-Star Band and Dizzy Gillespie are among the jazz stars who'll appear at Town Hall in the final concert of the season Saturday, April 16 at 8 and 11 p.m." Vocalist Chris Connor received top billing, followed by Dizzy Gillespie, Oscar Peterson, Coltrane (with unknown personnel), Jackie McLean, and others. This is Coltrane's first known gig after permanently leaving Miles Davis.

Reviewed by John Mehegan in the *New York Herald Tribune* (Monday, April 18, 1960, p. 9):

If one gets down to the nub of things in this never-ending assault of orderly sound upon our ears which we call music, it would seem that somewhere there is a "melody" or at least something "melodic" which makes a performance memorable. [...] A striking lesson in this matter was evident Saturday evening at Town Hall with the appearance of three contemporary masters of "melodic" improvisation—"Dizzy" Gillespie, Oscar Peterson and Chris Connor—along with "non-melodic" tenor-saxist John Coltrane and alto-saxist Jackie McLean. Coltrane in particular represents a non-objective trend away from the melodic concept of improvisation into surreal areas of the "vertical line" and tonal tension lying outside the prevailing scale. This exploration is of course valid, but he must eventually achieve a communicable sense of melody (in his terms) to justify the rather prolonged "trade" enthusiasm of his playing.

[Additional data from *New York Amsterdam News:* 4/9/60, 15, 17; *New York Times:* 4/15/60, 13; *Village Voice*, 4/6/60, 10; 4/13/60, 10; *New Yorker:* 4/16/60, 14.]

**Note:** On April 18, 1960, Coltrane signed a five-year management contract with Shaw Artists Corporation. In 2005, the contract was auctioned by Guernsey's (2005, Lot 327, p. 164).



An autographed copy of Coltrane's publicity photo from Show Artists Corp. (Coltrane's booking agent—565 5th Avenue, New York City). (Courtesy of the Karl-Heinz Sult collection.)

#### **McCoy Tyner**

In 1959, [Benny] Golson left [Art] Blakey to form [the Jazztet with Art Farmer]. [...] Curtis Fuller joined Golson and Farmer in the front-line and, on piano, they hired an 18-year-old Philadelphian, McCoy Tyner. The pianist still was living in his hometown at the time, so the co-leaders found an apartment in New York for him and his wife. Tyner enlisted someone to drive him to the city and was on his way, when, Golson recounts, "I got a call. 'We broke down on the New Jersey Turnpike. Can you come out and pick me up?'

"McCoy, I don't have a car. What am I gonna do?' Then I said, 'Wait a minute'—he gave the phone number of where he was—'I'll call you back.' I called John Coltrane, who had a car. John came out to our house, and we went out and picked McCoy up and brought him in. A little later, you know, he left us and joined John's quartet. I said to John, 'Fine friend you are. I went out and picked up a piano player to join our group and you stole him!' We laughed about that for years."

[From "Moving Ever Forward: Benny Golson," in Bob Bernotas, *Read All About It: Interviews and Master Classes with Jazz's Leading Reed Players* (New York: Boptism Music Publishing, www. boptism.com, 2002). Reprinted by permission of the author. All Rights Reserved.]

#### **John Coltrane Quartet**

PERSONNEL: *John Coltrane*, tenor and soprano saxophones; *Steve Kuhn*, piano, until mid-late May or early June; 176–177; Down Beat, July 21, 1960, p. 14); *Steve Davis*, bass; *Pete (Sims) LaRoca*, drums

May 3—July 3, 1960 (Tuesday through Sunday, nine weeks; Mondays of). Jazz Gallery, New York City (80 St. Mark's Place [8 th St. at 1st Ave.], borough of Manhattan).

This was Coltrane's first extended gig as leader: "Chico Hamilton [...] is at The Jazz Gallery with his quintet. The drummer, whose style is tagged 'west coast,' alternates rounds on the bandstand with Miles Davis 'former tenor saxophonist, John Coltrane. This is the first engagement for Coltrane as a leader. The tenor-man brings to The Jazz Gallery a quartet schooled in 'east coast' jazz. The first musical set-to begins at 9 p.m. each night" ("East vs. West Jazz at Gallery," *New York Amsterdam News*, Saturday, May 14, 1960, p. 15). Coltrane opened with Steve Kuhn on piano. McCoy Tyner was at the Village Vanguard with the Art Farmer—Benny Golson Jazztet for the first two weeks of May 1960, after which Tyner left the Jazztet and soon joined Coltrane, replacing Kuhn.

The Coltrane Quartet received a rave review from Don Nelsen (*New York Daily News*, Sunday, May 15, 1960; reprinted in Woideck, 1998, pp. 218–219). The Hamilton–Coltrane double bill also received a highly favorable review in *Variety* ("Jazz Gallery, N. Y.," by Bill [no surname given], May 25, 1960, p. 66):

Chico Hamilton Quintet, John Coltrane Quartet; \$1 admission, \$1.50 minimum.

The billing "East. vs. West Coast Jazz" for the Chico Hamilton and John Coltrane groups may be a little facetious, but the jazz styles are at least 3,000 miles apart.

[The Chico Hamilton] Quintet's showmanship is extraordinary, as neat and tasteful a presentation as can be seen among current jazz groups. [...]

Coltrane four, by contrast, blows in the wildest and latest progressive groove. It's the former Miles Davis tenor man that the Jazz Gallery's section of almost catatonically cool young hips come to dig. Like Birdland, the club has a railed-off section where the show can be caught sans drink and food tab for the \$1 admission.

Coltrane's driving, building choruses, which might raise the dead, manage to get a living reaction out of the sober railbirds. The saxman's tenor solo on "Body and Soul" is a particularly brilliant exhibition and almost a history of jazz. The range of tonal effects covers both the Colemans, Ornette and Hawkins.

Others in the new foursome (Coltrane's first fronting job) are Steve Kuhn, piano; Steve Davis, bass; and Pete Larocca, drums. All contribute notably to the calculated mayhem. — *Bill*.

As was common at the time, the club's policy was to book two bands each week. First, Coltrane's quartet alternated sets with Chico Hamilton's quintet (equal billing as "East vs. West Coast Jazz"), May 3–22. Atilla Zoller played part of the gig with Hamilton, and "Philly" Joe Jones subbed when Hamilton fell fill. Coltrane continued May 24–29 with singer Al Hibbler getting top billing, then Dizzy Gillespie getting top billing (May 31 —June 12), then Monk getting top billing (June 14—July 3). At first Coltrane was only announced through May 15, which has led to some errors in previous listings, but his engagement was extended.

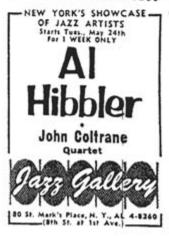
Monk was late for his opening set ("Theatricals," by Jesse H. Walker, *New York Amsterdam News*, Saturday, June 18, 1960, p. 16):

"What is it? He's not here." The mournful cry came from a jazz buff who was sweltering in the jam-packed Jazz Gallery Tuesday night [June 14, 1960]. She was there for the opening of Thelonious Monk, the unpredictable jazz pianist who was making his first club appearance since regaining his cabaret card. Monk was "slightly" late. Due on the stand around tenish, he arrived at 11:25 p.m. Up to then even his sax man, Charlie Rouse, didn't know where he was.

Once he arrived, however, Monk, accompanied by Rouse, Steve Lacey [Lacy] on soprano sax, John Ore on bass and Roy Haynes on drums proceeded to make the jazz buffs happy and it looks like the Jazz Gallery will be crowded for nights to come. Also on the bill is John Coltrane's group and for some he outplayed the Monk group at the opening show.

Audience recordings exist from several nights during this gig; see the Discography, sessions **60–0610**, **60–0627**, and **60–0701**, for details.







Coltrane's first major gig as a leader, an extended stay at the Jazz Gallery supporting a variety of more-established jazz artists. (Advertisements, *New York Times*, Sunday, May 8, 1960, Sec. 2, p. X 5 [Chico Hamilton]; Sunday, May 22, 1960, Sec. 2, p. 4 X [Al Hibbler]; Sunday, May 29, 1960, Sec. 2 [Dizzy Gillespie]; Sunday, June 12, 1960, Sec. 2, p. 2 X [Thelonious Monk].)

Pianist Jon Mayer, who recorded with Coltrane on the November 1958 Ray Draper session, attended the opening night of this gig (e-mail to Chris DeVito, Mar. 25, 2005):

After his opening night (first time under his name) at Jazz Gallery in 1960, I was compelled to write two tunes based on what I heard that night. I called Trane to tell him of this and he invited me to his house in St. Albans to show him the music. He kindly put the old Webcor [tape recorder] on and got the soprano out and proceeded to put the songs on tape. That was it for those songs until I recorded them myself: "Round up the Usual Suspects" and "Ballad for Trane".

Jon Mayer continues to perform and record; see his website at www.jonmayer.com.

A bill of four one-act plays ("4 in 1," including "The Chip," an "avantgarde vaudeville" skit) was featured at the Jazz Gallery on Sundays at 5:00 p.m. and on Monday nights, with a special "Cocktail Performance" Saturday, May 28, 1960, at 5:00 p.m. Unfavorably reviewed in the *New York Times* ("4 in 1' Bill of One-Act Plays Opens at the Jazz Gallery," by Arthur Gelb, Tuesday, May 17, 1960, p. 42): "The atmosphere (which is yours for \$2) is rhythmic, relaxed and intimate, with the audience seated at small tables arranged in a semicircle around the playing area, and the lively Hal McKusick Trio providing jazz before and between the one-acters. Waiters provide food and drink for those who require more than intellectual nourishment and all in all this is a good thing, because the intellectual nourishment is meager."

[Additional data from *New Yorker*: 4/30/60, 11; 5/7/60, 8; 5/14/60, 11; 5/21/60, 10; 5/28/60, 8, 11; 6/4/60, 10; 6/11/60, 12; 6/18/60, 8; *New York Amsterdam News*: 5/7/60, 17; 5/28/60, 15, 18; 6/4/60, 15; 6/11/60, 15 ("Monk Gets Card for NYC Clubs"); 7/2/60, 16; *Village Voice*: 5/4/60, 12; 5/11/60, 12; 5/18/60, 12; 5/25/60, 15 ("avant-garde vaudeville"), 20; 6/1/60, 13, 16; 6/8/60, 8; 6/16/60, 12; 6/23/60, 7, 10; 6/30/60, 9; *New York Times*: 5/8/60, Sec. 2, 2 X (Jazztet), X 5; 5/11/60, 44; 5/15/60, Sec. 2, X 5 (Jazztet); 5/22/60, Sec. 2, 4 X; 5/29/60, Sec. 2, X 3; 6/1/60, 42; 6/5/60, Sec. 2, 4 X; 6/12/60, Sec. 2, 2 X; 6/19/60, Sec. 2, 4 X; 6/22/60, 30; 6/26/60, Sec. 2, X 5; 7/3/60, Sec. 2, 2 X; *Down Beat*: 5/26/60, 52 (wrong closing date); 6/9/60, 46; 6/23/60, 54; 7/7/60, 8; 7/21/60, 14; *Metronome*: June 1960, insert (no page number); July 1960, p. 1 (Chico Hamilton collapses); Aug. 1960, p. 1 (Monk late).]

**Note**: On Monday, May 9, 1960, Coltrane went to the Showboat in Philadelphia to see the opening night of Miles Davis's new quintet with Sonny Stitt (Miles Davis was at the Showboat the week of May 9–14, 1960; "Man About Town," by Frank Brookhouser, *Evening Bulletin* 

[Philadelphia], Tuesday May 10, 1960, p. 44). The Showboat opened on Mondays, Coltrane's night of at the Jazz Gallery. "Miles shocked everyone by *speaking* from the bandstand opening night to introduce John Coltrane, visiting from New York, where he opened with his own new group" (*Down Beat*, July 7, 1960, p. 46).]

**Note**: *Down Beat* (June 9, 1960, p. 10) reported that "John Coltrane emphatically denies the rumor that pianist Bobby Timmons will leave the Art Blakey Jazz Messengers to join his new group. Pianist Steve Kuhn, most recently with Kenny Dorham, opened with Coltrane's quartet at the Jazz Gallery."

#### John Coltrane and Don Cherry recording session

**⚠ June 28, 1960**. See the Discography, session **60–0628**, for details.

#### **Sessions by Coltrane's Sidemen**

**June 19, 1960** (Sunday). **Van Gelder Studio**, *Englewood Clifs*, *NJ*. Freddie Hubbard recording session with McCoy Tyner, Clifford Jarvis, Tina Brooks, and Sam Jones (*Open Sesame*, Blue Note).

**Note**: Coltrane did not appear at the Newport Jazz Festival in 1960. Coltrane was listed in advance ads for Thursday, June 30, at the Newport Jazz Festival, and he was finally scheduled for Monday, July 4, as in Fujioka (1995, p. 141), along with Gunther Schuller, Ornette Coleman, and Bill Evans (*Variety*, "George Wein Sets Lineup of Names for Five-Day Newport Jazz Festival," May 18, 1960, p. 63). But the festival was cancelled after Sunday afternoon's concert, due to rioters and other problems. See the *New York Times* (Monday, July 4, 1960, pp. 1, 9); *Down Beat* (Aug. 18, 1960, pp. 18–23, 44); and *Metronome* (Sept. 1960, p. 5). Coltrane also did not appear at the concurrent "Newport Rebels" festival, although he was listed in at least one article ("Second Gig for Newport," *Village Voice*, June 23, 1960, p. 8). *Down Beat's* coverage of the alternative festival was biased and hostile; a more objective, and highly detailed, account was published in the *New Yorker* (July 16, 1960, pp. 84, 86–88).

#### **John Coltrane Quartet**

PERSONNEL: John Coltrane, tenor and soprano saxophone; McCoy Tyner, piano; Steve Davis, bass; Pete (Sims) LaRoca, drums

**July 5–17, 1960** (Tuesday through Sunday two weeks; Monday of; "Special Sunday Matinees" July 10 and 17, 1960). **Smalls' Paradise**, *New York City* (Harlem section, borough of Manhattan).

From the *New York Amsterdam News* ("Tavern Topics," by George Palmer, Saturday, July 16, 1960, p. 17): "John Coltrane, who was once one of the great musicians in the Miles Davis Quintet, will be at Smalls' Paradise this week. Be wonderful to yourself—hear him." Note that it's "Smalls' Paradise," not "Small's Paradise," after founder Ed Smalls; most of the ads and articles in the *New York Amsterdam News* say "Smalls' Paradise."

[Additional data from *New York Amsterdam News:* 7/2/60, 16; 7/9/60, 15, 16.]

#### John Coltrane and Don Cherry recording session

**⊘July 8, 1960**. See the Discography session **60–0708**, for details. At this session, Don Cherry ask for and received \$100 from Atlantic, to be deducted from the money owed to him for the June 28 session because, he wrote on the receipt, "I lost my instrument."

#### John Coltrane Quartet

**⊘July 18–23, 1960** (Monday through Saturday, one week). **Showboat**, *Philadelphia*, *PA* (Broad and Lombard).

Audience recordings exist from several nights; see the Discography, sessions **60–0718–60–0723(1)** and **(2)**, for details.

[Data from Porter, 1998, p. 363 (the Sunday closing date given there is probably wrong; blue laws closed most Philadelphia clubs on Sunday during this era).]

**Note:** On Thursday, July 21, 1960, Coltrane appeared on television on *The Robert Herridge Theatre: The Sound of Miles Davis*, WCBS-TV (10:00–10:30 p.m., Channel 2, New York). The show was also syndicated on CBS stations across the United States. It was filmed **April 2, 1959** (see

the Chronology entry and the Discography, session **59–0402**, for details). Reviewed in the *New York Times* ("TV: Jazz, Unadorned," by Jack Gould, Friday, July 22, 1960, p. 45); Coltrane isn't mentioned in the review.

[Additional data from *New York Times:* 7/21/60, 51; *New York Amsterdam News:* 7/23/60, 17; *Down Beat:* 4/2/59, 9; 8/18/60, 13.]

**Possibly July 26–31, 1960** (not confirmed). Possibly **Crawford Grill**, *Pittsburgh*, *PA*.

[Data from Porter, 1998, p. 363; Pittsburgh gig mentioned in Simpkins, 1989, p. 116.]

**August 3–14, 1960** (Wednesday through Sunday, two weeks; Monday and Tuesday of). **Sutherland Lounge, Sutherland Hotel**, *Chicago*, *IL* (47th and Drexel Blvd.).

Billed as a quintet; this may have been an error or maybe Coltrane added a fifth member for this gig, such as Donald Rafael Garrett. On Saturday, July 30, 1960, the Sun Ra Orchestra with John Gilmore played at the Wonder Inn Cocktail Lounge, which also held a jazz session every Wednesday, "Featuring Sunra at His Organ." Oscar Peterson was at London House until Sunday, August 7, 1960, followed by George Shearing. Gene Ammons was at the Sutherland after Coltrane. On Saturday afternoon, **August 6, 1960** (see entry), the Coltrane group also performed at Washington Park, part of the festivities of the Bud Billiken Parade and Picnic.

The *Chicago Daily News*, Saturday, July 16, 1960 (p. 20, Nite Life), has a short article listing the current and upcoming attractions at the Sutherland: Miles Davis ("moody giant of jazz," current); followed by Art Farmer and Benny Golson with the "Jazztettes" (July 20–31); the John Coltrane Quintette (August 3–14); and Maynard Ferguson and the Big Band (August 24–28), "according to Lou Alport, manager." This schedule is confirmed by ads and articles in the *Chicago Defender* and *Chicago Sun-Times*.

An article in Roosevelt University's school newspaper described the Sutherland Lounge ("Jazz Trend in Chicago: Will City Support It?" by J. R. Salzman, *Roosevelt Torch*, Oct. 3, 1960, p. 6):

The Sutherland [Lounge], at 47th and Drexel, the "jazz center of the midwest," recently went on a seven-night-a-week policy. [...] Although suits are the order of dress at the Sutherland, this

doesn't stifle the atmosphere. [...] Many of the modern artists that the jazz fans want most to hear jive are regulars at the Sutherland [including] Miles Davis, John Coltrane, Cannonball Adderly, Horace Silver, [and] Philly Joe Jones.

The lounge is plainer than the Blue Note [which had closed earlier in the year], but the layout is much better. The bandstand is in the center of the lounge. It is surrounded by a rectangular bar which [has] about 50 superlative seats. Most of the tables are pretty good, and there are mirrors on the walls that permit drawing different angles on the performers. The acoustics are excellent in the center of the room, but poor on one side. The P.A. is rather poor in the corners of the lounge. The good seats are within the range of the live sound.

At the Sutherland the napkin under your drink reads, "Blue Note." This is not an act of sadism or conquest [that is, it was not intended as a reminder that the Blue Note had recently folded]. The waiter simply will explain to you, "We bought out their stock after they closed."

[Additional data from *Chicago Defender:* 7/16/60, 18 (Davis); 7/30/60, 16 (Jazztet, Sun Ra); 8/6/60, 16; 8/13/60, 18; 8/20/60, 16 (Ammons); *Chicago Daily News:* 7/30/60, 20; 8/3/60, 49; 8/6/60, 24; 8/13/60, 24; *Chicago Sun-Times:* 7/31/60, Sec. 3, 14; 8/5/60, Sec. 2, 12; 6/12/60, Sec. 2, 10; *Down Beat:* 8/4/60, 48 (lists wrong opening date); 8/18/60, 49; 9/1/60, 49.]

# **August 6, 1960** (Saturday afternoon, ca. 2:30 p.m.). **Washington Park** (Picnic Hill), Bud Billiken Parade and Picnic, *Chicago*, *IL*.

From the *Chicago Defender* ("Bud Billiken Day Is Show Time," by Al Monroe, Saturday, Aug. 6, 1960, pp. 1, 2):

Bud Billiken stages his 31st annual parade and picnic [today]. This year's parade along So. Parkway [...] will [include] such current toppers as Floyd Patterson, heavyweight boxing champion of the world; Althea Gibson; blues queen Dinah Washington; Oscar Peterson, often described as 'Mr. Modern Pianist;' and numerous stars [of] television, radio, night clubs and theatres.

Slated to headline the afternoon show on [Picnic Hill] is Dinah Washington. The list of stars [also] includes such greats as Big Maybelle, The John Coltrain Quintet; Oscar Peterson, [...] Gene Ammons Sextet [and others].

Several Chicago clubs appear to have subsidized the musical lineup (*Chicago Defender*, Saturday, Aug. 6, 1960, p. 16):

Truly great indeed is the list of artists including Oscar Peterson and Trio from the London House; Dinah Washington from Roberts and Big Maybelle from Regal theatre to mention a few.

Others to present artists on the program include: The Sutherland Lounge where there is always top musical talent performing. This week the bandstand presents the popular national favorites, the John Coltraine Quintette that will be heard and seen on the Billiken program with [popular disc jockey] Daddy-O Daylie. [...] The show is scheduled to start at 2:30 p.m. on Picnic Hill, immediately after the parade ends.

Roland Kirk and the Art Farmer–Benny Golson Jazztet were also scheduled to perform (*Chicago Defender*, Saturday, Aug. 6, 1960, p. S-9):

As we move on Picnic Hill for the show that goes with the Bud Billiken Parade and Picnic [...] there will be something unique in musicdom when Roland Kirk displays his talents for playing as many as three horns at the same time. There will be singing and playing at its best when The Jazztets with the one and only Art Farmer, recently at Sutherland lounge appear to perform. Then the Sutherland's current attraction [see the **Aug. 3–14**, 1960, entry], the John Coltraine Quintett, one of greatest in the nation must move in for share of the glory that goes with the spot's attempt to help make this year's show the greatest.

[Additional data from *Metronome*: Nov. 1960, p. 10.]

**August 20, 1960** (Saturday night). **Randall's Island Jazz Festival**, *Randall's Island, New York City*.

Reviewed in the *New York Times* ("Music: Ellington at Fete Adds Sparkle to Second Randalls [the "official" spelling omits the apostrophe] Island Concert, an Improvement Over First," by Allen Hughes, Monday, Aug. 22, 1960, p. 21): "The weather was agreeable, and a crowd thought by the police to total at least 14,000 persons was present and cheerful. Master showman Duke Ellington was on hand with his band to add sparkle to the proceedings. He was preceded by the quintets of Thelonius Monk and Chico Hamilton and the quartet of John Coltrane [plus] the Cannonball Adderley Quintet, the Modern Jazz Quartet and Dakota Staton. [...] If they added up to a somewhat confused representation of jazz, the representation was surely not false, for jazz itself is quite confused these days."

[Additional data from *New York Amsterdam News*: 7/9/60, 15; *New York Times*: 8/20/60, 16; *Down Beat*: 9/1/60, 13; 9/29/60, 20 (review).]

**August 23–28, 1960** (Tuesday through Sunday, one week). **Minor Key**, *Detroit, MI* (11541 Dexter at Burlingame).

This was Pete LaRoca's last gig with Coltrane; he was replaced by Billy Higgins in Los Angeles, who was replaced by Elvin Jones in Denver (see the following entries). The "After Dark" column in the *Detroit Free Press* (Aug. 23, 1960, p. 20) lists the band as a quintet, but all other ads and listings (including an ad on the same page) list the band as a quartet. The Red Garland Trio was at the Minor Key before Coltrane; Yusef Lateef followed. Ahmad Jamal was in Detroit the same week at Baker's Keyboard Lounge.

[Additional data from *Detroit Free Press:* 8/19/60, 31 (Garland); 8/26/60, 30; 8/30/60, 23 (Lateef).]

#### John Coltrane Quartet

PERSONNEL: John Coltrane, tenor and soprano saxophones; McCoy Tyner, piano; Steve Davis, bass; Billy Higgins, drums

**September 1–11, 1960** (Thursday through Sunday, eleven days; possibly Monday of ; matinee Sunday, 4:00–7:00 p.m.). **Zebra Lounge**, *Los Angeles*, *CA* (8505 South Central).

Johnny Griffin and Eddie "Lockjaw" Davis were at the Zebra before Coltrane; Lou Donaldson followed, and then Cannonball Adderley opened on Wednesday, September 28, 1960. "One of those responsible for the recent flow of good eastern jazz talent into LA. rooms is Bob Leonard of World Artists Management agency. Leonard booked John Coltrane, Ornette Coleman, Phineas Newborn, et al in recent weeks" (*Down Beat*, Oct. 13, 1960, pp. 51–52).

[Additional data from *Los Angeles Sentinel:* 8/4/60, 2C (Griffin, Davis); 8/18/60, C1, C3 (Griffin, Davis); 9/1/60, C3; 9/15/60, C1 (Donaldson); 9/22/60, C1 (Adderley); *Down Beat:* 9/15/60, 41.]

- **September 8, 1960.** See the Discography, session **60–0908**, for details. A letter dated July 28, 1960, from Nesuhi Ertegun of Atlantic to Teddy Reig of Roulette gave permission for Roulette to record Coltrane under these conditions:
  - 1. Only one side of an LP could be released, and it would be part of Symphony Sid's "Birdland" series on Roulette. (A Lee Morgan session appeared on the other side of the original LP.)
  - 2. The LP must say "by arrangement with" or "by courtesy of" Atlantic Records.
  - 3. Roulette must allow Atlantic to record one of Roulette's artists at a future date.
- **September 13–September 25, 1960** (Tuesday through Sunday, two weeks; probably Monday of ; Sunday matinee, 4:00−7:00 p.m.). **Jazz Workshop**, *San Francisco*, *CA* (473 Broadway).

"This Tuesday begins the influx of Monterey Jazz Festival participants as John Coltrane, award winner on the tenor sax, makes his West Coast debut with his own group at the Jazz Workshop" (*San Francisco Chronicle*,



At the Zebra Lounge on South Central. (Advertisement, Los Angeles Sentinel, Thursday, Sept. 1, 1960, p. C3.)



Saturday, Sept. 10, 1960, p. 10). From the *San Francisco Chronicle* ("John Coltrane Here—A Major Artist," Ralph J. Gleason, Thursday, Sept. 15, 1960, p. 33):

A dedicated musician (when he was with Miles Davis at the Black Hawk last year, he spent his free time during the day practicing in the empty club), Coltrane shares with Sonny Rollins the leadership of the tenor sax0phone ranks. [...]

The Coltrane style has been quite controversial, especially with the public—musicians have universally respected him [...] Everything [Coltrane does is part of a deliberate attempt to develop his own musical creative personality. His consciously creative art is in direct contrast to the unconscious art of the original folk musicians who started jazz, and indicative of the changing of the music. [© Jazz Casual Productions, Inc. All rights reserved . Reprinted by permission of Jazz Casual Productions, Inc.]

Reviewed in *Coda* (Oct. 1960, p. 24):

The Jazz Workshop offers proof that a well-run establishment can still run successfully. The intimate atmosphere offers a stimulant to both musician and listener. The John Coltrane Quartet were there. His music is so powerful and fully projected that repeated hearings are necessary to grasp everything that he has to say. The concentration and creative powers to be able to improvise intelligently and clearly for 10 or 15 minutes is something beyond the grasp of most musicians. The greatness of Coltrane's music is that he always has something to say. His soprano sax work offers an interesting contrast. Getting the same type of sound as on the tenor he prefers to play ballads on soprano and these he plays straight with very little improvisation.

On Friday night, September 23, 1960, Coltrane was recorded at the Jazz Workshop by engineer Reice Hamel (a copy of the bill exists in the Atlantic files; he charged \$75), but this recording has never been found.

The Ornette Coleman Quartet opened at the Jazz Workshop September 27, after Coltrane, for a two-week stay.

[Additional data from *San Francisco Chronicle:* 9/11/60, Datebook, 20; 9/17/60, 10; *Down Beat:* 9/1/60, 49; 9/29/60, 69.]

**September 24, 1960** (Saturday afternoon). **Monterey Jazz Festival**, *Monterey, CA*.

Reviewed by Ralph J. Gleason in the *San Francisco Chronicle* ("Jazz Festival's Highest Point: Monterey Hears 'New Music,'" Sept. 25, 1960, p. 24); Gleason gives the set list as "Equinox," followed by "Naima," and closing with "My Favorite Things" (this corrects the order of the set list given in Fujioka, 1995, p. 156):

Coltrane's quartet set up a pulsating minor mode in "Equinox," contrasted with a poignant ballad, "Naima," and culminating in "My Favorite Things," on which Coltrane played the soprano instead of the tenor saxophone. For the first time jazz now has a soprano saxophonist who does not sound like Sidney Bechet, and this opens whole new vistas for the return of this instrument to jazz playing.

Following Coltrane's set, Schuller presented a composition, "Abstractions," which featured Ornette Coleman. [...]

If nothing else, it is hard to see how anyone who really listens to music (from whatever point of view) can regard John Coltrane and Ornette Coleman and others of the new jazz movement as anything but major contemporary artists reflecting tensions, anxieties, thrilling hints of the future and searing immediacy of the nuclear age. [© Jazz Casual Productions, Inc. All rights reserved. Reprinted by permission of Jazz Casual Productions, Inc.]

Gleason also reviewed the festival in *Down Beat* ("Monterey: The Afternoons," by Ralph J. Gleason, Nov. 10, 1960, p. 18):

John Coltrane opened the program with a set of three numbers that displayed his fantastic facility, his increasing power of immediate communication, and a surprising (to some of the audience, at

any rate) lyricism in both *Naima* and *My Favorite Things*. McCoy Tyner, his pianist, was particularly impressive on the emotionally moving *Equinox*.

Later Coltrane said, "The reception scares me, but I love music and I'm glad that people do." [Note: This quote appears to be out of context; it's uncertain whether Coltrane meant he was glad that other people also love music, or he was glad that people responded to his, Coltrane's, music (or both).]

Reviewed in *Variety* ("Monterey Salvages Jazz Fete Idea with Big B.O., Solid Show, No Riots," by Bill Steif, Wednesday, Sept. 28, 1960, pp. 59, 61 [excerpt is from p. 61]): "John Coltrane's Quartet started things of with three long numbers, climaxed by a gorgeous, fragmented version of "My Favorite Things"—this "Sound of Music" pops tune acquired depth and tremendous drive as Coltrane wailed his tenor [*sic*] over his rhythm group."

Down Beat (Sept. 29, 1960, p. 18) reported that Sesac Transcriptions would record the "entire musical program," but no recording of Coltrane at Monterey is known to exist, and Orrin Keepnews told Lewis Porter there are no tapes of Coltrane at Monterey. This was confirmed to Porter by the archivists of the Monterey tape collection at Stanford University and more recently by their online database.

[Additional data from *San Francisco Chronicle*: 9/18/60, "This World", 19; *Metronome*: Dec. 1960, 8–9 (review).]

#### John Coltrane Quartet/Quintet

PERSONNEL: *John Coltrane*, tenor and soprano saxophones; *McCoy Tyner*, piano; *Steve Davis*, bass; *Billy Higgins*, *Elvin Jones*, drums (see Porter, 1998, p. 179)

**September 28–October 1, 1960** (Wednesday through Saturday, one week). **Melody Lounge**, *Denver*, *CO* (1011 23rd St.).

"Denver's No. 1 Jazz Outlet / Starting Tonight / 4 Nights Only / JOHN COLTRANE QUARTET / 'One of the nation's great jazz stars' / [The Club Is] Under the New Management of JACK and GLADYS HOPPER / Melody Lounge / 1011 – 23rd St." (advertisement, *Rocky Mountain News*, Wednesday, Sept. 28, 1960, p. 48). "New on the scene is the John Coltrane Quartet, which is jazzing things up on the cozy bandstand of the Melody Lounge. This group keeps the patrons of the club in a real gay mood" ("On

the Town," by Blade Bibber, *Rocky Mountain News*, Friday, Sept. 30, 1960, p. 63).

Elvin Jones joined the quartet during this gig, brief y creating a quintet with two drummers; he and Billy Higgins both played, sometimes together and sometimes alternating sets. After the gig, Higgins left and Jones became the full-time drummer (see Porter, 1998, p. 179). In a 1968 interview with Frank Kofsky, Elvin Jones

said that Coltrane had initially asked him to join the band for the gig in San Francisco (*Jazz and Pop*, Nov. 1968, pp. 19–20; reprinted in, 1998, pp. 389–390):

**Elvin Jones:** "When John started [his] group, he mentioned to Tommy Flanagan, who was working with him at that time, that he wanted to see me. They were at the time rehearsing some things. John was living on 103rd Street, I think, at that time, and I finally got around to going up to visit him and he said, 'Oh, I've already got a drummer,' so that was that. You know, I liked John very much and had experience playing with him and with Miles in Philadelphia, and a few other times when he was with Miles, and I just loved the way he played.

"[...] I was staying at a friend of mine's house, on 9th Street and 4th Avenue, and John walked in there one day, flew in from California, and said, 'Do you want to join the band? Do you want to come out to San Francisco with us?' And I thought at the time that he just wanted me to join because I could drive, and he was tired of driving! [For an account of Elvin Jones behind the wheel at the end of this gig, see the quote by Steve Davis in Thomas, 1975, p. 132.] So I said, 'no, I don't want to go to San Francisco.' He said they were going from

there to Denver and he said, 'I'll meet you in Denver.' We went out and went up to Birdland—I think Dizzy was working there at the time—and Dizzy asked me to go with him and I said, 'Well, I'm going to go with Coltrane.' I did, and I met him, got the ticket and everything, took a plane to Denver and met him in Denver. […] McCoy [Tyner] was in the band and I think they had Billy Higgins playing drums, and Steve Davis on bass—McCoy, Steve and Billy."

Frank Kofsky: "Were they playing "My Favorite Things" then?"

**Elvin Jones:** "Oh, yes, yes. They had a rehearsal at this club—I think it was the Melody Bar [Melody Lounge] in Denver—and I said I don't want to play; I want to hear what you're doing, so I can learn it. So they had a rehearsal and when I heard what they were playing, I knew what to do. I didn't want to make the trip in vain and so it evolved in that way."



At Denver's Melody Lounge; Elvin Jones joins the group. (Advertisement, *Rocky Mountain News* [Denver], Wednesday, Sept. 28, 1960, p. 48.)

*Note:* Bobby Hutcherson (Porter, 1998, p. 364) says he saw the band with Jones and Steve Davis at the Jazz Workshop in San Francisco, and Kofsky (1998, p. 398, note 3) recalls that Jones was at the Jazz Workshop gig before Denver. However, unless further information comes to light, Jones' account of joining the band in Denver should be considered definitive. Also, photographs from Monterey (Sept. 24, 1960) clearly show that Higgins was the drummer (see Fujioka, 1995, photo section following p. 172; and the booklet accompanying The Last Giant, pp. 40, 43 [incorrectly dated 1962]).

Note: *Down Beat* (Sept. 29, 1960, p. 63) listed Coltrane as being scheduled to appear at Birdland, September 29–October 12, 1960, but this was either cancelled or was an error. Coltrane recorded for Roulette on September 8, 1960, despite being under contract to Atlantic Records. Roulette was closely associated with Birdland.

#### John Coltrane Quartet (plus guests)

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **Sax Jones** (or possibly **James "Sax" Young**), tenor saxophone (sat in during a late set on Tuesday, Oct. 18, 1960); **McCoy Tyner**, piano; **Steve Davis**, bass; **Elvin Jones**, drums; **Lex Humphries**, drums (sat in during a late set on Tuesday, Oct. 18, 1960)

**October 11–30 or October 11–November 6, 1960** (Tuesday through Sunday, three or four weeks, closing date not certain; Mondays of). **Half** 

Note, New York City (289 Hudson St., borough of Manhattan).

Herbie Mann and Olatunji were at the Half Note before Coltrane: "Herbie Mann & Olatunji / JAZZ On the Waterfront/at The HALF NOTE / 289 Hudson St., New York/For Reservations Call AL 5–9757/Opening Oct. 11 John Coltrane & All Stars" (advertisement, *Village Voice*, Oct. 6, 1960, p. 8). Although the group was billed as an "All Star" band, which was sometimes a euphemism for a pickup band, this was definitely the John Coltrane Quartet (Coltrane, McCoy Tyner, Steve Davis, and Elvin Jones [who'd joined the band two weeks earlier in Denver; see the **Sept. 28–Oct. 1, 1960**, entry]). The closing date is uncertain; both the *New Yorker* and *Down Beat* list October 30 as the closing date, but the ad in the November 3, 1960 *Village Voice* lists Coltrane. The *Village Voice* ad may be mistaken or Coltrane may have been scheduled to close October 30 but was held over for another week. The Donald Byrd–Pepper Adams Quintet followed Coltrane.

The late French jazz journalist François Postif was in New York City on Tuesday, October 18, 1960, and described the day in the French magazine *Jazz Hot* ("New York in Jazz Time," Dec. 1960, p. 25). Postif first attended a George Russell recording session for Riverside. At about 9 p.m., he went to the Village Vanguard, where he stayed for a set by guitarist Bill Harris, then a set by the Ahmad Jamal Trio (Postif says there were only about 15 people in the club). He then went to the Half Note to see Coltrane, arriving near the end of a set, and reported the following:

- The club was fairly crowded.
- The first piece was "in the form of a spiritual," with McCoy Tyner (misspelled "Tiner," and misidentified as "Cannonball Adderley's old pianist") and Steve Davis playing the same two or three notes repeatedly; this may have been "Spiritual." (Postif listed Steve Davis's birthday—Mar. 14, 1929, in Philadelphia.)
- After finishing his five-minute solo (Coltrane's playing was "fantastic"), Coltrane left the stage to greet Paul Chambers and some other musicians who had just arrived. He then returned to the stage, took the tune out, and finished the set.

• After a break, the next set began with Lex Humphries sitting in for Elvin Jones. During this set a young Philadelphia tenor saxophonist also sat in—"Sax Jones, if I got his name right" (or possibly James "Sax" Young, who played with Coltrane in the 1940s)—playing in a more traditional, but still fiery, style. Coltrane played soprano after the other tenor player joined him. Drummer G. T. Hogan and his wife (who "seem particularly to appreciate Coltrane tonight") joined Postif, who stayed until 3:30 a.m. (Hogan played with Jimmy Garrison in the Walter Bishop Trio around this time or shortly after—they recorded in March 1961).

It's possible that other musicians sat in during this gig; notably, the Roy Haynes Quartet with Eric Dolphy was in Greenwich Village at Jim Paul Eilers' Showplace the week of October 25–30, 1960.

Reviewed by A.B. Spellman ("Heard in Person: Coltrane Pushes Ahead on Jazz Space Frontier," unidentified publication; the clipping in the Coltrane file at the Institute of Jazz Studies doesn't identify the publication and incorrectly lists the date as 1959):

It is as true of John Coltrane as it was of Charlie Parker or Johnny Dodds, what appears to be genius on their most profound recordings is no better than a suggestion, or reminder, of what happens on good nights in the club.

Tenor saxist Coltrane is certainly well represented on records, but if you didn't hear him at the Jazz Gallery a few months ago, or during the last two weeks at The Half Note, you can have no concept of what he's doing now.

Coltrane currently heads a very solid quartet. Elvin Jones is one of the two or three most exciting drummers on the scene and McCoy Tyner is certainly a competent pianist. All of which is borne out by the group's distinctive treatment of "My Favorite Things" (Mary Martin's song from The Sound of Music no less). On this tune, Coltrane plays the soprano saxophone, an instrument he has not recorded and has been playing publicly for only eight months. [*Note:* Coltrane played soprano saxophone on the June and July 1960 Atlantic recording sessions, but these weren't released until 1966 (see the Discography, sessions **60–0628 and 60–0708**).]

He is still learning the horn and with this great new range of possibility he has broken into since leaving Miles Davis, his experiments with the sound of it are shocking to hear.

He doesn't indulge in the many-note flurries of his tenor style, rather he plays small melodies, little motifs or scales repeated, or explored fast past ordinary limits. No one except Sidney Bechet has given the instrument any-thing approaching this dignity.

Intense as it is, this is pretty sparse improvisation and the rhythm section shows to good advantage. McCoy Tyner plays the changes in large block piano chords while Elvin Jones, without actually soloing, does so many marvelous things supporting Coltrane that I am convinced that this is actually his tune.

He uses everything—he does so much with his sock cymbal and bass drum that it sounds like two drummers.

Charlie Parker's tune "Confirmation" is another matter. A different treatment altogether. When I heard them, it was the first tune on the set. Elvin came up first, sat down alone, and began, I thought, tuning up. Soon, he was obviously working something up: a solo out of nowhere, it seemed. The entire stage was his, and the ideas had to come with no reference at all. Eventually, he got into something, the solo started to take on structure, he stayed on it for at least another 12 minutes.

Then Coltrane began and the tune was "Confirmation." The sound of drum and tenor was incomplete for we are so used to hearing a melodic piano or bass pattern under the horn. This sound seemed to have a ragged edge that cuts into the ear. At the rapid tempo established, Coltrane was unbelievable. He was constantly surprising himself as he stretched out a long, clear solo. This particular solo, or duet, lasted for over 40 minutes before the bass and piano came in.

"Harmonique" illustrates a third, more intellectual aspect of the new John Coltrane. In this tune I detected a sign of what he's after usually. An original, one of the few he plays it is a simple theme repeated, raised or lowered a half step with some waltz changes played under the horn by the piano. Coltrane achieves a strange tension by biting down on the horn's reed.

The beginning was almost quiet. Coltrane thoughtfully followed the harmonic pattern. But Elvin Jones was driving and Tyner, building, so that by the time the solo is over, Coltrane has gotten into some rather fabulous corners of his mind.

I don't know where John Coltrane has moved to since closing at the Half-Note but anyone seriously interested in jazz should follow him wherever he works.

The Quartet recorded several albums' worth of material, including *My Favorite Things*, for Atlantic Records on Friday, October 21, Monday, October 24, and Wednesday, October 26, 1960, at Atlantic Studios, Manhattan (see the Discography).

Additional data from *Village Voice*: 10/13/60, 12; 10/20/60, 13; 10/27/60, 18; 11/3/60, 6; *New Yorker*: 10/8/60, 8; 10/15/60, 8; 10/22/60, 8; 10/29/60, 11 (Oct. 30 closing date); 11/5/60, 8 (Donald Byrd–Pepper Adams); *Down Beat*: 10/27/60, 67; 11/10/60, 48 (Oct. 30 closing date); *New York Times*: 10/27/60, 43 ("'Village' Becomes Focal Center for Modern Jazz: Five Spot Cafe and the Half Note Spur Move Downtown," by John S. Wilson).]

#### **John Coltrane Quartet**

PERSONNEL: John Coltrane, tenor and soprano saxophones; McCoy Tyner, piano; Steve Davis, bass; Elvin Jones, drums

**②October 21, 1960.** See the Discography, session **60–1021**, for details.

- **October 24, 1960.** See the Discography, session **60–1024A**, for details.
- **October 24, 1960.** See the Discography, session **60–1024B**, for details.
- **②October 26, 1960.** See the Discography, session **60–1026**, for details.

#### **Sessions by Coltrane's Sidemen**

**November 6, 1960** (Sunday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*. Freddie Hubbard recording session with McCoy Tyner (*Goin' Up*, Blue Note).

#### **John Coltrane Quartet**

**November 9–20, 1960** (Wednesday through Sunday, two weeks; Monday and Tuesday of). **Birdhouse**, *Chicago*, *IL* (1205 N. Dearborn).

From the *Chicago Daily News* (Thursday, Nov. 10, 1960, p. 62): "JOHN COLTRANE, tenor sax artist, and his combo opened an engagement Wednesday at Birdhouse, a new nightspot that features a vending-machine canteen where only soft drinks are sold." *Down Beat* (Dec. 22, 1960, p. 60) reported that "John Coltrane's group did excellent business during its Birdhouse stay," and added: "Trane's thinking about writing a book on harmony." The Herbie Mann Sextet was at Birdhouse before Coltrane; Art Blakey (opening Wednesday, Nov. 23, 1960) followed. The Kenny Dorham Quartet was at Counterpoint ("the jazz supper club"), and Lambert, Hendricks & Ross were at The Cloister.

"birdHOUSE / JAZZ / Now Appearing / JOHN COLTRANE Quintet / Admission: Week Nights \$1.50 / Friday & Saturday \$2.00 / The Jazz Concert Night Club Where the Finest Sound in Jazz Is Presented Nightly / First Set 8:30 p.m./1205 N. Dearborn" (advertisement, *Roosevelt Torch*, Nov. 14, 1960, p. 3).

*Note:* Coltrane played at the Sutherland Lounge in Chicago in August 1960, but the Sutherland was beginning to have difficulties around this time, which may be one reason he was at the Birdhouse in November. From *Jazz Report* (Dec. 1960, p. 11): "Sutherland Hotel's room being deserted by name moderns because of an unfortunate Public-Relations error on part of

operator (he feels jazz talent is being overpaid)." Coltrane was at the Sutherland Lounge **March 1–12, 1961** (see entry); he was later scheduled to appear in October 1961, but the club closed temporarily and then changed ownership (see the note following the **Oct. 3–11, 1961**, entry).

[Additional data from *Chicago Sun-Times*: 11/6/60, Sec. Three, 14; 11/9/60, Sec. Two, 12; 11/13/60, Sec. Three, 17; 11/16/60, Sec. Two, 14; 11/20/60, Sec. Three, 11; *Chicago Daily News*: 11/10/60, 63; 11/12/60, 18; 11/17/60, 63; 11/19/60, 21; *Down Beat*: 11/10/60, 51; 11/24/60, 49.]

**Note:** On November 11, 1960, Atlantic Records mailed producer Nesuhi Ertegun a check for \$5,250 in advance payment to Coltrane for 3 LPs (\$1,750 per LP). Nesuhi wrote that he would give it to Coltrane.

**November 22–27, 1960** (Tuesday through Sunday, one week). **Minor Key**, *Detroit, MI* (11541 Dexter at Burlingame).

"JAZZ 'Til Dawn / FRI. & SAT. / 9 p.m.–5 a.m." (advertisement, *Detroit Free Press*, Saturday, Nov. 26, 1960, p. 5). Art Blakey and the Jazz Messengers were at the Minor Key the week before Coltrane; pianist Gene Harris and the Three Sounds followed.



In Detroit at the Minor Key. (Advertisement, *Michigan Chronicle*, Saturday, Nov. 26, 1960, Sec. Two, p. 5.)

[Additional data from *Michigan Chronicle:* 11/19/60, Sec. Two, 5; 11/26/60, Sec. Two, 5; *Detroit Free Press:* 11/23/60, 25.] **November 28**–

**December 3, 1960** (Monday through Saturday, one week; not confirmed). **Crawford Grill**, *Pittsburgh*, *PA*.

Our source is an unidentified newspaper clipping.

**Note:** Researcher and author Noal Cohen recalls seeing the Coltrane Quartet in Rochester, New York, with Steve Davis on bass. This gig might have occurred in early December 1960 (not confirmed).

**December 13–18, 1960** (Tuesday through Sunday, one week). **Copa City**, *New York City* (108–20 Merrick Blvd., Jamaica section, borough of Queens).

From the *Long Island Daily Press* (Friday, Dec. 16, 1960, p. 26): "Long Island jazzman John Coltrane of St. Albans, a front runner in jazz circles, is featured at Copa City in Jamaica, the borough's newest jazz center." From *Down Beat* (Feb. 2, 1961, p. 48): "Copa City, in Jamaica, L.I. [Long Island; Jamaica is part of Queens, one of the five boroughs of New York City], has been playing top jazz attractions. Charlie Mingus, John Coltrane, the Jazztet, and the Horace Silver Quintet had one-week stands during the holiday season." This schedule is confirmed by ads and listings in the *Long Island Daily Press*.



A gig close to home—at Copa City, Queens. (Advertisement, Long Island Daily Press, Friday, Dec. 9, 1960, p. 29.)

[Additional data from *Long Island Daily Press:* 12/9/60, 29; *Variety:* 11/30/60, 56.]

### 1961

## **Timeline**

#### John Coltrane (Quartet, Quintet, and occasional larger ensembles)

- **January 3–15, 1961** (Tuesday through Sunday two weeks; Monday of). **Copa City**, *New York City*.
- **January 17–29, 1961** (Tuesday through Sunday two weeks; Monday of). **Half Note**, *New York City*.
- **February 16–19, 1961** (Thursday through Sunday one weekend). **Welcome Inn**, *Cleveland*, *OH*.
- **February 21–26, 1961** (Tuesday through Sunday one week). **Minor Key**, *Detroit*, *MI*.
- March 1–12, 1961 (Wednesday through Sunday two weeks; Monday and Tuesday of). Sutherland Lounge, Sutherland Hotel, Chicago, IL. March 17–23, 1961 (Friday through Thursday one week; midnight show on Saturday). Apollo Theatre, New York City.

#### Miles Davis (Quintet plus John Coltrane)

- March 20, 1961 (Monday 3:00–5:30 p.m.). Columbia 30th Street Studio, New York City.
- March 21, 1961 (Tuesday 2:30–5:30 p.m.). Columbia 30th Street Studio, New York City.

John Coltrane (Quartet, Quintet, and occasional larger ensembles)

- **March 24–25, 1961** (Friday and Saturday only). **Cork 'n' Bib**, *Westbury, NY*.
- March 26, 1961 (Sunday evening). Coliseum, Baltimore, MD.
- **March 31–April 8, 1961** (Friday through Saturday nine days; matinee on Saturdays and Monday 3:30–6:30 p.m.). **Mardi Gras**, *Kansas City*, *MO*.
- **April 11–23, 1961** (Tuesday through Sunday two weeks; Monday of ; Sunday matinee, 4:00–7:00 p.m.). **Zebra Lounge**, *Los Angeles*, *CA*.
- **April 25–May 7, 1961** (Tuesday through Sunday two weeks; Monday of). **Jazz Workshop**, *San Francisco*, *CA*.
- **Ca. May–June 1961** (not confirmed; possibly May early June, or early July). **The Impulse**, *Rochester*, *NY*.
- **Possibly ca. May 1961** (exact date unknown). Unknown studio.
- (2)
- (Tuesday). Van Gelder Studio, Englewood Cliffs, NJ.
- 各 **May 25, 1961** (Thursday). **A&R Studios**, *New York City*.
- A June 7, 1961 (Wednesday). Van Gelder Studio, Englewood Cliffs, NJ.
  - **June 13–18, 1961** (Tuesday through Sunday one week; matinee only on Sunday no evening sets). **Abart's Internationale**, *Washington*, *DC*.
  - **June 20–25, 1961** (Tuesday through Sunday one week). **Algiers (aka Algiers Lounge)**, *Cleveland*, *OH*.
- A July 1, 1961 (Saturday night, 8:00 p.m.). Music at Newport 1961, Newport, RI
- **July 24–29, 1961** (Monday through Saturday one week). Showboat, Philadelphia, PA.
  - **August 1–6, 1961** (Tuesday through Sunday one week). **Minor Key**, *Detroit, MI*.
  - August 8–September 3, 1961 (Tuesday through Sunday four weeks;

Mondays of). **Art D'Lugoff's Village Gate**, *New York City*.

**August 25, 1961** (Friday night). **Downing Stadium, Randall's Island Jazz Festival**, *Randall's Island*, *New York City*.

**September 12–October 1, 1961** (Tuesday through Sunday three weeks, except Friday, September 22 [Monterey]; Mondays of). **Jazz Workshop**, *San Francisco*, *CA*.

**September 22, 1961** (Friday night). **Monterey Jazz Festival**, *Monterey, CA*.

**October 3–11, 1961** (Tuesday through Wednesday, nine days). **Club Renaissance**, *Los Angeles*, *CA*.

[Note: Coltrane was scheduled to open at the Sutherland Lounge in Chicago on Wednesday, October 11, 1961, for two weeks; cancelled (the Sutherland folded).]

**October 16–21, 1961** (Monday through Saturday, one week). **Showboat**, *Philadelphia*, *PA*.

② **October 24–November 5, 1961** (Tuesday through Sunday, two weeks; Monday of; Sunday matinee, 4:30 p.m.). **Village Vanguard**, *New York City*.

**November 11–December 4, 1961**—*Europe:* 

**November 11, 1961** (Saturday; two concerts, 6:45 p.m. and 9:00 p.m.). *Gaumont State*, **Kilburn, London, U.K.** 

**November 12, 1961** (Sunday; two concerts, 5:30 p.m. and 8:00 p.m.). *Hippodrome*, **Birmingham**, **U.K**.

**November 13, 1961** (Monday, 7:45 p.m.). *St. Andrew's Hall*, **Glasgow, U.K.** 

November 14, 1961 (Tuesday, 730 p.m.). City Hall, Newcastle, U.K.

**November 15, 1961** (Wednesday, 730 p.m.). *De Montfort Hall*, **Leicester, U.K.** 

November 16, 1961 (Thursday, 730 p.m.). Dome, Brighton, U.K.

**November 17, 1961** (Friday; two concerts, 700 p.m. and 9:10 p.m.). *Granada*, **Walthamstow, London, U.K.** 

**November 18, 1961** (Saturday; two concerts, 6:30 p.m. and 11:30

- A p.m.). Olympia, Paris, France.
  - **November 19, 1961** (Sunday, probably late afternoon or early evening). *Kurhaus*, **Scheveningen**, **The Netherlands**.
  - **November 19, 1961** (Sunday, 11:00 p.m.). *Concertgebouw*, **Amsterdam, The Netherlands.**
- **November 20, 1961** (Monday, 8:00 p.m.). *Falkoner Centret*, **Copenhagen (København), Denmark.** 
  - **November 21, 1961** (Tuesday; two concerts, 7:15 p.m. and 9:30 p.m.). *Konserthuset*, **Gothenburg (Göteborg), Sweden.**
- November 22, 1961 (Wednesday; two concerts, 7:15 p.m. and 9:15 p.m.). *Kulttuuritalo*, **Helsinki, Finland.**
- November 23, 1961 (Thursday; two concerts, 7:00 p.m. and 9:15 p.m.). *Konserthuset*, **Stockholm**, **Sweden**.
  - **November 24, 1961** (Friday, 8:00 p.m.). *Niedersachsenhalle*, **Hannover, West Germany.**
  - **November 25, 1961** (Saturday; two concerts, 7:00 p.m. and 10:00 p.m.). *Musikhalle*, **Hamburg, West Germany.**
  - **November 26, 1961** (Sunday, 8:00 p.m.). *Falkoner Centret*, **Copenhagen (København), Denmark.**
- November 27, 1961 (Monday, 8:00 p.m.). Liederhalle, Beethoven-Saal, Stuttgart, West Germany.
  - **November 28, 1961** (Tuesday, 8:00 p.m.). *Rheinhalle*, **Düsseldorf**, **West Germany**.
- November 29, 1961 (Wednesday, 8:00 p.m.). Kongresshalle, Frankfurt am Main, West Germany.
  - **November 30, 1961** (Thursday). *Lessingtheater*, **Nuremberg** (Nürnberg), West Germany.
  - **December 1, 1961** (Friday, 8:00 p.m.). *Deutsches Museum*, **Munich** (München), West Germany.
- **⊗ December 2, 1961** (Saturday; two concerts, 6:00 p.m. and 9:00 p.m.). *Freie Universität, Auditorium Maximum*, **Berlin, West Germany.**
- Oecember 4, 1961 (Monday). Südwestfunk TV Studio, Baden-Baden, West Germany.

Obecember 21, 1961 (Thursday). Van Gelder Studio, Englewood Cliffs, NJ.

**December 31, 1961** (Sunday night, 8:30 p.m.). **Carnegie Hall**, *New York City*.

## Chronology

#### **John Coltrane Quartet**

PERSONNEL: John Coltrane, tenor and soprano saxophones; McCoy Tyner, piano; Steve Davis or Reggie Workman, bass; Elvin Jones, drums

**January 3–15, 1961** (Tuesday through Sunday, two weeks; Monday of). **Copa City**, *New York City* (108–20 Merrick Blvd., Jamaica section, borough of Queens).

"Jamaica Swings! COPA CITY / L.I.'s newest Jazz supper club / starring the fabulous JOHN COLTRANE Quartet / Back By Popular Demand! / Merrick Blvd., Jamaica / Free Parking" (*Long Island Press*, Jan. 6, 1961, p. 17). The Horace Silver Quintet was at Copa City before Coltrane; the Roy Haynes Quartet with Eric Dolphy was scheduled to follow.

Reggie Workman probably replaced Steve Davis after (or possibly during) this gig, or possibly during or after the following gig at the Half Note. Simpkins (1989, p. 123) says that this occurred around the end of 1960; Thomas (1975, p. 135) says it was in early 1961, after the last day of a gig in the "Quaker City" (Philadelphia). However, we can find no evidence that Coltrane was in Philadelphia around this time. (Coltrane's whereabouts in late Dec. 1960 are still unknown, though, and he may have been in Philadelphia then.) In any event, Workman was the bassist by late January 1961; the March 2, 1961, issue of *Down Beat* (p. 47) reported that "John Coltrane's Quartet now includes McCoy Tyner, piano; Reggie Workman, bass; and Elvin Jones, drums." Given *Down Beat*'s lag time of more than one month, Workman must have joined by late January 1961.

[Additional data from *Long Island Daily Press:* 12/30/60, 11 (Horace Silver); *Long Island Press:* 1/13/61, 10; *New York Herald Tribune:* 1/22/61, Lively Arts, 42 (Roy Haynes/Eric Dolphy) (thanks to Alan Lankin [Philadelphia research] for his research assistance).]

#### **John Coltrane Quartet/Quintet**

PERSONNEL: John Coltrane, tenor and soprano saxophones; McCoy Tyner, piano; Steve Davis or Reggie Workman, bass; Art Davis, bass; Elvin Jones, drums

**January 17–29, 1961** (Tuesday through Sunday, two weeks; Monday of). **Half Note**, *New York City* (289 Hudson St., borough of Manhattan).

"John Coltrane Quartet / JAZZ on the Waterfront / at the HALF NOTE / 289 Hudson St., New York" (advertisement, *Village Voice*, Jan. 19, 1961, p. 9). "John Coltrane has been experimenting with the use of two basses in his group. Art Davis, formerly of the Dizzy Gillespie combo, was added to the regular Coltrane quartet at the Half Note last month [Jan. 1961]" (*Down Beat*, Mar. 16, 1961, p. 38). Reggie Workman probably replaced Steve Davis during or after this gig, or possibly during or after the preceding gig at Copa City (see the preceding entry for further details). The Herbie Mann Sextet was at the Half Note Jan. 31–Feb. 5, 1961.

[Additional data from *Village Voice:* 1/26/61, 8; 2/2/61, 13 (Herbie Mann); *New Yorker:* 1/14/61, 11.]

#### **Sessions by Coltrane's Sidemen**

**February 2, 1961** (Thursday). Unknown studio, *New York City.* "Philly" Joe Jones and Elvin Jones recording session (*Philly Joe Jones & Elvin Jones Together!* Atlantic 1428, released 1964).

**February 14, 1961** (Tuesday). **Bell Sound Studios**, *New York City*. Clifford Jordan–Sonny Redd recording session with Elvin Jones, Art Davis, Tommy Flanagan, and Ronnie Matthews (*A Story Tale*, Jazzland 40).

#### **John Coltrane Quartet**

PERSONNEL: John Coltrane, tenor and soprano saxophones; McCoy Tyner, piano; Reggie Workman, bass; Elvin Jones, drums

**February 16–19, 1961** (Thursday through Sunday, one weekend). **Welcome Inn**, *Cleveland*, *OH* (3344 E. 116 St., at Kinsman).

Roland Kirk was at the Welcome Inn the preceding week. From the *Cleveland Call and Post* (Saturday, Feb. 11, 1961, p. 7-A):

Pictured above is Roland Kirk, versatile artist who blows nearly every horn invented and, as shown here, can blow three of them at once. Kirk, who has played in some of Cleveland's better clubs in seasons past, is now at the Welcome Inn, 3344 E. 116 St., where the famed Three Sounds ended a two-week's engagement last Sunday.

Coming into the Inn on Thursday, Febtuary 16, for appearances through Sunday, February 19, will be John Coletrane, one of the giants of jazz. The famous sax man will bring his own band with him. (J.E.F.) [Probably John E. Fuster.]

From the *Cleveland Call and Post* ("About the Stars," by John Fuster, Saturday, February 18, 1961, p. 6-A):

Jazz is the thing at the Welcome Inn [...] with the controversial John Coletrane, his tenor sax (around which the controversy rages) and his own band playing there nightly through Sunday, February 19.

It was 15 years ago that Coletrane made his professional debut in Philadelphia. That was after he had studied at the Granoff Studios and Ornstein School of Music in that city. He was good enough to make Dizzy Gillespie's band just four years later and has played in combos reigned by such majestic figures as Earl Bostic, Johnny Hodges and Miles Davis.

A "Down Beat" reporter once rated him as "the most individual young tenor I've heard in recent years." Others have described Coletrane along the same line, but just about as many other critics have accused him of groping in a meaningless way. All must agree, however, that he blows a whole lot of tenor sax.

A jazz man in the true sense of the word, Coletrane has contributed his talents to so many albums on so many labels that it would take too much space to list them here.

Additional data from Jazz Report: Mar. 1961, p. 17.]

**February 21–26, 1961** (Tuesday through Sunday, one week). **Minor Key**, *Detroit, MI* (11541 Dexter at Burlingame).

"Award-winning tenor saxophonist John Coltrane and his quartet will be playing jazz until 6 a.m. [5 a.m., according to the ads] Friday and Saturday night at the Minor Key They'll play Sunday, too, then pack their bags. Pianist Horace Silver arrives next Tuesday for his first Michigan night-club appearance" ("After Dark: The Town's Tapping Again," *Detroit Free Press*, Friday, Feb. 24, 1961, p. 35). Also in Detroit that week, at the Drome Lounge from Thursday through Sunday, was Dorothy Ashby, "World's Greatest Jazz Harpist," and her trio.

Additional data from *Detroit Free Press*: 2/21/61, 14; 2/22/61, 11; 2/23/61, 14 (Dorothy Ashby); 2/24/61, 34; 2/25/61, 4.]

**Note:** *Variety* ("On the Upbeat: Philadelphia," Mar. 1, 1961, p. 79) reported that Coltrane would appear at the Showboat in Philadelphia the week of February 27–March 4, 1961, but this gig must have been cancelled (or the listing is an error); Coltrane opened in Chicago on March 1, 1961 (see the following entry). Sonny Stitt and Gene Ammons were at the Showboat the week of February 27, 1961 ("Man About Town," by Frank Brookhouser, *Evening Bulletin* [Philadelphia], Monday, Feb. 27, 1961, p. 20).

#### John Coltrane Quartet/Quintet

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **McCoy Tyner**, piano; **Reggie Workman**, bass; **Donald Rafael Garrett**, bass (added during some sets); **Elvin Jones**, drums

March 1−12, 1961 (Wednesday through Sunday, two weeks; Monday and Tuesday of). Sutherland Lounge, Sutherland Hotel, Chicago, IL (47th and Drexel Blvd.).

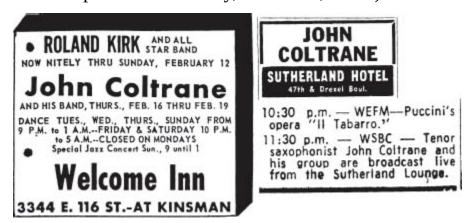
Live radio broadcasts every night (except possibly Sundays—some of the radio listings are unclear), WSBC (93.1) FM: "11:30 p.m.—WSBC—Tenor saxophonist John Coltrane and his group open at the Sutherland Lounge" ("FM Highlights," *Chicago Sun-Times*, Wednesday, Mar. 1, 1961, Sec. Two, p. 7); "11:30 p.m.—WSBC—Tenor saxophonist John Coltrane and his group are broadcast live from the Sutherland Lounge" ("FM Highlights," *Chicago Sun-Times*, Friday, Mar. 3, 1961, Sec. Two, p. 5; same listing, Friday, Mar. 10, 1961, Sec. Two, p. 5). Radio listings in the *Chicago Daily News* don't list Coltrane, but list the show as "Jazz Tops" with the description "Live jazz program." Recordings exist (see the Discography, sessions **61–0301–61–0312**, for details).

The announcer was Larry Smith, longtime Chicago-area broadcaster; Smith said that he used to interview the artists, so it's possible that he interviewed Coltrane. (Smith was ordered not to interview three people—Red Foxx, Dinah Washington, and Miles Davis—because of their free use of profanity, but this wouldn't have applied to Coltrane!) (*Note:* Len Hollings was identified as the WSBC announcer in *Down Beat* [Nov. 24,

1960, p. 49]; however, Mark Ladenson contacted Larry Smith in 2004, and Smith confirmed that he was the announcer [Coltrane-L Listserv, Nov. 9, 2004].)

Donald Rafael Garrett was added to the band on at least one night, possibly more, creating a quintet with two bass players. Coltrane may have added a second drummer during part of this gig; from Porter (1998, p. 364): "Coltrane added a second bassist—Donald Garrett—and a second drummer for part of a Sutherland gig! (Reported by Gary Goldstein.) After the last set, Coltrane sometimes jammed at Garrett's place with Andrew Hill and others, according to Hill."

Stan Getz (with Pete LaRoca on drums, Steve Kuhn on piano, and Scott LaFaro on bass [*Down Beat*, Mar. 30, 1961, p. 64]) was at the Sutherland Lounge before Coltrane; Bill Evans followed. The Sutherland then stopped featuring name bands until September 1961, when it unsuccessfully attempted to reintroduce a name jazz policy (see the note following the **Oct. 3–11, 1961** entry). (*Note:* A brief article in the *Chicago Daily News* for Saturday, March 4 [p. 20] mistakenly lists Bill Evans at the Sutherland, but Coltrane is listed in the ad on the same page, and subsequent listings confirm that Coltrane was at the Sutherland until March 12, 1961. Evans was scheduled to open on Wednesday, March 15, 1961.)



A short tour through the Midwest concluded with a Chicago gig that featured nightly radio broadcasts. (Advertisements, *Cleveland Call and Post*, Saturday, Feb. 11, 1961, p. 7-A [Welcome Inn]; *Chicago Sun-Times*, *Thursday*, Mar. 2, 1961, Sec. 2, p. 18 [Sutherland]; Friday, Mar. 3, 1961, Sec. 2, p. 5 [WSBC].)

#### **John Coltrane Quartet**

PERSONNEL: John Coltrane, tenor and soprano saxophones; McCoy Tyner, piano; Reggie Workman, bass; Elvin Jones, drums

**March 17–23, 1961** (Friday through Thursday, one week; midnight show on Saturday). **Apollo Theatre**, *New York City* (125th St. near 8th Ave., Harlem section, borough of Manhattan).

"World's Greatest Colored Shows / Harlem's High Spot / APOLLO / 125th St., near 8th Ave. / One Week Only Beg. Fri., March 17th / WADO's Symphony Sid's Afro-Jazz Spectacular / Miriam Makera [Makeba] / John Coltrane / Oscar Brown / Marchito Band / Sabu – Jazz Modeno / Wed. Nite: Amateurs—Sat.: Midnite Show" (New York Amsterdam News, Mar. 18, 1961, p. 17). Coltrane discussed this gig in an interview with Ralph Gleason on May 2, 1961 (see Appendix B, Recorded Interviews); Coltrane was limited to playing 20-minute sets and was forced to play only the "highlights" of his solos.

## Miles Davis (Quintet plus John Coltrane) recording sessions

- **⚠ March 20, 1961.** See the Discography, session **61–0320**, for details.
- **⚠ March 21, 1961.** See the Discography, session **61–0321**, for details.

## John Coltrane Quartet

PERSONNEL: John Coltrane, tenor and soprano saxophones; McCoy Tyner, piano; Reggie Workman, bass; Elvin Jones, drums

**March 24–25, 1961** (Friday and Saturday only). **Cork 'n' Bib**, *Westbury, NY* (146 Post Ave., Westbury Long Island).

"At the Cork 'n' Bib has been Maynard Ferguson with a 15-piece band and on March 24th, John Coltrane" (*Coda*, Apr. 1961, p. 16). (Thanks to Michael Fitzgerald [director of jazz-research Listserv, Chapel Hill] for his research assistance.)

March 26, 1961 (Sunday evening). Coliseum, Baltimore, MD.

This concert—a production of The Pyramids, Inc.—was scheduled to feature Ray Charles, Gloria Lynne, and Horace Silver. However, Ray Charles cancelled at the last minute, and Coltrane was a late substitution. From a notice in the *Baltimore Afro-American* (Saturday, Apr. 1, 1961, p. 20):

#### **REGRETS!**

Due to an accident to MR. RAY CHARLES, the "SOULMAN" scheduled to appear as star performer in "JAZZ AT ITS BEST" program, Sunday, March 26 and could not perform, we were fortunate in securing the JOHN COLTRANE QUINTET and JIMMY (The Preacher) SMITH ORGAN TRIO. [...]

#### **OUR LOSS IS YOUR GAIN**

We were more than gratified with the wonderful way which you our public accepted this last-minute change of program. Thanks for your support, PYRAMIDS, INC.

The group was billed as the John Coltrane Quintet, so Art Davis might have been present.

It's unclear from the notice whether only Ray Charles cancelled or the entire bill was cancelled (including Gloria Lynne and Horace Silver) and replaced by Coltrane and Smith. An article published the following year suggests the latter, and says that Coltrane arrived late ("Baltimore After Dark: 'On the Town' with the Pub Crawler," *Baltimore Afro-American*, Saturday, Sept. 22, 1962, p. 18):

Beyond getting their deposits refunded, sponsors [concert producers] have little or no protection against possible losses, should the booked star cancel at the last minute...because of "an act of God." [...]

Further, if a performer shows up too late to allow programs to go on as scheduled, sponsors have no authority to penalize him.

"As long as they show, they are going to be paid," said Kanzler Randall, Pyramids president. "If they don't, the organization is put on the black list and is boycotted by the entertainers' unions." [...]

He and his men have lived through enough of "act of God" incidents. [...] Some of the notable ones include the Coliseum jazz concert featuring the Jimmy Smith and John Coltrane aggregations; Duke Ellington and Cannonball Adderly [sic] Lyric productions, and the Etta James–Cossocks Fifth Regiment Armory episode, to name a few.

In each case, Coltrane, Cannonball and Etta gave sponsors added and needless headaches, caused by restless audiences when the stars were nowhere to be found at curtain time.

But they were paid!

[Additional data from *Baltimore Afro-American:* 3/18/61, 21; 3/25/61.]

**March 31–April 8, 1961** (Friday through Saturday, nine days; matinee on Saturdays and Monday, 3:30–6:30 p.m.). **Mardi Gras**, *Kansas City*, *MO* (19th and Vine).

"Mardi Gras / Home of Jazz 19th & Vine / Time to Celebrate Again / with JOHN COLTRANE Jazz Artist Extraordinaire / Matinee Mon. & Sat. 3:30–6:30 / Every Night Till 1:30 / Anyone and Everyone Welcome!" (advertisement, *Kansas City Star*, Sunday, Apr. 2, 1961, p. 3 E). From *Jazz Report* ("Hark! Who Blows There? Jazz News: Kansas City," by Michael D. Holmes, May 1961, p. 9):

As usual most of the out of town activity this month is on the 19th and Vine Street scene. Yes, I'm talking about the Mardi Gras which holds it's [*sic*] Jam Sessions at that location.

Starting off the month of April at this club was modernist John Coltrane and his group. John, who takes modern jazz very seriously is known and recognised throughout the world for his mastery of the saxophone.

Jimmy Smith was at the Mardi Gras later in April, and the Art Farmer–Benny Golson Jazztet was scheduled to open Friday, April 28, 1961.





At the Mardi Gras in Kansas City. (Advertisements, Kansas City Star, Thursday, Mar. 30, 1961, p. 8; Sunday, Apr. 2, 1961, p. 3 E.)

[Additional data from *Kansas City Star*: 3/30/61, 8; 3/31/61, 21; 4/2/61, 4 E, 10 F; 4/3/61, 11; 4/5/61, 26; 4/7/61, 33; *Kansas City Times* (morning edition of the *Kansas City Star*): 4/1/61, 14; 4/4/61, 10; 4/6/61, 34; 4/8/61, 23; *Jazz Report*: June 1961, p. 17 (Jazztet); *Variety* : 3/22/61, 60 (lists wrong closing date).]

**Note**: The quartet was scheduled to arrive in Los Angeles on April 9, in advance of their next gig. On March 23, 1961, Nesuhi Ertegun sent a letter to Coltrane's lawyer and manager Harold E. Lovette (120 E. 56 St., Manhattan) reminding him that Coltrane's contract with Atlantic was in force from April 9, 1959, to April 8, 1961, but that Coltrane owed them one more LP before the contract ended. (See the note after the **Nov. 9–20, 1960**, entry—Coltrane had already received advance payment for the LP.) He reminded Lovette that he had said Coltrane would record when he arrived in Los Angeles on April 9, and he asks Lovette to sign a promise that Coltrane will record the LP even though the contract will have expired by then. Lovette and Coltrane did fulfill their obligation, but Coltrane did not record in Los Angeles. He recorded in New York on May 25 (see the Discography, session **61–0525**, for details). Elvin Jones and Reggie Workman may have arrived late for this gig (see the following entry), which may be the reason why the Los Angeles recording session didn't occur.

## **John Coltrane Quartet**

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **McCoy Tyner**, piano; **Reggie Workman**, bass; **Scott LaFaro**, bass (sat in during one or more sets); **Elvin Jones**, drums; **Roy Haynes**, drums (sat in during one or more sets)

**April 11–23, 1961** (Tuesday through Sunday, two weeks; Monday of; Sunday matinee, 4:00–7:00 p.m.). **Zebra Lounge**, *Los Angeles*, *CA* (8505 South Central).

Horace Silver was at the Zebra Lounge March 30–April 10, 1961, and Coltrane may have sat in with him on April 10. An ad in the *Los Angeles Sentinel*, April 6, 1961 (p. C1), says: "BIG BLUE MONDAY, APRIL 10th / GOING AWAY PARTY / For / HORACE SILVER / And Quintet / EVERYONE INVITED / Opening April 11th / JOHN COLTRAME [*sic*] / ZEBRA LOUNGE." A column in the next issue ("Show Business," Apr. 13, 1961, p. 4C) says: "A busy Eastside club is the ZEBRA, where cute JEAN-NIE THOMPSON, until recently, had customers standing on their ears with deft interpretative dance motions that may be seen soon in a Hollywood location. JOHN COLTRAME [*sic*], who opened this week, had a ball with everybody else Monday night when HORACE SILVER closed the show with a way out party."

Scott LaFaro (bass) and Roy Haynes (drums) sat in during this gig: "According to Los Angeles jazz fan David Berzinsky, LaFaro played at the Zebra Lounge on Central Avenue, week of April 15, 1961, with John Coltrane, McCov Tyner, and Roy Haynes. According to Berzinski, Elvin Jones and Steve Davis [more likely Reggie Workman] were late getting to the gig, and LaFaro and Haynes (then half of the Stan Getz Quartet) covered for them. The Stan Getz Quartet was at the Club Renaissance" for Jazz (Scott LaFaro: Beacon Bassists, Chronology www.geocities.com/chuck ralston/10slfchr-61.htm, accessed 30. Sept. 2006). Bassist Leroy Vinnegar also remembered sitting in, playing "My Favorite Things" "with just me, Trane and [drummer] Frank Butler" (liner notes to *Walking the Basses*, Contemporary 14068).

[Additional data from Los Angeles Sentinel: 3/30/61, 2C; 4/20/61, C3.]

## John Coltrane Quartet

PERSONNEL: John Coltrane, tenor and soprano saxophones; McCoy Tyner, piano; Reggie Workman, bass; Elvin Jones, drums

**April 25–May 7, 1961** (Tuesday through Sunday, two weeks; Monday of). **Jazz Workshop**, *San Francisco*, *CA* (473 Broadway).

From *Metronome* (July 1961, p. 6): "Stan Getz at the Black Hawk placed a poor second, in terms of attendance, to John Coltrane at the Jazz Workshop in May." Getz opened at the Blackhawk on May 2, 1961, after Miles Davis.

The *San Francisco Sunday Chronicle* (Apr. 23, 1961, "This World," p. 35) contains a Ralph J. Gleason article on Coltrane that includes discussion of three then recently released albums: *Lush Life, Coltrane Jazz*, and *My Favorite Things*. Horace Silver was at the Jazz Workshop before Coltrane; Bill Henderson and the Frank Strozier Quartet opened after Coltrane.

During this gig (on Tuesday, May 2, 1961), Coltrane was interviewed by Ralph J. Gleason; recording exists (see Appendix B, Recorded Interviews, for details).

*Note:* Fujioka [1995, p. 161] reports that Coltrane played a benefit concert during this gig for a thousand sit-ins at the University of California in Berkeley [mentioned in *Down Beat*, May 11, 1961, p. 40]. But it never happened, writes Kofsky [1998, pp. 428–429].)

[Additional data from *San Francisco Chronicle:* 4/22/61, 10; 4/23/61, Datebook, 15, 20; 4/29/61, 10; 4/30/61, Datebook, 12, 16; 5/4/61, 33; 5/6/61, 10; 5/7/61, Datebook, 12; *Jazz Report:* June 1961, p. 15.]

**Note:** On Friday, May 19, 1961, Elvin Jones performed with the Gil Evans Orchestra accompanying the Miles Davis Quintet at Carnegie Hall (Manhattan, New York City). The concert was recorded and released by Columbia. (Jones is not included in the personnel listing of any issue; however, the booklet accompanying the 1998 CD issue [C2K 65027] contains a photograph of the orchestra on pp. 4–5 that clearly shows Elvin Jones seated at the far left [p. 4], holding a pair of maracas. Identification of Jones confirmed by Jan Lohmann, e-mail to Chris DeVito, June 27, 2002.)

# **Ca. May–June 1961** (possibly May, early June, or early July). **The Impulse**, *Rochester*, *NY*.

From *Coda* (July 1961, p. 10): "Rochester's jazz center The Impulse is still giving western New Yorkers the best in jazz, including the newest sensation of the soprano and tenor sax—John Coltrane—plus the groups of Miles Davis, Gene Ammons and Maynard Ferguson. For July appearances are as follows: July 4–9 Ramsey Lewis Trio; 11–16 Cannonball Adderley

Quintet; 18–23 Art Blakey; 25–31 Randy Weston Quartet." Assuming a Tuesday–Sunday gig, the most likely dates are May 9–14, May 16–21, or May 30–June 4, 1961. (Thanks to Michael Fitzgerald [director of jazz-research Listserv, Chapel Hill] for his research assistance.)

- ⚠ May 23, 1961. See the Discography, session 61–0523, for details.
- **⚠ May 25, 1961.** See the Discography, session **61–0525**, for details.
- **⚠ June 7, 1961.** See the Discography, session **61–0607**, for details.

### John Coltrane Quartet/Quintet

PERSONNEL: John Coltrane, tenor and soprano saxophones; McCoy Tyner, piano; Reggie Workman, bass; Art Davis, bass; Elvin Jones, drums

**June 13–18, 1961** (Tuesday through Sunday, one week; matinee only on Sunday, no evening sets). **Abart's Internationale**, *Washington*, *DC* (1928 9th St. NW).

Quintet with Art Davis, second bassist. Reviewed by Tony Gieske ("Countdown at Abart's: New King of Jazz Taking Flight Here," *Washington Post*, Saturday, June 17, 1961, p. A1 3):

Once every four or five years a new jazz king is crowned, and it's an event that—unlike "My Fair Lady" or the World Series— sneaks past everybody. In jazz, it's only afterwards that you realize you were there when history was being made.

So it is with John Coltrane's new quintet. The few that hear it while it is in Washington will have an ineffaceable memory. After nearly 20 years, Coltrane has got it all together and he's burning.

Yesterday morning at 12:02 a.m. I walked into Abart's International, a night club at 1928 9th st. nw., ordered a drink and sat down. At 12:05 a.m. Coltrane, a big, glum, dedicated fellow of 34 who has been mingling with jazz royalty—Dizzy Gillespie, Miles Davis—for a number of years, began playing a brisk blues called "Shifting Down," by Kenny Dorham.

Coltrane played this blues without letup until 12:55 a.m. During that period, he demonstrated that he has mastered everything that has been done with the tenor saxophone in the past 25 years, that there will be few jazz musicians who will not be indebted to him in, conservatively, the next five years, that, for the present, Coltrane wears the crown.

Coltrane stated his theme baldly enough, and for a few choruses it almost seemed that it didn't really interest him. He was circling, mellow, ruminative. Then a door came open and it was like being hit with a straight stream from a 2 1/2 inch fire hose, with the notes spraying every which way.

Yet I had heard that when he was playing with trumpeter Davis. The same avalanche, the same maintenance of a constant climax; it was enough to show mastery.

Now came the adventure and the experimentation. For a few choruses, Coltrane stated his phrases at a hair-raising bias from what would have been the ordinary well-tempered pitch.

A single chorus was next devoted to the timbres and rhythmic variations that could be extracted from a single pitch. Drummer Elvin Jones, absorbed in every note, spotted a triplet pattern by Coltrane and proceeded, without losing the intense meter, to play three triplets on a single beat—on the bass drum, with his foot.

Coltrane relaxed into a Davis-like lyricism for a few choruses. There were some compelling pedal-point patterns in the rhythm section. Then Coltrane launched into a long passage during which he managed to blow two and sometimes three notes simultaneously. He was playing chordal sequences on the saxophone.

The audience sat transfixed. It was now 12:35 a.m. Coltrane kept playing, shaking his instrument as though to see if there were any notes left. There were. The pressure mounted.

Coltrane left the key. Bassist Reggie Workman followed right along with him. At this point, my notes read, I felt like I was being nailed to the wall.

12:42 a.m. Jones, a wiry little fellow, begins to tire, not slowing down, but shoving a little too hard.

12:43. Coltrane stops dead. Pianist McCoy Tyner solos. Workman solos. Coltrane repeats the opening theme statement. It is all over. Flat pause. Then applause. It is 12:55 a.m. And all us jazz types pay tribute to our new leader. [Reprinted by permission of the author. All Rights Reserved.]

## A review by John Pagones appeared in the *Washington Post* (Sunday, June 18, 1961, p. G6):

John Coltrane has given Abart's Internationale and Washington one of its great weeks of jazz. He and his quartet—a second bassisThis added frequently to make it a quintet—are still here but only for one final matinee today.

Coltrane doesn't give a song an interpretation. That's too shallow for a man of his prodigious talent. What he does is wring, macerate, flay and pummel a tune until every ounce of juice is extracted from it. Yet what he leaves is not a desiccated waste but a towering monument of beauty. He's said all that can be said and all any current saxophonist can do is pick up his instrument and go home.

The drive, the incredible harmonics, the intense concentration can best be illustrated by a piece he played on opening night, "My Favorite Things," which lasted a full thirty-five minutes. Using a soprano sax, he showed that he is more than a mere technician. (During one of the late intermissions, Coltrane told me that this was one of his favorite songs. It's from "The Sound of Music.")

As for "Body and Soul," that's one that the other saxophonists will have to expurge [*sic*] from their repertoire. All they could possibly do is sweep the ground for crumbs.

The other musicians, and they have to be superior or else be left far behind in the dust, are McCoy Tyner, piano, Reggie Workman and Art Davis, bass, and Elvin Jones, drums.

While the Coltrane sound was good, it was aided immeasurably by the management in repositioning the drums and piano. The acoustics never sounded better.

Tony Gieske followed his review with an interview of Coltrane ("Accent on Jazz: The King Wears a Cockeyed Crown," *Washington Post*, Sunday, June 25, 1961, p. G4):

When I wrote up John Coltrane last Saturday in a near-hysterical article and called him the new King, etc., I knew full well I was playing into the hands of the Aesthetic Fascists, but I felt it was worth it to get people out to see him while he was really on.

[...] Now I didn't tell any lies in my article. If you're in that frame of reference—kings and heroes and such, Coltrane is it right now on tenor saxophone. But by broadcasting it around, one attracts a lot of Aesthetic Fascists, who, so to speak, get in without paying their dues, thereby rousing the indignation of the regular, hardworking members of the club. (In jazz, the Aesthetic FascisThis called a "hippy.")

Coltrane is only metaphorically a king, then, and when I talked to him for a couple of hours at the Woodner, this was brought home to me by the fact that he spent the first 5 or 10 minutes trimming his toe-nails, which I thought was a little chilly, king or not.

Even though he had just got up and dressed, King Coltrane had already got out his saxophone, a French Selmer, and was fooling with the reed. Stacked neatly on a table were copies of The Negro Digest, "The Universe and Dr. Einstein," "Guide to the Planets" and "Astronomy Made Simple."

"What about this Turkish thing?" I began.

"What Turkish thing?"

"This thing with the endlessly circulating chords, just one or two chords, or maybe just a key, where you repeat, like a vamp over and over. Like Ahmad Jamal used to do. How did that get started? It seems to be the big thing right now."

"Oh, that. Yeah. Miles (Davis) used to do that, too. He made some whole pieces like that. We use that a lot. But that's only one of the threads."

"What are some of the others?"

"Well, Ornette (Coleman) has this" rhythm. They don't play four. It's implied, and this bass player, what's his name—"

"Charlie Haden."

"Yeah. Well, he does slashes and things that are not right on the beat." [*Note:* Coltrane's reference to "slashes" is unclear. It's possible that Coltrane was misquoted or the interviewer misheard him; if so, it isn't clear which term Coltrane actually used. Assuming he was quoted correctly, it would be interesting to know exactly what Coltrane meant by this term.]

"What do you hear in Ornette's stuff? Do you hear keys, pitches ... what?"

"Well, I hear keys, all right. Sometimes just one key, and sometimes he gets into another key. But I don't know. Every time I talk to him, he's into something different. He's moving very fast. I don't think he uses chords. At least not the way I would use a chord."

"What this all this talk about the way you use chords to make these'sheets of sound?' I don't hear any sheets. I hear a lot of notes going by very fast."

"Sheets of sound. Well, that was when I got tired of certain modulations. Like when you want to get back to C, and you've got to go D and then G and then C. I was fooling around with the piano, and I figured out some other ways to do it. But you had to go to a lot of places very fast,

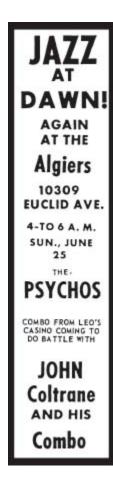
and that was why it seemed like sheets of sound. Sometimes I couldn't even hear the notes myself until they played the record. I thought I would try to figure out how to do that with just a few notes, horizontally, but I haven't had time yet with my new band."

King Coltrane, who had put on his shoes and was now pacing the room, went into the bathroom to brush his teeth. I thought I might as well say good-bye and let him figure out how to get back to C, horizontally. [Reprinted by permission of the author. All Rights Reserved.]

[Additional data from *Washington Post:* 6/4/61, G2; 6/11/61, G4 (article about Abart's Internationale), G6; *Down Beat:* 6/22/61, 52 (lists wrong dates), 54 (lists wrong closing date).]

**June 20–25, 1961** (Tuesday through Sunday, one week). **Algiers** (*aka* **Algiers Lounge**), *Cleveland*, *OH* (10309 Euclid Ave.).

"Jazz at the Algiers / Tues., June 20 thru Sun., June 25 / John Coltrane Quintet / Jazz at Dawn, 4 to 6 a.m., Sunday, June 25 / Next Week The Montgomery Brothers / Nina Simone and Her Trio July 10 thru 16 / ALGIERS / Now Under Direction Jimmy Hunter / Air Conditioned—10309 Euclid Ave." (advertisement, *Cleveland Call and Post*, Saturday, June 24, 1961, p. 11-A). This was probably the quintet with Art Davis, who was present at the gig in Washington, D.C., the week before (see the preceding entry) and at Newport on Saturday (see the following entry).





At the Algiers in Cleveland. (Advertisements, Cleveland Call and Post, Saturday, June 24, 1961, p. 10-A ["Jazz at Dawn!"], p. 11-A ["Jazz At The Algiers"].)

The "Jazz at Dawn" session on Sunday morning (4:00 to 6:00 a.m.) also featured a group called "The Psychos Trio," a "swing outfit from Detroit" appearing in Cleveland at Leo's Casino that week, "Coming to Do Battle with JOHN COLTRANE and His Combo" (advertisements, *Cleveland Call and Post*, Saturday, June 24, 1961, p. 10-A). The Donald Byrd Quintet with Pepper Adams was at Algiers before Coltrane (Byrd and Adams battled Eddie "Lockjaw" Davis and Johnny Griffin, then appearing at Leo's Casino, at the Sunday morning session); the Art Farmer–Benny Golson Jazztet was featured the week before that. Roland Kirk was at Club 100, Arthur Prysock was at the Tia Juana, and Bobby Blue Bland was at Gleason's.

[Additional data from *Cleveland Call and Post:* 6/10/61, 10-B, 11-B; 6/17/61, 10-B, 11-B.]

July 1, 1961 (Saturday night, 8:00 p.m.). Music at Newport 1961,
 Newport, RI.

Recording exists; see the Discography, session **61–0701**, for details. Quintet with Art Davis added on bass; from the aural evidence of the low-fidelity recording, Davis appears only on "My Favorite Things." "John Coltrane's group impressed on Saturday evening, as did the Chico Hamilton and Horace Silver units" (*Melody Maker*, July 8, 1961, p. 16). Count Basie, Gloria Lynne, and the Jazztet were also scheduled.

The official name of the 1961 Newport festival avoided using the word "jazz" because of the disturbances that led to the cancellation of the Newport Jazz Festival in 1960. George Wein didn't produce the festival; it was produced by Sid Bernstein and John Drew.

[Data from *Village Voice*: 6/1/61, 7; *New York Times*: 6/18/61, Sec. 2, 2 X; 6/21/61, 30; 6/25/61, Sec. 2, 4 X; 6/28/61, 40; 7/3/61, 9 (review; Coltrane not mentioned); *Metronome*: July 1961, pp. 5, 10; *Down Beat*: 8/17/61, 16–17 (review).]

### **Sessions by Coltrane's Sidemen**

**July 11, 1961** (Tuesday). Unknown studio, *New York City*. Elvin Jones recording session with Art Davis and Hank Jones (*Elvin!* Riverside RLP 409).

## John Coltrane Quintet/Sextet

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **Eric Dolphy**, alto saxophone, possibly bass clarinet, fluute (probably last few days only); **McCoy Tyner**, piano; **Reggie Workman**, bass; **Art Davis**, bass; **Elvin Jones**, drums

Quintet with Art Davis; Eric Dolphy joined the group for the last weekend of the gig (July 21–23, 1961; see the **July 24–29, 1961**, entry for further details). (Dolphy had closed at the Five Spot with Booker Little on July 16, 1961. Although there are at least three reviews of the July 1961 Village Gate gig and none mentions Dolphy, it appears that all the reviewers were at the club during the first week of the gig, not the last weekend, so

they would have missed Dolphy.) Recording exists; see the Discography session **61–0723**, for details.

Reviewed in *Variety* (July 26, 1961, p. 55; reprinted in Simpkins, 1989, p. 132). A combination review/ interview was published in *Newsweek* ("Finally Made," July 24, 1961, p. 64):

John Coltrane put down his tenor saxophone and acknowledged the applause of the assorted beatniks, pseudo-beatniks, and uptown jazz-lovers who came to his opening last week at New York's Village Gate. Then the husky, 34-year-old musician picked up a smaller, golden horn, thrust its mouthpiece between his lips, and began flooding the cheerless cellar with the lilting, heart-stopping sounds which they had all come to hear.

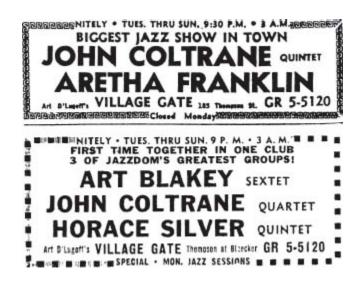
At first, playing the theme from Rodgers and Hammerstein's fragile waltz "My Favorite Things," Coltrane produced the sinuous wail of a snake charmer—eerie, tremulous, faintly melodic. Then the tone shifted, the timbre became more strident, the rhythm more insistent. His eyebrows knit in an agony of concentration, his fingers moving in a studied frenzy [this image is beautifully caught by the photo accompanying the article], Coltrane hammered away relentlessly, sweeping the audience along with him. Slowly the tension mounted until in a final convulsion of sound, Coltrane found his release and slipped back to the graceful cadences of the opening theme. The audience, which had been stunned into momentary silence, suddenly exploded in successive waves of applause.

See the **February 11–21, 1960**, entry and Simpkins (1989, pp. 130–131) for more of this article.

The Coltrane group alternated sets with Aretha Franklin during this gig. Reviewed by George O. Von Frank (*Jazz Report*, Sept. 1961, p. 10):

Aretha Franklin has had an extended run at the Village Gate, a pleasant high-ceilinged cellar place on Thompson Street off Bleecker. [...] She is a shouter and does best on the blues. She did an excellent bluesy "Mean to Me" when I caught her, an effective train blues, and one of her "hits," which despite the title "Sweet Lover" was good blues. On the same bill was tenorman John Coltrane, whom I heard in person for the first time. He seemed less organized than on record, and did not swing, but he cried, shouted and multi-noted his way through long building solos which the house appeared to appreciate. He did the same with soprano sax. After Coltrane's engagement, Miss Franklin stayed on the bill with the Art Blakey and Ray Bryant groups.

The Booker Little Quintet featuring Eric Dolphy was at the Five Spot until Sunday, July 16, 1961, followed by the Ornette Coleman Quartet with Jimmy Garrison (see the following note).



July and August 1961 at the Village Gate. (Advertisements, *Village Voice*, Tursday, July 13, 1961, p. 10 [Coltrane, Aretha Franklin]; *New York Times*, Friday, Aug. 18, 1961, p. 15 [Art Blakey, Coltrane, Horace Silver].)

[Additional data from *New Yorker*: 7/8/61, 6; 7/15/61, 8; 7/2 2 /61, 7, 8; *Village Voice*: 7/13/61, 10; 7/ 2 0 / 61, 8; *New York Amsterdam News*: 7 / 1 5 / 6 1, 1 5 .]

**Note:** Bassist Jimmy Garrison had joined Ornette Coleman's working group by mid-July 1961, opening with Coleman at the Five Spot on Monday, July 17, 1961, in a quartet that also included trumpeter Bobby Bradford and drummer Charles Mofiett ("Ornette's Back with New Group," *New York Amsterdam News*, Saturday, July 22, 1961, p. 18; Walt Dickerson's quartet opened opposite Coleman). Garrison may have played with Pete LaRoca shortly before this: "A new jazz group was born with the announcement of formation by drummer Pete LaRoca, most recently with the Slide Hampton Octet. Pete has assembled a quartet composed of pianist Alfred Jenkins, trumpeter Vincent McEwan and bassist Jimmy Garrison" ("New Jazz Group," *New York Amsterdam News*, Saturday, July 1, 1961, p. 18). Garrison had previously recorded with Coleman in March 1961 and presumably left the LaRoca quartet (assuming it got of the ground at all) to join Coleman's working group.

Probably sometime around here: "Ornette Coleman was holding a rehearsal in a room designed for such uses at the new Atlantic Records studios of Columbus Circle. [...] Past the double doors of the sound-proofed rehearsal room were Coleman [and] his new trumpeter, Bobby

Bradford; C. M. Moffett, the stocky drummer Bradford had recommended and brought along with him from Texas; and bassist Jimmy Garrison. [...] In a corner of the room—quiet, constantly listening, but with the expression on his face as relaxed as the rest of him—was John Coltrane and of all the people interested in Coleman's music, Coltrane has become one of the most interested." (From "Rehearsing with Ornette," by Martin Williams, *Metronome*, Dec. 1961, p. 19.)

Thomas (1975, p. 123) states that "there is little evidence that either [Ornette Coleman or John Coltrane] influenced the other's musical direction." This is contradicted by Coltrane himself, who around this time (summer or early fall 1961) told journalist Benoît Quersin, "I'm following [Ornette Coleman's] lead. He's done a lot to open my eyes to what can be done. [...] I feel indebted to him, myself. Because, actually, when he came along, I was so far in this thing [using many chords, such as on "Giant Steps"], I didn't know where I was going to go next. And, I didn't know if I would have thought about just abandoning the chord system or not. I probably wouldn't have thought of that at all. And he came along *doing* it, and I heard it, I said, Well, that—that must be the answer. 'And I'm of the opinion that it is, now." (The full interview is transcribed in Woideck, 1998, pp. 117–124; excerpts are from pp. 122, 123. See Appendix B, Recorded Interviews.)

## John Coltrane Quintet/Sextet

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **Eric Dolphy**, alto saxophone, possibly bass clarinet, flute; **McCoy Tyner**, piano; **Reggie Workman**, bass; possibly **Art Davis**, bass; **Elvin Jones**, drums

"The John Coltraine QuinteThis at the Showboat this week" ("Man About Town," by Frank Brook-houser, *Evening Bulletin* [Philadelphia], Thursday, July 27, 1961, p. 21). Possibly the sextet with Art Davis and Eric Dolphy, or quintet with Dolphy. In an interview with Benoît Quersin conducted sometime between August and early November 1961 (*Jazz Magazine* [France], Jan. 1963; transcribed from the original tapes by Carl

Woideck and printed in Woideck, 1998, pp. 118–124 [quote is from p. 122]), Coltrane said:

Yeah, [Eric Dolphy] just came in and started playing. He played, I forget where the job was [probably the Village Gate; see the July 11–23, 1961, entry], he brought his horn down and sat in. And, it was on a weekend, so he just played the whole weekend [probably July 21–23, 1961]. And the next job we worked, he came down, I think it was Philadelphia, he said, "Man, I don't have nothing to do." He was bored, just sitting around New York, so he said, "I'll just come on over." And after a while I just said, "You're in the band."

Recordings exist; see the Discography, sessions **61–0724–61–0729**, for details. Olatunji was at the Showboat after Coltrane.

[Additional data from *Variety:* 7/26/61, 56; *Down Beat:* 8/3/61, 54.]

### **John Coltrane Quartet**

PERSONNEL: John Coltrane, tenor and soprano saxophones; McCoy Tyner, piano; Reggie Workman, bass; Elvin Jones, drums

**August 1–6, 1961** (Tuesday through Sunday, one week). **Minor Key**, *Detroit, MI* (11541 Dexter at Burlingame).

Drummer George Goldsmith may have sat in for Elvin Jones one night during this week (Porter, 1998, p. 180). Eric Dolphy and Art Davis were in New York in early August 1961 for recording sessions with Max Roach, and probably weren't present for this gig.

Thomas (1975, p. 144) quotes the diary of a friend of Coltrane's: "8/7 [August 7, 1961]: Nat Adderley called from Detroit, said Cannonball gave John some diet pills and John got dizzy. Nat thinks he took two instead of one. Remembered John once said he doesn't believe in taking one of anything. Nat said audiences screaming for 'My Favorite Things' the way they did for Bobby Timmons' 'This [Dis] Here.'" The Cannonball Adderley Quintet (including Nat Adderley) was in Detroit this week, at Baker's Keyboard Lounge; the Adderley group also played at the Third Annual American Festival of Music at Cobo Convention Arena the weekend of August 5–6, 1961, along with Dave Brubeck, Wes Montgomery Count Basie, and others (but not Coltrane). Lenny Bruce was in Detroit at the Club Alamo. Roland Kirk was at the Minor Key before Coltrane; the Slide Hampton Octet followed.

Sometime during this week, Coltrane had lunch with Cannonball Adderley, an event written up by a local columnist ("Theatre Notes," by Paul Adams, *Michigan Chronicle*, Aug. 12, 1961, Sec. Two, p. 4):

#### JAZZ MASTERS AT LUNCH

The world of jazz is in free-wheeling, improvisational orbit. The experimentalists are attempting every new concoction of notes in an effort to plunge jazz into volume never heard by the human ear.

John Coltrane, tenor sax, is one of the most respected researchers in the movement, as is Julian "Cannonball" Adderley, his friend and colleague.

The two jazz masters met last week at Mr. Kelly's Enterprizes on Chene at a luncheon prepared exclusively for them by song stylist Frances Burnett. Local, well-seasoned piano man Johnny Griffith made it a quartet and was attentive throughout. [...]

John Coltrane, quiet and unimposing, has a mind that races ahead like wild fire. It burns into every nook and cranny looking for new ideas. Who influenced him?

COLTRANE: "Cannonball inf uences me. Of course, there were Lester Young, Coleman Hawkins and the Bird. But when you total it up I think I feel something from everyone."

The most fascinating discussion to emerge from the luncheon was the concept of the simultaneous note execution. What his it?

COLTRANE: "Well, it's simply playing two notes at the same time on your instrument. It has great possibilities but at present it is admittedly a gimmick though when developed it could have a def nite musical value."

[Additional data from *Michigan Chronicle:* 7/29/61, Sec. Two, 5; 8/5/61, Sec. Two, 5; *Detroit Free Press:* 8/1/61, 20; 8/2/61, 12; 8/4/61, 30; 8/5/61, 14.]

## **John Coltrane Quintet/Sextet**

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; Eric Dolphy, alto saxophone, possibly bass clarinet, flute (until late August); **McCoy Tyner**, piano; **Reggie Workman**, bass; **Art Davis**, bass; **Elvin Jones**, drums

**August 8–September 3, 1961** (Tuesday through Sunday, four weeks; Mondays of). Art D'Lugof 's

**Village Gate**, *New York City* (185 Thompson St. at Bleecker St., borough of Manhattan).

Sextet with Art Davis and Eric Dolphy (Dolphy must have been present for part of the gig only, as he reportedly was in Europe by late August 1961). Porter (1998, p. 365) notes that "according to Bob Rusch, Roland Kirk sat in with Coltrane on August 17."

The first two weeks featured Coltrane (top billing the first week) and Art Blakey (top billing the second week), joined on the weekends by Horace Silver (Friday and Saturday only, Aug. 11–12 and 18–19). The third and fourth weeks featured Olatunji (top billing) and Coltrane. (Ads in the *Village Voice* and *New York Amsterdam News* list Blakey and/or Horace Silver during the third and fourth weeks, but this appears to be incorrect; ads in the *New York Times* appear to be the most detailed and accurate.)

From *Metronome* ("Triple Play at the Village Gate," Nov. 1961, p. 22):

For two successive weekends in August, Art D'Lugoff's Village Gate [...] was the scene of one of the strongest bookings in modern jazz [beneath photo of the Village Gate at night, with the names Art Blakey, John Coltrane, and Horace Silver on the marquee]. Coltrane added Eric Dolphy to his two-bass [quintet] to re-enforce the *avant garde*. One rendition of *My Favorite Things* was clocked at 35:15—the length of an average LP. [...] The Gate is the only New York jazz club with imaginative lighting, and light designer "Chip" Monk had himself a ball, favoring purple for Coltrane, green for Blakey and a happy yellow for Horace. There were few ballads and less conversation, but nobody seemed to get tired.

Reviewed by A. B. Spellman (*Metronome*, Nov. 1961, p. 8; reprinted in Woideck, 1998, pp. 219–221). LeRoi Jones (*aka* Amiri Baraka; *Metronome*, Dec. 1961, p. 36), in the course of an essay/review of three Coltrane LPs on Atlantic Records—*Giant Steps, Coltrane Jazz*, and *My Favorite Things*—includes a mini-review of this gig:

Coltrane recently had a rather extended engagement at the Village Gate (alias, The Cave Of The Winds). [...] His performances there outstripped anything heard on his records. [...] On some of the soprano solos Coltrane begins one of his long lines and without decreasing the power or drive of the solo the line suddenly seems to spread itself into two or three *separate* lines. [...] The rest of the group, especially Elvin Jones and McCoy Tyner, can scare you to death. I only hope that Atlantic can get some of *this* music on tape.

Coltrane had already left Atlantic and begun recording with Impulse! at that point. In fact, the December 1961 issue of *Metronome* may have been on newsstands while Impulse! was recording Coltrane at the Village Vanguard in early November 1961.

Coltrane was at the Randall's Island Jazz Festival on Friday, August 25, 1961 (see the following entry); we don't know if he also appeared at the Village Gate that night.

[Additional data from *New Yorker:* 8/5/61, 7; 8/12/61, 6; 8/19/61, 7; 8/26/61, 8; 9/2/61, 8; *New York Times:* 8/8/61, 33; 8/11/61, 11; 8/15/61, 25; 8/18/61, 15; 8/22/61, 23; 8/25/61, 15; 8/29/61, 27; 8/31/61, 22; *Village Voice:* 8/10/61, 13; 8/17/61, 8; 8/24/61, 13; 8/31/61, 8; *New York Amsterdam News:* 8/12/61, 15; 8/19/61, 15; 8 / 2 6 / 61, 15 .]

**Note:** Coltrane did not appear at the Berkshire Music Barn in Lenox, Massachusett on Sunday, August 20, 1961 (as listed in Porter, 1998, p. 365). Early ads list Coltrane as being scheduled to appear with Art Blakey on this date; however, Blakey was rescheduled for Saturday, August 26, 1961 (with Slide Hampton), and Coltrane doesn't appear to have performed at the Music Barn. (The Brothers Four appeared on Sunday, August 20, 1961.) [Data from *New York Times:* 6/25/61, Sec. 2, 4 X; 8/20/61, Sec. 2, 8 X; *New Yorker:* 8/12/61, 10; 8/19/61, 10; 8/26/61, 8–9; *Jazz Report:* Aug. 1961, p. 18.]

### **Sessions by Coltrane's Sidemen**

**August 21, 1961** (Monday). **Van Gelder Studio**, *Englewood Clif s, NJ* Freddie Hubbard recording session with McCoy Tyner, Art Davis, and Elvin Jones (*Ready for Freddie*, Blue Note).

## **August 25, 1961** (Friday night). **Downing Stadium, Randall's Island Jazz Festival**, *Randall's Island*, *New York City*.

The *New York Times'* reviewer felt that the open-air stadium wasn't conducive to certain types of jazz ("Jazz Fete Opens with Large Cast," by Alan Rich, *New York Times*, Saturday, Aug. 26, 1961, p. 14): "The list of participants [included] the miraculous virtuosity of the John Coltrane Quintet. [...] But the free interplay that emanates from such groups as Mr. Coltrane's quintet and that his so exciting in close quarters was rather out of place last night."

Reviewed in *Metronome* (Nov. 1961, p. 14): "Coltrane did'My Favorite Things' and'Summertime' with Elvin Jones in his usual fantastic form." Each group received a singing introduction from Lambert, Hendricks and Ross; *Metronome's* reviewer said their introduction for Coltrane was "a gas."

It isn't certain whether Coltrane also played at the Village Gate this night (see the **Aug. 8–Sept. 3, 1961**, entry). Billed as a quintet; the reviews

don't mention personnel, but this may have actually been the sextet with both Eric Dolphy and Art Davis added, or possibly just the two-bass quintet (Dolphy may have been in Europe at this time).

[Additional data from *New York Times:* 8/20/61, Sec. 2, 8 X (Coltrane not listed); *New Yorker:* 8/19/61, 10 (Coltrane not listed); 8/26/61, 8 (lists "John Coltrane's quartet"; evidently Coltrane was a late addition).]

#### John Coltrane Sextet

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **Eric Dolphy**, alto saxophone, bass clarinet, flute (probably absent first week or so); **Wes Montgomery**, guitar (probably absent first week or so); **McCoy Tyner**, piano; **Reggie Workman**, bass; **Elvin Jones**, drums

**September 12–October 1, 1961** (Tuesday through Sunday, three weeks, except Friday, September 22 [Coltrane at Monterey—replaced at the Jazz Workshop by J. J. Johnson]; Mondays of [Johnny True Quintet on Mondays only]). **Jazz Workshop**, *San Francisco*, *CA* (473 Broadway).

"The Jazz Workshop has become the scene of one of the most exciting jazz gatherings in many years as Wes Montgomery, Downbeat critics' poll winner for 1961 as best guitarist, and Eric Dolphy, the most exciting new alto player in jazz, have joined John Coltrane's quartet to make up an almost unbelievable sextet"; accompanying ad says: "Held Over! / John Coltrane / SEXTET / with Wes Montgomery and Eric Dolphy / JAZZ WORKSHOP / 473 Broadway / No Cover or Door Charge" (San Francisco Chronicle, Saturday, Sept. 23, 1961, p. 10).

Blues singer Estella "Mama" Yancey was at a nearby club ("Mama Yancey at Sugar Hill," by Collin Clark, *Jazz Report*, Oct. 1961, p. 29): "Saturday night, September 16, 1961, was almost the end of one of Mama Yancey's very rare public appearances. She had been persuaded to come out to San Francisco for a week's engagement at [singer] Barbara Dane's blues club, Sugar Hill. The Crowd was almost all white, boys with their dates and young married couples, doing the North Beach jazz clubs up and down Broadway. (John Coltrane was advertised at the Jazz Workshop across the street.)"

An article published during this gig includes some conversation with Coltrane about "My Favorite Things" ("Coltrane's Favorite Things

Undergoing Some Changes," by John Bryan, unidentified San Francisco newspaper [our clipping is missing the source and date]):

"That tune's both a blessing and a curse," Coltrane said quietly as he sat in his motel room cleaning the mouthpiece of his soprano sax. [...] "I've made a mistake in trying to find similar tunes, like'Greensleeves. 'I'm going to stop now [...] before I get to dislike the tune. I'm going to try experimenting with new scales, the Indian scale, for instance. They have a wonderful way of describing emotions and feelings that we haven't touched in Western music." [...]

Coltrane has learned an enormous amount since he organized the quartet.

"I used to choose tunes before because I liked the way the changes went," he explained. "Now I'm studying meanings, trying to find out what music can be used for."

One source claims to have a tape of Coltrane and Montgomery, either from this engagement or from May 1962, but we haven't heard it, and a colleague who has said the quality is so poor that he wasn't able to discern who, in fact, was on the tape.

On Friday, September 22, J. J. Johnson replaced Coltrane for one night only while Coltrane was at Monterey (*Metronome*, Dec. 1961, p. 8). Les McCann was at the Jazz Workshop before Coltrane; after Coltrane, the somewhat incongruous double bill of Lenny Bruce and Ben Webster opened for one week.



The best Coltrane group you never heard. (Advertisement, *San Francisco Chronicle*, Saturday, Sept. 23, 1961, p. 10.)

[Additional data from *San Francisco Chronicle*: 9/9/61, 10; 9/10/61, Datebook, 12, 16; 9/16/61, 9; 9/17/61, Datebook, 15, 19; 9/24/61, This World, 24, Datebook, 16, 20; *Jazz Report*: Sept. 1961, p. 11.]

**September 22, 1961** (Friday night). **Monterey Jazz Festival**, *Monterey, CA*.

Sextet with Wes Montgomery and Eric Dolphy. Ralph J. Gleason devoted most of his review to Duke Ellington, concluding: "Despite the brilliance of saxophonist John Coltrane's own soprano solo on'My Favorite Things' and the lyricism of guitarist Wes Montgomery's improvisation on the same tune, the heroes of the evening were the men who first came to fame in the 30s—Lawrence Brown, Johnny Hodges, Stuf Smith, Harry Carney, Dizzy Gillespie, Ben Webster and Ray Nance" ("Monterey Jazz: A Self-Portrait by Ellington," by Ralph J. Gleason, *San Francisco Sunday Chronicle*, Sept. 24, 1961, p. 29). The hour-long set consisted of "My Favorite Things," "Naima," and "Impressions" (*aka* "So What"); Col-trane played both soprano and tenor sax on "Naima" (*Down Beat*, Nov. 9, 1961, pp. 12–13).

Reviewed by Zan Stewart ("Jazz Scores Musical and Financial Success at Monterey," *Jazz Report*, Dec. 1961, p. 3):

John Coltrane's sextet, featuring Eric Dolphy and Wes Montgomery, played the next set [after Terry Gibbs' big band]. The group did three numbers, one of which was the ever present "My Favorite Things." On this number Coltrane played two solos, the second lasting about ten minutes. Coltrane's style does not wear well with long choruses, especially on soprano. He tends to screech and honk, and runs long scalar ideas. By far the best soloist was Wes Montgomery, whose guitar playing cannot be matched. He plays without a pick, and this seems to make his playing better. Montgomery is one of the few guitarists that can play in octaves, and he did so this evening. The other Coltrane number that did not feature extensive solo work by the leader was the original "Naima," a piece that displays the lyric writing quality that Coltrane is capable of.

*Jazz Report* was a semiprofessional magazine devoted primarily to traditional jazz and swing; its occasional glances at "modern" jazz tended toward the grudging and resentful.

[Additional data from *San Francisco Chronicle:* 9/17/61, This World, 20, Datebook, 19; 9/22/61, 15; 9/23/61, 2; *Jazz Report:* Sept. 1961, p. 11.]

## **John Coltrane Quintet**

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **Eric Dolphy**, alto saxophone, bass clarinet, flute; **McCoy Tyner**, piano; **Reggie Workman**, bass; **Elvin Jones**, drums

**October 3–11, 1961** (Tuesday through Wednesday, nine days). **Club Renaissance**, *Los Angeles*, *CA* (8588 Sunset Blvd.).

From the *Los Angeles Sentinel* (Thursday, Oct. 5, 1961, p. C3): "JOHN COLTRANE, hot saxophonist, and his quintet are now appearing at Club

Renaissance, on the Sunset Strip. Singer Carmen McRae shares the spotlight on the fare which closes Wednesday." The Coltrane Quintet and Carmen McRae were filmed during this gig for a later broadcast on the *PM West* TV show (see the note following the **Oct. 24–Nov. 5, 1961**, entry); no copy has yet been found.

The gig was scheduled for October 3–8 (as listed in *Down Beat*), but was extended when the October 1961 Sutherland gig in Chicago was cancelled (see the following note). Miles Davis followed: "Now Appearing / JOHN COLTRANE and CARMEN McRAE / And Coming T urs., Oct. 12 / Miles Davis Sextet / Featuring J. J. Johnson / Philly Jo Jones / CLUB RENAISSANCE" (advertisement, *Los Angeles Sentinel*, Thursday, Oct. 5, 1961, p. 2C; the Davis gig was reviewed in *Jazz Report*, Nov. 1961, p. 5.)

Reviewed in *Down Beat* ("Take Five," by John Tynan, Nov. 23, 1961, p. 40). This was the infamous diatribe that described the music of "John Coltrane and his acolyte, Eric Dolphy" in the following terms: "horrifying," "anti-jazz," "nihilistic," "anarchistic," "anti-jazz" (again), "gobbledegook," "musical confusion," "amorphism," and "musical nonsense."

Faced with musical "analysis" of this caliber, how can an artist respond? "I prefer not to answer the controversy about anti-jazz, " Coltrane said in 1965 (*Esquire*, Sept. 1965, p. 125). "If someone wants to call it that, let him; I'll continue to look for truth in music as I see it, and I'll draw on all the sources I can, all the areas of music, all the things there are in the world around us to inspire me." Later, when asked by Frank Kofsky "about all of that stuf that they were saying about you in sixty-one," Coltrane replied: "That was hell. I couldn't *believe* it, you know, it just seemed *so preposterous*. It was so *ridiculous*, man, that's what bugged me. It just was so absolutely ridiculous, because they made it appear that we didn't even know the first thing about music—the *first* thing [*laughs*]. And there we were really trying to push things on." (From Frank Kofsky's interview of Coltrane, Aug. 18, 1966 [see Appendix B]; edited transcription from the audiotape.)

Additional data from *Los Angeles Sentinel*: 9/28/61, 2C; *Down Beat*: 9/14/61, 45 (lists wrong opening date); 9/28/61, 74 (lists wrong closing date); 10/12/61, 44 (lists wrong closing date); *Metronome*: Nov. 1961, p. 7]

**Note:** Coltrane was scheduled to open at the Sutherland Lounge in Chicago on Wednesday, October 11, 1961, for two weeks (October 11–22, 1961); however, the gig was cancelled after the Sutherland Lounge abruptly closed on September 12, 1961 (see Porter, 1998, p. 365, citing *Coda*, Oct. 1961, p. 14). From *Metronome* ("Chicago," by Pat Matsumoto, Nov. 1961, p. 6): "The Sutherland Lounge made a half-hearted attempt to bring name jazz back to the club. After booking the Jazztet, Horace Silver and John Coltrane, the club raised a bit of fanfare and re-opened under a name jazz policy. The Jazztet played the room one week [September 6–10, 1961] and split when owner Lou Alport failed to pay their week's wages. The club has folded. Owners of the Sutherland Hotel are now negotiating to sell the lounge to another operator." The club later reopened under new ownership, but Coltrane never played there again.

[Data from *Chicago Sun-Times:* 9/3/61, Sec. Three, 8; 9/6/61, Sec. Two, 10; *Chicago Daily News:* 9/9/61, 26; *Down Beat:* 10/12/61, 44; 10/26/61, 50; 11/23/61, 53.]

☼ October 16–21, 1961 (Monday through Saturday, one week). Showboat, Philadelphia, PA (Broad & Lombard Streets in the Douglas Hotel).

"In the music rooms, it's the John Coltrane Quintet at the Showboat, the Art Farmer—Benny Golson Jazztet at Pep's" ("Man About Town," by Frank Brookhouser, *Evening Bulletin* [Philadelphia], Wednesday, Oct. 18, 1961, p. 26). (Blue laws forced most Philadelphia clubs to close on Sunday until about 1963.) An audience tape dated October 21 exists, but we haven't heard it.

## John Coltrane Trio, Quartet, Quintet, and larger ensembles

PERSONNEL: John Coltrane, tenor and soprano saxophones; Eric Dolphy, alto saxophone, bass clarinet, flute; McCoy Tyner, piano; Reggie Workman, bass; Jimmy Garrison, bass; Elvin Jones, drums; Roy Haynes, drums; Garvin Bushell, oboe, contrabassoon; Ahmed Abdul-Malik, tamboura

② October 24–November 5, 1961 (Tuesday through Sunday, two weeks; Monday of; Sunday matinee, 4:30 p.m.). Village Vanguard, *New York City* (7th Ave. at 11th St., borough of Manhattan).

"Sun. Matinee 4:30 p.m. / JOHN COLTRANE Quintet / Ada Lee / Mal Waldron Trio / \$2 VILLAGE VANGUARD / 7th ave. at 11th st. chelsea 2–9355" (advertisement, *New York Times*, Sunday, Oct. 29, 1961, Sec. 2, p. 4 X). Quintet with Dolphy (Coltrane, Dolphy, Tyner, Workman, Jones), plus Garvin Bushell, Ahmed Abdul-Malik, and Jimmy Garrison added during some sets (Garrison sometimes played with Workman and sometimes replaced him). Roy Haynes substituted for Elvin Jones during part of an early set on Thursday, November 2, 1961. Abdul-Malik can be heard playing the drone of an Indian tam-boura, not the short plucked notes of a Middle-Eastern oud (the latter is usually listed, perhaps because he is better known for playing the oud). Singer Ada Lee did 20-minute sets backed by the Mal Waldron Trio (Mal Waldron, piano; Bill Ellington, bass; Al Dreares, drums) ("New Acts: Ada Lee," by "Kali," *Variety*, Wednesday, Nov. 8, 1961). The trio probably played a set of its own between the Lee and Coltrane sets.

Live recordings by Impulse! on November 1, 2, 3, and 5, 1961 (Wednesday, Thursday, Friday, and Sunday); see the Discography, sessions **61–1101–61–1105**, for details.

Reviewed by Claes Dahlgren in *Orkester Journalen* (Dec. 1961, p. 7; translation by Jan Lohmann) in a piece titled "Polka a la Coltrane:"

John Coltrane [...] is without doubt one of the most important and advanced of today's tenor saxophonists and normally he is one of my favorites.

But I wouldn't be honest if I claimed that I enjoyed what I heard him play [Thursday, Nov. 2, 1961] at the Village Vanguard. But I presume that even a great musician is apt to have a bad night or, more accurately, a period where he disagrees with himself. My friend Ingmar Glanzelius was with me and, when we entered, Trane was playing with McCoy Tyner on piano, Reggie Workman on bass and Roy Haynes (sitting in on drums for Elvin Jones). It appeared as if Coltrane was warming up for a recording session later in the evening, but nevertheless he played several numbers in a rhythmical and imaginary groove, which I simply have to call corny! He was simply playing Polka, and it doesn't help much that it was John Coltrane playing. There was nothing to indicate that it was some sort of joke, and even when recording John played below his usual standard, although it was much better than when the band was warming up. Could it be that John in his intense and ambitious efforts to explore new means of expression accidentally took a wrong turn and simply ended up in this polka-style of thinking, with the conviction that he had taken a new step ahead? If this is what happened, I know that Coltrane has more than enough talent and skill so that he will shortly be on the right track again. On the other hand he could have just been off his form that evening and well aware all the time. But whatever it was, I can only report what I think I heard.

It wasn't the Coltrane we know from his many wonderful albums or from other live performances. For the recording, Eric Dolphy on alto sax, the veteran Garvin Bushell on oboe, Ahmed Abdul-Malik on the "oud" [actually tamboura] (an Eastern string instrument), and Jimmy Garrison as the second bass player were added, and Elvin Jones returned behind the drums. I counted 12 microphones on the stand. Rudy Van Gelder did the recording. But I am eager to hear Coltrane again soon.

Chico Hamilton was at the Village Vanguard before Coltrane; Telonious Monk followed.



Live at the Village Vanguard. (Advertisement, New York Times, Sunday, Oct. 29, 1961.)

[Additional data from *New Yorker*: 10/21/61, 8; 10/28/61, 8; 11/4/61, 8; *New York Times*: 10/24/61, 41; 10/25/61, 34; 10/26/61, 41; 10/31/61, 27; 11/1/61, 34; 11 / 2 / 61, 4 3; 11 / 5 / 61, S e c . 2, 6 X; *New York Herald Tribune*: 10/22/61, Sec. 4, 9; 10/29/61, Sec. 4, 10; 11/5/61, Sec. 4, 10.]

**Note:** On November 10–11, 1961 (Friday night/ Saturday morning), the John Coltrane Quintet appeared on the taped (not live) TV program, *PM East/PM West*. This ninety-minute show was broadcast on WNEW-TV (independent), Channel 5, New York, from 11:10 p.m. Friday evening until 12:40 a.m. Saturday morning. (The show was also broadcast on independent stations in at least three other cities on the same night: KTTV, channel 11, Los Angeles; KPIX, channel 5, San Francisco; and WTTG, channel 5, Washington, D.C.)

The first hour of this program, *PM East*, featured the Kingston Trio; the last thirty minutes, *PM West*, featured "Jazz at the Renaissance," with the John Coltrane Quintet and Carmen McRae. From the *New York Amsterdam News* ("T eatricals," by Jesse H. Walker, Saturday, Nov. 11, 1961, p. 19): "Jazz fans should dig'PM West, 'Friday, Nov. 10 when Carmen MacRae and the John Coltrane Quintet talk and perform from the Los Angeles jazz club, The Renaissance." The John Coltrane Quintet and Carmen McRae appeared in Los Angeles at Club Renaissance a month earlier, **October 3**–

**11, 1961** (see entry), and the *PM West* show probably was filmed during that gig. (Horace Silver was at Club Renaissance Nov. 2–12, 19 61 .)

Thomas (1975, p. 145) quotes the diary of a friend of Coltrane's who saw the show: "11 / 10 [Nov. 10, 19 61] : Johnon *PM West* TV show with Carmen McRae. Did 'My Favorite Things' and looked nervous. Opened and closed show, suffering from such insults [by the announcer] as 'far out' and 'will put us into space.'"

From *Coda* (" News Notes," by Fred Norsworthy, *Coda*, Dec . 19 61, p . 19): "Coltrane recently was on PM West with Workman, Tyner, Jones and Dolphy. My Favourite Things and The Red Planet were featured. Carmen McRae also sang 3 songs backed by Norm Simmons, Bob Cranshaw and Walter Perkins. Coltrane is currently featuring a 'Planet' suite music!!!!" *Metronome* (Nov. 1961, p. 6) noted that *PM East/PM West* "has spotlighted numerous jazz artists, among them Woody Herman, Cab Calloway, Gene Krupa, Roy Eldridge, Zoot Sims and dancers Leon James and Al Minns."

[Additional data from *New York Herald Tribune*: 11/5/61, Sec. 9 (TV and Radio Magazine), 36; 11/10/61, 19 (TV listing and "Of Special Interest"); *New York Times*: 11/10/61, 71 (TV listing); *Washington Post*: 11/5/61, H 17; 11/10/61, B 9; *San Francisco Sunday Chronicle*: 11/5/61, Datebook, 8, 12; 11/10/61, 43; *Los Angeles Times*: 11/5/61, TV Times, 25; 11/10/61, Pt. II, 14 (thanks to Michael Fitzgerald [director of jazz-research Listserv, Chapel Hill] for his research assistance).]

## **John Coltrane Quintet**

PERSONNEL: *John Coltrane*, tenor and soprano saxophones; *Eric Dolphy*, alto saxophone, bass clarinet, flute; *McCoy Tyner*, piano; *Reggie Workman*, bass; *Elvin Jones*, drums (except on November 26, 1961); *Mel Lewis*, drums (only on November 26, 1961)

**November 11–December 4, 1961** (Saturday through Monday, about three and a half weeks). *Europe, tour*.

The John Coltrane Quintet accompanied the Dizzy Gillespie Quintet on a Jazz at the Philharmonic tour produced by Norman Granz. The Coltrane Quintet received a somewhat bared and hostile reception in the United Kingdom (with a few notable exceptions), and Coltrane never returned. *Jazz News* ("Dolphy Joins Gillespie," by Bill Carey, Nov. 8, 1961, p. 9)

incorrectly reported that Eric Dolphy would be joining Dizzy Gillespie for this tour.

**November 11, 1961** (Saturday; two concerts, 6:45 p.m. and 9:00 p.m.). *Gaumont State*, **Kilburn, London, U.K.** 

U.K. tour announcement (*Jazz News*, Wednesday, Sept. 27, 1961, p. 12):

### Gillespie and Coltrane in Short British Tour

Two of America's biggest jazz stars trumpeter Dizzy Gillespie and tenor player John Coltrane will make a short concert tour of this country in November. The tour opens at the Gaumont State Kilburn on November 11th.

Gillespie will be bringing his Sextet and Coltrane a quartet, personnels of which have not yet been released by the Harold Davison Office.

Jack Higgins commented "Gillespie and Coltrane will only play one date in London and that will be at the Gaumont State. There will positively be no more London appearances.["]

The dates for the rest of the tour are not yet f xed but added Jack Higgins, "the tour will be short, probably only about seven days".

## HAROLD DAVISON NORMAN GRANZ' "JAZZ AT THE PHILHARMONIC" **DIZZY GILLESPIE QUINTET** JOHN COLTRANE GROUP SAT. 11. NOV · KILBURN · GAUMONT STATE 6.45 & 9.0 P.M. SUN. 12. NOV · BIRMINGHAM · HIPPODROME MON. 13. NOV · GLASGOW · ST. ANDREW'S HALL TUE. 14. NOV · NEWGASTLE · CITY HALL WED. 15. NOV · LEIGESTER · DE MONTFORT HALL THUR. 16. NOV · BRIGHTON · DOME 7.30 P.M. FRI. 17. NOV · WALTHAMSTOW · GRANADA 7.0 4 9.10 P.M. THIS IS THE COMPLETE TOUR - THERE WILL BE NO ADDITIONAL PERFORMANCES TICKETS FOR ALL THE ABOVE CONCERTS NOW AVAILABLE FROM THE ADVANCE BOX COPICES AT THE THEATRES AND CONCERT HALLS, OR FROM USUAL ACENTS.

## U.K. tour itinerary, November 11–17, 1961. (Courtesy of Bob Weir.)

Reviewed in *Jazz News* ("Gillespie Coltrane Opening Show," by Kitty Grime, Wednesday, Nov. 15, 1961, p. 3):

Music as powerful, vital and passionate as that of the John Coltrane Group cannot help but make its mark on jazz. Many times last night I had the feeling that this tour will be looked back on as a key event, and in a few years, when the impact has been inwardly digested there will be some radical changes in our own sort of jazz. [...]

The group played three numbers at the first concert, a blues "Traneing In", a ballad, Coltrane's "Naima" and an extended "My Favourite Things" (one British musician swore to me that the latter lasted over 35 minutes!). Col-trane was heard on tenor, and soprano on "Things". Eric Dolphy played alto, bass clarinet on the ballad and flute on the latter. [...] I liked Dolphy's bass clarinet playing enormously, his flute playing less. "Things" was a fantastically sustained piece of work, constructed on the simplest two-chord basis, with Coltrane firing himself into a virtuoso demonstration—he had two lines going, in the upper and lower register at the same time. It would never have worked, without being propelled in three quarter time throughout by Elvin Jones' really amazing drumming. He has the technical ability and rhythmic feeling to drive a number along as well as keeping a feeling of floating relaxation, storm and suspension at the same time. [...]

Everyone gets what they want out of any art—but I do think that every modern jazz lover should hear this group.

Dizzy Gillespie's Quintet played the second half of the programmed, a thoroughly delightful set of new material, rhythmically widely varigated. Announced in typically Diz style as a "musical safari", the group drew inspiration from Brazil, the West Indies, Mississippi (a snatch of marvellous blues bawling from Dizzy) and Africa (announced "We hope it makes some of you feel at home. You better get used to it, because we're going to take over the world").

The following week, *Jazz News* commented on the audience reaction to the London concert ("The Recent Musical Shock," by Daniel Halperin, Wednesday, Nov. 22, 1961, p. 9):

Now that a bit of time has passed, there is a chance to discuss quietly the London reaction to that recent musical shock, the Coltrane-Gillespie concerts.

In all the time I have been scribbling this weekly column I don't suppose I've ever run into a musical event which kicked off more controversy.

But then controversy is putting it kindly; actually there was something closer to baffled rage on the chill morning after the opening at Kilburn.

Name any musician on the show and I can assure you there were people who swore he was the worst thing they had ever heard!

Yes, and that goes for Dizzy himself. [...]

When we come to Coltrane, the reaction was even more violent. I know a couple of people who walked out of the first Kilburn set to drown their sorrows in a nearby pub till Dizzy should appear.

Admittedly, Coltrane was quite uncompromising. He [...] made no concessions whatsoever. His stage presence was nearly nil. He played hard-to-grasp choruses of inordinate length. And he was followed by Dolphy and backed by Elvin Jones, two performers who never compromise.

This adult formula proved too much for a great many people [and] their inability to grasp the music made them so intensely uncomfortable that they blamed the whole blindness on Coltrane and Dolphy. For, of course, no audience ever considers itself inadequate. [...]

My position is this: Coltrane, Dolphy and Company gave us the most exciting, the most delightfully demanding music ever heard on the British jazz stage. It was an uncompromising triumph.

Elsewhere in the same issue, *Jazz News* published an anonymous example of the "bafled rage" mentioned in Daniel Halperin's article ("Tailpiece," by "Observer," Wednesday, Nov. 22, 1961, p. 23):

The inane ramblings of John Coltrane at Kilburn must have disillusioned many modernists. Critics and musicians took sides. Most jazzmen I talked to didn't dig it. Even members of the Gillespie group were slightly "anti". Of the critics, Clive Barnes in the Express, Ken Allsop, "Mail", and an anonymous writer in the "Telegraph" were for Coltrane. Benny Green in the "Observer" was against. Northern Impresario, Bill Benny, thought it all swung. The majority of the audience applauded more out of politeness, I suspect, than genuine appreciation. Coltrane's 25 minute massacre of "My Favourite Things", a pretty little inoffensive tune that never hurt anyone, made the offerings of Ornette Coleman sound dated. I wonder if bop will ever come back!

[Additional data from *Willesden Chronicle*: 11/10/61; U.K. tour poster.]

**November 12, 1961** (Sunday; two concerts, 5:30 p.m. and 8:00 p.m.). *Hippodrome*, **Birmingham**, **U.K.** 

[Data from U.K. tour poster.]

**November 13, 1961** (Monday, 7:45 p.m.). *St. Andrew's Hall*, **Glasgow, U.K.** 

Reviewed in the *Evening Times and Glasgow Herald* ("Modern Jazz Spot: Dizzy Delighted," by W. K. W., Nov. 14, 1961):

The John Coltrane Quintet [...] played strictly for moderns, but this didn't detract from the enjoyment. [Eric Dol-phy's flute playing] brought the most appreciation.

One criticism—the lengthy treatment of the numbers allowed plenty of scope for individualists, but naturally cut down the variety.

I could have taken more of this diet. And I'm trad, Dad.

During this concert, Coltrane was accosted by a drunken fan. Somewhat incredibly, this incident was recounted by the inebriate himself, one "Wellington Holliday," in a letter to *Jazz Journal* (Aug. 1962, pp. 34, 36):

I heard this [Coltrane/Dolphy] Group in Glasgow and after the first number I crept quickly outside and had myself a few *haufs of the crater*.

Thus fortified I returned to my seat but the group still sounded awful. Being Scotch and traditionally mean, I felt extremely annoyed at having paid the top price for my seat. I was even more annoyed at having partaken so liberally of our national beverage to no avail.

When Dolphy came forward again to solo I knew his piece would last about fifteen minutes so I stole out of my seat again and nipped round the back to confront Coltrane who was listening at the side of the stage in rapt attention to what Dolphy was doing with his flute!

Coltrane was rather taken aback at finding me at his elbow and being a semi-professional drummer I thought I would complain first about Elvin Jones [who] sounded like the worst professional drummer I have ever heard in my life. [...]

I asked Coltrane if his drummer was kidding and if there was any hope of him getting down to some serious playing. Coltrane looked at me aghast and said, "Ah don't know man." I then asked if the set was going to continue in a similar manner and Coltrane replied, "Ah don't know man."

After these two devastating replies I decided to withdraw in case I did something irresponsible which might have lead [*sic*] to my apprehension by the local gendarmerie.

[Additional data from *Evening Times* (Glasgow): 11/8/61; U.K. tour poster.]

**November 14, 1961** (Tuesday, 7:30 p.m.). *City Hall*, **Newcastle, U.K.** [Data from *Evening Chronicle*: 11/14/61; U.K. tour poster.]

**November 15, 1961** (Wednesday, 7:30 p.m.). *De Montfort Hall*, **Leicester, U.K.** 

Reviewed in the *Leicester Mercury* ("Dizzy Led the Better Quintet," by M. L., Thursday, Nov. 16, 1961, p. 9); the reviewer felt that Coltrane's music "didn't make any too easy listening" and that Elvin Jones' drumming was "scrappy."

[Additional data from U.K. tour poster.]

**November 16, 1961** (Thursday, 7:30 p.m.). *Dome*, **Brighton, U.K.** [Data from U.K. tour poster.]

**November 17, 1961** (Friday; two concerts, 7:00 p.m. and 9:10 p.m.). *Granada*, **Walthamstow**, **L ondon**, **U.K.** 

After this concert, Elvin Jones sat in at Ronnie Scott's Club in London ("Behind the Jazz Scene," by John Merrydown, *Jazz News*, Wednesday, Nov. 29, 1961, p. 5):

Drummer Elvin Jones is one of the new "guv'nors" on his instrument. Last night in town at Ronnie Scott's after the Friday Walthamstow shows, this tireless and explosive player amazed

everyone over and over again. I left things still swinging at about five a.m. All this—and a seven a.m. plane call for the Paris concerts on Saturday—(And another sleepless night—well, "you know Paris," said Mel Lewis ruefully).

One thing that really impressed me was the dedication of the Coltrane musicians. I had a few words with the leader at his hotel before the Friday shows, and found him practising. On arrival at the theatre, he practised again until the moment before going on stage. Between shows, more practise went on, and, after the second house, he was still there blowing when the bus was ready to drive back. Nobody, believe me, in this team is "playing at jazz"—they're much too busy living it.

Ronnie Scott's Club (39 Gerrard St., "Jazz Nightly / Licensed Bar Coffee & Snacks") featured an "All-nighter" from midnight to 4:30 a.m. with the Allan Ganley–Keith Christie Jazzmakers "plus guests" (*Melody Maker*, Nov. 18, 1961, p. 16). A brief interview with Elvin Jones from around this day was published in *Melody Maker* ("'I Don't Dig Dixie, ' says Elvin Jones," by "M.J." [probably Max Jones], *Melody Maker*, Dec. 2, 1961, p. 7). An interview with Coltrane from this day had been published a week earlier ("'I'd Like to Return to Britain—And I'd Like to Play Your Clubs, ' John Coltrane Tells Bob Dawbarn," *Melody Maker*, Nov. 25, 1961, p. 8).

[Additional data from *Walthamstow Guardian*: 11/10/61; U.K. tour poster.]

**November 18, 1961** (Saturday; two concerts, 6:30 p.m. and 11:30 p.m.). *Olympia*, **Paris, France.** 

Recording exists; see the Discography, session **61–1118**, for details. Concert reviews: "Gillespie et Coltrane: du confort à l'inconfort," by Lucien Malson (*Arts*, Nov. 22–28, 1961, p. 12); "Coltrane et Gillespie," by Catherine Pierre (*Le Monde*, Nov. 22, 1961, p. 13).

[Additional data from Le Monde: 11/18/61, 12.]

**November 19, 1961** (Sunday, probably late afternoon or early evening). *Kurhaus*, **Scheveningen**, **Netherlands**.

This concert reportedly included "Blue Train," "Everytime We Say Goodbye," "Impressions," "Naima," and "My Favorite Things" (information courtesy of Fred Van Oostveen). A photo of Coltrane warming up backstage was published in Fujioka (1995, p. 183).

[Data from Fred Van Oostveen; *Jazz Report*: Jan. 1962, p. 23; Feb. 1962, p. 11.]

**November 19, 1961** (Sunday, 11:00 p.m.). *Concertgebouw*, **Amsterdam, Netherlands.** 

According to Fred Canté (who attended the concert), this concert included "Impressions" (*aka* "So What"), "I Want To Talk About You," "Blue Train," and "My Favorite Things." At the beginning of the concert Coltrane received the "Edison 1961" award in the category "Jazz International." The Edison is a Dutch award.

From Jazz Report ("Holland," by H. L. de Wild, Jan. 1962, p. 23):

JATP appeared in November at the Kurhaus in The Hague and the City Theatre in Amsterdam, with John Coltrane and Dizzy Gillespie as part of the package. In the Coltrane group are pianist McCoy Tyner, bassist Reggie Workman and drummer Elvin Jones. During one of the concerts Coltrane was presented the "Edison" awarded him at the Grand Gala du Disque.

The same writer followed up in a much more vituperative vein ("Holland," by H. L. de Wild, *Jazz Report*, Feb. 1962, p. 11):

Neither of the JATP concerts in The Hague or Amsterdam was sold out, and several people left after having had their earful of the noise presented as jazz by John Coltrane. For some reason or other, Mr. Coltrane was handed an Edison award by Rolf ten Kate, a Phonogram bigshot. The award probably dated back to the time that Coltrane was able to produce jazz music on his saxophone.

The Dizzy Gillespie Quintet worked like a tonic after what we had been through. It was pleasant, not too complicated music, mostly in the so-called Afro-Cuban vein. But even this diluted jazz derivative was better than the "music" from outer space by the Coltranes and Dolphys.

## November 20, 1961 (Monday, 8:00 p.m.). Falkoner Centret, Copenhagen (København), Denmark.

Recording exists; see the Discography, session **61–1120**, for details. This concert was sold out and another concert at the Falkoner Centret was scheduled for Sunday, **November 26**, **1961**(*Berlingske Tidende* [Copenhagen], Nov. 20, 1961, p. 32; also mentioned by Norman Granz in his introductory announcement; see entry).

[Data from *Berlingske Tidende* (Copenhagen): 11/12/61, Sec. 2, 29, 30; 11/20/61, 31, 32; 11/21/61, 10 (review, photos).]

**November 21, 1961** (Tuesday; two concerts, 7:00 p.m. and 9:15 p.m.). *Konserthuset*, **Gothenburg (Göteborg), Sweden.** 

[Data from *Estrad*: Nov. 1961, p. 16.]

November 22, 1961 (Wednesday; two concerts, 7:15 p.m. and 9:15 p.m.). *Kulttuuritalo*, **Helsinki, Finland.** 

Recording exists; see the Discography, session **61–1122**, for details. (Information from Matti Kont-tinen via Thierry Bruneau.)

November 23, 1961 (Thursday; two concerts, 7:00 p.m. and 9:15 p.m.). *Konserthuset*, **Stockholm**, **Sweden**.

Recording exists; see the Discography, session **61–1123**, for details. [Data from *Estrad*: Nov. 1961, p. 16.]

**November 24, 1961** (Friday, 8:00 p.m.). *Niedersachsenhalle*, **Hannover, West Germany.** 

Reviewed in the *Hannoversche Allgemeine Zeitung* ("A Great Jazz-Night," by "ke," Nov. 27, 1961): "A great night for the fan of modern jazz: invited by Jazz-Salon Hannover, the combos of Dizzy Gillespie and John Coltrane made a guest appearance in the Niedersachsenhalle in this year's 'Jazz at the Philharmonic' program of Norman Granz." The reviewer enjoyed both groups, but felt that Coltrane's wasn't as effective because of the quintet's baffling harmonies and polyrhythms, "deadly earnestness," and lack of announcements.

*Note:* This date was previously listed as Baden-Baden (Fujioka, 1995, pp. 180, 188–189); however, Hannover is correct. The correct date for Baden-Baden is **December 4, 1961** (see entry).

Additional data from *Hannoversche Allgemeine Zeitung*: 11/18–19/61, 21.]

**November 25, 1961** (Saturday; two concerts, 7:00 p.m. and 10:00 p.m.). *Musikhalle*, **Hamburg, West Germany.** 

Reviewed in the *Hamburger Abendblatt* ("Pioneers of Modern Jazz: John Coltrane and Dizzy Gillespie Played," Nov. 27, 1961). The anonymous reviewer felt that Coltrane and Dolphy urged each other on to solos in which they "chased 64th notes up and down, supported by a very

noisy drummer" and a pianist with his right foot permanently on the pedals. The reviewer found Dizzy Gillespie's quintet more agreeable, particularly Gillespie's announcements, delivered with a "wonderful charm that formerly was described as clowning."

*Note:* No recording of these concerts is known to exist; the three titles issued on *Live Trane: The European Tours* (Pablo 7 PACD-4433–2) listed as "Hamburg, November 25, 1961," in fact were recorded at Birdland, New York City, on February 10, 1962 (see the Discography, session **62–0210**). The Hamburg date was apparently a guess based on Fujioka (1995, p. 191), on the assumption that this was an unissued recording from the 1961 tour. See Fujioka (1995, pp. 190, 191) for photos.

Additional data from *Jazzpodium:* Oct. 1961, p. 231; *Hamburger Abendblatt:* 11/25–26/61.]

**November 26, 1961** (Sunday, 8:00 p.m.). *Falkoner Centret*, **Copenhagen (København), Denmark.** 

Mel Lewis on drums. This concert reportedly included "Impressions" (*aka* "So What"), "My Favorite Things," and several other titles. According to Mitsuo Johfu's interview with Mel Lewis, Elvin Jones left his passport in Hamburg, so Lewis replaced Jones on November 26. Members of the Coltrane and Gillespie groups played at a club in Copenhagen after the concert.

[Data from *Berlingske Tidende* (Copenhagen): 11/20/61, 32; 11/24/61, 47; 11/26/61, Sec. 2, 31, 32; 12/3/61, 4 (review).]

November 27, 1961 (Monday, 8:00 p.m.). Liederhalle, Beethoven-Saal, Stuttgart, West Germany.

All previous sources list November 27 as Frankfurt and November 29 as Stuttgart, probably based on a tour announcement in *Jazzpodium* (Oct. 1961, p. 231); however, this is incorrect. Newspaper advertisements and reviews confirm that the Stuttgart concert was held on November 27 and the Frankfurt concert was held on November 29, 1961.

Recording exists; see the Discography, session **61–1127**, for details. This concert was recorded by Süddeutscher Rundfunk for the radio program *Treffpunkt Jazz* (*Meeting Point Jazz* [or *Meeting Place Jazz*]). In addition to

Coltrane and Gillespie, the Erwin Lehn Orchestra was also scheduled to appear.

[Data from *Jazzpodium*: Oct. 1961, p. 231 (lists wrong date/location); *Stuttgarter Zeitung*: 11/18/61, 32; 11/29/61, 12 (review).]

**November 28, 1961** (Tuesday, 8:00 p.m.). *Rheinhalle*, **Düsseldorf, West Germany**.

Reviewed in *Neue Ruhr Zeitung* ("Music Like a Vast Wasteland: 'Jazz at the Philharmonic' presents John Coltrane," by Arnd Schwendy, Nov. 30, 1961):

John Coltrane, tenor and soprano saxophonist, who [...] won fame under the wings of trumpeter Miles Davis, pursues strange ways since he slipped from Davis's guiding hand. [...] The harmonic events in Coltrane's music do not resemble chaos—as mostly is argued—but a wasteland. The fantastically vital rhythm section restricts itself to only two different chords underneath the bizarre variations of the master—thus giving the music a character of depressing monotony. Coltrane's choruses are a gall-like mixture of confused runs, sustained squeals, roaring cough—you fancy hearing every noise of the world in imitation, from honking of Rhine ships to birds twittering and the laughter of a hungry hyena.

Nevertheless it does not make you laugh. Coltrane plays with pontifical seriousness, [and] in these ecstatic sounds [there is] no spark of joke, no humor. This black saxophonist probably produces the most honest, certainly the most uncompromising music that is imaginable today.

But [...] the sound pattern he draws more and more resembles the celestial sounds of atonal concert music. Frequently it tastes like the mixture that is brewed in the retorts of electronic music, somewhat alien to human beings. [It is] hardly conceivable that a (female) jazz vocalist [could join] Coltrane's group.

The Coltrane Quintet received "respectful" applause.

[Additional data from *Jazzpodium*: Oct. 1961, p. 231; *Westdeutsche Allgemeine*: 11/24/61.]

# **⚠ November 29, 1961** (Wednesday, 8:00 p.m.). *Kongresshalle*, **Frankfurt am Main, West Germany**.

All previous sources list November 27 as Frankfurt and November 29 as Stuttgart, probably based on a tour announcement in *Jazzpodium* (Oct. 1961, p. 231); however, this is incorrect. Newspaper advertisements and reviews confirm that the Stuttgart concert was held on November 27 and the Frankfurt concert was held on November 29, 1961. Recording exists; see the Discography, session **61–1129**, for details.

[Data from *Jazzpodium*: Oct. 1961, p. 231 (lists wrong date/location); *Frankfurter Zeitung*: 11/27/61; *Frankfurter Rundschau*: 12/5/61 (review);

Frankfurter Neue Presse: 12/10/61 (brief concert/ record review).]

# November 30, 1961 (Thursday). Lessingtheater, Nuremberg (Nürnberg), West Germany.

Reviewed in the *Nürnberger Nachrichten* ("Two Kinds of Jazz: A Tour in the Lessingtheater," by "H.S.," Dec 2, 1961):

John Coltrane, a subtle mind, sensitive, reserved, without visible communication with the audience, representative of a new line of jazz that [...] tends to atonality, but often enough settles —one might think—in the neighborhood of hysteria. [...] The group played three titles—the middle one, a lyrical intermezzo, a sentimental gaffe [possibly "Everytime We Say Goodbye"], [was followed by] a musical incantation of twenty minutes, three-four time, folk-loric, rustic ["My Favorite Things"]. One had a taste of the countryside.

[Additional data from *Jazzpodium*: Oct. 1961, p. 231.]

# **December 1, 1961** (Friday, 8:00 p.m.). *Deutsches Museum*, **Munich** (München), West Germany.

After this concert, Eric Dolphy and others (probably including McCoy Tyner, Reggie Workman, and Mel Lewis) jammed at a club in Munich; a recording exists. Helmut Götz, a dentist, attended the Munich concert. Afterward, he went to a local jazz club—not the one where Dolphy played —where he happened to sit at the same table as McCoy Tyner, who probably joined Dolphy later in the other club. He recalls that Leo Wright jammed, and Coltrane was present (but didn't perform), drinking "coffee with a soft-boiled egg," not alcohol like the others, at the bar. He looked "lost in thought." (Reported to Wolf Schmaler, phone conversation, December 14, 2003.)

[Data from *Jazzpodium*: Oct. 1961, p. 231; *Süddeutsche Zeitung*: 11/25/61, 29; 12/6/61, 11 (review).]

⚠ December 2, 1961 (Saturday; two concerts, 6:00 p.m. and 9:00 p.m.).

Freie Universität, Auditorium Maximum, Berlin, West Germany.

Recording exists; see the Discography, session **61–1202**, for details. Reviewed in *Der Tagesspiegel* ("Gillespie and Coltrane at the Freie Universität," by "H.O.," Dec 5, 1961). The reviewer enjoyed Coltrane's "tenor cascades, [which were] hurled out as if there were no limits to his virtuosity. […] One is tempted to speak of epic jazz." The reviewer also claimed that the European tour was "no [financial] success" because the Gillespie-Coltrane bill appealed too much to "gourmet" tastes. The review

states that both concerts were "nearly sold out" and implies that this was the last concert of the tour.

*Note:* December 2 was announced as Vienna in *Jazzpodium* (Oct. 1961, p. 231), but Berlin is correct. We have found no evidence of a Vienna concert on this tour.

[Additional data from *Der Tagesspiegel:* 11/26/61, 6.]

# December 4, 1961 (Monday). Südwestfunk TV Studio, Baden-Baden, West Germany.

Recording (audio and video) exists; see the Discography, session **61–1204**, for details. This was No. 26 of Joachim-Ernst Berendt's TV series *Jazz—Gehört und Gesehen (Jazz—Heard and Seen*), broadcast on Wednesday, June 27, 1962, at 9:40 p.m.

[Data from Ulrike Melzer, Südwestfunk (SWF), letter to Wolf Schmaler, 4/23/92; Bernhardt Pfister, Südwestrundfunk (SWR), letter to Wolf Schmaler, 11/30/99; *Frankfurter Allgemeine Zeitung:* 6/23/62, 57, TV listings (thanks to Mario Grenz for his research assistance).]

European tour ends.

#### John Coltrane Quartet recording session

**⚠ December 21, 1961**. See the Discography, session **61–1221**, for details.

#### **Sessions by Coltrane's Sidemen**

**December 27, 1961** (Wednesday). Unknown studio, *New York City*. Elvin Jones recording session with Art Davis, Thad Jones, and Hank Jones (*Elvin!*, Riverside RLP 409).

#### **John Coltrane Quartet or Quintet**

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; possibly **Eric Dolphy**, alto saxophone, bass clarinet, flute; **McCoy Tyner**, piano; **Jimmy Garrison**, bass; **Elvin Jones**, drums

**December 31, 1961** (Sunday night, 8:30 p.m.). **Carnegie Hall**, *New York City* (881 Seventh Avenue, at 57th Street, borough of Manhattan).

It's uncertain whether Dolphy was with the band for this concert. The band is listed as a quintet in the *New York Times* (Dec. 31, 1961, Sec. 2, p. 8

X), but the *New York Herald Tribune* review doesn't mention Dolphy, so the quintet listing may be an error. The bassist was most likely Garrison, who was definitely present at the December 21, 1961, Impulse! recording session.

Reviewed in the *New York Herald Tribune* ("Carnegie Hall Ushers Out Old Year with Jazz Concert," by John Gruen, Monday, Jan. 1, 1962, p. 7):

Staid old Carnegie Hall rang out the old with a sizzling jazz concert that brought together some of the elite in the field—to wit: John Coltrane, Thelonious Monk, Sonny Rollins and Nina Simone, each making an appearance with their own groups. [...]

The most avant-garde, the most deadly serious experimentalist of them all, John Coltrane, blew his tenor or soprano saxophone with the kind of self-assurance that by now allows him the freedom to feel the music exactly the way he wants to. He can lend to a tune like "My Favorite Things" an individuality that transports it into the realm of pure abstraction, without ever losing sight of the beat or melody. The invention is incredible, the sound always supple and true.

Elvin Jones, the drummer of the group, does the kind of supporting that goes way beyond the requirements of rhythmic unity. The man seems to play both the tune and the accompaniment in one fell swoop. A dazzling performer!

Coltrane opened the concert, followed by Monk; after a "prolonged intermission," Rollins and Simone appeared. (*Note: Down Beat* [Jan. 18, 1962, p. 14] initially reported that Stan Getz had also appeared, but subsequently reported that Getz "was canceled out of the event" [Feb. 1, 1962, p. 38].)

[Additional data from *Village Voice*: 12/21/61, 8; 12/28/61, 8; *New York Amsterdam News*: 12/23/61, 17; 12/30/61, 15; *New York Herald Tribune*: 12/31/61, Sec. 4, 8; *Jazz Report*: Mar. 1962, p. 4.]

### 1962

## **Timeline**

#### John Coltrane (Quintet and Quartet)

**January 2–14, 1962** (Tuesday through Sunday two weeks; Monday off; Sunday matinee, 4:00–7:00 p.m.). **Jazz Gallery**, *New York City*.

**January 16–21, 1962** (Tuesday through Sunday one week). **Minor Key**, *Detroit*, *MI*.

**Probably late January or early February 1962** (probably one week; dates uncertain). **Minor Key**, *Flint*, *MI*.

**February 24, 1962** (Saturday night, 8:30 p.m.). **Kaufmann Concert Hall**, *New York City*.

**February 26–March 3, 1962** (Monday through Saturday, one week). **Showboat**, *Philadelphia*, *PA*.

**March 7–18, 1962** (Wednesday through Sunday, two weeks; Monday and Tuesday off). McKie's, *Chicago*, *IL*.

March 20–25, 1962 (Tuesday through Sunday, one week). Art D'Lugoff's Village Gate, *New York City*.

**March 30–April 5, 1962** (Friday through Thursday, one week; midnight show on Saturday). **Apollo Theatre**, *New York City*.

April 6–7, 1962 (Friday and Saturday only). Art D'Lugoff's Village

- Gate, New York City.
- April 11 or 13, 1962 (Wednesday or Friday). Van Gelder Studio, Englewood Cliffs, NJ.
- April 12 or 16, 1962 (Thursday or Monday). Van Gelder Studio, Englewood Cliffs, NJ.
  - **April 17–29, 1962** (Tuesday through Sunday, two weeks; probably Monday off). **Club Coronet** (*aka* **Blue Coronet**), *New York City*.
  - **April 30, 1962** (Monday night, 8:30 p.m.). **Murat Theatre**, *Indianapolis*, *IN*.
  - **May 1–20, 1962** (Tuesday through Sunday, three weeks; Mondays off; Sunday matinee, 4:00–7:00 p.m.). **Jazz Workshop**, *San Francisco*, *CA*.
  - May 31–June 13, 1962 (Thursday through Wednesday two weeks;
- (A) Mondays off). **Birdland**, New York City.
- June 19, 1962 (Tuesday). Van Gelder Studio, Englewood Cliffs, NJ.
- A June 20, 1962 (Wednesday). Van Gelder Studio, Englewood Cliffs, NJ.
- ➡ June 29, 1962 (Friday). Van Gelder Studio, Englewood Cliffs, NJ.
  - **July 2–7, 1962** (Monday through Saturday one week). **Showboat**, *Philadelphia*, *PA*.

[Note: Coltrane did not appear at the Newport Jazz Festival in 1962.]

**July 24–29, 1962** (Tuesday through Sunday, one week; "College Set" matinee Sunday, 5:00–8:00 p.m.). **Leo's Casino**, *Cleveland*, *OH*.

**July 31–August 5, 1962** (Tuesday through Sunday, one week). **Minor Key**, *Detroit*, *MI*.

**August 6–11, 1962** (Monday through Saturday, one week). **Showboat**, *Philadelphia*, *PA*.

**August 15–26, 1962** (Wednesday through Sunday, two weeks; Monday and Tuesday off). **McKie's**, *Chicago*, *IL*.

**August 28–September 2, 1962** (Tuesday through Sunday one week; Sunday matinee, 4:00–7:00 p.m.). **Bohemian Caverns**, *Washington*, *DC*.

- September 18, 1962 (Tuesday). Van Gelder Studio, Englewood Cliffs, NJ.
- September 26, 1962 (Wednesday). Van Gelder Studio, Englewood Cliffs, NJ.

October 12–13, 1962 (Friday and Saturday only). Cork 'n' Bib, Westbury, NY.

**October 15–20, 1962** (Monday through Saturday one week). **Showboat**, *Philadelphia*, *PA*.

**Ca. mid-late 1962** (exact dates unknown). Possibly **Red Garter** or **Bon-Ton**, *Buffalo*, *NY*.

**Ca. late October–early/mid November 1962** (exact dates unknown; length unknown). **Vernon's Restaurant**, *New Orleans*, *LA*.

November 12, 1962 (Monday). Village Gate, New York City.

November 13, 1962 (Tuesday). Van Gelder Studio, Englewood Cliffs, NJ.

**November 17–December 2, 1962** — *Europe:* 

- November 17, 1962 (Saturday; two concerts, 6:00 p.m. and midnight). *Olympia*, **Paris**, **France**.
  - **November 18, 1962** (Sunday). *Konzertsaal des Volkshauses*, **Zurich** (**Zürich**), **Switzerland**.
- November 19, 1962 (Monday; two concerts, 7:00 p.m. and 9:15 p.m.). *Konserthuset*, **Stockholm**, **Sweden**.
- November 20, 1962 (Tuesday). Kulttuuritalo, Helsinki, Finland.

November 21, 1962 (Wednesday). *Njårdhallen*, Oslo, Norway.

November 22, 1962 (Thursday, 8:00 p.m.). Falkoner Centret, Copenhagen (København), Denmark.

**November 23, 1962** (Friday, 8:00 p.m.). *Robert-Schumann-Saal*, **Düsseldorf, West Germany**.

**November 24, 1962** (Saturday, 8:00 p.m.). *Auditorium Maximum, Freie Universität*, **Berlin, West Germany**.

**November 25, 1962** (Sunday, 5:00 p.m.). *Musikhalle*, **Hamburg, West Germany**.

- **November 27, 1962** (Tuesday; two concerts, 5:45 p.m. and 8:30 p.m.). *Grosser Konzerthaussaal*, **Vienna (Wien), Austria**.
- November 28, 1962 (Wednesday, 7:30 p.m.). *Grosser Stefanien-Saal*, Graz, Austria.

**November 29, 1962** (Thursday, 8:00 p.m.). *Kongress-Saal, Deutsches Museum*, **Munich (München), West Germany**.

**November 30, 1962** (Friday, 8:00 p.m.). *Kongresshalle*, **Frankfurt am Main, West Germany**.

**December 1, 1962** (Saturday, 8:15 p.m.). *Kurhaus*, **Scheveningen, The Netherlands**.

**December 1, 1962** (Saturday, midnight). *Concertgebouw*, **Amsterdam, The Netherlands**.

⚠ December 2, 1962 (Sunday; two concerts, 4:30 p.m. and 9:30 p.m.).

Teatro dellArte, Milan (Milano), Italy.

**December 11–16, 1962** (Tuesday through Sunday, one week; Sunday matinee, 4:00–700 p.m.; not confirmed). **Jazz Temple**, *Cleveland*, *OH*.

**December 15, 1962** (Saturday, 8:00 p.m.; not confirmed). **McMillan Theatre, Columbia University**, *New York City*.

**December 19, 1962–January 6, 1963** (Wednesday through Sunday, three weeks; off Monday December 24, 1962, and Tuesday, January 1, 1963; "Special Xmas Nite & New Year's Eve Party" [that is, performances on Tuesday, December 25, and Monday, December 31, 1962]). McKie's, *Chicago*, *IL*.

## Chronology

#### **John Coltrane Quintet**

PERSONNEL: John Coltrane, tenor and soprano saxophones; Eric Dolphy, alto saxophone, bass clarinet, flute; McCoy Tyner, piano; Jimmy

#### Garrison, bass; Elvin Jones, drums

**January 2–14, 1962** (Tuesday through Sunday, two weeks; Monday off; Sunday matinee, 4:00–700 p.m.). **Jazz Gallery**, *New York City* (80 St. Mark's Place [8th St. between 1st Ave. and 2nd Ave.], borough off Manhattan).

Quintet with Dolphy. Double bill with the Stan Getz Quartet: "The JOHN COLTRANE Group / The STAN GETZ Quartet / JAZZ GALLERY / 80 St. Marks Place (8th St. bet. 1st & 2nd Aves.) / Guest Star Sessions Every Monday Night / 2 Shows Nightly Tues. thru Thurs. 10 [p.m.] & 12:30 [a.m.] — 3 Shows Fri. Sat. & Sun. 9:30 & 11:30 pm & 1:30 am" (advertisement, *Village Voice*, Jan. 4, 1962, p. 12).

Roy Haynes was the drummer in the Stan Getz Quartet at this time. Haynes was interviewed by Leroi Jones (*aka* Amiri Baraka) during this gig; the interview took place at Haynes' home on Long Island, after which Baraka accompanied Haynes to Manhattan for that night's work at the Jazz Gallery ("A Day with Roy Haynes," by Leroi Jones [Amiri Baraka], *Down Beat*, March 29, 1962, pp. 18–20):

As we drove toward the city, Roy checked his watch every few minutes. "Well, we have some time," he said after one watch glance. "I hate to be late for any gig." [...]

We were coming off the bridge into Manhattan and Roy glanced at his watch again.

"We made good time," he said. "I still have about five or ten minutes. You can't tell, when you're following Trane. There's no telling how long that cat will stay once he gets started. And then sometimes he plays very short sets. So I like to be fairly early."

We walked into the club just as the Coltrane quintet was leaving the stage. [...] McCoy Tyner and Eric Dolphy, two of Coltrane's cohorts, came over to exchange greetings with Roy. [...]

Following the first set, we walked down the street to a delicatessen. [Haynes] ate some matzoh ball soup, watched the clock, and answered some of my last questions. [...] We left the delicatessen and got back to the club in time to hear Coltrane's last tune. Trane was looking up and down a scale for some note and thrilling the audience doing it. Roy and I joined a crowd of musicians and ecstatic hippies and listened.

I left Roy as an autograph hunter came up and said, "You were playing with Stan Getz weren't you? Will you sign this so I can have all your names here?"

From the *New York Amsterdam News* ("Jazz Gallery Inaugurates New Policy," Saturday, Jan. 13, 1962, p. 20):

The Jazz Gallery [...] has instituted a new Sunday policy called Jazz In The Afternoon, from 4–7 p.m.

Featured this Sunday will be the regular show of the John Coltrane Quintet and Stan Getz Quartet, plus singer Betty Carter as guest artist.

On Monday, which is regular guest night, the artists will be the Mose Allen [Allison?] Trio and the Don Ellis Quartet.

Next Tuesday, January 16, a new show comes in featuring Olan Olatunji and his Drums of Passion Company and the Charlie Mingus Quintet.

Miles Davis (top billing), Teddy Wilson, and Bill Henderson were at the Jazz Gallery before Col-trane and Getz.



Opposite Stan Getz at the Jazz Gallery. (Advertisement, *Village Voice*, Thursday, Jan. 4, 1962, p. 12.)

[Additional data from *Village Voice:* 1/11/62, 8; *New York Amsterdam News:* 1/6/62, 15.]

#### **Sessions by Coltrane's Sidemen**

**January 3, 1962** (Wednesday). Unknown studio, *New York City*. Elvin Jones recording session with Art Davis, Thad Jones, and Hank Jones (*Elvin!*, Riverside RLP 409).

**January 10, 1962** (Wednesday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*. McCoy Tyner recording session with Elvin Jones and Art Davis (*Inception*, Impulse! A[S] 18).

#### **John Coltrane Quintet**

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **Eric Dolphy**, alto saxophone, bass clarinet, flute; **McCoy Tyner**, piano; **Jimmy Garrison**, bass; **Elvin Jones**, drums

**January 16–21, 1962** (Tuesday through Sunday one week). **Minor Key**, *Detroit, MI* (11541 Dexter at Burlingame).

"The MINOR KEY reopens Tuesday with saxophonist John Coltrane and his quartet as the feature. Coltrane will be there for one week and then Maynard Ferguson will bring his big band. The Minor Key's closing was to allow owner Sam Garno to open a second club in Flint" (*Detroit Free Press*, Tuesday Jan. 16, 1962, p. 15). "JAZZ 'til Dawn / Fri. & Sat. 9 p.m.—5 a.m." (advertisement, *Detroit Free Press*, Saturday, Jan. 20, 1962, p. 8). This was billed as a quartet, but was probably the quintet with Dolphy Maynard Ferguson was at the Minor Key January 23—28, 1962.

[Additional data from *Detroit Free Press:* 1/19/62, 10; 1/21/62, B-7.]

**Probably late January or early February 1962** (probably one week; dates uncertain). **Minor Key**, *Flint*, *MI*.

From *Down Beat* (Mar. 15, 1962, p. 45): "Detroit's only successful jazz-policy coffee house, the Minor Key, has opened another club in Flint, Mich. It started with one week of Ahmad Jamal and followed with Cannonball Adderley and then John Coltrane. Owner Sam Garmo [Garno, according to the *Detroit Free Press*; see the **Jan. 16–21, 1962**, entry] has plans for clubs in several other cities." However, the Flint club evidently didn't last very long, and by late 1963 the Minor Key in Detroit—then owned by someone named Joe McClurg—had also closed (*Down Beat*, Dec. 5, 1963, p. 44).

"Appearing Nitely / CLARA WARD and the Ward Singers / JOHN COLTRANE Quintet / BILL EVANS Trio / At Birdland / Jazz Corner of the World / 52nd St. & B'way." (advertisement, *New York Times*, Friday, Feb. 9, 1962, p. 20). Quintet with Dolphy. Live radio broadcasts in the early-morning hours of Saturday, February 10, 1962, and Saturday, February 17, 1962; recordings exist (see the Discography sessions **62–0210** and **62–0217**, for details). Evans' drummer Paul Motian sat in with Coltrane (Porter, 1998, p. 367). Guitarist John Abercrombie was in the audience and remembers seeing Motian sit in for the first set (thanks to Milan Simich [producer and author] for this information).

The Clara Ward Gospel Singers were reviewed by George T. Simon (*New York Herald Tribune*, Sunday, Feb. 18, 1962, Sec. 4, p. 8A):

Sounds incongruous, doesn't it, hearing religious singers chanting away in a Broadway cellar night club at one o'clock in the morning. Incongruous, maybe. But also mighty exciting.

It's happening these nights at Birdland, where the Clara Ward Gospel Singers are more than holding their own against such jazz formidables as John Coltrane's hard-driving Quintet and the explorative Bill Evans Trio. Sure, these ladies don't display the musical polish or sophistication of well-schooled, modern jazz musicians, but they do pack a free-swinging, rhythmic wallop akin to bands like Count Basie's and Lionel Hampton's.

#### **Rough and Vital**

Actually, their approach to music isn't far removed from that of a jazz band. Backed by a swinging organ and piano and sometimes a tambourine, they either shout in unison like a roaring brass section, or else unleash a soloist who sings her way around the melody, like a jazz horn, while her compatriots back her with swinging ensemble sounds. Miss Ward, who emotes with great depth of feeling, shares solos with Viola Crowley, an exciting, no-holds-barred shouter who leaves the joint jumping. It's all very rough, but it's also very vital.

Does Miss Ward feel at all guilty about singing religious songs in a jazz night club? Absolutely not. "Christ said And go ye into *all* the world.' And that doesn't mean go only into a church to spread the gospel."

Is there a close relationship between spirituals and jazz? Definitely. "But we had the beat first. When Louis Armstrong and the others took songs like 'When the Saints Go Marching In' and 'Down By the Riverside,' they were taking our songs, which we'd been singing in church.

"It's a funny thing about many jazz musicians. For a long time they seemed to be ashamed of being related to a church. They thought somebody would say they were square. What they ought always to remember is that jazz got its soul from the church."

Joe Williams, the Harry "Sweets" Edison Quintet, and the Dave Grifin All Stars were at Birdland before the Ward/Coltrane/Evans bill; the Sonny Stitt Quartet, the "Philly" Joe Jones Quintet, and the Mose Allison Trio followed.



Gospel and jazz at Birdland. (Advertisement, *New York Times*, Friday, Feb. 9, 1962, p. 20.)

[Additional data from *New York Herald Tribune*: 2/4/62, Sec. 4, 9; 2/11/62, Sec. 4, 10; 2/18/62, Sec. 4, 9; *New York Times*: 2/16/62, 36; *New Yorker*: 2/10/62, 11; 2/17/62, 11.]

**February 24, 1962** (Saturday night, 8:30 p.m.). **Kaufmann Concert Hall**, *New York City* (Lexington Ave. at 92nd St., borough of Manhattan).

Quintet with Dolphy. Reviewed by John S. Wilson in the *New York Times* ("New Jazz Series Begins at Y.M.H.A.; John Coltrane Quintet, Clara Ward, Betty Carter Heard," Monday, Feb. 26, 1962, p. 30):

A new series of jazz concerts was inaugurated on Saturday night in the Kaufmann Auditorium of the Young Men's and Young Women's Hebrew Association, Lexington Avenue at Ninety-second Street. [...] All of the participants had one element in common—intensity. But their intensity took differing directions and produced quite divergent results. Mr. Coltrane, who plays both tenor and soprano saxophone, and his principal colleague, Eric Dolphy, a bass clarinetist and flutist, sought to stretch their instruments beyond the normal expectations, eventually reaching such exaggerations that their probings became self-defeating.

Both Mr. Coltrane and Mr. Dolphy get around on the instruments with extraordinary finesse, and Mr. Coltrane achieved some stimulating, if slightly nerve-wracking, effects with his soprano saxophone by building a series of fluttering, vibrating passages to create a semblance of chords.

But when he made his saxophone shrill like a bagpipe on a spree, and when Mr. Dolphy managed to stimulate microphone feedback on his flute, whatever emotional communication they were reaching for inevitably went down the drain.

Miss Carter's intensity was more studied and deliberate. [...] It was left to Miss Ward and her gospel group to reach out directly to the audience with no monkeyshines. They sang with a straightforward intensity and fervor that left the straining and squealing of Mr. Coltrane's group and the calculated twists and turns of Miss Carter far behind.

*Note:* February 24, 1961, is definitely the correct date for this concert (not November 4, 1961, as listed in Fujioka [1995, p. 179]).

[Additional data from *Village Voice*: 2/15/62, 6; *New York Times*: 2/11/62, Sec. 2, 2 X; 2/18/62, Sec. 2, 4 X; *Down Beat*: 11/16/52, 12.]

**February 26–March 3, 1962** (Monday through Saturday, one week). **Showboat**, *Philadelphia*, *PA* (Broad & Lombard Streets in the Douglas Hotel).

"The John Coltrane Quintet is at the Showboat [and] the Lambert, Hendricks and Ross singing group is at Pep's" ("Man About Town," by Frank Brookhouser, *Evening Bulletin* [Philadelphia], Tuesday, Feb. 27, 1962, p. 47). This may have been Dolphy's last gig as a regular group member.

#### **Coltrane and the Million-Dollar Groove**

Coltrane is exceptionally conscientious in his attitude toward audiences. He genuinely desires to give the most he can of himself, and he becomes irritated when he feels he has not been able to play at his maximum capacity. After a set one night, which certainly satisfied this listener, Coltrane, perspiring heavily in his dressing room, kept muttering, "I couldn't get a groove out there. I'd pay a million dollars to get a groove."

—From "John Coltrane: Challenges without End," by Nat Hentoff, *International Musician*, March 1962, pp. 12–13 (quote is from p. 13)

#### **John Coltrane Quartet**

PERSONNEL: John Coltrane, tenor and soprano saxophones; McCoy Tyner, piano; Jimmy Garrison, bass; Elvin Jones, drums

**March 7–18, 1962** (Wednesday through Sunday, two weeks; Monday and Tuesday off). **McKie's**, *Chicago*, *IL* (6325 Cottage Grove).

From the *Chicago Defender*: "'The Tranes' in Town / TONIGHT / JOHN COLTRANE and His Quartet / The Pots on Cookin' Jazz / For Two Big Weeks / LOOK! LOOK! LOOK! / Dexter Gordon — March 28 (West

Coast) / McKie's / 6325 Cottage Grove" (Mar. 10–16, 1962, p. 14); and: "JOHN COLTRANE, sensational musician and his great combo carry on musically on bandstand at McKie's currently. A special celebrity party is scheduled for the hot spot Saturday night [Mar. 17, 1962]" (Mar. 17–23, 1962, p. 22). McKie's had recently been remodeled and featured a "celebrity corner." Sonny Stitt and Gene Ammons were at the Sutherland Lounge; Duke Ellington opened at the Regal theatre March 9, 1962, for one week; and Johnny Hartman was at the Southmoor Hotel, March 16–18, 1962.

In a National Public Radio interview, McCoy Tyner discussed the piano at McKie's (www.nprjazz.org/nftr/tyner.html, accessed Dec. 1, 2002):

When I was with Coltrane, a lot of times we'd play in places that had some pretty horrific instruments [pianos], I must say so [laughs]. I remember one instrument I had; I was in Chicago at a place called McKie's. The piano was like a spinet, or something like that, and it was chipped, the actual keys—it wasn't ivory, it was actually plastic, but it was chipped. And it was very, very dangerous, I had to tape my fingers.

[Additional data from *Chicago Defender*: 3/3–9/62, 13, 14; 3/10–16/62, 15.]

**March 20–25, 1962** (Tuesday through Sunday, one week). **Art D'Lugoff's Village Gate** *New York City*(185 Th ompson St., at Bleecker St., borough of Manhattan).

"Flamenco, Jazz & Folk Together For the First Time / The Great Flamenco Guitarist SABICAS / JOHN COLTRANE QUARTET / SAM 'LIGHTNIN' HOPKINS / 'One of the Greatest Country-Blues men still singing' / John Wilson, N. Y. Times / 2 Shows Nitely (Ex Mon.) — 3 Shows Fri. & Sat. / Art



At McKie's. (Advertisements, Chicago Defender, Mar. 3–9, 1962, p. 13 ["TRANES coming..."]; Mar. 10– 16, 1962, p. 14 ["TONIGHT"].)



D'Lugoff's VILLAGE GATE GR 5–5120 Thompson at Bleecker" (advertisement, *Village Voice*, March 22, 1962, p. 13).

Thelonious Monk was at the Village Gate before the Sabicas/Coltrane/Hopkins bill: "Final Week / THELONIOUS MONK / Opening Tues., Mar. 20 / Great Flamenco Guitarist SABICAS / 'Lightnin' Hopkins / Art D'Lugoff's VILLAGE GATE" (advertisement, *Village Voice*, March 15, 1962, p. 16); note that Coltrane isn't listed in the advance notice —he was probably a late addition to the bill.

[Additional data from *New York Amsterdam News:* 3/17/62, 17 (advance notice, Coltrane not listed); *Jazz Report:* May 1962, p. 10.]

**March 30–April 5, 1962** (Friday through Thursday, one week; midnight show on Saturday). **Apollo Theatre**, *New York City* (125th St. near 8th Ave., Harlem section, borough of Manhattan).

"Harlem's High Spot / APOLLO / 125th St. near 8th Ave. / ONE WEEK / Beginning Friday, Mar. 30th / The Symphony Sid Show / Jimmie SMITH Organ Trio / Johnny COLTRANE Quintet / Oscar BROWN Junior / Herbie MANN Afro-Jazz Troupe / Betty CARTER / Baron HARRIS / Wed. Nite: AMATEURS / Sat.: MIDNITE SHOW" (advertisement, *New York Amsterdam News*, Saturday, Mar. 31, 1962, p. 15).

From the *New York Amsterdam News* (Saturday, Mar. 31, 1962, p. 16):

Symphony Sid brings top jazz show into the Apollo Theatre Friday, March 30, headed by Jimmy Smith, his organ and Trio. Others appearing on the bill include John Coltrane, making his second appearance; Herbie Mann and his Afro-Jazz Troupe, Oscar Brown, Jr. and singer Betty Carter. Making his first appearance will be the hilarious West Coast comic, Baron Harris.

[Additional data from *Jazz Report:* May 1962, p. 10.]

**Note:** On April 6, 1962, Swedish journalist Claes Dahlgren wrote from his New York office to Nesuhi Ertegun asking if a Swedish film producer could use the recording of "Olé" as background music in a short film, and discussing the price. Ertegun wrote back that he would want to get permission from Coltrane "and his men," and that it might be difficult, so it appears that this never happened.

**April 6–7, 1962** (Friday and Saturday only). **Art D'Lugoff's Village Gate**, *New York City* (185 Thompson St. at Bleecker St., borough of Manhattan).

"This Weekend Only / The Great Flamenco Guitarist SABICAS / JOHN COLTRANE Quartet / 'LIGHTNIN' HOPKINS Great Country Blues Singer / Opening Tues., April 10 The Modern Jazz Quartet / Art D'Lugoff's Village Gate / T ompson at Bleecker" (advertisement, *Village Voice*, Apr. 5, 1962, p. 8). From the *New Yorker* (Apr. 7, 1962, p. 12): "Village Gate, 185 Thompson St., at Bleecker St.: An unbalanced diet is often available; to wit —at the moment—flamenco guitar by Sabicas and (on Friday and Saturday, April 6–7) the bull-in-a-china-shop quartet of John Coltrane."

- April 11 or 13, 1962. See the Discography, session 62–0411, for details.
- April 12 or 16, 1962. See the Discography, session 62–0412, for details.

**April 17–29, 1962** (Tuesday through Sunday, two weeks; probably Monday off). **Club Coronet** (*aka* **Blue Coronet**), *New York City* (borough of Brooklyn).

In the photograph on the inside front cover of the *Live at Birdland* CD (Impulse! IMPD-198), Coltrane is standing in a nightclub in front of a poster. The poster is announcing a Coltrane gig: "APRIL 17 thru APRIL 29 / Club Coronet presents / The JOHN COLTRANE Q—" The rest of the poster is blocked by Coltrane's head. (The caption identifies the club as

Birdland, but that's incorrect.) A photograph reportedly exists from this gig, taken by the artist known as Prophet.

George ("Big George") Russell probably met Coltrane during this gig; see the account in Simpkins (1989, pp. 154–157). Simpkins says that Russell met Coltrane at the Blue Coronet (*aka* Club Coronet) in Brooklyn shortly after the publication of "John Coltrane and Eric Dolphy Answer the Jazz Critics," *Down Beat*, April 12, 1962. *Down Beat* (Apr. 12, 1962, p. 48) lists Coltrane at the Coronet in Brooklyn, but doesn't list specific dates.

**April 30, 1962** (Monday night, 8:30 p.m.). **Murat Theatre**, *Indianapolis*, *IN*.

From the *Indianapolis News* (Friday, Apr. 27, 1962, p. 16): "Jazz Art: Tenor saxophonist John Coltrane will play a jazz concert Monday night at 8:30 in the Murat Theater. Coltrane will be backed by pianist McCoy Tyner, Elvin Jones on drums and Jimmy Garrison on bass. Tickets are on sale at the Claypool agency." A photo from this concert appears in Kahn (2002, pp. 64–65).

Indiana and surrounding states were hit by massive storms and galeforce winds the day of the concert; the Quartet may have had a rough flight. (They couldn't have driven to this concert; they opened in San Francisco the next night [see the following entry] and wouldn't have had time to drive to San Francisco.)

Additional data from *Indianapolis News:* 4/21/62, 7; *Indianapolis Star:* 4/29/62, Sec. 9, 1, 2.]

**May 1–20, 1962** (Tuesday through Sunday, three weeks; Mondays off; Sunday matinee, 4:00–700 p.m.; Mondays only: Buddy Montgomery Quintet with Carmel Jones). **Jazz Workshop**, *San Francisco*, *CA* (473 Broadway).

The quartet became a quintet sometime during the first week of the gig, when Wes Montgomery was added; and the quintet became a sextet around the end of the second week or the beginning of the third week when Eric Dolphy was added. "John Coltrane's group [is] at the Jazz Workshop […] guitarist Wes Montgomery has just joined him" (*San Francisco Chronicle*, May 8, 1962, p. 37). "At press time, [Eric] Dolphy was expected to rejoin Coltrane at the Workshop" ("Coltrane Predicts Something New Is About to

Hit in Jazz," by Ralph J. Gleason, *San Francisco Sunday Chronicle*, May 13, 1962, "This World," p. 42). However, Dolphy may not have been present until Sunday, May 20, 1962. He was in southern California (Ojai, north of Los Angeles) for a concert on Saturday, May 19, 1962, and may have been unable to join Coltrane until the last day of the Jazz Workshop gig. Violinist Michael White also sat in on Sunday, May 20 (*Down Beat*, July 5, 1962, p. 45).

Coltrane evidently made an unsuccessful attempt to hire Wes Montgomery at this time. A friend of Coltrane's reported that he intended to "talk with Jack Whittemore about getting more money so he can hire Wes Montgomery" (Thomas, 1975, pp. 152–153), but *Down Beat* (June 21, 1962, p. 45) reported that Montgomery turned down an offer to join Coltrane on a permanent basis.

One source claims to have a tape of Coltrane and Wes Montgomery at the Jazz Workshop in San Francisco, either from this gig or from September 1961, but we haven't heard it, and a colleague who has said the quality is so poor that he wasn't able to discern who, in fact, was on the tape.

The Gene Ammons-Sonny Stitt Quintet opened at the Jazz Workshop after Coltrane, on Tuesday May 22, 1962.

Additional data from *San Francisco Chronicle*: 4/28/62, 14, 15; 4/29/62, Datebook, 11, 15; 5/5/62, 12, 13; 5/6/62, Datebook, 14, 19; 5/12/62, 12; 5/13/62, Datebook, 14, 19; 5/19/62, 10, 11 (Ammons/ Stitt); *Jazz Report*: June 1962, p. 10.]

May 31–June 13, 1962 (Thursday through Wednesday, two weeks; Mondays off). Birdland, *New York City* (1678 Broadway, at 52nd St., borough of Manhattan).

From the *New Yorker*: "Birdland, 1678 Broadway, at 52nd St.: *Sturm und Drang* at the hands of the quintet [actually quartet] run by John Coltrane, who believes that his solos bear repetition and sees that they get it; less assertive musings, also in the modern manner, by Kai Winding's septet. Jam sessions Mondays, when the regulars are home" (June 2, 1962, p. 8); and: "John Coltrane, whose solos come close to perpetual motion, removes his quintet [quartet] on Wednesday, June 13, and Kai Winding's septet follows suit. Next evening's arrivals are Olatunji and his collection of

Nigerian dancers, and the fivesome of Cannonball Adderley, who, too, can be an ad-infinitum soloist" (June 9, 1962, p. 8). Winding's bassist Russell George remembers playing with Coltrane when Garrison was late (thanks to Milan Simich [producer and author] for this information).

Live radio broadcast in the early-morning hours of Saturday, June 2, 1962; recording exists (see the Discography, session **62–0602**, for details). At the beginning of the broadcast, Coltrane announces the tunes, something he rarely did: "Thank you very much. For this set we'd like to play—is this the mike? We'd like to play for this set 'My Favorite Things,' 'Body and Soul,' and 'Cousin Mary.'" It's possible that there was a broadcast on Saturday, June 9, 1962, but no tape has been found.

Stan Getz was at the Village Vanguard; Ornette Coleman was at the Jazz Gallery.

[Additional data from New Yorker: 5/26/62, 8.]

- June 19, 1962. See the Discography, session 62–0619, for details.
- June 20, 1962. See the Discography, session 62–0621, for details.
- **July 2–7, 1962** (Monday through Saturday, one week). **Showboat**, *Philadelphia*, *PA* (Broad & Lombard Streets in the Douglas Hotel).

"IN TOWN: Name attractions have virtually vanished from the local scene but the Showboat this week is presenting jazz star John Coltrane and his Quartet" ("Man About Town," by Frank Brookhouser, *Evening Bulletin* [Philadelphia], Friday, July 6, 1962, p. 11). The Showboat was closed the week after this gig and possibly the week before; in June 1962, the Showboat lineup included Stan Getz followed by Horace Silver, and Pep's featured Charlie Mingus.

Saxophonist Vince Trombetta, currently vice president of Local 47 (the Los Angeles musicians' union), saw Coltrane perform many times in Philadelphia in the late 1950s and early 1960s—"not only at Peps and the Showboat, but at other clubs around Philly at that time, and also at the Black Musicians Union on South Broad Street" (*Overture*, May 2006, p. 3; *Overture* is the offcial publication of Local 47).

Around 1962, the Coltrane Quartet rehearsed Trombetta's tune "Darcy" one afternoon at the Showboat. Trombetta believes Philadelphia pianist Jimmy Golden may have given the music to McCoy Tyner, who showed it to Coltrane (phone conversation with David Wild, June 16, 2006).

Coltrane phoned Trombetta at his home one night and asked him to come to the Showboat (which was located in the lower level of the Douglas Hotel) to discuss the tune. When Trombetta arrived, all four members of the Quartet were sitting on a couch in the hotel lobby. Coltrane invited Trombetta to a rehearsal at the club the following afternoon and then said that the band had to get back to work. Trom-betta went downstairs to the Showboat and watched the set. Coltrane went onstage first and began playing, unaccompanied. Elvin Jones joined him, and they played a duet for a while. Then Jimmy Garrison and McCoy Tyner joined in. They were still playing the same tune almost an hour later, when Trombetta had to leave.

The next afternoon he returned to the Showboat, where the Quartet practiced his composition, "Darcy." This was, of course, a tremendous thrill for the young musician. Trombetta's not sure if Coltrane ever performed the tune in front of an audience. (*Note:* Trombetta says this happened around 1962; it could have been any of the Showboat gigs this year, or possibly later.)

[Additional data from *Evening Bulletin* (Philadelphia): 6/14/62, 33 (Stan Getz); 6/22/62, 15 (Horace Silver, Charlie Mingus); 7/12/62, 21 (Showboat closed).]

**Note:** *Down Beat* (May 24, 1962, pp. 10, 51) reported that Coltrane was tentatively scheduled to appear with Duke Ellington at the Newport Jazz Festival on July 8, 1962. However, Coltrane did not perform at Newport in 1962, either with Ellington or his own group. Reviews in the *New York Times* and *New York Amsterdam News* don't mention Coltrane; instead, Thelonious Monk guest starred with the Duke Ellington Orchestra, performing Billy Strayhorn's arrangement of "Monk's Dream." [Data from *New York Amsterdam News:* 5/26/62, 20; 7/7/62, 17; 7/14/62, 16; *New York Times:* 6/17/62, Sec. 2, 6 X; 7/1/62, Sec. 2, 6 X; 7/9/62, 35.]

**Note:** In an interview with Belgian journalist Benoît Quersin (Paris, Nov. 17, 1962), Coltrane talked about touring and the need to vary the

"circuit": "Well, we have been trying to extend our scope a little bit as far as the places that we work. We've worked in a few different clubs up in New York State. We've widened our circuit a little. It's a problem we've had; our circuit is small, we've played the same clubs over and over now. It kind of tires the listener, so we've been trying to broaden our—get around more to distant places." (This and another Quersin interview are transcribed in full in Woideck, 1998, pp. 117–128; quote is from p. 125.) The New York gigs Coltrane mentioned probably included clubs in Buffalo and Rochester, which had clubs that featured "name" jazz groups. Other possible New York cities where the group might have played include Albany and Binghamton.

Journalist George Kanzler recalls seeing Coltrane at The Living Room, a club on Broadway in Newark, New Jersey, sometime around 1962 or 1963 (e-mail to Chris DeVito, Apr. 20, 2005).

Probably between 1962 and 1965, Coltrane played one or more gigs at the Dew Drop Inn in Morrisville, New Jersey (located in Pennsauken Township outside Philadelphia, not far from the Red Hill Inn—see the **May 20–25, 1958**, entry). From *Morrisville: A Native Hidden Community*, by Nemattanew (Chief Roy Crazy Horse) (Rancocas, NJ: Powhatan Press, 2002, p. 46; thanks to Mark Havens [researcher of Prestige Records] for his assistance):

The biggest local business [in Morrisville, New Jersey] was the Dew Drop Inn on the corner of Derousse Avenue and Burlington Pike. Clarence Hunter and his wife Mary (Carney) had purchased it in 1936. Hunter and his children—Clarence Jr., Norris, Claude and Alma—owned and operated this popular nightspot for 42 years until it closed in 1979.

Customers drove all the way from Philadelphia to hear the musicians the Hunters brought in —Dizzy Gillespie, Pearl Bailey, Clark Terry, McCoy Tyner, Elvin Jones, and John Coltrane. The Dew Drop Inn employed many local people as cooks and waiters—one of the few places where the Powhatan people could work. As they had done for so long, during the Great Depression, the people of Morrisville did what they did best: survived, largely invisible and unnoticed by outsiders. City directories just passed it by. Maps were published—but Morrisville was rarely mentioned. When New Jersey's cemeteries were surveyed, the Morrisville cemetery was left out, though it is the oldest cemetery in Pennsauken Township.

For more information, see www.powhatan.org.

**July 24–29, 1962** (Tuesday through Sunday, one week; "College Set" matinee Sunday, 5:00–8:00 p.m.). **Leo's Casino**, *Cleveland*, *OH* (E. 49 St. and Central).

From the *Call and Post* ("About the Stars," by Don Carter, Saturday, July 21, 1962, p. 6A): "Triple Downbeat Poll Winner, John Coltrane will control the sounds coming from Leo's Casino starting Monday [actually Tuesday], the 24th. Coltrane, formally [*sic*] with Miles Davis and Cannonball Adderly was ranked number one sax man during last year."

From the *Call and Post* ("About the Stars," by John Fuster, Saturday, July 28, 1962, p. 6A):



AT LEO'S CASINO: Here's what happened last Tuesday night when jazzman john Coletrane opened a six-night engagement at Leo's Casino, jazz mecca at Central and E. 49 St. The crowds came (as they always do when owner Leo F rank

brings in musicians of the calibre of Coletrane) and they milled around outside until they could get in. Opening Tuesday night, August 7, at Leo's is Dizzy Gillespie and his Quintet. Dizzy will remain through Sunday night, August

Opening night at Leo's Casino. (From *Call and Post* [City Edition, Cleveland], Aug. 4, 1962, p. 6A.)

Tenor sax man, always at the top or near the top in the jazz ratings, JOHN COLTRANE is blowing his horn now at LEO's CASINO. He'll be there through Sunday night, July 29th, and you better get there early if you want to get a seat.

This is the man about whom critic John S. Wilson once wrote: "He plays his tenor sax as if he were trying to blow it apart."...and more. Coletrane doesn't come our way often and that is something which we regret. We'd like for him to make Our Town his hangout.

The *Call and Post* (Aug. 4, 1962, p. 6A) ran a photograph taken outside Leo's Casino on opening night (see the accompanying photo).

Down Beat (Sept. 27, 1962, p. 57) reported that Coltrane "packed" Leo's Casino. Writer Doug Ramsey interviewed a reluctant Coltrane in Cleveland this week (Doug Ramsey, liner notes to *Trane's Reign*, Prestige 7746, Feb. 1970): "My only conversation with Coltrane took place in 1962 when his quartet was appearing at a club in Cleveland called Leo's Casino. I was the Cleveland correspondent for *Down Beat*, and I was after an interview. 'Why?' said Coltrane on the telephone. I allowed that he must be tired of interviews. 'Shouldn't I be?' he said. 'I can't explain anything; it's all in the music. Come to the club and hear the music." (*Note:* Coltrane was not in Cleveland ca. August 27–September 2 as listed in Porter [1998, p. 368]. Stan Getz was at Leo's Casino August 28–September 2 or 3; Coltrane was in Washington, D.C., at the Bohemian Caverns **August 28–September 2, 1962** [see entirly].)

[Additional data from *Call and Post* (City Edition, Cleveland): 6/9/62, 11A; 7/14/62, 6A]

**Note:** Elvin Jones is listed as being present at a Miles Davis recording session in New York City on Friday, July 27, 1962 (*Miles Davis and Gil Evans: The Complete Columbia Studio Recordings*, CXK 67397, liner notes, "Session Information," p. 19). However, Jones is believed to have been in Cleveland this week with the John Coltrane Quartet (see the preceding entry).

**July 31–August 5, 1962** (Tuesday through Sunday, one week). **Minor Key**, *Detroit*, *MI* (11541 Dexter at Burlingame).

On Friday and Saturday nights, the Minor Key featured "Jazz till Dawn" from 9:00 p.m. to 5:00 a.m. Gene Ammons was at the Minor Key before Coltrane; the Art Farmer–Benny Golson Jazztet followed on Tuesday, August 7, 1962; and the Miles Davis Sextet was scheduled to open on Thursday, August 16, 19 62.

[Data from *Detroit Free Press:* 7/29/62, 8-B; 7/30/62, 8-C; 8/1/62, C-5; 8/3/62, 6-D; 8/5/62, 10-B; 8/12/62, 8-B (Davis).]

**Note:** Thomas (1975, p. 153) indicates that Coltrane didn't perform the week of August 6–12, 1962. He quotes the diary of a friend of Coltrane's: "7/31 [July 31, 1962]: Shaw claims no bookings for John next week." July 31, 1962 was a Tuesday, the first day of a one-week gig at the Minor Key in

Detroit (see the preceding entry); "next week," then, would be the week of August 6–12, 1962. However, Coltrane was booked as a last-minute substitute for Miles Davis at the Showboat in Philadelphia (see the following entry).

#### **John Coltrane Quintet**

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **Eric Dolphy**, alto saxophone, bass clarinet, flute; **McCoy Tyner**, piano; **Jimmy Smith**, piano (sat in during one set); **Jimmy Garrison**, bass; **Elvin Jones**, drums

**August 6–11, 1962** (Monday through Saturday, one week). **Showboat**, *Philadelphia, PA* (Broad & Lombard Streets in the Douglas Hotel).

Miles Davis was scheduled to appear at the Showboat this week, but had to cancel because of a hip ailment. The John Coltrane Quintet, featuring Eric Dolphy, filled in for Davis. Jimmy Smith sat in for McCoy Tyner during one set. The *Philadelphia Tribune* (Aug. 11, 1962, "Masco's Notebook," column by Masco Young) states that "hundreds of jazz fans were turned away disappointed when Miles Davis failed to show for his scheduled week-long appearance at a South Philly nite spot. He called the owner and said he was ill. John Coltrane is now filling in for the angry young man."

An article elsewhere in the same newspaper (Aug. 11, 1962, "Taking Care of Business: Miles Davis Ill, But Coltrane Fills Bill!" by Del Shields) states: "Illness prevented Miles Davis from making his gig this week at one of the jazz houses and an SOS was sent to Detroit for John Coltrane. He came in prepared to 'T.C.B.' ["take care of business"]. In fact, Monday evening he 'held school' for the local musicians as they crowded around the bar to see what the reluctant giant of the tenor had cooked up since the last time. 'Trane' and Eric Dolphy 'got into something' that only a few people in the filled house actually understood—but the power of their playing was felt. […] 'Trane' and Dolphy began to push a new sound through their horns." (T anks to Jeff McMillan [Lee Morgan biographer] for his research assistance.)

#### **John Coltrane Quartet**

PERSONNEL: John Coltrane, tenor and soprano saxophones; McCoy Tyner, piano; Jimmy Garrison, bass; Elvin Jones, drums

**August 15–26, 1962** (Wednesday through Sunday, two weeks; Monday and Tuesday off). McKie's, *Chicago, IL* (6325 Cottage Grove).

From the *Chicago Defender* (Aug. 18–24, 1962, p. 32): "John Coltrane, now appearing nightly at McKie's Disc Jockey Lounge, 6325 Cottage Grove, is one of the most influential tenor saxophonists in modern Jazz. He is becoming, in fact, more influential than Rollins. Thursday night [August 16, 1962] *Downbeat* awarded 'Trane' a plaque for winning the International Jazz Critics' Poll in the Miscellaneous instrument section. He was voted the best on soprano sax. The presentation was made during intermission at McKie's."

An unsigned article titled "Where Is John Coltrane Going?" was published in the Chicago Defender, August 25–31, 1962, p. 26; several sentences of this article appear to have been cribbed from a record review by Tony Gieske, published in the Washington Post several days earlier (Aug. 19, 1962, p. G4). Gieske: "He'll give you what you need: Levelheaded communication, neither posh, like Miles Davis, nor labored, like Cannonball Adderley. He's steering jazz away from the shoals of the legendary and the super-hip." Defender: "John Coltrane is leading jazz away from the super-hip strain. 'Trane' [...] communicates with a level head. There is none of the razzle-dazzle of Cannonball, nor ultra cool as exemplified by Miles Davis. [...] Coltrane is not out to establish himself as a legendary horn-man." Gieske: "Grand his version of 'Out of This World' no doubt is, but the grandeur all comes from the sheer power and weight and work that he puts into it." Defender: "His version of 'Out of This World,' is no doubt grand, but the grandeur all comes from the sheer power and weight that he puts into it."

Roland Kirk was at McKie's before Coltrane; Les McCann followed. Johnny Hartman was in Chicago at The Pigalle.

[Additional data from *Chicago Defender:* 8/11–17/62, 36; *Chicago Sun-Times:* 8/17/62, 32; 8/24/62, Sec. Two, 11.]

**Note:** A Milwaukee promoter attempted to engage the John Coltrane Quartet for a theatre date in Milwaukee around this time, but evidently was

unable to do so. From *Jazz Report* ("Who Blows There? Jazz News from Around the World: Milwaukee," by Dave Waid, Sept./Oct. 1962, p. 6): "Independent promoter here trying to bring John Col[trane] in for big theatre bash after McKies date in Chicago. People here not making room available, some thought of outdoor set but this offers many problems." There are no listings in the *Milwaukee Journal* for a Coltrane concert around this time (Aug.—Sept. 1962); Coltrane went to Washington, D.C., immediately after Chicago (see the preceding and following entries), so it appears the concert didn't happen.

**August 28–September 2, 1962** (Tuesday through Sunday, one week; Sunday matinee, 4:00–7:00 p.m.). **Bohemian Caverns**, *Washington*, *DC* (2001 11th St. N.W.).

"Our 2nd Anniversary / JOHN COLTRANE QUARTET Plays Tonight 9 to 12 and Jazz after Midnight 12 to 3 a.m. / SUNDAY MATINEE 4 to 7 p.m. / Sunday Night 8 to 12 and Jazz after Midnight 12 to 2 a.m. / BOHEMIAN CAVERNS / 'The Sole Home of Soul Jazz'" (advertisement, *Washington Post*, Saturday, Sept. 1, 1962, p. D6).



At the Bohemian Caverns, Washington, D.C. (Adver tisement, *Washington Post*, Tuesday, Aug. 28, 1962, p. A22.)

A review/interview by Tony Gieske appeared in the *Washington Post* ("On the Town: Coltrane's Back [and] Better Than Ever," Friday, Aug. 31, 1962, p. B11):

Capacity crowds are jamming a dark, low-ceilinged Washington nightclub this week to hear John Coltrane, a man who has been called the world's greatest saxophonist but who characteristically won't admit it.

The Bohemian Caverns, at 2001 11th st. nw., has raised its prices to formidable levels for the special one-week stand celebrating the beginning of its second year. Even so, customers are being turned away.

Coltrane, whose facial expression ranges from glum to glum, was surprised to hear how much people were paying to hear him. "I'm not sure I like all that pressure on me. I wish I had more to offer the people," he said. "There are so many other saxophone players who say more than I do," said Coltrane.

A weight-watcher, he was having a supper consisting of a glass of iced clam juice, washed down with a glass of orange juice, washed down with a glass of pineapple juice and anchored with some salted walnuts, which he carried in a can.

A demonic whirlwind on the stand, Coltrane is placidity itself when he's not playing. After a solo, he will seat himself quietly in a dark corner behind the bass player, out of sight.

He said he almost never loses his temper. "When something drags me, I go off and sulk, that's about all. After a while, whatever it is that's bothering me goes away. But that doesn't happen very much."

"As a matter of fact the whole band's kind of that way. They're very even-tempered. We've been together more than a year and there's never been a personal argument. I've never been in a band like that," he said.

The smooth glassy temper of the band's relationships off the stand present a sharp contrast to their playing, to say the least.

Elvin Jones, his devilish lettle [*sic*] eyes burning, attacks the drums like a prize fighter and can be heard for blocks. Pianist McCoy Tyner sets up a pedal point in the left hand that makes the tension created by Ravel's "Bolero" seem quite mild. Jimmy Garrison, bass, digs in with a primordial counterpoint to both.

The men travel together, live together, and play together almost constantly, and after it was suggested to him— Coltrane is rather literal minded—the saxophonist said it was somewhat like being in a family.

"Elvin is the most emotional—the one who might get drug, I guess," Coltrane said. "You can hear it in his playing, and somebody will turn around and say what's the matter? But after a couple of sets that all goes away.

"But after work we all split up and do different things," the leader added.

His victories in critics' polls seem to please him—"the plaques make the wall look kind of nice"—but he is not at all vain about them.

It could be said that Coltrane puts all his color in his music, which is relentlessly demanding—loud, erce and enormously fast-moving. He himself is not like a band-leader at all. He doesn't smile at the audience, tell jokes, engage in gymnastics or even speak much.

Neither does he take the other tack, currently fashionable, and snarl and glare at his listeners. After he has played a 40-minute solo that has gripped the deeper reaches of a rapt assembly, he will give a polite little nod and go back to his corner amid deafening applause.

In the year since he last played in Washington, Coltrane has kept moving further and further along his unique musical path. The pedal-points that he was beginning to use then have become almost unbearably moving, and the rhythm section moves in and around the time with exhilarating freedom. Tyner, in particular, has improved spectacularly, making explicit many of the ideas that he was a little subtle about before.

A man who seems totally and continually absorbed in his music, Coltrane was asked if he ever got bored and wanted to go into some other line of work.

"Music is about the best thing I can think of to do," he replied. "If there were something better, it would have to be very wonderful."

The group is appearing through Sunday. [Reprinted by permission of the author. All Rights Reserved.]

[Additional data from *Washington Post:* 8/19/62, G4 (Gieske review of *Coltrane*, Impulse A21, and *Coltrane Plays the Blues*, Atlantic 1382); 8/26/62, G3; 8/28/62, A22; 8/29/62, D9; 8/30/62, D9; 9/2/62, G3; *Down Beat:* 10/11/62, 46.]

#### **Hodges and Trane**

According to Johnny Hodges, a Hodges–Coltrane collaboration was discussed (possibly around 1962, when Coltrane recorded with Duke Ellington), but the proposed session never happened (Jones, 1988, p. 60; quoting a 1964 interview):

As usually happens when collectors talk to [Johnny] Hodges, the name of Sidney Bechet came into the conversation. Bechet helped Hodges to master the soprano saxophone, and he gave Johnny an instrument.

"That soprano was given me in the Twenties, and it's the same one I played right up until the 1940s. I still have it, but I'm about ready to make a lamp out of it now.

"You mention 'The Sheik of Araby,' made in 1932, on which I played soprano. Bechet taught the band that. He played that for us, and Tizol put it down.

"Yes, I'll get a new soprano all right and maybe I'll make a record with it. But these things have to be arranged. I was supposed to make a record with [John] Coltrane; I don't know what happened to that."

Does Hodges like Coltrane's music?

"I don't, but my son does."

September 18, 1962. See the Discography, session 62−0918, for details.

- September 26, 1962. See the Discography, session 62−0926, for details.
- **October 12–13, 1962** (Friday and Saturday only). **Cork 'n' Bib**, *Westbury, NY* (146 Post Ave., Westbury Long Island).

"Jazz Fri. & Sat. JOHN COLTRANE QUARTET / Next Week! Carmen McRae / Jam Sessions Every Wednesday / CORK 'N' BIB / 146 Post Ave., Westbury, L.I. / Exit 32 Northern State P'kway" (advertisement, *Newsday* [Long Island], Oct. 12, 1962, p. 14 c). Porter (1998, p. 368) speculates: "Perhaps this was the gig attended by educator and trombonist Tom Everett, when reedman Charles Davis played, and [Elvin] Jones had his jaw wired due to an injury Freddie Hubbard may have appeared also."

[Additional data from *Newsday* (Long Island): 10/5/62, 12 c]

October 15–20, 1962 (Monday through Saturday). Showboat, Philadelphia, PA (Broad & Lombard Streets in the Douglas Hotel).

"The John Coltraine Quintet is at the Showboat" ("Man About Town," by Frank Brookhouser, *Evening Bulletin* [Philadelphia], Friday, Oct. 19, 1962, p. 29). Possibly the quintet with Dolphy. Audience tapes from October 19 (reportedly with Dolphy) and October 20 have been reported, but we haven't heard them.

**Ca. late October–early/mid November 1962** (exact dates unknown; length unknown). **Vernon's Restaurant**, *New Orleans*, *LA*.

From *Down Beat* ("New Orleans," Jan. 3, 1963, p. 44): "Vernon's Restaurant has begun a new policy of importing modern jazz groups, the first of which was John Coltrane's quartet, with McCoy Tyner, piano; Jim Garrison, bass; Elvin Jones, drums. Coltrane's group was followed by the Lou Donaldson



At the Cork'n' Bib, Westbury, Long Island. (Advertisement, *Newsday*, Friday, Oct. 12, 1962, p. 14 c.)

Quartet, with Bill Hardman, trumpet; John Patton, organ; Ben Dixon, drums. Vernon is negotiating for a December appearance by Oscar Peterson."

From Porter (1998, pp. 368–369): "During this engagemen Ellis Marsalis ran a club called the Music Haven and was there with a quartet including saxophonist Nat Perrilliat. During a break the owner of Vernon's brought out Tyner and Coltrane to hear Marsalis. Coltrane and Perrilliat got to talking and Perrilliat brought Coltrane to Marsalis's house, where they jammed briefly. Earl Turbinton may have jammed with Coltrane also during this week."

**November 12, 1962** (Monday). **Village Gate**, *New York City* (185 Thompson St., at Bleecker St., borough of Manhattan).

From *Coda* (Dec. 1962, p. 14): "A benefit for drummer Walter Perkins was held at the Village Gate on Nov. 12 (Perkins will be laid up for many months due to injuries received in an auto accident). Contributing their talents were Dizzy Gillespie, Clark Terry, John Coltrane, Sal Salvador, Billy Taylor, Benny Golson, Quincy Jones, Jim Hall, Randy Weston, & Jr. Mance." (Thanks to Michael Fitzgerald [director of jazz-research Listserv, Chapel Hill] for his research assistance.)

**November 13, 1962.** See the Discography, session **62–1113**, for details.

**Sessions by Coltrane's Sidemen** 

**November 14, 1962** (Wednesday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*. McCoy Tyner recording session with Henry Grimes and Roy Haynes (*Reaching Fourth*, Impulse!).

**Note**: The photograph of Coltrane that would eventually grace the cover of *A Love Supreme* was published in *Jazz* magazine (Nov.–Dec. 1962, p. 25; photo by Bob Thiele). This iconic image accompanied a review of, ironically, an Atlantic release, *Coltrane Plays the Blues*. The photo later appeared in ads for Impulse! in 1963.

#### **John Coltrane Quartet**

PERSONNEL: John Coltrane, tenor and soprano saxophones; McCoy Tyner, piano; Jimmy Garrison, bass; Elvin Jones, drums

**November 17–December 2, 1962** (Saturday through Sunday, two weeks plus two days)—*Europe, tour.* 

The John Coltrane Quartet toured Europe in 1962 through Jazz at the Philharmonic, produced by Norman Granz.

# "Granz to Beat High Cost of Cont'l Jazz Tours with '17-Day Economy Flights'"

Frankfurt, Dec. 11 [1962]

A new type of jazz tour to Europe—especially designed to beat the high U.S. to Europe flight costs—is in the works by jazz promoter Norman Granz.

Granz, now living in Lugano, Switzerland, where he is closer to his major European tour cities and cut-off from high U.S. taxes, has found that many American jazz groups playing in Europe just don't make out financially.

Reason is that boxoffice prices are lower in Europe (especially in the smaller towns, where folks can't afford the top seats and many often go unsold), while the American artists expect to be paid nearly as much per concert as they would earn in the States, and require first-class flights and accommodations while in Europe, plus the extra transportation back and forth.

So, Granz is starting "17-day European tours." He will bring the American groups over only in the off-season when the airlines offer the special flight rates.

His trios and quartets thus will hit the major European cities which show the most plus reaction to jazz—Paris, Stockholm, Goeteborg, Frankfurt and Munich—and eliminate the less successful centres abroad.

After a dozen yeas [sic; years] of featuring American jazz artists on this side of the Atlantic, Granz feels that the winter weather (when the flights are cheaper) has another plus value. People go indoors more when it's cold.

"The minute the sun comes out, you're dead. Especially in Scandinavia," he commented. He finds jazz is most successful in Paris and Stockholm, worst in Copenhagen.

Meanwhile, he has Duke Ellington set up for February dates in Europe, and Ella Fitzgerald following in March for her 13th annual European concert run.

[Source: Variety, Wednesday, Dec. 12, 1962, p. 52.]

**November 17, 1962** (Saturday; two concerts, 6:00 p.m. and midnight). *Olympia*, Paris, France.

Recording exists; see the Discography, session **62–1117**, for details. Reviewed in *Le Monde* ("Le Jazz: Dans le Sillage de 'Trane'," by Catherine Pierre, Nov. 21, 1962, p. 14).

Journalists Jean Clouzet and Michel Delorme interviewed Coltrane before and after the first concert for an annual published by Jazz Magazine ("Entretien avec John Coltrane," by Jean Clouzet and Michel Delorme, Les Cahiers du Jazz, No. 8, 1963, pp. 1–14; excerpts from this interview are included in Porter, 1998, pp. 198, 199, 205, 211, 213, 215, 229, and 260). (Note: Jean Clouzet's introduction [p. 1] gives the wrong date [Nov. 18] and states that the interview began at noon on Saturday and continued until 5:00 a.m. the next morning, "interrupted only by the 2 hours of rest that John gave himself and, of course, by the two concerts that he gave at the Olympia." However, this appears to be somewhat exaggerated. Michel Delorme says that they met Coltrane at the airport around noon to request the interview, which Coltrane agreed to. They then joined Coltrane later that

afternoon in his hotel room, around 3:00 or 4:00 p.m., and began the interview. The interview was concluded after the first concert.) Between concerts, Coltrane was also interviewed by Benoît Quersin (Jazz Magazine, Jan. 1963, p. 40; full transcription published in Woideck, 1998, pp. 124–218).

After the second concert, Coltrane reportedly went to the Blue Note in Paris, and possibly the Mars Club. Christian Vander (editor of *Muzïk Zeuhl*) was at the Blue Note the night of November 17/18 and confirms that Coltrane was at the club, but is sure that he didn't play (reported to Michel Delorme).

[Additional data from *Le Monde*: 11/17/62, 19; Arts (Paris), 11/14-20/62, 8; Michel Delorme (e-mail to Wolf Schmaler, 10/2/06).]

**November 18, 1962** (Sunday). *Konzertsaal des Volkshauses*, **Zurich** (Zürich), Switzerland.

Reviewed in *Neue Zürcher Zeitung* ("John Coltrane and His Group," Nov. 19, 1962 [evening edition]); the anonymous reviewer questioned whether Coltrane's music was important and original or merely technical exercises, and concluded by accusing the audience of not comprehending Coltrane's music, despite its generous applause.

After the concert, Coltrane may have attended a Zurich nightclub where Dollar Brand was performing. From "Dollar Brand," by Jack Lind (*Down Beat*, Nov. 21, 1963, p. 13):

The South African Dollar Brand Trio and its singer, Bea Benjamin, will soon have their record debut in the United States, and it is a most auspicious one for the group that until recently was almost totally unknown in America. Unknown, that is, except to saxophonist John Coltrane, who heard the group during a stop in Zurich and encouraged the leader, Dollar Brand.

"He told us he liked what we were doing and said we should try to make a record," Brand recalled. "Little did we expect then that we'd be recorded by no less a person than Duke [Ellington]."

**November 19, 1962** (Monday; two concerts, 7:00 p.m. and 9:15 p.m.). *Konserthuset*, **Stockholm, Sweden.** 

Recording exists; see the Discography, sessions **62–1119A** and **62–1119B** for details. "Main event on the Swedish jazz scene in November was John Coltrane's concert, musically successful but far from a sellout. Even

less successful was the attempt to bring Bossa Nova to Sweden via the Charlie Byrd–Zoot Sims–Les McCann Trio" ("Scandinavia," by Poul Petersen, *Jazz Report*, Jan./Feb. 1963, p. 25).

[Data from Svenska Dagbladet, 11/19/62, 28; 11/20/62, 17 (review).]

November 20, 1962 (Tuesday). Kulttuuritalo, Helsinki, Finland.

Recording exists; see the Discography, session **62–1120**, for details. (Information from Matti Konttinen via Thierry Bruneau.)

November 21, 1962 (Wednesday). *Njårdhallen*, Oslo, Norway.

Information from Johan Helø, who attended the concert and took photographs (see Fujioka, 1995, p. 213).

**November 22, 1962** (Thursday, 8:00 p.m.). *Falkoner Centret*, **Copenhagen (København), Denmark.** 

Recording exists; see the Discography, session **62–1122**, for details.

[Data from *Berlingske Tidende* (Copenhagen): 11/18/62, Sec. 3, 4 (announcement), 23 (advertisement); 11/23/62, 10 (review).]

**November 23, 1962** (Friday; scheduled for 8:00 p.m., started late, ca. 9:00 p.m.). *Robert-Schumann-Saal*, **Düsseldorf**, **West Germany**.

The concert began an hour late because of a delayed flight. Reviewed in the *Rheinische Post* ("More Than Just a Jazz Concert," by "K.K.," Nov. 26, 1962):

Here you were touched by the hot breath of jazz itself. [The musicians] played without worrying about the (not too numerous) audience, obviously for themselves. [...] The impartial listener—even if he does not get everything—is seized by a feeling of happiness not known before [a feeling of flying]. Happiness is the only known aim of art [...] and the music of John Coltrane, today too new to be completely comprehensible, thus served its finest purpose. —There was honest gratitude in the long lasting applause."

[Additional data from *Rheinische Post*: 11/20/62.]

**November 24, 1962** (Saturday, 8:00 p.m.). *Auditorium Maximum, Freie Universität*, **Berlin, West Germany.** 

"The most influential and most controversial in modern jazz: John Coltrane. Once again the tenor saxophonist presents himself and his group, today at 8 pm in the Auditorium Maximum of the Freie Universität"

(announcement, *Berliner Morgenpost*, Nov. 24, 1962, p. 13). Reviewed in the *Berliner Morgenpost* (Nov. 27, 1962, p. 6) and *Der Tagesspiegel* (Nov. 27, 1962, p. 4).

**November 25, 1962** (Sunday, 5:00 p.m.). *Musikhalle*, **Hamburg, West Germany.** 

Reviewed in the *Hamburger Morgenpost* ("Signals from the Mist: Jazz Event John Coltrane in the Musikhalle," by "W.G.," Nov. 26, 1962):

Beneath the organ, covered with baroque scrolls, you heard "Trane," aggressive and restrained, you heard lyrical, romantic and Arabian sounds, noisy America, Africa and European tradition. [...] John Coltrane's message, like the conflicting trends of our times, is ambiguous. [...] Coltrane himself has so many faces that the only surprise would be: he has no new ideas. The other side of the coin: to a large extent his music is experiment—never definite.

[Additional data from *Hamburger Morgenpost*: 11/16/62; *Hamburger Abendblatt*: 11/17/62 (lists wrong date).]

**November 27, 1962** (Tuesday; two concerts, 5:45 p.m. and 8:30 p.m.). *Grosser Konzerthaussaal*, **Vienna (Wien), Austria.** 

Reviewed by Willie Gschwendner (*Die Volksstimme* [Vienna], ca. Dec. 1962 [exact date unknown]):

The John Coltrane Quartet was announced by the "Musical Youth" as "substitution" for the Dave Brubeck Quartet. But what a present was put forward! […]

John Coltrane's music is a cry, revolting against the coldness of our world, a cry of a gifted race for recognition. [...] Moreover he seems to be the only one who is able to present ballads with the emotional depth of a Hawkins, Webster or Eldridge. His playing is characterized by straightforward, harmonically traditional themes that are the basis for raging note cascades. [...]

Unfortunately the audience was mediocre, and in the first part the concert nearly saw a scandal. The musicians, however, responded to the boos and whistles by increased intensity of playing. [...] There was a more appreciative audience in the second concert.

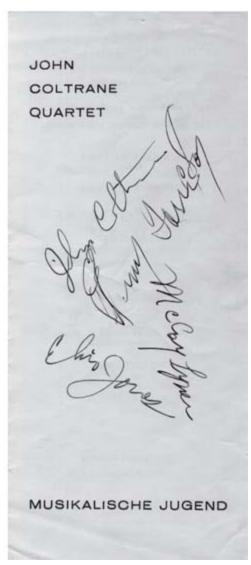
Reviewed by Claus Pack ("Coltrane Is the Greatest: Jazz Concert for the 'Musical Youth' in the Konzerthaus," *Die Presse* [Vienna], Dec. 1, 1962, p. 7): "Since the concert in its radical modernness went beyond the familiar, only a part of the Musical Youth reacted enthusiastically. The lovers of jazz left it enraptured."

Thanks to Willie Gschwendner for providing us with scans of the autographed program and his concert review, as well as other information about the Austrian concerts.

[Additional data from concert program; *Die Presse* (Vienna): 11/25/62, 41 (lists 7:30 p.m.; concert program lists 5:45 and 8:30 p.m.).]

**November 28, 1962** (Wednesday, 7:30 p.m.). *Grosser Stefanien-Saal*, **Graz, Austria.** 





Concert program signed by all four members of the John Coltrane Quartet. Willie Gschwendner attended the Vienna concert (and the Graz concert the next day) and went backstage to obtain these autographs. Gschwendner recalls that the members of the Quartet were very friendly (phone conversation with Wolf Schmaler, June 25, 2007).

Recording exists; see the Discography, session **62–1128**, for details. Willie Gschwendner attended the concert and has a program autographed

by all four members of the Quartet. We thank him for providing us with a scan of the autographed program, as well as other information about the Austrian concerts.

**November 29, 1962** (Thursday, 8:00 p.m.). *Kongress-Saal, Deutsches Museum*, **Munich (München), West Germany**.

"Kongress-Saal / Deutsches Museum / Thursday, Nov. 29, 8 p.m. / Norman Granz presents: Concert of Modern Jazz / John Coltrane Quartet / Elvin Jones, drums / McCoy Tyner, piano / Jimmy Garrison, bass / tickets at the known advance booking offices and box-office / Museum (11 a.m.–7 p.m., Saturday until 2 p.m.)" (advertisement, *Süddeutsche Zeitung* [Munich], Nov. 24–25, 1962).

[Additional data from Wendt, 2001, p. 137.]

**November 30, 1962** (Friday, 8:00 p.m.). *Kongresshalle*, **Frankfurt am Main, West Germany.** 

"John Coltrane, one of the leading jazz musicians of the modern style, appears on November 30, 8 pm, in the Frankfurt Kongresshalle" (*Frankfurter Neue Presse*, Nov. 27, 1962, p. 5).

**December 1, 1962** (Saturday, 8:15 p.m.). *Kurhaus*, **Scheveningen, Netherlands.** 

The Quartet reportedly played "Everytime We Say Goodbye," "The Inchworm," "Mr. P. C," "Bye Bye Blackbird," "Chasin' the Trane," "Impressions," and "My Favorite Things" (information courtesy of Fred Van Oostveen, who attended the concert).

**December 1, 1962** (Saturday, midnight; extending into the early-morning hours of Sunday, Dec. 2, 1962). *Concertgebouw*, **Amsterdam, Netherlands.** 

According to Fred Canté (T Monk discographer, Amsterdam), who attended the concert, the Quartet played "Impressions," "My Favorite T ings," "Mr. P. C," and "Everytime We Say Goodbye." The concert began at midnight and extended into the early-morning hours of Sunday, December 2, 1962.

**December 2, 1962** (Sunday; two concerts, 4:30 p.m. and 9:30 p.m.). *Teatro dell'Arte*, **Milan (Milano), Italy**.

Audio recording exists; see the Discography, session **62–1202**, for details. See Fujioka (1995, pp. 215 and 218) for photos by Riccardo Schwamenthal from this concert. The photos show cameras from RAI-TV, and Norman Granz's files indicate that RAI-TV was there, but no film is known to exist. It's possible that the concert was broadcast live, but not recorded.

[Data from Corriere della Sera: 12/2/62, 8.]

**Note:** Jazz Scholar Fernando Ortiz de Urbina heard a story about Coltrane being at the U.S. Air Force base in Zaragoza, Spain, and hearing a musician named Agapito Marazuela play the Spanish instrument dulzaina (a folk instrument in the oboe family with a sound similar to that of a soprano saxophone). However, we have no information about Coltrane ever being in Spain and we don't know if this story is true.

European tour ends.

**Personnel note:** Clifford Jarvis reportedly replaced Elvin Jones for a brief period, apparently in December 1962 ("The Other Side of the Scene," by Fred Norsworthy, *Coda*, Feb. 1963, pp. 14, 15):

Yet another world famous drummer finally received a sentence for possession. Elvin Jones, who returned from Europe with the John Coltrane Quartet, was arrested at Idlewild Airport [renamed John F. Kennedy International Airport in Dec. 1963, after President Kennedy's assassination] and since he has been in trouble before he received a stiff sentence. It seems that people with natural talent are determined to go the drug route as a means of personal expression. Instead of trying to help themselves they needlessly throw everything away. Elvin had a lot going for him not only on records but with Coltrane and as a new innovator in modern drumming. [...] Drummer Clifford Jarvis switched from the Sonny Rollins Quartet over to the Coltrane quartet replacing Elvin Jones. Ben Riley filled in with Rollins for the third time running.

The American magazine *Jazz* (Feb. 1963, p. 14) reported that Elvin Jones had returned to the John Coltrane Quartet "after a brief holiday," so Jones must have rejoined the quartet by late December 1962 or early January 1963 (a note on p. 15 refers to Jan. 13, 1963, as being "just prior to press time"). (*Note:* A correspondent who prefers to remain anonymous says that Jones was arrested on Dec. 7, 1962, but we have not been able to verify this.)

**Note:** Sometime around December 1962 or January 1963, McCoy Tyner and Jimmy Garrison played a Birdland gig with Cal Massey: "After two

years of virtual exile, trumpeter Cal Massey has reappeared several times, most recently at Birdland with Julius Watkins, French horn; Clifford Jordan, tenor saxophone; McCoy Tyner, piano; James Garrison, bass; Al Heath, drums" (*Down Beat*, Feb. 15, 1962, p. 14). This may have been a Monday night gig.

**December 11–16, 1962** (Tuesday through Sunday, one week; Sunday matinee, 4:00–7:00 p.m.; not confirmed). **Jazz Temple**, *Cleveland*, *OH* (11404 Euclid Ave., University Circle).

Information from a poster announcing the gig; photos of the Jazz Temple show that these posters were hung outside the club. (Thanks to Tom Schoen for sending us a scan of the poster.)

It's possible that this gig was cancelled. A listing in the *Village Voice* has Coltrane in New York City on Saturday, December 15, 1962 (see the following entry); however, we haven't been able to confirm either gig and don't know which is correct.

**December 15, 1962** (Saturday, 8:00 p.m.; not confirmed). **McMillan Theatre, Columbia University**, *New York City* (116th Street and Broadway, Harlem section, borough of Manhattan).

From the *Village Voice* ("Around Town," Dec. 13, 1962, p. 32): "Saturday (December 15 [1962]): [...] Reading of new music, presented by Max Pollikoff, Columbia University, McMillan Theatre, 116th Street and Broadway, 5 p.m. (free); Jazz concert, John Coltrane, sponsored by ACTION, Columbia University, McMillan Theatre, 116th Street and Broadway, 8 p.m. (\$2)."

It's possible that this concert was cancelled, or the listing may be an error. We have evidence that Coltrane was in Cleveland the week of December 11–16, 1962 (see the preceding entry); however, we haven't been able to confirm either gig and don't know which is correct. A search of the *Columbia Spectator* for December 1962 turned up no evidence for the concert (no advertisements, listings, or reviews). We thank John Wriggle (researcher of the MacMillan Theatre) for his research assistance.

John Coltrane Quartet, Quintet (advertised as "John Coltrane and His Men of Madness")

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **Eric Dolphy**, alto saxophone, bass clarinet, flute;**McCoy Tyner**, piano (absent on Wednesday, December 19, 1962, and probably longer); **Jimmy Garrison**, bass; **Elvin Jones** and/or **Clifford Jarvis**, drums

**December 19, 1962 – January 6, 1963** (Wednesday through Sunday, three weeks; of Monday, December 24, 1962, and Tuesday, January 1, 1963; "Special Xmas Nite & New Year's Eve Party" [that is, performances on Tuesday, December 25, and Monday, December 31, 1962]). **McKie's**, *Chicago*, *IL* (6325 Cottage Grove).

Eric Dolphy rejoined the band for this gig: "John Coltrane, with Eric Dolphy on board, did SRO business at McKie's Disc Jockey Lounge during his recent three-weeker. One night the group played 'So What?' [that is, 'Impressions'] for what must have been record endurance time—an hour and 20 minutes" (*Down Beat*, Feb. 14, 1963, p. 47). Ads in the *Chicago Sun-Times* (Jan. 4, 1963, p. 41, and Jan. 5, 1963, p. 30) say: "Featuring ERIC DAUPHINE" [sic; Dolphy]. Clifford Jarvis may have replaced Elvin Jones during part or all of this gig (see the personnel note following the **Dec. 2, 1962**, entry). Tyner missed the opening day (and probably more) because his wife, Aisha, gave birth (*Down Beat*, Jan. 31, 1963, p. 45).

"Because of the Christmas season 'Trane' will definitely be on the track Christmas Day and New Year's Eve. McKie's is usually on a local talent kick each Monday and Tuesday night. In many circles Coltrane is considered the best tenor saxophonist in the world" (*Chicago Defender*, Dec. 15–21, 1962, p. 18). "John Coltrane and his Men of Madness now wailing through New Year's Day. He's first class holiday fare" (*Chicago Defender*, Dec. 29, 1962–Jan. 4, 1963, p. 19).

You could have spent New Year's Eve with Coltrane and his "Men of Madness" for a buck: "On Christmas Eve when visions of sugarplums dance in juvenile heads, older and more delinquent folk will be six days in advance of them—dreaming up whoopee for New Year's Eve. [...] Here's what you can get for how much at which places: [...] The trio of John Coltrane, the exciting modern tenor sax man, will be on display at McKie's Disc Jockey Show Lounge for a \$1 cover charge" ("My Night Out: Such Stuf as New Year's Dreams Are Made Of," Bentley Stegner, *Chicago Sun-Times*, Sunday, Dec. 23, 1962, Sec. Three, p. 5).

*Note:* Coltrane was not at Philharmonic Hall in New York City on Monday, December 31, 1962 (as listed in Porter, 1998, p. 369, and Fujioka, 1995, p. 195; Porter and Fujioka evidently meant **Dec. 31, 1963** [see entry]).

[Additional data from *Chicago Defender:* 11/24–30/62, 16; 12/8–14/62, 17; 12/22–28/62, 16; 1/5–11 / 6 3 , 1 3 ; *Chicago Sun-Times:* 12/16/62, Sec. Three, 5; 12/19/62, Sec. Two, 13; 12/21/62, Sec. Two, 11; 12/28/62, 28; *Coda:* Jan. 1963, p. 10.]

# 1963

# **Timeline**

## **John Coltrane Quartet (and occasional Quintet)**

**January 7–13, 1963** (Monday through Sunday one week). **Babe Baker's Jazz Corner**, *Cincinnati*, *OH*.

**January 19, 1963** (Saturday night, 8:00–10:00 p.m.). **Schwab Auditorium, Penn State University**, *State College*, *PA*.

# Khadijah with John Coltrane

Ca. early 1963 (date unknown). Private home, *Philadelphia*, *PA*.

# John Coltrane Quartet (and occasional Quintet)

**January 25–February 2, 1963** (Friday through Saturday, nine days; possibly Sunday of). **Gino's**, *St. Louis*, *MO*.

**February 5–10, 1963** (Tuesday through Sunday, one week). **Jazz Temple**, *Cleveland*, *OH*.

**February 21–March 6, 1963** (Thursday through Wednesday, two weeks; Mondays off). **Birdland**, *New York City*.

**March 6, 1963** (Wednesday, probably afternoon). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*.

March 7, 1963 (Thursday). Van Gelder Studio, Englewood Cliffs, NJ.

- **March 8–17, 1963** (Friday through Sunday, ten days; Sunday matinee, 4:00–7:00 p.m.; probably Monday off). **International Jazz Mecca/Abart's Internationale**, *Washington*, *DC*.
- **November 13, 1962.** See the Discography, session **62–1113**, for details.
- **March 19–24, 1963** (Tuesday through Sunday, one week). **Shelly's Manne-Hole**, *Los Angeles*, *CA*.
- **March 26–April 7, 1963** (Tuesday through Sunday, two weeks; Monday off; Sunday matinee, 4:00–7:00 p.m.). **Jazz Workshop**, *San Francisco*, *CA*.
- **April 9–14, 1963** (Tuesday through Sunday, one week). **Minor Key**, *Detroit*, *MI*.

[*Note:* Although Coltrane was included in advertisements for concerts at the Civic Opera House, Chicago, April 27 and 28, 1963, he did not perform.]

- **April 29, 1963** (Monday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*.
- **May 1–12, 1963** (Wednesday through Sunday, two weeks; Monday and Tuesday of). **McKie's Lounge**, *Chicago*, *IL*.
- **May 23–June 5, 1963** (Thursday through Wednesday, two weeks; Mondays of). **Birdland**, *New York City*.
- **June 10–15, 1963** (Monday through Saturday, one week; matinees on Monday and Saturday at 4:00 p.m.). **Showboat**, *Philadelphia*, *PA*.
- **Possibly ca. June 17–23, 1963** (probably one week; exact dates unknown; not confirmed). Unknown venue, *Rochester, NY*.
- **June 24 or 25–July 6, 1963** (Monday or Tuesday through Saturday, two weeks; Sunday of). **La Tete de L'Art**, *Montreal*, *Quebec*, *Canada*.
- July 7, 1963 (Sunday night). Newport Jazz Festival, Newport, RI.

[*Note*: Coltrane was not at the Showboat in Philadelphia July 8–14, 1963 (Porter, 1998, p. 370). Art Farmer and Jim Hall were at the Showboat on these dates.]

- **July 18–31, 1963** (Thursday through Wednesday, two weeks; Mondays of). **Birdland**, *New York City*.
- **Ca. August 16–18, 1963** (ca. Friday–Sunday; exact dates not confirmed). **The New Minor Key**, *Detroit*, *MI*.
  - **August 19–25, 1963** (Monday through Sunday, one week). **Showboat**, *Philadelphia*, *PA*.
  - **August 27–September 1, 1963** (Tuesday through Sunday, one week; Saturday and Sunday matinees, 4:00–7:00 p.m.). **Bohemian Caverns**, *Washington*, *DC*.
  - **Ca. September 9–15, 1963** (probably one week; opening and closing dates not confirmed). **Royal Arms**, *Buffalo*, *NY*.
  - **September 17–22, 1963** (Tuesday through Sunday, one week). **Jazz Temple**, *Cleveland*, *OH*.
  - **October 3–16, 1963** (Thursday through Wednesday, two weeks; Mondays of). **Birdland**, *New York City*.
  - **October 20, 1963** (Sunday afternoon; Coltrane's presence not confirmed). **Five Spot**, *New York City*.
  - October 22-November 4, 1963—Europe.
  - **October 22, 1963** (Tuesday; two concerts, 7:00 p.m. and 9:15 p.m.). *Konserthuset*, **Stockholm, Sweden.**
  - October 23, 1963 (Wednesday, 8:00 p.m.). *Njårdhallen*, Oslo, Norway.
  - October 24, 1963 (Thursday). Kulttuuritalo, Helsinki, Finland.
  - October 25, 1963 (Friday, 8:00 p.m.). *Tivolis Koncertsal*, Copenhagen (København), Denmark.
  - **October 26, 1963** (Saturday night, beginning at midnight and extending into the early-morning hours of Sunday, October 27, 1963; two sets). *Concertgebouw*, **Amsterdam, The Netherlands.**
  - **October 27, 1963.** (Sunday; two concerts, scheduled for 4:30 p.m. and 9:30 p.m.; concerts startedlate, ca. 7:00 p.m. and 10:00 p.m.). *Teatro dell'Arte*, **Milan (Milano), Italy.**
  - **October 30, 1963** (Wednesday, 8:00 p.m.). *Fruchthalle,* **Kaiserslautern, West Germany.**

- October 31, 1963 (Thursday, 8:00 p.m.). Kongresshalle, Frankfurt am Main, West Germany.
- November 1, 1963 (Friday, 9:00 p.m.). *Salle Pleyel*, Paris, France.
- **November 2, 1963** (Saturday, 8:00 p.m.). *Auditorium Maximum, Freie Universität*, **Berlin, West Germany**.
- **November 3, 1963** (Sunday, 8:00 p.m.). *Kongress-Saal, Deutsches Museum*, **Munich (München), West Germany**.
- **November 4, 1963** (Monday, 8:00 p.m.). *Mozart-Saal, Liederhalle*, **Stuttgart, West Germany**.
- **Ca. November 11–17, 1963** (possibly Monday through Sunday, one week; opening and closing dates not confirmed). **Showboat**, *Philadelphia*, *PA*.
- **November 18, 1963** (Monday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*.
- **November 23, 1963** (Saturday night; scheduled for 8:30 p.m., started late, ca. 9:00 p.m.). **Royce Hall Auditorium, University of California–Los Angeles (UCLA)**, *Los Angeles, CA*.
- **November 26–December 8, 1963** (Tuesday through Sunday, two weeks; Monday off). **Jazz Workshop**, *San Francisco*, *CA*.
- **December 7, 1963** (Saturday, probably afternoon). **KQED-TV Studios**, *San Francisco*, *CA*.
- **December 12–22, 1963** (Thursday through Sunday, eleven days; Monday off; Shelly Manne and His Men on Monday, Dec. 15, 1963). **Shelly's Manne-Hole**, *Los Angeles*, *CA*.
- **December 31, 1963** (Tuesday night, 8:00 p.m.). **Philharmonic Hall, Lincoln Center**, *New York City*.

# Chronology

## **John Coltrane Quintet**

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **Eric Dolphy**, alto saxophone, bass clarinet, flute; **McCoy Tyner**, piano; **Jimmy Garrison**, bass; **Elvin Jones**, drums; probably **Francine Griffin**, vocals (sat in one night)

**January 7–13, 1963** (Monday through Sunday, one week). **Babe Baker's Jazz Corner**, *Cincinnati*, *OH* (3128 Reading Rd.).

"The Nation's Most Talked About Saxophonist / JOHN COLTRANE & His Quartet / Comes to BABE BAKER'S JAZZ CORNER / Monday Jan. 7 Playing Every Night Thru Jan. 13" (advertisement, *Cincinnati Enquirer*, Sunday, Jan. 6, 1963, p. 9-G). Quintet with Dolphy: "Cincinnati: Babe Baker's Jazz Corner continued to groove with recent appearances by Sonny Stitt and the John Coltrane Quintet with Eric Dolphy. Excellent crowds greeted both groups" (*Down Beat*, Mar. 14, 1963, p. 46). Sonny Stitt was at Babe Baker's Jazz Corner from December 10, 1962, until January 6, 1963. Maynard Ferguson was in Cincinnati at Castle Farm on Saturday, January 12, 1963.

Singer Francine Griffin probably sat in during this gig. The liner notes to *The Song Bird* (Delmark DE-512) include a photo of Griffin and Eric Dolphy captioned "Eric Dolphy and Francine in her Cincinnati home, the same night she sat in with John Coltrane and Eric, circa 1963." Organist Hank Marr told Lewis Porter that Jimmy Smith was in town at the Hurricane and that Smith and Coltrane (and possibly organist Trudy Pitts) got together for a jam session in the daytime.

[Additional data from Cincinnati Enquirer: 12/9/62, 9-G; 1/8/63, 15 (Ferguson).]

**Note:** Fujioka (1995, p. 220) and Porter (1998, p. 369) list an audience recording dated Tuesday, January 8, 1963, at the Showboat in Philadelphia, but if the location is correct, the date must be wrong. We haven't heard this tape.

# **John Coltrane Quartet**

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **McCoy Tyner**, piano; **Jimmy Garrison**, bass; **Elvin Jones**, drums

**January 19, 1963** (Saturday night, 8:00–10:00 p.m.). **Schwab Auditorium, Penn State University**, *State College*, *PA*.

"The Penn State Jazz Club Presents JOHN COLTRANE—Start your evening right by listening to the vibrant sounds of one of America's great jazz artists. Saturday—Jan. 19 / 8–10 p.m. / Schwab" (advertisement, source unknown). Recording exists; see the Discography, session **63-0119**, for details.

**Note**: Aisha Tyner's older sister was a singer known as Khadijah (born Rosemary Davis). She performed with Cal Massey, and was married to bassist Steve Davis. A home recording from Philadelphia from early 1963 has been reported with Khadijah (vocals) and Coltrane (piano). Details are unverified and we haven't heard the tape.

**January 25–February 2, 1963** (Friday through Saturday, nine days; possibly Sunday off [later ads for Gino's state "Closed Sundays"]). **Gino's**, *St. Louis*, *MO* (5611 Delmar at Clara).

"Jorgie Presents BY POPULAR DEMAND—NOW THRU SATURDAY / COLTRANE JAZZ / Jan. 25 thru Feb. 2 / THE JOHN COLTRANE QUARTET / Gino's / Continuous Sets 9 p.m. to 3 a.m. / 5611 Delmar at Clara" (advertisement, *St. Louis Post-Dispatch*, Sunday, Jan. 27, 1963, p. 51). The high temperature in St. Louis on Sunday, January 27, 1963, was 8 degrees Fahrenheit; it warmed up slightly later in the week. Stan Getz was at Gino's earlier in January; Roland Kirk opened on Friday, February 8; and Miles Davis was scheduled to open on February 15, 1963, but cancelled because Wynton Kelly and Paul Chambers quit the band.

[Additional data from *St. Louis Post-Dispatch*: 1/25/63, 7D; 1/30/63, 5D; 2/1/63, 3D; St. Louis Argus: 1/25/63, 5-B; 2/1/63, 4-B.]

# John Coltrane Quartet

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **Albert Ayler**, tenor saxophone (sat in one night); **McCoy Tyner**, piano; **Jimmy Garrison**, bass; **Elvin Jones**, drums

**February 5–10, 1963** (Tuesday through Sunday, one week). **Jazz Temple**, *Cleveland*, *OH* (11339 Mayfield Rd., corner of Euclid Ave.).

"Jazz Temple / 11339 Mayfield Rd. cor. Euclid Ave. / 'The atmosphere is cozy and intimate' / CLEVELAND'S NEWEST COFFEE HOUSE / featuring the finest in Top Name Jazz Artists / HORACE SILVER SEXTETTE Jan. 29 through Feb. 2 / JOHN COLTRANE Feb. 5 through Feb. 10 / RAMSEY LEWIS Feb. 12 through Feb. 17 / Open Nightly 9:30–2:30 a.m., Fri.—Sat. until 5 a.m." (advertisement, *Call and Post* [City Edition, Cleveland], Feb. 2, 1963, p. 9A).

Albert Ayler sat in one night during this gig (information from *Cosmic Gospel in Cleveland: The Story of the Ayler Brothers*, by Donald Ayler and Richard J. Koloda, unpublished manuscript; thanks to Richard J. Koloda for providing us with a copy). Ayler had recently returned from Europe ("'Free Music' ...Discorded Chaos?" [unsigned article], *Call and Post* [City Edition, Cleveland], Feb. 9, 1963, p. 6C). Donald Ayler says that Coltrane played "Out of This World."

Tenor saxophonist Joe Alexander was in Cleveland at Club 100 this week: "Saxman Joe Alexander and Organ Trio / With Sensational Girl Drummer Pola Roberts / Jam Session Every Thursday Night / Matinee Jam Session 3 to 6:30 every Saturday / Walk in on Eddie Bogan / NO Door Charge / CLUB 100 / 10020 Euclid Ave. / Join the Fun / Park Free in Rear" (advertisement, *Call and Post* [City Edition, Cleveland], Feb. 9, 1963, p. 7A). On Saturday, February 9, 1963, Elvin Jones sat in with Alexander during the Saturday afternoon jam session at Club 100, playing two sets (*Down Beat*, June 6, 1963, p. 43).



At Cleveland's Jazz Temple. Albert Ayler, recently returned from Europe, sits in. (Advertisement, *Call and Post*[Cleveland], Saturday, Feb. 2, 1963, p. 9A.)

**Note**: Coltrane does not appear to have performed at the Showboat in February 1963, as listed in Fujioka (1995, p. 220) and Porter (1998, p. 369). This dating came from a reported audience tape that says on the box that it is from the Showboat, February 1963, with Roy Haynes on drums. Other details are unverified and we haven't heard the tape. However, the date must be wrong because comedian Redd Foxx was at the Showboat the week of February 11, 1963 ("Man About Town," by Frank Brookhouser, *Evening Bulletin* [Philadelphia], Tuesday, Feb. 12, 1963, p. 55), the only open week in the itinerary from January to mid-April 1963. *Coda* (Mar. 1963, p. 20) reported that the Showboat had (temporarily) stopped featuring name jazz around this time.

**February 21–March 6, 1963** (Thursday through Wednesday, two weeks; Mondays off). **Birdland**, *New York City* (1678 Broadway, at 52nd St., borough of Manhattan).

Thelonious Monk was opposite Coltrane, alternating sets, during the first week of this gig: "Birdland, 1678 Broadway at 52nd St.: The sum and substance is the quartet of John Coltrane, who, fortunately, is now less intent upon ascending and descending scales, and the foursome of the dithyrambic Thelonious Monk, whose piano never knows what hit it" (Feb.

23, 1963, p. 11). Art Blakey and the Jazz Messengers replaced Monk for the second week of the gig.

Live radio broadcasts in the early-morning hours of Saturday, February 23, and Saturday, March 2, 1963; recordings exist (see the Discography, sessions 63-0223 and 63-0302, for details). Miles Davis was in the audience at Birdland during the March 2 broadcast, but didn't perform with Coltrane. Symphony Sid introduced Davis: "May we say a very nice welcome to a very dear friend of ours—Trane's ex-boss—Miles Davis, ladies and gentlemen! There's Miles—Miles, standing at the bar. Miles Davis!" Coltrane then played the opening bars of "Bye Bye Blackbird." Davis may have sat in during this gig, with mixed results: "[McCoy] Tyner [...] remembers one night in the early 60s when Miles tried to sit in at Birdland. 'There wasn't any room. He didn't quite work. We were very special. It was very difficult for anybody to walk up and come into the band." (From "John Coltrane: A Life Supreme," by Peter Watrous, *Musician*, July 1987; reprinted in Woideck, 1998, pp. 56–71 [quote is from p. 64].)

It's possible that Davis was at Birdland to scout talent. After Davis finished a two-week gig at the Sutherland Lounge in Chicago on February 10, 1963, Paul Chambers and Wynton Kelly quit. Davis was forced to cancel a gig at Gino's in St. Louis and had to postpone his scheduled opening at the Jazz Workshop in San Francisco. Davis eventually opened on Tuesday, March 5, 1963, but traveled to the West Coast without a piano player; Victor Feldman filled in for a few days until Harold Mabern replaced him. Art Blakey and the Jazz Messengers was the other group at Birdland that night, and Davis may have been looking over the Jazz Messengers for possible recruits.

[Data from *New Yorker*: 2/16/63, 8; 2/23/63, 11; 3/2/63, 8; *Chicago Daily News*: 1/26/63, Panorama, 16 (Davis); *San Francisco Chronicle*: 3/5/63, 33; 3/8/63, 37; 3/12/63, 37 (Davis); *Down Beat*: 4/25/63, 17, 40 (Davis).]

# **Sessions by Coltrane's Sidemen**

**March 4, 1963** (Monday). **Van Gelder Studio**, *Englewood Cliffs, NJ*. McCoy Tyner recording session with Steve Davis and Lex Humphries (*Nights of Ballads and Blues*, Impulse! A[S] 39).

# **John Coltrane Quartet recording session**

**March 6, 1963**. See the Discography, session **63-0306**, for details.

# John Coltrane Quartet and Johnny Hartman recording session March 7, 1963. See the Discography, session 63-0307, for details.

#### **John Coltrane Quartet**

**March 8–17, 1963** (Friday through Sunday, ten days; Sunday matinee, 4:00–7:00 p.m.; probably Monday off). **International Jazz Mecca/Abart's Internationale**, *Washington*, *DC* (1928 9th St. N.W.).

Reviewed by John Pagones ("Coltrane, Stuarti Add a Lot of Zip," *Washington Post*, Friday, March 15, 1963, p. D13):

Both saxophonist John Coltrane and dramatic tenor Enzo Stuarti are in town and that makes for one of the high powered weeks of the year.

At the International Jazz Mecca (known also as Abart's Internationale; apparently two names are better than one) through Sunday, Coltrane alone makes any week great.

Not only one of the foremost jazz stylists, he has probably changed the course of the sax, having wielded that much influence.

Lately, he has been experimenting more and more with the soprano sax (it looks like a clarinet) and uses the tenor sax only rarely.

A proponent of the so-called "sheets of music" [*sic*; "sheets of sound"], which is an astonishing number of notes played so rapidly that theytumbleoveroneanotherinthequestforexpression—like this—he leaves many people cold.

But his staccato notes are fully articulated and meaningful, as meaningful, say, as logarithms and calculus are to the mathematician.

"My Favorite Things" was one of several highlights one recent evening. There was one piece, as yet untitled, which shows the real power of the combo. With an oriental coloration, it showcases the tremendous drive of Elvin Jones, drums, along with Coltrane's vast "sheets."

But Coltrane can play (with tenor sax) a ballad in a lowing, lyrical fashion, as in "I Want to Talk About You," and pick up all the marbles with ease.

Coltrane is also backed by McCoy Tyner, piano, and Jimmy Garrison, bass. Show times on Saturday are from 10 p.m.–2 a.m. and on Sunday from 4–7 p.m. then again from 8–midnight. Reservations are advisable.

*Down Beat* (May 9, 1963, p. 44) reported that Coltrane "played soprano sax more often than tenor" during this gig. It's possible that this was related to mouthpiece problems that Coltrane was having with the tenor sax around this time (see the **April 9–14, 1963**, entry).

[Additional data from *Washington Post:* 3/8/63, C8; 3/10/63, G4; 3/17/63, G4.]

**March 19–24, 1963** (Tuesday through Sunday, one week). **Shelly's Manne-Hole**, *Los Angeles*, *CA* (1608 N. Cahuenga Blvd., Hollywood).

"Saxophonist John Coltrane, probably the most influential and controversial musician on the contemporary jazz scene, brings his Quartet into the expanding Shelly's Manne Hole, 1608 Cahuenga Blvd. in Hollywood, Tuesday, March 19 through 24 only. Harold Land appears at Shelly's Friday night only this week. Shelly Manne and His Men with vocalist Irene Kral are the Saturday and Sunday stars. [...] With the Tuesday Coltrane opening, the Manne Hole's nightly alternating artist policy will be suspended for six days, resuming on March 25 until the Miles Davis Sextet takes over April 5 for ten days" (*Los Angeles Sentinel*, Mar. 14, 1963, p. B7). "Coltrane also holds the all-time attendance record at the Manna-Hole [*sic*], established throughout his extended appearance there in March this year" (*Los Angeles Sentinel*, Dec. 12, 1963, p. 20A).

Reviewed—sort of—by Kenneth Hume ("Los Angeles," *Coda*, June 1963, p. 14):

I heard Elvin Jones play drums for six nights in a row, last month. The fact that Elvin was playing with John Coltrane at Shelly's Manne-Hole in Hollywood and I was in my Studio City apartment had no bearing on the matter. All I had to do was open my windows and Elvin's percussiveness came wafting over the midnight air. That lad can make those drums talk, and his message was heard and felt throughout the Southern California area.

Overnight local drummers became heavily sweating imitators of the Jones' style. Band leaders all over town cowered against the piano as drummers unleashed a barrage of bombs unheard of since that last of the great fun wars, World War Two.

The two drum shops in Los Angeles reported a gratifying increase in the sale of drum sticks (large, heavy drum sticks, please) and the sale of new drum heads was brisk in the weeks following Elvin's nightly lessons.

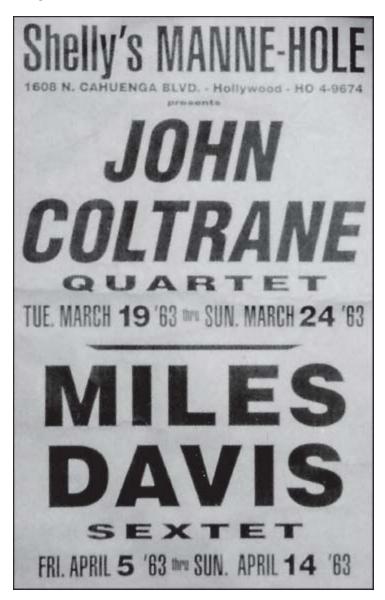
There were other incidents: An elderly accountant wandered into Shelly's one night by mistake, heard Elvin play one set, and rushed out to leave his wife and four children to seek his fortune in Borneo. A group of cocktail waitresses formed a corporation and offered to buy Elvin from Coltrane for a handsome sum. Local zoo officials reported an unusual amount of activity in the dangerous animal cages between the hours of 9 and 2 during Elvin's tenure.

In actuality, the appearance of the Coltrane group at Shelly's had a most profound effect on musicians and listeners alike. Arguments are still raging, but the overall result was a healthy one for Los Angeles jazz, which tends to become rather bland.

There is nothing bland about Coltrane and there isn't anything wrong with Miles Davis' new group which followed Coltrane into Shelly's. Ron Carter has replaced Paul Chambers on bass.

Frank Strozier and George Coleman are in the front line with Miles and the pianist is Harold Mabern.

While Miles was in town, he recorded with local musicians, Victor Feldman and drummer Frank Butler. Frank, the most creative of the West Coast drummers, was offered the drumming job with Miles new band, but unfortunately this talented young man seems to like to spend large amounts of time in various state-owned institutions. [Reprinted by permission of *Coda* magazine. All Rights Reserved.]



At Shelly's Manne-Hole. (Courtesy of Ravi Coltrane.)

[Additional data from Los Angeles Sentinel: 3/14/63, 6B; 3/21/63, A18, A19; Los Angeles Times: 3/17/63, Calendar, 11, 24.]

**March 26–April 7, 1963** (Tuesday through Sunday, two weeks; Monday off; Sunday matinee, 4:00–7:00 p.m.). **Jazz Workshop**, *San Francisco*, *CA* (473 Broadway).

Reviewed by Ralph J. Gleason in the *San Francisco Chronicle* ("Coltrane, the Venturesome," Friday, March 29, 1963, p. 39):

Coltrane, who is considered by his peers to be in the very front rank of experimenters, recorded recently with Duke Ellington. "Was it fun?" I asked. "Fun! I was scared to death!" Coltrane replied, and this reverence for the contribution of an older artist has always marked Coltrane's attitude. [...]

What he produces [...] on the stand is starkly original and highly emotional, in sharp contrast to his own quiet, almost somber personality. [© Jazz Casual Productions, Inc. All rights reserved. Reprinted by permission of Jazz Casual Productions, Inc.]

Horace Silver was at the Jazz Workshop before Coltrane; Les McCann opened on April 9, 1963, for two weeks. *Note: Down Beat* ("Where & When," April 11, 1963, p. 46; April 25, 1963, p. 54) incorrectly lists Coltrane at the Grand Bar in Detroit from March 29 to April 7, 1963. Coltrane was in San Francisco on these dates, confirmed by newspaper advertisements and Ralph Gleason's review, and we could find no evidence that Coltrane played at the Grand Bar around this time; Coltrane opened at the Minor Key in Detroit on April 9, 1963 (see the following entry).

[Additional data from *San Francisco Chronicle*: 3/23/63, 15; 3/24/63, Datebook, 17, 23; 3/25/63, 47; 3/26/63, 39; 3/30/63, 16; 3/31/63, Datebook, 17, 23; 4/6/63, 28, 30; 4/7/63, Datebook, 17.]

**Note:** Around January 1963, Bethlehem repackaged *Winner's Circle* (Bethlehem 6024) and reissued it as *John Coltrane in the Winner's Circle* (Bethlehem 6066; see the Discography, session **57–1000**, for details). However, by April 1963 Bethlehem was forced to withdraw the album "because of a contractual dispute" ("Ad Libs," by Ralph J. Gleason, *San Francisco Chronicle*, Friday, Apr. 5, 1963, p. 43)—possibly because Coltrane was under contract to Impulse! at this time.

**April 9–14, 1963** (Tuesday through Sunday, one week). **Minor Key**, *Detroit, MI* (11541 Dexter at Burlingame).

Elvin Jones was still with the group (he was absent from late April through late July 1963). From the *Detroit Free Press* ("After Dark: His

Solos Run 45 Minutes Long," by Ken Barnard, Friday, April 12, 1963, p. B-5):

When sax man John Coltrane decides to do something, he likes to go about it in an unhurried manner

For relaxation, "Trane" smokes long, long Brazilian cigars; and on stage he's been known to do 45-minute solos.

When he and his quartet opened their current engagement at the Minor Key Tuesday night, Trane had a patient struggle with a new mouthpiece.

"It had some kinks in it," Trane said, "and you're not going to be happy unless you get just the right sound. I had to be the master of that thing and so we had a battle. I said to it, 'We'll just see now,' but it won!"

When he's home in St. Albans, N.Y., with his wife, Juanita, and 13-year-old daughter, Toni, Trane spends hours contentedly listening to his collection of records by classical harpist Carlos Salzedo.

Trane also showed his unhurried style in the way that he shaped his career. The son of a musical tailor in Hamlet, N.C., he studied saxaphone [*sic*] in high school and later in Philadelphia, then began a gradual upward movement with many instrumental units.

"I accepted work," says Trane, "with all kinds of groups—even if I didn't agree with their musical tenets, because I could learn something while I made a living."

He's worked with Dizzy Gillespie, Earl Bostic and Miles Davis, and has won two Downbeat awards in the last couple of years.

Detroiter Elvin Jones has been Trane's drummer for three years. Says Trane of Jones: "He's the only drummer for me. He's a unique talent, highly individual, and nobody in the world plays like him." Trane, 37, listens when he can to younger jazz men to pick up trends. "What I hear now," he says, "is a movement to freer forms of expression. There's a challenge in this. But I never feel jazz is going in any one direction; it's going in all directions. Jazz is tied up with emotion, and there are all kinds of emotion to be expressed."

*Note: Down Beat* ("Where & When," Apr. 11, 1963, p. 46; Apr. 25, 1963, p. 54) incorrectly lists Coltrane at the Grand Bar in Detroit from March 29 to April 7, 1963. Coltrane was in San Francisco **March 26–April 7, 1963** (see entry).

[Additional data from *Detroit Free Press*: 4/9/63, C-5; 4/10/63, C-9; 4/12/63, 4-B; 4/14/63, 8-B.]

**Note:** Although Coltrane was listed in the advertisements for two concerts, April 27 and 28, 1963 (Saturday night and Sunday afternoon), at the Civic Opera House in Chicago, he did not perform: "While billed and advertised as one of the stars of the 'Jazz Supports the Symphony' concerts, John Coltrane never appeared. Reportedly, he never reached contract terms. Coltrane is scheduled to start a two-week engagement Wednesday at

McKies Lounge, however" (*Chicago Daily News*, Monday [Red Streak], Apr. 29, 1963, p. 27). This is unfortunate because the concerts were filmed for a one-hour TV show, *The International Hour: American Jazz*, broadcast in Chicago on Monday, May 20, 1963, at 9:00 p.m. on WBBM-TV (channel 2, the CBS affiliate in Chicago). The concerts featured Stan Getz (both with the Gary McFarland band and with his own quartet, with Steve Kuhn on piano); Lurlean Hunter; Teddy Wilson; Muddy Waters; Jack Teagarden; Carmen McRae; Lambert, Hendricks and Bavan; and Count Basie.

[Additional data from *Chicago Daily News*: 4/20/63, Panorama, 21; 4/25/63, 30; 4/26/63, 26; 4/27/63, Panorama, 14; *Chicago Sun-Times*: 4/21/63, Sec. Three, 5; 4/26/63, Sec. Two, 8; 5/12/63, Sec. Three, 5 (review/commentary); 5/19/63, TV Prevue, 8, 9, 26; 5/20/63, 41 (TV listing).]

#### **John Coltrane Quartet**

PERSONNEL: John Coltrane, tenor and soprano saxophones; McCoy Tyner, piano; Jimmy Garrison, bass; Roy Haynes, drums

**April 29, 1963**. See the Discography, session **63-0429**, for details.

**May 1–12, 1963** (Wednesday through Sunday, two weeks; Monday and Tuesday off). **McKie's**, *Chicago*, *IL* (6325 S. Cottage Grove).

"Chicago's Top Jazz Room / McKie's / Open til 4 and 5 a.m. / TONITE Big Opening! / Appearing thru Sun., May 12 / JOHN COLTRANE / Featuring Elvin Jones, Drums; McCoy Tyner, Piano; Jimmy Garrison, Bass / In a Salute to PREZ YOUNG" (advertisement, *Chicago Sun-Times*, Wednesday, May 1, 1963, Sec. Two, p. 14). We're not sure what the salute to Lester Young involved (sure wish we'd been there), but the drummer was actually Roy Haynes: "Roy Haynes subbed on drums for ailing Elvin Jones during John Coltrane's recent stint at McKie's. Haynes' stay was only temporary; he still has his own group in New York City. Coltrane said he hopes Jones will be back with his quartet very soon" (*Down Beat*, June 20, 1963, p. 45).

[Additional data from *Chicago Defender*: 4/20–26/63, 12; 4/27/63-5/3/63, 12; 5/4–10/63, 12, 15; 5/11–17/63, 12, 15; *Chicago Sun-Times*:

4/26/63, Sec. Two, 9; 5/3/63, 34; 5/5/63, Sec. Four, 5; 5/10/63, 46; *Chicago Daily News:* 4/29/63 (Red Streak), 27.]

#### **John Coltrane Quartet**

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **McCoy Tyner**, piano; **Jimmy Garrison**, bass; **"Philly" Joe Jones**, drums (Thursday, May 23, 1963, and possibly other nights); **Roy Haynes**, drums

**May 23–June 5, 1963** (Thursday through Wednesday, two weeks; Mondays off). **Birdland**, *New York City* (1678 Broadway, at 52nd St., borough of Manhattan).

From *Coda* ("The Other Side of the Scene," by Fred Norsworthy, Aug. 1963, p. 12): "The pace-setter for the new style of drumming, as epitomised by Elvin Jones, is Roy Haynes. [...] When he worked with Coltrane at Birdland in May [1963], he was far ahead of Jones when it came down to drumming. Elvin has carried on what Roy began." "Philly" Joe Jones played drums on opening night, Thursday, May 23 (and possibly other nights); Thomas (1975, p. 162) quotes the diary of a friend of Coltrane's: "5/23 [May 23, 1963]: Saw John at Birdland, with Philly Joe Jones on drums. [...] Later, John stopped by. [...] Talked about confidence, said sometimes he feels he's already done his best work."

According to listings in the *New York Herald Tribune*, the lineup for the first week of the gig was Horace Silver, John Coltrane, and Bossa Tres. The second week featured the same lineup, plus The Group ("a commercial vocal team who spoilt things for the lovers of hard jazz," according to Fred Norsworthy [*Coda*, July 1963, p. 14]). The *New Yorker* lists The Group for both weeks and doesn't list Bossa Tres at all; it isn't known which is correct. Mongo Santamaria, Donald Byrd (with Jimmy Heath on tenor), and Arthur Prysock were at Birdland before Coltrane; Art Blakey, Big Maybelle, and King Curtis followed.

[Additional data from *New Yorker:* 5/18/63, 11; 5/25/63, 8; 6/1/63, 11; *New York Herald Tribune:* 5/19/63, Sec. 4, 8 (Santamaria, Byrd, Prysock); 5/26/63, Sec. 4, 8; 6/2/63, Sec. 4, 8; 6/9/63, Sec. 4, 8 (Blakey, Big Maybelle, King Curtis); *Down Beat:* 6/20/63, 44.]

## **Sessions by Coltrane's Sidemen**

- **June 3, 1963** (Monday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*. Joe Henderson recording session with McCoy Tyner and Pete LaRoca (*Page One*, Blue Note).
- **June 4, 1963** (Tuesday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*. McCoy Tyner recording session with Jimmy Garrison (*Today and Tomorrow*, Impulse!; *The Definitive Jazz Scene* [three volumes], Impulse!).

**Note:** A letter from Elvin Jones to John Coltrane dated Tuesday, June 4, 1963, was auctioned by Guernsey's in February 2005 (Guernsey's, 2005, Lot 115, p. 89). The letter was written while Jones was a patient at the Lexington Narcotics Hospital/Clinical Research Center in Lexington, Kentucky. Jones mentions Coltrane's ongoing problems with his mouthpiece (see the **Apr. 9–14, 1963**, entry) and jokingly mentions writing a book. As for the facility at Lexington, Jones speculates that the psychology was to "induce tension over a 90 day period and then relieve that during a shorter period. The point being that during the release the other problems will manifest and eventually be understood by the subject." (Jones appears to have been at the facility for a little over 90 days, from mid-April to late July 1963.)

# **John Coltrane Quartet**

PERSONNEL: John Coltrane, tenor and soprano saxophones; McCoy Tyner, piano; Jimmy Garrison, bass; Roy Haynes, drums

**June 10–15, 1963** (Monday through Saturday, one week; matinees on Monday and Saturday at 4:00 p.m.). **Showboat**, *Philadelphia*, *PA* (Broad and Lombard).

Quartet with Roy Haynes on drums. Recording exists, believed to be from the Monday matinee (June 10, 1963; see the Discography, session **63-0610**, for details). Tyner was late for the matinee, so much of the recording features the trio of Coltrane, Garrison, and Haynes; Tyner arrived midway through the set.

Reviewed by Fred Miles ("John Coltrane in Philadelphia," *Coda*, July 1963, p. 17):

Not long ago, Philadelphia's Show Boat brought the John Coltrane group back to town for a week's engagement. I always go to hear the Coltrane group because of that wonderful young piano artist McCoy Tyner. I must admit that this "New Thing" bit does not always suit my own tastes. Coltrane is a most able sax man and has been ever since his jamming days at Philadelphia's old Club Down Beat. I can understand the "New Thing" as a vehicle for youngsters that need the excitement of new things to do and wish to thumb their noses at the elder folks, as youngsters always will, and I know that new trails are being blazed by these modern artists of jazz. So, John Coltrane is a big man in jazz and has much to say? There are those that praise Coltrane and there are those that condemn him. I just go to hear his piano player.

Roy Haynes played with the Coltrane group and he certainly did the job. His attitude was "they want Elvin, I'll give them Elvin." Lots of drummers have something to say these days and Roy proved that he not only knows how to state himself, but is a master of many languages too.

Jimmy Garrison displayed unusual artistry leading me to feel that Ray Brown, Red Mitchell, Oscar Pettiford, Curley Russell and a few others of great artistry on the bass violin, that I have heard, are now being joined by a new exciting practitioner in their exclusive guild. A new thing is one thing, but, why is talent like this not brought to the front?

John Coltrane played well indeed and yet there is a quality here that often rubs me the wrong way. His solos are a little long to me and at times have a tendency to linger in a way that makes me want to pay my check and go home and play records. Coltrane often makes me want to look for release instead of giving release. John certainly has proved himself in the past as an able musician and a fine jazz artist. His new thing seems to follow the times and repetition and monotony seem to have a place in what he does. I would think that John is trying to appeal to youngsters conditioned only to Rock ugh [sic] Roll and Pop tunes of this period. I would think that John prefers to compel his audience rather than entice them and I as a listener sometimes rebel at such large doses of domination.

As for McCoy Tyner, what can I say that will paint the true picture? I do not have McCoy's talent and so I cannot give you an expression to fit the experience upon hearing this young artist. All I can say is "Oh boy. Just *listen* to McCoy." I would say that McCoy Tyner is today what Bud Powell was in his growing period in the bebop era. This young artist is not searching, he has found his place as an artist and he speaks well. McCoy is a quiet serious young man and it is most evident that he loves to play. In my opinion this is *THE* new thing of exciting artistry on today's jazz scene.—Fred Miles. [Reprinted by permission of *Coda* magazine. All Rights Reserved.]

A young Philadelphia jazz fan, Alan Sukoenig, attended this and other Coltrane gigs at the Showboat. Mr. Sukoenig was kind enough to share some of his memories with us (Alan Sukoenig, e-mail to Chris DeVito, June 20, 2002):

I recall one matinee or evening at The Showboat in Philly when some folks were expressing curiosity about what Coltrane was eating, and Jimmy Heath proudly answered that it was butter rum Life Savers. That may have been the same occasion when Coltrane spent the break between sets standing at the piano and playing "After the Rain." [A friend of mine] speculated (or perhaps overheard) that there was someone present in the room whom Coltrane wanted to avoid.

The Showboat was a very small club—a musical bar with the musicians in the middle of the bar, which was in the middle of the room. Most of the patrons were black. The leading jazz musicians of the day were heroes to much of the audience, I'd venture to guess, and Coltrane was of course one of the foremost among them—and a Philadelphian to boot.

I do have a little Coltrane anecdote of my own. Although he was no longer living in Philly at the time (probably about 1961 or '62), he was still listed in the Philadelphia phone book. He had just opened at The Showboat, and, on impulse, I dialed the number. His mother answered. I had heard that she was a prim and proper church-going woman, and I thought she sounded like it. I asked her if she had been down to The Showboat to hear him that week. She replied that she hadn't had the time, but that she hoped to go. I was having trouble imagining how she could in any way relate to his music so, with some trepidation, I asked if she liked her son's playing. In a rather stern tone, she replied: "What mother wouldn't like her son's playing if she had a son who played like John does!"

We thank Alan Lankin for his careful and thorough research of this gig (as well as other valuable Coltrane research).

[Data from *Philadelphia Daily News*: 6/12/63, 39; 6/14/63, 47.]

**Possibly ca. June 17–23, 1963** (probably one week; exact dates unknown; not confirmed). Unknown venue, *Rochester, NY*.

Saxophonist Pat LaBarbera saw the John Coltrane Quartet in Rochester, New York, one summer with Roy Haynes on drums:

I saw Coltrane; he used to come to Rochester—he had Roy Haynes on drums at the time—I was totally blown away. I remember Trane coming in and talking to McCoy; it was a hot summer's day so all of the guys would go outside to cool off. He would come off the bandstand, it was the middle of summer, and he had this sweater on, and he would go into the closet where they stored the beer, and would practice his soprano. The other guys were down on the street; there was a big old white upright piano that McCoy had to play. Later on I reminded McCoy about that gig when we worked together, and he remembered that piano! Trane was really popular, and that's what I wanted to do. I was afraid to talk to Trane but I spoke to Jimmy Garrison. You didn't want to talk to Trane, didn't want to bother him. He always looked like he had a mission. The other guys were really approachable.

From an interview by Andre White, previously available at www.music.mcgill.ca/~jazz/JazzView/jv1\_4a.html, accessed March 13, 2002; no longer available as of August 30, 2003. (*Note:* Andre White is a drummer from Canada—not to be confused with saxophonist Andrew White, who has transcribed hundreds of Coltrane solos.)

Other possible dates for this gig include May 13–19, 1963 (less likely, because LaBarbera said it was "a hot summer's day"), and July 8–14, 1963. August and September 1963 are also possible, although unlikely; Elvin Jones had returned to the Quartet by then, but he may have missed the gig for some reason. The Quartet may also have played other as yet undocumented gigs in Rochester, New York, in the early 1960s.

## **John Coltrane Quartet**

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **McCoy Tyner**, piano; **Jimmy Garrison**, bass; **Roy Haynes**, drums (until Wednesday, July 3, 1963); **Donald Bailey**, drums (Thursday–Saturday, July 4–6, 1963)

**June 24 or 25–July 6, 1963** (Monday or Tuesday through Saturday, two weeks; Sunday off). **La Tete de L'Art**, *Montreal*, *Quebec*, *Canada* (1451 Metcalfe St.).

Reviewed by Len Dobbin ("Tete de L'Art," *Coda*, Aug. 1963, p. 6): "The Wynton Kelly trio ([Paul] Chambers-[Jimmy] Cobb) closed a two week engagement on June 22. The John Coltrane Quartet with McCoy Tyner, Jimmy Garrison and Roy Haynes opened [at La Tete de L'Art] on June 25 for two weeks. Haynes was replaced the last three days, (as he had to be at Newport), by Donald Bailey. This powerful and exciting quartet packed the club night after night and there were excellent solos from all."

McCoy Tyner was at Newport on July 5, 1963, leading his own group (recorded by Impulse!), so he must have left early as well. Coltrane probably played without a pianist during Tyner's absence, although it's possible that someone else might have sat in. Recording exists; see the Discography, session **63-0704–63-0706**, for details.

According to Len Dobbins in *Coda* (July 1963, p. 7), Coltrane had not been in Montreal since he was with Dizzy Gillespie (not confirmed). Gigs at La Tete de L'Art usually began on a Monday, and the opening date is listed as Monday, June 24, 1963 (*Coda*, July 1963, p. 7); however, the review gives the opening date as Tuesday, June 25, 1963. We don't know which date is correct.

# **Sessions by Coltrane's Sidemen**

**July 5, 1963** (Friday afternoon). **Newport Jazz Festival, Freebody Park**, *Newport, RI*. McCoy Tyner live recording session with pickup group (*Live at Newport*, Impulse! A[S] 48).

McCoy Tyner left a Montreal gig with the John Coltrane Quartet (see the preceding entry) to appear at the Newport Jazz Festival on Friday afternoon. Photographer Burt Goldblatt was present (Goldblatt, 1977, p. 101): Friday afternoon was billed as "New Faces in Jazz." The faces that held your attention were in pianist McCoy Tyner's trio, with Mickey Roker on drums and Bob Cranshaw on bass. McCoy crackled with eagerness. It was such a pleasure to hear a group playing with one mind. His solos in "All of You" were marked by moments of tenderness and fire and seemed to evolve from an inner necessity.

#### John Coltrane Quartet

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **McCoy Tyner**, piano; **Jimmy Garrison**, bass; **Roy Haynes**, drums

Solution July 7, 1963 (Sunday night). Newport Jazz Festival, Freebody Park, Newport, RI.

Recorded and (eventually) released by Impulse! (*Selflessness Featuring My Favorite Things*, Impulse! AS 9161; *To the Beat of a Different Drum*, Impulse! IZ 9346–2); see the Discography, session **63-0707**, for details. Quartet with Roy Haynes on drums. Reviewed by Dan Morgenstern (*International Musician*, Aug. 1963, p. 50; the same review appeared in *Jazz* [U.S.], Sept. 1963, pp. 16–17):

John Coltrane was the last artist on the final bill, and, undaunted by a steadily diminishing audience, played a warm "I Want to Talk About You," an unusually short (twenty-two minutes [actually about 17:15 on the Impulse! release]) "Favorite Things" and a staggering "Impressions," well supported by Roy Haynes.

"Impressions" is incomplete on the Impulse! issue; it appears to be missing the opening theme statement, the piano solo, and the bass solo.

Photographer Burt Goldblatt was present (Goldblatt, 1977, p. 111):

Jimmy Smith on organ stirred things up with a direct appeal to what one of the papers called "the baser teenage emotion." He played four extended blues numbers, exciting the young audience to such a pitch that many of them started to stand on chairs and dance. […] MC Willis Conover finally quieted them down with a promise of more if the kids returned to their seats. […]

Encores were provided by John Coltrane, who followed with his quartet. McCoy Tyner, his pianist, had told me, "John always stressed the fact that the music doesn't play itself; you've got to play it." And the quartet meshed beautifully with Jimmy Garrison's bass moving with tight nervous energy, McCoy intense and imperative, Roy Haynes on drums. It produced some exciting, searching music. Coltrane led the group with tense transitions from tenor to soprano, weaving, turning, restlessly exploring with a fierce drive.

[Data from *New York Times*: 6/30/63, 8 X; 7/8/63, 24; *International Musician*: July 1963, p. 42; Aug. 1963, pp. 16, 50.]

**Note:** Coltrane was not at the Showboat July 8–14, 1963 (as listed in Porter, 1998, p. 370). Art Farmer and Jim Hall were at the Showboat on these dates (research by Alan Lankin [researcher/Philadelphia]). The correct dating of this gig is probably **August 19–25, 1963** (see entry), not July. According to *Down Beat* (Aug. 29, 1963, p. 43), Jimmy Garrison performed with Blossom Dearie's trio at the Village Vanguard, probably during mid-July. If this listing is correct, the John Coltrane Quartet may have been off the week of July 8–14, 1963.

# **Sessions by Coltrane's Sidemen**

**July 16, 1963** (Tuesday). Unknown studio, *New York City*. Art Blakey recording session with McCoy Tyner, Art Davis, and Sonny Stitt (*A Jazz Message*, Impulse!).

# **John Coltrane Quartet**

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **McCoy Tyner**, piano; **Jimmy Garrison**, bass; **Roy Haynes**, drums (probably until late July 1963); **Elvin Jones**, drums (probably rejoined in late July 1963)

**July 18–31, 1963** (Thursday through Wednesday, two weeks; Mondays off). **Birdland**, *New York City*(1678 Broadway, at 52nd St., borough of Manhattan).

"John Coltrane Quartet / Terry Gibbs Quartet / Appearing Nightly / Birdland / Jazz Corner of the World / Broadway at 52nd St." (advertisement, *Village Voice*, July 18, 1963, p. 13). Alice McLeod was with the Terry Gibbs Quartet (Thomas, 1975, pp. 162–163; Porter, 1998, p. 272). Dizzy Gillespie and Kenny Burrell were at Birdland before Coltrane; Gillespie and Ramsey Lewis followed. Alice McLeod was the pianist in the Gibbs quartet, and it was during this gig that she met John Coltrane.

Elvin Jones probably returned during this gig. Frank Kofsky interviewed Jones in 1968. Kofsky asked if Jones had ever seen Roy Haynes with Coltrane, and Jones replied: "No, I didn't. Yes, I did, too, you know. I came back from the hospital one time and he was playing at Birdland and I did hear him play one set, and then he saw me and threw the sticks at me. He said, 'Go on, play with your band!' Roy's a nice guy. A beautiful person." (This interview was originally published in *Jazz & Pop*,

Nov. 1968, pp. 18–23 [quote is from p. 23]; reprinted in Kofsky, 1998, pp. 387–398.)

[Additional data from *Village Voice:* 7/11/63, 14 (Gillespie/Burrell); 7/25/63, 14; 8/1/63, 10 (Gillespie/Lewis); *New Yorker:* 7/13/63, 7; 7/20/63, 7; 7/27/63, 8; *New York Times:* 7/18/63, 15; *Down Beat:* 8/1/63, 46.]

## **Sessions by Coltrane's Sidemen**

**August 8, 1963** (Thursday). **Van Gelder Studio**, *Englewood Cliffs, NJ*. Elvin Jones–Jimmy Garrison recording session with McCoy Tyner (*Illumination!*, Impulse! A[S] 49).

# **John Coltrane Quartet**

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **McCoy Tyner**, piano; **Jimmy Garrison**, bass; **Elvin Jones**, drums

**Ca. August 16–18, 1963** (ca. Friday–Sunday; exact dates not confirmed). **The New Minor Key**, *Detroit*, *MI* (11541 Dexter at Burlingame).

"Now Appearing JOHN COLTRANE Quartet" (advertisement, *Detroit Free Press*, Friday, Aug. 16, 1963, p. 7-D). "The New MINOR KEY 11541 Dexter / Staring [sic] JOHN COLTRANE QUARTETTE / JAZZ Till Dawn Fri. & Sat. 9 P.M.–5 A.M. / Air Conditioned" (advertisement, *Michigan Chronicle*, Saturday, Aug. 17, 1963, Sec, B, p. 4). The "New" Minor Key (having changed ownership) appears to have been on a weekend-only schedule around this time, although the gig might have been longer (the ads are unclear). The club folded a few months later: "Owner Joe McClurg has decided to close the Minor Key Club. There once were big plans for the club—remote broadcasts and its own record label—but things did not turn out as planned" (*Down Beat*, Dec. 5, 1963, p. p. 44).

Probably August 19–25, 1963 (Monday through Sunday, one week; dates likely, but not confirmed). Showboat, Philadelphia, PA (Broad and Lombard).

Data from *Coda* (Aug. 1963; Sept. 1963, p. 16) and research by Alan Lankin. From *Coda* ("Philadelphia," by Fred Miles, Sept. 1963, p. 16):

Does anyone know if Sonny Rollins' home town is having a Centennial Celebration? He sure did have an original beard and haircut at the ShowBoat recently. [This was a reference to Rollins' "Mohawk" haircut.] Henry Grimes did a wonderful job on bass with this group. Betty Carter

followed for a week with Charlie Rice and his trio with John Coltrane, McCoy Tyner, Jimmy Garrison and a new drummer in for the next week. Sunday sessions at ShowBoat seem to be doing better now that the word is getting around. [*Note:* The Showboat had only recently begun opening on Sundays, reportedly the first major jazz club in Philadelphia to do so (*Coda*, July 1963, p. 15).]

Recording exists; see the Discography, sessions **63-0819–63-0825**, for details. This is probably the correct date for the tapes listed in Fujioka (1995, bottom of p. 227; not July 8–14 as in Porter, 1998, p. 370).

[Additional data from *Evening Bulletin* (Philadelphia): 8/7/63, 15 (Sonny Rollins); 8/15/63, 19 (Betty Carter) (there's no listing for the Showboat the following week, but the *Coda* review says Coltrane followed Rollins and then Carter).]

**August 27–September 1, 1963** (Tuesday through Sunday, one week; Saturday and Sunday matinees, 4:00–7:00 p.m.). **Bohemian Caverns**, *Washington*, *DC* (2001 11th St. N.W.).

"Appearing Nightly / JOHN COLTRANE / Join us during our 3rd Anniversary Celebration! / Coming Sept. 3rd / Roland Kirk Quartet / 'Sole Home of Soul JAZZ' / BOHEMIAN CAVERNS / 2001 11th St. N.W." (advertisement, *Washington Post*, Wednesday, Aug. 28, 1963, p. C3). Jackie McLean was at the Bohemian Caverns before Coltrane. Two days before the Coltrane gig started, John Pagones reviewed a Coltrane-influenced vocalist named Donna Jewell (*Washington Post*, Sunday, Aug. 25, 1963, p. G3):

Twenty-one years old and looking as soulful as Joan Baez, Miss Jewell is a complete intransigent who talks only about absolutes. [...] John Coltrane seems to be on the track of musical expression in jazz, or so Miss Jewell believes. [...] Her improvisations, in fact, follow Coltrane's. [...] One of the side effects of her singing is that Buck Hill, the band leader here who also plays alto [actually tenor] sax, of late is sounding more and more like Coltrane, something that at one time would have been anotherm to him.

Miss Jewell's involvement with these complex rhythms oftentimes have perplexed many in her audience, most of whom are ardent jazz lovers. My advice is to stick around for three or four sets and listen carefully. Come back if necessary. Something is there. Someone gave me that advice once when I first heard Coltrane and thought he was shallow and tricky. Someone else gave me the same advice about E. E. Cummings and Dylan Thomas.

[Additional data from *Washington Post:* 8/29/63, G12; 8/30/63, B9; 9/1/63, G3.]

**Ca. September 9–15, 1963** (probably one week; opening and closing dates not confirmed). **Royal Arms**, *Buffalo*, *NY*.

From *Coda* ("Buffalo," by Hetty Pasco, Oct. 1963, p. 9): "John Coltrane made a return engagement to the Royal Arms and will soon do a repeat at this popular club because the management is thoroughly convinced that he is by far the top drawing jazz artist in the music world today. Elvin Jones, outstanding drummer, has returned to the group and definitely sparks the quartet with his dynamic drive and unlimited ideas."

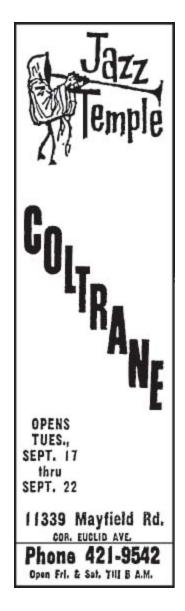
On Monday, September 9, 1963, a number of musicians gathered in a Buffalo hotel room to celebrate Elvin Jones' birthday (born September 9, 1927), including George Benson, Wes Montgomery, Jack McDuff, Red Holloway, John Coltrane, and Jones. Montgomery was in Jack McDuff's group at another club in Buffalo. (George Benson interviewed by Yasuhiro Fujioka, September 20, 1991, New York City.)

On Monday, September 16, 1963, Coltrane mailed a Mutual of Omaha Travel Accident Insurance Policy from Buffalo to his mother in Philadelphia. This was an airline policy for a one-way ticket; Coltrane was flying from Buffalo, New York, to Cleveland, Ohio, where he was scheduled to open at the Jazz Temple on Tuesday (see the following entry). The \$100,000 policy was signed by John W. Coltrane. The policy and postmarked enveloped were auctioned in February 2005 by Guernsey's (2005, Lot 116, p 90).

# **John Coltrane Quartet**

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **McCoy Tyner**, piano; **Jimmy Garrison**, bass; **Elvin Jones**, drums (except Tuesday, September 17, 1963); **Lawrence "Jacktown" Jackson**, drums (only on Tuesday, September 17, 1963)

**September 17–22, 1963** (Tuesday through Sunday, one week). **Jazz Temple**, *Cleveland*, *OH* (11339 Mayfield Rd., corner of Euclid Ave.).



At Cleveland's Jazz Temple. Local drummer Lawrence "Jacktown" Jackson subs for Elvin Jones on Tuesday, September 17, 1963. (Advertisement, *Cleveland Plain-Dealer*, Saturday, Sept. 14, 1963, p. 30.)

"Jazz Temple / COLTRANE / Opens Tues., Sept. 17 thru Sept. 22 / 11339 Mayfield Rd. / cor. Euclid Ave. / Open Fri. & Sat. Till 5 a.m." (advertisement, *Cleveland Plain Dealer*, Sept. 13, 1963, p. 26). Elvin Jones arrived late, and on opening night (Tuesday, Sept. 17, 1963) local drummer "Jacktown" filled in for Jones "and impressed everyone" (*Down Beat*, Nov. 7, 1963, p. 44). Lawrence "Jacktown" Jackson was a longtime Clevelandarea drummer; in March-April 1955, for example, Jacktown led a quartet called "Jack's Town Criers" for several weeks at Club Congo in Cleveland.

Jack's Town Criers featured Tony Lovano (father of Joe Lovano) on tenor saxophone, Bill Brown on bass, and Tadd Dameron on piano.

[Additional data from *Cleveland Plain Dealer*: 9/14/63, 30; 9/15/63, 3-BB; *Cleveland Call and Post*: 3/26/55, 8-C, 9-C ("Jack's Town Criers").]

# **Sessions by Coltrane's Sidemen**

**September 1963** (Exact date unknown). **A & R Studios**, *New York City*. Gil Evans recording session with Elvin Jones (*The Individualism of Gil Evans*, Verve).

**Note:** Elvin Jones was featured at Birdland on Monday, September 30, 1963, as part of the seventh annual Gretsch Drum Night. The Elvin Jones Septet consisted of Elvin Jones (drums), Eric Dolphy (reeds), McCoy Tyner (piano), Jimmy Garrison (bass), Charles Davis (baritone saxophone), Lee Morgan (trumpet), and Frank Rehak (trombone). Philly Joe Jones also was featured, leading a quintet that included John Gilmore and, during an early set, Jimmy Garrison and Steve Davis.

[Data from Down Beat: 9/26/63, 10; 11/21/63, 10.]

#### **John Coltrane Quartet**

PERSONNEL: John Coltrane, tenor and soprano saxophones; McCoy Tyner, piano; Jimmy Garrison, bass; Elvin Jones, drums

② **October 3–16, 1963** (Thursday through Wednesday, two weeks; Mondays off). **Birdland**, *New York City* (1678 Broadway, at 52nd St., borough of Manhattan).

"Appearing Nightly / JOHN COLTRANE / Joe Newman / Birdland / Jazz Corner of the World / Broadway at 52nd St." (advertisement, *Village Voice*, Oct. 10, 1963, p. 6). Live recording by Impulse! on Tuesday, October 8, 1963 (*Coltrane Live at Birdland*, Impulse! A[S] 50); see the Discography, session **63-1008**, for details. Saxophonist Steve Marcus and drummers Barry Altschul and Marty Morell were all in the audience on October 8 for the live recording. (Thanks to Milan Simich [producer and author] for this information from his forthcoming book *A Night at Birdland*.)



Live at Birdland. (Advertisement, *Village Voice*, Thursday, Oct. 10, 1963, p. 6.)

Joe Williams and Cannonball Adderley were at Birdland before Coltrane; Horace Silver and Terry Gibbs followed. Thelonious Monk was at the Five Spot.

[Additional data from *Village Voice*: 9/26/63, 14 (Williams /Adderley); 10/3/63, 14; 10/17/63, 14 (Silver/Gibbs); *New Yorker*: 9/28/63, 8; 10/5/63, 8; 10/12/63, 8.]

# "Fond Memories of Lenny Breau"

# By George B. Sukornyk, July 31, 2003

Lenny and I were in New York, and on a particular evening, decided to drop in at Birdland to hear John Coltrane. (Coltrane was about to record, or had just recorded his album *John Coltrane Live at Birdland*). After listening to a set, Lenny, who invariably carried his acoustic guitar with him, approached Coltrane and asked if he could sit in. I recall John looking Lenny up and down and at some of the group, and they nodded their consent. [...] When Lenny sat in, after plugging his guitar into one of the speakers, he initially just played chords to get a feel for what was happening. In the following number, when Lenny's turn came to play, the effect was electrifying. Coltrane leaned over with eyes wide-open, looked at Lenny's hands, and smiled. During the remainder of that session, which lasted for at least another two hours, Lenny played with authority with the great John Coltrane, and on many of his licks, Lenny led the charge.

—Excerpted from the liner notes to *Lenny Breau: The Hallmark Sessions*, 2003, Art of Life AL1007-2; available at <a href="http://theband.hiof.no/albums/hallmark\_sessions.html">http://theband.hiof.no/albums/hallmark\_sessions.html</a> (accessed Nov. 22, 2004)

# **Sessions by Coltrane's Sidemen**

October 9 and/or 17, 1963 (Wednesday and Thursday, respectively).

Johnny Hartman recording sessions with Elvin Jones, Hank Jones, and others (*I Just Dropped By to Say Hello*, Impulse! A(S) 57). [Data from www16.brinkster.com/fitzgera/hartman.htm (accessed Feb. 28, 2004)]

October 19, 1963 (Saturday). Van Gelder Studio, Englewood Cliffs, NJ.

Hank Jones recording session with Elvin Jones (*Here's Love*, Argo/Cadet LP [S] 728).

## **John Coltrane Quartet**

**October 20, 1963** (Sunday afternoon; Coltrane's presence not confirmed). **Five Spot**, *New York City* (2 St. Marks Place, borough of Manhattan).

One of a series of "Sit-In for Freedom Jazz Concerts" held at the Five Spot for Downtown CORE (Congress of Racial Equality). The John Coltrane Quartet is listed as "tentative"; Billy Taylor was the M.C., and also scheduled were the Ted Curson–Billy Barron Quintet, the Don Friedman Trio, the Ben Webster Quartet, Kenny Burrell, and Sonny Rollins (tentative). Admission was a "contribution" of \$3.

[Data from *Village Voice*: 10/17/63, 20; *Down Beat*: 10/24/63, 12.]

# **John Coltrane Quartet**

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **McCoy Tyner**, piano; **Jimmy Garrison**, bass; **Elvin Jones**, drums

**October 22–November 4, 1963** (Tuesday through Monday, two weeks)— *Europe, tour.* 

The back cover of *Jazz* (U.S. magazine), October 1963, consisted of a full-page announcement for this tour: "Announcing the European Tour of the JOHN COLTRANE QUARTET Featuring McCoy Tyner, Elvin Jones & Jimmy Garrison / Starting October 22 through November 5, 1963 / impulse!

Records / SAC Shaw Artists Corporation, Milt Shaw, President / Personal manager Harold Lovett [Lovette]." Accompanying the text was the photo of Coltrane that would later grace the cover of *A Love Supreme*.

The Fall 1963 tour of Europe was produced by Norman Granz. "On its European tour, led by Norman Granz, the John Coltrane Quartet will also give some concerts in the Federal Republic [West Germany]. Scheduled are concerts on Oct 26 in Berlin [rescheduled, November 2], on Oct 31 in Frankfurt/Main, on Nov 3 in Munich and on Nov 4 in Stuttgart as a 'Meeting Place Jazz' event of the Süddeutscher Rundfunk" ("Granz Presents John Coltrane Quartet," *Jazzpodium*, Oct. 1963, p. 207).

October 22, 1963 (Tuesday; two concerts, 7:00 p.m. and 9:15 p.m.). *Konserthuset*, Stockholm, Sweden.

Recording exists; see the Discography, session **63-1022**, for details. The 7:00 p.m. concert was "sparsely" attended, but the 9:15 p.m. concert was nearly sold out ("Coltrane's Quartet," by "RAS," *Svenska Dagbladet*, Oct. 23, 1963, p. 13; thanks to Susanne Bornhöft for translating this review into German).

The second concert was reviewed in *Orkester Journalen* ("Inspired Coltrane Concert," by Lars Werner, Nov. 1963 [translated from the Swedish by Martin Paludan-Müller]):

John Coltrane's second Stockholm concert on October 22 turned out to be one of the best ever given by the quartet. Power and inspiration fused in a process of musical creation of the utmost tension. [...] Coltrane and Elvin Jones [performed several] long duets where incredible things happened. My only possible [criticism of Jones] is that he hardly ever leaves his cymbals; even touches at various drums are indicated by strokes at the cymbals, giving his playing a uniform character that easily overpowers the sound of the other musicians. In this respect his solo on "Mr. P. C." was ideal, and one hopes to find more of such qualities in his accompaniment [in the future].

[...] McCoy Tyner seems to have taken a definitive step forward as a soloist. [...] A gem were his chord melodies behind Coltrane in Billy Eckstine's pretty ballad "I Want to Talk About You"; in this piece Coltrane played an outstanding solo coda.

A remarkable alteration has happened [in Coltrane's playing], from the Indian-Arabic to a Debussy-Ravel influence, [particularly] in "My Favorite Things" where the long soprano cadences often sounded as though taken directly from some Debussy composition for woodwind instruments.

While in Stockholm, Coltrane purchased or was given an Albert Ayler record (Hultin, 2000, p. 161). This must have been *Something Different* 

(Bird Notes BNLP 1), Ayler's first record, recorded by Swedish musician Bengt "Frippe" Nordstrom and released on his private record label.

[Additional data from *Svenska Dagbladet*: 10/18/63, 34; 10/22/63, 27]

October 23, 1963 (Wednesday, 8:00 p.m.). *Njårdhallen*, Oslo, Norway.

Journalist Randi Hultin interviewed Coltrane at his hotel before the concert and invited him to her home afterward (see Hultin, 2000, pp. 157–162). The concert started late because Elvin Jones' drums hadn't arrived; when they were eventually brought on stage, "Elvin had to unpack and set up his kit, not only in front of the audience—but with Coltrane looking on as well. He leaned relaxedly against the grand piano and waited patiently while Elvin set up. Not a word was spoken" (Hultin, 2000, p. 161).

During intermission, Hultin photographed all four members of the quartet; the photos are reproduced in Thomas (1975, facing p. 89). At Hultin's home after the concert, Coltrane signed her guest book and, in response to her request to write a few bars of his favorite composition, wrote out the opening bars of "Naima" (Hultin, 2000, p. 164).

## October 24, 1963 (Thursday). Kulttuuritalo, Helsinki, Finland.

October 25, 1963 (Friday, 8:00 p.m.). Tivolis Koncertsal, Copenhagen (København), Denmark.

Recording exists; see the Discography, session **63-1025**, for details. The concert was produced by Jazz Europa N.V.

From *Down Beat* ("Copenhagen," Dec. 5, 1963, p. 43): "Never had the city seen so much jazz talent in a month's time: John Coltrane, Don Cherry, Quincy Jones, Sahib Shihab, Sarah Vaughan, Roland Kirk, Archie Shepp, Don Byas. [...] While Kirk was at the Montmartre, Coltrane and his quartet (McCoy Tyner, piano; Jimmy Garrison, bass; and Elvin Jones, drums) gave their annual fall concert at the Tivoli Garden concert hall and later jammed at the Montmartre." Kirk's group included Niels-Henning Ørsted-Pedersen, bass; Alex Riel, drums; and Tete Montoliu, piano.

[Data from *Berlingske Tidende* (Copenhagen): 10/20/63, Sec. 3, 12, 23; 10/26/63, 11 (review: "Årets Coltrane: Den traditionelle koncerti Tivoli med en af jazzens fornyere," by "Nius").]

**October 26, 1963** (Saturday night, beginning at midnight and extending into the early-morning hours of Sunday, October 27, 1963; two sets). *Concertgebouw*, **Amsterdam, The Netherlands.** 

"The John Coltrane show at the Concert Hall in Amsterdam, Holland [Netherlands], was very successful" (*Down Beat*, Jan. 16, 1964, p. 44). Reviewed in *Jazz Monthly* ("In Person: The John Coltrane Quartet in Amsterdam," by Michael James, Dec. 1963, pp. 16–17):

The scene in Amsterdam's Concertgebouw at midnight on Saturday, 27th October [sic; Saturday was the 26th—the concert began at midnight and extended into the early-morning hours of Sunday the 27th], was to my mind more typical of a rock-and-roll concert, and an ill-organized one at that, than a jazz presentation. The group began to play before half the ticket holders had managed to elbow their way into the hall, and even when the doors had been closed the gangways were packed with amateur photographers who assumed all sorts of curious postures, some kneeling, some crouching, and others bending over backwards and holding their cameras aloft in order to get the pictures they wanted. This had the not unexpected effect of irritating the people in the nearby seats and scuffles broke out continually throughout the first half. Furthermore, spectators never ceased encroaching on the rostrum itself, and the attendants were kept hard at work dealing summarily with these intruders. One memory of the evening I particularly treasure is of a bespectacled would-be Gjon Mili who crept craftily up to within a few centimetres of Elvin Jones's hi-hat and kept his lens trained on the drummer from this position, clicking steadfastly away throughout the whole of the final number, not in the least deterred by the ear-splitting barrage of sound Jones was busy drawing from his kit!

With so many distractions it was amazing that Coltrane and his men managed to turn in any sort of performance at all. They began poorly, with a lacklustre rendition of *My favourite things* in which the climaxes, instead of being gradually built up, sounded almost arbitrary. There followed a ballad feature, *You leave me breathless* [probably "I Want to Talk About You"; the following description mentions a lengthy coda]. Here the leader switched from soprano to tenor and produced some attractive paraphrases of the tune, but spoilt the final effect with a coda that not only went on for an unconscionable length of time but was also melodically repetitive. It is worth remarking that even at this very leisurely tempo the increase in musical tension was largely engineered not by Coltrane but by Elvin Jones, whose work throughout the evening was nothing short of magnificent.

"You want to play all your old crap when you go to Europe, man" was the advice Jackie McLean got before he travelled to London in 1961 to appear onstage in *The Connection*. Coltrane's choice of opening numbers suggested that he may have received similar counsel. That it was worth taking from the purely material viewpoint was stressed by the indiscriminate applause with which the audience saluted these two items, but I find it hard to believe that he or his sidemen were satisfied with the way they interpreted these over-familiar tunes. The next number, whose title, like those of the others, was unannounced, found the band much more deeply involved in the music. Cast in the same mould as *Impressions* or *Chasin' the Trane*, it began with a tenor theme statement that was immediately followed by a piano solo whose quality came through despite the lamentable acoustics. Garrison's ensuing bass solo was less impressive, not so much because of his questionable taste in humorous effects as because the overall texture was much thinner, Jones and Tyner being tacet for much of the time. With Coltrane's return to the microphone, however, we were shown for the first time that night just how emotionally compelling his music can be. The three-part interplay between tenor, bass and percussion was no

carefully ordered affair, but a bitterly fought-out struggle in which the saxophonist's melodic line, at first composed of fairly long phrases, eventually disintegrated into a series of jagged fragments under the onslaught of Jones's thunderous drumming. The absence of any strict harmonic cycle and the freedom with which Garrison played, abhorring any suggestion of a rigid four-to-the-bar beat, meant that Coltrane could seek no shelter in a conventional musical pattern from the bass drum explosions, crush rolls and arhythmic cymbal pulse of his drummer. It was as though his efforts to create continuity of shape and line came to naught in the face of his sidemen's relentless antagonism, so that little by little melodic appeal gave way to the plethora of rhythm, only to reassert itself in the final theme statement. That the band could produce this effect without jeopardising the tremendous impetus they had set up from the very first bar was, I thought, a staggering feat. This eventual predominance of rhythmic complexity over melody when Coltrane's group is functioning in that way, as it so frequently did that night, explains why he has met with so much adverse comment and also, incidentally, tends to set him apart from Ornette Coleman, another player whose aims have been widely misunderstood by his detractors. Coleman's thinking, I would say, is essentially horizontal: he delights in evolving one phrase out of another to create a continually changing melodic line. Coltrane's, on the other hand, is analytical in nature, as though he were bent on cutting away the superfluities of his thematic material to get at its rhythmic ossature; and to carry this aim through he depends [to] an unprecedented extent on the co-operation of his sidemen.

The band played four more numbers that night. Two of them were ballads, if that term covers the harshly dramatic effect Coltrane conjures up at slow tempo. The first, I believe, was Alonzo Levister's *Slow dance* [more likely "Naima"]. Besides offering some superb high-register tenor work, it also contained a charming solo by McCoy Tyner, and one was led once again to reflect that it was a pity the hall did not do justice to this musician's sensitivity of touch and fine feeling for chordal colour. I did not recognize the other ballad, which in one respect at least was more interesting, since it found the leader simultaneously laying down two lines on his soprano, alternating runs at the top of the instrument's range with recurrent single notes in the low register.

The other two items, *Village blues* [or "Cousin Mary"?] and a swashbuckling *Mr. P.C.* taken at over seventy bars to the minute, fell into the same stylistic bracket as the fast number the group had played just before the interval, and were quite as successful. They made it clear that the gradual erosion of melody, as the word is conventionally understood, by the sheer weight and richness of Garrison's, and particularly Jones's, polyrhythms, was no isolated phenomenon, but, as I have hinted above, found its echo in several other aspects of the band's music. Most prominent of these were the leader's harmonic freedom and his growing fondness, over the course of any one number, for distortions of pitch that in another man's work might be highly questionable but in their own context brook no such criticism, since they serve to intensify the whole emotional effect. The impression the listener receives at such times is of extreme nervous tension, as though Coltrane and his men carry their music to the very brink of disorder, yet somehow never quite transgress the boundary which separates intricacy from chaos.

MICHAEL JAMES

Paul Karting, who attended the concert (and who contributes photos by Henk Visser that show Coltrane playing piano during the intermission), offers a slightly Different sequence of titles, from his diary: "My Favorite Things," "Naima ," "Impressions," "Cousin Mary," "Spiritual," "Mr. P.C.," and two unknown titles. Unless a recording surfaces (none is known to exist), it will probably be impossible to determine exactly which tunes were

played. (*Note:* Midnight concerts at the Concertgebouw in Amsterdam often followed an earlier concert at the Kurhaus in Scheveningen. However, according to Fred Canté, who attended the Amsterdam concert, there was no concert at the Kurhaus in Scheveningen.)

October 27, 1963 (Sunday; two concerts, scheduled for 4:30 p.m. and 9:30 p.m.; concerts started late, ca. 7:00 p.m. and 10:00 p.m.). *Teatro dell'Arte*, Milan (Milano), Italy.

The first concert was scheduled to begin at 4:30 p.m., but the group was delayed in Amsterdam by fog; their flight didn't arrive in Milan until almost 6:00 p.m. The first concert then began at 700 p.m. and lasted about an hour. The second concert began at 10:00 p.m. or a bit later. Reviewed in the *Corriere della Sera* ("Coltrane in Concert at the Theatre of the Arts," by "V.F.," Monday, Oct. 28, 1963, p. 6; thanks to Brigitte Reinert for translating the review). The reviewer seemed impressed by Coltrane's "tragic poetry" arising from "a pain only too human and yearning."

[Additional data from *Corriere della Sera*: 10/26/63, 10; 10/27/63, 10, 11.]

# October 30, 1963 (Wednesday, 8:00 p.m.). Fruchthalle, Kaiserslautern, West Germany.

Confirmed by a listing and review in the newspaper *Die Rheinpfalz* (listing, Oct. 28, 1963; review, "John Coltrane—das Lied vom braven Mann," by Kurt Littig, Nov. 5, 1963). The reviewer seemed to feel that Coltrane and the quartet were playing music of social protest, and described the audience reaction as sharply divided—some were angered by the music, some enjoyed it, and some found it thought provoking.

# October 31, 1963 (Thursday, 8:00 p.m.). *Kongresshalle*, Frankfurt am Main, West Germany.

Reviewed in the *Frankfurter Allgemeine Zeitung* ("John Coltrane Captivates: A Jazz Concert in the Kongresshalle," by "G.V.," Nov 2, 1963). This highly favorable review reports that the audience was extremely quiet during solos, allowing the music to create a mood of deep reverie, so much so that the occasional hushed call from an audience member sounded like a dreamer talking in his sleep. The mood was broken only by loud applause

when the soloists finished. Interestingly, and somewhat presciently, the reviewer refers to the group's sound as "world music" (*Weltmusik*).

[Additional data from *Jazzpodium*: Oct. 1963, p. 207; *Frankfurter Allgemeine Zeitung*: 10/30/63.]

**November 1, 1963** (Friday, 9:00 p.m.). *Salle Pleyel*, **Paris, France.** 

Recording exists; see the Discography, session **63-1101**, for details. Reviewed in *Le Monde* ("Le Jazz: John Coltrane A Pleyel," by Lucien Malson, Nov. 3–4, 1963, p. 15). The reviewer found the music powerful, referred to Elvin Jones as a "hurricane," and was only disappointed by the "long and weak" bass solos. Also reviewed in *Jazz Magazine* (France), No. 101, 1963, pp. 38–42 ("Fébrile John Coltrane," by Denis Lémery and Michel-Claude Jalard); and *Jazz Hot*, December 1963, pp. 9–11 ("Les Fabuleux Démons Coltraniens sont Revenus le 1er Novembre," by Claude Lenissois and Jef Gilson; summarized Coltrane interview by Michel Delorme).

Additional data from *Le Monde*: 11/1/63, 15.]

November 2, 1963 (Saturday, 8:00 p.m.). Auditorium Maximum, Freie Universität, Berlin, West Germany.

Recording exists; see the Discography, session **63-1102**, for details. Reviewed in *Der Tagesspiegel* ("Black Dionysos: John Coltrane and his quartet at the Freie Universität," by "G.G.," Nov 6, 1963):

Attention, rationality is called for! Whenever negroes play jazz music—explosive like on Saturday at the Freie Universität—the feature writer's quills [usually] fall into Dionysian convulsions. [...] But what John Coltrane and his quartet—his third guest appearance in Berlin—performed in the Auditorium Maximum suggests such ecstasy of writing: regarding the musical explosive force there is nothing comparable in the white jazz scene.

[After describing the relentless force and volume of Elvin Jones' drumming:] Even Coltrane, rhapsodist on tenor saxophone with his powerful breath, has to make a strong effort to assert himself against this god of thunderstorms; only a [...] solo [unaccompanied; probably "I Want to Talk About You"] that strung together cascades of notes of highly melodic expression—the audience remained as quiet as a mouse meanwhile—let the sound of his instrument blossom out. Nevertheless: to fulfil himself he perhaps needs an opponent like Jones; this might be inferred from the almos endless duel he had with the drums at the end—while Tyner and Garrison watched the fight of the two masters with noticeable pleasure. At first it seemed as if both exhausted themselves completely, like drummers and dancers in blackest Africa who only stop when they lie on the ground—foam at the mouth. But thank God they finished civilized, and amid

the applause they left the stage as relaxed as if they had been through a conference, not an orgy. As I said, rationality is called for.

[Additional data from *Jazzpodium:* Oct. 1963, p. 207 (lists wrong date); *Der Tagesspiegel* (Berlin): 10/29/63, 18.]

**November 3, 1963** (Sunday, 8:00 p.m.). *Kongress-Saal, Deutsches Museum*, **Munich (München), West Germany.** 

Reviewed in the *Süddeutsche Zeitung* ("John Coltrane's Africa: Jazz in the Deutsches Museum in Munich," by H. Krammer, Nov. 6, 1963, p. 6):

Mr. Coltrane appeared with his comparatively young quartet (McCoy Tyner, piano, Elvin Jones, drums, and James E. Garrison, bass) in the Kongress-Saal of the Deutsches Museum, and he was successful.

[...] You cannot help feeling that this Mr. Coltrane—acting on stage so apathetic—mercilessly gets even with us, with the world of white people. The traditional relationship between artist and listener is broken; it is probably all the same to John Coltrane whether we like his music or not.

The core of his concert and his musical efforts is a piece named "Africa." Several versions of this programmatic title already exist. [...] This Sunday night Coltrane had nothing new to add to this "Africa;" even the abundance of variations and the richness of improvisations were missing. But how successful such a lively piece like "Africa" is on any one night of course depends on the state of the interpreter—and this night Coltrane was not in "top form." You have to take this risk. Sure, there were the fast runs, the arpeggios, the touched themes, the varied rhythmic phrasings. But in harmonics Coltrane fights at frontiers that Ornette Coleman, all flags flying, crossed long ago. Perhaps it is good that Coltrane did not confront us with [too much that was] new. A bit of time left to assimilate the old.

Coltrane isn't known to have performed "Africa" live; the reviewer may have misidentified another tune. The reviewer mentions that "several versions of this programmatic title already exist," which suggests that this was one of the tunes in Coltrane's standard repertoire (possibly "Impressions" or "Mr. P.C."; or, if the reviewer had attended some of the previous concerts on this tour, possibly "Afro Blue").

The concert was attended by Helmut Götz, who was kind enough to share his recollections with Wolf Schmaler (phone conversations, December 2003). Götz recalls that elvin Jones arrived late so the group started without him as a trio, playing a lengthy version of "I Want to Talk About You" until Jones finally arrived, appearing visibly contrite.

[Data from *Jazzpodium*: Oct. 1963, p. 207; *Süddeutsche Zeitung*: 10/26–27/63, 28; 11/6/63, 6 (review; published in Wendt, 2001, p. 149).]

# November 4, 1963 (Monday, 8:00 p.m.). Mozart-Saal, Liederhalle, Stuttgart, West Germany.

Recording exists; see the Discography, session **63-1104**, for details. This was a "Tref punkt Jazz" ("Meeting Place Jazz") concert recorded by SDR (Süddeutscher Rundfunk). In January 1998, SDR (Stuttgart) and SWF (Südwestfunk; Baden-Baden) merged to become SWR (Südwestrundfunk). SWR occasionally rebroadcasts the concert; for example, on March 4, 2004, SWR 2 broadcast "Afro Blue," "I Want to Talk About You," "Impressions," and "My Favorite Things."

Reviewed in the *Stuttgarter Zeitung* ("Meeting Place Jazz," by "lind," Nov. 6, 1963, p. 11). The concert was well attended. The reviewer felt that the music contained "unparalleled passion," "eruptive vigor," and "anger," and caused "passionate disagreements" among the audience. The reviewer concluded by wondering if such uninhibited expression was "compatible with art."

[Additional data from *Jazzpodium*: Oct. 1963, p. 207; *Stuttgarter Zeitung*: 10/26/63, 64.]

European tour ends.

### John Coltrane Quartet and/or Quintet

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; possibly **Eric Dolphy**, alto saxophone, flute, bass clarinet; **McCoy Tyner**, piano; **Jimmy Garrison**, bass; **Elvin Jones**, drums

**Ca. November 11–17, 1963** (possibly Monday through Sunday, one week; opening and closing dates not confirmed). **Showboat**, *Philadelphia*, *PA* (Broad and Lombard).

From *Down Beat* ("Philadelphia," Jan. 2, 1964, p. 43): "Herb Kellar [and] his Show Boat jazz room [...] had an all-star lineup at the Show Boat in November with Oscar Peterson finishing out a month that also featured Miles Davis and John Coltrane in the basement room." According to earlier listings, Miles Davis was at the Showboat until Sunday, November 10, 1963, and Oscar Peterson opened on Monday November 25, 1963; Coltrane isn't listed, which may indicate that his gig was scheduled relatively late (*Down Beat*, Nov. 21, 1963, p. 46).

Coltrane was at the Showboat the week of November 11–17, 1963. It's possible that Coltrane was held over for a few days, but the gig must have ended before Saturday, November 23, 1963 (see entry). "New in midtown jazz rooms this week: the Miles Davis Quintet at the Showboat and the King Curtis group at Pep's" ("Man About Town," by Frank Brookhouser, *Evening Bulletin* [Philadelphia], Wednesday, Nov. 6, 1963, p. 40). "In the midtown jazz rooms, the John Coltrane Quartet is the Showboat attraction, with songstress Carmen McRae the star at Pep's" ("Man About Town," by Frank Brookhouser, *Evening Bulletin* [Philadelphia], Thursday, Nov. 14, 1963, p. 38). Audience recordings may exist from this gig (see Fujioka, 1995, p. 238); however, we haven't heard these recordings, and their dates are not confirmed.

#### **John Coltrane Quartet**

PERSONNEL: John Coltrane, tenor and soprano saxophones; McCoy Tyner, piano; Jimmy Garrison, bass; Elvin Jones, drums

November 18, 1963. See the Discography session 63–1118, for details.

**November 23**, **1963** (Saturday night; scheduled for 8:30 p.m., started late, ca. 9:00 p.m.). **Royce Hall Auditorium**, **University of California-Los Angeles** (UCLA), *Los Angeles*, *CA*.

"UCLA Committee of Fine Arts Productions / JOHN COLTRANE QUARTET/ One Performance Only / 8:30 p.m. / Next Saturday, Nov. 23 / Royce Hall, UCLA / All Seats Reserved / \$4.00 – \$3.50 – \$2.75 – \$2.00 / Program Coordinated by Michael Davenport" (advertisement, *Los Angeles Sentinel*, Nov. 14, 1963, p. A15).

Reviewed by Mimi Clar ("Coltrane and Group in Concert at UCLA," *Los Angeles Times*, Tuesday Nov. 26, 1963, Pt. V, p. 10):

The John Coltrane concert in UCLA's Royce Hall Auditorium went on as scheduled Saturday evening despite the previous day's tragedy [the assassination of President John F. Kennedy] that hovered like a cloud over the affair.

The only problem was that one member of the quartet had failed to appear by nine o'clock [the concert was scheduled to start at 8:30 p.m.]. And, since the missing member was John Coltrane, things were in a bit of a muddle. Finally McCoy Tyner, pianist, Elvin Jones, drumer [sic], and Jimmy Garrison, bassist, began the program as a trio, opening with a long minor riff that was still in progress at 9:20 when Mr. Coltrane, tenor and soprano saxophones in tow,

eventually sauntered on stage, tardy but still in time to join the rhythm section for the final chorus.

#### **Fairly Rewarding**

It cannot be said truthfully that all was worth waiting for, but a substantial part of the concert was decidedly rewarding. If he is not always successful in his attempts, John Coltrane is at least openly engaged in constant experimentation. He not only dares to be himself, he is unafraid to fail and to fail loudly if necessary.

His search for new harmonic relationships and tonalities encompasses swirling sixteenth-note passages, unexpected leaps, eyebrow-raising timbres that sound like foghorns or distant night cries of forest creatures, extremely scalar or extremely angular melodies, and rapid whinnying trills that by turn crescendo and diminuendo. At worst his style degenerates into sheer scale unraveling or unrestrained trucculence [sic], but even then the musician's sense of exploration continues to hold promise for the expectant listener.

#### **Mood of Meditation**

Particularly in his Saturday night version off"My Mother's Eyes" [more likely "I Want to Talk About You"], in an extended unaccompanied coda, Coltrane seemed to be meditating on the tune at length, exposing and probing his innermost musical thoughts. In this and "My Favorite Things," the melodies were often surprisingly lyrical considering their plangent extroversion.

The Coltrane voice is most influential on tenor saxophone, but it also speaks distinctively on soprano saxophone, as it did on several long riffs, where it sometimes took on a snake-charming character, and was both tortuous and tortured.

The rhythm section had to give their all to keep up with their leader, but they managed their respective tasks with facility.

Although the concert was sold out, the auditorium was only two-thirds full (1200 off1800 seats), as a result of the assassination of President John F. Kennedy on November 22, 1963 (*Down Beat*, Jan. 16, 1964, p. 12).

[Additional data from Los Angeles Times: 11/17/63, Calendar, 12, 32; Los Angeles Sentinel: 12/12/63, 20A; Coda: Oct. 1963, p. 11.]

**November 26–December 8, 1963** (Tuesday through Sunday, two weeks; Monday off). **Jazz Workshop**, *San Francisco*, *CA* (473 Broadway).

The *San Francisco Chronicle* (Sunday, Nov. 24, 1963, "This World," p. 30) contains a long article on Coltrane by Ralph J Gleason, "Coltrane's Sax Blows Instant Art." (An abridged version of this article—with some biographical material and discussion of various Coltrane albums edited out —was reprinted as the liner notes to *Coltrane's Sound* [Atlantic SD 1419, released June 1964]. The last three paragraphs of the liner notes weren't included in the newspaper article.)

A follow-up article on Elvin Jones includes a mini-review of a set at the Jazz Workshop ("Exciting Percussion of Elvin Jones," by Ralph J. Gleason, *San Francisco Chronicle*, Tuesday, Dec. 3, 1963, p. 39):

The other night, the Coltrane Quartet became a trio for a long ballad when the leader walked around the room testing the acoustics. The ballad was lyric and the piano and bass solos were lyrical interpretations but Elvin Jones, in a burst of rhythmic explosions, slurs and contrasts of sound, lifted the entire thing up in emotional intensity until the only thing I was reminded of was the Raelets and Ray Charles. [...]

Elvin Jones, of whom John Coltrane has said half-facetiously,"Sometimes he's too much for ME!" is almost never predictable in any way. It must be a great experience, and terrifyingly exciting, to play with him. [© Jazz Casual Producations, Inc. All rights reserved. Reprinted by permission of jazz Casual Productions, Inc.]

[Additional data from *San Francisco Chronicle:* 11/23/63, 28; 11/26/63, 39; 11/30/63, 34; 12/1/63, Date Book, 29; 12/4/63, 51; 12/5/63, 47; 12/8/63, Date Book, 24.]

December 7, 1963 (Saturday, probably afternoon). **KQED-TV Studios**, *San Francisco*, *CA*.

This studio performance was videotaped *for Jazz Casual*, a National Educational Television program created, produced, and hosted by Ralph J. Gleason (see the Discography, session **63-1207**, for details). The Coltrane Quartet probably recorded the show in the afternoon before performing at the Jazz Workshop that night (see the preceding entry). The 30-minute show was first broadcast on February 19, 1964, at 4:30 p.m. Western time (and repeated at 7:30 p.m.) on KQED, Channel 9, in San Francisco (not Feb. 23, as in Fujioka, 1995, p. 240; it may have been repeated on that date). It was also broadcast in several other cities; in New York, it aired at 8:00 p.m. on WNDT, Channel 13.

Most episodes of *Jazz Casual* featured an interview as well as music, but Coltrane declined to be interviewed. As Gleason tells it: "Trane did not want to talk on the TV show and, as it turned out, he didn't talk. Just before the program started, he walked over to me and slowly said he simply didn't feel he could talk on TV. There was nothing to do but go ahead. [...] He felt the pressure of the TV cameras in a very special way" (liner notes by Ralph J. Gleason, "... *More Lasting Than Bronze*," 1972, two-LP reissue of the Coltrane albums *Lush Life* and *Coltrane*).

[Data from *San Francisco Chronicle*: 2/16/64, Date Book, 14 (TV listing); 2/19/64, 48 (TV listing), 49; *New York Times*: 2/19/64, 79 (TV listing).]

**December 12–22, 1963** (Thursday through Sunday, eleven days; Monday off; Shelly Manne and His Men on Monday, Dec. 15, 1963). **Shelly's Manne-Hole**, *Los Angeles*, *CA* (1608 N. Cahuenga Blvd., Hollywood).

From the *Los Angeles Times* (Sunday, Dec. 8, 1963, Calendar, p. 11): "This might be termed the month for saxophones at Shelley's Manne-Hole. Tenorman Stan Getz' quartet closes tonight, and the foursome of John Coltrane (tenor and soprano sax) arrives Thursday [Dec. 12, 1963] for 10 days. In between, Clare Fischer's trio plays Monday and Larry Bunker's quartet fills in Tuesday and Wednesday."

From the *Los Angeles Sentinel* ("At Manne-Hole: Coltrane Bows Tonight," Dec. 12, 1963, p. 20A):

John Coltrane, one of the most controversial and influential jazz instrumentalists in contemporary music, opens tonight, Dec. 12 for ten days at Shelly's Manna-Hole [*sic*] with his all-star quartet.

Drummer Elvin Jones, pianist McCoy Tyner and bassist Jimmy Garrison, who comprise the group, are each recognized as top instrumentalists by international critics and audiences.

Coltrane, himself, who plays both tenor and soprano saxophones, is described as having a "fiercely adventurous harmonic imagination and an unusually striking emotional impact."

The outstanding group arrives here for their Manna-Hole [*sic*] stand direct from two S.R.O. weeks at San Fran-cisco's Jazz Workshop. Their sell-out UCLA concert in late November followed a triumphant six-week [*sic*; the tour was approximately two weeks] tour of European countries.

Coltrane also holds the all-time attendance record at the Manna-Hole [*sic*], established throughout his extended appearance there in March this year. Consequently, early reservations are advised.

Shelly Manne and His Men play at the club Monday night, Dec. 15, Coltrane's night off.

[Additional data from *Los Angeles Times:* 12/8/63, Calendar, 28; 12/15/63, Calendar, 26; 12/22/63, Calendar, 29; *Los Angeles Sentinel:* 12/5/63, A19; 12/19/63, A17.]

**Note:** Coltrane was tentatively scheduled to appear at the Inquisition in Vancouver, British Columbia, Canada, in late 1963 (possibly ca. Dec. 23–29) (*Coda*, Oct. 1963, p. 8; Nov. 1963, p. 12). However, this fell through when the Inquisition folded as of December 17, 1963 ("Inquisition, 1st V'couver Coffee House to Feature Name Acts, Quietly Folds," *Variety*,

Wednesday, Dec. 25, 1963, p. 36; *Coda*, Feb./Mar. 1964, p. 9). Thhe *Variety* article lists several groups whose scheduled gigs were cancelled as a result of the Inquisition folding, including the Modern Jazz Quartet, but Coltrane isn't mentioned; it's possible that the gig fell through before the club failed.

**Note:** *Abundant Sounds* (Dec. 1963, p. 8) reported that "Mr. Coltrane plans to take his group for a Japanese tour before next spring [1964]." However, the tour didn't happen; Coltrane's only tour of Japan occurred in July 1966.

#### **John Coltrane Quintet**

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **Eric Dolphy**, alto saxophone, bass clarinet, flute; **McCoy Tyner**, piano; **Jimmy Garrison**, bass; **Elvin Jones**, drums

**December 31, 1963** (Tuesday night, 8:00 p.m.). **Philharmonic Hall**, **Lincoln Center**, *New York City* (borough of Manhattan).

"JAZZ! / Dec. 31st (New Year's Eve) at 8 p.m. / William E. Martin presents / Thhe JOHN COLTRANE Quintet Feat. Eric Dolphy / ARTBLAKEY and the Jazz Messengers / The CECIL TAYLOR Jazz Unit / Philharmonic Hall, Lincoln Center / Tickets on Sale at Box office or by Mail / \$3.60, 4.90, 5.90, 6.90" (advertisement, *New York Times*, Friday, Dec. 27, 1963, p. 17). From the *New York Amsterdam News* (Jan. 11, 1964, p. 15): "Jazz closed out the old year at Philharmonic Hall, what with the Modern Jazz Quartet, Thelonious Monk, John Coltrane, Art Blakely [*sic*] and Cecil Taylor all having concerts in the house where Leonard Bernstein and the New York Philharmonic usually hold sway." The Modern Jazz Quartet was at Philharmonic Hall on Friday, December 27, 1963; Monk, with orchestra, was at Philharmonic Hall on Monday, December 30, 1963.



New Year's Eve at Philharmonic Hall. (Advertisement, *New York Times*, Tuesday, Dec. 31, 1963, p. 11.)

Phil Schaap says that Coltrane and Dolphy were on WKCR-FM radio shortly before this concert to advertise it. They spoke on the air, but Schaap doesn't know if they played any music. The show was taped, but was erased in September 1966.

Reviewed by Amiri Baraka (*aka* LeRoi Jones; *Down Beat*, Feb. 27, 1964, p. 34):

#### John Coltrane-Cecil Taylor-Art Blakey Philharmonic Hall, Lincoln Center, New York City

Personnel: *John Coltrane Quartet with Eric Dolphy*—Coltrane, tenor, soprano saxophones; Dolphy, alto saxophone, bass clarinet, flute; McCoy Tyner, piano; Jimmy Garrison, bass; Elvin Jones, drums. *Cecil Taylor Jazz Unit*—Jimmy Lyons, alto saxophone; Albert Ayler, tenor saxophone; Taylor, piano; Henry Grimes, bass; Sonny Murray, drums. *Art Blakey Jazz Messengers*—Freddie Hubbard, trumpet; Curtis Fuller, trombone; Wayne Shorter, tenor saxophone; Cedar Walton, piano; Reggie Workman, bass; Art Blakey, drums; Wellington Blakey, vocal.

There was a lot of good music at this New Year's Eve concert, and it set right all night through the long parties that followed. Unfortunately, the hall was only half-filled, which was odd considering the amount of talent offered; tickets, however, were scaled mighty high. (The lowest-priced seat was well above \$3. But Lincoln Center is a drag generally when it comes to its prices.) That's part of the reason why the hall wasn't filled, because I'm sure many of the people who like Coltrane and Taylor just don't have that kind of money. But, too, the concert wasn't too well publicized.

Anyway, half-full or not, almost all the musicians involved played hard, and at least two-thirds of the evening was actually inspirational. Coltrane's regular quartet, augmented by saxophonist-bass clarinetist-flutist Eric Dolphy, began the strangely organized program. I say strangely organized because I wonder why Coltrane's group came first and the Messengers last, with the Taylor unit sandwiched in between. As it turned out—pretty much as I had expected—the Blakey group proved a distinct anticlimax after the vision-producing music that preceded it.

Coltrane and company, even though they went through what by now must be their standard concert repertoire (which includes the soprano treatment of *My Favorite Things*), still managed to

get up on a couple of tunes—especially on their last tune of the evening, *Impressions*. Coltrane started squatting and tooting on this number and got into that hysterically exciting thing he can do with such singular expressiveness. He can still do magical things with his horn, or rather horns, because half the numbers were done with the soprano (though I, for one, would still rather hear this fantastic tenor player play tenor). Dolphy also played a very wild alto solo—in fact, I think it was probably the most completely satisfying effort of his I've ever heard. He sounded so much better than he has on recent recordings. And Garrison is one of the strongest and most swinging bass players on the scene today.

One beautiful thing about the Coltrane group is that it sounds like its members have been playing together for a while: they really sound like a group. But I'm always amazed at hearing drummer Elvin Jones play his solos straight through any tune. I mean, no matter what the group is playing, Jones sounds as if he's soloing, but he's got his playing together so well that he almost never interferes with what anyone else is doing; he just provides a constant driving solo voice. Even on a ballad like *Alabama*, which had the rest of the group slow and subdued, Elvin was bombing and rolling on the sideground like a beautiful war picture.

The [Cecil] Taylor unit maintained, and even surpassed, the high tension excitement that Coltrane's last solo provided. Stringing most of his compositions end to end, with no appreciable pause between them, Taylor almost beat the massive Steinway into submission. Sometimes, when he was railing swiftly and percussively up and down the keys, he actually beat on the wood of the instrument, and his intent was so completely musical that it seemed like another instrument had been added to the group.

[...] [Jimmy] Lyons and [Albert] Ayler played very lovely unison passages on Taylor's *In Fields*, *Octagonal Skirt*, and *Fancy Pants*. [...] Ayler [...] just recently out of Cleveland, is already playing himself completely, and the music he is trying to get together is among the most exciting—even frightening—music I have ever heard. He uses, I am told, a thick plastic reed and blows with a great deal of pressure. The sound is fantastic. It leaps at you, actually assails you, and the tenorist never lets up for a second. [...]

The rest of the Taylor group played hard too. Bassist Grimes is known, even among the hippies, as one of the best young bassists around, if only for his strong, even beat. But he is stretching out much further than mere time-keeping. Drummer Murray, too, has all but deserted the metronome business in favor of an intensely personal expression. [...]

The last group on the bill, as I said, was a letdown. [...] Blakey's soul formula, if one has heard it a few times, is not very interesting, even though he's got two young musicians playing with him, [Wayne] Shorter and [Freddie] Hubbard, who should have been important. As it is now, however, both men play as if they have forgotten what honest emotion is like. [...]

Blakey, however, is still Blakey, and [...] he can still beat the hell out of those drums.

His cousin, Wellington Blakey, stood in with the band as a vocalist on two numbers. One of them was *Old Black Magic*. Someone asked me if the tune was symbolic. I couldn't say. —*LeRoi Jones* [Reprinted by permission of *Down Beat* magazine. All Rights Reserved.]

# Reviewed by Whitney Balliett (*New Yorker*, Jan. 11, 1964, pp. 93–94):

Philharmonic Hall was given over to the groups of John Coltrane, Cecil Taylor, and Art Blakey, and it passed from the unendurable (Coltrane and Taylor) to the matter-of-fact (Blakey). The first two groups had a wildness and passion that came close to holocaust; in places their playing was supramusical, or perhaps amusical, for it took on distinct and disturbing human characteristics—defiance, anger, and bitterness. Coltrane's band, which played four long numbers, was the less

inflammatory of the two. On hand with him were Eric Dolphy (alto saxophone, bass clarinet, flute), McCoy Tyner (piano), Jimmy Garrison (bass), and Elvin Jones (drums). Each number had partly atonal ensembles as well as lengthy solos by Coltrane (tenor and soprano saxophones) and/or Dolphy. Coltrane circulated in high-blood-pressure fashion around the scale, leaped from shrieks to grunts, and (on the tenor) became so exercised that he almost sank to his knees, as if, as a last resort, he were about to pray. His work on the soprano was less apoplectic and had a bagpipe sound, in contrast to the clover-and-honey tones of Sidney Bechet. Dolphy, too, did a good deal of whinnying and big-interval jumping, but in a mannered, calculated way. The engine that almost shook the group to pieces, though, was Elvin Jones, whose ferocity and volume often obliterated every other sound. Jones is an untutored but phenomenal drummer who has already changed the course of his instrument. He somehow maintains two or three different rhythmic patterns at once, gradually developing a criss-crossing cloud of polyrhythms that encircle, infuse, and finally possess his colleagues. Only rarely does he seem able to construct these intricacies at anything below a roar, and so it will be up to his followers to round off his extraordinary rhythmic visions.

Taylor's group reached even bolder climaxes. He played—along with Albert Ailer [sic] (tenor saxophone), Jimmy Lyons (alto saxophone), and a bassist and drummer—just one number. It lasted close to an hour, and it was an abrasive experience. The tempo shifted continuously (the word "tempo" is rapidly becoming meaningless in modern jazz; instead, there are now only varying degrees of rhythmic intensity, shadowed by suggestions of different speeds). [...] Taylor's excursions were demonic and breathtaking. [...] He used mass upon mass of dissonant chords, usually executed in staccato passages so rapid that his hands—from where I sat—assumed the blurred vibrations off"Nude Descending a Staircase." [...]

Blakey's Jazz Messengers [...] played in a mechanical, old-fashioned hard-bop style, and gave the impression of a delegation of musical-comedy diplomats come to observe a very real revolution.

—WHITNEY BALLIETT

[Additional data from *Village Voice*: 12/12/63, 19; *New York Times*: 12/29/63, Sec. 2, X 7; 12/31/63, 11.]

# 1964

# **Timeline**

### John Coltrane Quartet (occasionally augmented)

- **January 17–30, 1964** (Friday through Thursday two weeks; Mondays off). **Half Note**, *New York City*.
- **February 5–16, 1964** (Wednesday through Sunday two weeks; Monday and Tuesday off). **McKie's**, *Chicago*, *IL*.
- **February 17–23, 1964** (Monday through Sunday one week). **Casa Loma**, *Montreal*, *Quebec*, *Canada*.
- **Ca. February 24–March 1, 1964** (not confirmed). **Jazz Workshop**, *Boston*, *MA*.
- **March 13–April 2, 1964** (Friday through Thursday three weeks; Mondays off). **Half Note**, *New York City*.
- April 13–18, 1964 (Monday through Saturday one week). Showboat, *Philadelphia*, *PA*.
  - **April 26, 1964** (Sunday ca. 4:00–8:00 p.m.). **Five Spot**, *New York City*.
- April 27, 1964 (Monday). Van Gelder Studio, Englewood Cliffs, NJ.
  - **May 22–June 4, 1964** (Friday through Thursday two weeks; Mondays off). **Half Note**, *New York City*.
- June 1, 1964 (Monday). Van Gelder Studio, Englewood Cliffs, NJ.
  - June 30–July 5, 1964 (Tuesday through Sunday one week; Sunday

- matinee, 4:00 p.m.). Bohemian Caverns, Washington, DC.
- **July 15–26, 1964** (Wednesday through Sunday, two weeks; Monday and Tuesday off). **McKie's**, *Chicago*, *IL*.
- **July 30–August 12, 1964** (Thursday through Wednesday, two weeks; Mondays off). **Birdland**, *New York City*.
- [*Note:* Coltrane was scheduled to appear on Saturday, August 15, 1964, at the Third Annual Ohio Valley Jazz Festival in Cincinnati, but failed to show up (Thomas, 1975, pp. 174–175).]
- [*Note:* Coltrane was scheduled to appear on Sunday, August 16, 1964, at the Montreal Jazz Festival, but failed to show up (Thomas, 1975, pp. 174–175).]
  - **August 21–27, 1964** (Friday through Thursday, one week; Monday off). **Half Note**, *New York City*.
- September 14–19, 1964 (Monday through Saturday one week).
  Pep's, Philadelphia, PA.
  - **September 24–October 4, 1964** (Thursday through Sunday eleven days; Monday off; Shelly Manne and His Men on Monday Sept. 28, 1964). **Shelly's Manne-Hole**, *Los Angeles*, *CA*.
  - **October 6–18, 1964** (Tuesday through Sunday, two weeks; Monday off). **Jazz Workshop**, *San Francisco*, *CA*.
  - **October 19, 1964** (Monday night, 8:30 p.m.). **Valley Music Theatre**, *Los Angeles*, *CA*.
  - **October 20–24, 1964** (Tuesday through Saturday, one week). **Plugged Nickel**, *Chicago*, *IL*.
  - **November 2–8, 1964** (Monday through Sunday, one week). **Jazz Workshop**, *Boston*, *MA*.
  - **November 10–15, 1964** (Tuesday through Sunday, one week). **Birdland**, *New York City*.
  - **November 20–December 3, 1964** (Friday through Thursday, two weeks; Mondays off). **Half Note**, *New York City*.
- ⚠ December 9, 1964 (Wednesday). Van Gelder Studio, Englewood Cliffs, NJ.

- **⊘ December 10, 1964** (Thursday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*.
  - **December 18–24, 1964** (Friday through Thursday, one week; Monday off). **Half Note**, *New York City*.
  - **December 27, 1964** (Sunday, 2:00 p.m.; benefit concert). **Village Gate**, *New York City*.

# Chronology

#### **Sessions by Coltrane's Sidemen**

- **January 8, 1964** (Wednesday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*. Andrew Hill recording session with Elvin Jones (*Judgment!*, Blue Note).
- **January 15, 1964** (Wednesday). Unknown studio, *New York City*. Sonny Rollins recording session with Elvin Jones, Thad Jones, and Herbie Hancock (RCA, unissued).

# **John Coltrane Quartet (with occasional guests)**

PERSONNEL: John Coltrane, tenor and soprano saxophones; Ornette Coleman, trumpet (sat in one night); McCoy Tyner, piano; Jimmy Garrison, bass; Elvin Jones, drums; others who reportedly sat in during Coltrane's 1964–1965 Half Note gigs include Eric Dolphy, Archie Shepp, Albert Ayler, Freddie Hubbard, Pharoah Sanders, John Tchicai, and Sunny Murray

**January 17–30, 1964** (Friday through Thursday, two weeks; Mondays off). **Half Note**, *New York City* (289 Hudson St., borough of Manhattan).

From the *New Yorker*: "The quintet of Zoot Sims and Al Cohn is modernizing music in its pet green pasture [the Half Note]. On Friday, Jan. 17, the quartet of John Coltrane, who loves nothing better than scaling the heights of his saxophone and then sliding back down, replaces the Sims-

Cohn group. Closed Mondays" (Jan. 18, 1964, p. 8); and: "The quartet marked by John Coltrane's ad-infinitum solos departs on Thursday, Jan. 30; next evening, Ben Webster, a splendid reminder of the hearty old days, brings aboard his foursome" (Jan. 25, 1964, p. 8).

From January 1964 to May 1965, the Coltrane Quartet played eight gigs totaling more than fourteen weeks at the Half Note, culminating in the spring 1965 gigs that yielded four radio broadcasts. During the legendary January 1964 gig (unrecorded, unfortunately—the Half Note didn't begin radio broadcasts until Dec. 1964), Ornette Coleman sat in on trumpet (*Down Beat*, Mar. 12, 1964, p. 8), and we have an anecdotal report that Eric Dolphy, Archie Shepp, Albert Ayler, Freddie Hubbard, and Pharoah Sanders also sat in (from Gerald "Splivy" McKeever, interview, late 1973, broadcast on WBUR-FM, with Charlie Perkins [Porter, 1998, p. 371]; it's possible that this account refers to other Half Note gigs in 1964–1965 as well).

Marzette Watts may have been referring to this gig in an interview published in *Cadence* (Aug. 1998, p. 14) in which he describes Eric Dolphy and Albert Ayler sitting in for Coltrane, who wasn't feeling well (the interview was conducted May 7, 1997, in Santa Cruz, California; Marzette Watts died in Mar. 1998):

John Coltrane [...] had started to take ill in the middle of some of his performances. He had a deal with Eric Dolphy to come in and finish the gig if he couldn't play. We were sitting in the Half Note, sometime in '63, I think, and John wasn't feeling well. [Coltrane wasn't at the Half Note in 1963; Watts returned from Europe in 1963, and the gig he describes was after that, so he's referring either to this gig or to the Mar. 13–Apr. 2, 1964, Half Note gig.] So he called Eric, and Eric walks in with this strange little man with a green leather suit on. John was bent over, wrapping his soprano sax in a towel, and putting it in his tenor case, and Eric motioned for this little guy to come up. Well, they must have played for 45 minutes to an hour, and John stayed in that position, that's how shocked he was with Albert. The sound stayed in my ear for two weeks! [...] [Ayler and Dolphy] had been practicing all day, probably down in that loft on Jefferson Street; you could tell they had been playing together. It was incredible. I've been waiting for years to hear some tapes of that.

Sunny Murray may have sat in for Elvin Jones during this gig, or during any of the other Half Note gigs in 1964. Murray was interviewed by Dan Warburton in Paris on November 3, 2000 (www.paristransatlantic.com/magazine/interviews/murray.html, accessed July 12, 2002), and said that he sat in with Coltrane three times. Murray's account is colorful and of undetermined reliability:

I'll tell you the truth—John wanted somebody to play next to Elvin, and I turned him down. I had played with John three times in 1964, and the closest Elvin came to losing his job was me taking it. [...] At that period Elvin was getting high and shit, he'd get off the bandstand and his first wife —big tall white chick, real vampire junky—she'd be at the door..."Baby c'mon here..." And Jimmy Garrison saying "Motherfucker, you can't just go..." John asked me to sit in that first time because Elvin was arguing with Jimmy—Albert [Ayler] was with me—John came over quietly and said, "Sunny, how you doing? Would you like to play?" But Elvin was playing so great that night, it froze me in my tracks. After he [Elvin Jones] jumped and ran, Albert said "You still wanna do this?" I said, "Yeah..." And we played, man. McCoy sounded different, Jimmy was singing with me...it worked. Elvin came back and was sitting there with a drink and he was enjoying himself! I came off the stand and we had a drink together and we became buddies. He calls me Big Man ever since. [...] Later I told John "Elvin never let nobody play with you but me, and I'm never gonna lose the friendship I have with him...You're gonna make him hate me." John sat there quietly and said, "Sunny, I hear a thousand rhythms..." Cecil was there, LeRoi Jones was there and Jean Phillips was there when he offered me the job, if there's anybody out there don't believe me, they were there.

Murray doesn't mention the venue, but assuming it was in New York City (very likely), it was probably the Half Note; Coltrane spent a total of eleven weeks there in 1964, and a number of musicians sat in, as noted. Coltrane also played two gigs at Birdland and some benefits in 1964. It's possible that Murray might have sat in during those gigs.

#### **Sessions by Coltrane's Sidemen**

**February 4, 1964** (Tuesday). **Van Gelder Studio**, *Englewood Cliffs, NJ*. McCoy Tyner recording session with Elvin Jones and John Gilmore (*Today and Tomorrow*, Impulse!).

# **John Coltrane Quartet**

PERSONNEL: John Coltrane, tenor and soprano saxophones; McCoy Tyner, piano; Jimmy Garrison, bass; Elvin Jones, drums

**February 5–16, 1964** (Wednesday through Sunday, two weeks; Monday and Tuesday off). **McKie's**, *Chicago*, *IL* (6325 S. Cottage Grove).

"LASTWEEK / BIG JAZZ / JOHN COLTRANE / tonite thru Sun., Feb. 16 / Featuring ELVIN JONES—on drums / McKie's / 6325 S. Cottage Grove / Nitely to 4 a.m. Sat. to 5" (advertisement, *Chicago Sun-Times*, Wednesday, Feb. 12, 1964, p. 47). Roland Kirk opened at McKie's on Wednesday, February 19, after Coltrane.

[Additional data from *Chicago Daily News*: 2/1/64, Panorama, 14; 2/15/64, Panorama, 15 (Kirk); *Chicago Sun-Times*: 2/5/64, 35; 2/14/64, 33.]

**February 17–23, 1964** (Monday through Sunday, one week). **Casa Loma**, *Montreal, Quebec, Canada* (94 St. Catherine St. E.)

Reviewed by Len Dobbin ("The Casa Loma," *Coda*, April/May 1964, pp. 8–9):

Montreal's newest and most successful club with a jazz policy is at this writing into its ninth week of presentations. The Casa Loma Upstairs is a large club, with excellent lighting and audio facilities (any requests for different mikes seem to be immediately taken care of). The club is run by Andy Cobetto, an experienced nightclub operator and one of the nicest of the breed.

Booking Miles Davis for four days to open the club was a very good move and the crowds were overflow. Miles was in rare form, especially opening night and George Coleman had a great deal more to say this trip than he did at the Place Des Arts concert. The Hancock-Carter-Williams rhythm section is something else collectively and individually. Prince Lasha was heard sitting in during the Sunday session. Miles was followed by one of his favorites Ahmad Jamal. [...] Maynard Ferguson's band followed. [...]

Feb. 3 [1964] saw the arrival of the Gerry Mulligan quartet [at Casa Loma]. [...] The Stan Getz group [beginning Feb. 10, 1964] was rather a disappointment. The group was made up of Gary Burton, vibes & piano; Chuck Israels, bass and Joe Hunt, drums. Joao Gilberto was added for part of each set and although a very sensitive performer, not one that belongs on a jazz gig. There was just too much in the way of ballads and bossa novas. The last night I was told by a reliable friend that all three sets consisted of the same tunes. If Getz was disappointing, Coltrane was startling. I've never experienced playing like his opening night [Monday, Feb. 17, 1964]. One was left limp after each set. These are individually four of the finest jazz musicians playing today. McCoy Tyner, Jimmy Garrison and Elvin Jones—wow! By far the finest week of jazz this city's heard in a long time. Dakota Staton was featured the week of Feb. 24. Sonny Rollins was due to open on the 25th [this date may be incorrect, unless Staton and Rollins were on a double bill] but his plane got grounded by fog in Toronto. [...] Sonny opened the following night with that fine new guitarist Grant Green along with Spanky DeBrest, bass and Roy McCurdy drums. A week that compared with the Coltrane booking. [Reprinted by permission of *Coda* magazine. All Rights Reserved.]

Later in 1964 Casa Loma changed its name to Le Jazz Hot; see the **January 4–10, 1965**, entry.

**Note:** Elvin Jones may have sat in at a Montreal restaurant/club called The Black Bottom while the Coltrane Quartet was at the Casa Loma (see the preceding entry). From Len Dobbin's report in *Coda* (Apr./ May 1964, p. 9):

This small restaurant [The Black Bottom] is the other bright jazz spot locally. From Thursday through Sunday the place jumps. Nelson Symonds, THE guitarist, Fred McHugh and Charles Duncan are the house group. [...] Lots of sitting in as the mornings progress to dawn. Prince Lasha and Mike White (violin) can usually be found on the premises playing their special brand of the new thing. Too many sessions to mention but the Prince with Mike White, Chuck Israels and Joe Hunt and the Prince with DeBrest and McCurdy were two good ones. Elvin Jones, George Coleman, Sonny Greenwich [and others] among those sitting in. All the visiting firemen

were down at one time or another and it's no wonder if you've tried [chef] Romeo's Wings and Rice—Wild man! Now I know what Miles was doing in the kitchen and smilin'. [Reprinted by permission of *Coda* magazine. All Rights Reserved.]

**Note:** On February 19, 1964, *Jazz Casual* featuring the John Coltrane Quartet was broadcast (see the **Dec. 7, 1963**, entry for details).

**Ca. February 24–March 1, 1964** (not confirmed). **Jazz Workshop**, *Boston*, *MA*.

Porter (1998, photo section following p. 174) includes two photos of the John Coltrane Quartet at the Jazz Workshop, dated March 1, 1964.

**Note:** Porter (1998, p. 371) lists Coltrane as being in Toronto around late February or early March 1964; however, we could find no evidence in *Coda* that Coltrane was in Toronto around this time.

**March 13–April 2, 1964** (Friday through Thursday, three weeks; Mondays off). **Half Note**, *New York City* (289 Hudson St., borough of Manhattan).

From *Down Beat* ("The Columnist and the Club," by Ira Gitler, May 21, 1964, p. 13): "There has been more than one complaint from critics and public about [John Coltrane's] 45-minute (sometimes longer) solos and two-hour sets. Though it is questionable that any musician can be creative for the lengths of time Coltrane imposes upon himself, his sidemen, and his listeners, he does have an audience. They fLocked to New York's Half Note in such numbers during his fIrst 1964 stay there that he was booked again for three weeks in March." At a time when the critics were worried that jazz was losing its audience, it might have been more productive for them to spend less time complaining about the length of Coltrane's solos and more time noticing how large and intensely devoted his audience was.

[Data from *New Yorker*: 3/14/64, 8; 3/21/64, 8; 3/28/64, 11; 4/4/64, 11; *Down Beat*: 3/26/64, 44; 4/9/64, 46; 5/7/64, 42.]

# **Sessions by Coltrane's Sidemen**

**April 6, 1964** (Monday). **Webster Hall**, *New York City*. Gil Evans recording session with Elvin Jones (*The Individualism of Gil Evans*, Verve).

**Note:** On Wednesday, April 8, 1964, Malcolm X gave a speech at the Militant Labor Forum at Palm Gardens, 310 W 52nd St., in Manhattan (*The Militant*, Monday, Apr. 6, 1964, p. 1; research by David Tegnell [Coltrane researcher, Chapel Hill]). David Tegnell has determined that this must have been the Malcolm X speech attended by Coltrane mentioned at the beginning of his interview with Frank Kofsky (see Kofsky, 1998, p. 432). As of Spring 1964, Coltrane was living at the Schuyler Hotel, 57 West 45th St. (Guernsey's, 2005, p. 90, Lot 118).

## **Sessions by Coltrane's Sidemen**

- **April 10, 1964** (Friday). **Van Gelder Studio**, *Englewood Cliffs, NJ*. Joe Henderson recording session with McCoy Tyner and Elvin Jones (*In 'n Out*, Blue Note).
- April 13–18, 1964 (Monday through Saturday, one week). Showboat, *Philadelphia*, *PA*.

From *Variety* ("Philadelphia," Wednesday, Apr. 1, 1964, p. 68): "The Showboat returns to a full-week policy with Don Gardner and Dee Dee Ford current, followed by King Curtis, April 6–11; John Coltrane, April 13–18; Miracles, April 20–25; Temptations, April 27–May 2; Major Lance, May 4–9." An audience recording reportedly exists from Thursday, April 16, 1964, but we haven't heard it.

"The John Coltrane Quintet is the Showboat attraction" ("Man About Town," by Frank Brookhouser, *Evening Bulletin* [Philadelphia], Wednesday, Apr. 15, 1964, p. 24). The "quintet" reference is probably an error, although it's possible that someone was added to the band during this week.

The Showboat reportedly closed not long after this gig (although it would reopen, under new management, later in the year). From *Variety* (Wednesday, June 24, 1964, p. 50):

# Philly's Showboat Jazzery Sinks On "Slow Biz" Shoals

*Philadelphia*, *June 23* 

The Showboat, one of the city's two remaining jazz clubs, will sail into oblivion July 4. Owner Herb Kellar has sold the basement room along with the Douglass [Douglas, according to newspaper ads] Hotel in which it is housed. The new owners plan a strictly hotel and lounge operation.

The departure of the Showboat means that Philadelphia, a metropolitan area of some 4,000,000 people, will be left with one jazz room—Pep's Musical Bar. The Red Hill Inn, Pennsauken Township, N.J., showcase for music names, gave up the ghost earlier this year.

Kellar has operated the room, located in the heart of the large south Philadelphia Negro section, since 1950. Originally he played rhythm and blues stars such as Fats Domino, Lynn Hope, etc. But when the rock 'n' roll followers took over this department he switched to the jazz names.

Kellar said business in the jazz field was getting "progressively tougher." "When I started there were eight or 10 spots in Philly featuring good music every night in the week."

"People can stay home and listen to good artists on stereo. Then when they come to the club they are disappointed because the musicians don't make the same sounds as on records." Prices are another factor. "I used to get Charlie Parker for one third of what I now pay Miles Davis. As a result, the bottle of beer that once cost 50 cents now has to bring in a dollar.

"But the worst thing affecting jazz is the lack of new acts. There is no new and exciting talent coming along and how often can the same old faces draw the crowds?"

**April 26, 1964** (Sunday, ca. 4:00–8:00 p.m.). **Five Spot**, *New York City* (2 St. Marks Place, borough of Manhattan).

From *Down Beat* (June 18, 1964, p. 8): "The last of the four Five Spot benefits for the downtown branch of the Congress of Racial Equality featured tenor saxophonists: John Coltrane, Joe Farrell, Al Cohn, and Farrell Saunders [Pharoah Sanders]. The first two had their own group, but Cohn played with a pickup rhythm section, and Saunders combined with alto man Bobby Brown in a hastily improvised quintet that subbed at the last minute for Sonny Rollins. Vocalist Sheila Jordan also did a set, and drummer Frankie Dunlop, who played with the [Joe] Farrell group, opened the program with impersonations and impressions." Coltrane was not at the previous benefit on April 19, as had been tentatively announced in *Down Beat* (Apr. 23, 1964, p. 12).

[Additional data from Village Voice: 4/23/64, 10.]

**⚠ April 27, 1964**. See the Discography, session **64–0427**, for details.

# **Sessions by Coltrane's Sidemen**

- **April 29, 1964** (Wednesday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*. Wayne Shorter recording session with McCoy Tyner, Reggie Workman, and Elvin Jones (*Night Dreamer*, Blue Note).
- **May 1, 1964** (Friday). Possibly **Van Gelder Studio**, *Englewood Cliffs*, *NJ*. J. Johnson recording session with McCoy Tyner and Elvin Jones

(*Proof Positive*, Impulse!). (*Note:* Bruyninckx [n.d.] lists this as May 1964, Los Angeles, but the ABC-Impulse ledger lists May 1, 1964.)

- **May 5 and 6, 1964** (Tuesday and Wednesday). Unknown studio, *New York City*. Stan Getz—Bill Evans recording session with Elvin Jones, Richard Davis (May 5), and Ron Carter (May 6) (*Stan Getz and Bill Evans*, Verve).
- **May 20, 1964** (Wednesday). **Van Gelder Studio**, *Englewood Cliffs, NJ*. Grant Green recording session with McCoy Tyner and Elvin Jones (*Matador*, Blue Note).

#### John Coltrane Quartet

**May 22–June 4, 1964** (Friday through Thursday, two weeks; Mondays off). **Half Note**, *New York City* (289 Hudson St., borough of Manhattan).

Coltrane was interviewed at the Half Note during this gig ("Coltrane: Next Thing for Me—African Rhythms," by Ray Coleman, *Melody Maker*, July 11, 1964, p. 6). Simpkins (1989, pp. 176–177) reprinted this article, but omitted the following paragraphs:

It is asking a lot of any audience to have their attention for more than an hour at a time, but the group achieved it. And in Tyner, Garrison and Jones, John Coltrane has musicians with uncanny rapport.

"John is one of the hardest workers around," said one of the managers of the Greenwich Village venue. "Sometimes he'll take an hour's break, then come back and play one number for as long as two and a half hours."

And he must have something, because the place is usually packed. [Emphasis in original.]

Al Cohn and Zoot Sims were at the Half Note before Coltrane; Lennie Tristano, Warne Marsh, and Lee Konitz followed. Sonny Rollins was at the Five Spot; Woody Allen was at the Village Gate; Woody Herman and Red Allen were at the Metropole; Cannonball Adderley was at the Gold Bug until Sunday May 24; and Charles Mingus opened at the Five Spot on Tuesday, June 2.

[Data from *New Yorker*: 5/16/64, 11; 5/23/64, 11; 5/30/64, 11; 6/6/64, 8; *Down Beat*: 6/4/64, 44; 6/18/64, 46.]

# **Sessions by Coltrane's Sidemen**

- **May 25, 1964** (Monday). **Webster Hall**, *New York City*. Gil Evans recording session with Elvin Jones (*The Individualism of Gil Evans*, Verve).
- May 26 and 27, 1964 (Tuesday and Wednesday). Columbia 30th St. Studios, *New York City*. Bob Brookmeyer recording session with Elvin Jones, Stan Getz, Herbie Hancock, Gary Burton, and Ron Carter *Bob Brookmeyer and Friends*, Columbia CS 9037, released 1964; reissued 1973 as *Stan Getz and Friends*).

#### **John Coltrane Quartet recording session**

**⚠ June 1, 1964.** See the Discography session **64–0601**, for details.

### **Sessions by Coltrane's Sidemen**

**June 12, 1964** (Friday). **Van Gelder Studio**, *Englewood Cliffs, NJ*. Grant Green recording session with McCoy Tyner and Elvin Jones (*Solid*, Blue Note).

**Note:** Eric Dolphy died on June 29, 1964, in Berlin, Germany. Phil Schaap says that around this time, Coltrane spoke on WKCR-FM radio (it was recorded, but the tape was erased). Later, Eric Dolphy's parents gave Coltrane their son's bass clarinet, which Coltrane occasionally used in performance and on recording sessions.

**June 30–July 5, 1964** (Tuesday through Sunday, one week; Sunday matinee, 4:00 p.m.). **Bohemian Caverns**, *Washington*, *DC* (2001 11th St. NW).

Reviewed by John Pagones ("On the Town: Coltrane's Presence Is Major Occasion," *Washington Post*, Friday, July 3, 1964, p. C10):

Though the Bohemian Caverns was packed to the stalactites the other evening, it was not what could be called a thoroughly sympathetic crowd.

There were a lot of Coltrane fans, as the audience response indicated, but there were, too, apparently many curiosity seekers and, on a very hot night, some who came in to get away from the heat [the irony here should be obvious]. There were even some who walked out in mid show while the group was playing some of the finest jazz the room has ever heard.

Oh well!

Jimmy Garrison, bass, Elvin Jones, drums, and McCoy Tyner, piano, have been with Coltrane for several years now. They are a tightly knit group but welded together like some powerful piece of machinery that looks ready to burst loose from its mooring.

It's true that Coltrane gets all the attention, and deserves it, but he would suffer without men of this caliber and he's the first to know it.

He surprised most of us by launching into a ballad, "It's Easy to Remember," something that he rarely does, and his solo was as melodious, as satisfying as could be. But it wasn't the real Coltrane. The quartet was, figuratively, removing its exercise suits.

"Afro Blue" heralded better things to come, though if most groups could equal this they would be more than satisfied.



At the Bohemian Caverns, Washington, D.C. (Advertisement, *Washington Post*, Sunday, July 5, 1964, p. G4.)

Coltrane, meanwhile, had shifted to soprano sax for this number and he seldom relinquished it for the rest of the evening. But it was still a tease.

It was during the sixth number of the evening, during the second set, that Coltrane broke loose. It was just as if someone had turned on a big six-inch fire hose at full strength.

The notes came tumbling out in half, quarter and eighth notes [more likely sixteenth, thirty-second, and sixty-fourth notes], tumbling out in broken, seemingly pell-mell fashion, yet in their brevity they were fully articulated.

But the best was yet to come with one of Coltrane's favorite numbers, "My Favorite Things," a piece that the quartet can do for anywhere from a half hour to 45 minutes. It was perhaps here that the quartet reached an unbelievable intensity. Coltrane, still on soprano sax, simultaneously played both the top and bottom of the melody. Meanwhile, the rhythm section, taking his cue, followed him with a percussiveness to make one marvel.

After that, I was so emotionally and intellectually depleted that all I could do was leave.

[Additional data from *Washington Post:* 6/28/64, G6; 6/29/64, A18; 6/30/64, A19; 7/1/64, D23; 7/2/64, C14; 7/5/64, G4.]



Living room of Coltrane's home in Dix Hills , Long Island , New York (photo taken in 1969). John Colt rane lived here from July 1964 until his death in July 1967. Alice Coltrane and the children lived here until 1972. The home was saved from demolition in 2004 and purchased by the town of Huntington, New York, and designated a historic landmark. See <a href="http://www.dixhills.com">http://www.dixhills.com</a> for more information. (Photos by Akiyoshi Miyashita, courtesy of Dix Hills Home, donated by Fujioka.)

**Note:** On July 6, 1964, Alice McLeod and John Coltrane purchased a house in Dix Hills, Long Island, New York (see accompanying photo).

#### **Sessions by Coltrane's Sidemen**

**July 9, 1964** (Thursday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*. Gil Evans recording session with Elvin Jones (*The Individualism of Gil Evans*, Verve).

**Note:** The *New Yorker* (July 4, 1964, p. 8) lists Coltrane as being scheduled to open at the Half Note on Friday, July 10, 1964, following the Roy Haynes Quartet, but this was cancelled; Coltrane opened at McKie's in Chicago on Wednesday, July 15, 1964 (see the **July 15–26, 1964**, entry), and Lennie Tristano opened at the Half Note on Friday, July 10, 1964 (*New Yorker*, July 11, 1964, p. 8).

**Note:** An audience tape reportedly exists from July 1964, possibly Philadelphia or New York City (date and location not confirmed) (Fujioka, 1995, p. 245; Porter, 1998, p. 371). If correct, this would have to be July 6–14 (a period for which we have no details), or July 30–31 (Birdland). We haven't heard this tape.

**July 15–26, 1964** (Wednesday through Sunday, two weeks; Monday and Tuesday off). **McKie's**, *Chicago*, *IL* (6325 S. Cottage Grove).

McKie's ran an interesting series of ads during this gig. In one, we learn that the band featured McCoy "Tinner" on piano; in another, we learn that McKie's Honored Jazz Couple of the Week was Mr. and Mrs. Thomas Creston; and then McKie's grabbed jazz fans' attention with the following exhortation: "Hey! Don't Miss 'Burying the Jazz Show' By John Coltrane —Sun. Nite, July 26, 10 p.m. til 4 a.m." We have no idea what "burying the jazz" involved.

Sonny Stitt, "just back from a big European tour," was scheduled to follow Coltrane at McKie's for two weeks.

[Data from *Chicago Sun-Times:* 7/15/64, 56; 7/17/64, 44; 7/22/64, 44; 7/24/64, 41.]

**July 30–August 12, 1964** (Thursday through Wednesday, two weeks; Mondays off). **Birdland**, *New York City* (1678 Broadway, at 52nd St., borough of Manhattan).

"Appearing Nightly / John COLTRANE Quartet / Les McCann Limited / added attraction Irene Reid / Mon. Nite Jam Session / BIRDLAND / Jazz Corner of the World / Broadway at 52nd St." (adver-tisement, *Village Voice*, July 30, 1964, p. 14). From the *New Yorker* (July 25, 1964, p. 7): "On Thursday, July 30, the fivesome belonging to Miles Davis will inherit [Joe Williams'] spot [at Birdland], and John Coltrane's foursome will arrive the same night." A Davis/Coltrane pairing would have been a historic (and no doubt expensive) double bill, but it wasn't to be: Davis cancelled. Jazz history was unmade, jazz fans were disappointed, and the *New Yorker* was a bit gun-shy (Aug. 1, 1964, p. 8): "Here today, gone today, is often the rule [at Birdland], but the quartet of John Coltrane, who comes down heavy on his instrument, and the trio of Les McCann are presumably on hand, and Irene Reid may well be singing."

Max Roach was at the Village Vanguard; Art Farmer was at the Half Note; Charles Mingus was at the Five Spot; and Dizzy Gillespie was at the Village Gate (until Sunday, Aug. 2) followed by Thelonious Monk (on Tuesday, Aug. 4).

[Additional data from *New Yorker:* 8/8/64, 8; *New York Herald Tribune:* 8/2/64, 9 (*New York* magazine supplement); 8/9/64, 47 (*New York* magazine supplement).]

# **Sessions by Coltrane's Sidemen**

**August 3, 1964** (Monday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*. Wayne Shorter recording session with McCoy Tyner, Reggie Workman, and Elvin Jones (*Juju*, Blue Note).

**Note:** On Monday, August 10, 1964, John Coltrane attended an Archie Shepp recording session at Van Gelder Studios, Englewood Cliffs, NJ (*Four for Trane*, Impulse!). Coltrane didn't perform on the session, but he's shown in the photographs accompanying the LP/CD.

#### **Sessions by Coltrane's Sidemen**

**August 11, 1964** (Tuesday). **Van Gelder Studio**, *Englewood Cliffs, NJ*. Lee Morgan recording session with McCoy Tyner, Jackie McLean, Curtis Fuller, and Art Blakey (*Tom Cat*, Blue Note).

**Note:** Coltrane was scheduled to appear in Cincinnati at the Third Annual Ohio Valley Jazz Festival on Saturday, August 15, 1964, but failed to show up (according to George Wein as quoted in Thomas, 1975, pp. 174–175). The festival was reviewed by Marty Hogan, Jr., in the *Cincinnati Enquirer* (Monday, Aug. 17, 1964, p. 29). The reviewer apparently didn't stay long enough to find out that Coltrane failed to attend: "Saturday night [...] Duke Ellington, who opened the program was on for about one hour and 45 minutes [...] by the time Dave Brubeck appeared, the Crosley Field scoreboard clock was closing in on 11 o'clock. It was well past midnight when Dizzy Gillespie concluded his stint. John Coltrane was still to come."

The *Call and Post* (Cleveland) reviewed the festival in its August 29, 1964, issue (p. 7); the article noted that "several of the scheduled stars didn't appear," but didn't mention them by name. *Down Beat* (Oct. 8, 1964, p. 21) reported that Coltrane and Gloria Lynne had failed to show up.

George Wein describes this concert in his autobiography. According to Wein, "Jack Whittemore, Coltrane's agent, told us that the saxophonist had never left his house that weekend. The artist hadn't even told his men about the engagement" (Wein with Chinen, 2003, p. 434).

[Additional data from *Cincinnati Enquirer:* 8/14/64, 18; 8/15/64, 21; *Call and Post* (City Edition, Cleveland): 5/23/64, 8B; 8/15/64, 10A.]

**Note:** Coltrane was scheduled to appear at the Montreal Jazz Festival on Sunday, August 16, 1964, but failed to show up (according to George Wein as quoted in Thomas, 1975, pp. 174–175). From *Coda* (Oct./ Nov. 1964, p. 12): "This year's announced Jazz Festival was a disappointment. [...] The Sunday concert promised both the Max Roach and John Coltrane groups, but Coltrane didn't appear and no reason was given."

Alice McLeod and John Coltrane's first son (John W. Coltrane, Jr.) was born on August 26, 1964; this may have been the cause of Coltrane's uncharacteristic no-shows.

[Additional data from Coda: Aug./Sept. 1964, p. 17.]

**August 21–27, 1964** (Friday through Thursday, one week; Monday off). **Half Note**, *New York City* (289 Hudson St., borough of Manhattan).

"THE HALF NOTE / Hudson & Spring St. / New York, N.Y. / We are pleased to announce / Art Farmer to Aug 13 / Al Cohn & Zoot Sims Aug 14 to 20th / John Coltrane Aug 21 to 27th / Lennie Tristano with Lee Konitz & Warne Marsh Aug 28 to Sept 10th / Bob Brookmeyer & Clark Terry Sept. 11 to 24th" (*Abundant Sounds*, Sept. 1964, p. 9). (*Note:* Alice McLeod and John Coltrane's first son was born on Wednesday, August 26, 1964; it's possible that Coltrane missed a night or two during this gig, or the gig might have ended early.)

[Additional data from *Village Voice*: 8/13/64, 10; *New Yorker*: 8/22/64, 8; 8/29/64, 8.]

**Note:** "Bud Powell came home last week. On opening night [Tuesday, Aug. 25, 1964] a jam-packed Birdland was rich in musicians, including Thelonious Monk, Max Roach, and Charlie Mingus; John Coltrane, Quincy Jones, and Kai Winding" ("Music: Sound and Furies," *Newsweek*, Sept. 7, 1964, p. 79). On Powell's opening night, Coltrane was in New York at the Half Note (see the preceding entry); Max Roach was at the Village Vanguard; Monk had recently closed at the Village Gate; and Mingus was at the Five Spot. [Additional data from *New Yorker*: 8/22/64, 8; 8/29/64, 8]

**Note:** On Tuesday, September 1, 1964, John and Juanita (Naima) Coltrane filed a Separation Agreement in New York City. They wouldn't become legally divorced until October 1965 (see the note following the **Oct. 16/17, 1965**, entry).

### **Sessions by Coltrane's Sidemen**

- **September 4, 1964** (Friday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*. Stanley Turrentine recording session with Elvin Jones, McCoy Tyner, and Lee Morgan (*Mr. Natural*, Blue Note).
- **September 11, 1964** (Friday). **Van Gelder Studio**, *Englewood Cliffs, NJ*. Grant Green recording session with Elvin Jones and Larry Young (*Talkin' About*, Blue Note).

#### **John Coltrane Quartet**

September 14–19, 1964 (Monday through Saturday, one week). **Pep**'s, *Philadelphia*, *PA*.

"The John Coltrane group is at Pep's this week" ("Man About Town," by Frank Brookhouser, *Evening Bulletin* [Philadelphia], Wednesday, Sept. 16, 1964, p. 75). An audience recording exists from Friday September 18, 1964, including a 32-minute version of "Resolution"; see the Discography, session **64–0918**, for details.

**September 24–October 4, 1964** (Thursday through Sunday, eleven days; Monday off; Shelly Manne and His Men on Monday, Sept. 28, 1964). **Shelly's Manne-Hole**, *Los Angeles*, *CA* (1608 N. Cahuenga Blvd., Hollywood).

Coltrane was interviewed by Leonard Feather during this gig for an article published in the *New York Post, Melody Maker*, and probably elsewhere (reprinted in Simpkins, 1989, pp. 182–183). Reviewed by Charles E. Brown ("Impressions," *Los Angeles Sentinel*, Thursday, Oct. 1, 1964, p. 8B):

Two couples are seen to leave during the first set of the John Coltrane Quartet's opening night performance Friday night at Shelley's Mannehole. [*Note:* Ads list the opening date as Thursday, September 24, 1964.]

Drummer Elvin Jones is late arriving and takes 3/4 of an hour to erect his drums. During that time Coltrane and pianist, McCoy Tyner run through some tune I haven't heard before.

There is no uniform. Coltrane is dressed in a blue continental suit but notie; Jimmy Garrison (bassist) in a grey sports jacket and dark trousers; McCoy in a dark suit and tie and Elvin in a dark grey shirt, black tie and dark jacket.

They play "My Favorite Things," "Everytime I Say Goodbye," and two other tunes Coltrane has breathed new life into.

During that hour and a half, my attention is swept away from Elvin to McCoy. The fingers of his right hand are moving as Bud Powell's might. His ability to feel basic but extremely modern changes, play stiff chords along with the intricate patterns his right establishes is unbelievable, but true.

To say that Coltrane's group is relaxed is an understatement. No [other] group can boast a drummer who repeatedly yawns while playing intricate 6/8 patterns.

It is difficult to pin point the nucleus of this dynamic group. But the closer one listens, the more McCoy emerges as the mainstay. He lays down everything for Elvin, who with his ken [keen] sense of time and rhythm, binds the four parts into one.

Most startling about Coltrane Jazz is that none of the components interfere with another. Elvin is loud, at times, but even then Jimmy Garrison can be felt.

Coltrane has difficulty adjusting his reed or mouthpiece during the first ten minutes.



At Shelly's Manne-Hole. (Advertisement, *Los Angeles Times*, Sept. 27, 1964, Sunday Calendar, p. 28.)

[Data from Los Angeles Sentinel: 9/24/64, 6B, B7; 10/1/64, B7, 8B; Los Angeles Times: 9/20/64, Calendar, 11, 32; 9/27/64, Calendar, 11, 28; 10/4/64, Calendar, 13, 33.]

**October 6–18, 1964** (Tuesday through Sunday, two weeks; Monday off). **Jazz Workshop**, *San Francisco*, *CA* (473 Broadway).

From the *San Francisco Chronicle* ("The Owl Steps Out," by Hal Schaefer, Saturday, Oct. 3, 1964, p. 30): "John Coltrane, one of the Jazz World's great tenors, and one of the foremost innovators and experimenters in Jazz, opens with his outstanding quartet at the Jazz Workshop this Tuesday." From Ralph J. Gleason's "On the Town" column ("The Drummer Is a Kidnaper," *San Francisco Chronicle*, Wednesday, Oct. 14, 1964, p. 51):

Jones has abaandoned the orthodox sound and patterns for drummers. Instead of the shimmering intensity of Tony Williams' style, broken by rattling explosions, he has created a superficially fragmented collage of contrasting sounds which are linked by intuitive feeling for the tune, the development of solos and the swell of emotion in the group performance. [...]

It is the product of magnificent co-ordination, and incredible virtuosity and imagination and it must be excruciatingly difficult to bring off.

When it works, as it does almost all of the time with Jones and Coltrane, and entirely too seldom with their imitators, it is devastating. [...] Elvin Jones' drumming is a true artistic impression of the tumult of today's world. [© Jazz Casual Productions, Inc. All right s reser ved. Reprinted by permission of Jazz Casual Productions, Inc.]



In concert with Thelonious Monk and Jon Hendricks. (Advertisement, *Los Angeles Times*, Monday, Oct. 19, 1964, Pt. V, p. 20.)

Horace Silver was at the Jazz Workshop Sept. 22–Oct. 4; Chet Baker followed Coltrane.

[Additional data from *San Francisco Chronicle*: 10/5/64, 51; 10/6/64, 41.]

October 19, 1964 (Monday night, 8:30 p.m.).

**Valley Music Theatre**, *Los Angeles*, *CA* (20600 Ventura Boulevard, Woodland Hills).

Promoted as "Jazz in the Valley." "Valley Music Theatre / Air Conditioned / 20600 Ventura Boulevard, Woodland Hills [...] 1 NIGHT ONLY / This Mon. Oct. 19 at 8:30 p.m. / THELONIOUS MONK Time Magazine's Jazz Cover Star! / JOHN COLTRANE Most Talked About New Star in Jazz! / JON HENDRICKS & Co. Hit at Mon-terey Jazz Festival! / Tickets at Boxofice [...] \$5, \$4, \$3, \$2" (advertisement, *Los Angeles Times*, Sunday, Oct. 18, 1964, Calendar, p. 27).

[Additional data from *Los Angeles Times:* 10/4/64, Calendar, 26; 10/19/64, Pt. V, 20.]

**October 20–24, 1964** (Tuesday through Saturday, one week). **Plugged Nickel**, *Chicago*, *IL* (1321 N. Wells).

Reviewed by Buck Walmsley in the *Chicago Daily News* (Thursday, Oct. 22, 1964, p. 25):

John Coltrane's Quartet opened a five-night stand at the Plugged Nickel Tuesday to an almost capacity crowd which made it quite obvious that it really came to hear drummer Elvin Jones. In the last few years, Elvin has become, for better or for worse, the most influential drummer in jazz. He has changed the drums from a background and occasional solo instrument into a voice equal to that of the saxophone or piano. It raises the decibel rating enormously of any room in which he works, but it also can charge the air with excitement. Elvin hears every slight hint of a rhythmic idea being played around him and magnifies it. Against the din, bassist Jimmy Garrison, pianist McCoy Tyner and even Coltrane seldom have a chance to be heard. It's a shame. They all play extremely well.

Contrast this with Charles Brown's comment about Elvin Jones at Shelly's Manne-Hole, three weeks earlier (see **Sept. 24–Oct. 4, 1964**, entry): "Elvin is loud, at times, but even then Jimmy Garrison can be felt." Maybe Shelly's Manne-Hole had a better sound system than the Plugged Nickel; or maybe Walmsley would have found Elvin Jones too loud regardless of the venue.

Maynard Ferguson was at the Sutherland Room (until Oct. 22, 1964, possibly held over longer); Art Blakey was scheduled to open at McKie's on Wednesday, October 21, 1964; and Woody Herman's (17-piece) Herd followed Coltrane at the Plugged Nickel, October 25–29, 1964. (This was a busy period for the Quartet—from Sept. 24 to Oct. 24, 1964, they appear to have had exactly three days off.)

[Additional data from *Chicago Daily News*: 10/17/64, Panorama, 13; 10/24/64, Panorama, 20; *Chicago Defender*: 10/24–30/64, 28; *Chicago Sun-Times*: 10/16/64, 51; 10/20/64, 40; 10/21/64, 49; 10/23/64, 49; *Abundant Sounds*: Nov. 1964, p. 3; *Coda*: Dec. 1964/Jan. 1965, p. 22.]

# Braxton on Coltrane: "The Next Level of Sound Wonder"

**Graham Lock:** "Shall we move on to John Coltrane?"

**Anthony Braxton:** "This man...I don't know how to talk about John Coltrane because he is such a master, a restructuralist master, which is the highest degree of mastership as far as I'm concerned. Every period of Mr. Coltrane's music demonstrated a unique personal vision. The fact that he

was an evolutionary musician would be profoundly important to my later forming aesthetic: because of him I began to learn about evolutionary thinking. His music is overwhelming, awesome. As a saxophonist I can only marvel at the ideas he was able to execute. He brought another level of technical dynamics to the instrument, sheer technical brilliance. My final decision to make the world of music my life's work came after seeing John Coltrane live, when I experienced the next level of what I'll call sound wonder. [...]"

**Graham Lock:** "Did you ever meet Coltrane or play with him?"

**Anthony Braxton:** "Yes. Well, I met him. The first time I met him I was crying, with my nose smudged against the glass outside the Plugged Nickel. They wouldn't let me in—I was too young, about nineteen I think, you had to be twenty-one—so I stayed outside, listening through the glass, crying. At the end of the set the group came out and talked to me, they were very nice.

"Later I got the chance to see him again. I asked him dumb questions about the saxophone or, like (*falsetto*) 'What key was that tune in, sir?' (*laughs*) but I didn't try to sit in with him. Coltrane was a very nice man and he let a lot of people sit in, he was trying to help the younger musicians—something which isn't done that much in this period. Coltrane was sincerely interested in young people and in helping them. I had the possibility, I believe, of sitting in with him but I didn't even try. Sit in with Coltrane! Sit in with God! Not me. I was just a student then. I actually thought I was pretty good, but not good enough to play with Coltrane.

"I learned a lot about power from John Coltrane too. He was a humble man. I saw a woman come into a club and with the hook of her umbrella try to grab him around the arm while he was playing with the quartet. I could have killed that woman! But after the set, when she came up to scold John for playing this loud, crazy music, he was so kind to her, so understanding. I could *not* believe it."

**Graham Lock:** "She just walked into the club and attacked him?"

**Anthony Braxton:** "Yeah, she came in of the street. She said, 'Stop playing this crazy music, it's too loud and the drummer's tired, just stop it!' And she took her umbrella and began poking at him. You can imagine how

I hated her. To see Mr. Coltrane talk so nicely to her taught me that you have to develop more understanding, and the more understanding you develop the less prone you might be to involvement in anger and negative vibrations. There was none of that from Mr. Coltrane, no hip ego looking down on you, like *I'm the baddest cat and you ain't shit*. He was a very spiritual man, you knew it immediately."

**Graham Lock:** "This is what you meant by 'power'?"

**Anthony Braxton:** "The power of conviction, spiritual power, the power he projected in his music. I used to play very much like Paul Desmond and Warne Marsh before I began to digest and learn from Coltrane's music. Whatever intensity I've been able to generate in my music, that region is directly related to what I learned from John Coltrane. Before that the percussionist had to go to brushes when Braxton played (*laughs*).

"The mystical and spiritual implications of his work would also be very profound, not only for me but for the whole of that time period. He affected the next generation of saxophonists, pianists, percussionists...everyone would have to deal with the vibrational and empirical weight of his music. In John Coltrane we're not talking of one area of focus, we're talking of a world musician."

—From Graham Lock: *Forces in Motion: Anthony Braxton and the Meta-reality of Creative Music*, London, 1988, Quartet, pp. 104–106. Reprinted by permission of the author. All Rights Reserved.

*Note:* The Plugged Nickel gig during which Anthony Braxton "stayed outside, listening through the glass" was probably the **Oct. 20–24, 1964**, or **Apr. 7–18, 1965**, gig (Braxton—born June 4, 1945—said he was nineteen at the time). The opportunity (which Braxton didn't take advantage of) to sit in with Coltrane may have been during the **Mar. 2–6, 1966**, Plugged Nickel gig. The incident of the umbrella-wielding woman may have occurred during the **Apr. 7–18, 1965**, gig (Braxton said that Coltrane was playing with the quartet).

**Note:** *Coda* ("New York: Recordings," by Jack Bradley and Jeann Roni Failows, Dec. 1964/Jan. 1965, p. 25), says: "On Oct. 28 [1964] ABC Paramount [that is Impulse!] recorded Lionel Hampton with an all star

group including Clark Terry, Coleman Hawkins and John Coltrane." However, Dan Skea reports that this is incorrect (Jazz-Research Listserv, Jan. 1, 2002). Although Hampton recorded for Impulse! on October 28 and 29, 1964, Coltrane was not present at either session, and he is not known to have recorded with Hampton at any time.

#### **Sessions by Coltrane's Sidemen**

**October 29, 1964** (Thursday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*. Gil Evans recording session with Elvin Jones (*The Individualism of Gil Evans*, Verve).

**Note:** On Monday, November 2, 1964, Elvin Jones was featured at a Drum Fair at Palm Gardens, New York City. *Down Beat* (Nov. 19, 1964, p. 40) reported that Jones' band included McCoy Tyner and Jimmy Garrison (as well as Thad Jones and Pepper Adams), but this is incorrect (the Nov. 19 issue of *Down Beat* went to press well before Nov. 2, the publication date). *Coda* (Dec. 1964/Jan. 1965, p. 27) lists Thad Jones, Pepper Adams, Hank Jones, and George Duvivier (confirmed by *Down Beat*, Dec. 17, 1964, p. 42). The Coltrane Quartet is believed to have been in Boston on Nov. 2, 1964; this may be when Tony Williams sat in (see the following entry). [Additional data from *Down Beat:* 10/8/6 4, 43.]

**November 2–8, 1964** (Monday through Sunday, one week). **Jazz Workshop**, *Boston*, *MA*.

Elvin Jones was in New York at a drum exhibition on Monday, November 2, 1964 (see the preceding note); this may be when Tony Williams sat in with Coltrane. Williams (*Down Beat*, Mar. 25, 1965, p. 36) said, "Lately I've been working with Cecil Taylor. [...] And John Coltrane—one night when Elvin Jones was playing a drum exhibition."

[Additional data from *Down Beat*: 11/5/64, 46; 11/19/64, 46.]

**November 10–15, 1964** (Tuesday through Sunday, one week). **Birdland**, *New York City* (1678 Broadway at 52nd St., borough of Manhattan).

From the *Village Voice* (advertisement, Nov. 12, 1964, p. 16): "Appearing Nightly / JOHN COLTRANE Quartet / Charles MINGUS and his 12 piece orchestra / Added Attraction — Comic Flip Wilson / Mon. Nite Jam Session / BIRDLAND / Jazz Corner of the World / Broadway at 52nd St." From the *New York Times* ("Cabaret Tonight," Tuesday, Nov. 10, 1964,

p. 54): "BIRDLAND, Broadway and 52d Street. John Coltrane's Combo. Held over: Charlie Mingus's Jazz Workshop Orchestra; Flip Wilson, comedian."

Tuba player Howard Johnson and trumpeter Bobby Shew were in Mingus's band, and Shew remembers Coltrane sitting in with Mingus one night, filling in for Clifford Jordan, who was late. (Thanks to Milan Simich [producer and author] for this information.) From Porter (1998, p. 371): "Rashied Ali reports in Fujioka, [p. 245], that he sat in with Coltrane at this time, but elsewhere he said that was in spring 1965 before the *Ascension* recording of June 28. Gerald 'Splivy' McKeever claims Coltrane was writing the poem 'A Love Supreme' on a napkin during breaks (interview, late 1973, broadcast on WBUR-FM, with Charlie Perkins)." Gerald "Splivy" (or "Spliby") McKeever was a Coltrane fan and amateur drummer who once sat in for Elvin Jones at the Half Note, playing "Softly As in a Morning Sunrise," "I Want to Talk About You," and "Naima" (see Thomas, 1975, pp. 126–128, 145).

[Additional data from *New Yorker:* 11/7/64, 8; 11/14/64, 8; *Down Beat:* 11/19/64, 46.]

#### **Sessions by Coltrane's Sidemen**

**November 16, 1964** (Monday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*. Grant Green recording session with Elvin Jones, Larry Young, and Bobby Hutcherson (*Street of Dreams*, Blue Note).

#### **John Coltrane Quartet**

**November 20–December 3, 1964** (Friday through Thursday, two weeks; Mondays off). **Half Note**, *New York City* (289 Hudson St., borough of Manhattan).

The Clark Terry—Bobby Brookmeyer Quintet was at the Half Note before Coltrane; Tubby Hayes and the Cedar Walton Trio followed.

[Data from *New Yorker*: 11/14/64, 8; *Village Voice*: 11/19/64, 19; 12/3/64, 20.]

### **Sessions by Coltrane's Sidemen**

**November 30, 1964** (Monday). **Van Gelder Studio**, *Englewood Cliffs, NJ*. Joe Henderson recording session with McCoy Tyner and Elvin Jones

(Inner Urge, Blue Note).

- **December 2, 1964** (Wednesday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*. McCoy Tyner recording session with Jimmy Garrison and Elvin Jones (*The Early Trios*, Impulse! IA-9338–2).
- **December 7, 1964** (Monday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*. McCoy Tyner recording session with Jimmy Garrison and Elvin Jones (*McCoy Tyner Plays Duke Ellington*, Impulse! A[S] 79).
- **December 8, 1964** (Tuesday). **Van Gelder Studio**, *Englewood Cliffs, NJ*. McCoy Tyner recording session with Jimmy Garrison and Elvin Jones (*McCoy Tyner Plays Duke Ellington*, Impulse! A[S] 79).

#### **John Coltrane Quartet**

- **⚠ December 9, 1964**. See the Discography session **64–1209**, for details.
- ❷ December 10, 1964. See the Discography, session 64–1210, for details.

**Note:** According to the *New York Amsterdam News* (Dec. 12, 1964, p. 56), "Some of the big names in jazz have volunteered to do a benefit bit at Birdland on Monday, Dec. 14 from 9 p.m. to 4 a.m. on behalf of Pete Long, well known jazz impresario. A spokesman for the committee arranging the all-star show said the cast will include Cannonball Adderley, Nat Adderley, Horace Silver, Max Roach, Gerry Mulligan, John Coltrane, Charlie Mingus, Wynton Kelly, Billy Taylor, J. J. Johnson, Bill Evans and Joe Williams." The benefit was described in a detailed news report in *Down Beat* (Jan. 28, 1965, p. 11). Coltrane isn't mentioned, and "some of the biggest advertised names failed to materialize." So it appears that Coltrane didn't attend (although that's not conclusive).

**December 18–24, 1964** (Friday through Thursday, one week; Monday off). **Half Note**, *New York City* (289 Hudson St., borough of Manhattan).

Live radio broadcast on Friday, December 18, 1964, from 11:15 p.m. until midnight; no recording has yet been found. Thelonious Monk was at the Village Gate; Mose Allison and Art Farmer were at the Village Vanguard; and Teddy Wilson and Charles Lloyd were at the Five Spot.

[Data from Village Voice: 12/17/64, 22.]

#### **Sessions by Coltrane's Sidemen**

**December 24, 1964** (Thursday). **Van Gelder Studio**, *Englewood Cliffs, NJ*. Wayne Shorter recording session with Elvin Jones (*Speak No Evil*, Blue Note).

#### **John Coltrane Quartet**

**December 27, 1964** (Sunday, 2:00 p.m.; benefit concert). **Village Gate**, *New York City* (185 Thompson St., borough of Manhattan).

"Sunday December 27th 2 p.m. / Holiday Benefit / FREEDOMWAYS / DICK GREGORY / JOHN COLTRANE / max roach / abbey lincoln / bill dixon / len chandler / and many others / VILLAGE GATE /185 Thompson St. / Tickets—799 B'way—Rm. 544 / Adm. \$5.75." This was a benefit for the civil rights periodical *Freedomways*.

[Data from Village Voice: 12/17/64, 22; 12/24/64, 14.]

#### The Jazz Revolution Continues

From December 28 to 31, 1964, the Jazz Composers Guild presented "4 Days in December," a series of concerts at Judson Hall (165 W. 57th St.), boldly proclaiming that "The Jazz Revolution Continues" (*Village Voice*, Dec. 24, 1964, p. 14). Performing in various groups were Archie Shepp, John Tchicai, Marion Brown, and Pharoah Sanders (all of whom would, six months later, record *Ascension* with Coltrane), as well as Rashied Ali (who would eventually replace Elvin Jones). Reviewed by Don Heckman (*Down Beat*, Feb. 11, 1965, pp. 37–38).

## **1965**

## **Timeline**

#### John Coltrane Quartet (and occasional larger ensembles)

**January 4–10, 1965** (Monday through Sunday one week). **Le Jazz Hot** (*formerly* **Casa Loma**), *Montreal*, *Quebec*, *Canada*.

**January 12–February 7, 1965** (Tuesday through Sunday four weeks; Mondays off). **Birdland**, *New York City*.

**February 8–13, 1965** (Monday through Saturday one week). **Pep's**, *Philadelphia*, *PA*.

- **February 17, 1965** (Wednesday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*.
- **February 18, 1965** (Thursday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*.
  - **March 8–14, 1965** (Monday through Sunday one week). **Jazz Workshop**, *Boston*, *MA*.
- March 19–April 4, 1965 (Friday through Sunday two weeks plus three days; Sunday matinee, 4:00–7:00 p.m.; Mondays off). Half Note, *New York City*.
- March 28, 1965 (Sunday afternoon, ca. 3:00 p.m.). Village Gate, New York City.
  - **April 7–18, 1965** (Wednesday through Sunday, two weeks; Monday and Tuesday off; Sunday matinee cancelled). **Plugged Nickel**, *Chicago*, *IL*.

[*Note:* The Coltrane Quartet was scheduled to play at the Pink Poodle in Indianapolis the last week in April, but the gig "fell through."]

May 4–9, 1965 (Tuesday through Sunday, one week; no Sunday matinee). Half Note, New York City.

[*Note*: The Coltrane Quartet was scheduled to open at the Jazz Workshop in San Francisco on May 11, 1965, following Thelonious Monk, but cancelled.]

- May 17, 1965 (Monday). Van Gelder Studio, Englewood Cliffs, NJ.
  May 18–23, 1965 (Tuesday through Sunday, one week). Bohemian Caverns, Washington, DC.
- (A) May 26, 1965 (Wednesday). Van Gelder Studio, Englewood Cliffs, NJ.
  - **May 31–June 5, 1965** (Monday through Saturday, one week). **Pep's**, *Philadelphia*, *PA*.
- June 10, 1965 (Thursday). Van Gelder Studio, Englewood Cliffs, NJ.
- Sune 16, 1965 (Wednesday). Van Gelder Studio, Englewood Cliffs, NJ.
  - June 19, 1965 (Saturday night). Pittsburgh Jazz Festival, Pittsburgh Civic Arena, *Pittsburgh*, *PA*.
- Suly 2, 1965 (Friday night, 8:00 p.m.). Newport Jazz Festival, Newport, RI.
  - **July 6–18, 1965** (Tuesday through Sunday, two weeks; Monday off). **Village Gate**, *New York City*.
  - **July 26–August 1, 1965** (Monday through Sunday, one week)—**Europe:**
- July 26, 1965 (Monday, night). Festival International du Jazz Antibes —Juan-les-Pins, Juan-les-Pins, France.
- July 27, 1965 (Tuesday night). Festival International du Jazz Antibes —Juan-les-Pins, Juan-les-Pins, France.
- 🕓 **July 28, 1965** (Wednesday, 10:00 p.m.). *Salle Pleyel*, Paris, France.

- August 1, 1965 (Sunday night). Comblain-la-Tour Jazz Festival, Comblain-la-Tour, Belgium.
  - **August 14, 1965** (Saturday, 8:30 p.m.). **Ohio Valley Jazz Festival, Crosley Field**, *Cincinnati*, *OH*.
- August 15, 1965 (Sunday, 8:00 p.m.). Down Beat Jazz Festival, Soldier Field, Chicago, IL.
  - **August 19–22, 1965** (Thursday through Sunday, one week). **Leo's Casino**, *Cleveland*, *OH*.
- August 26, 1965 (Thursday). RCA-Victor Studios, New York City.
  - August 28, 1965 (Saturday night). Ohio Valley Jazz Festival, Ohio State Fair Grounds, Columbus, OH.
- September 2, 1965 (Thursday). Van Gelder Studio, Englewood Cliffs, NJ.
  - **September 3–11, 1965** (Friday through Saturday, nine days; possibly Sunday off; closing date not confermed). **Chateau de Count et Eve** (*formerly* **Pink Poodle**), *Indianapolis*, *IN*.
  - **September 14–26, 1965** (Tuesday through Sunday, two weeks; Monday off; Freddie Redd Quintet on Monday only). **Jazz Workshop**, *San Francisco*, *CA*.
- September 22, 1965 (Wednesday). Coast Recorders, San Francisco, CA.
- **September 27–October 2, 1965 (Monday through Saturday, one week). Penthouse,** *Seattle, WA.*
- **⊗ October 1, 1965** (Friday). **Camelot Sound Studios**, *Lynnwood*, *WA*.
  - **October 7–17, 1965** (Thursday through Sunday, eleven days; opening date not confirmed; possibly Monday off). **It Club**, *Los Angeles*, *CA*.
- **⊗ October 14, 1965** (Thursday). **Western Recorders**, *Los Angeles*, *CA*.
  - October 16/17, 1965 (Saturday night/actually Sunday morning, 2:00-

- 6:00 a.m.). Adams-West Theatre (aka Kabuki Theatre), Los Angeles, CA.
- **Ca. November 2–6, 1965** (Tuesday through Saturday; not confirmed). **Pep's**, *Philadelphia*.
- **November 10–14, 1965** (Wednesday through Sunday, one week). **Village Gate**, *New York City*.
- **November 15–21, 1965** (Monday through Sunday, one week; opening date not confirmed). **Jazz Workshop**, *Boston*, *MA*.
- November 23, 1965 (Tuesday). Van Gelder Studio, Englewood Cliffs, NJ.
  - **November 30–December 5, 1965** (Tuesday through Sunday, one week). **Village Gate**, *New York City*.
  - **December 13, 1965** (Monday, 8:30 a.m.–4:00 p.m.; benefit concert; Coltrane's presence not confirmed). **Five Spot**, *New York City*.

# Chronology

**Note**: *International Musician* (Jan. 1965, p. 44) reports that Elvin Jones was scheduled to tour Japan in January 1965 in a "drum spectacular" with Joe Morello, Louie Bellson, and "Philly" Joe Jones. However, *Down Beat* (Jan. 14, 1965, p. 41) gives the lineup as Buddy Rich, Louie Bellson, "Philly" Joe Jones, and Charlie Persip. Elvin Jones was busy with the Coltrane Quartet in January 1965.

#### **John Coltrane Quartet**

PERSONNEL: John Coltrane, tenor and soprano saxophones; McCoy Tyner, piano; Jimmy Garrison, bass; Elvin Jones, drums

**January 4–10, 1965** (Monday through Sunday, one week). **Le Jazz Hot** (*formerly* **Casa Loma**), *Montreal*, *Quebec*, *Canada*.

Reviewed by Len Dobbin (*Coda*, Feb./Mar. 1965, p. 15):

The New Year opened on January 4th with Cisco Normand moving in on drums with Michel Donato, bass to form the best trio Pierre Leduc has had. AND with the John Coltrane Quartet whose performance surpassed anything I've heard from them. Their first set was so emotionally charged that, with no exaggeration, it was some f fteen minutes after it had finished that I was able to talk. As I have said before all four members are exceptional jazz musicians and this is by far the best jazz group I've ever heard.

Cannonball Adderley opened January 11 and it may be a sign of the changing times that, where the club was packed for Coltrane, it was rather sparse for Cannonball. [...] I think the days of [Adderley's] "soul recipe" drawing power [have] ended.

This might be the gig attended by guitarist Sonny Greenwich, as he recalled in Coda ("Sonny Greenwich: An Interview by Ted O'Reilly," Coda, Issue 184, published June 1, 1982, pp. 3–4 [quote is from p. 4]):

I think John Coltrane influenced me a lot; not just in his music, but when I met him, the first time I saw him the power in him came across to me. He had a big gallon of fruit juice that he was drinking all the time, and he was saying that he wanted to live completely cleanly and spiritually, and that inf uenced me a lot; I decided to do that myself. Of course he hadn't done that when he was younger, and that's the same as myself too. When I was playing all that rhythm and blues I was drinking every night and it wears you down. [...]

I never did play with Coltrane—perhaps it's better that I didn't. I sat there in the audience in Montreal for a week once and never played with the band, even though I knew McCoy [Tyner] and Elvin [Jones]. When Miles was here in Toronto at the Colonial [Dec. 1–6, 1969] I played with him—some nights I would play and some nights I wouldn't, it was up to him. He's an interesting person, Miles—he can direct the musicians in his band even when he's not playing, just by sitting in the audience, through the energy that he has as a person.

*Note:* Greenwich might have been referring to the Montreal gig on **February 17–23, 1964** (see entry).

**January 12–February 7, 1965** (Tuesday through Sunday, four weeks; Mondays off). **Birdland**, *New York City* (1678 Broadway, at 52nd St., borough of Manhattan).

Coltrane was scheduled to be at the Half Note from January 12 to February 3, 1965, but that was cancelled. From *Down Beat* (Feb. 11, 1965, p. 16): "Tenor saxophonist John Coltrane's quartet, scheduled for a three-week stint at the Half Note, turned up at Birdland instead, where the group is scheduled for a month's stay, starting Jan. 12. Cannonball Adderley's sextet was scheduled to jump into the breach at the Half Note." From *International Musician* (Mar. 1965, p. 24): "Tenor saxophonist John Coltrane's Quartet recently spent a month at Birdland."

Thomas (1975, p. 186) quotes Robin Kenyatta (sa xophonist and educator): "I remember talking with Coltrane outside of Birdland one night, not long after he'd recorded *A Love Supreme* [Dec. 9, 1964]. He was talking about death in a philosophical way, just like it was a subject of ordinary conversation. [...] I tried to move the conversation back to music, but he would keep bringing up the subject of death every few minutes." Kahn (2002, p. 81) quotes Michael Cuscuna: "I was at Birdland one night, the quartet was playing and I finally got up courage enough to go up and talk to one of them, because Elvin Jones was sitting just two tables away. I told him how much I loved their music, and he said, 'Oh, we just finished an album called *A Love Supreme*, and I think you'll really like it."

According to listings in the *New Yorker*, the Mose Allison Trio and possibly Bud Powell were opposite Coltrane during this gig, with some uncertainty about the closing date (*Down Beat* says Feb. 7, the *New Yorker* implies Feb. 10; Coltrane opened at Pep's on Feb. 8, 1965, so the Feb. 10 closing date must be wrong): "Birdland, 1678 Broadway, at 52nd St.: Woody Herman's current Herd, which is apt to bear down hard, takes turns

with the Wynton Kelly threesome. The Herd winds up on Sunday, Jan. 10; on Tuesday, Jan. 12, John Coltrane's quartet moves in" (New Yorker, Jan. 9, 1965, p. 11); "The foursome of John Coltrane, whose saxophone is both puissant and long in the wind, is spelled by the threesome of Mose Allison, which—on the other hand—is one for all and all for one" (New Yorker, Jan. 16, 1965, p. 11); "What happens here [at Birdland] is frequently a well-kept secret; nevertheless, a rumor has it that a trio run by Bud Powell, that truly mystic pianist, and a foursome run by John Coltrane, who hates to tear himself from his saxophone for more than a minute, are in residence" (New *Yorker*, Jan. 30, 1965, p. 8); "It is bruited about that the cast is made up of the foursome of John Coltrane, whose saxophone is both penetrating and long in the wind, and the threesome of Mose Allison. But subject-tochange-without-notice is often the way of life here. At any rate, whoever is on deck now will be replaced on Thursday, Feb. 11. Extracurricular sessions Mondays, when other hands take over" (New Yorker, Feb. 6, 1965, pp. 8, 11).

[Additional data from New Yorker: 1/23/65, 8; Down Beat: 2/11/65, 45.]

#### **Sessions by Coltrane's Sidemen**

**January 13, 1965** (Wednesday). **Van Gelder Studio**, *Englewood Cliffs, NJ*. Roland Kirk recording session with Elvin Jones (*Rip, Rig & Panic*, Limelight).

### **John Coltrane Quartet**

**February 8–13, 1965** (Monday through Saturday, one week). **Pep's**, *Philadelphia*, *PA*.

"Jazz star at Pep's this week is John Coltrane, with his combo" ("Man About Town," by Frank Brookhouser, *Evening Bulletin* [Philadelphia], Friday, Feb. 12, 1965, p. 29). Roland Kirk was at **Pep's** the following week. "Pep's, shuttered as usual for most of January, reopened late in the month with Yusef Lateef. A solid schedule of top names was booked to follow Lateef into the room. Included are guitarist Wes Montgomery, saxophonist John Coltrane, reed man Roland Kirk, singer Lloyd Price with Slide Hampton's band, percussionist Mongo Santamaria, and pianist Horace Silver" (*Down Beat*, Mar. 11, 1965, p. 40).

[Additional data from *Evening Bulletin* (Philadelphia): 2/18/65, 25 (Roland Kirk).]

### **Sessions by Coltrane's Sidemen**

**February 16, 1965** (Tuesday). Unknown studio, *New York City*. Elvin Jones recording session with Paul Chambers and Don Friedman (*And Then Again*, Atlantic 1443, released 1965).

#### **John Coltrane Quartet recording sessions**

- **⊗ February 18, 1965**. See the Discography, session **65–0218**, for details.

#### **Sessions by Coltrane's Sidemen**

- **February 23, 1965** (Tuesday). **Van Gelder Studio**, *Englewood Cliffs, NJ*. Elvin Jones recording session (*Dear John C.*, Impulse!).
- **February 25, 1965** (Thursday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*. Elvin Jones recording session (*Dear John C.*, Impulse!).
- **February 26, 1965** (Friday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*. Freddie Hubbard recording session with McCoy Tyner and Pete LaRoca (*Blue Spirits*, Blue Note).
- **March 4, 1965** (Thursday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*. Wayne Shorter recording session with McCoy Tyner, Ron Carter, and Tony Williams (*The Soothsayer*, Blue Note).

#### A Musical Narration of the Theme

When *A Love Supreme* was released in early 1965, few people seemed to notice the relationship between the poem "A Love Supreme" and the fourth movement of the suite, "Psalm." One exception was Doug Pringle, whose insightful review appeared in *Coda* ("John Coltrane: A Love Supreme," Oct./Nov. 1965, p. 32):

Today we are used to treating sceptically works of art, particularly music, which carry with them a "message" of apparently extra-musical signif cance. The austere jacket and formal text of this release are disturbing in this way, for it seems that Coltrane is using his name to foist a personal religion upon his audience. As a result, we are tempted to "let the music speak for itself," and the notes have been generally disregarded.

But Coltrane felt it necessary to go beyond the music to express himself, in fact to make the listener more aware of the breadth of his musical conception. What he is putting forward here is a musical esthetic, a statement of the "elation, elegance, exaltation" of music, and of the beauty he senses in it which he can only call God.

This music is intellectual and rational. Its ideal is eloquence; to speak of frenzy in Coltrane's playing is to miss the rugged structure of his musical ideas. The most intense parts of his music are the points where formal development has placed in a single phrase as much meaning as it can bear, where the cry of release is both the logical and the emotional resolution.

Coltrane is constantly occupied with formal construction, and the freedom to be gained within what appears to be rigid form. All of the compositions and many solo phrases come from the four-note thematic phrase, which embodies the chant-like theme "A Love Supreme." The solo framework of the first section, *Acknowledgement*, is roughly a four-bar phrase, but from this base Coltrane fashions less obvious forms, and at times recognizable blues-structure. In *Resolution* as well, an eight-bar pattern, he twists his phrases to suggest a blues form. *Pursuance* (the title calls to mind *Chasin' the Trane*) is a standard Coltrane blues; in it one sees how freely he can use chords, for his points of reference are few but precisely placed.

*Psalm* is what Coltrane calls "a musical narration of the theme"; he sets to music the text in the liner, phrase-by-phrase, in the manner of liturgical plainsong. The true power of his performance can only be felt by following the text with the music. The vocal quality of Coltrane's playing is moving, and in this context he can best communicate his feelings about the spiritual realities he has found in his musical life.

The changes in Coltrane's style evident on this recording must be noted. Much has been made of his newly increased concentration of expression and clearer direction; but what strikes me equally is the quality of his tone and phrasing. The broad, f at tone evident on *Chasin' the Trane* has been tempered by a nervously excited, more vocal sound and a steady, intense vibrato which was much more noticeable in a recent live performance than here. The swagger and brash assertiveness of *Impressions* and all of his playing to date seems to me to have been replaced by a slightly hesitant, more contemplative approach, with less regard for polish.

The recorded history of Coltrane's playing is as good a portrait of an artist as one could wish; one can see in his present style the same personal, original qualities which first attracted recognition. The statement made on this record seems to be the most signif cant step to date in his artistic development. —D.P. [Doug Pringle] [Reprinted by permission of *Coda* magazine. All Rights Reserved.]

For a detailed discussion and musical analysis of "Psalm," see Porter (1998, pp. 244–249).

### **John Coltrane Quartet**

**March 8–14, 1965** (Monday through Sunday, one week). **Jazz Workshop**, *Boston*, *MA*.

Earl Bostic was also scheduled to be in Boston this week, at Lennie's-on-the-Turnpike. Andrew Hill was scheduled to follow Coltrane at the Jazz Workshop.

[Data from *Down Beat*: 2/25/65, 44; 3/11/65, 43; 3/25/65, 43.]

#### **Sessions by Coltrane's Sidemen**

**March 18, 1965** (Thursday). Unknown studio, *New York City*. Elvin Jones recording session with Art Davis, Hank Jones, and Tad Jones (*And Then Again*, Atlantic 1443, released 1965).

#### John Coltrane Quartet

March 19–April 4, 1965 (Friday through Sunday, two weeks plus three days; Sunday matinee, 4:00–7:00 p.m.; Mondays off). Half Note, *New York City* (289 Hudson St., borough of Manhattan).

From the *New Yorker*: "Half Note, 289 Hudson St., near Spring St.: The music in this frontier blockhouse comes from the quintet of Zoot Sims and Al Cohn, whose counterplay is always absorbing, but on Friday, March 19, John Coltrane's hard-core group will replace it. Sundays, now, extra sets are run of between four and seven in the afternoon. Closed Mondays" (Mar. 20, 1965, pp. 8, 11); and: "John Coltrane, a soloist who has no ending, removes his quartet at close of business on Sunday, April 4. On Tuesday, April 6, Horace Silver's quintet moves in, its mysterious ways to perform. Whoever is in office serves double time (four-to-seven matinee, full evening recital) on Sundays and stays away on Mondays" (Apr. 3, 1965, p. 8).

Live radio broadcasts on WABC-FM 95.5 ("Portraits in Jazz," hosted by Alan Grant), from 11:15 p.m. until midnight, on Friday, March 19, 1965, Friday, March 26, 1965, and Friday, April 2, 1965; recordings exist from each broadcast (see the Discography, sessions **65–0319**, **65–0326**, and **65–0402**, for details). On the audio recording of the Friday, March 26, 1965 broadcast, Alan Grant says: "You're listening to the music of John Coltrane [...] direct from the Half Note club here at Hudson and Spring. 'Portraits in Jazz' [...] Coltrane will be back with us next Friday night and will be appearing here [...] up until April the fourth"; on the audio recording of the Friday, April 2, 1965, broadcast, he says: "Coltrane will be here up until Sunday night April 4, 1965] and then Tuesday, Horace Silver will be appearing." On the audio recording of the Friday, March 19, 1965, broadcast, Grant announces "Chim Chim Cheree" as "Jim Jimminy."

*Note:* Pianist Ronnie Matthews occasionally sat in for McCoy Tyner at the Half Note (Ronnie Matthews interviewed by Yasuhiro Fujioka, Dec. 2, 1991).

[Additional data from *Village Voice*: 3/11/65, 15; 3/18/65, 24; 3/25/65, 23; 4/1/65, 18; *New Yorker*: 3/27/65, 8; *New York Times*: 3/26/65, 71 (radio listing).]

**March 28, 1965** (Sunday afternoon, ca. 3:00 p.m.). **Village Gate,** *New York City* (185 Thompson St., borough of Manhattan).

From the *New York Amsterdam News* ("Jazz Concert to Aid Harlem Repertory School," March 27, 1965, p. 26):

On March 28, The Black Arts Repertory Theatre/School will present a jazz concert at the Village Gate, 185 Thompson Street, in Greenwich Village. The proceeds from the program, which will be held between 3 and 8 p.m. on a Sunday afternoon, will go to support The Black Arts Repertory Theatre/School slated to open in Harlem this April.

Included on the afternoon's program are: John Coltrane, Cecil Taylor, Archie Shepp, Grachan Moncur III, Sun-Ra Myth-Science Arkestra, Albert Ayler, Charles Tolliver, Bobby Hutcherson, and vocalist, Betty Carter.

The Black Arts Repertory Theatre/School will seek to instruct young Negroes in the dramatic arts and related subjects. Its overall cultural program includes courses in remedial education, music, dance, photography, writing, painting and history. As a repertory theatre The Black Arts will also perform the most significant works available.

LeRoi Jones, well-known poet, playwright, and essayist, is the director of the project.

The contribution to attend this benefit concert of the "New Black Music" was \$5.

Recorded by Impulse!; the John Coltrane Quartet performed "Nature Boy" (released ca. Dec. 1965 on *The New Wave in Jazz*, Impulse! A[S] 90) and "One Down, One Up," with a Jimmy Garrison bass solo bridging the tunes (the complete performance was released in 2002; see the Discography, session **65–0328**, for details). The group played at the Half Note that night (Coltrane was at the Half Note **Mar. 19–Apr. 4, 1965**; see the preceding entry)—see photo section.

Additional data from *New York Times*: 3/26/65, 28; 3/28/65, Sec. 2, X 13.]

## **Sessions by Coltrane's Sidemen**

**March 31, 1965** (Wednesday). **Van Gelder Studio,** *Englewood Cliffs, NJ.* Grant Green recording session with Elvin Jones (*I Want to Hold Your Hand*, Blue Note).

**Ca. April 1965** (exact date, location unknown). Elvin Jones recording session with Charles Davis, Freddie Hubbard, McCoy Tyner, and Art Davis (Atlantic; believed lost in the Atlantic warehouse fire in 1976). [Data from www.jazzdiscography.com/Artists/Davis/davis.htm (accessed Feb. 28, 2004)]

#### John Coltrane Quartet

**April 7–18, 1965** (Wednesday through Sunday, two weeks; Monday and Tuesday off; Sunday matinee cancelled). **Plugged Nickel,** *Chicago, IL* (1321 N. Wells).

Reviewed by Buck Walmsley in the Chicago Daily News ("Coltrane and Concentration," Friday, Apr. 9, 1965, p. 37):

John Coltrane, who returned Wednesday to the Plugged Nickel, is one of the four or five best jazz tenor saxophone players in the world today. Elvin Jones, his drummer, is probably the most influential percussionist in jazz. Bassist Jimmy Garrison and pianist McCoy Tyner are both exceptionally fine musicians. But one 45-minute set by this quartet is all we can take a night. If it lasts longer than that, we lose interest and the ability to concentrate.

When the group plays a ballad, there is no problem at all. Coltrane possesses one of the most beautiful tones that ever caressed a ballad. His playing is lyrical, inventive and emotionally moving. It's what we'd call soulful if that word hadn't been badly overworked during the last few years.

Tyner stretches out on a ballad, too, weaving beautiful harmonies into his work. And Garrison plays very well in that syncopated style established by the late Scott La Faro. Jones is all over the slow tunes, with shimmering cymbal play here, light accents there—a rush of sound that not merely accompanies the other instruments but is a melodic voice in itself.

It is the up-tempo item which causes us to lose interest. Coltrane, as often on soprano saxophone here as tenor, starts running his notes together, repeating his phrases over and over again with just minor variations. There are honks and squeaks, attempts at sounding two notes at a time, and reaches for harmonics. For short periods of time it is technically fascinating, but the individual notes soon become blurred and all that is left is a dull, steady sound cluster.

At the faster tempo, Tyner can only attack long runs with left-hand punctuation. And Garrison is completely obscured by the incessant heavy patterns of the drums, which while they do provide a certain amount of excitement, eventually benumb the listener's ears.

#### Well, at least he liked the ballads!

Chet Baker was at the Plugged Nickel before Coltrane; Herbie Mann followed. Charles Lloyd, Joe Zawinul, Louis Hayes, and Sam Jones were featured in a jazz concert at the Plugged Nickel on Monday April 5, 1965 (*Chicago Daily News*, Friday, April 2, 1965, p. 20).

Additional data from *Chicago Daily News*. 4/3/65, 14; 4/10/65, Panorama, 14; 4/17/65, Panorama, 14; *Chicago Defender*: 4/3–9/65, 30; 4/10–16/65, 13; 4/17–23/65, 27; *Chicago Sun-Times*: 4/7/65, 52; 4/9/65, 51; 4/14/65, 52; 4/16/65, 33.]

**Note:** The Coltrane Quartet was scheduled to play at the Pink Poodle in Indianapolis "the last week in April," but the gig "fell through" (*Down Beat*, June 3, 1965, p. 43).

**May 4–9, 1965** (Tuesday through Sunday, one week; no Sunday matinee). **Half Note,** *New York City* (289 Hudson St., borough of Manhattan).

From the *New Yorker*: "Half Note, 289 Hudson St., near Spring St.: The music in this frontier blockhouse comes from Toshiko Mariano's quartet, and Sonny Rollins' foursome will also be present Friday through Sunday, April 30–May 2. On Tuesday, May 4, John Coltrane's group of four will be taking over" (May 1, 1965, p. 8); and: "A pizza foundry that runs an extra evening shift to accommodate John Coltrane's quartet, whose leader is in love with saxophone soliloquies. On Tuesday, May 11, Art Blakey's cannonading quintet takes over. Closed Mondays" (May 8, 1965, p. 11).

Live radio broadcast on WABC-FM 95.5 ("Portraits in Jazz," hosted by Alan Grant) on Friday, May 7, 1965, from 11:15 p.m. until midnight; recording exists (see the Discography session **65–0507**, for details). Alto saxophonist John Tchicai probably sat in, or at least was present, on Wednesday, May 5, 1965; the French publication *Jazz Magazine* (Sept. 1967, p. 15) includes a note from Tchicai in memory of John Coltrane: "65 Bright Lights Meetings with Coltrane in Memoriam, I'll never forget Half Note May 5th or Englewood, N.J., June 28 nor Comblain-La-Tour August 1st." Rashied Ali also probably sat in at times.

Additional data from Village Voice: 5/6/65, 23.]

**Note:** The Coltrane Quartet was scheduled to open at the Jazz Workshop in San Francisco on Tuesday, May 11, 1965, following Thelonious Monk, but cancelled. From *Coda* ("San Francisco," by Phillip Jacka, June/July 1965, pp. 7–8): "Monk's stint was followed by the Sonny Stitt Quartet, which gave billing to Phineas Newborn and Philly Joe Jones; bassist was Eddie Mathias. (Coltrane & Co. were to have occupied that slot

[opening May 11, 1965], but I was told pianist Tyner wanted to remain in New York to greet a new addition to his family, 'the REAL McCoy'... in which case I hope it was a boy)" [Data from *San Francisco Chronicle:* 5/2/65, This World, 41; *Coda:* June/July 1965, pp. 7–8.]

May 17, 1965. See the Discography, session 65–0517, for details.

**May 18–23, 1965** (Tuesday through Sunday one week). **Bohemian Caverns,** *Washington, DC* (2001 11th St. N.W.).

Ramsey Lewis was at the Bohemian Caverns before Coltrane; Cannonball Adderley followed.

[Data from *Washington Post:* 5/14/65, B15; 5/16/65, G6; 5/18/65, B11; 5/19/65, F15; 5/21/65, B14; 5/23/65, G6.]

May 26, 1965. See the Discography, session 65–0526, for details.

**May 31–June 5, 1965** (Monday through Saturday, one week). **Pep's,** *Philadelphia, PA*.

"Perennial favorite Al Hibbler is singing up his usual storm at the Showboat this week ... The jazz attraction at Pep's is John Coltrane and his outfft" ("Man About Town," by Frank Brookhouser, *Evening Bulletin* [Philadelphia], T ursday, June 3, 1965, p. 30). Yusef Lateef was at Pep's before Coltrane; Frank Foster followed. Foster was originally scheduled for Coltrane's week: "The Frank Foster big band's week at Pep's was moved back a week to make way for reed man John Coltrane's engagement" (*Down Beat*, July 15, 1965, pp. 42–43).

[Additional data from *Evening Bulletin* (Philadelphia): 5/27/65, 23 (Yusef Lateef); 6/8/65, 56 (Frank Foster).]

**Note:** On June 1, 1965, Coltrane "sold" the house in St. Albans, Queens (116–60 Mexico St.) to Naima for ten dollars (information from John Coltelli).

**June 10, 1965**. See the Discography, session **65–0610**, for details.

**Note:** Jimmy Garrison performed at a benefft concert at the Village Gate on Monday, June 14, 1965. According to *Down Beat* (July 29, 1965, p. 10): "A benefft for the family of the late Ed Sherman, who wrote for *Down Beat* under the pseudonym George Crater, took place at the Village Gate

June 14. Performers included the Modern Jazz Quartet; baritone saxophonist Gerry Mulligan; [...] saxophonists Phil Woods, Pepper Adams, Charlie McPherson, Sonny Red, and Jimmy Heath; pianists Tommy Flanagan and Barry Harris; singer Joe Williams; bassists Joe Benjamin and Jimmy Garrison; [...] and comedians Henny Young-man and Soupy Sales. The event, organized by critic Ira Gitler, drew more than 500 persons."

**June 16, 1965**. See the Discography, session **65–0616**, for details.

# June 19, 1965 (Saturday night). Pittsburgh Jazz Festival, Pittsburgh Civic Arena, Pittsburgh, PA.

Second annual Pittsburgh Jazz Festival, June 18, 19, and 20, 1965: Friday lineup included the Modern Jazz Quartet, Art Blakey (replacing Miles Davis, who cancelled), Thelonious Monk, and Count Basie; Saturday lineup included Earl Hines, Carmen McRae, Stan Getz, John Coltrane, and Duke Ellington; Sunday lineup included Mary Lou Williams, Muddy Waters, Dave Brubeck, Ahmad Jamal, Dizzy Gillespie, and Woody Herman.

Reviewed by Roy Kohler: "The audience was invited to contrast the style of [Stan] Getz with that of Coltrane, who appeared next, but Coltrane wasn't performing up to par. Even the most dyed-in-the-wool Coltrane fans seemed confused as to whether the saxophonist was kidding or not. His group finally got down to business on 'My Favorite Things,' which had some exciting Indian-like sounds emanating from the leader's soprano saxophone" (*Down Beat*, July 29, 1965, p. 11). Barry G. Parsons attended the concert and wrote a letter expressing a different viewpoint (*Down Beat*, Sept. 9, 1965, p. 9): "I attended the Saturday night show of the Pittsburgh Jazz Festival and take exception to Roy Kohler's review. It was Stan Getz, not John Coltrane, who was below par. Getz' flat, routine soloing was anything but 'captivating.' [...] Coltrane, along with Earl Hines and Gary Burton, provided the artistic highlights of the evening."

[Additional data from *Call and Post* (City Edition, Cleveland): 6/5/65, 5C; 6/12/65, 6A; 6/19/65, 9A, 1C]

**June 28, 1965**. See the Discography, session **65–0628**, for details.

**July 2, 1965** (Friday night, 8:00 p.m.). **Newport Jazz Festival,** *Newport*, *RI*.

Friday night was "Jazz for Moderns" night at Newport—Thelonious Monk, Art Blakey, Coltrane, Dizzy Gillespie (substituting for Miles Davis, who cancelled), and Carmen McRae. Coltrane's set was recorded by Impulse! (see the Discography, session **65–0702**, for details); the initial LP release included one track by the Coltrane Quartet, plus Archie Shepp's set from that afternoon (*New Thing at Newport*, Impulse! A[S] 94, released ca. Feb. 1966).

[Data from New York Times: 7/3/65, 10; 7/5/65, 8.]

**Note:** Elvin Jones performed at a drum workshop on Saturday afternoon, July 3, 1965, at the Newport Jazz Festival in Newport, Rhode Island; the other drummers at the workshop were Buddy Rich, Louie Bellson, Art Blakey, Jo Jones, and Roy Haynes (*Down Beat*, Aug. 12, 1965, p. 24).

**July 6–18, 1965** (Tuesday through Sunday, two weeks; Monday of). **Art D'Lugoff's Village Gate,***New York City* (185 Thompson St., borough of Manhattan).

Double bill with Thelonious Monk (*Village Voice*, July 1, 1965, p. 15): "Thelonious Monk, jazz pianist-composer, and his quartet and the John Coltrane Quartet will open on Tuesday, July 6, at the Village Gate as part of the club's Summer Festival of Jazz. The Cannonball Adderley Sextet with Nat Adderley and the Charlie Mingus group are appearing there through Saturday, July 3." Charles Mingus replaced Coltrane the week of July 20–25, 1965; Monk remained.

From the *New York Amsterdam News* (Saturday, July 24, 1965, p. 22): "WHO SAYS JAZZ IS DEAD? [...] Hard core jazz fans came out to hear the Thelonious Monk—John Coltrane bill at the Village Gate and Charlie Mingus has now joined Monk through July 25." (This information is confirmed by ads in the *Village Voice*.) A photograph in *Down Beat* (Dec. 2, 1965, p. 20) of Coltrane, Monk, and Tony Scot is captioned "Village Gate reunion" and may have been taken during this gig.

Coltrane may have sat in with Monk on some sets; in a 1999 interview, Ben Riley said that Coltrane sat in with Monk several times when Coltrane and Monk were on the same bill (from "An Interview with Ben Riley," by Don Williamson, Dec. 1999, www.allaboutjazz.com/iviews/BRiley.htm, accessed July 7, 2002):

The only time that Monk changed his library [repertoire] was during the few times that Coltrane sat in with us. Then they played all of those old things that Trane played with him, Shadow Wilson and Wilbur Ware at the old Five Spot. They would play Trinkle Tinkle and all of those songs when Trane sat in. When Trane and Monk worked opposite each other and [Charlie] Rouse was late, he would ask Thelonious if he could sit in. Then Thelonious ran right for the piano and started playing. He never answered you. He'd just say, "You're going to open," and then, bang! He'd be on the piano.

See the **January 25–February 6, 1966,** and **January 22, 1967,** entries for further accounts of Coltrane sitting in with Monk.

Reviewed by Marc Brasz ("Music: John Coltrane—Murder at the Gate," by Marc Brasz, *Liberator*, Aug. 1965 [vol. V, no. 8], pp. 27–28):

There is a lapse of time in any era of decadence, as implied self-destruction, a painfully slow process, when those victims of that era strike an anti-art if actual, incendiary spear (of influence?) into the process. A destructive measure. A speeding up of the process. A major step. If America is a country (?) made for white men by white men (it is), then, as the parallel to this process has been cited before, by many, as an American entity, what conclusions are we, finally, to draw? I believe, first of all, that the white man as the artifact of white America, is the slow self-destructive force; secondly, that the Black man is, unquestionably, the victim; and lastly, that the country can expect from time to time a socio-cultural razor blade to be sliced into the white man's repressive fantasy (as function, anti-repressive foreward [sic] destruction).

If America's only virtue is its ability to destroy itself, then this destruction is entirely too slow, and these time lapses of complete nihilism (that is, what a white man would call nihilism...I would say "progress") are the mosThimportant and most potent periods in history. I realize that the aggregate of these periods of "beauty" will make for the bulk of the really needed work of the times: cutting throats. This task takes its form in different genre; as art (implied) or revolution (LeRoi Jones would call them synonyms). it is the music of John Coltrane that i am concerned with here.

As a brief preface to the following remarks, I should like to say that in JC's quest for the love of God (to him, as a personal endeavor, a personal theology) he has found the way, the inevitable outcome, in the destruction of America. I was fortunate enough to have seen him at the Village Gate last week. He preceded Monk in what was to turn out as a full-scale massacre (Monk was like the recovery room. Only I don't know how many guys recovered).

JC and his men played two numbers, the first one lasting about 45 minutes, and without the help of McCoy Tyner. John started the first piece in a free vein, the theme was never touched, but it seemed to me that the lines might have been based around "Impressions," and I got the impression that somebody, somehow, was gonna get killed, at least. I was wrong; more than somebody got killed.

Let me set the scene for the first 20 minutes of the number. In front you have John screaming and forcing, twisting his body into every possible position, crouching, leaning, bending, sweating, bleeding. Up and down the song as an undulating pattern, gnarling the air, and as the tenor moves/sounds like a human being, a thought occurs to you that perhaps JC and his

instrument are one thing. Then, at the same time, the undercurrent of Jim Garrison ripping his bass apart with his bare hands, all over the place, cursing over the harshness of his hands against the strings and the pulverizing percussive vibrations (it's so hard to describe, man, you gotta hear it to believe it—just to use a cliche, but it's true). All this and Elvin Jones: forgeThit, baby! The man cannot be stopped. Driving himself into cymbals and drums, and everything going all at once: the unending crash of metal, rising, all by itself, away, thru the roof, bringing down the building above, being bombarded by underlying hydrogen bombs of the tom-toms, snares, bass. And Elvin, contorting his face, moving maliciously into everything he can reach. And Jimmy, vibrating and beating, while Trane, dancing sweating bending his humanly mellow cries over the Whole of what he and his men create.

And then, suddenly, it all broke, Trane fading out, moving to the side, Elvin bringing the drums into a tender roll, into a solo for Jimmy. For that one instant, I thoughThi would cry: John standing, looking down, never at the audience, wiping his head with a handkerchief, Elvin getting off the stool (looked down at me saying "whew"—I believe him/ whoever said murder was easy? Alvin Karpis? He was nuts). This left Garrison up there by himself, pushing himself beautifully: ripping at/twanging/strumming/hissing over his instrument like a panther.

After maybe 8 minutes the others returned to take the piece into a wonderful and moving denouement, with Elvin putting in the last word, rapping out on the skins some kind of drum torture music.

McCoy Tyner joined in on the second number, one that was for the most part free, though the lines in the beginning sounded familiar. Tyner came on like a lyrical though pulsating professor, his expressions seriously into the keys. It ended with JC and all the men pushing like before, only with McCoy. It was the coup de grace.

When it did end, the guys cut out smoothly under the dimming lights, no bows, jusThout. Never before have I seen a white audience so brutally beaten. After, when Monk came on like a mystic human poem, I realized what Coltrane had done. There was more death that night at the Village Gate than there had been on the streets in a decade. Laughing dumbly, listlessly, looking into their empty cocktail glasses like the faggot of ays they were, so many of the people seated in the club were dead. \$3.50 on a Friday night and it was suicide. Whole lot of white guys absurdly at the tables.

So as your mind turns to the artifacts, as rationale, this as a system, merited function...from ...out of (a maker) a lurking fact (comes around to a person as knowledge: that where's creativability nonsense because, finally, there's none as destruction/re read the review: and even this is not fully representational: as his music... possible feeling/the task...comes up in your mind, it stands alone, there isn't anything else. it is expurgation; and right away, no waiting needed. And now the new white listener falls, torn apart, to the ground: as the left wing humanist, radical existentialist, man who thought music was for kicks (what kind, huh?). Yet if you who are reading this happen to be white, whatever you are, watch it. If you get too close to all this (the Gate or anywhere), as a warning (I don't know why I'm doing this), you may never return.

Reviewed in *Variety* (July 14, 1965, p. 53); the reviewer briefy mentioned the "progressive sounds" of Monk and Coltrane ("absorbing stuf for the buffs, who have a ready glare for noisy waiters") and spent most of the review discussing the Village Gate's new discotheque. On Sundays and Tuesdays through Thursdays, the club featured a deejay and dancing before and after the jazz show (but not between sets) on its new dance foor.

[Additional data from *Village Voice:* 7/8/65, 14; 7/15/65, 14; 7/22/65, 10.]

**Note:** One night during the week of July 20–25, 1965, Elvin Jones sat in for drummer John Dentz with the Pepper Adams—Thad Jones Quintet at Slugs' in New York. Jones broke two drumheads ("Keeping up with the Joneses," by Michael Zwerin, *Village Voice*, Aug. 5, 1965, p. 11; advertisement, *Village Voice*, July 22, 1965, p. 10).

#### **John Coltrane Quartet**

PERSONNEL: John Coltrane, tenor and soprano saxophones; McCoy Tyner, piano; Jimmy Garrison, bass; Elvin Jones, drums

**July 26–August 1, 1965** (Monday through Sunday, one week)—*Europe, tour.* 

**July 26, 1965** (Monday night). *Festival International du Jazz Antibes* —*Juan-les-Pins*, **Juan-les-Pins**, **France**.

The sixth Festival International du Jazz Antibes-Juan-les-Pins was held at La Pinède Gould in Juan-les-Pins, France, July 24–29, 1965. Among the scheduled artists were Nina Simone and Stuf Smith (July 24 and 25); John Coltrane and Jimmy McGrif (July 26 and 27); and the Marion Williams gospel group and Woody Herman (July 28 and 29) (see the flyer reproduced in Kahn, 2002, p. 166). Recording exists (audio and incomplete video; see the Discography, session **65–0726**, for details).

Reviewed in *Le Monde* ("Antibes: Nina Simone et John Coltrane," by Lucien Malson, July 28, 1965, p. 10). Reviewed in *Melody Maker* (July 31, 1965, p. 10, and Aug. 14, 1965, p. 6; both articles are reprinted in Simpkins, 1989, pp. 189–193). See Kahn (2002, pp. 166–173) for a detailed account of this festival, with photos and review excerpts. See also Hultin (2000, pp. 162–168).

**July 27, 1965** (Tuesday night). *Festival International du Jazz Antibes*—*Juan-les-Pins*, **Juan-les-Pins**, **France**.

Before the concert, Coltrane was interviewed by Michiel de Ruyter (see Appendix B, Recorded Interviews). The audio recording is available at http://mdr.jazzarchief.nl/interviews/coltrane/. See Kahn (2002, pp. 166–

173) for a detailed account of this festival, with photos and review excerpts. See also Hultin (2000, pp. 162–168). Reviewed in *Le Monde* ("A Antibes: De Marion Williams à Woody Herman," by Lucien Malson, Aug. 3, 1965, p. 10).

Recording exists (audio and incomplete video; see the Discography, session **65–0727**, for details). At 11:00 p.m., the "Festival de jazz dAntibes" was broadcasThon "France-Musique" radio (radio and television listings, *Le Monde*, July 28, 1965, p. 10).

July 28, 1965 (Wednesday, 10:00 p.m.). Salle Pleyel, Paris, France.

Recording exists (see the Discography, session **65–0728**, for details).

Journalist Randi Hultin spent the day with Coltrane, bringing him food before the concert and going out to jazz clubs with him afterward (see Hultin, 2000, pp. 168–172). After the concert, they had dinner at a Japanese restaurant (Coltrane ordered an omelet) and then went to Jazzland to see Art Taylor and Johnny Griffin, followed by Le Chat Qui Pêche to see Don Cherry.

#### **Sessions by Coltrane's Sidemen**

**July 29, 1965** (Thursday). Unknown studio, **Paris, France**. Eddy Louiss (organ) recording session with Jimmy Garrison, Elvin Jones, and Nathan Davis (unreleased).

[Data from Bruyninckx, n.d., p. L875.]

**August 1, 1965** (Sunday night). *Comblain-la-Tour Jazz Festival*, **Comblain-la-Tour, Belgium.** 

Recording exists (audio and video); see the Discography, session **65–0801**, for details.

The Comblain-la-Tour Jazz Festival, July 31—August 1, 1965, featured John Tchicai, Nina Simone, Woody Herman, and John Coltrane, as well as local groups such as the Lightning Jazz Trio from Ostend. The festival grounds consisted of a muddy meadow in front of a "big blue bandstand," and the festival offered beer, hot dogs, cold sausage, fried potatoes, and ice cream. The festival was run by an American, Joe Napoli ("Belgian Jazz

Fete Started by Ex-G.I. Draws 15,000 Fans," by Edward Cowan, *New York Times*, Monday, Aug. 2, 1965, p. 17):

The Comblain-la-Tour Jazz Festival was started by Joe Napoli, an Ex-G.I. from Brooklyn. He briefy found a home away from home in this town of 1,160 inhabitants in December 1944, while slogging his way across Europe with the Third Armored Division.

Mr. Napoli, a 40-year-old bachelor, produced the first festival in 1959, to help the town raise money. He and the festival have been back every year since, and the name Joe Napoli is better known in Belgium than those of most Cabinet members.

Mr. Napoli says that with good weather he may make \$5,000 from the festival. "For six months' work that's not a lot," he said.

#### European tour ends.

**Note:** Alice McLeod and John Coltrane's second son (Ravi Coltrane) was born on August 6, 1965.

**Note:** An outdoor concert series was held in Harlem in summer 1965. From the *New York Amsterdam News* ("Jazzmobile Starts Harlem Performances Next Week," Saturday, July 17, 1965, p. 24): "Jazz will take to the streets of Harlem next week as a Jazzmobile begins its twice-a-week tour of 14 performances in the area until September 2. [...] The musicians are signing up through jazz pianist Billy Taylor. Among those to appear are such top names as Horace Silver, [...] Herbie Mann, Cannonball Adderley, John Coltrane [and others]. The musicians will tour the Harlem area and perform from a 25-foot trailer lent by the P. Ballantine Company." However, Coltrane does not appear to have given a concert in this series; he isn'thincluded in any of the subsequent listings or ads. Additional data from *New York Amsterdam News:* 7/31/65, 24; 8/14/65, 19, 22; 8/21/65, 19, 22; 8/28/65, 36; 9/4/65, 22; 9/11/65, 22.]

# **August 14, 1965** (Saturday, 8:30 p.m.). **Ohio Valley Jazz Festival, Crosley Field,** *Cincinnati, OH.*

Part of George Wein's 4th Annual Ohio Valley Jazz Festival, "one night only" in Cincinnati. Woody Herman opened the concert, with Milt Jackson featured on several tunes. Singer Amanda Ambrose followed, accompanied by the Lee Stolar Trio, and the Dave Brubeck Quartet then closed the first half of the concert. After intermission, Art Blakey's Jazz Messengers (replacing Miles Davis, who cancelled) opened the second half of the concert. The Blakey rhythm section then accompanied singer Joe Williams,

and the John Coltrane Quartet then closed the concert. This is the concert recalled by Gary Bartz in Thomas (1975, p. 194).

DJ "Oscar Treadwell" (Arthur Pedersen) was one of the MCs at this concert: "I introduced John Coltrane and the quartet in 1964 [actually 1965] at the Ohio Valley Jazz Festival. It was sad, in a way, because the listeners listened, but they didn't listen dutifully. But John played on. He was imperturbable. I was told to get John of because they were running out of time. I said, 'I can't take him of. He's not finished saying what he has to say.' "(From www.citybeat.com/2002-07-25/cover.shtml, accessed Dec. 5, 2006.)

[Data from *Cincinnati Enquirer*: 8/12/65, 42; 8/13/65, 11; 8/14/65, 4; 8/16/65, 39 (review)]

#### **John Coltrane Quintet**

PERSONNEL: **John Coltrane**, tenor saxophone; **Archie Shepp**, tenor saxophone; **McCoy Tyner**, piano; **Jimmy Garrison**, bass; **Elvin Jones**, drums

**August 15, 1965** (Sunday night, 8:00 p.m.). **Down Beat Jazz Festival, Soldier Field**, *Chicago*, *IL*.

Quintet with Archie Shepp added on tenor sax. Recording exists (see the Discography, session **65–0815**, for details). Buck Walmsley, jazz reviewer for the *Chicago Daily News*, was evidently looking forward to hearing Coltrane: "Would John Coltrane play the complete A Love Supreme,' not just the recorded parts? it is possible" (*Chicago Daily News*, Saturday, Aug. 7, 1965, Panorama, p. 18); and: "Saxophonist Archie Shepp will be featured with the John Coltrane Quartet for the Sunday evening performance. Shepp, who recently won *Down Beat* magazine's international jazz critic's poll as the tenor saxophonist deserving of wider recognition, was a member of the Coltrane crew which recorded 'A Love Supreme' last year, although Shepp's solo work was not released on the record" (*Chicago Daily News*, Wednesday, Aug. 11, 1965, p. 55).

However, Walmsley was outraged by the performance of Coltrane and Shepp. He didn't mention them in his newspaper review (*Chicago Daily News*, Monday, Aug. 16, 1965, p. 16); instead, he wrote an extremely

negative review for *Down Beat* (Sept. 23, 1965, p. 23; quoted in Thomas, 1975, p. 198).

[Additional data from *Chicago Defender:* 8/7–13/65, 15; *Chicago Daily News:* 8/7/65, Panorama, 13; 8/13/65, 27; 8/14/65, Panorama, 12, 13; *Chicago Tribune:* 8/13/65, Sec. 2, 11; *Chicago Sun-Times:* 8/15/65, Sec. 3, 4; *Down Beat:* 7/29/65, 8, 29; 8/26/65, 17, inside back cover.]

#### **John Coltrane Quartet**

PERSONNEL: John Coltrane, tenor and soprano saxophones; McCoy Tyner, piano; Jimmy Garrison, bass; Elvin Jones, drums

**August 19–22, 1965** (Thursday through Sunday, one week). **Leo's Casino,** *Cleveland, OH* (7500 Euclid Ave.).

From the *Call and Post* ("John Coletrane at Casino This Week," Saturday, August 21, 1965, p. 11A):

Into Leo's famous (and we do mean FAMOUS) Casino at 7500 Euclid Avenue, comes one of the greatest names in jazz this Thursday night. He is John Coletrane whose wonderful tenor sax solos and his equally wonderful harmonizing with his sidemen have already made him immortal even though he is yet very much alive.

Coletrane's jazz is jazz aThits best, there just ain't no more.

With his recording combo he will remain at Leo's from Thursday night through Sunday night. He will not play a Sunday matinee, that is not for jazz, that is for Rock'n Roll, those Sunday matinees at Leo's.

The Coletrane combo however will noTheliminate the usual "Thursday Night Sweater Night," "Friday Night Men's Night" and "Sunday Night Ladies Night".

The Temptations were at Leo's Casino the week before Coltrane.

Porter (1998, photo section following p. 174) reproduces a brief letter that Coltrane wrote to journalist Randi Hultin during this gig. The letter is dated and postmarked August 21, 1965, and was written on the stationery of the Sahara Motor Hotel, Euclid Ave. aThe. 32nd, where Coltrane presumably was staying.

Additional data from *Call and Post* (City Edition, Cleveland): 8/14/65, 6A.]

**Note:** At the Village Vanguard's Monday night jam session on August 23, 1965, there was a birthday celebration for Elvin Jones, "highlighted by a

wildly 'free' rendition of *Happy Birthday*" (*Down Beat*, Oct. 7, 1965, p. 13). (Jones' birthday wasn't until Sept. 9, but he was scheduled to be on the road then.) Musicians included Tony Scott, Jimmy Giufire, Jimmy Knepper, Roger Kellaway Chuck Israels, Howard Johnson, and Roy Haynes.

**August 26, 1965**. See the Discography, session **65–0826**, for details.

August 28, 1965 (Saturday night). Ohio Valley Jazz Festival, Ohio State Fair Grounds, Columbus, OH.

Three-day festival, August 27 through 29 (Friday through Sunday), 1965: Friday lineup included Dave Brubeck, Art Blakey and the Jazz Messengers, Oscar Peterson, Carmen McRae, Herbie Mann; Saturday lineup included Milt Jackson (replacing Miles Davis, who cancelled), John Coltrane, Gerry Mulligan with Roy Eldridge, Muddy Waters; Sunday lineup included Dizzy Gillespie, Woody Herman, Jimmy Smith, Thelonious Monk.

[Data from *Call and Post* (City Edition, Cleveland): 8/14/65, 6A; 8/21/65, p. 11A; 8/28/65, 7A; *Cincinnati Enquirer*: 8/26/65, 30; 8/28/65, 9; *Coda*: June/July 1965, p. 21.]

#### **Looking for Truth in Music**

John Coltrane was quoted in *Esquire* (Sept. 1965, p. 125): "I wouldn't want to give up the use of chords, if what i want to do can be accomplished by using those devices. I'm not sure whether the chord system will survive, but i do know it will be used very differently. I don't want to take anything away from music; I want to add to it. I prefer not to answer the controversy about 'anti-jazz.' If someone wants to call it that, let him; I'll continue to look for truth in music as I see it, and I'll draw on all the sources I can, all the areas of music, all the things there are in the world around us to inspire me. It takes many people to effect a complete change in any system." (This is the complete Coltrane quote from a sidebar accompanying an article by Leonard Feather.)

**September 2, 1965**. See the Discography, session **65–0902**, for details.

**September 3–11, 1965** (Friday through Saturday, nine days; possibly Sunday of; closing date not confirmed). **Chateau de CounTheTheve** 

#### (formerly Pink Poodle), Indianapolis, IN (252 N. Capitol).

"Opening Fri., Sept. 3 / For 8 Glorious Days / The Mighty JOHN COLTRANE and His Fabulous Recording Group / —Now Appearing—The Harlem Bros. / Chateau de Count & Eve / 252 N. Capitol" (advertisement, *Indianapolis Star*, Aug. 27, 1965, p. 18). Assuming there was an of day (possibly Sunday), this gig probably concluded on Saturday, September 11, 1965. This was reportedly Coltrane's first nightclub appearance in Indianapolis (*Down Beat*, Oct. 21, 1965, p. 41). The Chateau de CounTheTheve (Count and Eve's Chateau), formerly the Pink Poodle, was named after owner/bandleader Count Fisher and singer Eve Rene (*Down Beat*, Sept. 9, 1965, p. 41).

Marian and Jimmy McPartland were at the Embers in Indianapolis until Saturday, September 4, 1965; Marian McPartland probably attended the Coltrane Quartet's opening night: "I was in Indianapolis once when John was playing at a club there, and I listened to him getting into these different harmonic explorations of his. The next night, at my own engagement, I noticed that some of his ideas had affected my own playing; my harmonies were more complex and I was stretching out more on my solos than before" (Thomas, 1975, p. 153). McPartland must have been present for the opening night of Coltrane's gig because her gig ended the following night. Ads for Marian and Jimmy McPartland at the Embers say: "Jimmy's Cornet Makes Him the Best exponent of the Bix Beiderbecke Style. Marian's Piano Gives Jazz a New Eloquence in Rhythmic Vitality". We wonder how Marian's Coltrane-influenced piano explorations blended with Jimmy's Bix Beiderbecke-derived cornet. Note: Coltrane was not at the Carousel Lounge as listed in Porter [1998, p. 373]. There was a Carrousel in Indianapolis, but Coltrane does not appear to have played there; in late August—early September 1965, Morrie Mitchell's Carrousel presented the Tom Hensley Trio featuring Don Baldwin and Stan Gage.)

**Note:** Elvin Jones is listed in the *Village Voice* (Sept. 2, 1965, p. 18) as a participant in the Monday night jam session at the Village Vanguard, Manhattan, NYC: "Mon. Nite Jam Session / TONY SCOTT & Friends / Jimmy Giuffre — Roger Kellaway Chuck Israels A. Leon Thomas — Elvin Jones — Jeremy Steig & others / Adm. \$1.50." If this is referring to Monday, August 30, 1965, it's possible that Jones attended; however, if it's referring to Monday, September 6, 1965, Jones couldn't have attended

because he was in Indianapolis with the Coltrane Quartet (see the **Sept. 3–11, 1965,** Entry).

#### John Coltrane Group

PERSONNEL: **John Coltrane,** tenor and soprano saxophones; **Pharoah Sanders,** tenor saxophone (probably joined midway through the gig); **McCoy Tyner,** piano; **Jimmy Garrison,** bass; **Donald Garrett,** bass, bass clarinet (probably joined midway through the gig); **Elvin Jones,** drums; **Terry Clarke,** drums (sat in for Jones on a Sunday matinee, probably either September 19 or 26, 1965)

**September 14–26, 1965** (Tuesday through Sunday, two weeks; matinee on Sundays, 4:00 to 7:00 p.m.; Monday of [Freddie Redd Quintet on Monday only]). **Jazz Workshop,** *San Francisco*, *CA* (473 Broadway).

Reviewed by Ralph J. Gleason ("On the Town: The Solace of John Coltrane," *San Francisco Chronicle*, Friday, Sept. 17, 1965, p. 24):

There was a possibility that Coltrane would work Sunday night at Monerey as a replacement for Miles Davis who had to cancel out because of his accident. However, the Workshop wouldn't release Coltrane unless the festival paid the club \$2500 in addition to whatever might be the fee for Coltrane. Naturally this didn't work out, but it did produce one of the great lines of jazz history.

Miles Davis, when last he played the Workshop, got into a hassle with the club owner, Art Auerbach, and departed early, leaving his trumpet behind.

Miles still doesn't have his trumpet and is convinced Auerbach does, which the latter denies. However, when he heard that Auerbach wanted \$2500 to let Coltrane off for the night, Miles growled from New York, "Twenty-five hundred? Tell Jimmy Lyons, ArThought to play my trumpet himself, for that!"

Anyway, Coltrane is at the Workshop and won't be Monterey and he sounds absolutely beautiful. [...]

The Workshop has \$1 door charge while Coltrane is there. [© Jazz Casual Productions, Inc. All rights Reserved. Reprinted by permission of Jazz Casual Productions, Inc.]

Pharoah Sanders and Donald Garrett probably sat in at times and then joined the group by the end of the gig; both accompanied Coltrane to Seattle (see the following entry). Drummer Terry Clarke sat in for Elvin Jones during one Sunday matinee, probably during this gig ("Milestones for a Drummer," by John L. Wasserman, *San Francisco Chronicle*, Monday, Aug. 8, 1966, p. 49; Terry Clarke interviewed by Yasuhiro Fujioka, Dec. 18, 2004, Osaka, Japan).

Duke Ellington and band members probably heard Coltrane during this gig (Porter, 1998, p. 373). Ellington was in the San Francisco area until at least September 19, 1965; he performed a "sacred concert" at Grace Cathedral on September 16, was at Monterey September 18, and was at the Walnut Creek Library September 19.

[Additional data from *San Francisco Chronicle*: 9/4/65, 32; 9/7/65, 53; 9/11/65, 34; 9/13/65, 49; 9/14/65, 41; 9/18/65, 21; 9/19/65, Datebook, 14, 17; 9/21/65, 30; 9/25/65, 28; 9/26/65, Datebook, 27]

**Note:** An audience tape from an unknown location dated September 1965 has been reported. The "classic quartet" is augmented by a second drummer. Details are unverified and we haven't heard the tape.

**September 22, 1965**. See the Discography, session **65–0922**, for details.

#### John Coltrane Sextet

PERSONNEL: John Coltrane, tenor and soprano saxophones; Pharoah Sanders, tenor saxophone; McCoy Tyner, piano; Jimmy Garrison, bass; Donald Garrett, bass, bass clarinet; Elvin Jones, drums; Joe Brazil and/or Carlos Ward, alto saxophone, may have sat in during some sets

**September 27–October 2, 1965** (Monday through Saturday, one week). **Penthouse,** *Seattle, WA* (1st & Cherry, foot of Cherry St.).

From the *Seattle Times* (Monday, Sept. 27, 1965, p. 22): "Jazz Star: John Coltrane, a leading f gure in jazz music, will play one week at the Penthouse beginning this evening." Reviewed by Ed Baker ("At Penthouse: Coltrane Sounds Like Nobody Else in World of Jazz," *Seattle Times*, Wednesday, Sept. 29, 1965, p. 48):

As John Coltrane and his men approached the Penthouse bandstand to begin their opening set of the evening, Bill Owens whispered to friends at a ringside table, "This will be like nothing you have ever heard."

Owens, who books acts for the First Avenue club and has heard every adventurous jazz musician from Miles Davis to Dizzy Gillespie, was perfectly right. Coltrane's sound is like nothing else. it is wild, furious, dissonant, scornful of conventional rules of harmonics, indifferent about melody.

It also is the mosThinfluential sound in modern jazz. Many other instrumentalists, seeking new ways to express their musical ideas, have gathered around Coltrane to absorb his ideas—

which, in essence, have freedom as their goal.

Coltrane, making his first Seattle appearance this week, surprised the Penthouse management by showing up with a sexteThinstead of the expected quartet. He uses two tenor saxes—his and that of Farrell [Pharoah] Sanders; drums, piano, and two basses.

Some numbers last 45 minutes. Coltrane generally sets the direction with a statement that could be described as angry. The sax growls in the low register and soars into abrasive, jarring runs.

The five other men leap in, often seeming to go different ways. The music is urgent, heavily percussive packed with tension that seldom allows release.

Technically, all six musicians are good, to say the least. Three of them—Coltrane, Donald Garrett and Elvin Jones—are downright remarkable.

Although their styles seem light-years apart, Coltrane and Stan Getz share one virtue: They make a tenor sax perform feats that are improbable, ifinoThimpossible for anyone else.

Garrett can play a bass as if it were a guitar. Last night, he won a volley of applause for his 15-minute solo.

Jones ranks in the forefront—if not all alone, at the head of the class—among modern drummers.

Most laymen, even most musicians, perhaps, either will like Coltrane's music to the point of frenzy or will reject it with equal passion.

"Modern jazz has to go new ways," Owens said. "This is Coltrane's way, taking a few notes and then being free. Maybe this isn't the way jazz will go; maybe it is. Anyhow, it's an experience."

Owens was right again. Each listener brings deep-grooved habits with him when he hears the music. Coltrane's departures from harmonic tradition may cause discomfort—but the listener won't forget the sound. That sound may be Coltrane's artistic method of expressing some ideas about tensions and harshness in the world outside of jazz music. Some members of the audience will hear chaos only; others will find beauty emerging from an inferno. It's an experience—the most unusual experience that modern jazz has to offer.

Live recording session at, and live 30-minute radio broadcast from, the Penthouse on T ursday night, September 30, 1965; recordings exist (see the Discography, session **65–0930**, for details). "Penthouse Jazz: John Coltrane's QuarteThin a direct broadcast from the Pioneer Square nightspot —9:30, KING" ("Radio Notes: FM Tonight," *Seattle Times*, Thursday, Sept. 30, 1965, p. 24). The announcer was Jim Wilke (this and other information about this gig reported by Steve Griggs to the Coltrane-L Listserv, August 1999). Cannonball Adderley was at the Penthouse before Coltrane; Oscar Peterson followed.



A watershed gig at the Penthouse, Seattle. (Advertisement, *Seattle Times*, Wednesday, Sept. 29, 1965, p. 49.)

Additional data from *Seattle Times*: 9/16/65, 57; 9/22/65, 15; 9/29/65, 49.]

October 1, 1965. See the Discography, session 65-1001, for details.

#### John Coltrane Group (Sextet, Septet, and other combinations)

PERSONNEL: John Coltrane, tenor and soprano saxophones; Pharoah Sanders, tenor saxophone; McCoy Tyner, piano; Jimmy Garrison, bass; Donald Garrett, bass, bass clarinet; Elvin Jones, drums (probably absent first few days); Frank Butler, drums; Juno Lewis, percussion, probably sat in during some sets

**October 7–17, 1965** (Thursday through Sunday, eleven days; opening date not confirmed; possibly Monday of). **It Club,** *Los Angeles, CA* (4731 W. Washington Blvd.).

From the *Los Angeles Sentinel* (Thursday, Oct. 14, 1965, p. 8B): "LAST 4 DAYS / John Coltrane / Closing Oct. 17th / Opening Tues., Oct. 18th *[sic;* Oct. 18, 1965, was a Monday] / Arthur Prysock / 7 Days only / IT CLUB / 4731 W. Washington Blvd." From *Down Beat* (Dec. 2, 1965, p. 12): "Saxophonist John Coltrane caused a sensation when he played Los Angeles' It Club last month. Added to his regular rhythm section of pianist McCoy Tyner, bassist Jimmy Garrison, and drummer Elvin Jones were bassist Donald Garrett and drummer Frank Butler. Tenor saxophonist Harold [*sic;* Farrell/Pharoah] Sanders also was on some sets of the 10-day gig. According to some observers, the sound level when Jones and Butler got warmed up, was, to say the least, intense. When asked if the expansion of his group was permanent, Coltrane, who has used two bassists and extra horn men on several occasions, said that it wasn't. 'This was purely experimental. [...] I just wanted to see how it would work out. I may try it again later.'" Juno Lewis was probably present for at least part of this gig.

According to Frank Butler (Wilmer, 1992, p. 40), Elvin Jones wasn't present for the first few days of this gig; Butler sat in for him. When Jones rejoined the band for the second week of the gig, both Butler and Jones played. Butler described the audience reaction (Wilmer, 1992, p. 40): "Have you ever looked of the stage and seen people's faces like they're just mesmerised? The club was very small, and there's Elvin and I, *bashing*. Elvin's very hard, anyway, and it seemed like that club was going to explode. It was written all over their faces like, Hey, what *is* this?" (*Note:* Coltrane wasn'thin Los Angeles in November 1965 as listed in Porter, 1998, p. 374.)

October 14, 1965. See the Discography, session 65-1014, for details.

**October 16/17, 1965** (Saturday night/actually Sunday morning, 2:00 a.m.– 6:00 a.m.). **Adams-West Theatre** (*aka* **Kabuki Theatre**), *Los Angeles*, *CA* (Crenshaw & Adams Boulevard).

"AFTER HOUR SHOW / Featuring / JOHN COLTRANE and ARTHUR PRYSOCK / Saturday, Oct. 16th [actually Sunday, Oct. 17] at

2:00 a.m. / Adams-West Theatre / Crenshaw & Adams Boulevard" (advertisement, *Los Angeles Sentinel*, Oct. 14, 1965, p. 8B). Arthur Prysock opened at the It Club on Monday the 18th or Tuesday the 19th (the ad says "Opening Tues., Oct. 18th," buThoct. 18, 1965, was a Monday), after Coltrane. The Coltrane group performed at this after-hours club after completing their Saturday-night sets at the It Club (see the preceding entry); both Frank Butler and Elvin Jones may have been present, as well as Pharoah Sanders and Donald Rafael Garrett. (*Note:* Coltrane wasn'thin Los Angeles in November 1965 as listed in Porter, 1998, p. 374.)

Additional data from *Down Beat*: 12/2/65, 14.]

**Note:** After the West Coast tour ended, John Coltrane and Alice McLeod traveled to Ciudad Juárez, Mexico (near El Paso, Texas). There, Coltrane's divorce from Naima was finalized; then, at 1:00 p.m. on Wednesday, October 20, 1965, John and Alice were married.

**Note:** On Monday, November 1, 1965, Jimmy Garrison participated in a benefft at Club Coronet in Brooklyn. The benefft was for the Society to PrevenThexcess Unemployment for Jazz Musicians (SPEUJM); other performers included Gary Bartz, John Hicks, and Leon Thomas. [Data from *Down Beat:* 12/16/65, 14.]

**Ca. November 2–6, 1965** (Tuesday through Saturday; not confirmed). **Pep's,** *Philadelphia*, *PA*.

We can't confirm that this gig occurred. If it did, it may be the gig with Warren McClinton added on drums (Porter, 1998, p. 374). (Simpkins, 1989, p. 205, lists Warren McLennon added on drums for a Philadelphia gig—this may be the same person, but we don't know if this is the same gig.)

#### John Coltrane Group (Septet, Octet, and other combinations)

PERSONNEL: John Coltrane, tenor and soprano saxophones, bagpipes, bass clarinet; Pharoah Sanders, tenor saxophone; Archie Shepp, tenor saxophone; Carlos Ward, alto saxophone; McCoy Tyner, piano; Jimmy Garrison, bass; Elvin Jones, drums (absentfst set on opening night); Rashied Ali, drums

November 10–14, 1965 (Wednesday through Sunday, one week). Art D'Lugof's Village Gate, *New York City* (185 Thompson St., borough

of Manhattan).

Opposite Carmen McRae; Dick Gregory added on Friday and Saturday nights. Opening night reviewed by A. B. Spellman in *Down Beat* ("Trane + 7 = A Wild Night At The Gate," Dec. 30, 1965, pp. 15, 44; reprinted in Simpkins, 1989, pp. 197–199). (The gig was scheduled to starThon Tuesday, November 9, 1965, but that afternoon there was a massive power failure in New York City.) On Wednesday, November 10, 1965, the Coltrane group played two sets: the first consisted entirely of "Afro Blue," played by the septet of Coltrane, Tyner, Garrison, Archie Shepp, Pharoah Sanders, Carlos Ward, and Rashied Ali; the second consisted entirely of "Out of This World," with Elvin Jones added to make the band an octet.

[Additional data from *New York Times*: 11/9/65, 49, 51; 11/11/65, 58; 11/12/65, 58; *Village Voice*: 11/11/65, 14; *New York Amsterdam News*: 11/13/65, 16.]



A good week for jazz in Manhattan. (Advertisements, *New York Times*, Wednesday, Dec. 1, 1965, p. 52.)

#### John Coltrane Sextet

PERSONNEL: John Coltrane, tenor and soprano saxophones; Pharoah Sanders, tenor saxophone; McCoy Tyner, piano; Jimmy Garrison, bass; Elvin Jones, drums; Rashied Ali, drums

**November 15–21, 1965** (Monday through Sunday, one week; opening date not confirmed). **Jazz Workshop,** *Boston, MA*.

Ed Rhodes, then a student at the Massachusetts Institute of Technology (MIT), attended one night of this gig, probably Friday or Saturday. He recalls that Coltrane may have cancelled some days earlier in the week because of illness. Jimmy Garrison played "all night, even during the intermissions"—that is, the intermissions were bass solos. Coltrane had his bagpipes with him, but didn't play them. Rhodes describes the music as unbelievably powerful—at that time, in late 1965, he'd never heard anything like it. It was the *Meditations* sextet—Coltrane, Sanders, Tyner, Garrison, Jones, and Ali.

Rhodes also interviewed Coltrane in his hotel room, possibly Sunday (not certain, but after the night that Rhodes attended the gig), for the MIT radio station. Coltrane said he wasn't playing the bagpipes because they were broken—someone had stepped on them. He also said that while it was easy to acknowledge the influence of predecessors, it was much more difficult to acknowledge the influence of one's contemporaries. The interview was taped, but Rhodes doesn't have a copy. He was kind enough to share his recollections with us (phone conversation with Chris DeVito and follow-up e-mails, May 7 and 12, 2005):

When I saw Coltrane at the Jazz Workshop in the Fall of 1965, I interviewed him for WTBS (the MIT radio station). The interview took place in his hotel room. I had one of the engineers from the station with me who operated the tape recorder (this was before cassettes). Trane showed me his bagpipes, which he said had been broken when someone stepped on them. [...] Trane was very patient and polite.

When I went back stage at the December '66 Village Theater concert, I reintroduced myself and reminded him that hi had conducted that interview. He laughed...and said that he still had the tape. Apparently, he had taped it at the same time my engineer was taping [or possibly got a copy from the engineer].

Muddy Waters was scheduled at the Jazz Workshop after Coltrane.

[Additional data from *Down Beat:* 12/2/65, 41.]

- November 23, 1965. See the Discography, session 65–1123, for details.
- **November 30–December 5, 1965** (Tuesday through Sunday, one week). **Art D'Lugoff's Village Gate,** *New York City* (185 Thompson St., borough of Manhattan).

"Nightly (Exc. Mon.) / JOHN COLTRANE / Added Attract. Fri. & Sat. / GLORIA LYNNE / Starts Tues.—HERBIE MANN / Art D'Lugoff's Village Gate / Bleecker at Thompson St." (advertisement, *Village Voice*, Dec. 2, 1965, p. 16).

[Additional data from *New York Times*: 11/30/65, 48; 12/1/65, 52; 12/3/65, 42; *New York Amsterdam News*: 12/4/65, 22.]

**December 13, 1965** (Monday, 8:30 a.m.–4:00 p.m.; benefit concert; Coltrane's presence not confirmed).

**Five Spot,** *New York City* (2 St. Marks Place, borough of Manhattan).

"Jazz musicians are holding a Memorial benefit for Frank Haynes, Monday, Dec. 13, at the Five Spot Club. Haynes, 33-year-old tenor sax man with Randy Weston, died Nov. 30 at Veteran's Hospital from cancer of the throat. He was buried on Dec. 3. He is survived by a wife and three children. The benefit will be played from 8:30 a.m. to 4 p.m. with such artists as Thelonious Monk, John Coltrane, Sonny Rollins, Randy Weston, Billy Taylor, Walter Bishop, Art Blakely and others" ("Memorial Jazz For Haynes," *New York Amsterdam News*, Saturday, Dec. 11, 1965, p. 21). Coltrane's presence is not confirmed. Dan Morgenstern reviewed the benefit in *Down Beat* ("The New York benefit Scene," March 10, 1966, p. 21); Coltrane isn't mentioned, but Morgenstern left the benefit early (he felt the bands were playing too long).

Note: Saxophonist Byard Lancaster reports that the late saxophonist Marzette Watts taped Coltrane in rehearsal, mostly in duet with Rashied Ali, on several occasions in late 1965 at Ali's home. "Lush Life" is said to be among the titles recorded. Details are unverified and we haven't heard the tapes. Lewis Porter and Evan Spring tried without success to locate Watts' family members.

# 1966

# **Timeline**

#### John Coltrane Group (ensembles of varying size)

- January 23, 1966 (Sunday afternoon). Memorial Auditorium, Stanford University, *Stanford*, *CA*.
- **January 25–February 6, 1966** (Tuesday through Sunday, two weeks; Monday of). **Jazz Workshop,** *San Francisco, CA*.
- **February 2, 1966** (Wednesday probably afternoon). **Coast Recorders,** *San Francisco, CA*.
  - **Ca. January or February 1966** (exact dates unknown). **It Club,** *Los Angeles, CA*.
  - Ca. January or February 1966 (date uncertain). Great Hall, University of Wisconsin at Madison, *Madison*, *WI*.
- **February 19, 1966** (Saturday night, 11:30 p.m.). **Philharmonic Hall, Lincoln Center,** *New York City.* 
  - **March 2–6, 1966** (Wednesday through Sunday, one week; Sunday matinee, 4:00–6:00 p.m.). **Plugged Nickel,** *Chicago, IL*.

[*Note:* Coltrane was scheduled to appear at Loyola College, Montreal, on Sunday, March 20, 1966, but cancelled.]

**March 21–26, 1966** (Monday through Saturday, one week; not confirmed). **Pep's,** *Philadelphia*, *PA*.

[*Note:* Coltrane was scheduled to open on Friday, April 1, 1966, at La Carousel Lounge in Atlanta, Georgia, but cancelled.]

[Note: Coltrane was scheduled to appear on Sunday, April 3, 1966, at the Longhorn Jazz Festival in Austin, Texas, but cancelled.]

April 21, 1966 (Thursday). Van Gelder Studio, Englewood Cliffs, NJ.

#### **John Coltrane Quartet**

**April 24, 1966** (Sunday; two shows, 3:00–5:00 p.m. and 7:00–9:00 p.m.). **School Hall, St. Gregory's Rectory,** *New York City*.

#### John Coltrane Group (ensembles of varying size)

- April 28, 1966 (Thursday). Van Gelder Studio, Englewood Cliffs, NJ.
- May 20−22 and 27−29, 1966 (Friday through Sunday two consecutive weekends; Sunday matinee, 4:30−7:00 p.m., and evening show at 9:00 p.m.). Village Vanguard, New York City.
  - **June 17–26, 1966** (Friday through Sunday, ten days; matinee every Sunday, 4:00–7:00 p.m.). **Drome Lounge,** *Detroit, MI*.
- July 2, 1966 (Saturday afternoon, 2:00 p.m.). Newport Jazz
   Festival, Newport, RI
  - **July 9–24, 1966**—*Japan:*
- July 9, 1966 (Saturday, 1:00 p.m.). Magnolia Room, Tokyo Prince Hotel, Tokyo.
  - July 10, 1966 (Sunday, 6:30 p.m.) Sankei Hall, Tokyo.
- **Sankei** Hall, **Tokyo**. (Monday, 6:30 p.m.) *Sankei Hall*, **Tokyo**.
  - **July 12, 1966** (Tuesday, 6:30 p.m.). *Festival Hall*, **Osaka**.
  - **July 13, 1966** (Wednesday, 6:30 p.m.). *Hiroshima Kokaido*, **Hiroshima**.
  - July 14, 1966 (Thursday, 6:30 p.m.). Nagasaki Kokaido, Nagasaki.
  - **July 15, 1966** (Friday, 6:30 p.m.). *Fukuoka Shimin Kaikan*, **Fukuoka**.
  - July 16, 1966 (Saturday, 6:30 p.m.). Kyoto Kaikan, Daini Hall,

#### Kyoto.

- July 16, 1966 (Saturday, 11:30 p.m.). Syochikuza, Osaka.
- July 17, 1966 (Sunday, 6:30 p.m.). Kobe Kokusai Kaikan, Kobe.
  - **July 18, 1966** (Monday, 6:30 p.m.). *Koseinenkin Hall*, **Tokyo**.
  - **July 19, 1966** (Tuesday, 6:30 p.m.). *Koseinenkin Hall*, **Tokyo**.
  - July 20, 1966 (Wednesday, 6:30 p.m.). Festival Hall, Osaka.
  - July 21, 1966 (Thursday, 6:30 p.m.). Shizuoka Kokaido, Shizuoka.
- **Solution July 22, 1966** (Friday, 6:30 p.m.). *Koseinenkin Hall*, **Tokyo**.
  - **July 22, 1966** (Friday, 11:30 p.m.). *Video Hall*, **Tokyo**.
  - July 23, 1966 (Saturday, 6:00 p.m.). Aichi Bunka Kodo, Nagoya.
  - July 24, 1966 (Sunday, midnight). Video Hall, Tokyo.
  - **July 26–August 7, 1966** (Tuesday through Sunday, two weeks; Sunday matinee, 4:00–7:00 p.m.; Monday of [Vi Redd Trio on Monday only]). **Jazz Workshop,** *San Francisco*, *CA*.
  - **August 12, 1966** (Friday night, 8:30 p.m.). **Village Theatre,** *New York City.*
  - October 7, 1966 (Friday night). Kresge Auditorium, Massachusetts Institute of Technology (MIT), Boston, MA.
  - **October 30, 1966** (Sunday night, starting at 7:00 p.m.; benefit concert; Coltrane's presence not confirmed). **Village Gate,** *New York City.*
  - **Possibly November 6, 1966** (Sunday afternoon; date not confirmed). **Church of the Advocate,** *Philadelphia, PA*.
- November 11, 1966 (Friday night, 8:30 p.m.). Mitten Hall Auditorium, Temple University, *Philadelphia*, *PA*.
  - **November 18–19, 1966** (Friday and Saturday only). **Village Vanguard,** *New York City.*
  - **Ca. November–December 1966** (exact dates unknown; cancelled after one to three nights). **Front Room,** *Newark*, *NJ*.

- **December 2–3, 1966** (Friday and Saturday only). **Village Vanguard,** *New York City.*
- **December 26, 1966** (Monday night; scheduled for 8:30 p.m., started late, ca. 9:20 p.m.; Ornette Coleman first, Coltrane second). **Village Theatre,** *New York City.*

# Chronology

#### **Sessions by Coltrane's Sidemen**

- **January 10 and 11, 1966** (Monday and Tuesday). Unknown studio, *New York City*. Earl "Fatha" Hines recording sessions with Elvin Jones (*Once upon a Time*, Impulse! A[S] 9108).
- **January 17, 1966** (Monday). **Van Gelder Studio,** *Englewood Cliffs, NJ.* Earl "Fatha" Hines recording session with Elvin Jones and Richard Davis (*Here Comes Earl* "*Fatha*" *Hines*, Contact CM[S]6).

#### John Coltrane Octet

PERSONNEL: John Coltrane, tenor and soprano saxophones; Pharoah Sanders, tenor saxophone; Alice Coltrane, piano; Jimmy Garrison, bass; Donald Rafael Garrett, bass, bass clarinet; Elvin Jones, drums; Rashied Ali, drums; Juno Lewis, percussion

**January 23, 1966** (Sunday, 2:00 p.m.). **Memorial Auditorium, Stanford University,** *Stanford*, *CA*.

This was the third major concert in Stanford University's 1965–1966 Jazz Year (*Palo Alto Times*, Friday, Jan. 14, 1966, p. 10). The Jazz Year also featured "more intimate" programs called "jazz casuals" (similar to the Ralph Gleason TV program, *Jazz Casual*), as well as lectures ("Jazz Heavy at Stanford," *Down Beat*, Feb. 24, 1966, p. 14). "Monk and 'Trane play a concert at Stanford Sunday afternoon which is completely sold out" (*San Francisco Chronicle*, Friday, Jan. 21, 1966, p. 47).

On a double bill with the Thelonious Monk Quartet; Monk played first, then the Coltrane Octet (listed as a quintet on the advance flyers) followed with an 80-minute set. Reviewed by Ralph J. Gleason in the *San Francisco Chronicle* ("On the Town: The Conservative Thelonious Monk," Wednesday, Jan. 26, 1966, p. 49):

[After Monk's relatively brief (25 minutes) but enjoyable set,] eight musicians came on stage: two bass players (Jimmy Garrison and Don Garrett), two regular drummers (Elvin Jones and Rashied Ali); two tenors (John Coltrane and Farow Saunders [Pharoah Sanders]); a pianist (Mrs. John Coltrane), and African drummer called "Juno" (I may have the spelling wrong. If so, I'm sorry. I was too overwhelmed to ask).

They played for approximately one hour and twenty minutes, a long, almost continuous presentation of improvisation, ensemble climaxes of stupendous intensity, occasionally recognizable snatches of Coltrane numbers ("My Favorite Things," "Crescent," etc.) and individual solos.

It was one of the most intense and exhilarating musical experiences I have ever had. [...]

Then there was the African drummer. He was dressed in a black snakeskin suit, a long scarf, pirate boots, and had two hand-made Dakar drums shaped like huge ice cream cones. He played them one at a time, held between his legs and with a loop around his neck or, at one point, on his head. He was sensational both in the ensembles and during his long solo which included a chant. [© Jazz Casual Productions, Inc. All rights reserved. Reprinted by permission of Jazz Casual Productions, Inc.]

Reviewed in the *Palo Alto Times* ("Modern Jazz Concert Stirs Stanford Audience," by Lee Allen, Monday, Jan. 24, 1966, Sec. II, p. 19): "This group is way out, playing frenzied, beautiful, frightening, loud and soft music which envelops the listener and leaves him drained emotionally. [...] Their sounds seem at first formless. But gradually the rhythmical and emotional unity of their music emerges. [...] The resulThis a running melange of shifting sounds, suggesting often nearly subconscious emotions." (*Palo Alto Times* research by Anthony B. Rogers; posted to the Coltrane-L Listserv on Sept. 3, 2001.) Philip Elwood's review in the *San Francisco Examiner* (the date and page number are missing from our clipping) states that they played "Peace on Earth" and concluded with a 40-minute version of "Afro Blue." (He doesn't mention whether other tunes were played in between.)

Elvin Jones was still in the band; he left a few days later, during the Jazz Workshop gig. Juno didn't accompany the band to the Jazz Workshop (see the following entry). (*Note:* This entry corrects the following 1966 entries in Porter, 1998, pp. 374–375: "January 23. Stamford Jazz Festival, Conn.;" and "Ca. March 6–8, Stanford University, Calif. One concert of the quintet

plus Juno Lewis, Donald Garrett on additional bass, and Elvin Jones returning on additional drumset." The concert was Jan. 23 [not ca. March 6–8], 1966, in Stanford, Calif. [not Stamford, Conn.]. Coltrane is not known to have been in California in March 1966.)

[Additional data from *San Francisco Chronicle*: 1/23/66, This World, 27.]

### **John Coltrane Group**

PERSONNEL: John Coltrane, tenor and soprano saxophones; Pharoah Sanders, tenor saxophone; Alice Coltrane, piano; Jimmy Garrison, bass; Donald Rafael Garrett, bass, bass clarinet (absent for part of the gig); Elvin Jones, drums (first few days only); Rashied Ali, drums; Ray Appleton, drums (replacing Elvin Jones); Beaver Harris, drums (sitting in on one or more sets)

**January 25–February 6, 1966** (Tuesday through Sunday, two weeks; Monday of). **Jazz Workshop,** *San Francisco*, *CA* (473 Broadway).

On a double bill with the Thelonious Monk Quartet: "By a last minute arrangement the Jazz Workshop will have BOTH the Thelonious Monk Quartet and the John Coltrane Sextet for two weeks beginning next Tuesday" (*San Francisco Chronicle*, Friday, Jan. 21, 1966, p. 47); "Thelonious Monk and his quartet will be one-half of a historic jazz double bill, opening with the John Coltrane Sextet tomorrow night at the Jazz Workshop" (*San Francisco Chronicle*, Monday, Jan. 24, 1966, p. 49).



Second billing to Thelonious Monk at the Jazz Workshop, San Francisco. Coltrane sat in with Monk at least once during this gig. (Advertisement, *San Francisco Chronicle*, Tuesday, Jan. 25, 1966, p. 43.)

Coltrane opened with a septet (John Coltrane, Pharoah Sanders, Alice Coltrane, Jimmy Garrison, Donald Rafael Garrett, Elvin Jones, Rashied Ali); personnel then varied throughout the gig. Elvin Jones left the band shortly after the gig started: "Drummer Elvin Jones has left John Coltrane, and is flying to Germany to join the Duke Ellington orchestra on their current concert tour there" (*San Francisco Chronicle*, Wednesday, Feb. 2, 1966, p. 43). Ray Appleton, who recorded with Coltrane on Wednesday, February 2, 1966, substituted for Jones (see *Coda* review, below). Beaver Harris, who was in San Francisco with Archie Shepp at the Both/And Jazz Club, also sat in (Thomas, 1975, p. 207). Donald Rafael Garrett was present on opening night and then left for a week.

Elvin Jones left the group because of general dissatisfaction with the direction Coltrane's music was taking, as well as his incompatibility with Rashied Ali. "It got to the point where I couldn't hear what was going on," he told a journalist later in 1966. "The other drummer was bugging me, and it was giving me a headache." (From "Jones Is the New Krupa," *Milwaukee Journal*, Saturday, Oct. 15, 1966, Green Sheet, p. 2. The article is unsigned but appears to be Leonard Feather's syndicated column.)

Reviewed by Phillip Jacka (*Coda*, June/July 1966, pp. 26–27); Jacka says that Coltrane sat in with Monk on Saturday, February 5, 1966, and

played "Nutty" (note that Jacka wasn't actually at the Jazz Workshop that night):

I had convinced myself it wouldn't happen, and that I was a sentimental slob for wishing it so. No matter how precious to jazz had been those few months at New York's Five Spot, too much had transpired since that summer of '57. That it is not to say the disparity of Monk's and Coltrane's musical goals formed a weir which would be insurmountable to the two. No, during their twoweek double bill at the Jazz Workshop, they simply wouldn't bother. Sets were alternating. It was just another job, by all outward appearances. And John C, I thought, probably would have laughed loudest at my nostalgic suggestion that he play once more with Thelonious. So it was, on their next-to-last night at the club [Saturday, Feb. 6, 1966] (as this reviewer sat at home and grew bored with Batman or another vital event), it did happen. In fact, I was corrected by an earwitness, I had supposed quite wrongly. Coltrane's standing in with Monk "was bound to happen." Because each night, my sentinel conjectured, "Trane would leave the stand after his set, but not leave the room. The rest of the guys would split for fresh air, man, but not Trane. He'd wait. He'd just stand there behind the wall and wait...wait to see if [Monk's saxophonist Charlie] Rouse would show. And when Rouse did, then...then Trane would go. But not before." That particular night Monk's patience had been exhausted awaiting Rouse. The minute the leader had started for the piano without his reedman, "Trane ducked into the back room and grabbed that tenor and had his back 'Up'Gainst the Wall' before you could ring up a buck-fifty on the cash register." Monk purportedly inquired, "Think you know this one...?" And they were off into a relaxed stroll through "Nutty"—a piece I haven't heard Monk engage with any other hornman. [Monk recorded "Nutty" with Charlie Rouse in Nov. 1964, also at the Jazz Workshop.]... Anyway, sorry I missed that vignette. [...]



Closing night at the Jazz Workshop. Archie Shepp at the Both/And. (Advertisements, *San Francisco Sunday Chronicle*, Feb. 6, 1966, Datebook, p. 23.)

From the campus concert [Stanford University, Jan. 23, 1966; see the preceding entry], only dahkaist Juno was left behind when Trane moved into Art Auerbach's club. As it turned out, though, there were several personnel shifts. After opening night, Donald Garrett split for a week, leaving the basics to Jimmy Garrison. Elvin Jones, it is pretty well known, departed after but a few evenings to join Duke Ellington, then in Germany. Ray Appleton was his replacement. By and large, the three sets I heard were random harvest, highlights of which came (as they had at Stanford) from Garrison's flamenco thumbstrums and wonderful interplay with Garrett, from Pharoah Saunder's [Sanders'] continued hoarsing [sic] around and, on another occasion, a beautiful stretto effect when the saxophonist came in over one of John C's thrashing solos. I must say that the clarity of the group was better in this relatively small quarter (compared to Stanford's auditorium). Still, this assemblage of promising performers, as well as those proven, seemed to ignore climax and catharsis —considerations seldom bypassed in the John Coltrane quartet. [Reprinted by permission of *Coda* magazine. All Rights Reserved.]

[Additional data from *San Francisco Chronicle*: 1/22/66, 30; 1/23/66, Datebook, 19, 23; 1/25/66, 43; 1/26/66, 49; 1/27/66, 49; 1/28/66, 51; 1/29/66, 34; 1/30/66, Datebook, 17, 21; 2/1/66, 43; 2/3/66, 52; 2/4/66, 49; 2/5/66, 36; 2/6/66, Datebook, 23.]

#### **John Coltrane Group**

PERSONNEL: John Coltrane, Pharoah Sanders, tenor saxophone; Bert Wilson, tenor saxophone (sat in during one set); Barbara Donald, trumpet (sat in during one set); Bembe Shaki, flute (sat in during one set); Alice Coltrane, piano; Jimmy Garrison, Donald Garrett, bass; Rashied Ali, drums; Ray Appleton, drums, percussion

**Ca. January or February 1966** (exact dates unknown). **It Club,** *Los Angeles, CA* (4731 W Washington Blvd.).

Tenor saxophonist Bert Wilson told Paul Hahn that he sat in with Coltrane at the It Club in Los Angeles in 1966; Elvin Jones was not present (Paul Hahn, letter to Lewis Porter, Mar. 15, 1998). Wilson said that Barbara Donald (trumpet), Bembe Shaki (flute), Donald Garrett (bass), and Ray Appleton (drums and percussion) also sat in. Wilson recalled that they played "Blue Train," as well as one of the songs from *Infinity* (possibly "Leo"). From "Tenor Madness: The Inspired Music of Bert Wilson," by Peter Monaghan (Earshot Jazz, Mar. 1996; available at www.bertwilson.com/tmad.htm, accessed Feb. 22, 2005):

Of all the great moments Wilson has enjoyed playing with jazz legends, a set with John Coltrane remains the most memorable. In a hushed voice, Wilson says, "It was a very beautiful, stunning experience."

The event happened toward the end of Coltrane's life at a club in Los Angeles. Wilson went there with trumpeter Barbara Donald, who also lives in Olympia, in hopes of sitting in.

Donald surprised Coltrane by telling him she was a trumpeter and the guy in the wheelchair played tenor. "He said, 'Oh really, well come and play then.' Trane dove right into 'Blue Trane.' We took it out and played for about an hour and a half and just completely bent it to the left and just screamed and shouted at each other, musically speaking."

We haven't been able to find any advertisements or listings documenting this gig. The It Club advertised sporadically in the *Los Angeles Sentinel* around this time, but there are no Coltrane ads from December 1965 to mid-1966. There are no ads at all for the It Club in February 1966. Given the personnel recalled by Bert Wilson, this is probably when the gig occurred, after the Jazz Workshop gig (see the preceding entries). Early January 1966 is also a possibility.

The It Club was having financial difficulties around this time. In June 1966, the club's owner was unable to pay Andrew Hill at the end of the first week of a two-week gig, and Hill and his band (Sam Rivers, saxophone; Donald Garrett, bass; Steve Ellington, drums) responded by picketing the club (as well as filling a complaint with the local union). They received coverage on local TV news, on which they were seen chanting "a highly syncopated, free-form protest ditty called *We Want Our Money*" ("Hill Marches in L.A.," *Down Beat*, July 28, 1966, p. 11). Andrew Hill wrote an article giving his version of these events and concluded by asking "everyone who reads this article" to send him money, "at least a dollar" ("Send Money," by Andrew Hill, *Jazz* [U.S.], Aug. 1966, p. 11; the *Down Beat* article lists Cecil McBee on bass, but Hill says it was Garrett).

# Ca. January or February 1966 (date uncertain). Great Hall, University of Wisconsin at Madison, *Madison*, *WI*.

"January—February 1966, [I] saw the John Coltrane whatever in Madison [...] but this time he had Rashied Ali (no comment), Alice McLeod [Coltrane] on piano, Pharoah Sanders and Jimmy Garrison. They did two performances in one night at UW's Great Hall, playing 'Impressions, ''My Favorite Things' and 'Naima' at each concert. —Sam Linde" (from "Coltrane Firsthand," available at <a href="http://home.att.net/~dawild/jcfhvarious.htm">http://home.att.net/~dawild/jcfhvarious.htm</a>; accessed January 18, 2003). A

photo from this concert was published in Thomas (1975, photo section following p. 160).

**Note:** According to listings in the *New Yorker* (Feb. 5, 1966, p. 8; Feb. 12, 1966, p. 11), Coltrane was scheduled to appear at the Village Vanguard the weekend of February 11–13, 1966 (Friday to Sunday), opposite Abbey Lincoln and the Cedar Walton Trio. However, advertisements and listings in the *New York Times* (Feb. 10, 1966, p. 32; Feb. 11, 1966, pp. 36, 38) list Abbey Lincoln, the Cedar Walton Trio, and the Wes Montgomery—Wynton Kelly Quartet with Paul Chambers and Jimmy Cobb, and don't mention Coltrane. So it appears that a gig was scheduled and Coltrane cancelled at the last minute (or the *New Yorker* listings were just a mistake).

#### **John Coltrane Group**

PERSONNEL: John Coltrane, tenor and soprano saxophones; Pharoah Sanders, tenor saxophone; Albert Ayler, tenor saxophone; Carlos Ward, alto saxophone; Donald Ayler, trumpet; Alice Coltrane, piano; Jimmy Garrison, bass; Rashied Ali, drums; J. C. Moses, drums

**⊗ February 19, 1966** (Saturday night, 11:30 p.m.). **Philharmonic Hall, Lincoln Center**, *New York City* (borough of Manhattan).

"F. G. Gerstman & Sid Bernstein present / Philharmonic Hall—Sat., Feb. 19, 11:30 p.m. / TITANS of the TENOR SAX / John COLTRANE 'Jazzman of the Year' / Sonny ROLLINS / Coleman Hawkins / Zoot SIMS / Plus Clark Terry Bob Brookmeyer / Dave Lambert Vocal and M.C. / Tickets: \$2.50, \$3.00, \$3.50, \$4.00, \$4.80" (advertisement, *New York Times*, Sunday, Feb. 13, 1966, Sec. 2, p. 2 X). Originally scheduled for Friday, January 14, 1966, but postponed because of a transit strike in New York City.

Coltrane's set received an extremely negative review by Dan Morgenstern in *Down Beat* (Apr. 7, 1966, pp. 35–37); two of that magazine's readers, Van Penick and Clint Padgitt, had a much more positive reaction ("The New Coltrane," *Down Beat*, May 5, 1966, p. 8):

Exception should be taken to Dan Morgenstern's criticism of John Coltrane's involvement in the avantgarde and of his performance at the Titans of the Tenor Sax concert. His group's extended performance exhibited controlled intensity and unity in terms of solos and over-all structure. Both

Albert Ayler and Pharoah Sanders played with an organization and clarity that may have surprised those who had only heard of them by hearsay.

John Coltrane is to be respected for his refusal to rest on past achievement. His obligation to his audience is to be as musically honest as possible, regardless of the demands those who resist change may try to force upon him.

Gary Giddins attended the Titans of the Tenor concert, and his most complete recollection of it was published in Sean Manning (editor), The *Show I'll Never Forget: 50 Writers Relive Their Most Memorable Concertgoing Experience* (Cambridge, Mass.: Da Capo Press, 2007, pp. 31–39). The article itself is ©2006 by Gary Giddins and is presented here in excerpted form by permission of Mr. Giddins. All Rights Reserved.

By February 1966, Coltrane had already recorded his major assaults on musical convention: *Ascension, Meditations, Kulu Se Mama, Om, Live in Seattle*, and others. But none had been issued. Except for insiders, fans assumed he was still leading one of the most renowned quartets in jazz history, with pianist McCoy Tyner, bassist Jimmy Garrison, and drummer Elvin Jones—the group that utterly dominated jazz in 1965, thanks to the universally admired *A Love Supreme*. Most everyone filling into Philharmonic Hall on February 19 expected to see that group, along with three other eminent tenor saxophonists: [Sonny] Rollins, Coleman Hawkins, and Zoot Sims, plus, for uncertain reasons, the Clark Terry—Bob Brookmeyer "All Star Band" (which had no saxophones), and emcee and vocalist Dave Lambert.

The oddness of "Titans of the Tenor!" began with its scheduled time: 11:30 p.m. My longterm girlfriend Laurie and I arrived at Philharmonic Hall shortly after 9, to pick up our tickets and then get some dinner. Later rebuilt as Avery Fisher Hall, Philharmonic Hall was the most notorious botch in the formation of Lincoln Center—an auditorium with the acoustic nuance of a gymnasium. We had suffered there more than once, but were unconcerned this time because our seats were center aisle, second row: surely the sound could travel that far. On the other hand, turning from the box office, we found ourselves imprisoned by a torrential downpour. We stood at the doors, hoping the rain would lighten up, when a bubbly foursome sauntered toward the exit. Seeing us, they explained that they were too hungry for more music and handed us stubs to the half-over 8:00 concert—Batch, I thought they said—before racing to their limo. We took our seats amid unanticipated peals of laughter. Turns out it was P. D. Q. Bach, Peter Schickele's then newborn Spike Jones-meets-Baroque alter ego. Very funny he was! Perhaps Schickele softened us for what followed.

"Titans of the Tenor!" began with a short set by Zoot Sims, backed by the Terry-Brookmeyer rhythm section (Roger Kellaway, Bill Crow, Dave Bailey); only a breezily inspired "The Man I Love" sticks with me, but Morgenstern points out that he also played pieces all Al Cohn and George Handy and notes that the first was barely audible. As Zoot played, a second harbinger of the weirdness to come (after P. D. Q.) rolled down the aisle in a wheelchair and parked adjacent to me; imbibing from a bottle in a brown paper bag, [the wheelchair's] occupant provided unsparing commentary on every number. After Terry and Brookmeyer performed "Straight No Chaser" (great musicians, great quintet, but why were they there?), Dave Lambert introduced the incomparable Coleman Hawkins, who had put the tenor saxophone on the map and practically invented the jazz ballad back in 1929.

I had seen Hawkins before, at the Vanguard, playing on a double bill with Rollins, and I'm sorry for a posterity that won't have that chance. If you can see him on film, especially the

otherwise riotously corny video, *After Hours*, do so. There never was another like Coleman Hawkins. Dressed in silk mohair and looking very much a jazz patriarch with his prophet's beard and mane, he walked out and bent the microphone into the bell of his horn. He opened "In a Mellow Tone" with perhaps the single most unforgettable note I have ever heard: a grainy, weighty suspiration so warm and authoritative that a collective "Ahhhhhhh" erupted from the audience. My wheelchair neighbor raised his paper bag and cackled, "Kill 'em Hawk! Kill the motherfuckers!" He played just the one number and left, imperially refusing to acknowledge stomping applause and pleas for more. Lambert scatted a tune associated with Hawk ("Hackensack") to end the first set.

Rollins was introduced at the beginning of the second half, but a shorter, chunkier, balder man emerged to play with Rollins's rhythm section (John Hicks, Walter Booker, Mickey Roker). Someone seated near us said, "Hey, that's Yusef Lateef." Rollins had apparently invited him as his guest—an unbilled fifth tenor titan. After Lateef soloed for a couple of minutes, Rollins entered: Hard to believe he was only thirty-five, carrying himself like a god though dressed head to toe in black street clothes (including Keds sneakers). Holding his horn aloft, he marched to the back of the stage, where he played long tones in accompaniment to Lateef and balked at taking center stage. Finally, he came forward and raced through a lightning medley, including "Hold 'Em, Joe" and "Three Little Words" (from his current album, Sonny Rollins on Impulse), and ... split. Lambert sought to soothe a frustrated crowd by announcing that Sonny would return to play with Coltrane. Well, you can imagine the cannon roar. Lambert probably did not know about the unbilled guest Coltrane had invited. [...]

All hell was about to break loose. Lambert introduced Coltrane, who sent out a phalanx of mostly unfamiliar faces. The first sign what we would not be hearing the Coltrane we knew and loved was the appearance of two trap sets. Elvin Jones had been replaced by Rashied Ali and J. C. Moses. Jimmy Garrison entered with his bass, but instead of McCoy Tyner, a handsome woman seated herself at the piano: this was Alice Coltrane, of course. John Coltrane was one of five wind players who took the stage, including two more tenor titans (though at that time, you could have been punched out for claiming any such distinction for them), Albert Ayler—recognizable by a white lightning streak in his beard—and Pharoah Sanders; altoist Carlos Ward; and Albert's troubled brother, trumpeter Donald Ayler. [...] I felt like a kid at the circus.

The joyful, terrifying noise lasted about an hour. Except for a snatch of "My Favorite Things," melodies were not apparent, though the Rodgers and Hammerstein echo was itself momentous. Coltrane inserted it amid a squalling solo, played with more than a few deep kneebends, and the shock of recognition elicited an explosion of approval. I've given much thought to that quotation. [...] When Boris Karloff made *Frankenstein*, buried in makeup to the point of partial immobility, he would waggle his upstage little finger at frightened costar Mae Clarke to remind her, "It's only me, Boris." I think Coltrane's strenuous yet winking reference to a song that has been a huge hit for him not five years earlier was his finger-waggle, a reminder that he was still Trane, trying something different, but neither a victim of brainwashers nor a turncoat denying his past.

With this reference point, he invited us to consider that we would always have "My Favorite Things" and could now try something different.

This was music of massed sonorities. The rhythm section was not a thing apart, providing a swinging foundation, but a collusive force. The collective assault either focused your attention or dispersed it. In the absence of melody and harmonic progressions, it relied on the fever of the players, and while this shattering din could never be the sole future of jazz or of any other kind of music, it could—and, in fact, already did—represent a new way to play and experience music. The sound spread evenly, like the dribblings on a Jackson Pollack, yet the wall-to-wall harangue

allowed for plenty of individual details as each player emerged from the ensemble for an *Ascension*-like salvo.

The strength in Coltrane's playing emanated from his spine, as he squeezed out sounds accompanied by calisthenics, his embouchure tight enough to redden his face, saliva flying from his reed. When he wasn't blowing tenor or soprano, he shook percussion instruments, as did the other saxophonists. The part of the audience that was shocked and infuriated retreated into silence or left. The Dionysus of the wheelchair added to the barrage, cheering the players without pause. At one point, he initiated a chant, "COL-trane, COL-trane, COL-trane," which he kept up for several minutes. Despite the volatile energy level, there were hollows and prominences—each soloist readily distinguishable. Yes, the saxophonists squealed and screeched, but they found individual ways to squeal and screech. I recall Sanders playing for a long stretch with his fingers splayed outward, never touching the saxophone keys, rendering an unholy and unbroken wail, and Donald Ayler offering little more than listless tremolos spaced within an octave's range. Albert's solo was something else: a hurricane of raw emotion and radiant luster. I had not paid much attention to Albert Ayler previously, and immediately resolved to make up for it. The final onslaught was so heavy (needless to say, Rollins had long since gone home) that, despite a chanted wind-down, its cessation was followed by an abrupt emptiness, as though we had suddenly been turned back on our own resources. I felt light and giddy and strangely peaceful.

Laurie and I quietly walked up the aisle and were nearly out of the hall before she asked what I thought. I said something to the effect that I couldn't explain why but I liked it. She said, "I did, too." We were so relieved that neither of us thought the other was crazy. Was it really music? Did they know what they were doing? Chalk those patronizing questions to the novelty (it wasn't called "the new thing" for nothing), the adventure, the fear of being taken in, the mystification of getting slaughtered and loving it. I soon realized that it had unscrewed something in my mind in regard to musical indeterminacy. Weeks later, we attended a Broadway musical and in the moments before the overture, I started to doze and became deeply immersed in a delightful, chattering symphony of sounds—the pit band tuning up. When *Ascension* came out, later that year, I was ready and dived in wholeheartedly, playing it to death.

On September 25, 1990, Alice Coltrane told Yasuhiro Fujioka that a tape of this concert exists, but it remains unreleased (See the Discography, session **66–0219**; we have not heard this recording).

[Additional data from *Village Voice*: 1/20/66, 17; *New York Amsterdam News*: 2/19/66, 20; *New York Times*: 1/2/66, Sec. 2, 4 X; 2/18/66, 22; *Down Beat*: 2/24/66, 15.]

### John Coltrane Group

PERSONNEL: John Coltrane, tenor and soprano saxophones; Pharoah Sanders, tenor saxophone, f ute; Roscoe Mitchell, alto saxophone (possibly Friday only); Alice Coltrane, piano; Jimmy Garrison, bass; Rashied Ali, drums; Jack DeJohnette, drums

**March 2–6, 1966** (Wednesday through Sunday, one week; Sunday matinee, 4:00–6:00 p.m.). **Plugged Nickel**, *Chicago*, *IL* (1321 N. Wells).

"PLUGGED NICKEL / Opening Tonight! / Till Sun. Only / JOHN COLTRANE Sextet / Note: Sunday Matinee March 6, 4–6 p.m. / Everyone Welcome No Age Limit / Fri. March 11 Art Blakey / 1321 N. Wells" (advertisement, *Chicago Sun-Times*, Wednesday, Mar. 2, 1966, p. 51). Reviewed in *Variety* (Mar. 16, 1966, p. 65; reprinted in Simpkins, 1989, pp. 202–203). The review mentions that Coltrane played very long sets during this gig, some of them so long ("reportedly" over three hours) that the band played only one long set per night.

Reviewed by J. B. Figi ("Coltrane & Co. at the Plugged Nickel: March 2–6, 1966," available at http://www.jazzinstituteofchicago.org/journal/figi/figi\_trane1.htm, accessed Oct. 9, 2004; original publication unknown):

Coltrane's week here confirmed *Ascension*, made it clear that John intends to extend himself into a spasm of "mystic" experience. Which explains the music, and why he is digging into soul and pocket to enlist the young lions, aligning their powers with his.

Wednesday night sounded as though giant hands were breaking open the earth, great sounds and chunks of things coming loose. John was blowing against a wall, which tottered but wouldn't fall, then backing off into the stomach-lurching rollercoaster of his more familiar style. Two drummers are pertinent to the music, functioning in a way comparable to a guitar team; while DeJohnette played "rhythm", Rashid wove "melody", a steady pattern of rhythmic filigree similar to the flying carpet Ed Blackwell spreads. But the most urgent voice of the night was Pharoah Sanders, toes plugged into some personal wall-socket, screaming squealing honking, exploding echoes of encouragement among the audience. Pharoah was a mad wind screeching through the root-cellars of Hell.

Friday night. How do you review a cataclysm? Evaluate an earthquake? An apocalyptic juggernaut that rolled across an allusion to My Favorite Things into a soundtrack from an old Sabu movie—jungle-fire, animals rampaging in panic, trumpeting of bull elephants? You can only describe with impressions saved from the storm. DeJohnette walking away blanched and shaken from the demands of the music. Mrs. Coltrane sitting sedately by, occasionally edging in with comment. Garrison plugging away, helping hold things together. Pharoah, a mongoose shaking a snake. Roscoe Mitchell, sitting in on alto for the night, breaking loose with lashes of short-range lightning, some of the most exciting playing to come out of the mass. Saxophonists reaching for tambourine, claves, beaters, etc. whenever resting the horn. Rashid coming through undaunted near the end with a fresh new drum-dance. A locomotive of horns, Pharoah—Trane— Roscoe in a row blowing at once, spinning wheels, throwing cinders. Roscoe becoming "possessed" with revival-frenzy. And the big punch of Coltrane, somehow keeping his head in the melee, breaking through time after time with groaning lyricism. Like a convulsion they had induced but no longer seemed able to control, it ground on and on, beyond expected limits of endurance, past two hours, past closing time, until the management intervened and closed it down.

The audience filed out into the morning, stunned and bludgeoned. The comfortable had been disturbed. The merely hip had been driven back to protests of cacophony, anarchy, disorder. And even the most open ears had become numbed by the continual barrage—one of the problems of the music. What do you carry away from an avalanche besides awe? Another problem—the piano solos and Garrison's long masterful bass solos remain interludes, adjuncts unaccepted by the bulk of the music. But there were elements of order at work even if we were eventually deadened to them. A peripheral order that contained the inner disorder (pigs fighting in a gunny-sack, the sack enclosing their thrashings). Order from the momentum of the rhythm which pulled things along with it. Maybe a second bassist, say Donald Garrett, would have added that much more. And order from the herding sweep of John's tenor.

Even at its best, the music never achieved the free flow of Ornette (the comings together and conversation of Free Jazz), or the arranged blossoms of sound-clusters of Sun Ra, or the paradox of complete control/freedom clarity of Albert Ayler (those open ringing bronze Bells, vibrating to their own self-shaping song and logic), but it does have excitement and immense raw power—an experience in itself. What they did prove was just how *hard* they could try. That they could beat themselves bloody pounding at the farthest reaches of experience and come back with only their effort as an answer. Perhaps that alone *is* their answer. [Reprinted by permission of the author's estate. All Rights Reserved.]

Roscoe Mitchell recalled sitting in (*Down Beat*, Apr. 6, 1967, p. 47): "I feel that I can go and play with anybody who's playing free. Trane was here in town at the Plugged Nickel. I went there and played with him. [...] It was just like we had been playing together for years. I felt everybody there was strong in what they were doing, and there was no problem for me to adjust."

Jack DeJohnette recalled this gig (*Down Beat*, Nov. 2, 1978, p. 52): "I even played again with Col-trane at the Plugged Nickel. [...] And I mean I worked that gig. We'd start around 9:30 and go until 2:00 or 3:00 in the morning, and I'd be so wiped out from the gig that I'd go home and sleep until four the next afternoon. On the breaks Coltrane would go into the back and practice, and Rashied [Ali] and I were like at each other's throats at that time."

[Additional data from *Chicago Sun-Times*: 3/4/66, 49.]

**Note:** Coltrane was scheduled to appear at Loyola College, Montreal, on Sunday, March 20, 1966, but cancelled. From *Coda* ("Montreal," by Len Dobbin, April/May 1966, p. 15): "The planned John Coltrane concert at Loyola scheduled for March 20 was cancelled at the last minute. The New York booking office sent a telegram that arrived Friday evening March 18 saying that Coltrane was ill. The Loyola Jazz Society tried to reach the booking office to get another group to fill, but the office was at this time closed. So there was no alternative but to cancel entirely."

**March 21–26, 1966** (Monday through Saturday, one week; not confirmed). **Pep's**, *Philadelphia*, *PA*.

Not confirmed. Coltrane cancelled gigs before and after this, and this gig may have been cancelled as well. Porter (1998, p. 375) states: "This seems to be the gig Odean Pope remembers with Garrison and a second bass, Jones, Ali and sometimes a third drummer. Jimmy Oliver says Rufus Harley sat in on bagpipes." However, Elvin Jones left in January 1966 and did not return, so he couldn't have been at this gig; this may be referring to the **November 2–6, 1965**, gig (see entry) or some other gig.

[Data from Down Beat: 3/24/66, 53; 4/7/66, 44.]

**Note:** Coltrane was scheduled to open Friday, April 1, 1966, at La Carousel Lounge, in what reportedly would have been his first appearance in Atlanta, Georgia, but cancelled shortly before the gig was scheduled to begin. The *Atlanta Constitution* (Monday, Mar. 28, 1966, p. 22-A) ran a photo of Coltrane with the caption: "Saxophonist: Jazz musician John Coltrane, one of the more popular saxophonists in the jazz field, opens Friday at the La Carousel Lounge." However, there are no further listings or ads for Coltrane or La Carousel over the next couple of weeks. *Down Beat* (June 2, 1966, p. 43) confirms that Coltrane did not appear: "John Coltrane's Atlanta debut at Pascal's La Carrousel was canceled because of the saxophonist's gum trouble."

Coltrane was scheduled to appear on April 3, 1966 (Sunday night), at the Longhorn Jazz Festival in Austin, Texas, but cancelled, probably because of the same "gum trouble" that caused the cancellation of the concurrent Atlanta gig (see above). Coltrane was replaced by the Miles Davis Quintet: "Trumpeter Miles Davis flew in as a last-minute replacement for John Coltrane. With pianist Herbie Hancock, bassist Ron Carter, and drummer Tony Williams constantly shifting rhythmic and metric gear in a spirit of total empathy, and with tenor saxophonist Wayne Shorter cooking from Note 1, Davis was fired by the spirit of the setting. Looking fit and obviously in rare good humor, he blew exquisitely" ("Caught in the Act: Longhorn Jazz Festival," by Leonard Feather, *Down Beat*, June 2, 1966, p. 37). Additional data from *Down Beat:* 4/7/66, 12.]

## **John Coltrane Quintet recording session**

**⚠ April 21, 1966**. See the Discography, session **66–0421**, for details.

#### John Coltrane Quartet

PERSONNEL: John Coltrane, tenor saxophone, voice; Alice Coltrane, piano; Jimmy Garrison, bass; Elvin Jones, drums

**April 24, 1966** (Sunday; two shows, 3:00–5:00 p.m. and 7:00–9:00 p.m.). **School Hall, St. Gregory's Rectory**, *New York City* (St. John's Place and Brooklyn Avenue, borough of Brooklyn).

From the *Village Voice* ("Jazz Benef t," April 21, 1966, p. 23): "Saxophonist John Coltrane will headline a benefit concert at St. Gregory's School Hall, St. John's Place and Brooklyn Avenue Brooklyn, on Sunday, April 24, at 3 and 7 p.m. Proceeds of the concert will be donated to building a children's playground. Other featured performers will [be] McCoy Tyner, Elvin Jones, Jimmy Garrison, Cedar Walton, Roland Kirk, Clif ord Jordan, Charles Tolliver, Clarence Sharpe, Cecil Payne, John Orr, and Andrew Cyrille." See the fiyer reproduced in Fujioka (1995, p. 280). The benefit was organized by Cal Massey (*Down Beat*, May 5, 1966, p. 16).

Coltrane read his poem "A Love Supreme" ("John Coltrane," by Daniel Berger, *Jazz Hot*, Aug.—Sept. 1967, p. 5; quoted in Porter, 1998, pp. 275–276). Discussed in Thomas (1975, pages 193–194); Cecil Payne says that Coltrane played "A Love Supreme"—"the entire piece, from beginning to end," although Alice Coltrane says they performed only "Acknowledgement" (Kahn, 2002, p. 191). See Kahn (2002, pp. 186–193) for an extensive account of this benefit, as well as a photograph of Coltrane performing at the concert.

[Additional data from Down Beat: 5/5/66, 44.]

#### John Coltrane Quintet recording session

**⚠ April 28, 1966**. See the Discography, session **66–0428**, for details.

#### **Sessions by Coltrane's Sidemen**

**May 9, 1966** (Monday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*. Sonny Rollins recording session with Jimmy Garrison and Elvin Jones (*East* 

#### **John Coltrane Group**

PERSONNEL: John Coltrane, soprano saxophone, tenor saxophone, bass clarinet, flute, percussion; Pharoah Sanders, flute, tenor saxophone, percussion; Archie Shepp, tenor saxophone (possibly Sunday, May 29, 1966); Byard Lancaster, bass clarinet (possibly Sunday, May 29, 1966); Alice Coltrane, piano; Jimmy Garrison, bass; Rashied Ali, drums; Emanuel Rahim, percussion

May 20–22 and 27–29, 1966 (Friday through Sunday, two consecutive weekends; Sunday matinee, 4:30 to 7:00 p.m., and evening show at 9:00 p.m.). Village Vanguard, New York City (7th Ave. at 11th St., borough of Manhattan).

Opposite Clark Terry the first weekend, Coleman Hawkins the second weekend. Live recording by Impulse! on Saturday, May 28, 1966 (*Live at the Village Vanguard Again!*, Impulse A[S] 9124; see the Discography, session **66–0528**, for details).

Reviewed by Elisabeth van der Mei ("The New Music Scene," *Coda*, Aug./Sept. 1966, p. 30):

Coltrane's quintet definitely made the most exhilarating music. Rashied Ali has now completely replaced Elvin Jones. Pharaoh Sanders more and more collectively improvises with Coltrane, who himself plays solos for sometimes 30, 40 minutes having his audience transfixed by the sheer mystery of his force.

The advertisements list Coltrane as playing only on the weekends (not continuously from May 20 to 29, as listed in Porter, 1998, p. 375). "John Coltrane and Stan Getz made weekend appearances at New York jazz clubs in May. Coltrane played the Village Vanguard May 20–22, while Getz held forth at the Village Gate May 13–14. Such split-week performances by name artists have become more common in New York recently" (*Down Beat*, June 30, 1966, p. 15). Miles Davis was at the Village Vanguard May 13 and 14 (Friday and Saturday), 1966.

On Saturday night, May 28, 1966—the same night as the Impulse! recording—Pharoah Sanders and Jimmy Garrison (solo) also performed at Carnegie Recital Hall, on a bill with the McCoy Tyner Trio, the Edward

Blackwell Quartet, and others (see the following note). From Porter (1998, p. 375): "Byard Lancaster reports that he (on Dolphy's bass clarinet) and Archie Shepp played on the night the album cover photograph was taken, probably Sunday, May 29. Cal Massey was present."

[Additional data from *New York Times:* 5/19/66, 52; 5/20/66, 43; 5/26/66, 56; 5/27/66, 38; *Village Voice:* 5/12/66, 16 (Davis); 5/19/66, 22; 5/26/66, 12; *New York Amsterdam News:* 5/21/66, 20; 5/28/66, 22; *New Yorker:* 5/21/66, 11; 5/28/66, 10.]

**Note:** On Saturday night, May 28, 1966, Pharoah Sanders and Jimmy Garrison performed in Manhattan at Carnegie Recital Hall, on a bill with the McCoy Tyner Trio, the Edward Blackwell Quartet,



Two weekends at the Village Vanguard. (Advertisements, *New York Times*, Friday, May 20, 1966, p. 43 [Clark Terry]; Thursday, May 26, 1966, p. 56 [Coleman Hawkins].)

and others. Reviewed by John S. Wilson ("Impromptu Trio Leads Jazz Bill: Blackwell Combo Plays at Carnegie Recital Hall," *New York Times*, Monday, May 30, 1966, p. 23): "There were impressive (but overlong) performances by Mr. Tyner, Mr. Walker and particularly by Mr. Sanders. Although his group engaged in 20 minutes of furious cacophony, his tenor saxophone retained a distinctive and musical character, whether he was shrilling like a banshee or producing a rich, mellow tone of such breadth that he sounded like the entire Stan Kenton saxophone section rolled into one."

Sanders and Garrison were also with Coltrane at the Village Vanguard that night, where they were recorded by Impulse!. Assuming the groups appeared in the order listed by Wilson, with Sanders and Garrison closing the concert, they could have left the Vanguard after the last set with

Coltrane and headed uptown for Carnegie Recital Hall. (It's possible that they could have squeezed the Carnegie concert in between sets at the Vanguard, but it's questionable whether they would have had time to leave the Vanguard, travel the 46 blocks uptown to Carnegie Recital Hall, perform, and get back to the Vanguard in time for the next set with Coltrane. Either way, it must have been a busy night.)

[Additional data from *Village Voice*: 5/26/66, 40.]

**Note:** Jimmy Garrison was at Slugs' (Manhattan, New York City) from June 7 to 12, 1966, with the Lee Morgan Quintet (Lee Morgan, Hank Mobley, Cedar Walton, Garrison, and Billy Higgins).

[Data from *New York Amsterdam News:* 6/4/66, 20; *Village Voice:* 6/9/66, 12; *Down Beat:* 7/14/66, 16.]

#### **John Coltrane Quintet**

PERSONNEL: John Coltrane, tenor and soprano saxophones; Pharoah Sanders, tenor saxophone; Alice Coltrane, piano; Jimmy Garrison, bass; Rashied Ali, drums

**June 17–26, 1966** (Friday through Sunday, ten days; matinee on Sundays, 4:00–7:00 p.m.). **Drome Lounge**, *Detroit*, *MI* (3700 Leslie at Dexter).

"Drome Lounge / Now Appearing Thru June 26 / The King of the Tenor Sax / JOHN COLTRANE Quintet / Matinee Every Sunday 4 to 7 p.m." (advertisement, *Detroit Free Press*, Friday, June 17, 1966, p. 8D). Reviewed in *Coda* ("John Coltrane Quintet—Drome Bar—Detroit," by Stu Broomer, Aug./Sept. 1966, pp. 32–33): "This is probably the most moving *working* band in America. [...] Tenor saxophonist Farrell (Pharoah) Sanders is now the most important soloist in the group. [...] When [Coltrane] first heard Albert Ayler in 1962, Coltrane told him that he had heard himself playing like that in a dream once. [...] This band has recorded five times but nothing has been released. Perhaps Bob Thiele is hoping Trane will return to his old-time sanity. I for one hope he will not." [Reprinted by permission of the author. All Rights Reserved.]

*Down Beat* (Aug. 11, 1966, p. 41) says that this was Coltrane's first Detroit appearance in three years. This is probably correct because the Cobo Arena concert previously listed as February 1966 (incorrectly, based



At Detroit's Drome Lounge. (Advertisement, *Detroit Free Press*, Friday, June 24, 1966, p. 12-B.)

on George Wein's account as quoted in Thomas, 1975, p. 206) actually happened on **January 22, 1967** (see entry).

[Additional data from *Detroit Free Press:* 6/10/66, 10-B; 6/12/66, 8-C; 6/15/66, 6-C; 6/19/66, 8-B; 6/24/66, 12-B.]

☑ July 2, 1966 (Saturday afternoon, 2:00 p.m.). Newport Jazz
Festival, Newport, RI.

Recording exists (see the Discography, session **66–0702**, for details), as well as silent home movies (see Appendix A). The Saturday afternoon program included the Jazz Crusaders, Bill Dixon, Horace Silver, Charles Lloyd, and Coltrane, who closed the afternoon session.

Reviewed by John S. Wilson (*New York Times*, Monday, July 4, 1966, p. 11): "John Coltrane, leading his quintet through two selections that went on for an hour and a half [actually three selections, probably for a little over an hour], achieved a few affecting moments on both tenor and soprano saxophone but his second saxophonist, Ferrell Saunders [*sic*; Farrell (Pharoah) Sanders], devoted an inordinate amount of time to a solo that consisted of repetitions of an agonized shriek."

Reviewed by Elisabeth van der Mei ("...Words," *Coda*, Aug./Sept. 1966, p. 19; punctuation as in the original):

Coltrane..expectation..Jimmy Garrison starts out on bass, he plays and plays, flamenco, staccato, little fists racing over the bass..a modest brush on a cymbal, Rashied Ali starts to fill in behind him..don't disturb Jimmy's groove ... Jimmy bows, it's his moment..later he won't be heard that much..then Trane on soprano..it sounds like Indian Raga..but it goes over into The Favorite Things..again different. Goose pimples of excitement.. 'Things' float in the air, the sky..Farrell stands by, whipping maracas ... then Farrell Sanders takes 'Things' over from Trane ... Rashied is nearing boiling point, sounds like three drummers at the same time, always something happening, no beat, nothing is the same, changes all the time ... Farrell comfortably rolls his broken phrases on Rashied's vibrations rasps, bites, tears..his eyes turn away in their sockets, he doesn't need them right now ... music to mentally-stand-up-straight by..have more surface to

catch all those vibrations..if you dare..if you can..notes disappear in this storm of sound, of fury ... [...] Trane walks back in, takes the 'Things' through more contortions, changes, it floats, streams, flies, further, further ... Rashied, the blessed sorceror ... Trane's fingers quiver over the soprano in staccato, he looks at the sky, tells a story..who can find all the angles..a pleasant story transformed into a tale of splendid tortures ... Farrell comes to help out, together now, a passionate plea, Trane's long lines, Farrell's broken shots. it's a canon, but the parts aren't clear, threatens to get out of hand. Maybe that's what has to happen..Farrell unloads in a thunderstorm of sound..Rashied is right behind him, spurning ... Trane's melancholical plea doesn't leave us, is right there, through the storm..constant high-tension..There's time to be lyrical..the canon boils back, Trane takes over on tenor, a last long statement..we have to understand, we must..we just have to..[Reprinted by permission of *Coda* magazine. All Rights Reserved.]

#### Photographer Burt Goldblatt was present (Goldblatt, 1977, p. 132):

Most of the tenor work that afternoon seemed like an affectation of John Coltrane, who closed out the afternoon. [...] John Coltrane's quintet featured a gutsy bass by Jimmy Garrison, filled with masterly plucking, switching to a series of bow-tip pulls, followed by broad stroking, and ending with a beautiful run of chords. Coltrane played uncompromisingly, never accommodating, letting his feelings come out of his horn. His expressive playing came out with bursts and clusters of eloquent statements.

Goldblatt (1977, pp. 132, 133) includes two photographs of Coltrane: one a close-up of Coltrane smiling (graphically showing the condition of Coltrane's teeth), the other a shot of Coltrane warming up on tenor sax backstage.

Silent film footage taken by Japanese photographer Hozumi Nakadaira, with an Impulse! recording on the soundtrack, appears in the video *The World According to John Coltrane*.

[Additional data from *New York Amsterdam News:* 6/25/66, 22; *Coda:* June/July 1966, p. 30.]

**Note:** A tape of duets with Coltrane and organist Larry Young, recorded at Coltrane's or Young's home in the summer of 1966, is reported to exist.

#### **John Coltrane Quintet**

PERSONNEL: **John Coltrane**, tenor, alto, and soprano saxophones, percussion; **Pharoah Sanders**, tenor and alto saxophones, bass clarinet, percussion; **Alice Coltrane**, piano; **Jimmy Garrison**, bass; **Rashied Ali**, drums

**July 9–24, 1966** (Saturday through Sunday, two weeks plus two days)— *Japan, tour.* 

Coltrane reportedly brought a violin along during this tour, and was teaching himself to play Mozart compositions on the violin; he also practiced Mozart on the flute (Wein with Chinen, 2003, p. 273). (*Note:* There's no mention of Coltrane having a violin with him in any of the Japanese magazines and newspapers that we've consulted, only flute.)

The following listings are based on the original tour itinerary kindly provided to Yasuhiro Fujioka by Rashied Ali, as well as magazine and newspaper research.

**Note:** Coltrane and the band were scheduled to arrive at Haneda Airport, Tokyo, on July 8, 1966. They stayed at the Tokyo Prince Hotel.

➡ July 9, 1966 (Saturday, 1:00 p.m.). Magnolia Room, Tokyo Prince
Hotel, Tokyo.

On this Saturday afternoon, a press conference was held in the Magnolia Room of the Tokyo Prince Hotel. The John Coltrane Quintet performed "Welcome" for the journalists, followed by a lengthy interview session. A tape of the performance, the interview session, and a later informal interview in Coltrane's hotel room has recently been located by Yasuhiro Fujioka (see the Discography, session **66–0709**, and Appendix B, Recorded Interviews, for details).

**July 10, 1966** (Sunday, 6:30 p.m.) *Sankei Hall*, **Tokyo.** 

**3 July 11, 1966** (Monday, 6:30 p.m.) *Sankei Hall*, **Tokyo.** 

Recording exists (see the Discography, session **66–0711**, for details).

**(A) July 12, 1966** (Tuesday, 6:30 p.m.). *Festival Hall*, **Osaka.** 

According to Takashi Kubota, who was the MC at this event and five of the other concerts in Japan, a tape, made by the concert's audio engineer, definitely exists.

July 13, 1966 (Wednesday, 6:30 p.m.). Hiroshima Kokaido, Hiroshima.

July 14, 1966 (Thursday, 6:30 p.m.). Nagasaki Kokaido, Nagasaki.

July 15, 1966 (Friday, 6:30 p.m.). Fukuoka Shimin Kaikan, Fukuoka.

July 16, 1966 (Saturday, 6:30 p.m.). Kyoto Kaikan, Daini Hall, Kyoto.

July 16, 1966 (Saturday, 11:30 p.m.). Syochikuza, Osaka.

**A July 17, 1966** (Sunday, 6:30 p.m.). *Kobe Kokusai Kaikan*, **Kobe.** 

Recording exists (see the Discography, session **66–0717**, for details).

July 18, 1966 (Monday, 6:30 p.m.). Koseinenkin Hall, Tokyo.

July 19, 1966 (Tuesday, 6:30 p.m.). Koseinenkin Hall, Tokyo.

July 20, 1966 (Wednesday, 6:30 p.m.). Festival Hall, Osaka.

July 21, 1966 (Thursday, 6:30 p.m.). Shizuoka Kokaido, Shizuoka.

& July 22, 1966 (Friday, 6:30 p.m.). Koseinenkin Hall, Tokyo.

Recording exists (see the Discography, session **66–0722** for details).

**July 22, 1966** (Friday, 11:30 p.m.). *Video Hall*, **Tokyo.** 

Both the John Coltrane Quintet and a group of Japanese musicians performed at this concert, which apparently was a big jam session with all the musicians playing together. The Japanese group included Akira Nakano and Takashi Shibuya (trumpet), Sadao Watanabe (alto sax), Hidehiko "Sleepy" Matsumoto and Jiro Inagaki (tenor sax), Masanaga Harada (bass), and George Kawaguchi and Hideo Shiraki (drums). They played "Lullaby of Birdland," a blues, and "Softly as in a Morning Sunrise." (Information courtesy of trumpeter Terumasa Hino, interviewed by Yasuhiro Fujioka at the Osaka Blue Note on July 25, 1990.)

July 23, 1966 (Saturday, 6:00 p.m.). Aichi Bunka Kodo, Nagoya.

The group reportedly performed "Peace on Earth," "My Favorite Things," and "Leo." The concert lasted more than two and a half hours. (Information courtesy of Eiichi Imataka [photographer], who attended the concert.)

July 24, 1966 (Sunday, midnight). Video Hall, Tokyo.

The John Coltrane Quintet performed with Japanese musicians Hidehiko "Sleepy" Matsumoto (tenor sax) and George Kawaguchi (drums). They played "Now's the Time," "There Will Never Be Another You," and other tunes. (Information courtesy of George Kawaguchi, interviewed by Yasuhiro Fujioka at Matsuya, Tokyo, in May 1992.)

**Note:** While in Japan, Coltrane bought a shakuhachi (bamboo flute) and a koto (13-stringed zither).

*Tour of Japan ends*. On Monday, July 25, 1966, the group flies to San Francisco, where they're scheduled to open at the Jazz Workshop the next day.

**July 26–August 7, 1966** (Tuesday through Sunday, two weeks; Sunday matinee, 4:00–7:00 p.m.; Monday of [Vi Redd Trio on Monday only]). **Jazz Workshop**, *San Francisco*, *CA* (473 Broadway).

This gig began immediately after the Coltrane Quintet returned from its tour of Japan. Coltrane was given an alto saxophone in Japan, and used it on several of the Japanese concerts, and he played it "a little bit" during this gig (Kofsky, 1998, p. 448). Maynard Ferguson was at the Jazz Workshop before Coltrane; the Miles Davis Quintet (Wayne Shorter, Herbie Hancock, and Tony Williams, with Eddie Gomez on bass) opened at the Jazz Workshop after Coltrane, on August 9, 1966.



Miles Davis follows Coltrane at the Jazz Workshop, San Francisco. (Advertisement, *San Francisco Chronicle*, Saturday, Aug. 6, 1966, p. 36.)

[Data from *San Francisco Chronicle:* 7/18/66, 51; 7/23/66, 36; 7/24/66, Datebook, 15, 19; 7/26/66, 39; 7/29/66, 49; 7/30/66, 36; 7/31/66, Datebook, 15, 21; 8/2/66, 41; 8/3/66, 45; 8/4/66, 45; 8/5/66, 47; 8/6/66, 36; 8/7/66, "This World," 27 (Davis), Datebook, 17, 20.]

**August 12, 1966** (Friday night, 8:30 p.m.). **Village Theatre**, *New York City* (2nd Ave. and 6th St., borough of Manhattan).

"The animal loves you, wear it in your eyes ... / Lovebeast Enterprises —Friday August 12 8:30 p.m. / Village Theatre / 2nd Avenue and 6th Street / COLTRANE! / Marion Brown Quintet / Jeanne Lee-Ran Blake / M.C. Alan Grant of WABC-FM / August 26: Shepp! Ayler! Smith! / Tickets 1.50, 2.00, 2.50, 3.00, 3.50" (advertisement, *Village Voice*, Aug. 11, 1966, p. 15). See the flyer reproduced in Fujioka (1995, p. 290). The Marion Brown Quintet (with Grachan Moncur III, Dave Burrell, Reggie Johnson, and Andrew Cyrille) opened the concert, followed by the Jeanne Lee—Ran Blake Duo, and concluding with the John Coltrane Quintet. "Joe Pinelli, who has written and knows about modern jazz, is sponsoring the Avant Garde music these weekends at the Village Theatre" ("Theatricals," by Jesse H. Walker, *New York Amsterdam News*, Saturday, Aug. 6, 1966, p. 19).

#### Reviewed by Don Heckman (*Down Beat*, Oct. 20, 1966, p. 21):

John Coltrane's current playing—and this program included a healthy sample of it—is little short of astonishing [and is] the most brilliant *total* improvisational style in jazz. [...] Coltrane's set began with a lengthy, stunningly conceived bass solo by the usually unsung Jimmy Garrison. Coltrane then embarked on a long soprano trip, floating in and out of the rhythm with unbelievable poise; he is perhaps the greatest rhythmic player that jazz has yet developed. [...] On the second number, Coltrane on tenor and Sanders on alto played a breathtaking duet. [...] This current group of Coltrane's must be heard to be believed.

Reviewed in *Jazz* magazine ("The animal loves you, wear it in your eyes..." by Larry Rutter, *Jazz* [U.S.], Jan. 1967, p. 28):

The John Coltrane Quintet with Alice Coltrane, piano; Rashied Ali, drums; Jimmy Garrison, bass; Pharaoh Sanders, alto and tenor; John Coltrane, soprano and tenor. As the audience was still droning back to their seats, Garrison started a soft Lone Ranger theme, a kind of overture for what was to come. He played the same phrase up and down the strings by picking, fanning and striking the instrument with his bow. Everyone and every sound floated to silence. The vibrations in the theatre became deathly quiet except for one voice in the rear shouting, "Whip it Jimmy, whip it!" Garrison seemed to be laughing. Everyone was so mesmerized by what he played. Garrison did what he was trying to do, and that was to establish a fair breeze before the bird arrived from across the horizon. He might have been bringing up the Sun for a new dawn. Coltrane on his soprano stretched, yawned, flapped and landed at an open window to cry the start of the day, and to break the hypnotism of Garrison's bounce through the water. Coltrane shifted into the melody and everything played before fit into *My Favorite Things*. Some cheered as if they knew what the composition was, and others cheered in total surprise that it was the same song they had heard him play many times before.

Coltrane's soprano solo made me realize the control this man has with the direction in which he projects his notes. I closed my eyes in order to hear everything that was being played. Coltrane played so fast and so clearly that I could see the length each note traveled. Some of these notes rolled along the right and left walls; some came right down the middle of the theatre and some

flew off into the wings. The more I concentrated the closer the notes came to my ears, until single notes entered both my right and left ears, individually, at different and unscheduled intervals; they passed through and continued around the hall, meeting younger and more consolidated notes. Coltrane issued from the tambourine that Sanders rattled during the solo.

Sanders, on the other hand, played the tenor straight into his point of concentration, which may have been a point between his eyes, a light overhead, or Garrison's left hand. The notes came out without modern philosophy or monotheism. Sanders' phrases came out like barbed wire being jerked from his brain into an ever-winding spool. I pictured Sanders as a unicorn tossing his head, with the horn remaining spiraled and heavenward. Coltrane played reindeer bells behind Sanders, which gave Sanders a wall or the opposite direction to feel behind himself. The bells were something, a reminder, for Pharaoh to escape the tolling.

Ali created a disc-shape, paralleling the rattle of the tambourine and the ringing of the bells. Ali struck the drums as rapidly as Coltrane and Sanders released a note. Each blow was placed so as not to sound like the one before it or the one following it. Each time I concentrated on him, he seemed to be at the apex of a circle, about to drop down the arc.

There was so much virility and sheer rippling of muscle in this music, I had a diff cult time placing Mrs. Coltrane's solo in the overall mass of what I had just heard explode. Many of her progressions seemed innocently off key and made too much of air to penetrate beyond the stage area.

Sanders came back after a short solo by Ali (who continued to turn the time around and around in a steady bull's-eye formation) on alto. That it was an alto meant the pitch of the tune was intensified; with Coltrane's tenor joining in, the feeling was that the dialogue between the two horns was turned inward, so that they faced each other, playing the radiance both saw flashing around the other's form. What had been sent forth in the first part of the tune was now being pulled back from the walls of the theatre and from the ears of the listeners until everything suddenly disappeared into the afterglow of lights and thinking eyes. When it was over, *My Favorite Things* was like the crack of a whip that had been stretched out to forty minutes of sting. Coltrane has become the Buddha in the temple, giving forth the music of his journey toward the heaven or hell he has reached. He must now accustom himself to this new body. Pharaoh Sanders is his Hindu companion.

Drummer Andrew Cyrille recalled Coltrane being concerned with his sound at this concert (Andrew Cyrille interviewed by Yasuhiro Fujioka, September 21, 2005, Birdland, New York City):

**Andrew Cyrille:** "Coltrane was a very humble person, he had a great deal of humility, which of course expressed itself on the other side with the majesty and grandeur of his music. I remember one time at the Fillmore East [a later name for the Village Theatre] he asked me, after he finished playing, he came to me and said 'How did I sound? How did I sound?' And I said 'What?!?' [laughs] 'You're asking *me*?'"

Yasuhiro Fujioka: "And what did you say?"

**Andrew Cyrille:** "What *could* I say? There wasn't no words! I mean there's John Coltrane, what am I supposed to say—'Hey man, you know, you sound good? Hey, c'mon, you sound fantastic!"

[Additional data from *New York Amsterdam News:* 8/6/66, 18; 8/13/66, 18; *New York Times:* 8/12/66, 37.]

#### John Coltrane Quartet

PERSONNEL: John Coltrane, tenor and soprano saxophones; Alice Coltrane, piano; Jimmy Garrison, bass; Rashied Ali, drums

October 7, 1966 (Friday night). Kresge Auditorium, Massachusetts Institute of Technology (MIT), Boston, MA.

Pharoah Sanders was not present for this concert. Reviewed in the MIT school newspaper ("Coltrane's New Jazz Enthralls Listeners," by Jack Bernstein [*The Tech*, Tuesday, Oct. 11, 1966, p. 7: available at www-tech.mit.edu/archives/VOL\_086/TECH\_V086\_S0378\_P007.pdf, accessed Jan. 8, 2005]):

John Coltrane treated a near capacity crowd at Kresge Auditorium Friday night to an extraordinary example of what contemporary music (The New Jazz) should sound like. The absence of Pharoah (Farrell) Sanders was the cause of a momentary disappointment; a young man of unusual strength and ability, Sanders has pushed Coltrane and his music out to new horizons. Coltrane's music, which has taken on a frankly religious or mystical significance in his last three albums for Impulse, never sounded more vibrant or alive.

#### **Peaceful yet frenetic**

Coltrane, his wife Alice on piano, James Garrison, bass, and Rashied Ali on drums literally shook the audience with a music that was as peaceful and quiet as a Debussey Prelude and as frenetic and exciting as the climax of a Ravi Shankar Raga. It should be pointed out that Friday's audience was privileged on both counts.

To my knowledge, this was the first time since Newport of 1965 that 'trane has performed with a quartet, or to put it another way, as the only horn; this gave us an unusual opportunity to appreciate how far Coltrane has developed. Also, this is probably the last time we will hear James Garrison play bass with the group, as he has announced his intention of co-leading a trio with the West Coast pianist Hampton Hawes (they will start a tour from Boston in about a month).

#### Drum solo

The concert opened with "Naima," an old Coltrane standard, which was hardly recognizable to even the most ardent Coltrane fans of many years standing. Next came "Leo," a recent composition of John's, which was followed by a long drum solo by Rashied. Then John and his wife did a duet which James and Rashied could not stop talking about after the concert. The piece, as yet untitled, was described by John as being "second" intervals on chosen notes.

### Five minute applause

Next came perhaps the most noteworthy individual performance of the entire evening, as evidenced by the applause for some five minutes while the quartet continued to play. James Garrison performed a bass solo, which was a tour de force of stringed instrumental styles. He played everything from Spanish Guitar to stock Henry Mancini bass lines, at times sounding like the entire string section of a symphony orchestra, and making unorthodox use of the bow in an arco-percussion style which went so far as to approach John Cage's conception of music when he tapped the microphone with his bow. Coltrane concluded the program with a popular favorite, "My Favorite Things," a piece written by Rodgers and Hammerstein and interpreted by John Coltrane. It was most evident here how far Coltrane's music has come in the past five years.

We are now faced with a music which may not always be pleasant to the ear, but one which, in the words of Detroit poet John Sinclair, "can teach us to stand like men in the face of the most dulling insensitivity."

**October 30, 1966** (Sunday night, starting at 7:00 p.m.; benefit concert; Coltrane's presence not confirmed). **Village Gate**, *New York City* (185 Thompson St., borough of Manhattan).

Benefit for Cal Massey. Coltrane is listed in an ad in the *Village Voice;* however, a brief *Down Beat* report on the benefit doesn't list Coltrane, so it's not certain that he attended: "Jazz Interactions and [Alan] Grant worked together in staging a recent benefit for ailing trumpeter-composer Cal Massey. The event was held October 30 at the Village Gate. Among those appearing were the Thad Jones—Mel Lewis and Kenny Dorham—Joe Henderson big bands, drummer Sonny Brown's octet, saxophonist Booker Ervin, trumpeter Freddie Hubbard, singers Betty Carter and China Linn, fluegelhornist Art Farmer's quintet, pianist Billy Taylor, and dancer Bunny Briggs" (*Down Beat*, Dec. 15, 1966, p. 13).

[Additional data from Village Voice: 10/27/66, 29.]

**Note:** Coltrane was scheduled to tour Europe in November 1966 (including the Berlin Jazz Festival [November 5, 1966], England, and The Netherlands), but cancelled. He was replaced by Sonny Rollins, who performed with Max Roach. [Data from *Down Beat:* 7/14/66, 15 (Berlin Jazz Festival lineup); 12/15/66, 13 (Rollins replaces Coltrane); 1/12/67, 23–24 (Berlin Jazz Festival review); Porter, 1998, p. 376.]

#### **John Coltrane Group**

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; possibly **Pharoah Sanders**, tenor saxophone; **Sonny Fortune**, alto saxophone; **Alice** 

Coltrane, piano; possibly Sonny Johnson, bass; Muhammad Ali, drums; Algie DeWitt, percussion; possibly others

**Possibly November 6, 1966** (Sunday afternoon; date not confirmed). **Church of the Advocate**, *Philadelphia*, *PA*.

According to Simpkins (1989, p. 210), this was a benefit for community groups; it was a Sunday afternoon and saxophonist Sonny Fortune sat in with Coltrane. Thomas (1975, p. 218) says percussionist Algie DeWitt sat in. Muhammad Ali (Rashied Ali's younger brother) played drums.

Saxophonist Michael Brecker, then 17 years old, attended but was asked to leave (quoted in *Down Beat*, July 2004, p. 18):

In 1966, I saw Coltrane play at Temple University [in Philadelphia; see the following entry]. A week before, I'd gone with a friend to Unity Church [actually Church of the Advocate] in North Philly to hear him, but after Sonny Fortune played the first set, a committee asked us to leave—they said that Trane was playing for the black community only. I didn't know that the night before, Stokely Carmichael had spoken in the same place, and they had physically thrown out the reporters. So I was lucky to be able to hear him a week later at Temple.

#### **John Coltrane Group**

PERSONNEL: John Coltrane, tenor and soprano saxophones; Pharoah Sanders, tenor saxophone; Steve Knoblauch, alto saxophone (on "My Favorite Things"); possibly other unidentified alto saxophone (on "Crescent"); Alice Coltrane, piano; possibly Sonny Johnson, bass; Muhammad Ali, drums; several unidentified percussionists

November 11, 1966 (Friday night, 8:30 p.m.). Mitten Hall Auditorium,
 Temple University, Philadelphia, PA (Broad and Berks Sts.).

Recording exists (see the Discography session **66–1111**, for details). "Saxophonist John Coltrane's quintet, augmented by five percussionists, appeared in concert at Philadelphia's Temple University on Veterans Day. The group was scheduled to open at the Village Vanguard in late November, following a week's stand by trumpeter Lee Morgan" (*Down Beat*, Dec. 29, 1966, p. 15). "Temple University Student Union Board Presents JOHN COLTRANE Nov. 1 [sic], 1966–8:30 PM / Mitten Hall Auditorium / Broad & Berks Sts. / \$2.50 A Ticket" (advertisement, *Sunday Bulletin* [Sunday edition of the *Evening Bulletin*, Philadelphia], Nov. 6, 1966, Sec. 5, p. 11).

Francis Davis, who attended the concert, discussed it in an article in the *Village Voice* ("Take the Coltrane," Feb. 18, 1992, p. 73; reprinted in Woideck, 1998, p. 76). Davis describes "grief-stricken" fans walking out on "a spew of untempered and unmetered sound." (This was not Davis' opinion; he was expressing the viewpoint of those who didn't like the music. Davis said that he stayed for the entire concert and was on his feet cheering at the end.) He also mentions that it was an overflow crowd. This is a recurring theme throughout Coltrane's career as a leader—he almost always drew well, but often had some walkouts.

Lionel "Sonny" Johnson, the brother of trumpeter Dewey Johnson, may have been the bassist during this concert (although it's possible there was no bassist, because no string bass is evident on the audio recording). Rashied Ali couldn't attend because of a prior commitment, and his younger brother, Muhammad Ali, filled in (Rashied Ali interviewed by Yasuhiro Fujioka, Oct. 19, 2003, New York City).

Alto saxophonist Steve Knoblauch recalled how he came to perform at this concert:

I was 18 and heard that Trane was playing a concert at Temple University. I took my saxophone with me —I was playing alto by this time—and went with a friend. We got there early and this guy at the door, seeing my sax, says, "Musicians? Go upstairs." So we just went upstairs into the dressing room. And Trane comes in, and comes over to me, and says "Just stay here." His manager comes in, a big black Muslim guy, and seeing us says, "What the fuck are you doing here? Get the fuck out of here!" I say, "Trane told us to stay here," and he says, "Oh…OK then," and walks out.

So Trane comes back, tells us to sit on this extra piano bench on stage, and the band starts playing. Trane stops his solo on "[My Favorite] Things" and comes up to me and asks, "You want to play a solo?" I say, "Yeah!" He says, "Unpack your horn." He puts his arm around me, and says, "Wait here." He goes back, starts soloing again, and then he looks at me and I come out, and I play…and I play and I play and I play! I get a big ovation and Trane comes over and gives me a big bear hug.

(From the forthcoming book *A Night at Birdland*, by kind permission of the author, Milan Simich.)

## **Sessions by Coltrane's Sidemen**

**November 15, 1966** (Tuesday). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*. Pharoah Sanders recording session with Henry Grimes and Sonny Sharrock (*Tauhid*, Impulse!).

#### **John Coltrane Group**

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **Pharoah Sanders**, tenor saxophone; **Alice Coltrane**, piano; **Sonny Johnson**, bass; **Rashied Ali**, drums; probably unidentified other saxophonists, percussionists, etc.

**November 18–19, 1966** (Friday and Saturday only). **Village Vanguard**, *New York City* (7th Ave. at 11th St., borough of Manhattan).

Opposite Lee Morgan, who was at the Village Vanguard from Tuesday, November 15, to Sunday, November 20, 1966; Coltrane was added on Friday and Saturday nights only. Miles Davis was scheduled to open at the Village Vanguard on Tuesday, November 22, 1966.

[Data from *Village Voice*: 11/10/66, 21; 11/17/66, 19; *New York Times*: 11/17/66, 56; 11/18/66, 34.]

#### **John Coltrane Group**

PERSONNEL: John Coltrane, tenor and soprano saxophones; Pharoah Sanders, tenor saxophone; Alice Coltrane, piano; Sonny Johnson, bass; Rashied Ali, drums; Omar Ali, percussion; possibly Algie DeWitt, percussion

**Probably November or December 1966** (exact dates unknown; cancelled after one to three nights). **Front Room**, *Newark*, *NJ*.

Reviewed by Elisabeth van der Mei ("The New Music Scene," *Coda*, Dec. 1966/Jan. 1967, p. 26; punctuation as in the original):

And Coltrane? Just forget all those rumors. Trane did not stop playing. He did not go to Europe because he just wants some rest, allright?! No, it is not true either that he would be sick or something ... Last week he played in Newark, in the Front Room. Curious to see what would have changed now, so I crossed the Hudson ... to not find Jimmy Garrison behind the bass, but Sonny Johnson, from Philadelphia, older brother of trumpeter Dewey Johnson. Mrs. Trane, Pharoah Sanders and Rashied Ali are all there. Also Omar Ali, Rashied's older brother, playing conga drum. And a large African kind-of-tambour drum with a deep round sound. Lots of rhythm, floating, driving, pushing to such intensity that the horns are being picked up by it, pushed further and further out there, searching, exploring, together or alone, intensifying, being carried by vibrations ... the musicians are becoming an entity, they are carrying each other all the time ... We sat there and felt drawn into the music, being made a part of it ... it was a happy night in that place. I wanted to go back for more the next night but heard that it wasn't happening anymore, that 'Mr. Coltrane had fallen ill' ... but the grapevine had it that Frontroom's

'management' had prescribed the kind of music to be played ... so maybe that's why he wasn't there ... but ask him? ... oh well, it should be quite obvious.

By all accounts, van der Mei is correct that Coltrane was not ill, but left after a dispute with the manager, who wanted to hear the more accessible "old hits." It's not clear whether the audience concurred. See Simpkins (1989, p. 211) for a somewhat melodramatic account of this gig being cancelled. Interestingly, Rashied Ali played at the same club in Sonny Rollins' group, around a month or two before this (or possibly after), and that gig also ended early. When Ali told this to Coltrane, Coltrane, kidding, blamed Ali, saying that the owner "must not like your drumming!" (Rashied Ali interviewed by Yasuhiro Fujioka, Oct. 19, 2003, New York City.)

**December 2–3, 1966** (Friday and Saturday only). **Village Vanguard**, *New York City* (7th Ave. at 11th St., borough of Manhattan).

Opposite the Thad Jones—Pepper Adams Quintet; Coltrane was added on Friday and Saturday nights only. The Hampton Hawes—Jimmy Garrison Trio opened at the Village Vanguard on Tuesday, December 6, 1966.

[Data from *New York Times:* 11/30/66, 54; 12/1/66, 58; 12/2/66, 42; *Village Voice:* 12/1/66, 33.]

**Note:** Coltrane was present at the Village Vanguard on Sunday, December 18, 1966, to see Albert Ayler. According to Nat Hentof 's liner notes to *Albert Ayler in Greenwich Village* (reprinted in the CD release), "Truth Is Marching In' and 'Our Prayer' were recorded at the Village Vanguard on December 18, 1966, with John Coltrane in attendance" (booklet accompanying *Albert Ayler Live in Greenwich Village: The Complete Impulse Recordings*, p. 7, Impu lse! IMPD-2–273).

#### **John Coltrane Group**

PERSONNEL: John Coltrane, tenor, alto, and soprano saxophones; Pharoah Sanders, tenor saxophone; Alice Coltrane, piano; Sonny Johnson, bass; Jimmy Garrison, bass; Rashied Ali, drums; Omar Ali, percussion; Algie De Witt, percussion

⚠ December 26, 1966 (Monday night; scheduled for 8:30 p.m., started late, ca. 9:20 p.m.; Ornette Coleman first, Coltrane second). Village

**Theatre**, *New York City* (2nd Ave. and 6th St., borough of Manhattan).

Double bill with the Ornette Coleman Trio. An audience recording of the concert reportedly exists, but we haven't heard it. Members of the audience included Robert Rusch (founder and editor of the magazine *Cadence*), the late Frank Kofsky (sociologist and author on jazz), and a young Phil Schaap (jazz historian, radio host, reissue producer, and Curator of Jazz at Lincoln Center). Schaap recalls that Coltrane definitely played alto on "My Favorite Things" (letter to Lewis Porter, September 23, 1989).

Reviewed by John S. Wilson ("Coleman Is Home on a Wide Range: Jazzman Travels Between Far-Out and Mainstream," *New York Times*, Tuesday, Dec. 27, 1966, p. 47). Coltrane arrived late and Wilson left early:

There can be little doubt that Ornette Coleman and John Coltrane are riding the current crest of the jazz wave. Mr. Coleman has just been chosen "jazz musician of the year" by the readers of *Down Beat*, the jazz magazine, an honor that Mr. Coltrane won last year.

Last night at the Village Theater, Second Avenue and Sixth Street, a capacity audience of 2,650 persons paid a more vivid tribute to Mr. Coltrane and Mr. Coleman and their groups. The hopeful listeners sat calmly and patiently through a 50-minute delay while the concert's sponsors waited for Mr. Coltrane, who was scheduled to open the program.

When he was reported en route, but delayed, and Mr. Coleman finally went on in his place, the audience was as fresh and responsive as though it had just settled in its seats.

Mr. Coleman, resplendent in a mulberry suit worn with a black sweater, played alto saxophone, trumpet and piano and was toying with a violin when this deadline-haunted listener had to leave. With David Izenzon, bass, and Charles Moffett, drums, Mr. Coleman has found a niche between the avant-garde and the jazz mainstream, a spot in which he manages to be broadly communicative without completely giving up his avant-garde credentials. [...]

Mr. Coltrane eventually arrived, but too late for this report.

Elisabeth van der Mei managed to hang on a little longer (*Coda*, Feb./Mar. 1967, p. 25; punctuation as in the original):

After the intermission — yes, of course everybody was there — Coltrane's septet [van der Mei lists eight musicians below]. It takes a while before the rhythm section is building up that tension from which Coltrane can take off. Also maybe, because of insufficient amplification — will this music have to continue struggling with bad equipment? Pharoah grabs the tambourine, Mrs. Trane behind the piano; two bass players, Sonny Johnson from Philadelphia, and back for the occasion, Jimmy Garrison. Rashied Ali behind the drums. His brother Omar plays conga drums. Algie DeWitt plays the big, African Bata drum … Trane's sets are long. It takes a while to naturally build up to that ultimate tension. It is as if he is turning himself inside out, every time, all over again, to bring all that's in him out there.. It's a wondrous adventure, you quit thinking about musical forms and tone and that sort of thing. What happens here is beyond any such conception … and you think, now what? … and then suddenly there's Pharoah Sanders, fierce and direct, cutting through everything with such a speed of emotions that you have to mentally run to

keep place .. I feel astonishment around me .. Trane's glorious tone supports Pharoah in the back ... excitement splashes through the hall..do they understand what's happening? A jubilant reaction. Cool New York discovers Pharoah.. A long lyrical Garrison solo, Rashied's incredibly complex percussions .. and that rhythm, all the time, making the world float .. But the most moving part of that whole evening was a long solo of Coltrane, first accompanied by his wife, then all alone .. all of us out there as if in a trance .. and isn't it up to us to feel what he is really telling us?

To release that tension "One Up One Down" [or "Leo"?]; grand piece of bravado between Coltrane and Sanders. And on which rhythm we bounced out of the Village Theatre, ready for '67! It was a glorious event and it made, in a way, all that had been happening in '66 right. It was like an affirmation that this music is finally encountering some of the understanding and respect that has been so largely lacking. [Reprinted by permission of *Coda* magazine. All Rights Reserved.]

[Additional data from *Village Voice*: 12/8/66, 19; 12/22/66, 21; *New York Times*: 12/25/66, Sec. 2, 2 D.]

# 1967

# **Timeline**

# John Coltrane Group (ensembles of varying size)

**January 22, 1967** (Sunday, 8:00 p.m.). **Cobo Arena**, *Detroit*, *MI*.

- Sebruary **15, 1967** (Wednesday). Probably **Van Gelder Studio**, *Englewood Cliffs*, *NJ*.
- Erebruary 22, 1967 (Wednesday). Van Gelder Studio, Englewood Cliffs, NJ.
- Erebruary 27, 1967 (Monday). Van Gelder Studio, Englewood Cliffs, NJ.
- March 29, 1967 (Wednesday). Van Gelder Studio, Englewood Cliffs,
   NJ.
- April 23, 1967 (Sunday, two performances, 4:00–6:00 p.m. and 6:30–8:30 p.m.). Olatunji Center of African Culture, New York City.
  May 7, 1967 (Sunday, 4:00–8:00 p.m.). Famous Ballroom, Left Bank Jazz Society, Baltimore, MD.
- May 17, 1967 (Wednesday). Van Gelder Studio, Englewood Cliffs, NJ.

# Chronology

## **John Coltrane Group**

PERSONNEL: **John Coltrane**, tenor and soprano saxophones; **Alice Coltrane**, piano (John Coltrane performed with the Thelonious Monk Quartet, then Alice Coltrane replaced Monk)

**January 22, 1967** (Sunday, 8:00 p.m.). **Cobo Arena**, *Detroit*, *MI*.

"George Wein Presents / JAZZ IN JANUARY / A Mid-Winter Jazz Festival / Sun., Jan. 22, 8 p.m., Cobo Arena / Sarah Vaughan / Dave Brubeck Qrt. / Modern Jazz Qrt. / John Coltrane Qrt. / Thelonius Monk Qrt. / Clark Terry & J. J. Johnson / All Seats Reserved: \$3, \$4, \$5, \$6" (advertisement, *Detroit Free Press*, Jan. 17, 1967, p. 6-C). Thomas (1975, p. 206) quotes George Wein, apparently describing this concert. Wein says that Coltrane's rhythm section didn't show up, so Coltrane sat in with Monk's band, playing Monk's music, and then Alice Coltrane replaced Monk.

Assuming this is the concert Wein was referring to (and there is no other likely candidate at the moment), his memory was off on several counts: He placed the concert in February 1966 (a search of Detroit newspapers yielded no evidence that a concert took place during that month); he implied that Monk and Coltrane were the only artists on the bill; and he said, "We got hit with an all-day snowstorm," when actually the weather was unusually mild and spring-like in Detroit that weekend, with temperatures in the 50s. Paradoxically, the warm weather could have accounted for Coltrane's band not being able to make it; according to the *Detroit Free Press* (Monday, Jan. 23, 1967, p. 9-D), "Thick fog stymied travel across the midwest as warm gulf air became chilled over the cold snow covered ground."



Winter concert in Detroit. Coltrane performs with Monk. (Advertisement, *Michigan Chronicle*, Saturday, Jan. 14, 1967, Sec. A, p. 17.)

[Additional data from *Michigan Chronicle*: 1/14/67, Sec. A, 17; 1/21/67, Sec. A, 21; *Detroit Free Press*: 1/19/67, 14-C; 1/21/67, 4-C; 1/22/67, 7-B, 7 (*Detroit* magazine supplement).]

# John Coltrane recording sessions

- **⊗ February 15, 1967.** See the Discography, session **67–0215**, for details.
- **ℰ February 22, 1967.** See the Discography, session **67–0222**, for details.
- **ℰ February 27, 1967.** See the Discography, session **67–0227**, for details.
- **⊗ March 7, 1967.** See the Discography, session **67–0307**, for details.

**Note:** Coltrane was scheduled to appear at the Colonial Tavern in Toronto, March 27–April 1 (Monday through Saturday), 1967, but evidently cancelled. Coltrane was in New Jersey on Wednesday, March 29, 1967, for an Impulse! recording session that hasn't yet been released. It's

possible that the gig was rescheduled, but most of Coltrane's gigs around this time were cancelled. In addition to the health problems that he must have been experiencing, the Coltranes' third son, Oran, was born on March 19, 1967, so Coltrane was certainly needed at home.

[Data from *Coda*: Feb./Mar. 1967, p. 14; *Down Beat*: 3/23/67, 54.]

March 29, 1967. See the Discography, session 67–0329, for details.

**Note:** Simpkins (1989, pp. 238–239) tells an interesting story in which Coltrane, after encountering his friend George ("Big George") Russell while in Manhattan, spent the night going to jazz clubs. (No date is given by Simpkins, but the context indicates that it was probably around March 1967.) Coltrane and Russell first visited Thelonious Monk at his home; then they went to the Five Spot to see Elvin Jones, the Village Vanguard to see Monk, Pookie's Pub to see Charles Mingus, and the Half Note (which was across the street from Pookie's Pub) to see Max Roach.

The story appears to have been told to Simpkins by Russell, and it's plausible because in late March 1967 (according to ads in the *Village Voice*, March 30, 1967, p. 39), the Thelonious Monk Quartet was at the Village Vanguard, the Elvin Jones Quintet featuring Frank Foster and Pepper Adams was at the Five Spot, and the Max Roach Quintet featuring Freddie Hubbard was at the Half Note. Simpkins says it was a Thursday, so that would make it Thursday, March 30, 1967—the day after an Impulse! recording session that hasn't yet been issued. (The only discrepancy is that Tony Scott was at Pookie's Pub, not Mingus; Mingus did, though, open at Pookie's Pub on April 21, 1967. It's possible that the account in Simpkins is a conflation of two or more events. In any case, we believe that the presence of Monk, Jones, and Roach, in the clubs indicated, is strong enough evidence that the story is generally accurate.)

**Note:** Rashied Ali was scheduled to appear with the Marion Brown Quartet (Brown, Stanley Cowell, Norris Jones, Ali) at a Sunday matinee at the Five Spot on April 2, 1967, from 5:00 to 9:00 p.m. The Elvin Jones Quintet was the featured band at the Five Spot that week.

[Data from Village Voice: 3/30/67, 39.]

**Note:** Coltrane was scheduled to do three college concerts in Chicago the week of April 9, 1967, but cancelled (*Down Beat*, May 18, 1967, p. 49).

Later in April 1967 Coltrane was scheduled to appear at the Jazz Workshop in San Francisco (probably for two weeks, "to 4/30"; *Down Beat*, May 4, 1967, p. 44), but cancelled.

## **John Coltrane Group**

PERSONNEL: John Coltrane, tenor and soprano saxophones; Pharoah Sanders, tenor saxophone; Alice Coltrane, piano; Jimmy Garrison, bass; Rashied Ali, drums; Algie DeWitt, bata drum, possibly bass; possibly Juma Santos, percussion

April 23, 1967 (Sunday, two performances, 4:00–6:00 p.m. and 6:30–8:30 p.m.). Olatunji Center of African Culture, *New York City* (43 E. 125th St., borough of Manhattan, Harlem section).

This concert is Coltrane's only known public performance in New York City in 1967; the first set was recorded and was eventually released in 2001 (see the Discography, session **67–0423**, for details). A concert flyer is reproduced in Fujioka (1995, p. 298). "Benefit Concert / JOHN COLTRANE / 'IN ROOTS OF AFRICA' / 1st of a series / Sunday, April 23 / Olatunji Center of African Culture / 43 E. 125th St. / Donation: \$200–\$300 at door / First appearance in 1967" (advertisement, *Village Voice*, Apr. 20, 1967, p. 18). This was previously believed to be Coltrane's last public performance, but Coltrane appeared in Baltimore in early May (see the **May 7, 1967**, entry); the Baltimore concert is his last known public appearance.

After the concert, "Coltrane asked for the receipts of all spent (\$425) on the promotion and gave it back to the Center. [...] He also divided the balance of what was left (\$500) after paying each musician the union scale for each concert as was agreed upon with the Center" (from "John Coltrane: My Impressions and Recollections," by Babatunde Olatunji, unpublished manuscript, archived at the Institute of Jazz Studies).

# **John Coltrane Quintet**

PERSONNEL: John Coltrane, tenor and soprano saxophones; Pharoah Sanders, tenor saxophone, piccolo; Jimmy Garrison, bass; Rashied Ali, drums; Algie DeWitt, bata drum

# May 7, 1967 (Sunday, 4:00–8:00 p.m.). Famous Ballroom, Left Bank Jazz Society, *Baltimore*, *MD* (1717 N. Charles St.).

This concert was previously believed to have been cancelled, but research by saxophonist Ellery Eskelin confirms that the concert took place. According to Eskelin: "There had been speculation that the 5/7/67 concert by John Coltrane had been cancelled. I have since verified this date with the LBJS [Left Bank Jazz Society] as having taken place on the date listed. [...] I contacted the Left Bank Jazz Society directly [...] and spoke to [John] Fowler who confirmed that the Coltrane concert of 5/7/67 did take place. Apparently it was the only time that The Left Bank Jazz Society presented Mr. Coltrane. Mr. Fowler also put me in touch with another member of the LBJS. Neither Mr. Fowler nor his associate were in attendance (Mr. Fowler was in Vietnam and his associate was in New York), but they were both intimately involved in LBJS productions and told me this about the performance: (1) There was a long line of people to get in. (2) There was standing room only at the event. (3) Coltrane got out of his sickbed to play this concert and that Coltrane was very heavy (overweight). (4) Many in the audience were thrown by music that was characterized as avantgarde and 'Middle Eastern' sounding" ("Update! Coltrane @ Left Bank Jazz & the LBJS Tapes," Ellery Eskelin, Coltrane-L Listserv, Nov. 9, 1998).

The authors have verified and expanded on Eskelin's research, including talking with people who attended the concert. Among others, photographer Joseph Beasley told Porter about his experience at the concert (Feb. 19, 1998, when Porter performed at the club Twins in Washington, D.C.). In addition there are notices and reviews. From *Down Beat* (June 29, 1967, p. 56): "Baltimore: Four persons asked for their money back, but a few hundred others waited outside in the rain to take their places when John Coltrane made his first appearance in Baltimore before a capacity crowd at the Left Bank Jazz Society concert in early May." When Cannonball Adderley appeared at a Left Bank concert in early 1970, he attracted "the biggest crowd since the one drawn by John Coltrane, who played one of his last concerts at the Famous Ballroom in 1967" (*Down Beat*, Apr. 16, 1970, p. 40). The group was a pianoless quintet: Coltrane, Pharoah Sanders, Jimmy Garrison, Rashied Ali, and Algie DeWitt.

Reviewed by Carole Stanier ("Every Man Should Have a Jazz He Can Call His Own," probably from the 1967 yearbook of the Left Bank Jazz

## Society, p. 4; thanks to Jeff McMillan [biographer] for sending this to us):

The May 7th L.B.J.S. concert, co-sponsored by the National Brewing Company presented the John Coltrane Quintet. Among the thousand odd crowd were reactionaries, conservatives, and avantgardists who came out of curiosity about, disbelief of, and loyalty to this music. Probably few convictions were altered. It was an afternoon of high emotion, accelerating with each hour, and culminating in a standing ovation at one extreme, and a certain amount of tense noise at the other.

Beginning with Resolution, a section from A Love Supreme, Coltrane and Pharoah carefully built to an intense interplay which was similar to the fours of Al and Zoot in another time—the lyricism of Coltrane (Al Cohn) contrasting with the static, staccato phrasing of Pharoah (Zoot Simms).

An unannounced second piece had beautiful form, beginning at full range for all five men, as in the opening of Ascension. Just when it seemed impossible to sustain this mass of sound any longer, the release came in a long, poignant section by Garrison. Using sustained, minor lines contrasted with strummed Spanish figures, he evoked the sound of classical guitar. A rhythm trio between Garrison, Rashied, and Algie DeWitt followed. The Bata drum is two-headed and played with the side of the palm. He used it sparingly through every tune to underscore Rashied's polyrhythmic drumming.

With Coltrane on soprano, the third piece began as a ballad, but soon broke through to feature Pharoah's nowfamiliar, speech-like patterns. He has extended the horn's capabilities to such a degree that at one point he sounded a three-note harmonic, repeating it to display his control. Joined by Coltrane, now on tenor, the piece ended in a soaring duet above the upper register with Rashied's tom-toms building and eventually overwhelming all other voices.

Sanders played piccolo throughout My Favorite Things, with Coltrane on soprano. The ringing brilliance of both instruments enhanced their piercing high notes and rushing arpeggios. The surprise of the afternoon came when Coltrane began to chant against the piccolo, beating his chest. The crowd went wild. It was release from two hours of extreme intensity.

The second half of the concert was wisely shortened. Coltrane has talked about trying to get to the essentials in music, but seeing and hearing him do this is exhausting for most listeners.

Nature Boy was the familiar opener—familiar only in that a portion of the original melody remained. It is indicative of the group's commitment to total improvisation that each playing, this tune is new.

Garrison was the dominant voice on the second piece. Again completely alone, he played sweeping arco lines that diminished to a tremolo effect bouncing the bow on the strings. This was difficult to hear over the rising drone of audience voices, but he played over, under, and beyond them to reach and hold those who were trying to hear.

It was Pharoah, in I Want to Talk About You [or possibly "Peace on Earth" or some other composition more likely for this group], who received the only standing ovation of the concert. This was ironic, because his intensity is usually less palatable, since it is so rarely relieved. After a short section featuring both tenors Pharoah went on alone, building those probing phrases to such a climax that many in the audience rose to their feet. This could have been a fitting ending, but there was more. After almost four grueling hours of phenomenal playing, Rashied went on to his most brilliant solo of the afternoon. His bass drum dueting with Bata, Rashied's sticks were everywhere, spreading massive blocks of textual sound. On this, the concert ended.

The reactions were just beginning. Overheard were remarks that Coltrane is "just trying to prove something," that "he's destroying jazz." If expanding the roles of the rhythm section to participate in the dialogue [...] is trying to prove something, he has. If freeing oneself enough musically and emotionally in order to play violently, with each member of the group able to hear and respond on the same emotional level and in effect asking us to do the same—is putting us on, then he is. If borrowing already established melodic intervals from western classical and oriental music; employing poly rhythms from Latin and African music; and extending solo improvisation to group improvisation is destroying jazz, then he is. All of these ideas are extensions, not negations, of what has gone before. The things that Coltrane asks of us aren't easy, nor are they for everyone. It's up to you to decide if this is jazz you can call your own.

#### PERSONNEL FOR THE CONCERT:

John Coltrane—tenor & soprano saxophones [and voice]

Pharoah Sanders—tenor saxophone & piccolo

Jim Garrison—bass

Rashied Ali—drums

Algie DeWitt—bata drums

Reviewed in the *Baltimore Afro-American* ("Coltrane," by A. N. Said, May 27, 1967, Magazine Section, p. 5):

A new sound was the order of the day at the new home of the Left Bank Jazz Society, 1717 N. Charles St., Baltimore. Over 1,000 people jammed the spacious Famous Ballroom. [...] They came in great numbers braving rain and stood in long lines (rain coats and all) an hour before concert time. [...] Although Coltrane's music didn't get through to the crowd at first, it caught on slowly and he was given a standing ovation by the time the show ended. [...] The concert was one of the year's biggest events of the Left Bank Jazz Society.

The *Baltimore Afro-American* review lists Donald Garrett on bass, Frank Butler on drums, and Rashied Ali on African (bata) drum, and a preconcert publicity article lists Donald Garrett, Frank Butler, and Alice Coltrane (*Baltimore Afro-American*, May 6, 1967, p. 13), but all of this appears to be incorrect; the personnel listing in Carole Stanier's review appears to be accurate—Jimmy Garrison, bass; Rashied Ali, drums; and Algie DeWitt, bata drum—without Alice Coltrane, who was not present. The Coltranes' third son, Oran, had been born on March 19, 1967, and Alice was probably home with the children.

The full concert (two sets) lasted nearly four hours. Free draft beer was provided by the National Brewing Company. After the concert, Coltrane and Pharoah Sanders had dinner with singer Donna Jewell and her husband at a Chinese restaurant; Coltrane ordered a vegetarian meal of tofu with fresh tomato and ginger, tea with sugar, and brown rice, with orange slices

for dessert (Donna Jewell, interviewed by Yasuhiro Fujioka, New York City, Nov. 26, 2005).

Freddie Hubbard was scheduled to appear at the Famous Ballroom on April 23 and Max Roach on April 30, 1967. (*Note:* This is the only time Coltrane performed at the Left Bank Jazz Society.)

[Additional data from *Baltimore Afro-American:* 4/8/67, 22 (lists wrong date); 4/15/67, 22; 4/22/67, 21; 5/6/67, 13; http://home.earthlink.net/~eskelin/leftbank.html, accessed 1/30/02 (thanks to Paul Hahn [guitarist and Coltrane researcher] for his assistance with this entry).]

**Note:** Coltrane was scheduled to appear at the Los Angeles Jazz Festival on Sunday evening, May 14, 1967, but cancelled. Coltrane was to appear with the festival orchestra plus a string section, as well as with his own group. [Data from *Los Angeles Sentinel:* 5/4/67, 6B, B7 (ad, "JOHN COLTRANE and his NEW GROUP"); 5/11/67, 6B; *Los Angeles Times:* 5/7/67, Calendar, 19 (ad, Coltrane not listed); *Down Beat:* 5/4/67, 11.]

# 

**Note:** Rashied Ali was in Montreal, Canada, at the Jazz Workshop for most of June 1967 with the Marion Brown Quartet (Marion Brown, alto sax; Dave Burrell, piano; Norris Jones, bass; Rashied Ali, drums) (*Jazz & Pop*, Sept. 1967, p. 12).

According to Michael Zwerin, in June 1967 Coltrane declined an offer to work at the Village Vanguard. From the *Village Voice* ("Trane," by Michael Zwerin, July 27, 1967, p. 11): "The last I heard about Coltrane was in June. […] Max Gordon told me he had called Trane to find out if he was interested in working the Vanguard. Trane said sorry but he was practicing, working on something new, and he didn't feel ready to play in public yet. I wondered, then, what it was he could be preparing for us." (This is probably the source of the account in Simpkins, 1989, p. 240.)

Coltrane was scheduled to appear at the Lighthouse in Hermosa Beach, California, June 13–25, 1967, but cancelled (*Down Beat*, June 1, 1967, p. 44; June 15, 1967, p. 15; June 29, 1967, p. 16). He may also have cancelled a concert at the University of Chicago around this time (Thomas, 1975, p. 222).

Coltrane was listed on an advance press release, without a specific date, for the Newport Jazz Festival on May 20; he was removed from the ads by June 24, 1967.

Coltrane, Babatunde Olatunji, and Yusef Lateef had arranged to jointly self-produce a series of concerts. The first was scheduled for Sunday, January 14, 1968, at Carnegie Hall. Each musician paid one third of the \$1,000 deposit, and on June 19, 1967, Olatunji sent in the contract. (Information from "John Coltrane: My Impressions and Recollections," by Babatunde Olatunji, unpublished manuscript, archived at the Institute of Jazz Studies.)

On Sunday, July 16, 1967, drummer Ben Riley went to Coltrane's home in Dix Hills for a recording session with Coltrane, but Coltrane was ill—far more ill than anyone, apparently, realized—and had to cancel. Riley gave this account (from "An Interview with Ben Riley," by Don Williamson, Dec. 1999, www.allaboutjazz.com/iviews/BRiley.htm, accessed July 7, 2002):

**Ben Riley:** "I was supposed to record with Trane. He died on my birthday, and we were supposed to do some recording that week."

**Don Williamson:** "That was July 17?"

**Ben Riley:** "Yes. I was at his house on the sixteenth. He had a recording studio in his house. I didn't know he was sick. I went to his house, and he apologized and told me he wasn't feeling well. He said that he'd call me the next day to reset a date. That was it. He went south [died] that night."

# **Epilogue**

John W. Coltrane died at 4:00 a.m. on Monday, July 17, 1967.

His funeral was held on Friday, July 21, 1967, at St. Peter's Lutheran Church in Manhattan. Over a thousand people attended. The Albert Ayler Quartet performed during the beginning of the service. Reverend John G. Gensel read from the book of John from a bible given to him by Duke Ellington, and Calvin Massey read Coltrane's poem, "A Love Supreme." Around the casket were flowers sent by Max Roach, Duke Ellington, the Horace Silver Quartet, Stan Getz, Nina Simone, "and many other musicians." The Ornette Coleman Quartet performed at the end of the service while Coltrane's casket was rolled out of the church. He was buried at Pinelawn Memorial Park, Farmingdale, Long Island. (See "Coltrane Is Given a Jazzman's Funeral Here," *New York Times*, Saturday, July 22, 1967, p. 13.)



A tribute to John Coltrane. (Advertisement, *Los Angeles Sentinel*, Thursday, July 20, 1967, p. 6B.)

"Isadore Granoff, music school head, has established a scholarship in memory of the late John Coltrane—a grad of the Granof School" (*Variety*, Wednesday, Aug. 23, 1967, p. 44).

In 1967, Ravi Shankar and Coltrane made arrangements for Coltrane to study with Shankar in Los Angeles, beginning in the summer, for as long as five or six months. But Coltrane died not long before this would have begun. (Ravi Shankar told Yasuhiro Fujioka that these plans were "fixed"—that is, definite—not just something they had discussed.)

Shankar had first heard Coltrane with Miles Davis in the late 1950s or in early 1960, and Coltrane, of course, was aware of Shankar through his recordings and had seen him in performance. Later, Coltrane contacted Shankar through Richard Bock of World-Pacific Records, Shankar's record label at the time. Coltrane and Shankar got together four or f ve times over a period of several years: "Each time he came to my hotel. For two to three

hours we sat down, he asked me questions, he wrote notes. He never brought [his] instrument, I never had [my] sitar, but I was telling him basic things about raga, how we improvise, the meaning of raga, the spiritual quantity." (Ravi Shankar interviewed by Yasuhiro Fujioka, Sankei Hall, Osaka, Japan, Feb. 6, 1998.)

In the Atlantic Records f les there is a short note dated April 12, 1968, from the U.S. Information Agency telling Nesuhi Ertegun that there had "recently" been a memorial concert for Coltrane in Ibadan, Nigeria.

# 'TRANE'S GONE

#### MY FAVORITE THINGS

By Herb O'Brien

[*The Seed: Voice of Chicago Underground*, August 11–25, 1967 (vol. 1, no. 6), p. 7]

Sometimes he'd lay out of a set and walk to the rear of the house [club] to listen to his rhythm section. There'd always be standees there leaning against the back wall. He'd find a spot, light a smoke and just listen quietly. You couldn't help noticing him in the crowd there. He was the one who wasn't snapping his fingers or humming or saying "yeah" out of time.

If Elvin or McCoy or Reggie did something he particularly liked, a small smile would cross his usually impassive face; but it was his eyes I remember. He had happy eyes.

One night I was taking tickets and the room was jammed and I hadn't been to the john for hours. He glanced over at me then walked over and said, "My guys want to be alone with themselves a while, you go on, I'll get the tickets." And he did.

The joint never had enough money, and in jazz rooms the rule was you had to pay the musicians first (in that jazz room anyway). One payday night he walked into the manager's of ce and heard me being asked whom I thought wouldn't mind getting paid. He interrupted us, it was the only time I ever heard him interrupt anyone, and said, "Give me half of mine for my

guys and pay your own help with the rest ... I'm cool for a while." And he was.

He spoke very little on the stand or off. He didn't call his sets but would just walk out on stage and stand there til the talkers quieted down and then he and his men would play. The contract said something about forty minutes up and twenty off. Often he'd get into something and play an hour and a half, yet nineteen minutes later he'd be walking out to stand quietly waiting for the talkers to finish their sets so he could start another of his.

We had matinees on Sundays. They were never very well attended, that is if you think in terms of total numbers present. One Sunday just four people showed up. One of his men started to say something about giving back the money and splitting. He [Coltrane] got up, walked out on the stage, stood there a second then spoke quietly into the mike to the four people scattered out in the room. "What are you doing way out there, get up here." As the four moved up to take seats at the foot of the stage he turned to his men and said, "Dig Yourselves." And they did, for two hours.

Beyond an occasional funny cigarette he never did anything the Fuzz would frown on, yet he never looked down on those who did, he'd just say, "I don't need to get any higher than I am."

John Coltrane, dead at forty. Dig yourselves.

OceanofPDF.com

# **DISCOGRAPHY:** 1946–1967

# 1946

**Note:** Two private 78-rpm recordings exist that are claimed to be from before 1946. One is "I Surrender Dear" and the other is a blues, or a blues-oriented piece. Lewis Porter has heard them. However, there is no evidence, aural or otherwise, that the alto saxophonist on these tracks is John Coltrane. There is also no reason to believe that there was ever a recording of the Jimmy Johnson big band, as reported on jazzdisco.org. Coltrane's earliest known recordings were made on July 13, 1946.

## **46–0713**

Saturday, July 13, 1946 (1:30–2:30 p.m.). **Armed Forces Radio Station**, *island of Oahu*, *Territory of Hawaii*.

INFORMAL RECORDING SESSION BY NAVY MUSICIANS: Dexter Culbertson (tp); John Coltrane (as); Norman Poulshock (p); Willie Stader (b); Joe Th eimer (*aka* Timer) (dr); Benny Th omas (voc [a., d., e., g.])

a.	Embraceable You	(2:48)	1	
b.	Ornithology	(2:40)	1	
C.	Sweet Miss	(2:55)	1	
d.	It's Only a Paper Moon	(1:50)	1	
e.	Sweet Lorraine	(2:50)	1	
f.	Koko	(2:13)	1	2
g.	Now's the Time	(2:42)	1	

h. Hot House (2:00) **1 3** 

#### **Session Notes**

- [1] Information courtesy of Bill Goldstein via Lewis Porter and Phil Schaap. See Porter (1998, pp. 42–43, and p. 308, note 4) for an account of how these recordings were discovered. The actual recording order may have been [c.–h.], then [a.–b.] (letter from Joe Theimer to Bill Goldstein; see Porter, 1998, p. 43–44).
- [2] According to drummer Joe Th eimer, "Th is session was inspired by John Coletrane, a Bird disciple" (letter from Joe Th eimer to Bill Goldstein, quoted in Porter, 1998, p. 43). Four of the eight tunes played at this session were associated with Charlie Parker ("Koko," "Now's the Time," "Hot House," and "Ornithology"). Coltrane may have chosen these.
- [3] See Porter (1998, pp. 42–50) for discussion and analysis of this session, including transcriptions of Coltrane's solos on "Sweet Miss" (p. 46) and "Hot House" (p. 48).

#### **Issue Data**

- **1 78** 4 discs, not numbered. (Only four or five copies were made of each, privately.)
  - Rare Live Recordings RLR 88619 (*John Coltrane—First Giant Steps*) (Stader misspelled "Stauder")
- - Reissues: BMG 80067–3; V-RCA 80067; NTV Entertainment NTV 0010; Video Arts (J) VAVZ-2118; LD-RCA 80067; Video Arts (J) VALZ-2118; Nippon Columbia (J) COBY-90026; Nippon Columbia (J) COBY-91008; DAVID 0136; BMG 800679

**Reissue:** Metrodome MTD 5199 (*Masters of Jazz*) (4 DVD set incl. *The World According to John Coltrane*)

**Reissue:** BMG (*The Story of Jazz*) (6 VT box set incl. *The World According to John Coltrane*)

3 Phino R2-71255 (2CD) (*The Last Giant: The John Coltrane Anthology*, released 1993)

Reissue: Rhino R4-71255 (2MC)







Rhino R2-71255



Recording session with Navy musicians, July 13, 1946. Left to right: Norman Poulshock, Benny Thomas, Dexter Culbertson (behind Thomas), John Coltrane (wearing sunglasses), Willie Stader, Joe Theimer (*aka* Timer). (Photo: Bill Goldstein)

**Note:** Coltrane told journalist Francois Postif (1962, p. 13) that during his tour with the King Kolax band, ca. February-April 1947, the band recorded his original composition "True Blues" for a small label in Los Angeles. Although a number of compositions by that name have been recorded, none was ever credited to Coltrane, or to Kolax for that matter.

# 1949

**Note:** Coltrane was not present at the Dinah Washington recording session on Tuesday, September 27, 1949.

**Note:** The Billy Valentine session listed elsewhere as **49–1107** is more likely **50–0301** (see session).

## **49–1121**

Monday, November 21, 1949. Unknown recording studio, New York City.

DIZZY GILLESPIE AND HIS ORCHESTRA: Dizzy Gillespie (tp; voc [c.]); Don Slaughter, Elmon Wright, Willie Cook (tp); Matthew Gee, Sam Hurt, Charles "Majeed" Greenlee (tb); Jimmy Heath, John Coltrane (as); Jesse Powell, Paul Gonsalves (ts); Al Gibson (bs); John Acea (p); John Collins (g); Al McKibbon (b); Charles "Specs" Wright (dr); Tiny Irvin (voc [d.]); Jimmy Mundy (arr [a.]); Gerald Wilson (arr [b.]); Buster Harding (arr [c.])

a.	4316	Say When		(3:06)	1	3	4	5	6
Ь.	4317	Tally Ho		(3:06)	2	3		5	6
c.	4318	You Stole My Wife, You Horsethief	*1	(3:03)	1	3			6
d.	4319	I Can't Remember		(2:48)	2				6

#### **Track Notes**

\*1 Vocals by Dizzy Gillespie and other band members.

#### **Session Notes**

- [1] All timings are based on the original 78-rpm records.
- [2] No solos by Coltrane.

#### **Issue Data**

- 1 **78** Capitol 797; **78** Capitol (UK) CL 13235
- 2 **78** Capitol 839
- 3 (LP) Capitol M 11059 (Strictly BeBop)

Reissues: LP Capitol (D) 5C052.80852; LP One Up (UK) OU 2006; LP Capitol DAG 134

- 4 **78** Capitol F 428
- 5 Pall Tree TT 6002 (*Trumpets on High!*)
  - Capitol (J) TOCJ-5621~8 (Capitol Jazz Classics-Be Bop Professors)
- 6 P Capitol (J) CR 8084 (Jazz of the Forties, Hot vs. Cool)
  - Definitive Records (Sp) DRCD 11249 (John Coltrane: Complete Recordings with Dizzy Gillespie)
  - Classic Jazz (F) 1168 (*Dizzy Gillespie and his Orchestra 1949–1950*)







Tapitol 839







(J) CR 8084

# 1950

## **30-0109**

Monday, January 9, 1950. Unknown recording studio, New York City.

DIZZY GILLESPIE AND HIS ORCHESTRA: Dizzy Gillespie (tp); Don Slaughter, Elmon Wright, Willie Cook (tp); Matthew Gee, Sam Hurt, Charles "Majeed" Greenlee (tb); Jimmy Heath (as); John Coltrane (as); Jesse Powell, Paul Gonsalves (ts); John Acea (p); Floyd Smith (g); Al McKibbon (b); Charles "Specs" Wright (dr); Carlos Duchesne, Francisco Chino Pozo (cga [b.]); Joe Carroll (voc [c., d.]); Buster Harding (arr [a., c.]); Chico O'Farrill (arr [b.])

a.	4330	Coast to Coast	*1	(3:13)	1	5	6	7
Ь.	4331	Carambola		(2:49)	2	4	6	7
c.	4332	Oo-La-La	*1	(2:48)	3	5	6	
d.	4333	Honeysuckle Rose		(2:59)		4	6	

#### **Track/Personnel Note**

\*1 Researcher Jan Evensmo noted that it seems that an unidentified third tenor saxophone soloist can be heard on tracks [a.] and [c.] (see Porter, 1998, pp. 83–84), and that these might be by Coltrane. But after close examination, Porter now believes these solos are by Gonsalves.

#### **Session Note**

[1] All timings are based on the original 78-rpm records.

#### **Issue Data**

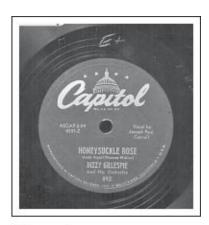
- 1 **78** Capitol 852; (?) Capitol 15852
  - 338 Capitol H 326 (Classics in Jazz: Trumpet Stylists)

- Reissues: Capitol (UK) LC-6579; Capitol EBF-326 (45-rpm EP-2 set)
- LP Capitol TBO-1970 (mono)
- (LP) Capitol STBO-1970 (stereo) (Esquire's World of Jazz: Modern)
- (LP) Capitol (UK) T 20578 (Jazz of the Forties, Vol. 2: Bebop into Cool)
- ☐ Blue Note 8577422 (*Blue Bop*)
- **2 78** Capitol 611; (?) Capitol 15611
  - 338 Capitol H 235 (Battle of the Bands)
  - **Reissues:** Capitol (UK) LC-6510; Capitol EBF-235 (45-rpm EP-2 set)
  - (LP) Capitol T 796 (*The History of Jazz, Vol. 4: Enter the Cool*) ([b.] listed as "Calombola")
  - **Reissues:** (LP) Capitol (UK) K-83091; (LP) Capitol (UK) 1 J 060–50042
  - (LP) Capitol T 667 (Battle of the Big Bands)
- **3** Capitol 849; (?) Capitol 15849; Capitol H 325 (*Classics in Jazz: The Modern Idiom*)
  - **Reissues:** 336 Capitol CCF 325; 336 Capitol (UK) LC-6561; 336 Capitol EBF-325 (45-rpm EP-2 set)
- 4 **78** Capitol 892
- **5** ① Capitol M 11059 (*Strictly BeBop*) ([c.] listed as "Oo-La-La-Madalena"; misdated as 50–0110)

Reissues: See session 49–1121

(LP) Tall Tree TT 6002 (Trumpets on High!)

- **6** P Capitol (J) CR 8084 (*Jazz of the Forties, Hot vs. Cool*)
  - Definitive Records (Sp) DRCD 11249 (John Coltrane: Complete Recordings with Dizzy Gillespie)
  - Classic Jazz (F) 1168 (Dizzy Gillespie and his Orchestra 1949–1950)
  - Capitol (J) TOCJ-5621~8 (Capitol Jazz Classics Be Bop Professors)



Tapitol 892

## **30–0301**

PROBABLY WEDNESDAY, March 1, 1950. Unknown recording studio, *New York City*.

BILLY VALENTINE GROUP: Billy Valentine (voc, p); John Coltrane (ts); possibly John Collins or Floyd Smith (g); possibly Ray Brown (b); possibly Charles "Specs" Wright (dr)

a-1.	3188-1	How Long, How Long	*1		(3:19)		1?
		(slate ann)	*2		(0:03)	uni	
a-2.		How Long, How Long	*3	fs	(0:13)	uni	
a-2(1).		(studio talk, reh g)			(0:05)	uni	
a-3.	3188-3(?)	How Long, How Long	*4		(3:13)		1?
a-3(1).		(studio talk, reh g, ts)			(0:05)	uni	

b-2.	3189-2	Ain't Gonna Cry No More			(2:37)		2?
		(slate ann)	*5		(0:03)	uni	
b-3.	3189-3	Ain't Gonna Cry No More			(2:34)		2?
		(slate ann)	*6		(0:03)	uni	
c-1(1).		I Want You to Love Me		fs	(0:04)	uni	
c-1(2).		(studio talk, reh g, b)			(0:12)	uni	
c-1.	3190-1	I Want You to Love Me			(3:07)		2?
		(slate ann/inc version)	*7		(0:03)	uni	
c-1(2).		I Want You to Love Me		fs	(0:05)	uni	
		(studio talk)			(0:02)	uni	
c-2.	3190-2	I Want You to Love Me			(3:00)		2?
		(slate ann, studio talk)	*8		(0:02)	uni	
c-3.	3190-3	I Want You to Love Me			(3:02)		2?
		(studio talk)	*9		(0:03)	uni	
d-1.	3191-(?)	Beer Drinking Baby			(2:41)	uni	
d-1(1).		(studio talk, reh g)			(0:04)	uni	
d-2.	3191-(?)	Beer Drinking Baby			(2:41)		13
		(studio talk)			(0:01)	uni	

#### **Track Notes**

- \*1 Coltrane plays on the final note only.
- \*2 Engineer: "Three one eight eight, take one, cut."
- \*3 Coltrane out.
- \*4 Coltrane plays on the final note only.
- \*5 Engineer: "Thirty-one eighty-nine, take two, cut."
- \*6 Engineer: "Thirty-one eighty-nine, take three, cut."
- \*7 Engineer: "Thirty-one ninety, take one, cut."
- \*8 Engineer: "Thirty-one ninety, take two, cut."
- \*9 Engineer: "Three one nine oh, take three, cut."

#### **Session/Issue Notes**

[1] This session was discovered by Phil Schaap after being told by tenor saxophonist "Big Nick" Nicholas that Coltrane had recorded with singer

and pianist Billy Valentine. The date and location have previously been listed as November 7, 1949, Los Angeles; however, as Schaap has noted, all circumstantial and documentary evidence supports March 1, 1950, New York City, as the date and location. The personnel is less certain; we're sure that Coltrane is the tenor saxophonist, based on aural evidence and "Big Nick" Nicholas's recollection that Coltrane recorded with Valentine. Our identification of the other sidemen is speculative and based partly on other listings, which give Collins and Brown. Ray Brown told Phil Schaap that he had no memory of recording with Valentine, but Schaap didn't have the opportunity to play the recording for Brown. The drummer was certainly not "Specs" Powell, so we feel that this could be an error for "Specs" Wright.

- [2] Phil Schaap broadcast the session on WKCR-FM, New York, in March 2004. Schaap identifies take 1 of "How Long, How Long" as take 3, using his own take identification. The engineer apparently ignored false starts, counting them as part of take 1, but Schaap counts each of them as takes. We've followed the engineer's announcements in our listing. According to Schaap, take 3 (identified as take 5 by Schaap) is the master for "How Long, How Long" and take 3 is the master for "Ain't Gonna Cry No More." We haven't been able to hear for ourselves which are the master (originally issued) takes, except for "Beer Drinking Baby," which we have indicated above.
- [3] Mercury 8173 was released soon after the recording session, in late March or April 1950. An advertisement appeared in Billboard (Mar. 25, 1950, p. 38): "MERCURY RECORDS PRESENT / America's No. 1 Rhythm and Blues Star / BILLY VALENTINE With His Own Group / First Release / 'How Long, How Long, Blues' / 'Beer Drinking Baby' / Mercury 8173 / Direction SHAW ARTISTS, INC. / New York City." (At the time, Billy Valentine was a member of Johnny Moore's ThreeBlazers.) Billboard's reviewer felt that "Beer Drinking Baby" "lacks spark and drive" (Apr. 15, 1950, p. 122). Mercury 8177 was released ca. May 1950; Billboard's reviewer felt that "Ain't Gonna Cry No More" "loses some commercial effect with use of too legitimate jazz support" (May 13, 1950, p. 139).
- [4] The slate announcements follow the track to which they refer.

#### **Issue Data**

- 1 **78** Mercury 8173 (released ca. Apr. 1950)
- 2 **78** Mercury 8177 (released ca. May 1950)
  - (LP) Chicago CH-LP-213
- 3 Mercury 314–528–292–2 (The Mercury Blues'n' Rhythm Story 1945–1955: West Coast Blues)(8 CD)



Mercury 314-528-292-2

**Note:** In mid-October 1950 there was a television broadcast from the Hollywood Palladium, with the Gillespie "Quintet," Ray Anthony big band and Helen Forrest, and Art Tatum performing solo. No copy of this program is known to exist (Porter, 1998, p. 347).

## **(A)** 50-1117-50-1203

Between Friday, November 17, and Sunday, December 3, 1950. Club Silhouette, Chicago, IL.

DIZZY GILLESPIE SEXTET: Dizzy Gillespie (tp); Jimmy Heath (as); John Coltrane (ts); Milt Jackson (vib); Percy Heath (b); Charles "Specs" Wright (dr)

a.	Nice Work If You Can Get It	(5:49)	PR
b.	Night in Tunisia	(9:10)	PR
c.	Emanon	(7:26)	PR

#### **Session Notes**

- On the private recording tape, a train can sometimes be heard in the background. This may have happened when it was dubbed onto tape, or possibly the club was located near train tracks, and the recording was made through a window or from speakers outside the club; the poor audio quality would support this.
- [2] Titles and personnel are confirmed by Jimmy Heath.
- [3] According to contemporary newspaper accounts, Gillespie and Jackson both doubled on piano; however, the audio quality of this tape is so poor that we can't be sure if piano is present (or not) on any of the tunes.

# 1951

## **4** 51-0106

SATURDAY, JANUARY 6, 1951 (between midnight and 5:45 a.m.; that is, Friday night after midnight).

Birdland, New York City (1678 Broadway, at 52nd St., borough of Manhattan).

DIZZY GILLESPIE SEPTET: Dizzy Gillespie (tp, voc [d.]); John Coltrane (ts); Milt Jackson (vib); Billy Taylor (p); Percy Heath (b); Art Blakey (dr); Joe Carroll (voc [d.]); "Symphony" Sid Torin (ann)

a.	Congo Blues	*1	(3:15)	1	
Ь.	Yesterdays		(3:13)	1	
c.	Night in Tunisia	*2	(6:43)	1	3
d.	Oop-Pop-A-Da		(5:25)	2	
c.	Jumpin' with Symphony Sid	inc	(0:03)	2	

#### **Track Notes**

- \*1 Coltrane solos on "Congo Blues."
- \*2 Coltrane solos on "Night in Tunisia."

#### Session/Issue Notes

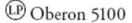
[1] Radio broadcast recorded by Boris Rose (interviewed by Yasuhiro Fujioka, New York City, Sept. 25, 1991). According to radio listings in the *New York Times*, the *Symphony Sid Show* began nightly at midnight and continued until 5:45 a.m. on WJZ (on Friday night, it followed the news). Every Saturday morning (that is, Friday night after midnight) the show featured a live broadcast from Birdland. Boris Rose recorded hundreds of radio broadcasts; he died December 31, 2000, at age 82 (*Cadence*, Feb. 2001, p. 141).

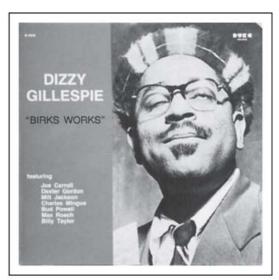
[2] Some selections from the January–March 1951 Birdland broadcasts may have been issued on the "Amalgamated" label (format unverified, possibly shellac). Oberon 5100 is listed in some catalogs as "Amalgamated 235 (Oberon)."

#### **Issue Data**

- **2** ① Duke D 1019 (*Dizzy Gillespie/Birk's Works*) (date as 1952; stated "others unknown" except for Gillespie [tp, voc], Taylor [p], and Carroll [voc])
- **3** P Cicala (I) BLJ 8039 (*John Coltrane 1951/54/56 First Steps*) (includes overdubbed concert hall applause)
  - Retro (Eu) R2 CD 40-32 (*The A–Z Encyclopedia of Jazz—The Gold Collection— 40 Classic Performances*) (2 CD) (location, personnel, and date not listed)







(LP) Duke 1019

Saturday, January 13, 1951 (between midnight and 5:45 a.m.; that is, Friday night after midnight).

**Birdland**, *New York City* (1678 Broadway, at 52nd St., borough of Manhattan).

DIZZY GILLESPIE SEPTET: Dizzy Gillespie (tp, voc [d.]); John Coltrane (ts); Milt Jackson (vib); Billy Taylor (p); Percy Heath (b); Art Blakey (dr); Joe Carroll (voc [d.]); "Symphony" Sid Torin (ann)

a.	Good Groove	*1		(3:58)		3	4
Ь.	Tin Tin Daco			(3:15)		3	
c.	Birk's Works	*2		(3:48)	2	3	
d.	Wow	*3	inc	(2:45)	PR		
c.	Good Bait	*4		(3:52)	12		
f.	Jumpin' with Symphony Sid	*5	inc	(0:03)	2		

#### **Track Notes**

- \*1 Coltrane solos on "Good Groove."
- \*2 Coltrane solos on "Birk's Works."
- \*3 Listed as 3:15 in Boris Rose's private recording log. We haven't heard the complete title.
- \*4 Coltrane plays the theme and solos on "Good Bait."
- \*5 The Boris Rose Estate owns a more complete copy of this broadcast on which [f.] includes a voiceover announcement by "Symphony" Sid Torin: "In the background, of course, you're hearing the great Dizzy Gillespie, Milt Jackson, Coltrane, all the fellas." (Information from audio engineer Doug Pomeroy [e-mail, June 2005]; we haven't heard this version of the recording.)

#### Session/Issue Notes

- [1] Radio broadcast recorded by Boris Rose (see session **51–0106**, Session/Issue Note [1]).
- [2] See session **51–0106**, Session/Issue Note [2].
- [3] "Tin Tin Daeo" is sometimes misspelled "Tin Tin Deo," "Tin Tin Deyo."

#### **Issue Data**

- - (I) BLJ 8039 (John Coltrane 1951/54/56 First Steps) (includes overdubbed concert hall applause)
  - (I) RARELP (I) 11~15 (John Coltrane/The Legendary Masters Unissued or Rare 1951–65)

Reissue: RARECD 11~15

GAJ (I) JZCD 316 (XVI. John Coltrane Private Recordings and Curios. 1951–1958)

Reissue: GAJ (I) JZMC 316

- RCA (G) 21141652 (2 CD) (Dizzy Gillespie/Jazz Gallery)
- 3 © BT 009 (*Trane's First Ride 1951 Vol. 2*) (lists the number as 0009 on the reverse side; two different color jackets; shows no information about location and personnel for all titles, dates are given correctly; [b.] as "Tin Tin Deyo No. 1")
- **4** Phino R2–71255 (*The Last Giant: The John Coltrane Anthology*) (2 CD)

Reissues: See session 46–0713



(IP) BT 009

## **351-0120**

Saturday, January 20, 1951 (between midnight and 5:45 a.m.; that is, Friday night after midnight).

Birdland, New York City (1678 Broadway, at 52nd St., borough of Manhattan).

DIZZY GILLESPIE SEPTET: Dizzy Gillespie (tp, voc [d.]); John Coltrane (ts); Milt Jackson (vib); Billy Taylor (p); Percy Heath (b); Art Blakey (dr); Joe Carroll (voc [d.]); "Symphony" Sid Torin (ann)

a.	Groovin' High	*1		(4:40)	1
Ь.	I Can't Get Started	*2		(3:00)	PR
c.	Night in Tunisia	*3		(5:20)	1
d.	Oop-Pop-A-Da			(4:30)	2
c.	Jumpin' with Symphony Sid	*4	inc	(0:13)	2

#### **Track Notes**

- \*1 Coltrane solos on "Groovin' High."
- \*2 We haven't heard [b.]; the listing is based on Boris Rose's private recording log.
- \*3 Coltrane solos on "Night in Tunisia."
- \*4 Includes voiceover announcement by "Symphony" Sid Torin.

#### Session/Issue Note

[1] Radio broadcast recorded by Boris Rose (see session **51–0106**, Session/Issue Note [1]).

#### **Issue Data**

- 2 **78** Blupe 100 (for details see the website)

#### **3** 51–0203

SATURDAY, FEBRUARY 3, 1951 (between midnight and 5:45 a.m.; that is, Friday night after midnight).

Birdland, New York City (1678 Broadway, at 52nd St., borough of Manhattan).

DIZZY GILLESPIE SEPTET: Dizzy Gillespie (tp, voc [probably a., c., d., e.]); John Coltrane (ts); Milt Jackson (vib); Billy Taylor (p); Percy Heath (b); Art Blakey (dr); Joe Carroll (voc [probably c.]) "Symphony" Sid Torin (ann)

Birk's Works	*1	(5:04)	1	3
I Can't Get Started		(2:57)	1	
Lady Be Good	*2	(2:30)	PR	
Good Bait	*3	(5:45)	2	
Jumpin' with Symphony Sid		(3:06)	1	
	I Can't Get Started Lady Be Good Good Bait	I Can't Get Started  Lady Be Good *2  Good Bait *3	I Can't Get Started (2:57) Lady Be Good *2 (2:30) Good Bait *3 (5:45)	I Can't Get Started (2:57) <b>1</b> Lady Be Good *2 (2:30) <b>PR</b> Good Bait *3 (5:45) <b>2</b>

#### **Track Notes**

- \*1 Coltrane solos on "Birk's Works."
- \*2 We haven't heard [c.]; the listing is based on Boris Rose's private recording log.
- \*3 Coltrane plays the theme and solos on "Good Bait."

#### **Session/Issue Notes**

[1] Radio broadcast recorded by Boris Rose (see session **51–0106**, Session/Issue Note [1]).

- [2] Most discographies and some issues list J. J. Johnson (tb) on this broadcast; however, no trombone is audible on any of the tunes (with the possible exception of [c.], which we haven't heard).
- [3] Although some discographies list James Forman (p), the pianist on these tunes is definitely Billy Taylor.
- [4] See session **51–0106**, Session/Issue Note [2].

#### **Issue Data**

- 2 PBT 009 (*Trane's First Ride 1951 Vol. 2*) (location, personnel not listed)
- 3 P Cicala (I) BLJ 8039 (*John Coltrane 1951/54/56 First Steps*) (wrongly lists date as 51–0100; includes overdubbed concert hall applause)
  - (I) 11~15 (John Coltrane/The Legendary Masters Unissued or Rare 1951–65)

Reissues: See session 51–0113

GAJ (I) JZCD 316 (XVI. John Coltrane Private Recordings and Curios. 1951–1958) (same errors as Cicala)

**Reissues:** See session **51–0113** 

RCA (G) 74321 19540 2 (Jazz Gallery/John Coltrane Vol.1) (2 CD) (same errors as Cic/GAJ)

## **31-0224**

Saturday, February 24, 1951. United Sound Systems, Detroit, MI.

DIZZY GILLESPIE SEPTET: Dizzy Gillespie (tp); John Coltrane (ts); Milt Jackson (p [a.], vib [b., c.]); Kenny Burrell (g); Percy Heath (b); Carl "Kansas" Fields (dr); Fred Strong (voc [a., b.]); The Calypso Boys including Fred Strong (conga, maracas, claves [b.])

```
a. 4010 We Love to Boogie *1 (2:50) 2 5
b. 4015 Tin Tin Daeo (2:41) 1 3 5
c. 4020 Birk's Works (3:02) 1 4 5
```

## **Track Note**

\*1 Coltrane solos on "We Love to Boogie."

### Session/Issue Notes

- [1] The date of this session is variously listed as February 24, 1951 (Wild, 1979, p. 13) and March 1, 1951 (Fujioka, 1995, p. 14). The discrepancy probably stems from two conflicting *Down Beat* reports (Apr. 20, 1951, p. 12, lists the date as March 1; however, June 1, 1951, p. 9, lists the date as February 24). Researcher Chris Sheridan contacted Dave Usher, Dizzy Gillespie's partner at Dee Gee records; Usher confirmed the February 24 date and identified the location as United Sound Systems in Detroit. This fits the Chronology, as Gillespie was at Club Juana in Detroit **February 16–25, 1951** (see the Chronology). (Thanks to Chris Sheridan for researching this and for sharing the information with us.)
- [2] The review of the original issue of "Birk's Works"/"Tin Tin Daeo" (*Down Beat*, June 1, 1951, p. 14) lists the issue number as "Dee Gee 3601"; however, the labels say "3600." An article in the same issue ("Diz Starts Own Firm to Wax What He Pleases," by George Hoefer, *Down Beat*, June 1, 1951, p. 9) also lists the number as 3601 and says that Dee Gee 3600, "not yet available," would consist of "I've Got the Boogie and the Be-bop" and "Love Me." The latter appears not to have been issued. (*Note*: According to the discography *Dizzy Gillespie Vol. 1*, by Piet Koster and Chris Sellers, and liner notes by Bob Porter on Savoy SJL 2209, "Love Me Pretty Baby" does not include Coltrane and the other members are different.)
- [3] Another variant issue of Dee Gee 3601 consists of "Caravan" (side A) and "Swing Low Sweet Cadillac" (side B) not including Coltrane. Dee Gees are very complicated.)

#### **Issue Data**

Reissue: 78 Jazz Selection (Sw) J.S.4018

- **78** Dee Gee 3600A/3601B ("Tin Tin Daeo"/"Birk's Works," promotional disc)
- Dee Gee EP 4002
- Dee Gee XP-4002 (Dizzy Gillespie Vol. 3)
- (LP) Eros ERL 50051
- **78** Swing 374
- **13** Vg (UK) EPV 1094 (*Th e Champ*)
- 338 Dee Gee LP 1000 (Dizzy Gillespie, released 1952)

**Reissues:** 336 Dee Gee 1000; 78 Vg (UK) V 2155

- (LP) Mus (F) 30 JA 5183
- (LP) Rlm (UK) RM 118 (Dizzy Gillespie Story Vol. 2)
- (LP) Savoy MG 12047 (*The Champ*, released 1956)
- Reissues: (LP) Mus JA 5183; (LP) JA JA 5183; (LP) BYG (F) 529.146; (LP) Savoy (J) WAJ 70101; (LP) Savoy (J) COJY 9058; (LP) Savoy (F) 30 SA 6013; (LP) Savoy (J) COCY 9824 (SV 0170); (LP) Vg (F) 670213; (LP) Savoy (J) COCY 78288; (LP) Savoy (J) COCB 50296; (LP) Savoy (J) COCB-53415
- GOJ (Eu) 53126 (Dizzy Gillespie Sings and Plays 1951–1954 Tin Tin Deo)
- RCA (G) 21141652 (Jazz Gallery/Dizzy Gillespie) (2 CD)

Savoy 17510 (Dizzy Gillespie/Gettin' Dizzy—The High-Flying Dizzy Gillespie) Dee Gee EP 4005; Dee Gee XP-4005 (Dizzy Gillespie Vol. 6); (LP) Rlm (UK) RM 125 Savoy (J) K 32 Y 6106 (The Beginning of Be Bop) (LP) Reg MG 6043 (School Days, released 1957) Reissues: LP Savoy MG 12204; LP Savoy (J) KIJJ 2004; LP Savoy (J) COJY 9144; (IP) Savoy CY 18062; (III) Savoy (J) COCY 9811 (SV 0157); Savoy (J) COCY 78521; Savoy (J) COCB-53447 (LP) Rhino R2–71255 (The Last Giant: The John Coltrane Anthology) (2 CD) (wrongly lists Milt Jackson on vib and issue number as "Dee Gee single #3600") **Reissues:** See session **46–0713** (LP) Rlm (UK) RM 52118 (LP) Off (UK) 3056–2 (The Most Important Recordings of Dizzy Gillespie) (2 LP) ☑ Verve 314 549 086–2 (Ken Burns Jazz Collection: The Definitive Dizzy Gillespie) Savoy 17050 (The Savoy Story Vol. 1: Jazz) (3 CD) Dee Gee EP 4003A; Dee Gee XP-4003 (Dizzy Gillespie Vol. 4) (LP) Savoy 17285 (*Groovin' High: The Ultimate Trumpet Collection*) (LP) Savoy SJL 2209 (Dee Gee Days) (2 LP) **Reissues:** LP Savoy WL 70517 (2 LP); LP Savoy (G) 1 C/148–99016/17; (LP)Record Bazaar (I) 2 RB 281 (2 LP); Savoy SJK 2209; Savoy WL 70517; Savoy ZD 70517; Savoy ZDS 4426

3

4

5

☑ Vg (F) 650101 (Dee Gee Days)

- Savoy (J) K 32 Y-6193 (Complete: The Champ)
- Savoy (J) COCY 7519~20 (The Complete Leader Recordings of Dizzy Gillespie on Savoy)
- Definitive Records (Sp) DRCD 11249 (John Coltrane: Complete Recordings with Dizzy Gillespie) ([a.] and [c.] interchanged on inlay and booklet)
- Classic CDS 1286 (Dizzy Gillespie and his Orchestra 1951–1952)







Dee Gee 3601B





Dee Gee LP 1000

P Savoy MG 12047



P Reg MG 6043

# **31-0317**

Saturday, March 17, 1951 (between midnight and 5:45 a.m.; that is, Friday night after midnight). **Birdland**, *New York City* (1678 Broadway, at 52nd St., borough of Manhattan).

DIZZY GILLESPIE OCTET: Dizzy Gillespie (tp, voc [probably c.]) J. J. Johnson (tb); John Coltrane (ts); Milt Jackson (vib); John Lewis (p); Percy Heath (b); Carl "Kansas" Fields (dr); Joe Carroll (voc [c.]); "Symphony" Sid Torin (ann)

a.	Birk's Works	*1		(5:26)	1
Ь.	Tin Tin Daco			(5:00)	2
c.	Lady Be Good	*2		(2:30)	PR
d.	I Can't Get Started	*2		(3:30)	PR
c.	The Champ	*3		(6:03)	2
f.	Jumpin' with Symphony Sid	*4	inc	(0:28)	2

## **Track Notes**

- \*1 Coltrane solos on "Birk's Works."
- \*2 We haven't heard [c.] and [d.]; the listings are based on Boris Rose's private recording log.
- \*3 Coltrane solos on "The Champ."
- \*4 Includes voiceover announcement by "Symphony" Sid Torin.

## **Session/Issue Notes**

[1] Radio broadcast recorded by Boris Rose (see session **51–0106**, Session/Issue Note [1]).

## **Issue Data**

- **2** PBT 009 (*Trane's First Ride 1951 Vol.2*) ([b.] as "Tin Tin Deyo No. 3")

# **1952**

## **3** 52–0000

Sometime in 1952 (exact date unknown). Unknown location, *Philadelphia*, *PA*.

A home recording of saxophonist Bill Barron, Coltrane, and pianist Hasaan Ibn Ali (William Henry Langford, Jr.), totaling about 20 minutes, has been reported by several reliable sources. Dan Morgenstern, for example, reports that Bill Barron once played the tape for him, and that it included around three tunes, one a ballad. No copy of this tape is known to exist, and the original appears to have been lost. For more information see the note in the Chronology between listings for March and April 1952.

## **352-0119**

Saturday, January 19, 1952 (2:00–5:00 p.m.). Unknown studio, *Philadelphia*, *PA*.

GAY CROSSE AND HIS GOOD HUMOR SIX: James (Jimmy) Robertson (tp); Gay Crosse (probably as [b.], voc [a.]); John Coltrane (ts); Charles Ross (p); John Lathan (b); Charles "Specs" Wright (dr); chorus by band members [a.]

a-1.	GC1	Fat Sam from Birmingham	*1	(3:08)	1		5
a-2.	7GC1	Fat Sam from Birmingham		(3:12)	2	3	
b-1.		Bittersweet		(:) uni			
b-2.		Bittersweet		(: ) uni			
b-3.	7GC2	Bittersweet	*2	(3:25)	2	4	
b-4.	GC2	Bittersweet		(:)	1		
c.		Slow and Easy		(:) uni			
d.		No Better for You		(:) uni			

#### **Track Notes**

- \*1 Two contemporary newspaper articles give the title as "Fat Sam from Alabam" on the original Gotham issue, but we haven't seen Gotham 279 and can't confirm or correct this. (The articles are "'Fat Sam' Sweeps Nation: Gay Crosse Rides into Rose Room on Juke Hit," *Cleveland Call and Post*, Saturday, Feb. 23, 1952, p. 4-D; and "Gay Crosse's 'Fat Sam from Alabam' Wows Rose Roomers," by John E. Fuster, *Cleveland Call and Post*, Saturday, Apr. 26, 1952, p. 6-D.)
- \*2 Lewis Porter assisted Joel Dorn in compiling *The Last Giant*, and Dorn asked Porter to select all of the pre-1955 material and the live version of "My Favorite Th ings." At that time Porter believed that the lead alto on "Bittersweet" would have been Coltrane. However, Porter (and the other authors) no longer believe this, based on aural evidence, and contemporary newspaper articles all list Coltrane as the tenor saxophonist with Crosse (though James Moody recalls seeing Coltrane on alto around this time—it's possible that Coltrane played both alto and tenor in the working group). The sound and approach are not in line with any known recordings of Coltrane's alto work.

## **Session/Issue Notes**

- [1] Session information courtesy of Bruce Bastin, music director/owner of Interstate Music Ltd., England (see the Gotham recording sheet and contract card on p. 392). We haven't heard all of these tracks.
- [2] All pre-1995 discographies wrongly list **78** Gotham 279 as 276.
- [3] Brian Priestley lists [c.] as "Slow and East" in his discography, but this is a mistake.
- [4] The title of [b.] had been changed from "Juanita" to "Bittersweet."
- [5] "Slow and Easy" and "No Better for You" were scheduled for release by Gotham in May 1952 (*Cleveland Call and Post*, Saturday, Apr. 26, 1952, p. 6-D), but we don't know if this disc was issued. Bruce Bastin (e-mail to Yasuhiro Fujioka, Nov 2, 2006): "I have no proof that 'Slow and Easy' and 'No Better for You' were ever released by Gotham. As the latter tune was recorded later for Republic, I doubt the Gotham ever was released. I never found the master tape for those Gotham titles."
- [6] The 78-rpm and 45-rpm releases on Gotham have different numbers. All Gotham 45-rpm records are prefixed by 7.

[7] The personnel on these recordings has been disputed, but the personnel listed here (and in Fujioka, 1995, p. 17) is identical to that listed in a contemporary newspaper account of Gay Crosse's working band ("Greater Gay Crosse Band Coming to Spark the Plush Towne Casino," *Cleveland Call and Post*, Saturday, Jan. 19, 1952, p. 4-D; see the Chronology, Jan. 21–Feb. 10 [or 12], 1952).

## **Issue Data**

- **1 78** Gotham 279 (released Feb. 1952)
- **3** (IP) KK (UK) KK 833 (*J. B. Summers and the Blues Shouters*)

Reissue: Collectables Records COL-CD-5333

4 (IP) KK (UK) KK 838 (Stompin' with Bill)

Reissue: Collectables Records COL-CD-5338

Rhino R2-71255 (*The Last Giant: The John Coltrane Anthology*) (2CD) (wrongly lists location as Nashville, TN, and reissue as **78** Gotham 279)

Reissues: See session 46–0713

5 Flyright (UK) Fly CD 49 (Let's Ball Tonight)



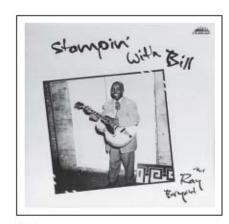
**™** Gotham 279-A



6 Gotham 279-B



® KK (UK) KK 833



© KK (UK) KK 838



# Contract Blank

## AMERICAN FEDERATION OF MUSICIANS

Local N	umber		
THIS CONTRACT for the personal services of musicians	, made this	They at Jan	1952
between the undersigned employer (hereinafter called the employees) represented by the undersigned representative.	employer) and (Inch	sting Loaders) muste	dans (hereinafter called
WITNESSETH, That the employer employs the personal severally, through their representative, agree to rander collections.	tively to the employer s		
leadership at gray crosse	1 1 1	coording to the following	g terms and conditions:
Name and Address of Place of Engagement 920	son heard	- Marie Company	
Date(s) of employment	1/115	4	
Hours of employment	-21/2		
NAMES OF EMPLOYEES  Gaye Crosse (Loader)  Charles Ross  John Lathan	SSU 550	s, s, number	WAGES 82.50 4.25 41.25
John Coletrain Whas Wright	208 214 214		41.25

Gotham Records contract for Gay Crosse recording session, January 19, 1952, 2:00–5:00 p.m. Coltrane received \$41.25 (union rate for sidemen). (Courtesy of Bruce Bastin/Interstate Music, London.)

RECORD CORP.  1626-32 FEDERAL ST. – PHILADELPHIA 46, PA. – DEWey 4-1115					
	1	ab 1055			
LABEL C	Aocyf ex CC-5	JAN. 24, 1952			
LABEL C	Vocal BY GC-2 GAY CROSSE BMI	to the state of th			
LABEL C	FAT SAM FROM BIRMINGHAM  (ASTOR-WILLIAMS)  GAY CROSSE  GAY  GAY  GAY  GAY  GAY  GAY  GAY  GA	INSTRUMENTAL			

Gotham label copy, "Fat Sam from Birmingham" and "Bittersweet," SP 279. (Courtesy of Bruce Bastin/Interstate Music, London.)

Monday, April 7, 1952. Unknown studio, Cincinnati, OH.

EARL BOSTIC AND HIS ORCHESTRA: Joe Mitchell (tp); Earl Bostic (as, tp, cl, g); "Pinky" Williams (as, bs); John Coltrane (ts); Gene Redd (vib, tp); Joe Knight (p); Jimmy Shirley (g); Ike Isaacs (b); Charles "Specs" Wright (dr); chorus by "The Three B's": Mitchell, Coltrane, Williams [a.]

```
a. K8200 Velvet Sunset (3:03) 1 4 7 8
b. K8201 Moonglow (2:36) 2 5 7 8 9
c. K8202 Linger Awhile (3:03) 1 3 7 8 9 10
d. K8203 Ain't Misbehavin' (2:25) 2 6 7 9 10
```

## Session/Issue Notes

- [1] All timings are based on the original **78** records.
- [2] Stereo versions King 503, 525, Sing 525 do not include Coltrane.
- [3] King "Blues and Rhythm" releases of this period were issued simultaneously as 45-rpm and 78-rpm singles (a common practice in records aimed at the black audience). The 45-rpm singles bear the same catalog number as the 78-rpm releases, preceded by "45-."
- [4] Coltrane may have also played clarinet on this session. *The New York Amsterdam News* (Jan. 30, 1954, p. 26) published a photo of the Bostic band from 1952 and listed the personnel and instrumentation; Coltrane is listed as playing tenor sax and clarinet.

#### **Issue Data**

- 1 **78** King 4536 (released ca. June 1952); **78** Vg (UK) V 2169. The 45 rpm is labeled "45-4536-A" on the "Velvet Sunset" side and "45-4536-AA" on the "Linger Awhile" side.
- - **7** Vg (F) V 45-36 **78** Vg (F) V 3193; **9** Vg (F) EPL 7179; **78** Kar (Sw) K 67
  - Charly (UK) CDBR 16 (Charly R & B Masters Vol. 16/Earl Bostic: Flamingo)

- - **78** Vg (F) V 3169; Par (UK) GEP 8539; Ning LP 786 (*By Popular Demand*)
- - (LP) Vg (F) LD 1010
  - Pol (UK) Spec 236.278 (The Best of Earl Bostic)
  - (LP) Charly (UK) CRB 1091 (Earl Bostic Blows a Fuse)

**Reissues:** Charly (UK) TCCRB 1091; Charly (UK) 241; King KCD 6001; Charly (Pol) no no. (location, personnel, and date not listed)

- Charly (UK) 51 (Bill Doggett–Earl Bostic/Trading Licks)
- Definitive Records DRCD 11295 (*Earl Bostic Plays Jazz Standards*)
- **6** P King EP 207 (Earl Bostic Vol. 8); P Emb (UK) NR 5006 (Dance Time)
  - Par (UK) GEP 8571 (Music à la Bostic)
  - (LP) Verve 2679024 (Earl Bostic/Jazz History)
  - (LP) King 395–525 (Dance Time: Earl Bostic and His Alto Sax)

**Reissue:** (LP) King 525 (mono)

- Francis Dreyfus Musique FDM 36747–2 (*Earl Bostic—Flamingo*)
- 7 Sim King 295–72 (Earl Bostic and His Alto Sax)

**Reissues:** 336 Angel (J) OW 1002; 337 Par (UK) PDM 1016; 336 Odeon (G) OLA 1016

Classic Records (F) 5093 (*The Chronological Earl Bostic—1952–1953*) (not all copies of this issue include these titles)

**8** LP King 395–503 (*Earl Bostic/For You*)

Reissues: LP King 503 (mono); LP Sing (D) 503 (mono)

- **9** Wg (UK) LDE 100 (Earl Bostic: His Alto Sax and His Orchestra)
- 10 Sw Vg (F) LD 110 (Earl Bostic: His Alto Sax and His Orchestra); Par (UK) GEP 8513







**8** King 4550



Ming 295-72



© King 395-503

FRIDAY, AUGUST 15, 1952. Unknown studio, Los Angeles, CA.

EARL BOSTIC AND HIS ORCHESTRA: Joe Mitchell (tp); Earl Bostic (as); "Pinky" Williams (as, bs); John Coltrane (ts); Gene Redd (vib, tp); Joe Knight (p); Harold Grant (g); Ike Isaacs (b); Charles "Specs" Wright (dr)

```
a. K 9170 You Go to My Head (3:04) 2 3 6 8 11
b. K 9171 The Hour of Parting (2:23) 2 5 6 9
c. K 9172 Smoke Gets in Your Eyes (2:25) 1 5 6 7 10 11
d. K 9173 For You (2:14) 1 4 6 7
```

## Session/Issue Notes

- [1] All timings are based on the original 78-rpm records.
- [2] Stereo versions King 503, 525, Sing 525 do not include Coltrane.
- [3] Coltrane may have also played clarinet (see session **52-0407**, Session/Issue Note [4]).

## **Issue Data**

- 1 **B 78** King 4570; **78** Omg (G) 78-632
- 3 **B** 78 King 4570; 78 Omg (G) 78-632
- **4** King EP 205 (Earl Bostic and His Alto Sax)
  - 78 Par (UK) R 8539
- 5 Wing EP 206 (Earl Bostic Vol. 7)
- **6** Signature 3 King 295-72 (Earl Bostic and His Alto Sax)

Reissues: See session 52-0407

- Bar (UK) PMD 1016 (Earl Bostic and His Alto Sax)
- Classic Records (F) 5093 (The Chronological Earl Bostic—1952–

1953) (date as 52-0814)

7 (P) King 395-503 (Earl Bostic/For You)

**Reissues**: See session **52-0407** 

**8** (IP) King 395-525 (Dance Time/Earl Bostic and His Alto Sax)

**Reissues**: See session **52-0407** 

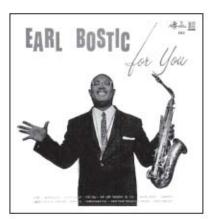
- 9 78 Par (UK) R 4187; 19 Par (UK) GEP 8571 (Music à la Bostic)
- **10** Par (UK) GEP 8520 (*Earl Bostic and His Alto Sax*)
- 11 Definitive Records DRCD 11295 (*Earl Bostic Plays Jazz Standards*)
- **11** Definitive Records DRCD 11295 (*Earl Bostic Plays Jazz Standards*)



**8** King 4570



**®**King 4586



(mono) King 503 (mono)



(IP) King 395-525

**3** 52-1000 (1)

CA. LATE AUGUST-MID-OCTOBER 1952 (exact date[s] unknown). Unknown studio, *Nashville*, *TN*.

GAY CROSSE AND HIS GOOD HUMOR SIX: Possibly Jimmy Robertson or Tommy Turrentine (tp); John Coltrane (ts; possibly as [d.]); Gay Crosse (possibly ts [a.]; possibly as [d.]; voc [b.], [c.]); Stanley "Stash" O'Laughlin (p); possibly Ali Jackson or John Lathan (b); Oliver Jackson (dr)

```
a. E2-KB-6072 Easy Rockin' *1 (2:52) 2 3
b. E2KB-6074-2 No Better for You *2 (2:45) 1 3
c. E2KB-6075 Tired of Being Shoved Around *3 (3:03) 1 3
d. E2-KB-6082-2 G. C. Rock *4 (2:29) 2 3
```

## **Track/Personnel Notes**

- \*1 "Easy Rockin'," an instrumental, appears to include two tenor saxophonists. Coltrane is probably the tenor saxophone soloist (based on aural evidence), but this isn't confirmed.
- \*2 Coltrane is probably the tenor saxophone soloist (based on aural evidence), but this isn't confirmed.
- \*3 Coltrane is probably the tenor saxophone soloist (based on aural evidence), but this isn't confirmed.
- \*4 "G. C. Rock," an instrumental, includes tenor saxophone and alto saxophone. The tenor saxophonist doesn't solo. The alto saxophonist solos briefly (eight bars) and doesn't sound particularly like Coltrane; Gay Crosse might be the alto saxophonist on this track.

## Session/Issue/Personnel Notes

[1] The recording date and personnel are not confirmed, and we're not sure if all the tracks were recorded at a single session. The matrix numbers are taken from the record labels. (We thank Bruce Bastin for providing us with copies of the labels. The labels are also reproduced in Hawkins, 2000, pp. 220 and 223, where the label for Republic 7027 is from the 45 issue [7027–45].) Assuming the matrix numbers indicate the recording order (not confirmed), session **52–1000** (2) may actually have been recorded at this session (or one or more of these tracks may have been recorded later, possibly at the same session as **52–1000** (2)). Republic Records had its own recording studio in Nashville, and these recordings

were probably made there. See Hawkins (2000, pp. 62–68, 106–108) for more information about Tennessee/Republic Records and recording studios in Nashville.

The recording date can be no earlier than late August 1952 (Coltrane was wiThearl Bostic in California until at least August 15, 1952); it can be no later than mid-October 1952 because Republic 7008 had been released by early November (it was reviewed in *Billboard*, Nov. 8, 1952, p. 89). According to Martin Hawkins (2000, p. 220), Republic 7008 "was issued in September 1952 if not before." If September is correct, the session must have been held around late August or early September 1952. (It couldn't have been issued before September because Coltrane was still wiThearl Bostic as of August 15.)

[2] Coltrane's presence is impossible to defi nitively confi rm (or rule out) based on aural evidence. However, Coltrane had returned to the Gay Crosse band by November 1952, and possibly as early as late August 1952, after leaving Earl Bostic (see the Chronology, Aug.—Dec. 1952 entries). A December 1952 newspaper article lists the personnel of Crosse's working band as "Stanley O'Laughlin on piano, Oliver Jackson on drums, Ali Jackson who plays a terrifi c bass, John Coletrain on tenor sax, Jimmy Robinson [Robertson] and his trumpet, and Fats Morris the trombone man" ("No Door Charges: Gay Crosse Goes Large at Ebony," *Cleveland Call and Post*, Saturday, Dec. 6, 1952, p. 7—B). (Note: There's no trombone on any of these recordings.)

Oliver Jackson recalled that "we had a hell of a band. We had Tommy Turrentine on trumpet, John Coltrane was playing tenor, and John Latham [Lathan], bass—it was a good band. A lot of people don't know that Coltrane was a very fine blues player, a real honky-tonk blues man!" ("On the Beat: Drummer Oliver Jackson Talks to Sinclair Traill," *Jazz Journal International*, Jan. 1981, p. 8). We're not sure if the bassist is John Lathan or Ali Jackson. Lathan had been Crosse's regular bassist for a number of years, but he left sometime in 1952; Ali Jackson was the bassist in Crosse's working group as of December 1952 ("No Door Charges: Gay Crosse Goes Large at Ebony," *Cleveland Call and Post*, Saturday, Dec. 6, 1952, p. 7 B).

[3] Republic 7008 was reviewed in the November 8, 1952, issue of *Billboard* (p. 89). "Tired of Being Shoved Around" was described as a slow blues "handled pleasantly by Crosse, aided by a good beat from the combo."

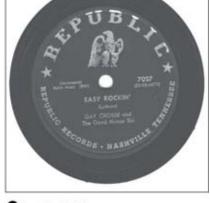
"No Better for You" evoked a less positive response: "Crosse is adequate on this lightweight r.&b. novelty, with so-so ork backing." Republic 7027 was released around February or March 1953 and reviewed in *Billboard* (Mar. 14, 1953, p. 48); the reviewer felt that "Easy Rockin" was "neatly" described by the title and was "an easy flowing riff opus [...] played well by the ork." "G. C. Rock" also received a positive notice: "This side goes. The ork, playing with a touch of the modern style, performs the tune spiritedly."

[4] We thank Bruce Bastin, music director/owner of Interstate Music Ltd., England, for providing additional session information.

## **Issue Data**

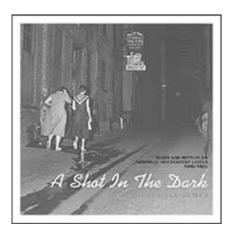
- Bear Family BCD 15864 (*A Shot in the Dark—Nashville Jumps:*Blues and Rhythm on Nashville Independent Labels 1945–1955) (8 CD)





Republic 7008-A

Republic 7027-A



Bear Family BCD 15864

# **3** 52-1000 (2)

CA. LATE AUGUST-NOVEMBER 1952 (exact date unknown). Unknown studio, *Nashville*, *TN*.

CHRISTINE KITTRELL AND GAY CROSSE WITH THE GOOD HUMOR SIX: Possibly Jimmy Robertson or Tommy Turrentine (tp); John Coltrane (ts); Stanley "Stash" O'Laughlin (p); possibly Ali Jackson or John Lathan (b); Oliver Jackson (dr); Gay Crosse (voc); Christine Kittrell (voc)

a. E2-KB-6076 Gotta Stop Loving You (3:08) 1

## **Session/Issue Notes**

The recording date and personnel are not confirmed. It's possible that this track recorded during session 52-1000 was **(1)**(see Session/Issue/Personnel Notes [1] and [2] for that session). It could have been recorded as late as November 1952; a newspaper article from early December 1952 said that Gay Crosse had a new recording "coming out in January—'I Know I'm A Fool' on which he sings a duet with the currently soaring Christine Kittrell" ("No Door Charges: Gay Crosse Goes Large at Ebony," Cleveland Call and Post, Saturday, Dec. 6, 1952, p. 7-B). However, the matrix numbers (assuming they indicate recording order) suggest that this recording was done around the same time as 52– **1000 (1)**, if not at that session.

- [2] Republic 7026 ("Gotta Stop Loving You"/"Slave to Love") was released ca. late January 1953 and was reviewed in *Billboard* ("Reviews of T is Week's New Records ... for Week Ending January 31," Feb. 7, 1953): "Christine Kittrell and Gay Crosse team up on a bouncy ballad, handing the melodic tune a strong reading that could rack up some juke loot. Backing is okay tho a stronger beat would have helped. T is one has a chance." The flip side of Republic 7026, "Slave to Love," appears to be "clearly from a different [Christine Kittrell] session" (Bruce Bastin, liner notes, *Christine Kittrell: Nashville R & B Volume Two*, KK 7432). Hawkins (2000, p. 222) identifies Louis Brooks as the tenor saxophonist on "Slave to Love."
- [3] Mario Luzzi lists the following titles in his discography (*Musica Jazz*, No. 6, June 1987), but all are mistakes; they don't include Coltrane: "Sittin' Here Drinking"/"Ain't Nothing But a Fool" (Tennessee 128); "Leave My Man Alone"/"Call His Name" (Republic 7109). Hawkins (2000, pp. 218 and 227) identifies tenor saxophonist Louis Brooks' band as the backing group on "Sittin' Here Drinking," "Ain't Nothing But a Fool," and "Leave My Man Alone" and says "Call His Name" was recorded in 1954 with a different group.

## **Issue Data**

- 1 SP Republic 7026 (released ca. late Jan. 1953)
  - LP KK (UK) KK 7432 (Christine Kittrell: Nashville R & B Volume Two)
  - Bear Family BCD 15864 (A Shot in the Dark—Nashville Jumps: Blues and Rhythm on Nashville Independent Labels 1945–1955) (8 CD)



Republic 7026

## **&** 52–1000 (3)

LATE 1952 (date unknown). Unknown studio, *Nashville*, *TN*.

CHARLES RUCKLES AND HIS ORCHESTRA: Charles Ruckles (p, voc); unknown (ts); possibly John Coltrane (ts); unknown b, dr

a. I Got a Feelin' \*1

(3:10) **1** 

## **Track Note**

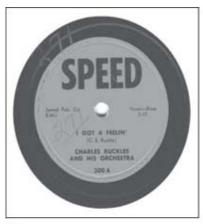
\*1 Timing is based on the original 78-rpm record.

## Session/Issue/Personnel Notes

- [1] This session was probably recorded in Fall 1952 (Hawkins, 2000, p. 208). Martin Hawkins identifies Coltrane as the tenor saxophone soloist, apparently based on aural evidence (Hawkins, 2000, p. 208); however, we believe the tenor soloist doesn't sound like Coltrane (and doesn't sound like the tenor soloist on the Gay Crosse recordings—see the preceding sessions). A second tenor saxophonist appears to be responsible for two phrases during the closing vocal chorus, and both tenor saxophonists can be heard on the last few seconds of the tune. It's possible that Coltrane is the second tenor saxophonist, but there doesn't appear to be any evidence for this.
- [2] The flip side of Speed 300 was "Pitch a Boogie Woogie" (Martin Hawkins and Hank Davis, liner notes, *Nashville R & B Volume One*, KK 7431); there's no saxophone on this track. Bruce Bastin (e-mail to Yasuhiro Fujioka, Nov. 2, 2006): "Coltrane [is not] present, unless he is a member of the band vocalists" (there's no evidence for this).

## **Issue Data**

- 1 Speed 300
  - LP KK (UK) KK 7431 (Nashville R & B Volume One)
  - Bear Family BCD 15864 (A Shot in the Dark—Nashville Jumps: Blues and Rhythm on Nashville Independent Labels 1945–1955) (8CD)





Speed 300

(L) KK (UK) KK 7431

# **1953**

## **3–0000**

PROBABLY CA. 1953 (date unknown, but most likely 1953). Unknown studio, unknown location (possibly *Philadelphia*, *PA*, or nearby)

COATESVILLE HARRIS ORCHESTRA: James "Coatesville" Harris (dr, probably perc [b.]); John Coltrane (ts); Rodney Smith (voc); unknown g [a.]; unknown p, b

```
    a. JG-06-A Ham Hocks and Hominy *1 (2:56) 1
    b. JG-06-B Strange Things All the Rage (2:28) 1
```

## **Track Note**

\*1 Group vocal by band members.

## **Session Notes**

- [1] Date unknown; probably ca. 1953. As pointed out by researcher Robert Campbell (Jazz-Research Listserv, Feb. 24, 2002), "1953 is a likely date because the vocalist makes a reference to Willie Mabon's 'I Don't Know,' which was released in December 1952 and became a sizeable hit. (Note the 'Ba-BY!' from the female character on 'Ham Hocks and Hominy.')"
- [2] This 78-rpm record was discovered by Swiss researchers Otto Flückiger and Armin Büttner, who were kind enough to freely share audio files of both tracks, as well as scans of the labels. Coltrane is identified by aural evidence only, but we consider the evidence overwhelming. He plays throughout and solos on both tracks, and the style suggests 1953 as well.
- [3] Coltrane knew drummer James "Coatesville" Harris at least as early as Spring 1951, when Coatesville sat in with Jimmy Heath's band of Gillespie alumni (see the Chronology, **Prob. Apr. 9–ca. early June 1951**). Singer George Townes reports that he played a gig at Spider Kelly's in Philadelphia with Coltrane in a group that included Tommy Simms on trumpet, Shirley Scott on piano, Jymie Merritt on bass, and

Coatesville Harris on drums, possibly around 1953 (George Townes, interview available at <a href="http://ccat.sas.upenn.edu/music/westphillymusic/jazz/georgetownesl.html">http://ccat.sas.upenn.edu/music/westphillymusic/jazz/georgetownesl.html</a>, accessed Mar. 21, 2007). Coatesville had been a mentor to the young "Philly" Joe Jones, as Jones told journalist Ralph Gleason: "There's an old fellow in Philadelphia, who's still there playin'—he's playin' every night—named Coatesville. He used to teach me how to play the drums, and I used to sit underneath the bandstand in the club because I was too young to be there, but he'd sneak me in. He's still one of the swingingest older cats I've met. In 1938, '39 I used to watch this guy" ("The Forming of Philly Joe: An Interview," by Ralph J. Gleason, *Down Beat*, Mar. 3, 1960, p. 28).

Coatesville was Louis Armstrong's drummer in 1944: "Currently appearing at the Zanzibar Café [in New York City] is Louis Armstrong and his band with Jimmy 'Coatesville' Harris on the drums" ("The Music Box," by Jimmy Butts, *Music Dial*, Dec. 1944-Jan. 1945, p. 17). In December 1952, the "Coatesville Harris Quintette featuring Progressive Sounds" appeared at the Comedy Club in Baltimore (opening Monday, Dec. 22, 1952); they were billed as a "Moderne Jazz Sensation" (*Baltimore Afro-American*, Dec. 20, 1952, p. 38). In 1964, Coatesville was a regular at the Metropole Jazz Corner in Philadelphia, playing Dixieland (*Abundant Sounds*, Sept. 1964, back cover [photo of Coatesville outside the Metropole]; Nov. 1964, p. 5).

## **Issue Data**

1 78 Nestor JG-06







Nestor JG-06-B

# 1954

## **34-0600**

Possibly CA. June–Early July 1954 (date unknown). Unknown venue, possibly *Los Angeles*, *CA* (or elsewhere in California).

JOHNNY HODGES AND HIS ORCHESTRA: Harold "Shorty" Baker (tp); Lawrence Brown (tb); Johnny Hodges (as); John Coltrane (ts); possibly Call Cobbs (p); John Williams (b); James Johnson (dr); unknown voc [d.], [e.]

a.	Thru for the Night	*1	(4:29)	1			4	5
Ь.	Castle Rock	*2	(4:23)	1				
c.	In a Mellotone	*3	(7:09)	1	2	3	4	
d.	I've Got a Mind to Ramble Blues	*4	(2:16)	1				
e.	Don't Cry Baby Blues		(3:10)	1				
f.	Burgundy Walk	*5	(4:24)	1	2			
g.	Don't Blame Me	*6	(2:51)	1			4	6

## **Track Notes**

- \*1 Coltrane solos on "T ru for the Night." Misidentified as "Sideways" on Enigma 1052, Cicala BLJ 8039.
- \*2 Coltrane is the featured soloist on "Castle Rock"; he's the only soloist throughout the tune (the other horns rif behind him).
- \*3 Coltrane solos on "In a Mellotone."
- \*4 Coltrane can be heard warming up between [c.] and [d.].
- \*5 Misidentified as "Globetrotter" on Enigma 1052 and RARELP 11~15; as "Rab'n Trane" on SwT ST 109.
- \*6 "Don't Blame Me" is a ballad feature for Coltrane; he's the only soloist throughout.

## **Session/Issue Notes**

- [1] Date and location are unknown. Based on aural evidence, we think that Call Cobbs is probably the pianist on these tracks; if correct (not confirmed), this would support June 1954, Los Angeles (or elsewhere in California) as the date and location. Richard Powell was the pianist until he left to join the Max Roach—Clif ord Brown Quintet and was replaced by Cobbs, sometime after the band arrived in California.
- [2] Personnel as of late May 1954 were identified in an article in the *Los Angeles Sentinel:* "Twas nice saying hello to JOHNNY HODGES when he dropped by Local 47 last week—the band is currently at the Royal Room, and Johnny has been busy appearing as a guest on several of the better known disc jockey shows. Personnel of the band includes Harold Baker, James Johnson, John Williams, Richard Powell, John Coltrane and Lawrence Brown" ("Mostly 'Bout Musicians," by Florence Cadrez, *Los Angeles Sentinel*, Thursday, May 27, 1954, Sec. A, p. 11; Cadrez was an official at Local 47 in Los Angeles). Drummer James Johnson (Jr.) was the son of bandleader Jimmy Johnson (see the 1945 Chronology).
- [3] On Enigma 1052, [a.]–[f.] are continuous, without any audible splices or edits, so this appears to be the original performance order; [g.] begins abruptly and may be the concluding segment of a ballad medley (in which the different soloists were featured in turn). Enigma 1052 is listed in some catalogs as "Amalgamated 230 (Enigma)."

## **Issue Data**

- 1 PEnigma 1052 (Johnny Hodges/At a Dance, in a Studio, on Radio)
  - LP RARELP (I) 11~15 (John Coltrane/The Legendary Masters Unissued or Rare 1951–65)

**Reissues:** See session **51–0113** 

GAJ (I) JZCD 316 (XVI. John Coltrane Private Recordings and Curios. 1951–1958)

Reissues: See session 51–0113

- Rare Live Recordings RLR 88619 (John Coltrane— First Giant Steps)
- 2 P Swing Treasury ST 109 (Great Moments in Jazz Vol. 2: Alto Masters)
- 3 Programme 13 December 2018 Sty (D) SLP 4067 (Johnny Hodges/Charlie Shavers: A Man and His

Music)

Reissue: LP Sty (Swt) SLP 4073

- (LP) MJ (I) 2 MJP 1082
- 4 P Cicala (I) BLJ 8039 (*John Coltrane 1951/54/56 First Steps*) (applause dubbed after several tracks)
- 5 Phino R2–71255 (*The Last Giant: The John Coltrane Anthology*) (2CD)

Reissues: See session 46–0713

6 RCA (G) 74321 19540 2 (Jazz Gallery/John Coltrane Vol. 1) (2 CD)



LP Enima 1052

## **34-0702**

FRIDAY, JULY 2, 1954. Radio Recorders, Los Angeles, CA.

JOHNNY HODGES AND HIS ORCHESTRA: Harold "Shorty" Baker (tp); Lawrence Brown (tb); Johnny Hodges (as); John Coltrane (ts); Call Cobbs (p); John Williams (b); Louis Bellson (dr)

a.	1860-1	Burgundy Walk	(7:03)	1	4	
Ь.	1861-1	On the Sunny Side of the Street	(2:55)	3	4	5
c.	1862-1	Sweet as Bear Meat	(3:15)	2	4	5

## **Session/Issue Notes**

- [1] No Coltrane solos.
- [2] Personnel and date are identified incorrectly on many issues.

## **Issue Data**

- 1 **78** Nrg 122
  - LP Nrg MGN 1061 (The Blues/Johnny Hodges and His Orchestra)

Reissue: LP Verve MGV 8151

- 2 **78** Nrg 124; (?) Bcl (F) GM 8514
- **3** Nrg 131; (?) HMV (UK) POP 546; (?)Bcl (F) GM 8524
  - LP Nrg MGN 1009 (More of Johnny Hodges and His Orchestra)
- 4 Prg EPN 65 (More of Johnny Hodges and His Orchestra)
  - (IPVerve (F) 2304–450 (The Rabbit's Work on Verve in Chronological Order 1954)
  - LPMosaic MR 6–126 (The Complete Johnny Hodges Sessions 1951–1955)(6 LP) (wrongly lists [c.] on
  - **78** Nrg 125)
  - Verve 849 394–2 (Used to Be Duke/Johnny Hodges and His Orchestra[+3])

Reissues: Verve (J) POCJ-2060; Verve (J) UCCV-9126

- Blue Moon (Sp) BMCD 1032 (Johnny Hodges/The Complete 1941–1954 Small Group Sessions, Vol. 5 (1954))
- Definitive Records DRCD 11258 (John Coltrane—Complete Studio Sessions with Johnny Hodges)
- Classics Records (F) 1421 (The Chronological Records—Johnny Hodges and His Orchestra 1952–1954)
- 5 Prg MGN 1060 (Used to Be Duke/Johnny Hodges and His Orchestra) (released 1956)

**Reissues:** LP Verve MGV 8150; LP Verve (J) 23 MJ 3171

(LP) Verve (UK) 2352–078

LPVerve (UK) 2683–056 (The Jeep Is Jumpin') (2LP)





**78** Nrg 122











(LP) Nrg MGN 1060

**Note:** Coltrane was not present at the Johnny Hodges recording session of August 5, 1954. There's no aural evidence that he was present, and he's not listed on the recording session log (thanks to Michael Cuscuna for providing us with a scan of the log). See the Chronology (note following the **July 4, 1954,** entry) for details of when Coltrane is believed to have left Hodges.

# **1955**

## **(A)** 55-0000

Ca. EARLY 1955 (exact date uncertain). Unknown location, *Philadelphia*, *PA*.

BILL CARNEY'S HI-TONES: Possibly Bill Carney (voc, perc); John Coltrane (ts); Shirley Scott (org); Albert "Tootie" Heath (dr)

**Note:** A tape of a club performance by Bill Carney's Hi-Tones, including Coltrane, is rumored. The authors have not heard this tape.

## **35–1026**

WEDNESDAY, October 26, 1955 (3:30–8:30 p.m.). **Columbia Studio D,** *New York City* (799 7th Ave., borough of Manhattan).

MILES DAVIS ALL STARS: Miles Davis (tp, omit on [c.]); John Coltrane (ts, omit on [c.]); Red Garland (p); Paul Chambers (b); "Philly" Joe Jones (dr)

a-1.	CO54129-1	Two Bass Hit	fs +	(3:20)			8	
a-2.	CO54129-2	Two Bass Hit		(3:30)				
a-3.	CO54129-3	Two Bass Hit	2 fs + bd	(1:05) uni				
a-4.	CO54129-4	Two Bass Hit	fs (0:01) + fs	(0:09) uni				
a-5.	CO54129-5	Two Bass Hit		(3:23)				
a-m.	CO54129	(tk 2 + tk 5 + tk 1 + tk 5)	master *1	(3:42)		4	8	9
b-1.	CO54130-1	Ah-Leu-Cha		(5:47)			8	10
b-2.	CO54130-2	Ah-Leu-Cha	fs	(0:11)				10
b-3.	CO54130-3	Ah-Leu-Cha	bd	(1:09)				10
b-4.	CO54130-4	Ah-Leu-Cha	ts rch (0:06) +fs (0:02) +	(5:56)				10
b-5.	CO54130-5	Ah-Leu-Cha	rch b +	(5:23)			8	10
b-m.	CO54130	Ah-Leu-Cha	master *2	(5:47)	1	5	8	9
		(tk 5 + tk 4)						
c-1.	CO54131-1	Billy Boy	bd	(0:26)				10
c-2.	CO54131-2	Billy Boy	rch b + fs +	(10:56)				10
c-3.	CO54131-3	Billy Boy		(8:20) uni				

d-1.	CO54132-1	Little Melonae	warm-up + bd	(1:03) uni					
d-2.	CO54132-2	Little Melonae	2 fs +	(8:40)					
d-3.	CO54132-3	Little Melonae	fs +	(6:30)					
d-4.	CO54132-4	Little Melonae (coda)		(0:35)					
d-m.	CO54132-4	Little Melonae	master *3	(7:21)		3	7	8	9
		(tk 2 + tk 3 + tk 4)							
c-1.	CO54133-1	Budo	rch + bd (0:28)+rch + 2 fs +	(5:00)			6	8	
c-2.	CO54133-2	Budo	fs+	(4:10) uni (?)					
e-3.	CO54133-3	Budo	tp-solo reh (0:50) + fs	(0:08) uni					
c-4.	CO54133-4	Budo	fs	(0:08) uni					
c-5.	CO54133-5	Budo	fs (0:08) + fs	(0:11) uni					
c-6.	CO54133-6	Budo	bd	(0:51) uni					
c-7.	CO54133-7	Budo	bd	(0:32) uni					
c-8.	CO54133-8	Budo		(4:13)					
c-m.	CO54133	Budo	master *4	(4:16)	2	3	5	8	9
		(tk 1 + tk 8 + tk 1, 2, or 8)							

#### **Track Notes**

- \*1 The master take of "Two Bass Hit" [a-m.] is made up of the following:
  - a-2. (beginning 2:18) + a-5. (0:13) + a-1. (0:34) + a-5. (0:36). Columbia C6K 65833 gives the wrong take sequence.
- \*2 The master take of "Ah-Leu-Cha" [b-m.] is made up of the following:
  - b-5. (from the beginning to 1:59) + b-4. (from the middle of the tp solo to the end, 3:48).
- \*3 The master take of "Little Melonae" [d-m.] is made up of the following:
  - d-2. (1:58 from the beginning to the middle of the tp solo) + d-3. (4:46 from the middle of the tp solo to the end of every solo) + d-4. (the ending theme, 0:35).
  - Columbia C6K 65833 gives the wrong take sequence.
- \*4 The master take of "Budo" [e-m.] is made up of the following:
  - e-1. (theme statement 0:42) + e-8. (solo parts) + take 1, 2, or 8 (coda).
  - Columbia C6K 65833 gives an imprecise take sequence.

## **Session/Issue Notes**

- [1 All of the issued takes were edited from multiple takes. Naoki Suzuki,
- ] Yukinori Ohmura, and Wolf Schmaler analyzed the tapes as shown here.
- [2 The studio recording protocol dates the session October 26, 1955 (not

- October 27, as was previpreviously listed).
- [3 Several of the unissued versions of "Budo" and "Ah-Leu-Cha" were
- broadcast over American Public Radio (APR) in the "Miles Davis Radio Project" series, produced by Steve Rowland with assistance from Lewis Porter.
- [4 Michael Cuscuna informs us that Columbia catalog numbers started out
- with a designation that indicated the price range, which is why successive reissues of the same LP often had different letter codes prefixed to the same number.

## **Issue Data**

1 (P) Columbia CL 949 (*Miles Davis/'Round About Midnight*, released Mar. 4, 1957)

Reissues: P Columbia CS 8649; P Columbia PC 8649; P Columbia CJ 40610; P CBS 460605–1; P CBS (Ca) CL 949; P Columbia (Eu) BPG 62323; P CBS (Eu) 88029; P CBS (UK) 88029; P Ph (UK) BBL 7140; P CBS (F) 62323; P Columbia (J) YS 302; P Columbia(J) SL 1012; P Columbia (J) PL 5062; P CBSS (J) SOPL 151; P CBSS (J) SONP 50033; P CBSS (J) SOPC 57139; P CBSS (J) 18 AP 2052; P CBSS (J) 25 AP 751; P CBSS (J) 23 AP 2552; P CBSS (J) 28 AP 2831; P Columbia 090291; Columbia CJT 40610; CBS 460605–4; CBS CD 62323; CBS(N) 460605–2; CBS (Aus) 460605–2; CBS (J) 32 DP 510; CBSS (J) CSCS 5138; Sony Mastersound (J) SRCS-9101; Sony (J) SRGS-4517 (SACD) CBS 465699–2 (The Miles Davis Selection) (including CBS 460605–2 'Round About Midnight) (5 CD)

**Reissue:** (IP) Ph (F) B 07.198 L (Miles Davis et Son Quintette)

**Reissue:** (IP) CBS (G) 88029 (Miles Davis with John Coltrane) (2 LP)

**Reissue:** (LP) Ph (N) B 07198 L (Miles Davis) Leu-Cha) CBSS (J) SONE 70050 ('Round About Midnight) (LP) CBS (Sp) LSP 980 750–1 (Miles Davis/Midnight at Carnegie Hall) (no location listed, dated "1957") Frequenz 044–002 (Miles Davis/10 Top Tracks) Membran Music 223215–354 (Miles Davis featuring John Coltrane) (4 CD) (IP) Columbia CL 1020 (Jazz Omnibus, released 1957) **7** Ph (UK) 45 JAZ 100 (Junior Jazz Gallery) (LP) CBS (F) 62637 (Facets) (Facets Vol. 1) LP CBSS (J) SONP 50199; LP CBSS (J) SOPL 268 (LP) Columbia (J) SL 3018 (Fascinatin' Modern Jazz) (LP) Columbia (J) TMY 3003 (Modern Jazz for Collectors Only) (?) Ph (Eu) 362000 ARF; (LP) Ph (Eu) BO 429602 L; (LP) Ph (Eu) BO 7260 (LP) Ph (Eu) R 13602 L; (LP) Ph (UK) BBL 7184; (LP) Ph (UK) BBL 7356; (LP) GOJ (I) LPJT 57 (Miles Davis Quintet) (IP) GOJ (I) LPJT 72 (Trane's Blues) Reissue: GOJ (I) CD 53058 Radio Televizie Beograd (Yug) LPV 4300 Pb

GOJ (I) CDB 1203 (Evolution of a Genius: Miles Davis 1945–1958)

☐ GOJ (I) CD 53063 (*Evolution of a Genius: Miles Davis 1954*–1956)

2

(3 CD)

Jazz Roots (I) CDB 1809/4 (Miles Davis 1945–1960) (4 CD) RCA (G) 74321 19540 2 (Jazz Gallery/John Coltrane Vol. 1) (2 CD) (LP) Columbia C 32025 (Basic Miles, released 1973) (misdates session as 58-0304) Reissues: (LP) Columbia PC 32025; (LP) CBS KC 32025; (LP) CBS (N) 65343; (IP) Columbia 069789; A Columbia CA 32025; Columbia PCT 32025 (LP) CBSS (J) SOPM 140 (The Miles Davis Quintet & Sextet) (LP) Columbia JP 13811 (Facets) (LP) CBS (F) 21070 (Miles Davis/Blue Christmas) Reissues: CBS 40 21070; CBS (F) CB 251; COlumbia469 399 - 2(LP) Columbia CJ 44052 (Miles & Coltrane, released 1988) **Reissues:** (LP) CBS (Aus) 460 824–1; (LP) Columbia 090296; (LP) Columbia COL 44052H; Columbia CJT 44052; CBS 460 824-4; Columbia CK 44052; Columbia 075158; CBS (N) 460 824–2; CBS (Aus) 460 824–2; Columbia 474 775–2 (The Miles Davis Selection) (3 CD, including © CBS 460 824–2, Miles and *Coltrane*) (IP) CBSS (J) 36 AP 1409~10 (Circle in the Round, released 1979) **Reissues:** © CBSS (J) CSCS 5440~1; © Sony/Columbia (J) SRCS 9308~9 (IP) CBS KC 2-36278 (Miles Davis/Circle in the Round) (2 LP) **Reissues:** (LP) CBS 88471 (2 LP); (LP) CBS (F) 22132 (2 LP) **Columbia** C2T 46862 (2 MC) © Columbia C 2 K 46862 (2 CD); © CBS A 2 36278 (2 CD);

3

4

© CBS (Aus) 467 898–2 (2CD) Columbia (SME USA) 467898–2 (2CD) © CBS/Sony CSCS 5340/1 (2 CD); Sony Mastersound (J) SRCS-9759/60 (2 CD) Columbia DIDP 102120 (The Best of Miles Davis and John Coltrane (1955–1961)) (advance copy) Columbia/Legacy CK 61090 (The Best of Miles Davis and John *Coltrane* (1955–1961)) Columbia 509614–2 (Columbia Jazz—John Coltrane & Miles Davis 1955–1961) Sony Mastersound (J) SRCS-2462 (The Best of Miles Davis and John *Coltrane* (1955–1961) [+1]) Sony 5030399 (Miles Davis—The Legendary Years 1955–1965) (2 CD) **Ph** (UK) BBE 12351 (LP) Columbia C 5 X 45000 (Miles Davis/The Columbia Years 1955–1985, released 1988) (5 LP) Reissues: Columbia C 4 T 45000 (4 MC); Columbia C 4 K 45000 (4 CD); CBSS (J) 80 DP 5430~3; Columbia C4K 86569; CD Sony SICP 5037/40 Reissues: (Miles Davis/The CBS Years 1955–1985) (IP) Columbia (N) 463 246–1 (5 LP); Columbia (N) 463 246–4; Columbia (N) 463 246–2 (4 CD); Columbia 504 508 2 (LP) CBSS (J) 20 AP 1401 (1958 Miles) Reissues: CBSS (J) 32 DP 521; CBSS (J) CSCS 5140; Sony Mastersound (J) SRCS-9102 (date as "1955 Oct. 27 or 1958 Mar. 4"); © CBSS (J) SOPL 140 Sony Mastersound (J) SRCS-9744 (1958 *Miles* [+2])

5

6

7

- MBM (I) 94107247 (Miles Davis/Portrait 1949–1970) (10 CD)
- 8 Columbia C 6 K 65833 (Miles Davis & John Coltrane/The Complete Columbia Recordings 1955–1961) (released 2000) (6 CD) (advance copy: Miles Davis with John Coltrane/The Complete Columbia Recordings, AC6K 65833, released 1999; states "Special Advance · In Stores October '99," but issue was delayed)
  - **Reissues:** Sony Mastersound (J) SRCS-2223–8; Columbia 516 249–2; Columbia/Sony (J) SICP-651–6
  - LP Mosaic MQ9–191 (The Complete Columbia Recordings of Miles Davis with John Coltrane) (9 LP)
- 9 Columbia/Legacy CK 85201 ('Round About Midnight [+4])
  - **Reissues:** Sony Mastersound SRCS 9725; Sony CS 85201 (SACD); Columbia/Sony (J) SICP-711; Columbia/Sony (J) SICP-810
  - Sony 510 526–2 (Best of Miles Davis—Die Zeit-Edition) (5 CD set incl. "'Round About Midnight")
  - © Columbia/Legacy C2K 94750; © Columbia/Legacy COL 519957 2 (Miles Davis/'Round About Midnight—Legacy Edition) (2 CD)
  - **Reissue:** Columbia/Sony SICP-892–3 (2 CD)

	DIGEST			tract exp. 2/7/57)			
Cet.	27, 1955 27, 1955	mod.re "	ime Band"	terms	Peb. 8171957	1967	1
12 side	s (70 rpm) as relection.	54°E-59:88	Sof	clause refer. to perf. with other artists.	All paym. A acct. to be pd	Mr. 1913	32
Siter a	cen Initial P	THE THE C	*Ho addi- ional paym of \$2300.00 then op.exer	2nd # except 5	on your sehalf is mane of Shaw irtist Corp.	555 710 Miles 1 312 11.1	Day
TALOG NO.	MATRIX NO.	DATE RECORDED	DATE	TITLE		TIME	F
Array Gazaria		10/27/55 1921h	00 54129	THE ERRE OWN			A
1 3127 TO	00 8649 00 8649 8/13/52	हे <del>नेदारिकार *</del>	CC 54130 FLF 39109/ XEM 56006	NI-LEV-CRA	********	6:53	M. M.
		i.	Eq. 54131	BILLY BOY			1
22							١
CL 1020 - 3/57			CO 54133 XLP 41169	BUDO		4:16	l
			CO 54132	KELDNAE (N.O.) see 3/4/	/58 sess.		l
norm	BOUT LIDE	6/5/56) 24735		7			
ROUTED . CL 949 3/4/57	CS 6643 5/13/62	14/35	SC 56090 XLP 39109	TO SOLD STOCKSOLM		7:51	20
CL 949 3/4/57			00 56091	—≒ <sub>B/B</sub> B/R-BARAIRB #		7:53	
374/37			00 50092	TADD'S PELIGER	- E	4:28	
1							
CR 29	1		1			-	1

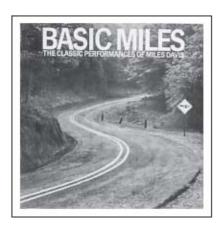
Artist contract for Miles Davis's first recordings with Columbia Records. The date of the first session is listed as October 27, 1955, but the correct date is now reported to be October 26, 1955 (*Miles Davis & John Coltrane/The Complete Columbia Recordings 1955–1961*, Columbia C6K 65833, liner notes, pp. 13, 98). This also shows that the Prestige contract expired on February 7, 1957, and the LP 'Round About Midnight was released on March 4, 1957. (Courtesy of CBS/Columbia Records.)



LP Columbia CL 949



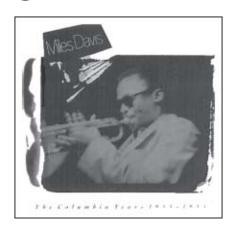
LP Columbia CL 1020



LP Columbia C 32025



LP CBSS (J) 36 AP 1409~10



P Columbia C 5 X 45000

# **35–1116**

Wednesday, November 16, 1955. Van Gelder Studio, Hackensack, NJ.

NEW MILES DAVIS QUINTET: Miles Davis (tp); John Coltrane (ts, omit on [d.]); Red Garland (p); Paul Chambers (b); "Philly" Joe Jones (dr)

a.	814	Stablemates		(5:17)	1	2	4				10	12	13		
Ь.	815	How Am I to Know?		(4:36)	1	2	4					12		15	
c.	816	Just Squeeze Me		(7:25)	1	3	5	6			11	12	13	15	
d.	817	There Is No Greater Love		(5:14)	1	3				9	11		13	14	
c.	818	The Theme	*1	(5:46)	1		4	7	8	9		12			
f.	819	S'posin'		(5:11)	1		4	6	8		11	12	13		16

## **Track Note**

\*1 Also issued as "Miles' Theme."

## **Issue Data**

1 Prestige LP 7014 (*Miles*, released ca. Apr. 1956 with a green cover; subsequent pressings issued with a blue cover) ([c.] as "Squeeze Me" on the jacket)

Reissues: LP Fantasy OJC 006; LP Prestige (F) 68.317; LP TR (J) RANK 5066 LP Prestige (J) OM 2020; LP Prestige (J) LPR 8854; LP Prestige (J) SMJ 6531 M; LP Prestige (J) VIJ 244; Prestige (J) WWLJ 7087; LP YE (K) YFJL 603 (wrongly lists timings: [b.], 12:46; [d.], 7:27) Fantasy OJCC 006; Fantasy OJC 5006; Fantasy OJC 006–4

Fantasy OJCCD 006–2; Prestige (F) 99.931; Prestige (J) VICJ 23602; Prestige (J) VDJ 1650; Prestige (J) VICJ 60302; Prestige (J) VICJ-2050; DCC GZS 1100 (24 k gold disk); Prestige (J) VICJ-41154

**Reissues:** (The Original Quintet/First Recording) Prestige LP 7254; Trns (UK) PR 7254

**Reissues:** (*The New Miles Davis Quintet*) Prestige (J) SMJ 7102; Esq (UK) 32–021; Analogue Productions AJAZ 7014 (2 discs, 45

rpm); (LP) Analogue Productions AAPJ 7014; (LP) DCC TDCC 2026; [CD] Prestige OJC 20 006–2 Reissues: (LP) Prestige (J) SMJX 10076 M (Miles Davis Quintet/First *Recording*) **Reissues:** (LP) Prestige (F) CPRX 240757 (Soulin') **Reissues:** (IP) Prestige P 24064 (*Green Haze*) (2 LP) (LP) TR (J) RANK 5047~49 (Modern Jazz Collectors Items Vol. 1) (LP) TR (J) RANK 5047~49 (Modern Jazz Collectors Items Vol. 1) (LP) TR (J) RANK 5050~1 (Miles Davis and the Modern Jazz Giants Vol. 1-2)(LP) Fantasy P-012 (Miles Davis Chronicle/The Complete Prestige Recordings 1951–1956) (released 1987) (12 LP) **Reissues:** (LP) Prestige 0081.125 (12 LP); (LP) Prestige (F) 98.472 (12 LP); Fantasy 8 PCD-012–2 (8 CD); Prestige (F) 98.472 (8 CD); Prestige (J) VDP 5125~32; Prestige (J) VICJ 40009~16; Prestige PRCD 012–2 (8 CD); Vic (J) VICJ-40225–32 (LP) Analogue Productions APJ 035 (The Great Prestige Recordings) (5 LP) Prestige PRCD4–4444–2 (*The Miles Davis Quintet/The Legendary* Prestige Quintet Sessions, Prestige Quintet Sess **Reissue:** Prestige (J) VICJ-61371~4 **1** Met (Sw) MEP 206 **®** Met (Sw) MEP 205 Fantasy/Prestige PRCD 6019–2 (Miles Davis Plays for Lovers) Esq (UK) EP 212 (The Mastery of Miles) (LP) Prestige (J) MJ 7045 (Miles Davis Story II)

2

3

4

5

(LP) Prestige (J) SMJ 7247 (Miles Davis/Golden Disk) (2 LP) Prestige (J) VDJ 28046 (The Mute) Reissues: Prestige (J) VCJ 1571; Prestige (J) VICJ-60236; Prestige (J) VICJ-41438 Prestige (J) GZS 1044 (Cookin' with the Miles Davis Quintet) (24 k gold CD) Prestige OJCCD (G) 0004–2 (Miles Davis/Jazz Milestones) Prestige PCD 24227–2 (The Jazz Giants Play Duke Ellington— Caravan) ZYX Music 60058–2 (Miles Davis—75th Birthday Celebration) (3 CD) ☐ Fantasy OJCCD-6017–2 (*Miles Davis*—*Jazz Showcase*) Zyx/Ayia Napa AYA 554112 (Jazz Lounge Vol. 9: Easy Living) **₽** Prestige 45–268 (IP) Prestige PMS 100 (2 LP); (IP) GOJ (I) LPJT 72 (Trane's Blues) Prestige PRCD-5701–2 (*The Best of Miles Davis*) Prestige PRCD-5801–2; Concord Records 00252 185 8012 (Miles *Davis/Prestige Profiles #1*) (CD + bonus CD) **®** Met (Sw) MEP 207 (LP) Prestige (J) SMJ 9013~5 (Portrait of John Coltrane) Esq (UK) EP 222 (Miles' Theme) **10** Prestige (J) VDJ 1586 (*Miles Davis*) [20] Imp 314 589 295–2 (John Coltrane Legacy) (released 2002) (4 CD) Reissue: Imp (J) UCCI-9601–4 **11** GOJ (I) CDB 1203 (*Evolution of a Genius: Miles Davis 1945–1958*) (3 CD) GOJ (I) CD 53063 (Evolution of a Genius: Miles Davis 1954–1956)

6

7

8

9

- Jazz Roots (I) CDB 1809/4 (Miles Davis 1945–1960) (4 CD)
- **12** Prestige (J) VICJ-40017~34 (John Coltrane/The Complete Prestige Recordings)

**Reissue:** Prestige (J) VICJ-60573~90

- **13** (IP) GOJ (I) LPJT 57 (Miles Davis Quintet)
- 14 Prestige (J) VICJ-5025 (Miles Davis/Days of Jazz II)
  - Fantasy (G) OJCCD 1001–2 (All That Jazz Is Back) (location, personnel, and date not listed)
  - Fantasy (G) OJCCD 1003–2 (*The Original Jazz Classics: Best of the Best*) (location, personnel, and date not listed)
  - Prestige (J) VICJ-41437 (Miles Davis/The Best)
- **15** Bcl (F) 74052 (*Miles Davis Quintet*)
- **16** RCA (G) 74321 19540 2 (Jazz Gallery/John Coltrane Vol. 1) (2 CD)



Prestige LP 7014

# **35–11188**

FRIDAY, NOVEMBER 18, 1955 (ca. midnight-1:00 a.m. [that is, Thursday night after midnight). Probably **Hudson Theatre**, *New York City* (borough of Manhattan); *Tonight—Steve Allen*, WRCA-TV (NBC, New York) live television broadcast.

MILES DAVIS QUINTET: Miles Davis (tp); John Coltrane (ts); Red Garland (p); Paul Chambers (b); "Philly" Joe Jones (dr); Steve Allen (ann)

	(ann)		(1:38)		2
a.	Max Is Making Wax		(3:00)	1	2
	(ann [with interview of Miles Davis])		(2:00)		2
Ь.	It Never Entered My Mind	*1	(2:50)	1	2

## Track Note

\*1 Coltrane plays only on the final notes.

# **Session Notes**

- [1 Audio recording of television broadcast (private recording by Boris
- ] Rose). See the Chronology, **November 18, 1955,** for details.
- [2 "Max Is Making Wax" is also known as "Chance It" and "Something for
- ] You."

## **Issue Notes**

- - Lonehill Jazz LHJ 10206 (Miles Davis Quintet/Live in Den Haag featuring John Coltrane)
- 2 Prestige PRCD4–4444–2 (*The Miles Davis Quintet/The Legendary Prestige Quintet Sessions*, released 2006) (4 CD, incl. transcription of Davis solo on [a.])







Prestige PRCD4-4444-2

# **(A)** 55–1205–55–1210

Ca. DECEMBER 5–10, 1955 (exact date uncertain). Probably **Blue Note,** *Philadelphia*, *PA* (1502 Ridge Ave.).

MILES DAVIS QUINTET: Miles Davis (tp); John Coltrane (ts); Red Garland (p); Paul Chambers (b); Art Taylor (dr)

Lewis Porter has listened to a 90-minute tape from within the club (not a broadcast). Taylor's presence on drums is confirmed by an announcement from the stage. Dating is conjectural and the performance could be from Blue Note appearances in March, June, or December 1956.

# 1956

# **4** 56-0000

Ca. 1956 (date unknown). Private practice session, unknown location.

JOHN COLTRANE PRACTICE SESSION: John Coltrane (ts); unidentified (perc)

(instructions by Coltrane)	* 1	(0:04) <b>PR</b>
a. Four	* 2	(6:51) <b>PR</b>
(comment by Coltrane)	* 3	(0:02) <b>PR</b>

# **Track Notes**

- \*1 Coltrane says something about "Four" or possibly playing "fours."
- \*2 Coltrane plays the theme and then solos until about 1:12, when Coltrane says, "Play fours." They then trade "fours" (ts and perc alternately soloing for four bars each) and then "twos" for the rest of the practice tape.
- \*3 Coltrane makes a comment, possibly "That sounded a little sad," or "That time was a little faster." The percussionist says "Yeah—" as the tape cuts off.

#### **Session Note**

[1] Private recording. The tenor saxophonist on this tape is definitely Coltrane; he's practicing "Four" with an unidentified drummer, who sounds like he's playing on a phonebook or suitcase, or a similar object (not a drum set). The recording was probably made at someone's home (or possibly a hotel room). The date is a very rough estimate, based on Coltrane's sound and style and the choice of tune. This recording has circulated with a number of small group sides, but those feature an unidentified saxophonist, prob¬ably not Coltrane.

# **(A)** 56–0218

Saturday, February 18, 1956 (8:30 p.m.). "Modern Sounds Festival," Pasadena Civic Auditorium, *Pasadena*, *CA*.

MILES DAVIS QUINTET: Miles Davis (tp); John Coltrane (ts); Red Garland (p); Paul Chambers (b); "Philly" Joe Jones (dr); Gene Norman (ann)

	(ann)		(1:32)	1
a.	Max Is Making Wax		(4:30)	1
b.	Walkin'		(9:21)	1
	(ann; introduction of band)	*1	(1:03)	1
С.	It Never Entered My Mind	*2	(5:13)	1
d.	Woody'n You		(5:40)	1
e.	Salt Peanuts		(4:32)	1
f.	The Theme	*3	(0:26)	1

## **Track/Issue Notes**

- \*1 Includes a brief talk with Miles Davis. Introduction of band members is indexed as part of [b.] on Sony C2K 94750 etc.
- \*2 Coltrane plays on the closing notes only.
- \*3 On an early working tape of the concert, [f.] is incomplete (0:18) and includes a voiceover announcement by Gene Norman, apparently overdubbed (it's not on the issued recording).

# **Session Note**

[1] The Miles Davis Quintet opened this concert, which also included the Modern Jazz Quartet and other groups (see the Chronology, **Feb. 18, 1956**).

# **Issue Data**

Columbia/Legacy C2K 94750; Columbia/Legacy COL 519957 2 (*Miles Davis/'Round About Midnight*, Legacy Edition, released 2005) (2 CD; [a.] as "Chance It (*aka* Max Is Making Wax);" [f.] listed as 0:19)

Reissue: Columbia/Sony (J) SICP-892–3 (2 CD)



Columbia/Legacy C2K 94750

# **(A)** 56–0302

FRIDAY, MARCH 2, 1956. Unknown studio, Los Angeles, CA.

PAUL CHAMBERS QUARTET: John Coltrane (ts, omit on [d.]); Kenny Drew (p); Paul Chambers (b); "Philly" Joe Jones (dr)

a.	IM-3532	Dexterity		(6:44)	1 2	4	5	
Ь.	IM-3533	Stablemates		(5:50)	1	4		
c.	IM-3534	Easy to Love	*1	(3:50)	1			
d.	IM-3535	Visitations		(4:55)	1			
e.	IM-3536	John Paul Jones	*2	(6:55)	1	4	5	6
f.	IM-3537	Eastbound		(4:20)	1 3	4		
g.	IM-3538	That's What I've Been Thru		(:)	uni			

# **Track Notes**

- \*1 Coltrane plays only during the theme (no solo).
- \*2 "John Paul Jones" is also known as "Vierd Blues" by Miles Davis and "Trane's Blues" by Coltrane.

# **Session Note**

[1] Michael Cuscuna confirms March 2, 1956, as the date of this session (email, June 19, 2003).

## **Issue Data**

1 P Jazz West LP 7 (*Chambers' Music—A Jazz Delegation from the East*, released ca. Sept. 1956)

Reissues: LP Score SLP 4033; LP Impe LP 9182 (mono); LP Impe LPS 9182 (stereo); LP Impe LPS 12182; LP Pol (F) 46–858; LP Sty (UK) SL 28; LP Son (Sw) SLP-28; LP Storyville (Sw) SLP-28; LP Blue Note (J) LLJ 70059; LP West Wind (J) WLP 3012; LP Wind WLP-3102; LP Jazz West (J)TOJJ5817

LP Blue Note BNLA 451-H2 (*Paul Chambers, John Coltrane/High Step*) (2 LP) (released 1975)

Reissues: LP Blue Note BST 84481~2; LP Blue Note (UK) BND 4010

**Reissues:** (*Chambers'Music Plus*) Blue Note B 21 Y 84437; Blue Note CDP 7–84437–2; Blue Note (J) CJ 28–5160

- Mosaic Records MS-005 (Mosaic Select: Paul Chambers) (3 CD)
- 2 (LP) Impe 9183; (LP) Impe LPS 12183
- **3** (LP) Impe 9246 (Just Jazz!)
- - Gambit Records 69215 (John Coltrane/Transsition—The Complete Paul Chambers Sessions)
- 5 Blue Note B 2 99175 (*The Art of John Coltrane*)

**Reissue:** Dlue Note CDP 0777 799175 25

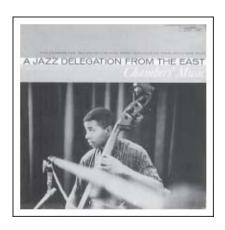
6 Dlue Note 4982402 (Trane's Blues)

Reissue: Dlue Note (J) TOCJ-66018

(*John Coltrane Essentials*) Blue Note 07243 582206 29; Blue Note (UK) 582 2062; Blue Note (F) PM 598

Disky Communications (Eu) DC 995242 (Colours of Jazz—Mellow Tone) (2 CD)

Disky (no. ?) (Jazz at Midnight) (5 CD)



LP Jazz West LP 7

# **36-0420**

Friday, April 20, 1956. Unknown studio, Boston, MA.

PAUL CHAMBERS SEXTET: Curtis Fuller (tb); John Coltrane (ts); Pepper Adams (bs); Roland Alexander (p [b.]); Paul Chambers (b); "Philly" Joe Jones (dr)

а.	High Step	(8:07)		2	
Ь.	Trane's Strain	(11:00)	1	2	
c.	Nixon, Dixon and Yates Blues	(8:25)		2	3

## **Session/Issue Notes**

[1] Blue Note BNLA451-H2 lists the date and location as April 20, 1955, Boston, or November 1955, Detroit. The earlier date was based on information producer Michael Cuscuna found on the origi¬nal tape

boxes, which were dated "April 20" with no year listed; however, April 1956 is far more likely than April 1955 (five months before Coltrane joined Miles Davis). Pepper Adams said that the session was recorded November 1955 in Boston (quoted in Thomas, 1975, p. 75). Either date, November 1955 or April 1956, is possible (or there may even have been sessions on both dates). The Miles Davis Quintet is believed to have been in Boston **October 27-November 6, 1955**, and **April 16–22, 1956** (see the Chronology).

[2] Curtis Fuller told Michael Cuscuna that this session was to have featured Fuller and Pepper Adams (with a tentative title of *Salt and Pepper*) (Wild, 1979, p. 79, note 20). It was to have used part of the Miles Davis Quintet, then performing in Boston (Davis also wanted to hear Fuller), and Coltrane, Chambers, Jones, and Red Garland were contacted. Garland, a no-show, was replaced by Roland Alexander on the only title originally issued. At the recording session things became rather confused, and a tune written for Coltrane by Fuller, "Trane's Strain," was later credited to Coltrane. Similarly, Paul Chambers was later credited as the session's leader (although no leader credit is made on Transition LP30). Chuck Israels' liner notes to Transition LP30 remark, "Then Roland Alexander takes over for Red Garland, who was unable to make the date due to chorus girls." Jepsen's *Jazz Records* 1942–1962 (Vol. 4a, p. 200) contains the entry "Curtis Fuller-Pepper Adams: 1956/1957, Transition LP8" with no titles (this LP was never released).

# **Issue Data**

1 (IP) Transition LP 30 (*Jazz in Transition*, released ca. Fall 1956; lists [b.] as "Train's Strain")

Reissues: (LP) Transition (J) GXF 3126; Delue Note TOCJ-5889

2 LP Blue Note BNLA 451-H2 (*High Step*, released 1975) (2 LP; lists piano on [a.] and [c.]; date and location as **55–0420**, Boston, or **55–1100**, Detroit)

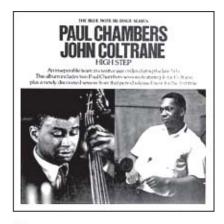
Reissues: See session 56–0302

Mosaic Records MS-005 (Mosaic Select: Paul Chambers) (3 CD)

- Gambit Records 69215 (John Coltrane/Transsition—The Complete Paul Chambers Sessions)
- **3** Blue Note 53428 (*The Ultimate Blue Train*) (inc 0:33) (enhanced CD)

Reissue: Dlue Note (J) TOCJ-6095





Transition LP 30

P Blue Note BNLA 451-H2

# **36-0507**

Monday, May 7, 1956. Van Gelder Studio, Hackensack, NJ.

ELMO HOPE SEXTET: Donald Byrd (tp); Hank Mobley, John Coltrane (ts); Elmo Hope (p); Paul Chambers (b); "Philly" Joe Jones (dr)

a.	884	Weejah	(11:00	1
b.	885	Polka Dots and Moonbeams	(8:31)	1
C.	886	On It	(8:58)	1
d.	887	Avalon	(9:37)	1

## **Issue Data**

1 Prestige LP 7043 (*Informal Jazz/Elmo Hope Sextet*, released ca. Sept. 1956)

Reissues: LP Esq (UK) 32–039; LP Mil M 7037; LP Prestige (J) LPJ 70033; LP Prestige (J) SMJ 6536 M; LP Prestige (J) VIJJ 30067; LP Prestige (J) VICJ 23753; LP Mil MCD 47037–2; LP Prestige (J) VICJ-2062

Reissue: (Two Tenors/Hank Mobley, John Coltrane) Prestige LP 7043

**Reissue:** (Two Tenors/John Coltrane & Hank Mobley) Prestige LP 7043

**Reissues:** (John Coltrane/Two Tenors with Hank Mobley) Prestige LP 7670; Pale Bel (G) BJS 40145; Prestige (N) PR/M 5010; Pale TR (J) RANK 5052; Prestige (J) SMJ 7545

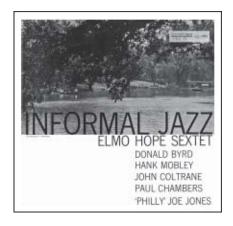
LP Mil M 47037 (Elmo Hope/The All-Star Sessions) (2 LP) (including "Homecoming" without Coltrane)

Reissue: Mil MCD 47037–2

Fan 16 PCD-4405–2 (John Coltrane/The Prestige Recordings) (released 1991) (16 CD)

Prestige (J) VICJ 40017~34 (John Coltrane/The Complete Prestige Recordings)

**Reissues:** See session **55–1116** 



(LP) Prestige LP 7043

# **(A)** 56–0511

Friday, May 11, 1956. Van Gelder Studio, Hackensack, NJ.

MILES DAVIS QUINTET: Miles Davis (tp, omit on [g.]); John Coltrane (ts, omit on [d.], [g.], [j.]; [i.] on final notes only); Red Garland (p); Paul Chambers (b); "Philly" Joe Jones (dr)

```
888 In Your Own Sweet Way
                                         (5:40) 1 4 18 22 23 24 25 27 28 29 30 33 34 35
     889 Diane
                                         (7:50) 2 5 11 18 22 23 25 27 30 33
          (studio talk before [c.]; warm-up b) *1 (0:05)
c(1).
     890 Trane's Blues
                                     *2 (8:32) 1 15 22 23 24 25 30 33
                                        (6:13) 2 22 25 27 30 33
     891 Something I Dreamed Last Night
     892 It Could Happen to You
                                         (6:28) 3 6 16 20 22 23 24 25 27 33 35
          (studio talk between [e.]/[f.]) *3 (0:08)
  893 Woody'n You
                                         (4:52) 3 7 10 14 22 23 25 33
                                  *4 (0:08)
          (studio talk after [f.])
     894 Ahmad's Blues
                                         (7:20) 1 16 22 24 30 33
    895 Surrey with the Fringe on Top
                                         (9:02) 2 8 11 17 21 22 23 25 30 33
h.
                                         (5:20) 1 4 8 12 19 20 22 24 25 26 27 28 29 30 32 33 35
i.
     896 It Never Entered My Mind
     897 When I Fall in Love
                                         (4:24) 2 9 20 22 25 26 27 28 29 30 32 33 35
   898 Salt Peanuts
                                         (6:06) 2 14 22 23 25 30 31 33
     899 Four
                                         (7:11) 1 10 13 17 22 23 24 25 28 30 32 33 35
m. 900 The Theme (take 1)
                                         (1:57) 1 19 22 23 24 25 28 30 35
    901 The Theme (take 2)
                                         (1:02) 1 22 23 25 28 30
```

#### **Track Note**

- \*1 Davis: "Blues."
- \*2 "Trane's Blues" is also known as "Vierd Blues" by Miles Davis and "John Paul Jones" by Coltrane.
- \*3 Davis asks Bob Weinstock: "How was that, Bob?" and then (joking) asks the band if they can do "Wouldn't You."
- \*4 Davis: "Okay?" Weinstock: "Do that one over." Davis: "Why?" Coltrane: "Could I have the beer opener?"

## Session/Issue Notes

[1] According to Bob Weinstock's session log, all titles were done in one take except "The Theme." This "marathon session" included tunes from the

- band's working repertoire, to give the feeling of a couple of typical nightclub sets.
- [2] The studio talk is included on the original issues and most reissues.
- [3] We made no attempt to include all of the many reissues and compilation albums that include [d.], [g.], and [j.] without Coltrane.

## **Issue Data**

**1** Prestige LP 7166 (*Workin with the Miles Davis Quintet*, released ca. Jan. 1960)

**Reissues:** (LP) Fan OJC 296; (LP) Esq (UK) 32–108; (LP) Prestige (F) CPRX 240.383; (LP) Prestige (F) HTX 40–383; (LP) Bcl (F) 84 083 S; (LP) Prestige (F) 68.312; (LP) Prestige (N) MPR 3030; (LP) Met (Sw) 7166; LP TR (J) RANK 5035; LP Prestige (J) SMJ 7162; LP Prestige (J) SMJX 10048; (IP) Prestige (J) SMJ 6503M; (IP) Prestige (J) LPR 88016; Prestige (J) VIJ 211; P Analogue Productions AJAZ 7166 (2 discs, 45 rpm); (LP) Analogue Productions AAPJ 7166; 🛌 Fan OJCC 296; Fan OJC 5296; Prestige (J) VCW 1096; Fan OJC 296–4; Fan OJCCD 296–2; Prestige FCD 647–7166; Prestige (J) VDJ 1521; Prestige (J) VICJ 23505; Prestige (J) VICJ 5112; OJCCD 8805/3; OJC 20 296–2; Prestige (J) VICJ-5095; DCC GZS 1063 (24 k gold disk); Prestige (J) VICJ-60267; Prestige (J) VICJ-2064; Prestige (J) VICJ-60126; Prestige (J) VICJ- 61048 (XRCD); OJC COJC 296; JVC VICJ-60126 (XRCD); Prestige (J) VICJ-41029; Prestige (J) VICJ-41219; Prestige PRCD-7166–2;

- LP Tobacco Road (G) 9051~4 (Miles Davis/The Genius)
- 2 Prestige LP 7200 (Steamin' with the Miles Davis Quintet, released ca. Aug. 1961)

Reissues: (LP) Prestige LP 7580; (LP) Fan OJC 391; (LP) Esq (UK) 32–138; (LP) Bcl (F) 84 087 S; (LP) Bel (G) BJS 4054; (LP) Prestige (N) MPR 3031; (LP) TR (J) MJ 8001; (LP) TR (J) RANK 8001; (LP) Prestige (J) MJ 7021; (LP) Prestige (J) SMJ 7021 M; (LP) Prestige (J) SMJX 10069; (LP) Prestige (J) LPJ 70008; LP Prestige (J) SMJ 6533 M; LP Prestige (J) VIJ 212; (LP) Analogue Productions AJAZ 7200 (2 discs, 45 rpm); (LP) Analogue Productions AAPJ 7200; Fan OJCC 391; Fan OJC 5391; Prestige (J) VCW 1097; Fan OJC 391–4; Fan OJCCD 391-2; Prestige FCD 648-7200; Prestige (J) VDJ 1522; Prestige (J) VICJ 23506; OJC 20 391–2; Prestige (J) VICJ 60268; Prestige (J) VICJ-5094; DCC GCZ 1065 (24 k gold disk); Prestige (J) VICJ-2065; Prestige (J) VICJ-60128; Prestige (J) VICJ-61049 (XRCD); Prestige PRCD-7200–2 (20 bit); OJC COJC 391; JVC VICJ- 60128 (XRCD); Mobile Fidelity UDSACD 2019 (hybrid mono SACD); Prestige (J) VICJ-41030; Prestige (J) VICJ-41220

3 Prestige LP 7129 (*Relaxin with the Miles Davis Quintet*, released ca. Mar. 1958)

Reissues: Pan OJC 190; Pan Esq (UK) 32–068; Pan Bcl (F) 84 074 S; Prestige (N) PPR 075; Pan Met (Sw) 7129; Pan TR (J) RANK 7005; Pan Prestige (J) MJ 7009; Pan Prestige (J) SMJ 7371; Pan Prestige (J) SMJX 10059; Pan Prestige (J) LPR 88001; Pan Prestige (J) SMJ 6532 M; Pan Prestige (J) VIJ 213; Pan Music (I) LPM 2059; Pan Analogue Productions AJAZ 7129 (2 LP, 45 rpm); Pan Analogue Productions AAPJ 7129; Pan OJCC 190; Pan OJCC 5190; Prestige (J) VCW 1095; Pan OJCC 190–4; Pan OJCCD 190–2; OJC 20 190–2; Prestige FCD 627–7129; Prestige (F) 98.428; Prestige

- (J) VDJ 1503; Prestige (J) VICJ 23504; Jazz World JW 77009; DCC GZS 1052 (24 k gold disk; [e.], [f.] misdated 56–0508); Prestige (J) VICJ-5093; Prestige (J) VICJ 60266; Prestige (J) VICJ-2063; Prestige (J) VICJ-60125; Prestige (J) DIW-9003; Prestige (J) VICJ-61047 (XRCD); Prestige/Zyx PRSA 71296 (SACD); OJC COJC 190; Fan CFAN 7129 SA (SACD); JVC VICJ- 60125 (XRCD); Prestige (J) VICJ-41025; Fan PRCD-7129–2; Prestige (J) VICJ-41215; Prestige PRCD-8104–2 (RVG Remasters)
- LP Prestige P 24001 (2 LP) (Miles Davis)
- Reissues: LP Prestige (Eu) 81105 (2 LP); LP Prestige (F) 68.311 (2 LP); LP Bel (G) BLST 6511 (2 LP); LP Prestige M 82401 DP; Prestige M 52401 DP; Prestige 5 P 24001
- Prestige (UK) CDJZD 003 (Miles Davis: Cookin'/Relaxin')
- (LP) Prestige LP 7021 (Wail, Frank, Wail)
- Reissue: (LP) Prestige (J) SMJ 7371
- Music De Luxe (UK) MSCD 19 (Miles Davis/Cool) (misdated 56–1026)
- Pilz (G) 448214–2 (*Miles Davies* [sic]/If I Were a Bell) (location, personnel, and date not listed)
- Hitbuster HB 490009 (I Could Write a Book)
- 5 (Lusty Moods) (LP) Mdsv LP 37; (LP) Sta LP 8319

**P** Fon (Eu) 469801 TE 8 (LP) Mdsv LP 32 (Miles Davis and John Coltrane Play Richard Rodgers) (does not mention [i.] on cover) Reissues: (LP) Prestige LP 7322; (LP) Trns (UK) PR 7322; (LP) Fon (N) 688204 ZL; (LP) Stsd (UK) SL 10111 (LP) Prestige (J) SMJ 9022~3 (The Artistry of Miles Davis) (LP) TR (J) MJ 7046 (The Miles Davis Story Vol. 3) Prestige 45–195 (inc 2:25: omits piano solo); Met (Sw) PR 45–195 9 (Modern Jazz Club Series Vol. 19) Prestige OJCCD (G) 0004–2 (Miles Davis/Jazz Milestones) Hip-O Records 64557 (Late Night Jazz Essentials) Playboy Jazz 7518 (*Playboy Jazz: After Dark II*) (2 CD) 10 (IP) Prestige (J) SMJX 10030 (Golden John Coltrane) NBM (I) 94107227 (John Coltrane/Portrait) (10 CD) 11 Prestige 45–248 ([b.] inc 3:10; [h.] inc 2:56) 12 Prestige 45–165; Met (Sw) PR 45–165 (Modern Jazz Club Series Vol. 15) Vic (J) VDPY 28516 (Stardust) ☑ Victor Entertainment (J) VICJ-61170 (*Premium Jazz*) 13 Prestige (J) SMJ 1003 Prestige PRCD-5809–2 (John Coltrane/Prestige Profiles #9) (CD + bonus CD) 14 (IP) Prestige LP 7373 (Miles Davis Plays Jazz Classics) Reissues: LP Bel (G) BJS 40106; LP Prestige (J) SMJ 7358 15 (LP) Prestige (J) SMJ 9013~5 (Portrait of John Coltrane)

LP GOJ (I) LPJT 72 (Trane's Blues)

**Reissues:** See session **55–1027** 

- Jazz Roots 56018 (John Coltrane 1956–1957, Soultrane)
- Rhino R 2–71255 (*The Last Giant: The John Coltrane Anthology*) (2 CD)

**Reissues:** See session **46–0713** 

- Prestige (G) PRCD 11004–2 (Bluing: Miles Davis Plays the Blues)
- Timeless (I) JLCD 61016 (*John Coltrane*) (location, personnel, and date not listed)
- ☑ Vic (J) VICJ-60076 (John Coltrane Anthology 1956–1958)
- 16 (IP) Prestige (J) SMJ 9028~9 (The Artistry of Red Garland)

**Reissue:** Prestige (J) VIJ 5056~7

- 17 (IP) Prestige (J) SMJ 7125~6
  - LP Prestige (J) SMJ 7247 (Miles Davis/Golden Disk) (2 LP)
- 18 GOJ (I) CDB 1203 (Evolution of a Genius: Miles Davis 1945–1958) (3 CD)
  - ☐ GOJ (I) CD 53063 (*Evolution of a Genius: Miles Davis 1954*–1956)
  - Jazz Roots (I) CDB 1809/4 (Miles Davis 1945–1960) (4 CD)
- 19 Prestige (J) VDJ 1586 (Miles Davis)
- 20 Prestige (J) VDJ 28046 (The Mute)

Reissues: See session 55–1116

- 21 Prestige (J) SMJ 7308 (Sonny Rollins vs. Miles Davis)
  - Fon (N) 469 201 TE (Miles Davis & John Coltrane)
  - ☑ Vic (J) VDPY 28513 (Sentimental Journey)
  - Four Tune (Belgium) FTN 4–52004 (Jazz Around Midnight) (4 CD)
  - Prestige PRCD 24223–2 (The Jazz Giants Play Rodgers &

- *Hammerstein—My Favorite Things*)
- Prestige PRCD-5701–2 (The Best of Miles Davis)
- Prestige PRCD-5801–2 (*Miles Davis/Prestige Profiles #1*) (CD + bonus CD)

(*Jazz: A Film by Ken Burns*) (audio: parts [without Coltrane], in sum inc 2:54; no footage of this session) DD 4721; DD 4719; Concord Records (ARD Video) 07039201~4 (4 Volumes); Pioneer (J) PIBJ-1010

22 P Fan P-012 (Miles Davis Chronicle/The Complete Prestige Recordings 1951–1956) (12 LP)

# Reissues: See session 55–1116

- (IP) Analogue Productions APJ 035 (*The Great Prestige Recordings*) (5 LP)
- Prestige PRCD4–4444–2 (*The Miles Davis Quintet/The Legendary Prestige Quintet Sessions*) (4 CD; incl. transcription of Davis solo on [l.]) **Reissues:** See session **55–1116**
- 23 Prestige (J) VICJ 40017~34 (John Coltrane/The Complete Prestige Recordings) (omits [i.])

## **Reissues:** See session **55–1116**

- 24 NBM (I) 94107247 (Miles Davis/Portrait 1949–1970) (10 CD)
- 25 OJCCD 8805–2 (Workin', Steamin', Cookin', Relaxin' with the Miles Davis Quintet) (4 CD)
- 26 ZYX Music 60058–2 (*Miles Davis—75th Birthday Celebration*) (3 CD)
  - ☑ Victor (J) VICJ-61306–7 (*The Best 100 Jazz*) (2 CD) ([i.] inc 1:34; [j.] inc 1:34)
- 27 Prestige (J) VICJ-60522 (Ballads and More—Miles Davis)

  Reissue: Prestige (J) VICJ-41434
- 28 Prestige (J) VICJ-23850 (*Miles Davis*)

- 29 Fan/Prestige PRCD 6019–2 (*Miles Davis Plays for Lovers*)
- 30 Prestige P 24034 (Miles Davis/Workin' and Steamin') (2 LP)

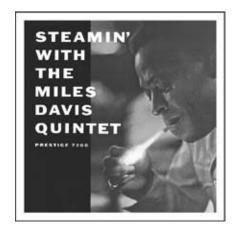
Reissue: 8 Prestige 8162–24034 H

- 31 Warner Jazz 0630–15645–2 WE 889 (*Les Incontournables*)
- 32 Prestige (J) VICJ-5025 (Miles Davis/Days of Jazz II)
- 33 Membran Music 223215–354 (*Miles Davis featuring John Coltrane*) (4 CD)
- 34 🖸 Zyx/Ayia Napa AYA 552092 (*Jazz Lounge*)
- 35 Prestige (J) VICJ-60818 (*The Best/Miles Davis*)

Reissue: Prestige (J) VICJ-41437



LP Prestige LP 7166



Prestige 7200



Prestige LP 7129

# **3** 56–0524

THURSDAY, MAY 24, 1956. Van Gelder Studio, Hackensack, NJ.

SONNY ROLLINS QUARTET + JOHN COLTRANE: Sonny Rollins (ts); John Coltrane (ts); Red Garland (p); Paul Chambers (b); "Philly" Joe Jones (dr)

a. 906 Tenor Madness \*1 (12:15) 1 2 3

## **Track Note**

\*1 "Tenor Madness" is also known as "Sportin' Crowd" by Hank Mobley and "Royal Roost" by Kenny Clarke, but here it is credited to Rollins.

## **Session Note**

[1 Coltrane does not appear on the other titles from this session.

#### **Issue Data**

1 (LP) Prestige LP 7047 (*Tenor Madness/Sonny Rollins Quartet*, released ca. Oct. 1956)

**Reissues:** LP Fan OJC 124; LP Esq (UK) 32–058; LP Bcl (F) 84 060 S; LP Bel (G) BJS 40149; LP Prestige (N) PPR 084; LP TR (J) RANK 5020; LP Prestige (J) MJ 7086; LP Prestige (J) LRP 8880; LP Prestige

(J) VIJ 203; Prestige (J) SMJ 6521 M; Prestige (J) VIJJ 30002; Prestige (G) 7047 RE; Prans Atlantic (UK) XTRA 5058; Prestige (G) 7047 RE; Prans Atlantic (UK) XTRA 5058; Prancisco AAPJ 124; Prans Atlantic (UK) XTRA 5058; Prancisco AAPJ 7047; Prans Atlantic (UK) XTRA 5058; Prancisco AAPJ 7047; Prancisco

**Reissue:** Prestige LP 7657 (Sonny Rollins/Tenor Madness)

**Reissue:** (LP) Prestige (J) SMJX 10091 (Tenor Madness Deluxe)

- (LP) Bel BLST 6514 (Sonny Rollins)
- (LP) Prestige (J) SMJ 9013~5 (Portrait of John Coltrane)
- (LP) Prestige (J) SMJX 10030 (Golden John Coltrane)
- (LP) Prestige PR 24082 (Sonny Rollins/Taking Care of Business) (2 LP)
- ☐ GOJ (I) CD 53061 (Sonny Rollins 1956)
- Prestige (UK) CDJZD 002 (Tenor Madness & Saxophone Colossus)
- ☑ Vic (J) VICJ 8005 (The Saxophone Best Selection)
- Prestige 7 PCD-4407–2 (Sonny Rollins/The Complete Prestige Recordings) (7 CD)

**Reissues:** Prestige (J) VICJ 40053~59; Prestige 7 PRCD 4407–2

2 (IP) Prestige PR 24004 (Sonny Rollins/Rollins) (2 LP)

Reissue: LP RCA (UK) PR 24004

- 3 Fan 16 PCD-4405–2 (*John Coltrane/The Prestige Recordings*) (16 CD)
  - Prestige (J) VICJ 40017~34 (John Coltrane/The Prestige Recordings)

**Reissues:** See session 55–1116

- OJCCD 6016–2 (Sonny Rollins/Jazz Showcase)
- Prestige PRCD 24252–2 (*The Prestige Legacy, Vol.2: Battles of the Saxes*)
- RCA 2127283–2 (Jazz Gallery: Sonny Rollins Vol. 1) (2 CD)
- Fan FANCD 6061–2 (*John Coltrane: 75th Birthday Celebration*) (3 CD)
- Prestige PRCD-5703–2 (The Best of Sonny Rollins)
- ☑ Victor (J) VICJ-61306–7 (*The Best 100 Jazz*) (2 CD) (inc 1:34)
- Prestige PRCD-5803–2 (Sonny Rollins/Prestige Profiles #3) (CD + bonus CD)



- (LP) Prestige LP 7047
- 56–0605

Tuesday, June 5, 1956 (5:00–9:00 p.m.). **Columbia 30th Street Studio**, *New York City* (borough of Manhattan).

MILES DAVIS QUINTET: Miles Davis (tp); John Coltrane (ts); Red Garland (p); Paul Chambers (b); "Philly" Joe Jones (dr)

a-1.       CO56090-1       Dear Old Stockholm       (7:50)       1 2 3 6 7         a-2.       CO56090-2       Dear Old Stockholm       bd       (1:45)       7         a-3.       CO56090-3       Dear Old Stockholm       bd       (0:30)       7         a-4.       CO56090-4       Dear Old Stockholm       reh ts +       (7:03)       7         b-1.       CO56091-1       Bye Bye Blackbird       (7:52)       6 9         b-2.       CO56091-2       Bye Bye Blackbird       reh p + fs p, b, dr       (0:09)       uni         b-3.       CO56091-3       Bye Bye Blackbird       (7:56)       1 2 4 6       6         c-1(1).       CO56092-       Tadd's Delight       reh p, b + reh       (1:27)       10         c-1(2).       CO56092-       Tadd's Delight       reh p + reh dr + bd       (0:34)       10         c-2.       CO56092-1       Tadd's Delight       reh tp + (4:29)       1 5 6       10         c-3.       CO56092-3       Tadd's Delight       reh tp +       (4:21)       10         c-4.       CO56092-4       Tadd's Delight       reh tp +       (4:21)       5 6       10         c-5.       CO56092-5       Tadd's Delight       reh ts, reh ts, tp	a-1(1).	CO56090-	Dear Old Stockholm	rch	(1:00)							7			
a-3. CO56090-3 Dear Old Stockholm bd (0:30) 7  a-4. CO56090-4 Dear Old Stockholm reh ts + (7:03) 7  b-1. CO56091-1 Bye Bye Blackbird (7:52) 6 9  b-2. CO56091-2 Bye Bye Blackbird reh p + fs p, b, dr (0:09) uni  b-3. CO56091-3 Bye Bye Blackbird (7:56) 1 2 4 6  c-1(1). CO56092- Tadd's Delight reh p, b + reh (1:27) 10  c-1(2). CO56092- Tadd's Delight reh p + reh dr + bd (0:31) 10  c-2. CO56092-1 Tadd's Delight reh tp + (4:29) 1 5 6 10  c-3. CO56092-3 Tadd's Delight reh tp + (4:21) 10  c-4. CO56092-4 Tadd's Delight reh ts, reh ts, rp, p (4:20) 6 10	a-1.	CO56090-1	Dear Old Stockholm		(7:50)		1	2	3		6	7			
a-4. CO56090-4 Dear Old Stockholm reh ts + (7:03) 7 b-1. CO56091-1 Bye Bye Blackbird (7:52) 6 9 b-2. CO56091-2 Bye Bye Blackbird reh p + fs p, b, dr (0:09) uni b-3. CO56091-3 Bye Bye Blackbird (7:56) 1 2 4 6 c-1(1). CO56092- Tadd's Delight reh p, b + reh (1:27) 10 c-1(2). CO56092- Tadd's Delight reh p + reh dr + bd (0:34) 10 c-1. CO56092-1 Tadd's Delight reh p + reh dr + bd (0:31) 10 c-2. CO56092-2 Tadd's Delight reh tp + (4:29) 1 5 6 10 c-3. CO56092-3 Tadd's Delight reh tp + (4:21) 10 c-4. CO56092-4 Tadd's Delight reh tp + (4:21) 10 c-5. CO56092-5 Tadd's Delight reh ts, reh ts, tp, p (4:20) 6 10	a-2.	CO56090-2	Dear Old Stockholm	bd	(1:45)							7			
b-1. CO56091-1 Bye Bye Blackbird reh p + fs p, b, dr (0:09) uni b-2. CO56091-2 Bye Bye Blackbird reh p + fs p, b, dr (0:09) uni b-3. CO56091-3 Bye Bye Blackbird (7:56) 1 2 4 6 c-1(1). CO56092- Tadd's Delight reh p + reh dr + bd (0:34) c-1. CO56092-1 Tadd's Delight reh p + reh dr + bd (0:31) c-2. CO56092-2 Tadd's Delight reh p + reh dr + bd (0:31) c-3. CO56092-3 Tadd's Delight reh p + (4:29) 1 5 6 10 c-4. CO56092-4 Tadd's Delight reh p + (4:21) c-5. CO56092-5 Tadd's Delight reh ts, reh ts, rp, p (4:20) 6 10	a-3.	CO56090-3	Dear Old Stockholm	bd	(0:30)							7			
b-2. CO56091-2 Bye Bye Blackbird reh p + fs p, b, dr (0:09) uni b-3. CO56091-3 Bye Bye Blackbird (7:56) 1 2 4 6 c-1(1). CO56092- Tadd's Delight reh p, b + reh (1:27) 10 c-1(2). CO56092- Tadd's Delight reh p + reh dr + bd (0:34) 10 c-1. CO56092-1 Tadd's Delight reh p + reh dr + bd (0:31) 10 c-2. CO56092-2 Tadd's Delight reh tp + (4:29) 1 5 6 10 c-3. CO56092-3 Tadd's Delight reh tp + (4:21) 10 c-4. CO56092-4 Tadd's Delight bd (0:49) 10 c-5. CO56092-5 Tadd's Delight reh ts, reh ts, tp, p (4:20) 6 10	a-4.	CO56090-4	Dear Old Stockholm	rch ts +	(7:03)							7			
b-3. CO56091-3 Bye Bye Blackbird (7:56) 1 2 4 6 c-1(1). CO56092- Tadd's Delight reh p, b + reh (1:27) 10 c-1(2). CO56092- Tadd's Delight reh (0:34) 10 c-1. CO56092-1 Tadd's Delight reh p + reh dr + bd (0:31) 10 c-2. CO56092-2 Tadd's Delight reh tp + (4:29) 1 5 6 10 c-3. CO56092-3 Tadd's Delight reh tp + (4:21) 10 c-4. CO56092-4 Tadd's Delight bd (0:49) 10 c-5. CO56092-5 Tadd's Delight reh ts, reh ts, tp, p (4:20) 6 10	b-1.	CO56091-1	Bye Bye Blackbird		(7:52)						6		9		
c-1(1). CO56092- Tadd's Delight reh p, b + reh (1:27) 10 c-1(2). CO56092- Tadd's Delight reh (0:34) 10 c-1. CO56092-1 Tadd's Delight reh p + reh dr + bd (0:31) 10 c-2. CO56092-2 Tadd's Delight reh tp + (4:29) 1 5 6 10 c-3. CO56092-3 Tadd's Delight reh tp + (4:21) 10 c-4. CO56092-4 Tadd's Delight bd (0:49) 10 c-5. CO56092-5 Tadd's Delight reh ts, reh ts, tp, p (4:20) 6 10	b-2.	CO56091-2	Bye Bye Blackbird	rch p + fs p, b, dr	(0:09)	uni									
c-1(2). CO56092- Tadd's Delight reh (0:34) 10 c-1. CO56092-1 Tadd's Delight reh p + reh dr + bd (0:31) 10 c-2. CO56092-2 Tadd's Delight reh tp + (4:29) 1 5 6 10 c-3. CO56092-3 Tadd's Delight reh tp + (4:21) 10 c-4. CO56092-4 Tadd's Delight bd (0:49) 10 c-5. CO56092-5 Tadd's Delight reh ts, reh ts, tp, p (4:20) 6 10	b-3.	CO56091-3	Bye Bye Blackbird		(7:56)		1	2	4		6				
c-1. CO56092-1 Tadd's Delight reh p + reh dr + bd (0:31) 10 c-2. CO56092-2 Tadd's Delight reh tp + (4:29) 1 5 6 10 c-3. CO56092-3 Tadd's Delight reh tp + (4:21) 10 c-4. CO56092-4 Tadd's Delight bd (0:49) 10 c-5. CO56092-5 Tadd's Delight reh ts, reh ts, tp, p (4:20) 6 10	c-1(1).	CO56092-	Tadd's Delight	reh p, b + reh	(1:27)									10	)
c-2. CO56092-2 Tadd's Delight reh tp + (4:29) 1 5 6 10 c-3. CO56092-3 Tadd's Delight reh tp + (4:21) 10 c-4. CO56092-4 Tadd's Delight bd (0:49) 10 c-5. CO56092-5 Tadd's Delight reh ts, reh ts, tp, p (4:20) 6 10	c-1(2).	CO56092-	Tadd's Delight	reh	(0:34)									10	)
c-3. CO56092-3 Tadd's Delight reh tp + (4:21) 10 c-4. CO56092-4 Tadd's Delight bd (0:49) 10 c-5. CO56092-5 Tadd's Delight reh ts, reh ts, tp, p (4:20) 6 10	c-1.	CO56092-1	Tadd's Delight	reh p + reh dr + bd	(0:31)									10	)
c-4. CO56092-4 Tadd's Delight bd (0:49) 10 c-5. CO56092-5 Tadd's Delight reh ts, reh ts, tp, p (4:20) 6 10	c-2.	CO56092-2	Tadd's Delight	rch tp +	(4:29)		1			5	6			10	)
c-5. CO56092-5 Tadd's Delight reh ts, reh ts, tp, p (4:20) 6 10	c-3.	CO56092-3	Tadd's Delight	rch tp +	(4:21)									10	)
	c-4.	CO56092-4	Tadd's Delight	bd	(0:49)									10	)
a-5. CO56090-5 Dear Old Stockholm *1 (6:42) 6 7 8	c-5.	CO56092-5	Tadd's Delight	reh ts, reh ts, tp, p	(4:20)						6			10	)
	a-5.	CO56090-5	Dear Old Stockholm	*1	(6:42)						6	7	8		

# **Track Note**

\*1 Faster tempo than [a-1.]–[a-4].

# **Session/Issue Note**

[1 "Tadd's Delight" is also known as "Sid's Delight."

## **Issue Data**

1 P Columbia CL 949 (*Miles Davis/'Round About Midnight*, released Mar. 4, 1957)

Reissues: See session 55–1026

Columbia/Legacy CK 85201 ('Round About Midnight[+4])

Reissues: See session 55–1026

- Sony 510 526–2 (*Best of Miles Davis–Die Zeit-Edition*) (5 CD set incl. "'Round About Midnight")
- © Columbia/Legacy C2K 94750; CD Columbia/Legacy COL 519957 2 (*Miles Davis/'Round About Midnight*, Legacy Edition) (2 CD)

Reissue: Columbia/Sony (J) SICP-892–3 (2 CD)

- Membran Music 223215–354 (*Miles Davis featuring John Coltrane*) (4 CD)
- 2 Ph (Eu) 429 736 BE (Ph (UK) BBE 12418) (Jazz Gallery: Davis' Cup)
  - Columbia/Legacy CK 61090 (*The Best of Miles Davis and John Coltrane*(1955–1961))
  - Columbia 509614–2 (Columbia Jazz—John Coltrane & Miles Davis 1955–1961)
  - Sony Mastersound (J) SRCS-2462 (*The Best of Miles Davis and John Coltrane* (1955–1961) [+1])
- 3 (P) CBS (Eu) 52976; CBSS (J) 30 KP 941~2
  - © CBSS (J) 00 DP 872~5 (*Miles Davis/The Greatest History 1955*–1969) (4 CD)
  - **Reissues:** CBSS (J) SRCS 5691~4; CBSS (J) 925691~4
  - Columbia/Legacy CK 65038 (This Is Jazz #22—Miles Davis Plays Ballads)
  - Columbia 488 620–2 (*Miles Davis Ballads*)
- 4 **7** Columbia (J) LSS 80 (*The Artistry of Miles*)
  - (IP) Columbia (J) YS 754 C (Miles in Standard) (misdated as 56–0505)
  - (LP) CBS (Eu) S 66310 (The Essential Miles Davis)
  - (LP) CBS (F) 64111
  - (IP) CBSS (J) 00 AP 2076~81 (Miles Davis/The Greatest History)
  - (IP) CBS (F) ST SPR 55
  - LP CBS (N) SPR 55 (Horizons du Jazz) (misdated as 56–0910)
  - (LP) Columbia CJ 40798 (Columbia Jazz Masterpieces Sampler, Vol. II)

Reissues: Columbia CJT 40798; Columbia CK 40798

(LP) Columbia C5X 45000 (Miles Davis/The Columbia Years 1955–1985) (5 LP) **Reissues:** See session 55–1026 © CBS (F) 450593–2 (*A Portrait of Miles*) (2 CD) ☐ BAC (J) TIU 1046 (Miles Davis/Shelly Manne) CBSS (J) CSCS 5121 (Jazz on Movies) Columbia (UK) 469440–2 (Miles Davis/Mellow Miles) 2) (Romance of Jazz), The Jazz Memories Collection (Luxe) 18057/58 CD; location, personnel, and date not listed) Columbia 471313–2 ,(Miles Davis Plays Classic Ballads) Reissue: CBS A 21508 Sony 31–485 351–10 (The Very Best of Miles Davis) Sony 58145 (Miles Davis/Classic Ballads) (Miles Davis/Super Hits) Sony Legacy Recordings 1CK85186; Sony Legacy Recordings 1CK85186 (The Essential Miles Davis) Columbia/Legacy 503 045–2 (2 CD); Columbia/Legacy C2K 85475 (2CD) Reissue: Sony Mastersound (J) SRCS-2493/4 (2 CD) Columbia/Legacy C3K 96484 (Miles Davis/The Essential Plus) (2 CD + DVD) ■ Ph (Eu) 429063 BE; 
● Ph (UK) 45 JAZ 100 (Junior Jazz Gallery); 
● Ph (UK) BBE 12351; <sup>10</sup> Ph (Eu) 362000 ARF; (LP) Ph (Eu) B 7227 L; (LP) Ph (UK) BBL 7208 © Columbia (J) LL 387 ('Round Midnight/Tadd's Delight) Pony Canyon (J) no number (*The Acoustic Miles Davis*) Columbia CD 27000262 G (The Acoustic Miles) Jazz Zounds/Vereinigte Motor-Verlage CD 27200262 G (Miles Davis

- —Portrait) (2 CD)
- 6 Columbia C6K 65833 (Miles Davis & John Coltrane/The Complete Columbia Recordings 1955–1961) (6 CD)

**Reissues**(and advance copy): See session **55–1026** 

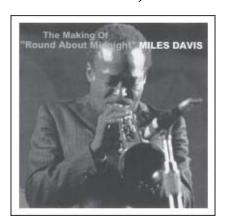
LP Mosaic MQ9–191 (The Complete Columbia Recordings of Miles Davis with John Coltrane) (9 LP)

Reissues: See session 55–1026

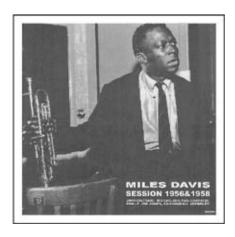
- 7 Mind of Blue (J) KOB 004 (*The Making of "Round About Midnight"*)
- 8 Columbia/Legacy SAMPCM 10165–2 (*The Alternative Miles Davis*)
- 9 Sony 5030399 (*Miles Davis—The Legendary Years 1955–1965*) (2 CD)
- 10 So What (J) SW-145 (*Miles Davis/Session 1956 & 1958*)



Columbia C 6 K 65833



Mind of Blue (J) KOB 004



So What (J) SW-145

# **&** 56–0907

FRIDAY, SEPTEMBER 7, 1956. Van Gelder Studio, Hackensack, NJ.

PRESTIGE ALL STARS: Hank Mobley, Al Cohn, Zoot Sims, John Coltrane (ts); Red Garland (p); Paul Chambers (b); Art Taylor (dr)

a.	975	Just You, Just Me	(9:35)	1	3
Ь.	976	Tenor Conclave	(11:01)	1	2
c.	977	How Deep Is the Ocean	(15:03)	1	
d.	978	Bob's Boys	(8:16)	1	

## **Session Note**

- [1 Titles [b.] and [d.] are interchanged on diferent issues (for example, on
- the 16-CD boxed set the liner note discussion matches what we have above, but the track listings and the CDs themselves have them reversed). Since there are no other versions of these compositions, it remains uncertain which are the correct titles for [b.] and [d.]. However, recent research at Concord Records suggests that the information above is correct. Furthermore, "Tenor Conclave" was published in an oficial book of Prestige leadsheets (Leonard Feather, *200 Omnibus of Jazz*, New York: Hansen House, 1974, p. 46), and the theme given there is the one found on the performance that is 11:01 in length (a type of rhythm changes, not a blues like the shorter track). So we believe that our listing above is correct.

## **Issue Data**

1 Prestige LP 7074 (Tenor Conclave, realeased ca. Feb. 1957)

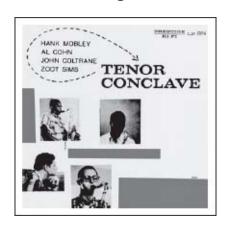
Reissues: Prestige LP 7249; Prestige (J) SMJ 6539 M; Fan OJCC 127; Prestige (J) PJ-8; Prestige (J) SMJ 6539 M; Fan OJCC 127; Fan OJCC 127; Fan OJC 5127; Fan OJC 127–4; Fan OJCCD 127–2; Prestige (J) VICJ 23707; Prestige (J) VICJ-2079; OJC COJC 127

**Reissues:** (John Coltrane/On a Misty Night) Prestige P 24084 (2 LP); Prestige (F) 68.361 (2 LP); Prestige (I) HB 6113 (2 LP)

- Fan 16 PCD-4405–2 (John Coltrane/The Prestige Recordings) (16 CD)
- Prestige (J) VICJ 40017–34 (John Coltrane/The Complete Prestige Recordings)

**Reissues:** See session **55–1116** 

- 2 Prestige (J) SMJ 9013–5 (Portrait of John Coltrane)
  - Prestige PRCD-5803–2 (Sonny Rollins/Prestige Profiles #3) (CD + bonus CD)
- 3 Fan/Prestige PRCD 24275–2 (The Prestige Legacy Vol. 3)



(LP) Prestige LP 7074

## **36-0910**

Monday, September 10, 1956 (5:00–8:00 p.m.). **Columbia 30th Street Studio**, *New York City* (borough of Manhattan).

MILES DAVIS QUINTET: Miles Davis (tp, omit on [b-2(1).]); John Coltrane (ts, omit on [b-2(2).]); Red Garland (p); Paul Chambers (b); "Philly" Joe Jones (dr); Teo Macero (arr [b.]); Gil Evans (arr [c.])

a-1.	CO56584-1	All of You			(7:31)				6				
a-2.	CO56584-2	All of You			(7:02)		1	4	6	7			
a-3.	CO56584-3	All of You	*1		(0:53)	uni							
b-1.	CO56585-1	Sweet Sue, Just You			(4:21)				6				
b-2(1).	CO56585-2	Sweet Sue, Just You	*2	reh	(3:53)	uni							
b-2(2).	CO56585-	Sweet Sue, Just You	*3	reh	(0:51)	uni							
b-2(3).	CO56585-	Sweet Sue, Just You	*4	reh	(1:56)				(	5			
b-2(4).	CO56585-	Sweet Sue, Just You	*5	reh	(0:26)	uni							
b-3.	CO56585-3	Sweet Sue, Just You	*6	bd	(0:56)	uni							
b-4.	CO56585-4	Sweet Sue, Just You			(5:21)	uni							
b-5.	CO56585-5	Sweet Sue, Just You			(3:30)						6		
b-6.	CO56585-6	Sweet Sue, Just You		bd	(0:24)	uni							
b-7.	CO56585-7	Sweet Sue, Just You		bd	(0:18)	uni							
b-8.	CO56585-8	Sweet Sue, Just You			(3:40)			2	3		6	7	
		(studio talk)	*7	reh									
c.	CO56586-1	'Round Midnight		fs	(0:07) + (5:58)		1		3	5	6	7	8

### **Track Notes**

- \*1 Only the coda is played.
- \*2 Coltrane and rhythm section (Davis out).
- \*3 Davis and rhythm section (Coltrane out).
- \*4 Practicing the introduction. Included on Columbia C6K 65833 and Mosaic MQ9–191: 0:26 studio talk, instructions, rehearsal p, dr; 0:21 introduction, reh tp; 1:09 studio talk, rehearsal dr, sung instructions (by Leonard Bernstein), instructions by p, tp.
- \*5 Practicing the introduction.
- \*6 Rehearsal by the band (0:11; 0:17) before going into the tune.

- \*7 Between [b-8.] and [c.]: studio talk, reh p, instructions (0:38), including Miles Davis comment (0:27), issued on Columbia C6K 65833 and KOB 004 (and others).
- \*8 It is unlikely Gil Evans was involved in the arrangement of "Round Midnight." Rather, the arrangement seems to be largely based on the 1948 Dizzy Gillespie Orchestra version. (See discussion on website).

#### **Session Note**

- [1] "Sweet Sue, Just You" is also known as "Sweet Sue."
- [2] The composition recorded as 56–0910c has variously been identified as "Round Midnight" (as shown here) and "Round About Midnight" (56–1026c). The title as it appears on the original 1944 sheet music (and as registered with BMI) is "Round Midnight," but BMI lists three other alternates ("Round About Midnight," "Round Midnite," and "Around Midnite") as commonly used variants. We have shown whichever variant of the title appears on the specific issue, using the legal title "Round Midnight" for noncommercial recordings.

#### **Issue Data**

- - (P) CBS (F) 88029 (Miles Davis with John Coltrane) (2 LP) (?) Columbia B 2491; Ph (Eu) 429295 BE; Columbia (J) EM 176
  - (Miles Davis Classics)
  - Ph (UK) BBE 12266 (Miles Davis) (export no. 429556 BE)
  - LP CBS (Sp) LSP 980 750–1 (Miles Davis/Midnight at Carnegie Hall) (misdated "1957," no location listed)
  - Frequenz 044–002 (Miles Davis/10 Top Tracks)
  - Sony 58145 (Miles Davis/Classic Ballads)

2 P Columbia CL 919 (Leonard Bernstein: What Is Jazz?, released Oct. 15, 1956) (inc 3:32; over-dubbed narration by Leonard Bernstein, 0:20)

Reissues: P Columbia (J) YM 2 C; P CBBS (J) YBCC 7; P CBS (Is) 62985; Sony Family Club (J) 030–084; Sony Classical SMK

62985; Sony Family Club (J) 030–084; Sony Classical SMK 60566

- (LP) Ph (Eu) B 07210 L; (LP) Ph (UK) BBL 7149; (LP) CBS (F) BPG 61637
- (IP CBSS (J) SOPM 140 (Miles Davis/Quintet & Sextet)
- LP CBSS (J) SOPL 268 (Facets Vol. 1)
- LP CBS (F) 21070 (Miles Davis/Blue Christmas)

Reissues: See session 55–1026

- (IP) (Modern Jazz for Collectors Only)
- (IP) (Trane's Blues)

Reissues: See session 55–1026

- (?) Columbia 91 A 02053; (P) CBS (Eu) S 66403 (Jazz Anthology); (P) Columbia JP 13811 (Facets)
- (LP) CBS (F) 62637 (Facets) (misdated 56–1009)
- ☐ Jazz Roots 56018 (John Coltrane 1956–1957, Soultrane)
- MBM (I) 94107247 (Miles Davis/Portrait 1949–1970) (10 CD)
- Sony 5030399 (*Miles Davis—The Legendary Years* 1955–1965) (2 CD)
- 3 LP Columbia C 32025 (*Basic Miles*, released 1973)

Reissues: See session 55–1026

- 4 (IP) Columbia (J) YS 754 C (Miles in Standard)
  - Columbia 471313–2 (Miles Davis Plays Classic Ballads)

```
Reissue: CBS A 21508
    (Miles Davis/Love Songs 2) Columbia/Legacy 512886–2;
      Columbia/Legacy CK 90337; Columbia/Sony (J) SICP-522
    Columbia 4749242 (Four Trumpet Stars)
    (LP) CBS 63620 (Miles Davis/Greatest Hits) Reissue: (LP) CBS 32678
5
    (LP) Columbia CS 9808 (Miles Davis' Greatest Hits)
    Reissues: (LP) Columbia PC 9808; (LP) Columbia COL 9808 H; (LP)
    Columbia SL 38
    Columbia/Legacy CK 65418 (Miles Davis' Greatest Hits)
    (LP) CBS (F) 88138 (Miles Davis Classics) (2 LP)
    Columbia C4–33037 (Columbia Hall of Fame Series) (inc 2:34)
    (LP) CBS (F) 64111
    (LP) CBS (Eu) 66310 (The Essential Miles Davis)
    (LP) GOJ (I) LPJT 57 (Miles Davis Quintet); (LP) CBSS (J) 26 AP 1322
    (LP) CBSS (J) SONX 60127 (Greatest Hits—Miles Davis)
   (LP) CBSS (J) SOPN 53; (LP) CBSS (J) SOPO 55; (LP) CBSS (J) SOPQ 5;
   (LP) CBSS (J) SOPQ 6; (LP) CBSS (J) 40 AP 485–6; (LP) CBSS (J) SONP
   50164–5 (The Miles Davis); LP CBSS (J) SOPB 55151–2; LP CBSS (J)
   SOPH 49–50 (Miles Davis)
   (LP) CBSS (J) SOPJ 82–3; (LP) CBSS (J) SOPZ 55–6; (LP) CBS 80865;
   CBSS (J) 30 KP 1148; CBSS (J) 30 KP 941–2
   (Modern Jazz Best Collection)(?) CBS (J) ECPA 207; (LP) CBSS (J)
   SOPV 39-40
```

- (LP) CBS (F) 467958 (Miles Davis Story) (inc 2:34)
- **Reissue:** Columbia (F) 467959–2 (2 CD)
- (LP) CBSS (J) FCPA 601 (Miles Davis Vol. 1)
- (IP) CBSS (J) FCPC 601–2 (The Jazz Street I—Modern Combo and Orchestra)
- (LP CBSS (J) 00 AP 2076–81 (Miles Davis/The Greatest History)
- (LP) CBSS (J) 29 AP 50 (Miles Davis/Grand Prix 20)
- LP CBSS (J) SOPH 53–4 (T is Is Jazz Vol. 2)
- (IP) CBSS (J) SOPB 55028–30 (Miles Davis Story II)
- (IP) CBSS (J) SOPB 55028–30 (Miles Davis Story II)
- (IP) CBSS (J) YAPC 22 (Miles Davis) (inc 3:10)
- (LP) CBSS (J) PMS 53–55 (The History of Jazz) (3 LP)
- (LP) I Grandi del Jazz (I) GdJ-09 (Miles Davis)
- (LP) Tw (G) 50060 (Miles Davis) (2 LP)
- CBSS (J) SONE 70050 ('Round About Midnight)
- © Columbia (J) LL 387 ('Round Midnight/Tadd's Delight)
- Columbia (J) 45 S–73-C ('Round Midnight/Ah-Leu-Cha)
- GOJ (I) CDB 1203 (Evolution of a Genius: Miles Davis 1945–58) (3 CD)
- GOJ (I) CD 53063 (Evolution of a Genius: Miles Davis 1954–56)
- GOJ (Eu) CDB 1200/3 (The Giants of Jazz Collection) (3 CD)
- ☑ GOJ (I) 53025 (Jazz Parade 40s–60s)
- ☐ GOJ (I) 53045 ('Round Midnight)
- ☐ GOJ (Eu) CDB 91–2 (*The Giants of Jazz Collection*) (2 CD)

Columbia/Sony 473633–2 (All That Jazz) (3 CD) Lotus 0252 ('Round Midnight) Columbia CK 47932 (The Essence of Miles Davis) Reissue: CBSS (J) SRCS 5709 CBSS (J) 30 DP 5027 (The Essence of Miles Davis) © CBSS (J) 00 DP 872–5 (Miles Davis/The Greatest History 1955–1969) (4 CD) **Reissues:** See session **56–0605** CBSS (J) 25 DP 5606 (Star Box/Miles Davis) BAC (J) TIU 1046 (Miles Davis/Shelly Manne) © CBSS (J) XBDP 91001 (CBS/SONY CD Jazz Catalogue Vol. 1) (inc 3:25)CBSS (J) CSCS 5017 (Jazz Ballads Collection) Reissue: CBSS (J) CSTS 5017 © CBS (G) 466690–2 (Schmusejazz) Jazz Roots (I) CDB 1809/4 (Miles Davis 1945–1960) (4 CD) © CBS 467 144–2 (Essentiel Jazz: Miles Davis Vol. 1) (inc 2:34) **Reissue:** CBS (N) 467144–4 (inc 2:34) Columbia/Legacy 503 045–2 (The Essential Miles Davis) (2 CD) **Reissues:** See session **56–0605** Universe (G) UNI 046~8 (Swing Time) Pony Canyon (J) no number (*The Acoustic Miles Davis*) © CBS 465429–2 (Jazz Feelings) (inc 2:34; location, personnel, and date not listed) Columbia (UK) 469440–2 (Miles Davis/Mellow Miles) CBS 57110 (1 Heure avec ...1 Hour with Miles Davis)

Sony Mastersound (J) SRCS 6841 (This Is Miles, Vol. 1: Acoustic Side) Columbia/Legacy CK 64616 (This Is Jazz #8—Miles Davis/Acoustic) **Reissue:** Sony Mastersound (J) SRCS-7218 Sony Family Club (J) 507–982–01–01 ☑ Verve 314 549 083–2 (Ken Burns Jazz—The Definitive John Coltrane) Columbia/Legacy CK 61405 (Blue Miles) Reissues: Columbia/Sony (J) SRCS-2332; Columbia/Sony 4998242 Columbia/Sony (J) SICP-360 (The Best of Miles Davis) Columbia/Legacy CK 86829 (The Best of Miles Davis) Columbia/Legacy CK 61090 (The Best of Miles Davis and John *Coltrane* (1955–1961) Columbia 509614–2 (Columbia Jazz—John Coltrane & Miles Davis 1955-1961) Sony Mastersound (J) SRCS-2462 (The Best of Miles Davis and John *Coltrane* (1955–1961) [+1]) (*Blue Moods*) Sony Classical 501 793–2; Sony/Legacy JK 89920 Columbia 488 619–2 (Miles Davis Acoustic) Columbia CD 27000262 G (*The Acoustic Miles*) ☐ Jazz Zounds/Vereinigte Motor–Verlage CD 27200262 G (Miles Davis —Portrait) (2 CD) Columbia 478 237–2 (Miles—Le Meilleur de Miles Davis) Sony 493 127–2 (Miles—Le Meilleur de Miles Davis) (2 CD) Sony 31–485 351–10 (The Very Best of Miles Davis) Sony 496 792–2 (*The Best of Miles Davis*) (2 CD) Sony/Columbia 511 398–2 (Miles Davis—Time After Time) (2 XRCD)

- Sony 5099749998322 (Bar Jazz) (3 CD)
- Sony (J) SICP-747 (*Kind of Jazz/Acoustic*)
- Columbia/Legacy 2014949; Sony (J) SIBP-27;; Sony (J) SIBP-
- 55 (The Miles Davis Story) (sound only, partly spoken over, inc 0:23)
- Columbia/Legacy C3K 96484 (Miles Davis/The Essential Plus) (2
- CD + DVD) (complete on CD; sound only, partly spoken over, inc 0:23 on *The Miles Davis Story*, same as Columbia/ Legacy 2014949 etc.)
- **6** Columbia C6K 65833 (Miles Davis & John Coltrane/The Complete Columbia Recordings 1955– 1961) (6 CD)

Reissues (and advance copy): See session 55–1026

(IP) Mosaic MQ9–191 (The Complete Columbia Recordings of Miles Davis with John Coltrane) (9 LP)

**Reissues:** See session **55–1026** 

© Columbia/Legacy CK 85201 ('Round About Midnight [+4]) (incl. "Sweet Sue" reh)

Reissues: See session 55–1026

- Sony 510 526–2 (Best of Miles Davis—Die Zeit-Edition) (5 CD set incl. "Round About Midnight")
- © Columbia/Legacy C2K 94750; © Columbia/Legacy COL 519957 2 (Miles Davis/Round About Midnight, Legacy Edition) (2 CD)

Reissue: Columbia/Sony (J) SICP-892–3 (2 CD)

- Membran Music 223215–354 (Miles Davis featuring John Coltrane) (4 CD)



(LP) Columbia CL 919

## **(A)** 56–0915

Saturday, September 15, 1956 (ca. 9:00 p.m.). **Café Bohemia,***New York City* (15 Barrow St., borough of Manhattan).

MILES DAVIS QUINTET: Miles Davis (tp); John Coltrane (ts); Red Garland (p); Paul Cham¬bers (b); "Philly" Joe Jones (dr); Guy Wallace (ann)

a.	A Gal in Calico			(4:42)	PR
b.	Stablemate s			(3:49)	PR
C.	How Am I to Know?	*1	inc	(3:05)	PR

#### **Track Notes**

\*1 Introduction by Guy Wallace: "Now we begin the second half of tonight's Bandstand, U.S.A. [...] Right now, we're gonna take you down to a favorite little spot of ours here in New York, Jimmy Garofolo's Café Bohemia. [...] Down there at the present time is a young man whose name is Miles Davis. [...] If you'd like to know more about Miles, the October issue of Tan magazine is coming out with a big spread on him. [...] Perk up your ears, pigeon, 'cause right now Bandstand, U.S.A. takes you direct to Miles Davis at the Café Bohemia." (The Miles Davis

Quintet was at the Café Bohemia **ca. Sept. 7–29, 1956**; see the Chronology.)

\*2 Coltrane plays on final notes only.

#### **Session Note**

[1] Radio broadcast, Bandstand, U.S.A. This program (produced by bandleader Tommy Reynolds) was started Saturday, July 7, 1956, and was broadcast on the Mutual Radio Network from 8:00–10:00 p.m. every Saturday night. (Announcer Guy Wallace says that this was the beginning of the second half of the broadcast, which would have been about 9:00 p.m.) Each program featured live remote broadcasts from various jazz clubs in Northeastern U.S. cities (primarily Boston, Massa¬chusetts; New York City; Philadelphia, Pennsylvania; Pennsauken, New Jersey; and Washington, D.C.). See "A Big Bandstand," by Leonard Feather, Down Beat, January 23, 1957, p. 19.

## **36-0921**

FRIDAY, SEPTEMBER 21, 1956. Van Gelder Studio, Hackensack, NJ.

PAUL CHAMBERS SEXTET: Donald Byrd (tp, omit on [c.], [d.]); John Coltrane (ts, omit on [c.], [d.]); Horace Silver (p); Kenny Burrell (g); Paul Chambers (b); "Philly" Joe Jones (dr)

a-1.	take 1	We Six	( : ) uni
a-2.	take 2	We Six	( : ) uni
a-3.	take 3	Wc Six	(7:40) 1 2 6
b-1.	take 4	Omicron	( : ) uni
b-2.	take 5	Omicron	(7:15) 1 2
c.	take 6	Tale of the Fingers *1	(4:41) 1
d-1.	take 7	Whims of Chambers *2	(: ) uni
d-2.	take 8	Whims of Chambers *2	(4:01) 1
c.	take 9	Nita	(6:30) 12 3 4
f-1.	take 10	Just for the Love	( : ) uni
f-2.	take 11	Just for the Love	(3:40) 12 4 5
g-1.	take 12	Dear Ann	(: ) uni
g-2.	take 13	Dear Ann	(4:16)

#### **Track Notes**

- \*1 Includes p, b, dr only.
- \*2 Includes g, p, b, dr only.

#### **Session Notes**

- [1] According to Michael Cuscuna (e-mail to Yasuhiro Fujioka, Oct. 13, 2006), the session was recorded in mono only; "stereo" versions are electronically rechanneled.
- [2] Blue Note's practice was to assign take numbers in a continuous sequence for each take recorded, regardless of its title (as shown above). Blue Note also did not usually assign master numbers to successive titles recorded at a session.

#### **Issue Data**

1 P Blue Note BLP 1534 (Whims of Chambers/Paul Chambers Sextet, released ca. Dec. 1956)

Reissues: LP Blue Note BST 81534; LP Blue Note (J) GXK 8018; LP

Blue Note (J) BLP 1534; PBlue Note (J) LNJ 70128; PBlue Note (J)

BN-1534; Blue Note (J) 301263; Blue Note (J) TOCJ-1534;

Blue Note CDP 7243–8–37647–2–3; Blue Note 8712973; Blue

Note 5257522; Blue Note 300493; Blue Note 300122; Blue

Note (J) TOCJ-9109; Dlue Note (J) TOCJ-6459

- Mosaic Records MS-005 (Mosaic Select: Paul Chambers) (3 CD)
- 2 Plue Note BNLA 451-H2 (Paul Chambers, John Coltrane/High Step) (2 LP)

Reissues: See session 56–0302

- Gambit Records 69215 (John Coltrane/Transsition—The Complete Paul Chambers Sessions)
- **3** Plue Note (J) K 18 P-9125 (Yesterdays (1956–1957)
- **4** Blue Note B 2 99175 (The Art of John Coltrane)

**Reissues:** See session **56–0302** 

5 In Blue Note 53428 (The Ultimate Blue Train) (inc 1:12) (enhanced CD)

Reissues: See session 56–0420

Blue Note 4982402 (*Trane's Blues*)

**Reissue:** Blue Note (J) TOCJ-66018 (*John Coltrane Essentials*) Blue Note 07243 582206 29; Blue Note (UK) 582 2062; Blue Note (F) PM 598

**6** Blue Note 564–300473 (John Coltrane/The Blue Note Years)

**Reissues:** Dlue Note (J) TOCJ-66041; Dlue Note (J) TOCJ-6331



(IP) Blue Note BLP 1534

# **&** 56–0929

Possibly Saturday, September 29, 1956 (date not confirmed). **Café Bohemia,** *New York City* (15 Ba r-row St., borough of Manhattan).

MILES DAVIS QUINTET: Miles Davis (tp); John Coltrane (ts); Red Garland (p); Paul Chambers (b); "Philly" Joe Jones (dr); Guy Wallace (ann)

a.	A Gal in Calico			(4:42)	PR
Ь.	Stablemates			(3:49)	PR
c.	How Am I to Know?	*1	inc	(3:05)	PR

#### **Track Note**

\*1 Voiceover announcement by Guy Wallace last 0:21: "Miles Davis. Miles Davis, the walkin'-on-eggs trumpet man coming to you from Jimmy Garofolo's Café Bohemia at 15 Barrow Street in Greenwich Village. And Miles did a real fine job for us here tonight, everybody's doin' a real fine job, if you would listen to us, that's all we've been saying all night. And that's another phrase that we won't use anymore this evening."

#### **Session Note**

[1] Radio broadcast, Bandstand, U.S.A. (see session 56–0915, Session Note [1]). The date is not confirmed; possibly October 27, 1956 (information from Jan Lohmann). The location is confirmed by Guy Wallace's announcement.

## **(A)** 56–1026

FRIDAY, OCTOBER 26, 1956. Van Gelder Studio, Hackensack, NJ.

MILES DAVIS QUINTET: Miles Davis (tp); John Coltrane (ts, omit on [1.]); Red Garland (p); Paul Chambers (b); "Philly" Joe Jones (dr)

(studio talk)	*1		(0:09)																		
a. 995 If I Were a Bell			(8:00)	1		8	11	18	20	22	23	24	2	8	29	30	32	33	36	37	38
b. 996 Well, You Needn't			(6:19)	2		22	23	25	28	29	30	5									
c. 997 'Round About Midnight	*2		(5:21)	3		7	10	15	18	19	20	21	2	2	23	24	25	30	33	34	
d. 998 Half Nelson			(4:45)	4		7	22	23	26	28	30	36									
e-1(1). (reh tp, b; studio talk)	*3		(0:15)																		
e-1(2).999 You're My Everything	fs		(0:05)																		
(studio talk)	*4		(0:10)																		
e. 999 You're My Everything			(4:45)	1		15	22	23	28	30	32	34	30	5	38						
f. 1000 I Could Write a Book			(5:05)	1		6	22	23	28	33	35	36	38	3							
g-1. (studio talk, reh, fs)	*5		(0:32)																		
g. 1001 Oleo			(5:52)	1		7	9	14	17	21	22	23	26	5	28	30	31	35	36	38	
h. 1002 Airegin			(4:22)	5		7	10	13	17	22	23	28	30	) ;	38						
i. 1003 Tune-up	*6		(5:40)	5	7	8 9	9 12	20	22	23	28	30 3	38								
j. 1004 When Lights Are Low	*6		(7:25)	5	11	1	2		22	23	28	38									
(studio talk after [j.])	*7		(0:03)																		
(studio talk before [k.])	*8		(0:12)																		
k-1. 1005 Blues by Five	*9	fs	(0:06)																		
(studio talk, reh ts)	*10		(0:07)																		
k. 1005 Blues by Five			(10:00)	5					22	23	24	27	28	38							
l. 1006 My Funny Valentine			(5:59)	5	13	1	6 18	19	20	21	22	24	28	30	31	32	33	34	36	37	38

#### **Track/Issue Notes**

- \*1 Apparently responding to a request for the song title, Davis says: "I'll play it and tell you what it is later." Davis then counts the tune off. (Included on most issues.) This became a famous "quote" of Davis's.
- \*2 See note to session **56–0910** for a discussion of the title of this track.
- \*3 Davis: "'You're My Everything,' Red. [...] When you see a red light on, everybody's supposed to be quiet." (Included on most issues.)
- \*4 After stopping the take, Davis says: "Play some block chords, Red. All right, Rudy? Block chords, Red." (Included on most issues.)
- \*5 After a brief false start of "Oleo" (Coltrane and Jones, first few notes only), there's some discussion, confusion, and warming up. Someone asks, "What is this?" and Davis replies, "Newk's Number One. […] Watch the tempo, Paul, will you?" Included on Prestige (J) GZS 1052, Prestige PRCD4–4444–2, and other issues.
- \*6 "Tune-up" and "When Lights Are Low" appear to be continuous performances. "When Lights Are Low" is misidentified as "Just Squeeze Me" in Bob Weinstock's session log and on the cover P Prestige LP 7094.
- \*7 Davis: "Okay? All right. Okay." (Included on most issues.)
- \*8 Davis: "The rhythm section's gonna play first. You're gonna play first, we're gonna come in." Studio talk, false start, and Coltrane warming up before [k.] included on Prestige (J) GZS 1044,; Prestige (J) VICJ-5092; JVC (J) VICJ-60127; Prestige (J) VICJ-60265; Prestige PRCD4–4444–2; Audio Prestige (J) VIAJ-60009, and other issues.
- \*9 Rhythm section only (p, b, dr).
- \*10 Coltrane warms up before [k.] while Davis gives instructions.

#### **Session Note**

[1] According to Bob Weinstock's session log (see Fujioka, 1995, p. 53), all titles were done in one take (plus a few false starts). This "marathon session" included tunes from the band's working repertoire, to give the feeling of a couple of typical nightclub sets.

#### **Issue Data**

1 Prestige LP 7129 (*Relaxin'* with the Miles Davis Quintet, released ca. Mar. 1958)

**Reissues:** See session **56–0511** 

(IP) Prestige LP 7021 (Wail, Frank, Wail)

Reissues: See session 56-0511

- NBM (I) 94107247 (Miles Davis/Portrait 1949–1970) (10 CD)
- Music De Luxe (UK) MSCD 19 (Miles Davis/Cool)
- Pilz (G) 448214–2 (*Miles Davies [sic]/If I Were a Bell*) (location, personnel, and date not listed)
- Hitbuster HB 490009 (I Could Write a Book)
- **2** Prestige LP 7200 (*Steamin'* with the Miles Davis Quintet, released ca. Aug. 1961)

**Reissues:** See session **56–0511** 

- (LP) Esq (UK) 32–200
- LP MJ (I) 2 MJP 1041 (Miles Davis)
- Prestige (J) SMJ 9028∼9 (The Artistry of Red Garland) (2 LP)

**Reissues:** See session **56–0511** 

- GOJ (I) CDB 1203 (Evolution of a Genius: Miles Davis 1945–1958) (3 CD)
- GOJ (I) CD 53063 (Evolution of a Genius: Miles Davis 1954–56)
- ☐ Jazz Roots (I) CDB 1809/4 (Miles Davis 1945–1960) (4 CD)
- Prestige 4PRCD-4426–2 (*The Prestige Records Story*—50 *Years of Prestige Records*) (4 CD)
- 3 Prestige LP 7150 (*Miles Davis and the Modern Jazz Giants*, released ca. Apr. 1959)
  - Reissues: LP Fan OJC 347; LP Esq (UK) 32–100; LP HMV (UK) FELP

15003; Prestige (I) LPR 8882; Prestige (J) SMJ 6529 M; Prestige (J) VIJ 222; Prestige (J) LPR 8882; Prestige (J) SMJ 6529 M; Prestige (J) VIJ 222; Prestige (J) 222; Prestige (J)

[Note: LP Prestige (G) 0902081 (*Miles Davis and the Modern Jazz Giants*) does not include [c.], but titles from the Davis session 54–1224 without Coltrane; cover is different.]

(IP) Mil M 9144 ('Round Midnight)

**Reissue:** Mil MCD 9144–2 ('Round Midnight—Outstanding Versions of the Great Jazz Classic)

LP Prestige P 24012 (Tallest Tree) (2 LP)

Reissue: LP Bel (G) BLST 6524 (2 LP)

- (LP) Prestige (J) MJ 7035 (The Best of John Coltrane Vol. 1)
- **(**IP) Prestige (J) SMJ 9013∼5 (*Portrait of John Coltrane*)
- (IP) Prestige (J) SMJ 9022~3 (*The Artistry of Miles Davis*)
- (IP) Prestige (J) SMJX 10107 (All About Prestige Jazz Vol. 1)
- IP TR(J) RANK 5050~1 (Miles Davis and the Modern Jazz Giants, Vol. 1~2)
- Prestige (J) MBK 3048 (phono sheet) (Modern Jazz)
- ₱ Prestige (J) MJ 1021~5 (20 Modern Jazz Giants)
- LP Prestige (J) MJ 7047
- (LP) Prestige (J) SMJ 7361~62 (*The John Coltrane Story, Vol. 1*)

Prestige (J) VDJ 1077 ('Round Midnight) Prestige 3 PRCD-2301–2 (The Jazz Trumpet—Classic Jazz to Swing/Modern Time, Vols. 1 & 2) (3 CD) ☑ Victor Entertainment (J) VICJ-61235 (*Izakaya Jazz*) D Video Arts (J) VALJ-3165; Video Arts (J) VAVJ-165 (The World According to John Coltrane) (inc 0:20 with visual from **59–0402**) **Reissues:** See session **46–0713 4** (LP) Prestige LP 7166 (Workin' with the Miles Davis Quintet, released ca. Jan. 1960) **Reissues:** See session **56–0511** (misdated 56–0511 on Prestige OJCCD 296-2) (LP) Tobacco Road (G) 9051~4 (MilesDavis/The Genius) (LP) Prestige (J) SMJX 10022 (Golden Jazz Drums) Wagram Records 0613044432 (Spirit of Jazz) (2 CD) **5** Prestige LP 7094 (*Cookin'* with the Miles Davis Quintet, released July 1957) (lists [j.] as "Just Squeeze Me;" see Track Note \*6) Reissues: (LP) Fan OJC 128; (LP) Esq (UK) 32–048; (LP) Prestige (F) CPRX 240530; LP Bcl (F) 84 077 S; LP Prestige (N) MRP 3029; LP Prestige (I) HB 6001; (LP) TR (J) RANK 5057; (LP) Prestige (J) SMJ 7163; (LP) Prestige (J) SMJX 10053; (LP) Prestige (J) LPR 88004; (LP) Prestige (J) SMJ 6534 M; LP Prestige (J) VIJ 214; LP Prestige (J) VICJ-60265; LP Analogue Productions AJAZ 7094 (2 discs, 45 rpm); (IP) Analogue Productions LAPJ 021; (LP) Analogue Productions AAPJ 021; LAPJ 021;

Fan OJC 5128; Prestige (J) VCW 1094; Fan OJC 128–4; Fan

Prestige FCD 636–7094; Prestige (J) VDJ 1512; Prestige (J) VICJ-

OJCCD 128-2; Fan (Eu) OJCCD 8805/1; OJC 20 128-2;

23503; DCC GZS 1044 (24 k gold disk); Prestige (J) VICJ 60265; Prestige (J) VICJ-5092; Prestige (J) VICJ-2087; Prestige (J) VICJ-60127; Prestige (J) DIW-9002; Prestige (J) VICJ-61046 (XRCD); JVC VICJ-60127 (XRCD); Analogue Productions CAPJ 7094 SA (SACD); OJC COJC 128; Prestige (J) VICJ-41026; Prestige PRCD-7094–2; Prestige (J) VICJ-41216; Audio Prestige (J) VIAJ-60009

Reissue: (I) Music (I) LPM 2036 (Miles Davis/Cookin)

- **6** Fon (Eu) 469801 TE; Prestige 45–195 (inc, omit p-solo)
  - Fon (N) 469201 TE (Miles Davis & John Coltrane)
  - Prestige 45–195; Met (Sw) PR 45–195 (Modern Jazz Club Series Vol. 19)
  - Met (Sw) MEP 420 (Relaxin' with the Miles Davis Quintet, Vol. 2)
  - (LP) Mdsv LP 32 (Miles Davis and John Coltrane Play Richard Rodgers)

**Reissues:** See session **56–0511** 

- JVC Victor VICP-62878 (Music as Spice! Vol. 2)
- 7 Prestige LP 7373 (Miles Davis Plays Jazz Classics)

**Reissues:** See session **56–0511** 

- 8 Prestige 45–123; Met (Sw) PR 45–123 (Modern Jazz Club Series Vol. 10)
  - (IP) Prestige LP 7457 (Miles Davis/Greatest Hits)
  - LP Boplicity (UK) BOMP 10 (Bop City—Straight Ahead)
  - LP TFMRS 25 B (The Greatest Jazz Recordings of All Time)
  - Exe (J) EX 011 (Miles Davis & Lee Morgan)

**Reissue:** Exe (J) ET 011

- ARC (J) D-1 (single) (*Miles Davis*)
- ☑ Vic (J) VDP 9015~6 (*Jazz for Beginners*)

```
Four Tune (Belgium) FTN 4–52004 (Jazz Around Midnight) (4 CD)
  Prestige PRCD 241932 (Heart and Soul—The Jazz Giants Play Frank
  Loesser)
  ☐ Fan (J) VICJ-60103 (Jazz 50s)
  Fan OJCCD-6017–2 (Miles Davis—Jazz Showcase)
  Prestige 45–395
  Prestige 45–413
0
  RCA (G) 74321 19540–2 (Jazz Gallery/John Coltrane, Vol.1) (2 CD)
  Prestige PR 8–68
1
  Met (Sw) MEP 356 (Cookin' with the Miles Davis Quintet)
1
2
  Innerhythmic 12 (Jazz Memories) (2 CD)
  Met (Sw) MEP 357 (Cookin' with the Miles Davis Quintet)
3
  (IP) Prestige (J) SMJX 10030 (?) (Miles Davis Greatest Hits)
  Fan FCD 60–014 (John Coltrane and the Jazz Giants)
  Reissue: Prestige (F) 98.451
  Prestige OJCCD 1203–2 (The Prestige Sampler)
  Fan FANCD 6061–2 (John Coltrane: 75th Birthday Celebration) (3
  CD)
  Prestige OJCCD-3705–2 (Prestige—Original Jazz Classics Sampler)
  Prestige (J) VICJ-61168 (Mojo 2)
  Zyx (G) 0319244 (Jazz Legends)
  14 (?) Met (Sw) JF 31
  Met (Sw) MEP 419 (Relaxin' with the Miles Davis Quintet, Vol. 1)
1 • Met (Sw) MEP 9002 (Miles Davis and the Modern Jazz Giants)
```

```
5
   7 TR (J) MJ 2013 (wrongly lists Coltrane)
6
   Prestige (J) MBK 4021 (phono sheet) (Modern Jazz Festival)
   LP Prestige (J) SMJ 7125–6
   Prestige (J) VICJ-61143 (Living Style Jazz)
   Prestige (J) VICJ-61226 (Mojo 3)
   Playboy Jazz 7507 (Playboy Jazz: After Dark) (2 CD)
  (Prestige 24000 Series) (2 LP; promo copy) (LP) Prestige PRP-1; (LP)
   Prestige 24000
  (IP) TR (J) MJ 7012 (The Best of Miles Davis)
1
8
   Prestige (J) VDJ 28046 (The Mute)
   Reissues: See session 55–1116
   (LP) Prestige (J) SMJX 10017 (Modern Jazz, Vol. 4)
9
   (LP) Prestige (J) SMJ 7308 (Sonny Rollins vs. Miles Davis)
   Prestige (J) VICJ-5025 (Miles Davis/Days of Jazz II)
   Prestige OJCCD (G) 0004–2 (Miles Davis/Jazz Milestones)
   Warner Jazz 0630−15645−2 WE 889 (Les Incontournables)
  (IP) Prestige (J) SMJ 7247 (Miles Davis/Golden Disk) (2 LP)
0
2
   Prestige (J) VDJ 1586 (Miles Davis)
1
2
   (LP) Fan P-012 (Miles Davis Chronicle/The Complete Prestige Recordings
2
   1951–1956) (12 LP)
   Reissues: See session 55–1116
   Prestige PRCD4–4444–2 (The Miles Davis Quintet /The Legendary
   Prestige Quintet Sessions) (4 CD; incl. transcription of Davis solo on [i.])
```

```
Reissues: See session 55–1116
  Prestige (J) VICJ 40017~34 (John Coltrane/The Complete Prestige
3
  Recordings)
  Reissues: See session 55–1116
  (LP) TR (J) MJ 7046 (The Miles Davis Story, Vol. 3)
4
  ☐ Brn (G) 515622–2 (Bebop Party/Jazz for Fun) (2 CD)
2
5
2
  MBM (I) 94107227 (John Coltrane/Portrait) (10 CD; [d.] misdated
  "May 1956")
  Prestige (G) PRCD 11004–2 (Bluing: Miles Davis Plays the Blues)
7
  Prestige PRCD-5802–2 (The Red Garland Quintets Featuring John
  Coltrane/Prestige Profiles #2)
   (CD + bonus CD)
  OJCCD 8805–2 (Workin', Steamin', Cookin', Relaxin' with the Miles
  Davis Quintet) (4 CD)
  (LP) Analogue Productions APJ 035 (The Great Prestige Recordings) (5
  LP)
  OJC OJCDY 9004–2 (Original Jazz Classics Collection—Miles Davis)
9
3
  ☑ ZYX Music 60058–2 (Miles Davis—75th Birthday Celebration) (3 CD)
0
3
  Prestige (J) SMJ-37 (Miles Davis—My Funny Valentine/Oleo)
1
3
  Prestige (J) VICJ-60522 (Ballads and More—Miles Davis)
2
  Reissues: See session 56–0511
  Prestige (J) VICJ-23850 (Miles Davis)
3
   Prestige (J) VICJ-60818 (The Best/Miles Davis)
  Reissues: See session 56–0511
```

- 3 Fan/Prestige PRCD 6019–2 (Miles Davis Plays for Lovers)
- 3 Prestige PRCD-5701–2 (*The Best of Miles Davis*)
  - Prestige PRCD-5801–2 (*Miles Davis/Prestige Profiles #1*) (CD + bonus CD)
- 3 Membran Music 223215–354 (Miles Davis Featuring John Coltrane)
- 6 (4 CD)

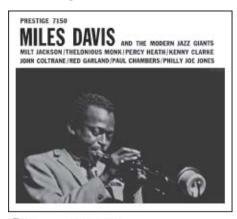
4

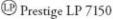
5

- **3** Wictor (J) VICJ-61306–7 (*The Best 100 Jazz*) (2 CD) ([a.] inc 1:34; [1.]
- 7 inc 1:34)
- 3 Prestige P 24001 (*Miles Davis*) (2 LP) 8

**Reissues:** See session **56–0511** 

Prestige (UK) CDJZD 003 (Miles Davis: Cookin'/Relaxing')







Prestige LP 7094

# **36-1130**

Friday, November 30, 1956. Van Gelder Studio, Hackensack, NJ.

TADD DAMERON QUARTET: John Coltrane (ts); Tadd Dameron (p); John Simmons (b); "Philly" Joe Jones (dr)

```
1025
              Mating Call
                                        (5:35) 1 2 5 7
     1026
              Soultrane
     1027
              Gnid
                                        (5:07) 1
d.
     1028
              Super Jet
                                        (6:00) 1
              On a Misty Night
                                        (6:23) 1 4
     1029
     1030-1
                               *2
                                        (7:45)
              Romas
                               *2
                                        (6:57) 1 2
f-m. 1030
              Romas
```

#### **Track Notes**

- \*1 According to Bob Weinstock's session log, the title had been changed from "Hi Trane" to "Super Jet" (see Fujioka, 1995, p. 53, for a reproduction of the log pages).
- \*2 Master take [f-m.] is edited from [f-1], according to the session log (which has a word that could be "splice" written in front of the title). The unissued (complete) take [f-1.] was erased. See Porter, p. 101, for a discussion of Weinstock's approach to alternate takes.

#### **Issue Data**

1 Prestige LP 7070 (Mating Call/Tadd Dameron with John Coltrane, released ca. Feb. 1957)

Reissues: LP Prestige LP 7247; LP Prestige LP 7745; LP Fan OJC 212; LP

Bel (G) BJS 40154; (LP) Prestige (J) SMJ 7557; (LP) Prestige (J) LPR 8878;

(LP) Prestige (J) SMJ 6538 M; Fan OJCC 212; Fan OJC 5212;

Fan OJC 212–4; Prestige (J) VICJ 23620; Fan OJCCD 212–2;

Prestige (J) VICJ-60425; Prestige (J) VICJ-2091; Prestige (J) VICJ-41285

Reissues: (John Coltrane/On a Misty Night) LP Prestige P 24084 (2 LP);

- (LP) Prestige (F) 68.361 (2LP)
- Fan 16 PCD-4405–2 (John Coltrane/The Prestige Recordings) (16 CD)
- Prestige (J) VICJ 40017~34 (John Coltrane/The Complete Prestige Recordings)

Reissues: See session 55–1116

**2** (LP) Met (Sw) 9009 **3** (LP) Prestige (J) SMJ 9013~5 (Portrait of John Coltrane) (LP) Prestige (J) SMJX 10107 (All About Prestige Jazz, Vol. 1) (LP) Prestige (J) SMJX 10030 (Golden John Coltrane) Prestige (J) VDJ 28047 (Ballads) **Reissue:** Prestige (J) VCJ 1572 Prestige (J) VICJ-23049 (John Coltrane Plays Ballads) Prestige/Riverside/Impulse! (J) VICJ-23186 (John Coltrane Plays Ballads) Prestige (J) VICJ-5026 (John Coltrane/Days of Jazz III) ☐ GOJ (Eu) CDB 91–2 (The Giants of Jazz Collection) (2 CD) GOJ (Eu) CDB 1200/3 (The Giants of Jazz Collection) (3 CD) Selles (Pol) sell 1159 (Train Full of Soul) (location, personnel, and date not listed) ☑ Vic (J) VICJ-60076 (John Coltrane Anthology 1956–1958) Fan OJCCD-6015–2 (*John Coltrane—Jazz Showcase*) Prestige (J) VICJ-60964 (John Coltrane Plays Ballads: Stardust) ☑ Victor Entertainment (J) VICJ-61170 (*Premium Jazz*) 4 Met (Sw) MEP 299 (inc) (LP) Prestige LP 7426 (John Coltrane Plays for Lovers) **Reissues:** (LP) Prestige (J) SMJ 7388; Prestige PRCD 6020–2 Charly (Eu) CD CRM 1025 (Classic Coltrane) Fan FANCD 6061–2 (John Coltrane: 75th Birthday Celebration) (3 CD) Prestige 4PRCD-4426–2 (The Prestige Records Story—50 Years of

Prestige Records) (4 CD)

- Prestige PRCD-5717–2 (The Best of John Coltrane)
- Prestige PRCD-5809–2 (John Coltrane/Prestige Profiles #9) (CD + bonus CD)
- **5** LP Prestige (J) SMJ 7363~4 (The John Coltrane Story, Vol. 2)
  - Fan FCD 60–041 (John Coltrane and the Jazz Giants)

Reissues: See session 56–1026

(Jazz: A Film by Ken Burns) DD 4721; DD 4719 (8 VT) (sound:

0:00-0:48 + 0:57-1:40 + 4:53-5:33 = inc 2:11; no footage)

Reissues: See session 56-0511

- 6 Prestige (J) VDJ 1587 (John Coltrane)
  - Prestige (J) VICJ-60251 (John Coltrane—Modern Jazz Giants)
- 7 Prestige (J) SMJ 7361~2 (The John Coltrane Story, Vol. 1)
  - LP GOJ (I) LPJT 72 (Trane's Blues)

**Reissues:** See session **56–0511** 

☐ Jazz Roots (I) 56018 (John Coltrane 1956–1957, Soultrane)



Prestige LP 7070

Saturday, December 8, 1956 (ca. 8:00–8:15 p.m.). **Blue Note**, *Philadelphia*, *PA* (1502 Ridge Ave.).

MILES DAVIS QUINTET: Miles Davis (tp); John Coltrane (ts); Red Garland (p); Paul Chambers (b); "Philly" Joe Jones (dr); Guy Wallace (ann)

	(theme music; rb ann)	*1	(2:20)	PR		
a.	Tunc-up		(4:24)	1	2	
Ь.	Walkin'		(5:21)	1		3
	(rb ann)		(1:08)	PR		

#### **Track Note**

\*1 Guy Wallace: "Look out—dangerous area! Falling rocks. And brother we've got 'em for ya tonight. Talent that'll hit you just like a 10-ton rock right on the noggin. This is *Bandstand*, *U.S.A.* and this is Guy Wallace, the old tomcat that sits up here in our Mutual studios in Manhattan every Saturday night from eight to ten to bring you all over the East and to bring you the sounds of some of the finest jazz that you've ever heard. Live, all of it. [...] First, we're going to Lou Church's Blue Note in Philadelphia where Miles Davis is holding forth." The Miles Davis Quintet was at the Blue Note **December 3–8, 1956** (see the Chronology).

#### **Session Note**

[1] Live radio broadcast, *Bandstand*, *U.S.A.*, program #20. See session **56–0915**, Session Note [1].

#### **Issue Data**

- 1 Propa 76 (Unreleased Performances/Miles Davis/Bud Powell/Art Tatum) (wrongly lists [b.] as "Royal Garden Blues (Walkin')"; location, personnel, and date not listed)
  - (I) BLJ 8039 (John Coltrane/1951/54/56 First Steps)
  - LP RARELP (I) 08~10 (Miles Davis/The Legendary Masters Unissued or Rare 1948–60)

Reissue: RARECD (I) 08~10

LP RARELP (I) 11~15 (John Coltrane/The Legendary Masters Unissued

or Rare 1951-65)

**Reissues:** See session **51–0113** 

YADEON (J) 502 (Miles Davis/Rare Unreleased Broadcasts)

GAJ (I) JZCD 314 (XIV. Miles Davis/Rarities from Private Collections. 1956–59)

Reissue: GAJ (I) JZMC 314

GAJ (I) JZCD 316 (XVI. John Coltrane/Private Recordings and Curios. 1951–1958) (wrongly lists date as 58–0517; location as Café Bohemia, New York City; p as Bill Evans)

**Reissues:** See session **51–0113** 

BS (J) TKCB 70066 (Miles Davis/The Fabulous Fifties)

**Reissues:** BS (J) TKCB-71062; BS (J) TKCB-71892

Lonehill Jazz LHJ 10206 (Miles Davis Quintet/Live in Den Haag featuring John Coltrane)

Prestige PRCD4–4444–2 (*The Miles Davis Quintet/The Legendary Prestige Quintet Sessions*) (4 CD; incl. transcription of Davis solo on [a.])

Reissues: See session 55–1116

- 2 Deja Vu (I) DVRECD 31 (The Miles Davis Story)
- 3 Retro (Eu) R2 CD 40–32 (*The A–Z Encyclopedia of Jazz—The Gold Collection—40 Classic Performances*) (2 CD; location, personnel, and date not listed)



# 1957

## **357-0216**

Saturday, February 16, 1957 (4:00–5:00 p.m.). **Peacock Alley**, *St. Louis*, *MO* (2935 Lawton Ave., in the Midland Hotel).

MILES DAVIS QUINTET: Miles Davis (tp, omit on [b.]); John Coltrane (ts, omit on [b.]); Red Garland (p); Paul Chambers (b); "Philly" Joe Jones (dr); Jesse "Spider" Burks (ann)

	(ann)	*1		(0:10)	PR	1
a.	Ah-Leu-Cha			(5:39)	PR	1
Ь.	A Foggy Day	*2		(5:35)	PR	1
c.	All of You	*3		(9:02)	PR	1
d.	Woody'n You			(4:57)	PR	1
c.	Walkin'			(7:20)	PR	1
	(ann)	*4		(1:19)	PR	1
f.	The Theme	*5	inc	(0:43)	PR	1

#### **Track/Issue Notes**

- Burks and Davis are talking. There are brief announcements by Spider Burks before and after most tunes; the CD releases combine introduction and closing announcements of **57–0216** and **57–0223**. For transcripts of the announcements, see Peter Losin's *Miles Ahead* Web site: http://www.plosin.com/milesAhead/Sessions.aspx?s=570216.
- \*2 Incomplete (5:01) on Soulard VGM-SOU 1997 and Jazz Factory JFCD 22879; part of drsolo (0:34) omitted.
- \*3 Incomplete (6:28) on Soulard VGM-SOU 1997 and Jazz Factory JFCD 22879; p-solo (2:45) omitted.
- \*4 On Soulard VGM-SOU 1997 and Jazz Factory JFCD 22879, part of this announcement (0:41) is used for an introductory announcement

- before session **57–0216** and part (0:38) for a closing announcement after session **57–0223**.
- \*5 "The Theme" is issued on Soulard VGM-SOU 1997 and Jazz Factory JFCD 22879 as the end of session **57–0223** (with the last ~0:05 cut off).

#### **Session Note**

- [1] Live radio broadcast, *Spider Burks Show* (KSTL-AM 690), 4:00–5:00 p.m., Saturday, February 16, 1957. (*Note*: Soulard VGM-SOU 1997 lists the date and radio station as July 14, 1956, KXLW, but this is incorrect; see the Chronology, **July 13–21, 1956**, and **Feb. 15–23, 1957**, for details.)
- [2] We thank Virgil G. Matheus for sharing the original tapes of **57–0216** and **57–0223** with us.

#### **Issue Data**

- Soulard VGM-SOU 1997 (Spider Burks and the Miles Davis Quintet at Peacock Alley, July 14 & 21, 1956) (dates are incorrect)
- Jazz Factory JFCD 22879 (Miles Davis Quintet with John Coltrane/Live in Saint Louis 1956) (year is incorrect, correct date is discussed in the booklet)



Soulard VGM-SOU 1997

Saturday, February 23, 1957 (4:00–5:00 p.m.). **Peacock Alley**, *St. Louis*, *MO* (2935 Lawton Ave., in the Midland Hotel).

MILES DAVIS QUINTET: Miles Davis (tp, omit on [c.]); John Coltrane (ts, omit on [c.];) Red Garland (p); Paul Chambers (b); "Philly" Joe Jones (dr); Jesse "Spider" Burks (ann)

a.	Two Bass Hit	*1		(5:10)	PR	1
Ь.	Well You Needn't	*2	inc	(7:55)	PR	1
c.	Billy Boy	*3		(8:31)	PR	1
d.	All of You			(11:00)	PR	1
c.	Oleo	*4		(5:59)	PR	1
e. f.	Airegin	*5		(5:41)	PR	1
g,	The Theme			(1:09)	PR	1

#### **Track/Issue Notes**

- \*1 There are brief announcements by Spider Burks before and after most tunes; see session **57–0216**.
  - **57–0223**; for transcripts of the announcements, see Peter Losin's *Miles Ahead* Web site, www.plosin.com/milesAhead/Sessions.aspx?s=570223.
- \*2 There's a splice at about 5:20, cutting of Coltrane's solo. Soulard VGM-SOU 1997 and Jazz Factory JFCD 22879 omit about 0:20 of Chambers' solo.
- \*3 Incomplete (4:24) on Soulard VGM-SOU 1997 and Jazz Factory JFCD 22879; part of b-solo, complete dr-solo, and part of closing theme are omitted.
- \*4 Announced as "Airegin" by Burks (he pronounced it "Airagone"); listed as "Airegin" on Soulard VGM-SOU 1997 and Jazz Factory JFCD 22879.
- \*5 Announced as "Newk's Number 2", listed as "Newk #2" on Soulard VGM-SOU 1997, as "Announcement/The Theme" on Jazz Factory JFCD 22879.

#### **Session Note**

[1] Live radio broadcast, *Spider Burks Show* (KSTL-AM 690), 4:00–5:00 p.m., Saturday, February 23, 1957 (*Note*: Soulard VGM-SOU 1997 lists the date and radio station as July 21, 1956, KXLW, but this is incorrect; see the Chronology, **July 13–21, 1956**, and **Feb. 15–23, 1957**, for details.)

#### **Issue Data**

#### **357–0322**

Friday, March 22, 1957 Van Gelder Studio, Hackensack, NJ.

PRESTIGE ALL STARS: Titles [a.] through [d.]—Webster Young (co); Idrees Sulieman (tp); Bobby Jaspar, John Coltrane (ts); Mal Waldron (p); Kenny Burrell (g); Paul Chambers (b); Art Taylor (dr); title [e.]—John Coltrane (ts); Red Garland (p); Paul Chambers or George Joyner (b); Art Taylor (dr)

a-1.	1163-1	Anatomy	*1	(21:01)	uni			
a-2.	1163-2	Anatomy	*1	(11:30)	uni			
a-m.	1163	Anatomy		(11:51)	1		4	
Ь.	1164	Interplay		(9:44)	1 ;	3	4	
c.	1165	Light Blue		(7:48)	1		4	6
d.	1166	Soul Eyes		(17:29)	1		4	5
e.	1167	C.T.A.	*2	(4:39)	2		4	

#### **Track Notes**

\*1 The master take of "Anatomy" [a-m.] is an edited composite of [a-1] and [a-2]; the unissued material was erased.

\*2 "C.T.A." was named for Connie Theresa Ang (her father was Chinese, her mother black), who died in 1954; she "used to be our Madonna" (our hero), says Jimmy Heath (composer of the tune).

#### **Issue Data**

1 Prestige LP 7112 (*Interplay for Two Trumpets and Two Tenors*, released ca. Nov. 1957)

Reissues: Prestige (J) VIJ 5028; Prestige (J) VICJ 292; Fan OJC 292; Fan OJC 5292; Fan OJC 292–4; Prestige (J) VICJ 23711;

Prestige (J) VICJ-2111

Reissue: Prestige 7341 (Jazz Interplay) (2 LP)

2 Prestige LP 7117 (Taylor's Wailers, released ca. Dec. 1957)

**Reissues**: Prestige (J) LPR 8871; Prestige (J) VICJ 23754; Fan OJCCD 094–2; Prestige (J) VICJ-2104

**Reissues**: LP Prestige LP 7342 (*Hard Cookin'*)

Prestige LP 7229 (*The Red Garland Quintet with John Coltrane/Dig It!* released ca. Sept. 1962)

Reissues: Prestige (J) SMJ 6550 M; Pran OJC 392; Fan OJCC 392; Fan OJCC 392; Prestige (J) VICJ 23624; Prestige (J) VICJ-2112; Prestige OJC 20 392 2

- 3 Prestige (J) SMJ 9013~5 (Portrait of John Coltrane)
- 4 Prestige P 24104 (*Dakar*) (2 LP)

**Reissue**: LP Mil (G) 0081.123 (2LP)

Fan 16 PCD-4405–2 (John Coltrane/The Prestige Recordings) (16 CD)

Prestige (J) VICJ 40017~34 (John Coltrane/The Complete Prestige Recordings)

Reissues: See session 55–1116

- Fan OJCCD 292–2 (*Interplay for Two Trumpets and Two Tenors* [+1]) (wrongly lists Burrell on [e.])
- 5 Fan FANCD 6061–2 (*John Coltrane: 75th Birthday Celebration*) (3 CD)
  - Prestige/Zyx PRCD 11024–2 (*The Mal Waldron Memorial Album: Soul Eyes*)
- 6 Fan/Prestige PRCD 24275–2 (*The Prestige Legacy Vol. 3*)



Prestige LP 7112



Prestige LP 7117

# **357-0406**

Saturday, April 6, 1957 Van Gelder Studio, Hackensack, NJ.

JOHNNY GRIFFIN SEPTET: Lee Morgan (tp); Johnny Grifin, Hank Mobley, John Coltrane (ts); Wynton Kelly (p); Paul Chambers (b); Art Blakey (dr)

a-1.	take 1	Smokestack	*1	2 reh + fs +	(10:52)			5
a-2(1).	take 2	Smokestack	*2		(9:58)	1		
a-2(2).	insert	Smokestack	*3		(0:30)	1	4	5
a-2(3).	insert	Smokestack	*3	bd	(0:07)	uni		
a-m.		Smokestack	*4		(9:58)	1	4	5
ь.	take 3	The Way You Look Tonight	*5	fs +	(9:34)	1 2		5
c.	take 4	Ball Bearing	*6		(8:09)	1		5
d.	take 5	All the Things You Are			(10:13)	1	3	5

#### **Track Notes**

\* Solo order: Kelly → theme → Griffin → Mobley → Morgan → Coltrane 1 → Kelly → fours (ts + dr) → theme.

\* Solo order: Kelly → theme → Griffin → Morgan → Mobley → Coltrane
2 → Kelly → Chambers → fours (ts + dr) → theme.
\* Recorded as "insert for take 2" to replace the ending theme of [a-2(1).].
3
\* Issued master is take [a-2(1).], last 0:30 replaced by [a-2(2).].
4
\* Preceding: talk 0:16/false start (p, b, dr, ts) 0:13/talk 0:05.
5
\* Studio talk before (0:12) and after (0:05) on studio tape.

#### **Session Note**

6

- Session information courtesy of Michael Cuscuna. The session was
- 1 recorded in both mono and real stereo (e-mail to Yasuhiro Fujioka, Oct.
- 13, 2006).

#### **Issue Data**

- 1 Plue Note BLP 1559 (Johnny Grifin/A Blowing Session, released ca. Sept. 1957) (mono)
  - IP Blue Note BST 81559 (stereo); IP Blue Note (J) GXK 8091; IP Blue Note (J) BLP 1559; IP BLP-1559Q (mono); IP Classic Records (Blue Note) IP Blue Note CDP 7 46818−2; IP Blue Note 781559−2; IP Blue Note CAP 81559; IP Blue Note (J) CJ 28−5067; IP Blue Note 300503; IP Blue Note (J) TOCJ-1559; IP Blue Note (J) TOCJ-9119; IP Blue Note 0677191; IP Blue Note (J) TOCJ-6528

**Reissues**: (*Johnny Grifin/Blowin' Sessions*) P Blue Note BNLA 521-H2 (2 LP); P Blue Note BST 84547 (2 LP); P Blue Note (G) BST 84547 XCT (2 LP)

- 2 Plue Note (N) 1 A 158–83391/4 (40 Years of Jazz [History of Blue Note—Box 3]) (4 LP)
- **3** Plue Note (J) FCPA 6211 (*The Blowin' Sessions*)

- LP Blue Note (J) W 5508 (Cool Struttin—The Best of Hard Bop)
- **4** Blue Note 564–300473 (*John Coltrane/The Blue Note Years*)

Reissues: See session 56–0921

Blue Note 4982402 (*Trane's Blues*)

Reissue: Dlue Note (J) TOCJ-66018

(*John Coltrane Essentials*) Blue Note 07243 582206 29; Blue Note (UK) 582 2062; Blue Note (F) PM 598

5 Blue Note 7243 4 9900929 (*Johnny Grifin: A Blowin Session*) (date as April 8; no false starts and rehearsals)



LP Blue Note BLP 1559

# **3** 57–0413

Saturday, April 13, 1957 (ca. 8:00–10:00 p.m.). **Café Bohemia**, *New York City* (15 Barrow St., borough of Manhattan).

MILES DAVIS QUINTET: Miles Davis (tp); John Coltrane (ts); Red Garland (p); Paul Chambers (b); "Philly" Joe Jones (dr); Guy Wallace (ann); Willis Conover (ann)

a.	The Theme			(1:32)	PR
Ь.	Woody'n You	1		(3:57)	PR
c.	Walkin'			(7:09)	PR
d.	All of You	*1	inc	(2:26)	PR

#### **Track Note**

- \* "All of You" fades out during Coltrane's solo. Voiceover announcement
- 1 last 0:11: Guy Wallace— "Miles Davis. A great session with him from the Café Bohemia, 15 Barrow Street in Greenwich Village. Willis Conover, what do you think of Miles tonight?" Willis Conover—"Same as always."

#### **Session Notes**

- [ Live radio broadcast, *Bandstand*, *U.S.A.* See session **56–0915**, Session
- 1 Note [1].

]

- [ The Miles Davis Quintet was scheduled to appear at the Café Bohemia for
- 2 most of April 1957, but was fired within a few days after this broadcast (or
- ] possibly the same night); Davis then broke up the group. See the Chronology, **Ca. April 5–14, 1957**, for details.

### **4** 57-0416

TUESDAY, APRIL 16, 1957. **Reeves Sound Studios**, *New York City* (Second Ave. between 44th and 45th Streets, borough of Manhattan).

THELONIOUS MONK TRIO: John Coltrane (ts [a-2.]); Thelonious Monk (p); Wilbur Ware (b [a-2.])

```
a-1. Monk's Mood inc (0:45) 2
(breakdown and talking) (0:09) 2
a-2. Monk's Mood (7:51) 1 2
```

### **Issue Data**

**1** Priverside RLP 12–235 (Thelonious Himself, released ca. July–Sept. 1957)

Reissues: LPLon (UK) LTZ-U 15120; LP Fan OJC 254; LP Fon (J) SFON 10015; LP Riverside (J) SMJ 6053 M; LP Riverside (J) VIJ 105; LP Riverside (J) VIJJ 30012; LP Musical Heritage Society MHS 512568 M; LP Fan OJCC 254; LP Fan OJCC 254; LP Fan OJCCD 254–2; LP Fan OJCCD

**Reissue:** (LP) Riverside (J) MW 9001~2 (Monk's World/Himself and Combo) (LP) Riverside RLP 12–284 (Saxophone Revolt) (LP) Mil M 47011 (Monk/Trane) (2 LP) **Reissues:** (LP) Mil (Eu) 45327~8; (LP) Mil (F) 68.105 (2 LP); (LP) Riverside (G) 2321002; (LP) Mil (I) HB 6027; (LP) Mil (Sp) S 66.055 (2 LP); ( Riverside (F) 98.912 Riverside (Eu) REP 123 ('Round About Midnight) (LP) Riverside (J) R 5017 (LP) Riverside (I) 4004~5 (Monk on Riverside) (LP) Riverside 0902098 (Thelonious Monk/Riverside Classics) (10 LP) (LP) GOJ (I) LPJT 72 (Trane's Blues) **Reissues:** See session **55–1026** Warner (J) WV 11896 (Straight No Chaser) (inc 2:30; sound only, no film; location, personnel, and date not listed) Reissues: Definition Pioneer LCD (J) NJL 11896; Warner (G) 11896 Columbia/Sony (J) SICP-998 (Straight No Chaser [+1]) ☐ Fan FCD 60–014 (*John Coltrane and the Jazz Giants*) **Reissues:** See session **56–1026** ☑ Jazz Roots 56018 John Coltrane 1956–1957, Soultrane) Riverside (J) VICJ 23522 (Thelonious Himself [+1]) Reissues: Riverside (J) VICJ 5075; E Riverside (J) VICJ-60170; Riverside (J) VICJ-60295; Riverside (J) VICJ-2116; JVC CJVC 60170 (XRCD); Riverside (J) VICJ-61069 (XRCD); Riverside (J) VICJ-41034; Riverside (J) VICJ-41224

☑ Vic (J) VDJ 1589 (Thelonious Monk)

- © RCA (G) 74321 195402 (Jazz Gallery/John Coltrane Vol. 1) (2 CD)
- NBM (I) 94107227 (John Coltrane/Portrait) (10 CD)
- Fan/Zyx FANCD 6076–2 (Thelonious Monk: 85th Birthday Celebration) (3 CD)
- Prestige PRCD-11012–2 (Thelonious Monk/The Art of the Ballad)
- Prestige/Riverside/Jazzland (G) HOER 9001 (*Rufus Beck liest 'The Thelonious Monk Story'*) (2 CD set: talking book + selected recordings) (inc, intro 2:45 only, not including Coltrane)
- 2 Priverside (J) VIJ 5102~23 (Thelonious Monk/The Complete Riverside Recordings)

**Reissues:** ①P Fan R-022 (22 LP); ② Fan 15 RCD-022-2 (15 CD); ③ Riverside (J) VDJ 25010~24; ③ Riverside (J) VICJ-60110~24

Riverside RCD2–30027–2 (*Thelonious Monk with John Coltrane/The Complete 1957 Riverside Recordings*) (2 CD; date listed incorrectly as "April 12, 1957." Producer Orrin Keepnews wrote to Porter that he devoted "considerable space" in the booklet for *Thelonious Monk/The Complete Riverside Recordings* to explaining "that there unquestionably was no April 12th session date and that this performance had been taped on April 16th.")

Reissue: Riverside (J) VICJ-61382-3 (2CD)







(IP) Riverside (J) VIJ 5102~23

# (LP) 57-0418

Thursday, April 18, 1957. Van Gelder Studio, Hackensack, NJ.

PRESTIGE ALL STARS/THE CATS: Idrees Sulieman (tp, omit on [d.]); John Coltrane (ts, omit on [d.]); Tommy Flanagan (p); Kenny Burrell (g, omit on [d.]); Doug Watkins (b); Louis Hayes (dr)

a.	1194	Eclypso		(7:55)	1	2	4
Ь.	1195	Solacium		(9:07)	1		4
c.	1196	Minor Mishap		(7:23)	1	3	4
d.	1197	How Long Has This Been Going On		(5:54)	1		
c.	1198	Tommy's Time	*1	(11:57)	1		4

### **Track Note**

\* Mistitled "Tommy's Tune" on OJCCD 079-2.

### **Issue Data**

1 (IP) New Jazz LP 8217 (The Cats, released ca. late 1959)

**Reissues:** LP Fan OJC 079; LP Esq (UK) 32–156; LP Prestige (F) 68.359;

LP Prestige (J) SMJ 6540 M; LP Prestige (J) VIJ 239; ☐ Fan OJCCD 079-2; ☐ Prestige (J) VICJ 23713; ☐ Prestige (J) VICJ 60327; ☐ New Jazz (J) VICJ-2120; ☐ New Jazz (J) VICJ-41283

Reissue: Prestige P 24059 (Kenny Burrell–John Coltrane) (2 LP)

**Reissue:** Prestige 0902127 (*Kenny Burrell & the Tenor Sax Giants*) (6 LP)

- 2 Prestige (J) VDJ 1587 (John Coltrane)
  - Prestige (J) VICJ-60251 (John Coltrane—Modern Jazz Giants)
  - Fan FANCD 6061–2 (*John Coltrane: 75th Birthday Celebration*) (3 CD)
  - Prestige PRCD-5802–2 (*The Red Garland Quintets Featuring John Coltrane/Prestige Profiles #2*) (CD + bonus CD)

- **3** TR (J) RANK 5049 (Modern Jazz Collectors Items, Vol. 1)
  - New Jazz OJCCD-3710–2 (New Jazz–Original Jazz Classics Sampler)
  - Prestige PRCD-5710–2 (*The Best of Kenny Burrell*)
  - Prestige PRCD-5807–2 (*Kenny Burrell/Prestige Profiles #7*) (CD + bonus CD)
  - Fan 16 PCD-4405–2 (John Coltrane/The Prestige Recordings) (16 CD)
- **4** Prestige (J) VICJ 40017~34 (*John Coltrane/The Complete Prestige Recordings*) (18 CD)

**Reissues:** See session **55–1116** 



(LP) New Jazz LP 8217

# **357–0419**

Friday, April 19, 1957 Van Gelder Studio, Hackensack, NJ.

MAL WALDRON SEXTET: Bill Hardman (tp); Jackie McLean (as); John Coltrane (ts); Mal Wal-dron (p); Julian Euell (b); Art Taylor (dr)

a.	1199	Potpourri	(6:35)	1		5	6
Ь.	1200	J.M.'s Dream Doll	(8:37)	1		5	
c.	1201	Don't Explain	(6:56)	1	4	5	
d.	1202	Blue Calypso	(8:56)	2	3	5	
c.	1203	Falling In Love	(11:37)	2		5	

### **Issue Data**

1 (IP) Prestige LP 7111 (Mal 2, released ca. Nov. 1957) **Reissues:** (LP) Prestige (F) 68.357 (2 LP: *Mal 1 + Mal 2*); (LP) Prestige (J) SMJ 7442; (LP) Prestige (J) LPR 88055; (LP) Prestige (J) SMJ 6510 M; (LP) Prestige (J) VIJJ 30068; Prestige OJC-5671; Prestige (J) VICJ-2121 **Reissue:** (LP) Prestige LP 7341 (2 LP) (*Jazz Interplay*) (LP) Prestige P 24068 (Mal Waldron/One and Two) (2 LP) 2 (IP) Sta ST 8316 (The Dealers, released 1965) Reissues: (LP) Prestige (F) 68.351; (LP) Prestige (J) VIJ 5030; (LP) Sta (J) WWLJ 7080 (John Coltrane/Wheelin) (LP) Prestige P 24069 (2 LP); (LP) Prestige (I) PRI 24069; Prestige 5162–24069 N; Prestige 8162– 24069 N **3** Prestige P 24046 (25 Years of Prestige) (2 LP) Reissue: (LP) Prestige (J) LPJ 67005~6 Fan FANCD 6061–2 (John Coltrane: 75th Birthday Celebration) (3 CD) **4** (IP) Prestige (J) SMJ 9016~7 (The Artistry of Mal Waldron) Fan OJCCD 671–2 (Mal 2 [+2]) Reissues: Prestige (J) VICJ-23752; Prestige (J) VICJ-41178 Fan 16 PCD-4405–2 (John Coltrane/The Prestige Recordings) (16 CD) Prestige (J) VICJ 40017~34 (John Coltrane/The Complete Prestige Recordings) **Reissues:** See session **55–1116 6** Prestige/Zyx PRCD 11024–2 (The Mal Waldron Memorial Album: Soul Eyes)



(LP) Prestige LP 7111



(LP) Sta ST 8316

## **357-0420**

Saturday, April 20, 1957 Van Gelder Studio, Hackensack, NJ.

PRESTIGE ALL STARS: John Coltrane (ts); Cecil Payne, Pepper Adams (bs); Mal Waldron (p); Doug Watkins (b); Art Taylor (dr)

a.	1208	Dakar	(7:06)	1	2
b.	1209	Mary' s	(6:45)	1	3
		Blues			
C.	1210	Route Four	(6:51)	1	
d.	1211	Velvet Scene	(4:50)	1	
e.	1212	Witch es Pit	(6:39)	1	
f.	1213	Cat Walk	(7:09)	1	

### **Session Note**

- [ Prestige LP 16–6 is a 12-inch, 16-rpm record including [a.]–[f.] on side A.
- 1 Side B features six titles by the Julius Watkins and Dave Amram (frh)
- Octet. Prestige LP 7280 was the first issue in the 33?-rpm format.

### **Issue Data**

- 1 Prestige LP 16–6 (Modern Jazz Survey Baritones & French Horns, released 1959)
  - LP Prestige LP 7280 (*John Coltrane/Dakar*, released ca. Dec. 1963) (two different-color jackets)

Reissues: LP Fan OJC 393; LP Trns (UK) PR 7280; LP Prestige (J) SMJ 7312; LP Prestige (J) LPJ 70020; LP Prestige (J) SMJ 6541 M; Fan OJCC 393; Fan OJC 5393; Fan OJCCD 393–2; Prestige 99–927; Prestige (J) VICJ 23626; Prestige (J) VICJ-2122

(LP) Prestige P 24104 (John Coltrane/Dakar) (2 LP)

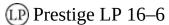
Reissues: See session 57–0322

- LP Prestige (G) 0902054 (John Coltrane/The Leader Sessions) (12 LP)
- LP Fan 16 PCD-4405–2 (*John Coltrane/The Prestige Recordings*) (16 CD)
- LP Prestige (J) VICJ 40017~34 (John Coltrane/The Complete Prestige Recordings)

Reissues: See session 55–1116

- - Prestige LP 7313 (Groovy Goodies, Vol. 2) (inc 4:40)
  - Prestige 45–315 (inc 3:00)
  - Prestige/Zyx PRCD 11024–2 (*The Mal Waldron Memorial Album:* Soul Eyes)
  - Prestige PRCD-5717–2 (*The Best of John Coltrane*)
  - Prestige PRCD-5809–2 (*John Coltrane/Prestige Profiles #9*) (CD + bonus CD)
- **3** Fan FANCD 6061–2 (John Coltrane: 75th Birthday Celebration) (3 CD)







LP Prestige LP 7280

# **3** 57–0517 (1)

FRIDAY, MAY 17, 1957. Van Gelder Studio, Hackensack, NJ.

MAL WALDRON SEXTET: Idrees Sulieman (tp); Sahib Shihab (as); John Coltrane (ts); Mal Wal-dron (p); Julian Euell (b); Ed T igpen (dr)

a.	1267	The Way You Look Tonight	(8:23)	1 2
b-1.	1268-1	From This Moment On	(6:10)	1
b-2.	1268-2	From This Moment On	(6:10)	uni
c.	1269	One by One	(9:39)	1

### **Session Note**

- [1 According to Bob Weinstock 's session log, [b.] has two takes, but we
- don't know which is the master take as timings are (6:10) for both.

### **Issue Data**

1 (Mal 2, released ca. Nov. 1957)

**Reissues**: See session 57–0419

- (LP) Prestige (J) SMJ 9016~7 (The Artistry of Mal Waldron)
- Fan OJCCD 671–2 (Mal 2 [+2])

**Reissues**: See session 57–0419

Fan 16 PCD-4405–2 (John Coltrane/The Prestige Recordings) (16 CD)

Prestige (J) VICJ 40017~4 (John Coltrane/The Complete Prestige Recordings)

**Reissues**: See session 55–1116

- 2 (IP) Prestige PMS 100 (2 LP)
  - Prestige PRCD 24202–2 (The Jazz Giants Play Jerome Kern—Yesterdays)
  - Prestige PRCD-5717–2 (The Best of John Coltrane)
  - Prestige PRCD-5809–2 (John Coltrane/Prestige Profiles #9) (CD + bonus CD)

## **3** 57–0517 (2)

FIDAY, MAY 17, 1957 Van Gelder Studio, Hackensack, NJ.

PAUL QUINICHETTE/JOHN COLTRANE: Paul Quinichette (ts); John Coltrane (ts, omit on [e.], [f.]); Mal Waldron (p); Julian Euell (b); Ed Tigpen (dr)

```
1270
              Cattin'
                                   (7:20)
                                                              9
a.
      1271
                                   (8:48)
              Anatomy
                                                3 4 5
      1272 Vodka
                                   (9:04)
d-1.
      1273-1 Sunday
                            -1
                                  (8:30)
d-2.
      1273-2 Sunday
                            *1
                                   (8:00)
d-m.
      1273
              Sunday
                                   (6:58)
                                                3 4 5 7
      1274
              Tea for Two
                                  (8:04)
                                                    4
f-1.
       1275-1 Exactly Like You
                                      (5:30)
f-2.
       1275-2 Exactly Like You
                                      (7:30)
f-m.
       1275
               Exactly Like You *2
                                      (6:45)
                                             1 4 5 6
```

### **Track Note**

- \*1 The master take of "Sunday" [d-m.] is an edited composite of [d-1] and [d-2]; the unissued material was erased.
- \*2 [f-m.] (which does not include Coltrane) is a composite of [f-1.] and [f-2.].

### **Issue Data**

1 Prestige LP 7158 (*Cattin with Coltrane and Quinichette*, released ca. Oct. 1959)

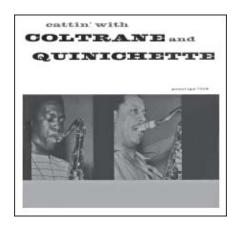
Reissues: LP Esq (UK) 32–101; LP Prestige (J) PJ-14; LP Prestige (J) SMJ 6542 M; LP Fan OJC 460; Fan OJCC 460; Fan OJC 5460; Fan OJC 5460; Fan OJC 460-4; Prestige (J) VICJ–2125

- Prestige P 24110 (*John Coltrane/Bahia*) (2 LP) (timing [f-m.] as 7:15; Coltrane incorrectly listed on [f-m.])

  DCC GZS 1085 (24 k gold disk)
- 2 Prestige (J) SMJ 9013~5 (Portrait of John Coltrane
- 3 Fan 16 PCD-4405–2 (John Coltrane/The Prestige Recordings) (16 CD)
  - Prestige (J) VICJ 40017~34 (John Coltrane/The Complete Prestige Recordings)

**Reissues:** See session 55–1116

- 5 NBM (I) 94107227 (*John Coltrane/Portrait*) (10 CD) (Coltrane incorrectly listed on [f-m.])
- **6** Prestige OJCCD (G) 0001-2 (*John Coltrane Jazz Milestones*)
- 7 Prestige PRCD 24251–2 (The Prestige Legacy, Vol. 1: The High Priests) Zyx (G) 0326900 (Jazz Legends 2)
- 8 Fan FANCD 6061–2 (John Coltrane: 75th Celebration) (3 CD)
- **9** Fan OJCCD 6015–2 (*John Coltrane—Jazz Showcase*)



LP Prestige LP 7158

**Note:** *Down Beat* (June 27, 1957, p. 8) reported that Coltrane had formed his own group and would record an album for Prestige. The session was held on May 31, 1957 (see below, session 57–0531, for details). Coltrane's manager, Tilly Mitchell, told *Down Beat* that Prestige would release three Coltrane LPs and some singles.

## 57–0531

Friday, May 31, 1957. Van Gelder Studio, Hackensack, NJ.

JOHN COLTRANE SEXTET: Johnny Splawn (tp [a.], [b.], [c.], [d.]); John Coltrane (ts); Sahib Shi-hab (bs [a.], [c.], [d.]); Mal Waldron (p [a.], [b.], [c.]); Red Garland (p [d.], [e.], [f.], [g.]); Paul Chambers (b); Al "Tootie" Heath (dr)

a.	1292	Straight Street		(6:15)	1	3	8	9	10	12			
Ь.	1293	While My Lady Sleeps		(4:36)	1		4		10	12		14	15
c.	1294	Chronic Blues		(8:00)	1				10	11 12			
d-1.	1295-1	Bakai		(8:45)	1		5		10	12		14	
d-2.	1295-2	Bakai	*1	(:)	uni								
c.	1296	Violets for Your Furs		(6:10)	1	3	6			12	13		15
f.	1297	Time Was		(7:25)	1		7			12			
g.	1298	I Hear a Rhapsody		(6:00)	2			9	)	12	13		

### **Track Note**

\*1 Erased.

### **Issue Data**

(LP) Prestige LP 7105 (Coltrane, released ca. Oct. 1957) 1

Reissues: (LP) Fan OJC 020; (LP) Esq (UK) 32–079; (LP) Prestige (J) PJ 12; (LP) Prestige (J) LPJ 70027; (LP) Prestige (J) SMJ 6547 M; (LP) Prestige (J) VIJ 217; LP Prestige (J) VIJJ 30003; LP Analogue Productions AAPJ 7105; Fan OJCC 020; Fan OJC 5020; Fan OJC 020–4; Fan OJCCD 020–2; Prestige (J) VDJ 1511; Prestige (J) VICJ 23508; Vic (J) 1511 E; Fan OJC 20 020–2; Prestige (J) VICJ 60270; Prestige (J) VICJ-5113; Prestige (J) VICJ-2128; Prestige (J) VICJ-60270; OJC COJC 020; Prestige PRCD-7105–2 (20 bit); Prestige (J) VICJ-41076 Reissues: (The First Trane) (LP) Prestige LP 7609; (LP) Bel (G) BJS 40126

Prestige CDJZD 012 (John Coltrane: Coltrane/Bahia)

(LP) Prestige LP 7188 (John Coltrane/Lush Life, released ca. Mar. 1961) 2

Reissues: (LP) Prestige LP 7581; (LP) Fan OJC 131; (LP) Esq (UK) 32–129; (LP) Trns (UK) PR 7188; (LP) Prestige (F) 68.343; (LP) Bcl (F) 84 086 S; (LP) Bel (G) BJS 40121; (LP) Prestige (N) PPR 071; (LP) Prestige (J) MJ 7113; LP Prestige (J) LPR 8896; LP Prestige (J) SMJ 6505 M; LP Prestige (J) VIJ 225; (IP) DCC LPZ 2032; (IP) Analogue Productions AJAZ 7188 (2 LP 45 rpm); Fan OJCC 131; Fan OJC 5131; Prestige RPC 7188; Fan OJC 131-4; Fan OJCCD 131-2; Fan OJC 20 131-2; Prestige (F) 98.442; Prestige (J) VDJ 1544; Prestige (J) VICJ 23573; Prestige (J) VICJ 60303; Prestige (J) VICJ-2129; OJC COJC 131; DCC GZS 1108 (24 k gold disk); Prestige (J) VICJ-41077; Prestige PRCD-7188-2 (20 bit); Prestige PRSA-71886

(SACD); Fan CFAN 7188 SA (SACD); Fan/Presti PRCD-81032

**Reissue**: LP TR (J) RANK 5083 (John Coltrane 3. 4. 5)

- Met (Sw) MEP 9067 (Lush Life)
- OJC OJCDY 9003–2 (Original Jazz Classics Collection/John Coltrane)
- Prestige PRCD-5717–2 ( The Best of John Coltrane)
- Prestige PRCD-5809–2 (John Coltrane/Prestige Profiles #9) (CD + bonus CD)
- Prestige PRO-PR-0004–2 (Fearless Leader Sampler) (promo CD)
- **3** Met (Sw) MEP 403
- 4 (IP) Mdsv MVLP Vol. 2 (Modern Moods) (location, personnel, and date not listed)
  - <sup>10</sup> Fon (N) 469203 TE (John Coltrane); (LP) Fon (UK) 688200 ZL
  - (IP MJ (I) 2 MJP 1051(John Coltrane)
  - Rhino R2–71255 (*The Last Giant: The John Coltrane Anthology*) (2 CD)

Reissues: See session 46–0713

- RCA (G) 74321 195402 (Jazz Gallery/John Coltrane Vol. 1) (2 CD)
- Timeless (I) JLCD 61016 (*John Coltrane*) (location, personnel, and date not listed)
- Prestige PRCD 24251–2 (*The Prestige Legacy, Vol. 1: The High Priests*)
- Prestige/Zyx PRCD 11024–2 (The Mal Waldron Memorial Album: Soul Eyes)
- Zyx (G) 0326900 (Jazz Legends 2)
- 5 (IP) New Jazz LP 8292 (The Jazz Soul of Cleopatra)
  - Prestige PRCD-5805–2 (Eric Dolphy/Prestige Profiles #5) (CD + bonus CD)
- **6** Prestige LP 7426 (John Coltrane Plays for Lovers)

**Reissues:** See session **56-1130** 

(LP) TR (J) RANK 5049 (Modern Jazz Collectors Items Vol. 1) (LP) Prestige (J) SMJ 9013~5 (Portrait of John Coltrane) (LP) Prestige (J) SMJX 10030 (Golden John Coltrane) (LP) Nippon Family Association (J) WN 2501 (Jazz Best Omnibus) **Reissue:** Nippon Family Association (J) WN 2502 Prestige (J) VDJ 1586 (Miles Davis) Prestige (J) VDJ 1587 (John Coltrane) Prestige (J) VDJ 28047 (Ballads) **Reissues:** See session **56–1130** ☑ Vic (J) VDP 5204 (Standard Jazz) ☑ Vic (J) VDP 9015~6 (*Jazz* for Beginners) Vic (J) CDS 85 (Masters of Jazz Series Special Sampler CD) Prestige/Contemporary (J) VICJ-2198 (Masters of Jazz—The History Series) Prestige (J) VICJ-23049 (John Coltrane Plays Ballads) Prestige/Riverside/Impulse! (J) VICJ-23186 (John Coltrane Plays Ballads) Exe (J) EX 012 (Sonny Rollins & John Coltrane) **Reissue:** Exe (J) ET 012 Musica Jazz (I) MJCD 1092 (Prestige Story) ☑ Victor (Fan) (J) VICJ-5154 (The Modern Jazz) Scana (Sw) 96021 (John Coltrane) Prestige (J) VICJ-60251 (John Coltrane—Modern Jazz Giants)

Prestige (J) VICJ-60964 (John Coltrane Plays Ballads: Stardust)

☑ Victor Entertainment (J) VICJ-61236 (*Jazz for Sale/Prestige*)

- Prestige (J) VICJ-61143 (Living Style Jazz)

  Prestige (J) VICJ-41120 (Colezo! Jazz Ballad)
- 7 **Prestige 45-107 (inc); TR (J) MJ 1023** 
  - Prestige (J) MJ 1021~5 (20 Modern Jazz Giants)
  - Fan (UK) OJCX 003 (*John Coltrane / Original Jazz Classics Collection*) (location, personnel, and date not listed)
- 8 Fan OJCCD 1203–2 (OJ.C Catalogue 1989)
  - Prestige OJCCD 1203–2 (The Prestige Sampler)
  - [ Impulse! 314 589 295–2 (John Coltrane Legacy) (4 CD)

Reissues: See session 55–1116

- Prestige OJCCD-3705–2 (Prestige—Original Jazz Classics Sampler)
- Fan OJCCD 6015–2 (John Coltrane—Jazz Showcase)
- Zyx (G) 0319244 (Jazz Legends)
- **9** Prestige PRP-2 (*Prestige 24000 Series Second Release*) (2 LP) (promo copy, not for sale)
- 10 (IP) GOJ (I) LPJT 72 (Trane's Blues)

Reissues: See session 55–1026

Jazz Roots 56018 (John Coltrane 1956–1957, Soultrane)

(*Note:* Every issue of **10** wrongly lists "Bakai" as "Bakay.")

- 11 TR (J) RANK 1093 (John Coltrane Quintet)
- 12 Prestige P 24014 (More Lasting T an Bronze) (2 LP)

Reissues: LP Bel (G) BLST 6527 (2 LP); LP Prestige (I) PRI 24014 (2 LP)

- LP Prestige (I) HB 6006 (Lush Life/Coltrane) (2 LP)
- (LP) Prestige (G) 0902054 (John Coltrane/The Leader Sessions) (12 LP)
- Fan 16 PCD-4405–2 (John Coltrane/The Prestige Recordings) (16

CD)

Prestige (J) VICJ 40017~34 (John Coltrane/The Complete Prestige Recordings)

**Reissues:** See session **55–1116** 

- Prestige (UK) CDJZD 001 (John Coltrane/Coltrane: Lush Life)
- NBM (I) 94107227 *John Coltrane/Portrait*) (10 CD) (wrong or imprecise dates, incorrect personnel)
- Prestige PRCD 6-30059–2 (Fearless Leader) (6 CD)
- 13 Prestige (J) VICJ-5026 (John Coltrane/Days of Jazz III)
  - ☑ Vic (J) VICJ-60076 John Coltrane Anthology 1956–1958)
  - © Victor (J) VICJ-61306–7 (*The Best 100 Jazz*) (2 CD) ([e.] inc 1:34; [g.] inc 1:34)
- **14** Fan FANCD 6061–2 (*John Coltrane: 75th Birthday Celebration*) (3 CD)
- **15** En/Prestige PRCD-6020–2 (*John Coltrane Plays for Lovers*)





Prestige LP 7105

LP Prestige LP 7188

# 57–0625

Tuesday, June 25, 1957. **Reeves Sound Studios**, *New York City* (Second Ave. between 44th and 45th Streets, borough of Manhattan).

THELONIOUS MONK SEPTET: Ray Copeland (tp, omit on [a-2.]); Gigi Gryce (as, omit on [a-2.]); Coleman Hawkins (ts, omit on [a-2.]); John Coltrane (ts, omit on [a-2.]); Thelonious Monk (p [a.]); Wilbur Ware (b); Art Blakey (dr)

a-1.	Crepuscule with Nellie			(4:32)		2	3
a-2.	Crepuscule with Nellie			(4:34)			3
a-3.	Crepuscule with Nellie	bd	*1 inc	(0:43)		2	3
Ь.	Blues for Tomorrow		*2	(13:30)	1	2	3

### **Track Notes**

- \*1 Preceded by studio talk (0:12) on issues **2** and **3**.
- \*2 "Blues for Tomorrow" is also known as "Club Dues."

### **Session Note**

[1] Monk became ill after recording [a.].

### **Issue Data**

1 (Blues for Tomorrow, released ca. Jan. 1958)

**Reissues:** P Fan OJC 030; P Riverside (J) SMJ 6128; P YER (K)

YFJL 613; Fan OJCCD 030-2

(LP) Mil M 47011 (Monk/Trane) (2 LP)

Reissues: See session57–0416

- Prestige PRCD-11006–2 (*Blues Wail: Coleman Hawkins Plays the Blues*)
- Fan FANCD 6095–2 (Coleman Hawkins—100th Birthday Celebration) (3 CD)
- 2 Priverside (J) VIJ 5102~23 (Thelonious Monk/The Complete Riverside Recordings)

**Reissues:** See session **57–0416** 

Riverside RCD2–30027–2 (Thelonious Monk with John Coltrane/The Complete 1957 Riverside Recordings) (2 CD)

Reissues: See session 57–0416





P Riverside RLP 12-243

Riverside RCD2-30027-2

### **(A)** 57–0626

Wednesday, June 26, 1957 **Reeves Sound Studios**, *New York City* (Second Ave. between 44th and 45th Streets, borough of Manhattan).

THELONIOUS MONK SEPTET: Ray Copeland (tp, omit on [f.]); Gigi Gryce (as, omit on [f.]); Coleman Hawkins (ts); John Coltrane (ts, omit on [f.]); Thelonious Monk (p, omit on [b-1.], [b-2.]); Wilbur Ware (b, omit on [b-1.], [b-2.]); Art Blakey (dr, omit on [b-1.], [b-2.])

a-1.	Off Minor			(;)	uni												
a-2.	Off Minor			(:)	uni												
a-3.	Off Minor			(:)	uni												
a-4.	Off Minor			(5:12)		2		7		8	11		14	15	16	2	21
a-5.	Off Minor			(5:06)	1	3	5	7	8	3 10	11	12		15	17	19 2	1
b-1.	Abide with Me			(0:51)												2	1
b-2.	Abide with Me			(0:52)	1			7	8		11			15		2	1
c-1.	Crepuscule with Ne	llie		(:)	uni												
c-2.	Crepuscule with Ne	llie		(:)	uni												
c-3.	Crepuscule with Ne	llie		(:)	uni												
c-4./5.	Crepuscule with Ne	llie		(4:43)					8		11	21					
c-6.	Crepuscule with Ne	llic		(4:37)	1			7	8	10	11		13	15	18	2	1
d-1.	Epistrophy	*1	inc	(2:18)		2		7	8	9				15		2	1
d-2.	Epistrophy			(10:45)	1	3	6	7	8	10	11	12		15	16	2	1
e-1.	Well, You Needn't	*2	fs (0:16) + fs	(0:53)					8							2	1
e-2.	Well, You Needn't			(11:22)	1	3	4	7	8		11	12		15	19	21	1
f.	Ruby, My Dear			(5:25)	1				8	11	12	14 1	15 17	18	192	20 21	L

### **Track Notes**

- \*1 "Epistrophy" [d-1.] broke up after Copeland's solo. Different versions are issued: 1:45 (Copeland's solo fading out) and 3:07 (entire trumpet solo plus 0:49 ending of d-2.).
- \*2 False starts [e-1.] on issues **8**: studio talk (0:03) + fs/reh (0:16) + talk (0:07) + fs (0:53) + talk (0:03).

### **Session Note**

[1] The originally scheduled date was June 25, but Monk became ill (see session **57–0625**).

### **Issue Data**

- 1 (IP) Riverside RLP 12–242(Monk's Music, released ca. Nov. 1957)
  - Reissues: P Riverside RLP 1102; P Riverside RS/RM 3004; P Fan OJC 084; P Riverside (J) R 5024; P Riverside (J) SR 7027; P Riverside (J) SMJ 6207; P Riverside (J) VIJ 106; P Riverside (J) VIJJ 30012; P YFJL (K) 616; P Analogue Productions AJAZ 1102 (2 LP 45 rpm); P Fan OJCC 084; P Fan OJC 5084; P Fan OJC 084–4; P Fan FCD 642242; Riverside (F) 98948; Riverside (J) VDJ 1516; Riverside RISA 11026 (SACD)
- 2 P Jazzland JLP 46 (*Thelonious Monk with John Coltrane*, released ca. Oct. 1961)
  - Reissues: LP Jazzland JLP 946; LP Jazzland (F) 46; LP Fon (N) 8264600 Y; LP Riverside (J) MW 2031; LP Riverside (J) RS 3004; LP Fon (J) SFON 7084; LP Riverside (J) SMJ 6149; LP Jazzland (J) VIJ 119; LP Fan 0902080; Jazzland (J) VDJ 1510; Jazzland (J) VICJ-41075 Reissues: ([a-4.], [d-1.] stereo; [d-1.] com) LP Fan OJC 039; LP Analogue Productions AJAZ 46(2 LP, 45 rpm); LP Analogue Productions AAPJ 46; LP Analogue Productions TJAZ 46; LP Analogue Productions TAPJ 46; LP Fan OJCC 039; Fan OJC 5039; Fan OJC 039–4; LP

Fan OJCCD 039–2; Jazzland (J) VICJ 23524; Fan OJC 20 039–2; Riverside (J) VICJ 60334; Jazzland (J) VICJ-5137; Jazzland (J) VICJ-2118; OJC COJC 039; Jazzland JCD-46-2 (20 bit); Jazzland JZSA 946–6 (SACD); Fan CFAN 946 SA (hybrid mono SACD) **Reissues:**(*Monk and Coltrane*) Riverside RLP 490 (mono); Riverside RS 9490 (stereo) Reissues: (Monk Meets Coltrane) Riverside (J) R 5002; Riverside (J) SR 7002 **7** Riverside (J) SR 3002 (*Riverside Jazz Giants/Thelonious Monk*) (LP) Riverside (J) SR 7041 Riverside (Eu) REP 128 (Monk) (LP) Riverside RLP 483~4 (The Thelonious Monk Story) Reissue: LP LP Riverside 9483~4 Fan FANCD 6061–2 (John Coltrane: 75th Birthday Celebration) (3 CD) ☑ Victor (J) VICJ-61306–7 (*The Best 100 Jazz*) (2 CD) (inc 1:34) Riverside (UK) REP 3214 (Monk and Trane) **Reissue:** (LP) Riverside (F) REP 3214 (LP) Riverside RLP 421 (Monk's Greatest Hits) **Reissue:** (LP) Riverside RS 9421; (LP) Riverside (J) R 5031; (LP) Riverside (J) SR 7049 (LP) Ph (UK) P 15701 L (LP) Riverside RS 3047 (Panorama: Thelonious Monk) (IP) Mil M 47064 (The Thelonious Monk Memorial Album)(2 LP)

3

4

5

6

Reissue: Mil MCD 47064–2

- Riverside (J) SR 3021
- 7 (P) Mil M 47011 (Monk/Trane) (2 LP) ([d-1.] inc 1:45)

**Reissues:** See session **57–0416** 

**8** Priverside (J) VIJ 5102~23 (*Thelonious Monk/The Complete Riverside Recordings*)

Reissues: See session 57–0416

- **9** Priverside (J) SMJ 9546~7 (*Farewell to Monk*)
  - (LP) Fon (J) SFON 7045 (Tension!/Thelonious Monk)
  - Priverside REP 324; 03 Riverside (J) SMJ 6149 M)
- **10** (IP) Melodiya (R) C 90 29747 009 (Monk and Coltrane)
- **11** Riverside (J) VICJ 23553 (*Monk's Music* [+2])

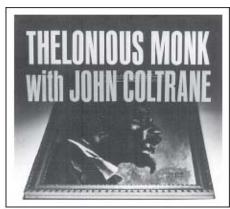
Reissues: ①P OJC OJC 084; ②P Analogue Productions TJAZ 1102; ③Fan OJCCD 084–2; ⑤Fan OJC 20 084–2; ⑥Riverside (F) 98.997; ⑥Riverside (J) VICJ-5120; ⑥Riverside (J) VICJ-2133; ⑥Riverside (J) VICJ-60309; ⑥OJC COJC 084; ⑥Riverside (J) VICJ-41036; ⑥Fan CFAN 1102 SA (SACD); ⑥Riverside (J) VICJ-41226

- 12 (IP) Gatw GSLP 7023 (Monk's Music)
  - (IP) Cinevox WW-7008 (Monk's Music)
  - Who's Who (F) 610017 (Jazz Masters, Vol. 1); Who's Who (Aus) EUCD 1288 (Monks Music)
  - Auraphon (G) CD AU 36008 (Jazz Classics—Thelonious Monk)
  - Amado 083 36008 (Jazz Classics—Thelonious Monk)
  - JTM 8141 (Epistrophy)
  - Spotlite CD-15114 (Monk's Music)
  - Mandarin Records SDD 9938 (*The Jazz Masters—100 Ańos de Swing: Thelonious Monk—Folio Collection*)

- **13** Riverside FCD 60–018 (*Thelonious Monk and the Jazz Giants*)
- **14** Scana (Sw) 96021 (*John Coltrane*)
- **15** (*Thelonious Monk/The Riverside Tenor Sessions*) (IP) Analogue Productions AAPJ-037 (7 LP);
  - Analogue Productions CAPJG-037 (7 gold CD)
- **16** Jazzland JZSA-946–6 (*Thelonious Monk with John Coltrane*) (SACD)
- 17 Fan/Zyx FANCD 6076–2 (Thelonious Monk: 85th Birthday Celebration) (3 CD)
- **18** Prestige PRCD-11012–2 (*Thelonious Monk/The Art of the Ballad*)
- 19 Riverside RCD-5706–2 (The Best of Thelonious Monk)
  - Riverside CDJZD 015 (Monk's Music/With John Coltrane)
- **20** Fan FANCD 6095–2 (*Coleman Hawkins—100th Birthday Celebration*) (3 CD)
  - Prestige/Riverside/Jazzland (G) HOER 9001 (*Rufus Beck liest 'The Thelonious Monk Story'*) (2 CD set: talking book + selected recordings)
- **21** (*Thelonious Monk with John Coltrane/The Complete 1957 Riverside Recordings*) (2 CD) Riverside RCD2–3 0027–2
- **18 Reissues:** See session **57–0416**







P Jazzland JLP 46

Probably ca. July 18–Aug. 12, 1957. **Five Spot**, *New York City* (5 Cooper Square, borough of Manhattan).

THELONIOUS MONK QUARTET: John Coltrane (ts); Thelonious Monk (p); possibly Wilbur Ware (b); possibly Shadow Wilson (dr)

a.	Nutty	*1	inc	(5:54)	1
Ь.	Ruby, My D	ear	inc	(5:27)	1

### **Track Note**

\*1 "Nutty" appears to be joined in progress, just after Monk's introduction (as heard on the studio recording of "Nutty" from around this time). It starts abruptly with Coltrane playing the theme. The two tracks appear to be continuous.

### **Session Note**

[1] Private recording probably made by Nellie Monk at the Five Spot. Wilbur Ware and Shadow Wilson are identified based on aural evidence; assuming Ware is the bassist (not confirmed), the date was probably between July 18 and August 12, 1957 (Ware's last day; see the Chronology). Coltrane's playing suggests that this recording probably predates the following studio session.

#### **Issue Data**

**1.** Gambit 69241 (*Thelonious Monk Quartet with John Coltrane—Complete Live at the Five Spot*) (misdated "September 11, 1958") ([b.] fades out at 5:22)

# **(A)** 57–0700 (2)

Probably ca. July 18–Aug. 12, 1957. **Reeves Sound Studios**, *New York City* (Second Ave. between 44th and 45th Streets, borough of Manhattan).

THELONIOUS MONK QUARTET: John Coltrane (ts); Thelonious Monk (p); Wilbur Ware (b); Shadow Wilson (dr)

```
a. Ruby, My Dear (6:17) 1 3 5 6
b. Nutty (6:35) 1 2 6
c. Trinkle, Tinkle (6:37) 1 4 5
```

### **Session Note**

[1] Probably recorded between July 18 and August 12, 1957 (Wilbur Ware's last day; see the Chronology).

### **Issue Data**

1 Diazzland JLP 46 (Thelonious Monk with John Coltrane, released ca.

Oct. 1961)

Reissues: See session 57-0626

(IP) Analogue Productions AAPJ-7 (Thelonious Monk/The Riverside Tenor Sessions) (7 LP)

(LP) Mil M 47011 (Monk/Trane) (2 LP)

Reissues: See session 57–0416

LP Riverside (J) VIJ 5102~23 (Thelonious Monk/The Complete Riverside Recordings)

Reissues: See session 57-0416

- LP Melodiya (R) C 90 29747 009 (Monk and Coltrane)
- (LP) Fon 826.460 QY (Historic Meeting)
- NBM (I) 9410 7227 (John Coltrane/Portrait) (10 CD)
- (IP) (Thelonious Monk with John Coltrane/The Complete 1957 Riverside Recordings) (2 CD) (2 Riverside RCD2–3 0027–2
- 2 ® Riverside (UK) REP 3214 (Monk and Trane)

**Reissues:** See session **57–0626** 

- (LP) Fon (UK) SET 505 A/B (2 LP); (LP) Fon (Eu) 6887
- (LP) Fon (J) SFON 7064 (Artistry of Thelonious Monk)
- (LP) Riverside RS 3047 (Panorama: Thelonious Monk)
- (IP) TFMRS 70 A (The Greatest Jazz Recordings of All Time)
- Riverside FCD 60–018 (Thelonious Monk and the Jazz Giants)

- © RCA (G) 74321 195402 (Jazz Gallery/John Coltrane, Vol. 1) (2 CD)
- ☑ Vic (J) VICJ-60076 (John Coltrane Anthology 1956–1958)
- Fan FANCD 6061–2 (John Coltrane: 75th Birthday Celebration) (3 CD)
- ☑ Victor (J) VICJ-61306–7 (The Best 100 Jazz) (2 CD) (inc 1:34)
- **3** (LP) Fon (Eu) FJ 115; (LP) Fon (Eu) 683–265 JCL
  - LP Fon (J) SFON 10034 (Sax A Go Go)
  - (LP) Mil M 47064 (Thelonious Monk Memorial Album) (2 LP)

**Reissues:** See session 57–0626

(LP) Riverside RLP 421 (Monk's Greatest Hits)

**Reissues:** See session **57–0626** 

- (IP) (Mil (G) 0081.130 (Memorial Album) (2 LP)
- Riverside 4 RBCD-4422–2 (*The Riverside Records Story*) (4 CD)
- Fan OJC 20 1001–2 (Original Jazz Classics)
- Prestige/Riverside/Impulse! (J) VICJ-23186 (John Coltrane Plays Ballads)
- Fan OJCCD-6015–2 (John Coltrane—Jazz Showcase)
- Prestige PRCD-11012–2 (Thelonious Monk/The Art of the Ballad)
- Playboy Jazz 7518 (Playboy Jazz: After Dark II) (2 CD)
- **4** (LP) Ph (G) P 14701 L
  - (LP) Riverside (J) SMJ 9546~7 (Farewell to Monk)
  - (IP) TFMRS 27 A (The Greatest Jazz Recordings of All Time)
  - ☐ Fan FCD 60–014 (*John Coltrane and the Jazz Giants*)

Reissues: See session 56–1026

Rhino R 2–71255 (The Last Giant: The John Coltrane Anthology) (2

CD)

**Reissues:** See session **46–0713** 

- CBS 45358 (Thelonious Monk/Soundtrack Straight No Chaser)
- Columbia 466 103-2 (Straight No Chaser—Soundtrack)
- © CBS 474 746–2 (Various/Jazz Soundtracks) (3 CD, including Straight No Chaser)
- Warner (J) WV 11896 (*Straight No Chaser*) (inc 0:23; sound only, no film; location, personnel, and date not listed)

Relssues: Dioneer LCD (J) NJL 11896; Warner (G) 11896

☐ Impulse! 314 589 295–2 (*John Coltrane Legacy*) (4 CD)

Reissues: See session 55–1116

- Fan/Zyx FANCD 6076–2 (Thelonious Monk 85th Birthday Celebration) (3 CD)
- Prestige/Riverside/Jazzland (G) HOER 9001 (Rufus Beck liest 'The Thelonious Monk Story) (2 CD set: talking book + selected recordings) (inc 1:50)
- **5** ® Riverside (UK) REP 3217 (Monk and Trane)
  - Columbia/Legacy 61449 (Ken Burns Jazz Collection: Thelonious Monk)
- 6 🕡 Riverside (J) SR 3006 (Monk and Trane)
  - (IP) GOJ (I) LPJT 72 (Trane's Blues)

**Reissues:** See session **55–1027** 

# **37-0816**

Friday, August 16, 1957. Van Gelder Studio, Hackensack, NJ.

JOHN COLTRANE TRIO: John Coltrane (ts); Earl May (b); Art Taylor (dr);

### **Track/Issue Notes**

- \*1 "Trane's Slow Blues" ([a-1.] and [a-2.]) is listed as "Bag's Groove" (which it resembles) in the Prestige files, the title having been written down by Coltrane on the take sheet (information from Bob Porter—see *disc'ribe* No. 1, Fall 1980, p. 8). Timing of [a-1.] is (5:58), although covers and labels show (6:20).
- \*2 "Trane's Slow Blues" ([a-1.] and [a-2.]) is listed as "Bag's Groove" (which it resembles) in the Prestige files, the title having been written down by Coltrane on the take sheet (information from Bob Porter—see *disc'ribe* No. 1, Fall 1980, p. 8). Timing of [a-1.] is (5:58), although covers and labels show (6:20).
- \* "Trane's Slow Blues" [a-2.] is listed as "Slowtrane" on (LP) Prestige LP
- <sup>2</sup> 7378, (P) Prestige (G) 0902054, and (E) Fan 16 PCD-4405–2.

### **Issue Data**

1 (IP) Prestige LP 7188 (John Coltrane/Lush Life, released ca. Mar. 1961)

Reissues: See session 57–0531

Prestige P 24014 (More Lasting Than Bronze) (2 LP)

Reissues: See session 57–0531

- LP Prestige (I) HB 6006 (Lush Life/Coltrane) (2 LP)
- Prestige (UK) CDJZD 001 (John Coltrane/Coltrane: Lush Life)
- 2 Prestige LP 7378 (*John Coltrane/The Last Trane*, released ca. Dec. 1965)

**Reissues:** LP Fan OJC 394; LP Prestige (N) MPRS-3028; LP Prestige (N) PR/M 5009; LP Trns(UK) PR 7378; LP Prestige (J) SMJ 6557 M; LP

Prestige (J) SMJ 7374; Fan OJCC 394; Fan OJC 5394; Fan OJC 394–4; Fan OJCCD 394–2; Prestige (F) 99.947; Prestige (J) VICJ 23630; Prestige (J) VICJ-2136; OJC COJC 394; OJC OJC 20 394-2 **Reissues:** (*Rain or Shine*) (LP) Prestige P 24094 (2 LP); (LP) Prestige (F) 68.420 (2 LP); (LP) Prestige 81111 (2 LP) Prestige (G) PRCD 11005–2 (Blue Trane: John Coltrane Plays the Blues) **3** (LP) Prestige LP 7426 (John Coltrane Plays for Lovers) **Reissues:** See session **56–1130 4** (LP) Prestige (J) MJ 75 (The Best of John Coltrane Vol. 1) (LP) Prestige (J) SMJ 9013~5 (Portrait of John Coltrane) (IP) MJ (I) 2 MJP 1051 (John Coltrane) Exe (J) EX 2026 (John Coltrane) RCA (G) 74321 195402 (Jazz Gallery/John Coltrane, Vol. 1) (2 CD) Selles (Pol) sell 1159 (*Train Full of Soul*) (location, personnel, and date not listed) Prestige PRCD-5717–2 (*The Best of John Coltrane*) Prestige PRCD-5809–2 (John Coltrane/Prestige Profiles #9) (CD + bonus CD) Prestige PRO-PR-0004–2 (Fearless Leader Sampler) (promo CD) Prestige 45–249; Prestige 45–415 (inc 3:15); Met (Sw) MEP 9067 (Lush Life) ☐ Fan FCD 60–014 (*John Coltrane and the Jazz Giants*) **Reissues:** See session **56–1026** Prestige (J) VICJ-5026 (John Coltrane/Days of Jazz III) Prestige (J) VDJ 1587 (*John Coltrane*)

Fan (UK) OJCX 003 (John Coltrane/Original Jazz Classics Collection) (location, personnel, and date not listed) Prestige PRCD 242–2 (The Jazz Giants Play Cole Porter—Night and Day) Prestige (J) VICJ-60251 (John Coltrane—Modern Jazz Giants) (LP) Prestige/Ace (G) RIVM 002 (Prestige Jazz Sampler) Prestige (J) VICJ-23049 (John Coltrane Plays Ballads) Prestige/Riverside/Impulse! (J) VICJ-23186 (John Coltrane Plays Ballads) Fan (Ire) OJCS 1 (*The Great Jazz Saxes*) (location, date not listed; incorrect information about personnel) Fan FANCD 6061–2 (John Coltrane: 75th Birthday Celebration) (3 CD) ☐ Fan/Prestige PRCD 6020–2 (*John Coltrane Plays for Lovers*) Prestige (J) VICJ-60964 (John Coltrane Plays Ballads: Stardust) (LP) Prestige (G) 0902054 (John Coltrane/The Leader Sessions) (12 LP) Fan 16 PCD-4405–2 (John Coltrane/The Prestige Recordings) (16 CD) Prestige (J) VICJ 40017~34 (John Coltrane/The Complete Prestige Recordings) **Reissues:** See session **55–1116** MBM (I) 94107227 (John Coltrane/Portrait) (10 CD) (incorrect or imprecise information about personnel and date) Prestige PRCD 6–30059–2 (Fearless Leader) (6 CD) Prestige OJCCD (G) 0001–2 (John Coltrane/Jazz Milestones)



LP Prestige LP 7378

### 57-0823

FRIDAY, AUGUST 23, 1957. Van Gelder Studio, Hackensack, NJ.

JOHN COLTRANE WITH THE RED GARLAND TRIO: John Coltrane (ts); Red Garland (p); Paul Chambers (b); Art Taylor (dr)

a.	1337	You Leave Me Breathless		(7:22)	1 2	3	6	7	
b-1.	1338-1	Bass Blues	*1	(8:30)	uni				
b-2.	1338-2	Bass Blues		(7:42)	1	3			8
c-1.	1339-1	Soft Lights and Sweet Music	*2	(4:50)					
c-2.	1339-2	Soft Lights and Sweet Music	*2	(4:40)					
c-m.	1339	Soft Lights and Sweet Music	master	(4:38)	1	4		7	
d.	1340	Traneing In		(12:30)	1	5			
c.	1341	Slow Dance		(5:20)	1		6		

### **Track Notes**

\* Erased.

1

- \* According to Bob Weinstock's session log, [c-m.] is an edited composite
- of [c-1.] and [c-2.]; the unissued material was erased. Coltrane's solo on "Soft Lights and Sweet Music" (1:46) is included on the CD accompanying the book *Jazzlife*, by William Claxton (Taschen, 2005).

### **Session/Issue Notes**

```
[ Correct timings are shown here. Almost all of the issues list them wrongly, especially for [b-2.] (6:45) and [c-m.] (5:32).
```

### **Issue Data**

1 Prestige LP 7123 (*John Coltrane with the Red Garland Trio*, released ca. Feb. 1958)

Reissues: (Traneing In/John Coltrane with the Red Garland Trio) Prestige LP 7123; Prestige LP 7651; Pran OJC 189; Prestige (UK) 32–091; Prestige (UK) PR 7123; Prestige (G) BJS 40148; Prestige (J) MJ 7135; Prestige (J) SMJ 7113; Prestige (J) LPR 88023; Prestige (J) SMJ 6548 M; Prestige (J) VIJ 245; Pran Analogue Productions AJAZ 7123 (45 rpm); Pran OJC 189–4; Fan O

Fan OJCC 189; Fan OJC 5189; Fan OJC 189–4; Fan OJC 189–4; Fan OJCCD 189–2; Prestige (J) VDJ 1636; Prestige (J) VICJ 23621; Prestige (J) VICJ 60423; "21 DCC GZS 1098 (24k gold disk); Fan OJC 20 189–2; Prestige (J) VICJ-2137; Prestige (J) VICJ-41158; Prestige PRCD-7123–2 (20 bit)

(John Coltrane) (LP) Prestige P 240 (2 LP); (LP) Bel (G) BLST 6513 (2 LP);

- LP Prestige 81107 (2 LP); Prestige 5 P 24003; Prestige P 24003–4
- (IP) Prestige (G) 0902054 (John Coltrane/THEC Leader Sessions) (12 LP)
- Fan 16 PCD-4405–2 (John Coltrane/The Prestige Recordings) (16 CD)
- Prestige (J) VICJ 40017~34 (John Coltrane/The Complete Prestige Recordings)

Reissues: See session 55–1116

- MBM (I) 94107227 (John Coltrane/Portrait) (10 CD)
- Prestige PRCD 6–30059–2 (Fearless Leader) (6 CD)
- **2** Prestige 45–415 (inc 2:45)

LP Prestige LP 7426 (John Coltrane Plays for Lovers)

**Reissues:** See session **56–1130** (misdated 58–0200 on LP Prestige (J) SMJ 7388)

Prestige (J) VDJ 28047 (Ballads)

Reissues: See session 56–1130

- Prestige/Riverside/Impulse! (J) VICJ-23186 (*John Coltrane Plays Ballads*)
- Prestige PRO-PR-0004–2 (Fearless Leader Sampler) (promo CD)
- **3 B** Esq (UK) EP 239 (*Trane Blows*)
  - Met (Sw) MEP 417 (John Coltrane with the Red Garland Trio)
- **4** Met (G) JEB 1001 (*Joachim Ernst Berendt Presents: Jazzlife II*) (inc 1:45)
  - (?) Trans (UK) TRA-SAM 3
  - (LP) MJ (I) 2 MJP 1043 (I Sax Tenori del Jazz Moderno)
  - Fan FCD 60–014 (John Coltrane and the Jazz Giants)

**Reissues:** See session **56–1026** 

- Fan FANCD 6061–2 (*John Coltrane: 75th Birthday Celebration*) (3 CD)
- Fan FANCD 6061-2 (John Coltrane: 75th Birthday Celebration) (3 CD)
- Prestige PRCD 24194 (Soft Lights & Sweet Music: The Jazz Giants Play Irving Berlin)
- 5 Prestige 45–119 (complete on side A + B); Met (Sw) PR 45–119 (Modern Jazz Club Series Vol. 9)
  - (LP) Prestige PRP-1 (Prestige 24000 Series) (2 LP) (promotional copy)
  - LP Prestige (J) SMJ 9013~5 (Portrait of John Coltrane)
  - (LP) Prestige (J) SMJ 9028~9 (The Artistry of Red Garland)

**Reissues:** See session **56–0511** 

- RCA (G) 74321 195402 (Jazz Gallery/John Coltrane, Vol. 1) (2 CD)
- Prestige (G) PRCD 11005–2 (Blue Trane: John Coltrane Plays the Blues)
- Prestige PRCD-5801–2 (*Miles Davis/Prestige Profiles #1*) (CD + bonus CD)
- 6 Prestige (J) VICJ 23049 (John Coltrane Plays Ballads)
  - ☑ OJC OJCDY 9003–2 (*Original Jazz Classics Collection—John Coltrane*)
  - Fan/Prestige PRCD 6020–2 (John Coltrane Plays for Lovers)
- 7 Fan (UK) OJCX 003 (*John Coltrane—Original Jazz Classics Collection*) (location, personnel, and date not listed)
- 8 Prestige PRCD 24251–2 (*The Prestige Legacy, Vol. 1: The High Priests*)
  - Fan OJCCD-6015–2 (*John Coltrane—Jazz Showcase*)
  - ☑ Zyx (G) 0326900 (*Jazz Legends 2*)





Prestige LP 7123

Prestige LP 7123

# **357-0901**

Sunday, September 1, 1957 Van Gelder Studio, Hackensack, NJ.

SONNY CLARK SEXTET: Donald Byrd (tp); Curtis Fuller (tb); John Coltrane (ts); Sonny Clark (p); Paul Chambers (b); Art Taylor (dr)

a-1.	take 1	News for Lulu			(8:32)	1		4	
a-2.	take 2	News for Lulu			( : ) uni				
b-1.	take 3	Sonny's Crib			(13:28)	1	3	4	5
b-2.	take 4	Sonny's Crib			(9:53)			4	
c,	take 5	unknown title			( ; ) uni				
d-1.	take 6	Speak Low			(5:01)			4	
d-m.	take 7	Speak Low	*1		(6:48)	1	2	4	5
d-2.	take 8	Speak Low		inc	( ; ) uni				
e-1.	take 9	With a Song in My Heart			(7:56)			4	
e-m.	take 10	With a Song in My Heart	*2		(7:54)	1		4	
e-2.	take 11	With a Song in My Heart		inc	( : ) uni				
f.	take 12	Come Rain or Come Shine			(7:26)	1		4	6

### **Track/Issue Notes**

- \* "Speak Low": master take on all issues is take 7 with tp-solo and p-solo of
- 1 take 6; alternate take is take 6 with tp-solo and p-solo missing; recorded in mono and stereo (Michael Cuscuna, personal communications, June 23, 1992, and October 13, 2006).
- \* "With a Song in My Heart": master take on all issues is take 10 with p-
- 2 solo of take 9; alternate take is take 9 without p-solo (Michael Cuscuna, personal communication, June 23, 1992). Stereo and mono takes are the same.

#### **Issue Data**

1 P Blue Note BLP 1576 (*Sonny Clark/Sonny's Crib*, released ca. Mar. 1958)

Reissues: P Blue Note BST 81576; P Blue Note (J) BLP 1576 (misdated as 57–1009); P Blue Note (J) LNJ 70112; P Blue Note (J) GXK 8118; P Classic Records (Blue Note) BLP-1576 M (mono); P Blue Note 4 BN 81576; P Blue Note CDP 46819–2; P Blue Note BNZ 18; P Blue Note (J) TOCJ 1576; P Blue Note 8722194; P Blue Note 300185; P Blue Note (J) TOCJ-6454

Reissues: LP Blue Note 27017–3 (2 LP); Blue Note C 8029

- LP Blue Note LA 159-G2 (A Decade of Jazz, Vol. 2, 1949–1959) (2 LP)
- Blue Note B 299175 (*The Art of John Coltrane*)

**Reissues:** See session **56–0302** 

- Blue Note 539890–2 (*Blue Instrumentalists: Piano*)
- **3** Blue Note 45–1697 (*Sonnys Crib*)
  - (LP) Blue Note CJ 28-5147
  - Blue Note 4982402 (*Trane's Blues*)

Reissue: Dlue Note (J) TOCJ-66018

(*John Coltrane Essentials*) Blue Note 07243 582206 29; Blue Note (UK) 582 2062; Blue Note (F) PM 598

4 Dlue Note (J) CP 32–9509 (Sonny Clark/Sonny's Crib [+3])

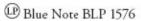
**Reissues:** Blue Note B 21 Y 46819; Blue Note CDP 7 46819 2; Blue Note 497367–2; Blue Note (J) TOCJ-9047

Blue Note 564 300473 (John Coltrane/The Blue Note Years)

Reissues: See session 56–0921

- ☐ Blue Note 530816–2 (Sonny Clark—Best of the Blue Note Years)







Blue Note (J) CP 32-9509

## **357-0915**

Sunday, September 15, 1957. Van Gelder Studio, Hackensack, NJ.

# JOHN COLTRANE SEXTET: Lee Morgan (tp); Curtis Fuller (tb); John Coltrane (ts); Kenny Drew (p); Paul Chambers (b); "Philly" Joe Jones (dr)

a-1.	22990-1	Lazy Bird		(9:12) uni										
a-1(1).		Lazy Bird	reh (tp, tb)	(0:17) uni										
a-1(2).		Lazy Bird	reh (tp)	(0:01) uni										
a-2.	22990-2	Lazy Bird		(7:08)								11		
a-3.	22990-3	Lazy Bird		(7:05)	1							11	12	
b-1.	22987-4	Moment's Notice	*1	(6:45) uni										
b-2.	22987-5	Moment's Notice	fs	(0:20) uni										
b-2(1).		Moment's Notice	fs (ts, p)	(0:02)										
b-2(2).		Moment's Notice	reh (b)	(0:11)										
b-2(3).		Moment's Notice	fs	(0:23)										
b-2(4).		Moment's Notice	fs	(0:18)										
b-2(5).		Moment's Notice	reh (b)	(0:06)										
b-2(6).		Moment's Notice	inc	(4:03) uni										
b-3.	22987-6	Moment's Notice		(9:10)	1	2			6	7	9	11		
c-1.	4324-7	Blue Train		(7:08) uni										
c-2.	4324-8	Blue Train	*2	(9:54) (8:00)							10	11		
c-m.	4324-9	Blue Train		(10:40)	1		3	4	6	7	9	11	12	
d-1.	22988-10	Locomotion		( : ) uni										
d-2.	22988-11	Locomotion		(7:10)	1			4 5	6			11		
c.	22989-12	I'm Old Fashioned		(7:55)	1					7	8	11		

### **Track/Issue Notes**

- \* Coltrane's solo is edited out. Solo order: Fuller → Morgan → Chambers
- $1 \rightarrow \text{Drew}$ .
- \* Drew's solo edited out and inserted in master take 9. Take [c-2.] is
- 2 complete (9:54) on Blue Note (J) TOCJ-1601 and others.

### **Session Notes**

- [ Information about unissued takes is courtesy of Michael Cuscuna. The
- 1 session was recorded in mono and stereo (e-mail to Yasuhiro Fujioka,
- ] October 13, 2006)
- [ Curtis Fuller recalls that the band had a three-hour rehearsal at Nola Studio
- 2 (near Birdland, around 50th St. at Broadway) the day before the session
- ] (interview with Yasuhiro Fujioka, New York City Mar. 25, 2006).

### **Issue Data**

LP Blue Note BLP 1577 (*John Coltrane/Blue Train*, released ca. Jan. 1958)

Reissues: (LP) Blue Note BST 81577; (LP) Blue Note B 11 E 81577; (LP) Blue Note (UK) BNS 40009; (LP) Blue Note (N) 5 C 038-60094; (LP) Blue Note (I) BST 36506; (LP) Blue Note (Br) 31 C 152-53712; (LP) Blue Note (Argentina) 8322; (LP) Blue Note (J) BLP 1577; (LP) Blue Note (J) GXF 3010; (LP) Blue Note (J) GXK 8055; (LP) Blue Note (J) LNJ 80067; (LP) Blue Note (J) BN-1577; (LP) Zhong Sheng (Rep. of China) CJS 666; (LP) Blue Note 215516; (LP) Blue Note 062–7460951; (LP) Blue Note (J) TOJJ-6505; (LP) Classic Records (Blue Note) BST-1577–45 (4-disc set, 45 rpm); (LP) Clas¬sic Records (Blue Note) BN 1577-45 (4-disc set, 45 rpm); (IP) Classic Records (Blue Note) BLP-1577M (mono); LP Classic Records (Blue Note) BST 1577 (stereo); (LP) Teldec CEMA BST 81577 (S11–56987) (Direct Metal Mastering); (LP) Classic Records (Blue Note) ABNC 1577S; (LP) Blue Note BNST 46095; P Blue Note ABLU 81577; Blue Note 81577; Blue Note B 4–81577; Blue Note B 41 E 81577; Blue Note (UK) TC BST 81577; Blue Note (F) K 81577; Blue Note (J) AF 6004; **□** Blue Note (J) ZR 23–1065; **□** Blue Note 46095; <sup>®</sup> Blue Note (J) NXA 5045; Blue Note CDP 7–46095–2; Blue Note B 2 46095; Blue Note B 21 Y 46095; MF MFSL UDCD 547; Blue Note (UK) BNZ 21; Blue Note (G) CDP 746095-2; Blue Note (J) CP 35–3088; Blue Note (J) CP 32–5231; Blue Note (J) CJ 28–5076; Blue Note (J) TOCJ 5667; Dlue Note (J) TOCJ 1577; Dlue Note (J) 300323; Blue Note (J) 300186; Blue Note 564–853428– 2; Dlue Note 591721–2; Dlue Note (J) TOCJ-6404; Classic Records (Blue Note) CBLU 41757 SA (SACD); Classic Records

- CDAD 1028; Classic Records CHDD 2010 (*Blue Train*) (HDAD 24/96 24/192)
- Blue Note (J) TOCJ 5787~92 (*J-Ladies Collection/Special Box Vol. 2*)
- Blue Note 300415 (Takin Off)
- 2 Blue Note 45–1718 (Moment's Notice)
  - LP Blue Note (N) 1 A 158–83391/4 (40 Years of Jazz [History of Blue Note—Box 3])
  - Blue Note (J) CJ 25–5181~4 (The Blue Note Years)
  - Charly (Eu) CD CRM 1025 (Classic Coltrane)
  - Blue Note (J) TOCJ-6131 (Jazz Sax on Blue Note)
  - ☐ Blue Note (J) TOCP-67593–4 (*Blue Note Ever! 2*) (2 CD) (inc)
- 3 🕮 Blue Note 45–1691 (John Coltrane/Blue Train)
  - **Reissues:** 
    Blue Note (F) 45–1691; 
    UA XW 134
  - **U**A 11326/7 (*The Silver Spotlight Series/Blue Train*) (in two parts: 5:15 + 5:25)
  - (LP) Blue Note BST 89903 (Blue Note's T ree Decades of Jazz, Vol. 1, 1949–1959) (2 LP)

Reissues: See session 57–0901

- LP Blue Note LA 159-G2 (A Decade of Jazz, Vol. 2, 1949–1959) (2 LP)
- LP Blue Note BST 2–84429 (The Best of Blue Note) (2 LP)
- Reissues: LP Blue Note (J) BNJ 71067~8; Blue Note 4 BN 84429
- (IP) Blue Note BST 2–92468 (*The Jazz Message*, Vol. 2 1956–1965)

**Reissues:** P Blue Note B 12 L-92468 (2 LP); P Blue Note B 42 L-92468; P Blue Note TCBST 2–92468; P Blue Note B 21 S-92468; P Blue Note CDBST 2–92468

(LP) Liberty (F) LBS 83442/3 (Entrez Dans le Monde du Jazz) (2 LP)

(LP) Blue Note (J) W 5512 (Autumn Leaves—Modern Main Stream No. 1) (LP) Blue Note (J) K 16 P-9031/32 (Modern Jazz Double Gold Disc) (2 LP) Reissue: (LP) Blue Note (J) K 22 P-6096/97 (The World of Modern Jazz) (2 LP) (LP) Blue Note (J) LNS 90031 (Blue Note Best Selections) (LP) Blue Note (J) LNP 95060 (Blue Note Jazz Golden Disk, Vol. 2) (LP) Blue Note (J) NR 9022 (Blue Note Jazz, Vol. 3) (LP) Blue Note (J) NP 9748 (This Is Blue Note Jazz, Vol. 2) (LP) Blue Note (J) PRP 8269 (The Amazing Shoichi Yui, Vol. 2) **Reissue:** Blue Note (J) PCD-0808 Dlue Note (J) SPM 1006 (Modern Jazz Mainstream II) (with booklet) Blue Note (J) NXA 5025 (This Is Blue Note Jazz, Vol. 2) Blue Note CDP 7 96110 2 (The Best of Blue Note, Vol. 1) ☐ Blue Note (J) CJ 28–5171 (Blue Note for You: Original) **Reissue:** Blue Note (J) TOCP 7872 Toshiba EMI (J) SPCD 1017 (JAZZ 88) (inc 0:49) ☐ Blue Note (J) CJ 28–5176 (*Jazz Cruise at the Seaside*) **Reissues:** Blue Note (J) ZJ 18–5176; EMI (BN) (J) TOCJ-6046 ☐ Blue Note (J) TOCP 7455~6 (*Blue Note/Twin Best Now*) Blue Note (J) TOCJ-5933 (Blue Note Big Hits) Rhino R 2–71255 (The Last Giant: The John Coltrane Anthology) (2 CD) **Reissues:** See session 46–0713 RCA (G) 74321 195402 (Jazz Gallery/John Coltrane, Vol. 1) (2 CD) ☐ Blue Note 7243 82996422 (*The Best of Blue Note*)

Timeless (I) JLCD 61016 (John Coltrane) (location, personnel, and date not listed) ☐ Blue Note 8563992 (*Blue Note—A Story of Modern Jazz*) (2 CD) ☐ Blue Note 4971542 (*Lady Day and John Coltrane—True Blue*) Blue Note 4963752 (*The Blue Note Years Vol. II: The Jazz Message* (1955–1960)) (2 CD); also as part of a 14-CD collection (The Blue Note Years) Blue Note 664-4964272 Blue Note 634–5200702 (The Best Blue Note Album in the World... Ever!) (2 CD) Toshiba EMI (J) TOCJ-5573 (Shades of Blue) Blue Note (J) TOCP-50230 (Now Jazz 3) ☑ Vic (J) VICJ-60076 (John Coltrane Anthology 1956–1958) Toshiba EMI (BN) (J) TOCP-8963 (Blue Note Hits!) Blue Note (J) TOCJ-66223 (Blue Note Jazz) Toshiba EMI (J) TOCP-67327–8 (Jazz Ever! 40 Blue Note Hits) (2 CD) ☑ Toshiba EMI (J) TOCP-67549–50 (*Jazz Ever! Sax*) (2 CD) (Blue Note Perfect Takes) Blue Note EMI 754380; Blue Note 73227 (CD + bonus DVD, incl. Rudy Van Gelder/Michael Cuscuna interview; "Blue Train" (1:26) underlaid) Blue Note 3396982 (The Best of Rudy Van Gelder—A Selection of *Legendary Blue Note Recordings*) Blue Note 4 74549 2 (Blue Note—A Story of Jazz) (3 CD) ☐ Blue Note 4 74569 2 (Blue Note—A Story of Jazz) (1 CD) Blue Note (J) TOCJ-66261 (Blue Note—A Story of Jazz) (1 CD) Blue Note 8746312 (*Saxophone Highlights*) (3 CD) Blue Note (Eu) 7243 8 60807–2–1 (The Best Blue Note Album in

the World) EMI Virgin VTDCD 615 (Capital Gold: Jazz Legends) (3 CD) Blue Note (J) TOCJ-66255 (Best Blue Note 100) (2 CD) (inc) (*Jazz: A Film by Ken Burns*) DD 4721; DD 4719 (8 VT) (sound: first 2:07 + 0:43 of ending, about 0:05 edited = inc 2:50; no footage) **Reissues:** See session **56–0511** (IP) UA (G) UAS 29816 E (John Coltrane Sextet) (IP) Sun (G) SLS 50229 (Jazz Highlights (LP) SSn (G) SLD 55031~2 Y Blue Note 4982402 (*Trane's Blues*) **Reissue:** Blue Note (J) TOCJ-66018 (John Coltrane Essentials) Blue Note 07243 582206 29; Blue Note (UK) 582 2062; Dlue Note (F) PM 598 **5** (LP) Blue Note (J) K 18 P-9125 (*Yesterdays* (1956–1957)) ☐ Blue Note (J) TOCJ-6035 (The Hard Bop!—No Room for Squares IV) Blue Note 539889–2 (*Blue Instrumentalists: Saxophone*) **6** (LP) Blue Note (J) FCPA 6202 (Cannonball Adderley and John *Coltrane*) 7 Delue Note (J) TOCJ-5630 (*John Coltrane*) **Reissue:** Blue Note (J) TOCJ-6104 (*The Best of John Coltrane*) 8 Blue Note CDP 796098–2 (Ballads in Blue—Big Sounds for the Small Hours) Blue Note (J) CJ 28–5023 (Lullabies for Lovers) Reissue: EMI (BN) (J) TOCJ-6043

	Blue Note (J) CJ 28–5172 (Blue Note for You: Standards)
	Reissue: Dlue Note (J) TOCP 7873
	RCA 2127281–2 (Jazz Gallery: Lee Morgan, Vol. 1) (2 CD)
	Blue Note 524271–2 ( <i>Pure Cool</i> )
	Blue Note/Capitol 7960984 (Blue Ballads: Blue Note Ballads)
	Blue Note/Capitol 7960982 (Blue Ballads: Blue Note Ballads)
9	Blue Note B 2 99175 (The Art of John Coltrane)
	<b>Reissues:</b> See session <b>56–0301</b>
10	Blue Note (J) TOCJ-1601 ( <i>Blue Trails</i> ) <b>Reissues:</b> Blue Note 8722842; Blue Note 300191
11	Blue Note 53428 (The Ultimate Blue Train) (enhanced CD)
	<b>Reissues:</b> See session <b>56–0420</b> Ji Pien Ma (Rep. of China) CD-2209 (The Ultimate Blue Train) (no
	enhanced CD)  Blue Note 95326 (Blue Train [+2])
	<b>Reissues:</b> Blue Note 7243 5 41757 2–5 (SACD); Blue Note (J) TOCJ-66403; Blue Note (J) TOCJ-9005; Blue Note (J) TOGJ-13001 (SACD); Blue Note 591721–2 (RVG Edition); Blue Note 7243 4 95326 2–5 (RVG Edition)
12	Universal UMD 80554 (The Best of John Coltrane) (2 CD;
	location, personnel, and date not listed)
<b>13</b>	Blue Note 564–300473 (John Coltrane/The Blue Note Years)
	<b>Reissues:</b> See session <b>56–0921</b>
14	Selles (Pol) sell 1159 ( <i>Train Full of Soul</i> ) (location, personnel, and
	date not listed)

# 15 Impulse! 314 589 295–2 (John Coltrane Legacy) (4 CD)

Reissues: See session 55–1116



LP Blue Note BLP 1577



Blue Note (J) TOCJ-1601



Blue Note 53428

# **357-0920**

Friday, September 20, 1957. Van Gelder Studio, Hackensack, NJ.

PRESTIGE ALL STARS/MAL WALDRON SEXTET: John Coltrane, Paul Quinichette (ts); Frank

Wess (ts, fl); Mal Waldron (p); Doug Watkins (b); Art Taylor (dr)

a-1.	1348-1	Dealin'	(10:00)	2		5
a-2.	1348-2	Dealin'	(10:15)	1		5
b-1.	1349-1	Wheelin'	(10:25)	2	3	5
b-2.	1349-2	Wheelin' *1	(11:22)	1		5
c.	1350	Robbin's Nest	(15:32)	1		5
d.	1351	Things Ain't What They Used to Be	(8:25)	1	4	5

### **Track Note**

\*1 There's an audible edit during the solo chase between Coltrane and Watkins.

### **Issue Data**

- 1 Prestige LP 7131 (Wheelin' & Dealin', released ca. Apr. 1958)
  - Reissues: LP Prestige LP 7131 (different cover); LP Sta LP 7131; LP New Jazz LP 8327; LP Sta ST 8327; LP Mus (I) LPM 2060; LP Prestige (J) PJ 13; LP Prestige (J) SMJ 6549 M; LP Fan OJC 5672–2
  - GRT GRT 5162
- 2 (IP) Sta ST 8316 (The Dealers)

Reissues: See session 57–0419

- 3 Prestige (J) SMJ 9013–5 (Portrait of John Coltrane)
- 4 Prestige 45–122 (inc)
- 5 (John Coltrane/Wheelin') Prestige P 24069 (2 LP); Prestige (I)
  PRI 24069 (2 LP); Prestige 5162–24069 N; Prestige 8162–24069 N
  Fan OJCCD 672–2 (Wheelin' & Dealin' [+2])
  - **Reissues:** Prestige (J) VICJ 23715; Prestige (J) VICJ-2139; Fan OJC 5672; Fan OJC 672–4

Fan 16 PCD-4405–2 (John Coltrane/The Prestige Recordings) (16 CD)

Prestige (J) VICJ 40017–34 (John Coltrane/The Complete Prestige Recordings)

**Reissues:** See session **55–1116** 



LP Prestige LP 7131

# **(A)** 57–1000

OCTOBER 1957 (exact date unknown). Unknown studio, New York City.

OSCAR PETTIFORD ALL STARS: Donald Byrd (tp); Frank Rehak (tb); Gene Quill (as [a.], [d.], [e.]); John Coltrane (ts); Al Cohn (bs); Eddie Costa (p, omit on [e.]); Freddie Green (g [a.]); Oscar Pettiford (b); "Philly" Joe Jones (dr [a.]); Ed Thigpen (dr, omit on [a.]); Harry Tubbs (arr)

a.	Not So Sleepy	(6:42)	1			6	7
Ь.	Love and the Weather	(4:04)	1	3	4	6	7
c.	Turtle Walk	(5:26)	1	3		6	
d.	If I'm Lucky	(6:46)	1	3	5	6	7
e.	Strictly Instrumental	(4:11)		2		6	

### Session/Issue Note

[1] The American issue of (IP) Jazztone J 1245 has a different title (*The Great Swing Bands*) and is a completely different LP, including Benny Goodman, Count Basie, Tommy Dorsey, and others.

### **Issue Data**

1 (IP) Bethlehem BCP 6024 (Winner's Circle, released 1958)

Reissues: (IP) (John Coltrane in the Winners Circle); (IP) Par (UK) PMC 1095; (IP) Columbia (J) YP 7113; (IP) Pol (J) MP 2239; (IP) CBSS (J) SOPL 280 BH; (IP) Trio (J) PAP 23009; (IP) Bethlehem (J) COJY 9119; (IP) Bethlehem BR-5030; (IP) Bethlehem BCP-6066; (IP) Bethlehem (J) 25 CY-3071; (IP) Bethlehem (J) COCY-7286; (IP) Bethlehem (J) COCY-7286; (IP) Bethlehem (J) TOCJ-62050

Bethlehem 20–50012 (*The Bethlehem Years/John Coltrane*) (2 CD) (errors: Freddie Green listed on [b.], [c.], [d.]; Gene Quill on [b.]; "Philly" Joe Jones on [b.], [c.], [d.] instead of Ed Thigpen)

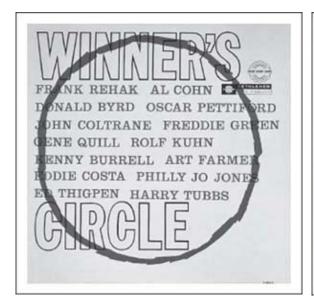
**Reissues:** Charly CDGR 223–2; Bethlehem (J) COCY-80698; Sony 6881617; Bethlehem RHI 75987x; Shout! Factory D2K 37986

2 P Jzt (Eu) J 1245 (*Modern Jazz Festival*) (see Session/Issue Note [1])

**Reissue:** LP Jzt (F) J 1245 (Festival du Jazz Moderne)

- **4 7** Bethlehem 11051
- **6** Bethlehem (J) COCY 78660 (*Winner's Circle* [+1]) (lists wrong timing "2:58" for [e.])

Reissue: Dethlehem (J) COCY-80698





- LP Bethlehem BCP 6024
- (LP) Jzt (Eu) J 1245

# **37–1115**

Friday, November 15, 1957. Van Gelder Studio, Hackensack, NJ.

RED GARLAND QUINTET: Donald Byrd (tp); John Coltrane (ts); Red Garland (p); George Joyner; (b) Art Taylor (dr)

a.	1392	Our Delight	(6:15)	1				8	9	12	13
Ь.	1393	They Can't Take That Away from Me	(10:20)	1				8			13
c.	1394	Woody'n You	(6:45)	2				8	10		13
d.	1395	I Got It Bad	(6:15)	2			7	8	11	i	13
e. £	1396	Undecided	(6:50)		3			8			
£.	1397	Soul Junction	(15:27)	2	4			8		12	13
8	1398	What Is These to Say?	(5:55)		3		7	8			
h.	1399	Birk's Works	(7:30)	2		6		8	10		13
L	1400	Hallelujah	(6:28)	2			7	8			13
1.	1401	All Mornin' Long	(20:20)	1	5			8			13

### **Issue Data**

1 Prestige LP 7130 (All Mornin' Long/The Red Garland Quintet, released ca. Apr. 1958) (two different covers)

- Reissues: LP Sta LP 7130; LP Esq (UK) 32–099; LP TR (J) RANK 5023; LP Prestige (J) MJ 7120; LP Prestige (J) LPJ 70030; LP Prestige (J) SMJ 6551 M; LP Fan OJC 293; Fan OJCC 293; Fan OJCC 293; Fan OJCC 293–2; Prestige (J) VICJ 23716; Fan OJC 20–293–2; Prestige (J) VICJ 23716; Prestige (J) VICJ
- 2 Prestige LP 7181 (Soul Junction/The Red Garland Quintet, released ca. Oct. 1960)
  - Reissues: LP Fan OJC 481; LP Esq (UK) 32–136; LP TR (J) RANK 5084; LP Prestige (J) SMJ 7419; LP Prestige (J) LPR 8898; LP Prestige (J) SMJ 6552 M; LP Prestige (J) VIJ 232; Fan OJC 5481; Fan OJC 481–4; Fan OJCCD 481–2; Prestige (J) VDJ 1523; Prestige (J) VICJ 23545; Prestige (J) VICJ 60305; Prestige (J) VICJ-2146; OJC COJC 481; Prestige (J) VICJ-41169
- 3 Prestige LP 7209 (High Pressure/The Red Garland Quintet with John Coltrane, released ca. Dec. 1961)
  - Reissues: LP New Jazz LP 8325; LP Sta ST 8325; LP Prestige (J) MJ 7037; LP TR (J) RANK 7028; LP Esq (UK) 32–166; LP Prestige (J) LPR 88059; LP Prestige (J) SMJ 6553 M; LP Fan OJC 349; Fan OJC 349; Fan OJC 349–4; Fan OJC 349–4; Fan OJCCD 349–2; Prestige (J) VICJ 23622; Prestige (J) VICJ-2147; Prestige (J) VICJ-41258
  - LP Prestige P 24090 (Red Garland/Saying Something) (2 LP)
- 4 Prestige (J) MJ 7035 (The Best of John Coltrane Vol. 1)
  - (LP) Prestige (J) SMJ 7361~2 (The John Coltrane Story Vol. 1)

5 Prestige (J) SMJ 9028~9 (The Artistry of Red Garland) (2 LP)

**Reissues:** See session **56–0511** 

(LP) Prestige/Bluesville BVLP 1009 (Soul Jazz, Vol. 1)

Reissue: (LP) Sta LP 1009

- (LP) Fon (UK) 688-300 ZL (Soul Jazz)
- **6** Prestige (J) VDJ 1587 (John Coltrane)
  - Prestige PRCD 11017–2 (Red Garland/Red's Blues)
  - Prestige (J) VICJ-60251 (John Coltrane—Modern Jazz Giants)
- 7 Prestige (J) VDJ 1591 (Red Garland)
- **8** Fan 16 PCD-4405–2 (*John Coltrane/The Prestige Recordings*)
  - Prestige (J) VICJ 40017~34 (John Coltrane/The Complete Prestige Recordings)

Reissues: See session 55–1116

- **9** Selles (Pol) sell 1159 (*Train Full of Soul*) (location, personnel, and date not listed)
- **10** Met (Sw) MEP 9049 (Soul Junction)
- 11 Prestige PCD 24227–2 (The Jazz Giants Play Duke Ellington—Caravan)
- **12** Prestige PRCD-5702–2 (*The Best of Red Garland Quintets*)
  - Prestige PRCD-5802–2 (*The Red Garland Quintets Featuring John Coltrane/Prestige Profiles #2*) (CD + bonus CD)
- 13 Prestige P 24023 (The Red Garland Quintet/Junction) (2 LP)

Reissue: (IP) Prestige (F) 68.358 (2LP)



(LP) Prestige LP 7130



Prestige LP 7181



LP Prestige LP 7209

# **357-1129**

FRIDAY, NOVEMBER 29, 1957 (two concerts, scheduled for 8:30 p.m. [started late, 9:00 p.m.] and midnight). **Carnegie Hall**, *New York City* (borough of Manhattan).

THELONIOUS MONK QUARTET: John Coltrane (ts); Thelonious Monk (p); Ahmed Abdul-Malik (b); Shadow Wilson (dr); Willis Conover (ann)

Late concert:

	(ann)	*1	(1:42)	uni
a.	Monk's Mood		(7:43)	1
b.	Evidence		(4:40)	1

С.	Crepuscule with Nellie			(4:28)	1
d.	Nutty			(5:04)	1
e.	Epistrophy			(4:26)	1
	(ann)	*1		(0:14)	uni
Early					
concert:					
	(introduction)	*1		(1:45)	uni
f.	Bye-Ya			(6:15)	1
g.	Sweet and Lovely			(9:34)	1
h.	Blue Monk			(6:31)	1
i.	Epistrophy	*2	inc	(2:32)	1

### **Track Notes**

- \*1 Omitted on issues; overdubbed applause fades in before "Monk's Mood."
- \*2 The original tape runs out abruptly, but [i.] fades out on the issued recording. Timing on CD: 2:18. (Information from Larry Appelbaum, Library of Congress.)

### **Session Note**

[1] The original tapes are archived in the Library of Congress; the concert was recorded in mono.

## **Issue Data**

1 (*Thelonious Monk Quartet with John Coltrane at Carnegie Hall*, released September 2005) Blue Note 0946 3 35173 2 5; Blue Note 0946 3 35174 2 4

**Reissues:** LP Mosaic Records 231-MR-LP; Delue Note (J) TOCJ-66280



Blue Note 0946 3 35173 2 5



Eight original reel-to-reel tape boxes from the Carnegie Hall concert, November 29, 1957. Ten reels were recorded; two are the Thelonious Monk Quartet featuring John Coltrane, and two are missing (probably Billie Holiday's sets). The boxes were originally labeled "389" and have been relabeled "RAA29215" through "RAA29222" by the Library of Congress. (Photo: Yasuhiro Fujioka, courtesy of Larry Appelbaum, Library of Congress, Washington, D.C.)

a-1.	Oasis	6	(0:11)				10	
a-2.	Oasis	bd	(0:21)				10	
a-3.	Oasis	bd	(0:27)				10	
a-4.	Oasis		(2:09)		1	, ,	10	14
b-1.	Midriff		(2:29)		7	-	10	
b-2.	Midriff	6	(0:03)				10	
b-3.	Midriff		(3:16)		7	9	10	
b-4.	Midriff	ann/studio talk only	(0:25)				10	
b-5.	Midriff		(3:18)	23	7	8		11
c-1.	The Kiss of No Return		(5:28)		7	9	10	14
c-2.	The Kiss of No Return	6	(0:08)				10	
c-3.	The Kiss of No Return	bd	(1:03)				10	
c-4.	The Kiss of No Return	6	(0:04)		7	9	10	
0.5.	The Kiss of No Renam		(5:26)		7	9	10	14

Coltrane at Thelonious Monk's home, 243 West 63rd Street, Manhattan, New York City. Before and during their engagement at the Five Spot in 1957, Coltrane visited Monk frequently—sometimes before breakfast—to practice with Monk and learn his compositions (Nellie Monk interviewed by Yasuhiro Fujioka, New York City, Nov. 5, 1995). (Photo courtesy of Nellie Monk.)

### **3** 57–1200

DECEMBER 1957 (exact date unknown). Unknown studio, New York City.

ART BLAKEY BIG BAND ([a.]-[g.]): Donald Byrd, Idrees Sulieman, Bill Hardman, Ray Copeland (tp); Melba Liston (tb; arr [c.], [d.], [f.]); Frank Rehak, Jimmy Cleveland (tb); Sahib Shihab, Bill Graham (as); John Coltrane (ts); Al Cohn (ts; arr [e.], [g.]); Bill Slapin (bs); Walter Bishop (p); Wendell Marshall (b); Art Blakey (dr); Jerry Valentine (arr [b.])

ART BLAKEY QUINTET ([h.], [i.]): Donald Byrd (tp); John Coltrane (ts); Walter Bishop (p); Wendell Marshall (b); Art Blakey (dr)

a-I.	Ousis	fs.	(0:11)				10	
a-2.	Owis	bd	(0:21)				10	
4-3.	Owis	bd	(0:27)				10	
4-4	Outis		(2.09)		2	. 1	10	14
b-1.	Midreff		(2:29)		7	- 9	10	
b-2.	Midelf	6	(0.03)				10	
b-3.	Midnell		(3:16)		7	9	10	
b-4.	Midnif	ann/studio talk only	(0:25)				10	
b-5.	Midreff		(3:18)	23	7	8		11
c-1.	The Kiss of No Renam		(5:28)		7	9	10	14
0-2	The Kits of No Renam	6	(0:08)				10	
03.	The Kim of No Renam	ы	(1:03)				10	
c-4.	The Kiss of No Renam	6	(0:04)		7	9	10	
05.	The Kim of No Renam		(5:26)		7	9	10	14

0-6	The Kiss of No Return		(5:38)		2				7.			
4-1-	Late Date		(3:35)		2		6	7				
-1	The Outer World	6	(0:06)							10		
+2	The Outer World		(2:54)						7. 9	10		
03	The Outer World	6	(0:10)							10		
04	The Outer World	bd	(1:16)							10		
0-5.	The Outer World		(3:04)					7	. 9	10		
0-6.	The Outer World	6	(0:09)							10		
e-7.	The Outer World	fi (dr only)	(0:02)							10		
+4.	The Outer World	ann only	(0.08)							10		
0.9.	The Outer World		(4:07)		2	3	6	7	8			
6-1.	El Toro Valiente		(2:54)					7	9	10		
6-2.	El Toro Valiente	ann only	(0:12)					7		10		
6-3.	El Toro Valiente		(2:44)	1	2			7 1				12
geli	Ain't Life Grand	bd	(0:26)							10		
g-2	Ain't Life Grand		(3:03)					7	1	9 10		
g-J.	Ain't Life Grand	bd	(9:57)							10		
04	Ain't Life Grand		(3:15)					7	- 9	10		
g-5.	Ain't Life Grand	bd	(2(29)							10		
2-6.	Airit Life Grand	ann only	(0.35)							10		
g-i(1). im 1	Ain't Life Grand		(1/04)							10		
g-l(2). im 2	Ain't Life Grand		(9:17)							10		
g-m.	Ain't Life Grand		(3:22)	1	2		- 1	7 1			11	
h-1	Printing	6	(0:03)				- 3	7	9	10		
6-2	Pristine		(7:11)				-	į.		10	1	3 14
h-3.	Printing	fi (rhythm only)	(0:03)							10		
h-4.	Printing	bd	(0:46)							10		
6-5.	Printing	bd	(9:21)							10		
h-6.	Printing		(8:08)				7		9	10		
h-7.	Pristine		(6:00)							10		
h-8.	Printing		(6:00)				7		9	10		
h-9.	Printing		(5:38)		2	3	5.7		8			14
F-1.	Tippin'		(6:04)				7		9	10		14
1-2	Tippin'	t-d	(9:47)							10		
1-3.	'Dippin'		(5:46)				7		9	10		
14.	Tippin'	ń	(0.15)							10		
1-5.	Tippin'	6	(0:04)/(0:1	50						10		
1-6.	Tippin'		(6:13)							10		
1.7.	Tippin'	6	(0:10)							10		
6-8.	'Tippia'		(7:01)		23	4	57	- 1	8		11	14

### **Session/Issue Notes**

- [1] Sequence of titles is not confirmed and is listed here according to Bethlehem 20–50012.
- [2] Most issues wrongly list the timing of [i-8.] as (6:23).
- [3] Bethlehem 20–50012 includes reissues of *Winner's Circle and Art Blakey's Big Band* on disc 1 and alternate takes, studio talk, instructions, and warming up on disc 2. Take [b-3.] is wrongly listed as "take 2"; [c-4.] is not mentioned on cover. Charly CDGR 223–2 lists [g-4.] as [g-5.]; Bethlehem COCY-78653 contains similar errors, [i.] as "Trippin."
- [4] Studio talk, instructions (sometimes sung), and warming up between all takes on Bethlehem (J) TOCJ-62105–6.

### **Issue Data**

- **1 2** Bethlehem 11086
- 2 P Bethlehem BCP 6027 (*Art Blakey's Big Band*, released ca. Oct. 1958)
  - Reissues: Pathlehem BCP 6015; Pathlehem BTM 6819; Par (UK) PMC 1099; Pol (UK) 545–101; Pathlehem (N) BCP 6015; Pangel (J) HV 3005; Pathlehem (J) BTM 6819; Pol (J) MP 2272; PCBSS (J) SOPL 281 BH; Pathlehem (J) YP 7124; Pathlehem BR 5011; Pathlehem BCP-6027; Pathlehem (J) 25 CY 3065; Pathlehem (J) COCY-7285; Pathlehem (G) BET 6002–2; Pathlehem (J) COCY-80049; Pathlehem (J) TOCJ-62046
  - **Reissue:** P Bethlehem BX 4018 (Art Blakey and His Drivin' Big Band)
  - **Reissues:** (*Art Blakey/Donald Byrd/John Coltrane*) Président (F) KVP142; Président (F) SPR20025
  - **Reissues:** (Art Blakey's Big Band and Quintet Featuring John Coltrane/Ain't Life Grand) (LP) Aff (UK) AFF 106; (LP) Aff (UK) AFF 330
  - ©Lonehill Jazz LHJ 10154 (John Coltrane—The Complete Lee Kraft Sessions)
- 3 LP Bethlehem BCP 6024 (John Coltrane/Turning Point)

**Reissues:** See session **57–1000** 

- **4** (IP) Bethlehem BCP 6065 (*Golden Jazz Instrumentals*)
  - (LP) Bethlehem FCP 4009
- 5 Président (F) PRC 348 (*Tippin'/Pristine*)

Charly (UK) 23 (*For Minors Only*) (W. Marshall (b) not mentioned) (Note: Westwind 2065

[For Minors Only] does not include titles from this session.)

- **6** (*Big Band Contrast*) P Bethlehem (J) HV 3014; P Bethlehem (J) BCP-6037

**Reissues:** See session **57–1000** 

Reissue: Dethlehem (J) COCY-80350

- 10 Bethlehem (J) TOCJ-62105–6 (John Coltrane/The Outer World) (2 CD)
- 11 Président (F) PRC.199 (Art Blakey/Donald Byrd/John Coltrane)
- **12** Wagram Records 0613044432 (*Spirit of Jazz*) (2 CD)
- 13 Wagram Records 3112602 (Spirit of Jazz—From the Roots to the Fruits) (2 CD)
- **14** Bethlehem R2 74313 (John Coltrane/Best of the Bethlehem Sessions)



LP Bethlehem BCP 6027



Bethlehem 20–50012



Bethlehem (J) TOCJ-62105-6

# **(A)** 57–1213

Friday, December 13, 1957. Van Gelder Studio, Hackensack, NJ.

RED GARLAND QUINTET: Donald Byrd (tp); John Coltrane (ts); Red Garland (p); George Joyner (b); Art Taylor(dr)

a.	1405	Billie's Bounce	(9:22)	1	3	5	6
Ь.	1406	Solitude	(8:29)	2	3	4	6
c.	1407	Two Bass Hit	(8:47)	2	3		
d.	1408	Soft Winds	(13:45)	2	3		
c.	1409	Lazy Mae	(16:07)	1	3		

### **Issue Data**

1 Prestige LP 7229 (*The Red Garland Quintet with John Coltrane/Dig It!*, released ca. Sept. 1962)

Reissues: See session 57–0322

2 Prestige LP 7209 (High Pressure/The Red Garland Quintet with John Coltrane, released ca. Dec. 1961)

Reissues: See session 57–1115

- 3 Prestige P 24090 (Saying Something) (2 LP)
  - Fan 16 PCD-4405–2 (*John Coltrane/The Prestige Recordings*) (16 CD)
  - Prestige (J) VICJ 40017–34 (John Coltrane/The Complete Prestige Recordings)

Reissues: See session 55–1116

- **4** Prestige (J) SMJ 9013–5 (*Portrait of John Coltrane*)
- 5 Fan FCD 60–014 (*John Coltrane and the Jazz Giants*)

**Reissues:** See session 56–1026

- Prestige (G) PRCD 11005–2 (*Blue Trane: John Coltrane Plays the Blues*)
- Prestige PRCD 24224–2 (*The Jazz Giants Play Charlie Parker—Yardbird Suite*)
- 6 Prestige PRCD-5702–2 (The Best of Red Garland Quintets)
  Prestige PRCD-5802–2 (The Red Garland Quintets Featuring John

Coltrane/Prestige Profiles #2) (CD + bonus CD)



(LP) Prestige LP 7229

# **(A)** 57–1220

Friday, December 20, 1957. Van Gelder Studio, Hackensack, NJ.

RAY DRAPER QUINTET: Ray Draper (tuba); John Coltrane (ts, omit on [f.], [g.]); Gil Coggins (p); James "Spanky" DeBrest (b); Larry Ritchie (dr)

a.	1410	Under Paris Skies		(7:46)	1	2	4	
Ь.	1411	Clifford's Kappa		(9:08)	1	2	4	
c.	1412	Filide		(7:08)	1	2	4	5
d.	1413	Two Sons		(5:17)	1	2	4	
c.	1414	Paul's Pal		(7:06)	1	2	3 4	5
f.	1415	I Hadn't Anyone		(3:04)	1			
g.	1416	This Is No Laughing Matter	*1	(:)	un	i		

### **Track Note**

\*1 Erased. Rhythm section only (*disc'ribe* No. 1, Fall 1980, p. 8; information from Bob Porter).

### **Issue Data**

1 P New Jazz LP 8228 (*The Ray Draper Quintet Featuring John Coltrane*, released ca. May 1960)

Reissues: LP Sta LP 8228; LP Prestige (J) PJ 19; LP New Jazz (J) SMJ 6554 M; LP New Jazz NJLP 8228; LP Fan OJCCD 986–2; LP New Jazz (J) VICJ-2149

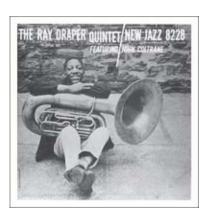
**Reissues:** (*The John Coltrane Ray Draper Quintet*) Prestige MPP 2507 ([c] as "Fidilia" on label and as "Filidia" on cover);

Prestige (G) 0061.157

- Met (Sw) MEP 9037 (Concentrated Coltrane) (edited to include only Coltrane's solos; wrongly lists the timing of [a.] as (7:15); includes four incomplete titles on side B: [b.] (2:40), [c.] (1:28), [d.] (1:16), [e.] (1:30))
- **3** Prestige (J) VDJ 1587 (*John Coltrane*)
  - Prestige (J) VICJ-60251 (John Coltrane—Modern Jazz Giants)
  - Fan FANCD 6061–2 (*John Coltrane: 75th Birthday Celebration*) (3 CD)
- 4 Prestige Recordings (16 CD)
  - Prestige (J) VICJ 40017–34 (John Coltrane/The Complete Prestige Recordings)

**Reissues:** See session **55–1116** 

- **5** Fan OJCCD 876–2 (*The Believer* [+2]) ([c.] as "Filidia")
  - Fan (F) OJCCD 9020-41102-2



(LP) New Jazz LP 8228

# 1958

### **(A)** 58–0000

**Note:** At least two tapes exist of Coltrane practicing solo, on saxophone and also piano, from around 1958. He often recorded his practicing, but he apparently reused the same tapes, which is why few exist.

### **3** 58–0103

Friday, January 3, 1958. Van Gelder Studio, Hackensack, NJ.

GENE AMMONS ALL STARS: Jerome Richardson (fl, omit on [e.]); John Coltrane (as [a.]–[c.], [e.]); Gene Ammons (ts); Paul Quinichette (ts [a.]–[c.]); Pepper Adams (bs [a.]–[d.]); Mal Waldron (p); George Joyner (b); Art Taylor (dr)

a.	1426	Ammon Joy		(13:20)	1		5		7
ь.	1427	Groove Blues		(9:36)	1	3	5		7
c-L	1428-1	The Real McCoy	*1	(8:30)	2		5	6	7
c-2.	1428-2	The Real McCoy *1		(8:30)	uni				
d.	1429	That's All		(13:57)	2				7
e.	1430	It Might as Well Be Spring		(11:40)	1		5		7
f.	1431	Cheek to Cheek		(14:11)	2				7
g.	1432	Jug Handle		(10:09)	1				7
h.	1433	Blue Hymn		(12:36)	2	4	66		7

### **Track Note**

\*1 Bob Weinstock's session log lists two takes of [c.]. The unissued take was erased, but we don't know if the issued master was take 1 or take 2 (or a composite).

#### **Session Note**

[1] Mal Waldron's charts for this session were written for tenor sax, alto sax, baritone sax, and flute. Quinichette was a last-minute addition and doesn't play during the ensembles (according to Ira Gitler's original

liner notes, reprinted on Fan OJCCD 651–2). Coltrane borrowed Ira Gitler's alto saxophone for the session, possibly because his own alto wasn't in playable condition (Coltrane probably hadn't played alto at that point since around 1952).

### **Issue Data**

- 1 Prestige LP 7201 (*Gene Ammons and His All Stars/Groove Blues*, released ca. Summer–Fall 1961) **Reissues**: Prestige (J) PJ 15; Prestige (J) SMJ 6555 M; Fan OJCCD 723–2
- 2 Prestige LP 7132 (*The Big Sound/Gene Ammons All Stars*, released ca. May 1958) **Reissues:** P Fan OJC 651; Fan OJC 5651; P Prestige (J) VIJ
- IP Prestige (J) SMJ 9013~5 (Portrait of John Coltrane)
   Prestige PRCD 24252–2 (The Prestige Legacy, Vol. 2: Battles of the Saxes)
   Fan FANCD 6061–2 (John Coltrane: 75th Birthday Celebration)
- 4 Prestige 45–121

  (LP) Blsv LP 1010 (Soul Jazz Vol. 2)

(3 CD)

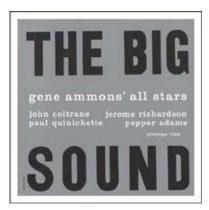
5031; Fan OJCCD 651–2

Reissues: See session 55–1116

- **6** Prestige (G) PRCD 11005–2 (Blue Trane: John Coltrane Plays the Blues)
- 7 Prestige P 24098 (Gene Ammons/The Big Sound) (2 LP)



(LP) Prestige LP 7201



(LP) Prestige LP 7132

# **358-0110**

Friday, January 10, 1958. Van Gelder Studio, Hackensack, NJ.

JOHN COLTRANE QUINTET: Donald Byrd (tp); John Coltrane (ts); Red Garland (p); Paul Chambers (b); Louis Hayes (dr)

a.	1434	Lush Life	(13:57)	1	5	6	7		9
Ь.	1435	The Believer	(13:45)	2	5	6			
c.	1436	Nakatini Serenade	(11:02)	2	5				
d.	1437	Come Rain or Come Shine	(8:40)	3	5		7	8	
e:	1438	Lover	(8:00)	3	4.5		7		9

## **Issue Data**

**1** Prestige LP 7188 (*Lush Life/John Coltrane*, released ca. Mar. 1961)

**Reissues:** See session **57–0531** 

Prestige 45–249 (inc) (LP) Prestige P 24014 (More Lasting Than Bronze) (2 LP) **Reissues**: See session **57–0531** (LP) Prestige (I) HB 6006 (Lush Life/Coltrane) (2 LP) (LP) Prestige (J) MJ 7035 (The Best of John Coltrane Vol. 1) (LP) Prestige (J) SMJ 7361~2 (*The John Coltrane Story, Vol. 1*) (LP) Prestige (J) SMJ 9013~5 (Portrait of John Coltrane) Prestige (UK) CDJZD 001 (John Coltrane/Coltrane: Lush Life) Fan/Prestige PRCD 6020–2 (John Coltrane Plays for Lovers) ☐ Fan OJCCD-6015–2 (*John Coltrane*—*Jazz Showcase*) (LP) Prestige LP 7292 (The Believer/John Coltrane, released Apr. 20, 1964) **Reissues:** (LP) HMV (F) FELP 10–016; (LP) Prestige (N) MPRS-3026; (LP) Prestige (N) PR/M 5007; (LP) Prestige (J) SMJ 7246; (LP) Prestige (J) LPJ 70004; (LP) Prestige (J) SMJ 6558 M; Prestige (J) VICJ 23627; Fan OJC 393400; Prestige (J) VICJ-2151; Prestige (J) VICJ-41256 **Reissues:** (LP) HMV (F) FELP 10–016; (LP) Prestige (N) MPRS-3026; (LP) Prestige (N) PR/M 5007; (LP) Prestige (J) SMJ 7246; (LP) Prestige (J) LPJ 70004; (IP) Prestige (J) SMJ 6558 M; (IP) Prestige (J) VICJ 23627; Fan OJC 393400; Prestige (J) VICJ-2151; Prestige (J) VICJ-41256 **Reissues:** (Black Pearls/John Coltrane) (IP) Prestige P 24037 (2 LP); (LP) Prestige (I) PRI 24037 (2 LP); (LP) Prestige 68337 (2 LP); [8] Prestige 8162–24037 H ☐ Fan OJCCD 876–2 (*The Believer* [+2]) **Reissue:** Fan (F) OJCCD 9020–41102–2

2

- **■** Prestige 45–315 (inc 3:06)
- 3 Prestige LP 7378 (*John Coltrane/The Last Trane*, released ca. Dec. 1965

Reissues: See session 57–0816

**4** Fan FCD 60–014 (**John Coltrane and the Jazz Giants**)

**Reissues:** See session **56–1026** 

- (LP) Prestige (J) SMJX 10030 (Golden John Coltrane)
- ☐ Impulse! 314 589 295–2 (*John Coltrane Legacy*) (4 CD)

Reissues: See session 55–1116

- 5 Prestige (G) 0902054 (John Coltrane/The Leader Sessions) (12 LP) (wrongly lists timing of [c.] as 16:00)
  - Fan 16 PCD-4405–2 (John Coltrane/The Prestige Recordings) (16 CD)
  - Prestige (J) VICJ 40017~34 (John Coltrane/The Complete Prestige Recordings)

Reissues: See session 55–1116

- Prestige PRCD 6–30059–2 (Fearless Leader) (6 CD)
- **6** PCA (G) 74321 195402 (*Jazz Gallery/John Coltrane*, *Vol.* 1) (2 CD) (Curtis Fuller (tb) incorrectly listed; timing [a.] as "13:15")
- 7 NBM (I) 94107227 (*John Coltrane/Portrait*) (10 CD) (wrong or imprecise date and personnel)
- 8 Prestige OJCCD (G) 0001–2 (John Coltrane/Jazz Milestones)
  - Prestige PRCD 24201–2 (*The Jazz Giants Play Harold Arlen/Blues in the Night*)
  - Prestige (J) VICJ-60964 (John Coltrane Plays Ballads: Stardust)
  - Prestige PRCD-5717–2 (*The Best of John Coltrane*)
  - Prestige PRCD-5809–2 (*John Coltrane/Prestige Profiles #9*) (CD + bonus CD)
  - Prestige PRO-PR-0004–2 (Fearless Leader Sampler) (promo CD)

**9** Fan FANCD 6061–2 (*John Coltrane: 75th Birthday Celebration*) (3 CD)

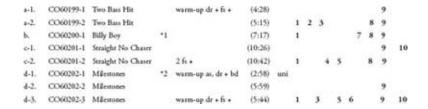


Prestige LP 7292

# **358-0204**

Tuesday, February 4, 1958 (2:00–6:30 p.m.). **Columbia 30th Street Studio**, *New York City* (borough of Manhattan).

MILES DAVIS SEXTET: Miles Davis (tp [a.], [c], [d.], or possibly flh [d.]; omit on [b.]); Julian "Cannonball" Adderley (as, omit on [b.]); John Coltrane (ts, omit on [b.]); Red Garland (p); Paul Chambers (b); "Philly" Joe Jones (dr)



### **Track Notes**

- \*1 On some issues, there is no note about personnel of [b.] (rhythm section only).
- \*2 "Milestones" is listed as "Miles" on the label of ① Columbia CL 1193, and as "Milestones" on the back cover (track listing and liner notes). Session tape includes false starts and incomplete take [d-1.]. Aural evidence suggests that Davis plays fluegelhorn on this title. Vail

(1996, pp. 111, 112) includes photos identified as being from this session that show a fluegelhorn.

#### Session/Issue Notes

- [1] According to the artist contract card of Miles Davis at Columbia Records, this session was definitely recorded on February 4, not on April 2, as listed on almost all albums.
- [2] This session was recorded in both mono and stereo, but the stereo tapes were not released until 1999/2000 Columbia AC6K 65833/Columbia C6K 65833); all previous issues were mono or "electronically rechanneled" (simulated) stereo. (See "Introduction," by Michael Cuscuna, *Miles Davis & John Coltrane/The Complete Columbia Recordings* 1955–1961 Columbia C6K 65833], liner notes, p. 7).

### **Issue Data**

1 P Columbia CL 1193 (*Milestones... Miles Davis*, released Sept. 2, 1958) (mono)

- Columbia (J) SL 1103~4; (LP) Columbia (J) SL 1223~4
- **Reissue**: P Russian Disc (R) R 60 01239 (Davis, Adderley, Coltrane)
- LP Columbia CJ 40837 (*Milestones... Miles Davis*) ("electronically rechanneled stereo")
- Reissues: Columbia CT 40837; Columbia CK 40837; Columbia 052180; CBSS (J) CSCS 5342
- Columbia 472274 (*The Miles Davis Selection*) (3 CD) (including *Milestones*)
- 2 (LP) CBS (F) 66403
  - GOJ (Eu) 53125 (Cannonball Adderley Meets Miles Davis/"Dr. Jekyll")
- **3** Fon (Eu) 467102 E; Fon (UK) TFE 17223 (Sounds of Jazz No. 2)
  - Fon (N) TFE 17359 (= Fon (N) 467 219 TE) (*Poll Winners' Jazz*) (location and date not listed)
- **4 B** Fon (UK) TFE 17197 (Straight—No Chaser!)
  - **■** Fon 467217 TE (*Poll Winners' Jazz*)
  - (IP) Fon (Eu) 467069 TE (Straight—No Chaser!)
- **5** (IP) CBSS (J) FCPA 601 (*Miles Davis, Vol. 1*)
- **6** (?) Columbia B 11931
  - (LP) CBS (F) 88138 (Miles Davis Classics) (2LP)
  - (LP) CBSS (J) 00 AP 2076~81 (Miles Davis/The Greatest History)
  - (LP) CBSS (J) 26 AP 1322; (LP) CBSS (J) 32 AP 379~80
  - (LP) CBSS (J) 40 AP 485~6; (LP) CBSS (J) SONP 50164~5 (The Miles Davis)
  - (LP) CBSS (J) SONX 60127 (Greatest Hits—Miles Davis)

- LP CBSS (J) SOPH 49~50 (Miles Davis)
- LP CBSS (J) SOPJ 82~3; LP CBSS (J) SOPN 53; LP CBSS (J) SOPO 55
- LP CBSS (J) SOPQ 5
- (LP) Fon (UK) TFL 5089 (The "Most" of Miles)
- CBSS (J) 30 KP 1148; CBSS (J) 30 KP 941~2
- (IP) Columbia (J) PSS 57 (The Essential Miles Davis)
- (IP) CBSS (J) FCPC 601~2 (The Jazz Street I—Modern Combo and Orchestra)
- (IP) CBSS (J) SOPB 55028~30 (Miles Davis Story II)
- (LP) CBSS (J) 29 AP 50 (Miles Davis/Grand Prix 20)
- (LP) CBSS (J) YAPC 22 (Miles Davis) (inc 3:29)
- (LP) Pol 819450–1 (Hot Tracks for Cool Cats, Vol. 1) (2 LP)
- (IP) Columbia C5X 45000 (Miles Davis/The Columbia Years 1955–1985) (5 LP)
- **Reissues:** See session **55–1026** ( Columbia (N) 463246–1 wrongly lists Evans (p) and Cobb (dr) on [d.])
- ©CBSS (J) XBDP 91001 (CBS/SONY CD Jazz Catalog Vol. 1) (inc 2:13)
- ☐ GOJ (I) CDB 1203 (Evolution of a Genius: Miles Davis 1945–1958) (3 CD)
- GOJ (I) CD 53071 (Evolution of a Genius: Miles Davis 1957–1958)
- © CBSS (J) 00 DP 872~5 (Miles Davis/The Greatest History 1955–1969) (4 CD)

**Reissues:** See session **56–0605** 

- ☐ Jazz Roots (I) CDB 1809/4 (Miles Davis 1945–1960) (4 CD)
- © CBSS (J) 25 DP 5606 (Star Box)
- © CBSS (J) 25 DP 5591 (Jazz)

- © CBSS (J) 30 DP 5027 (The Essence of Miles Davis)
- ☐ CBSS (J) XDAP 93009 (Miles 25 Special D. J. Copy)
- CBS 467 144–2 (Essentiel Jazz: Miles Davis, Vol. 1)

### **Reissues:** See session **56–0910**

- CBSS (J) CSCS 5122 (Silky Night Jazz)
- Pony Canyon (J) no number (*The Acoustic/Miles Davis*)
- Columbia (UK) 469440 2 (Miles Davis/Mellow Miles)
- © CBS 57110 (1 Heure avec...1 Hour with Miles Davis)
- CC (MCA) (Eu) CCSCD 243 (Miles Davis/The Collection)
- Sony Mastersound (J) SRCS 6841 (*This Is Miles, Vol. 1: Acoustic Side*)
- Sony/Columbia (G) 483949–2, CD 2 (*The Finest Jazz*) (3 CD; location, personnel, and date not listed)
- GOJ CD 53000 (18 Gems of the Giants of Jazz)
- Sony Music SMC 506 149–2 (*Jazz: The Greatest Hits*)
- Columbia CD 27000262 G (*The Acoustic Miles*)
- Jazz Zounds/Vereinigte Motor–Verlage CD 27200262 G (*Miles Davis—Portrait*) (2 CD)
- Columbia 478 237–2 (Miles—Le Meilleur de Miles Davis)
- Sony 31–485 351–10 (*The Very Best of Miles Davis*)
- Columbia/Legacy CK 86829 (*The Best of Miles Davis*)
- Sony 496 792–2 (*The Best of Miles Davis*) (2 CD)
- Sony/Columbia 511 398–2 (*Miles Davis—Time After Time*) (2 XRCD)
- Sony 5099749998322 (Bar Jazz) (3 CD)
- Columbia/Legacy 2014949; Sony (J) SIBP-27; Sony (J) SIBP-55 (*The Miles Davis Story*) (sound only, partly spoken over, inc 0:32 + 0:44)
- Columbia/Legacy C3K 96484 (*Miles Davis/The Essential Plus*) (2 CD + DVD *The Miles Davis Story*, same as Columbia/Legacy 2014949 etc.)

- 7 (*More Miles*) Fon (N) 467068 TE; Fon (UK) TFE 17195
- 8 MBM (I) 94107247 (*Miles Davis/Portrait 1949–1970*) (10 CD)
- 9 Columbia C6K 65833 (*Miles Davis & John Coltrane/The Complete Columbia Recordings 1955—1961*) (6 CD) (first stereo issue) **Reissues** (and advance copy): See session **55–1026** 
  - LP Mosaic MQ9–191 (The Complete Columbia Recordings of Miles Davis with John Coltrane) (9 LP)

**Reissues:** See session **55–1026** 

(*Milestones* [+3]) ([c-1.] with closing chatter) Columbia/Legacy CK 85203; Sony Mastersound (J) SRCS 9726; Sony (J) SRGS-4585 (SACD); Columbia/Sony (J) SICP-812

- 10 Columbia/Legacy CK 61090 (The Best of Miles Davis and John Coltrane (1955–1961))
  - Columbia 509614–2 (*Columbia Jazz—John Coltrane & Miles Davis* 1955–1961)
  - Sony Mastersound (J) SRCS-2462 (*The Best of Miles Davis and John Coltrane* (1955–1961) [+1])
  - Sony 5030399 (Miles Davis—The Legendary Years 1955–1965) (2
     CD)



(LP) Columbia CL 1193

Friday February 7, 1958. Van Gelder Studio Hackensack, NJ.

JOHN COLTRANE WITH THE RED GARLAND TRIO: John Coltrane (ts); Red Garland (p); Paul Chambers (b); Art Taylor (dr)

B <sub>1</sub>	1460	Russian Lullaby		(5:30)	1.2	3	4						12	13
ь.	1461	Theme for Ernie	*1	(4:53)	1		5			8	9	11		13
c-1.	1462-1	You Say You Care		(6:12)	1	3	5				10			
c-2.	1462-2	You Say You Care	*2	(6:15)	uni									
d.	1463	Good Bair		(12:03)	1		4	6				11		
e <sub>c</sub>	1464	1 Want to Talk About You		(10:50)	1				7	8		11	12	

#### **Track Notes**

- \*1 "Theme for Ernie" (incomplete, 4:43 [last 0:10 cut off]) is used as background mucsic in the movie *Barfly* (1987; written by Charle Bukowski, directed by Barbet Schroeder).
- \*2 Erased; the unissued take of "You Say You Care" is listed in Bob Weinstock's log book, reproduced in Fujioka, 1995, p. 93.

## Session/Issue Note

[1] According to Bob Weinstock's session log, timings are [b.]: (5:00), [c-1.]: (6:30), [e.]: (9:45). Some issues wrongly list the timing of [e.] as (11:10) on the cover.

### **Issue Data**

1 Prestige LP 7142 (Soultrane, released ca. Oct. 1958)

Reissues: Prestige LP 7531; PMet (Sw) 7142; PFan OJC 021; PTrns (UK) LP 7531; PEsq (UK) 32–089; PEscl (F) 84 078 S; Pel Bel (G) BJS 4063; Prestige (N) PPR 070; Prestige (G) 7142; Prestige (N) MPRS-3209; PTR (J) RANK 5013; Prestige (J) LPR 88002; Prestige (J) MJ 7094; Prestige (J) MJ 7135; Prestige (J) VIJ 201; PYE (K) YFJL 601; PGamma (Mexico) GX 0101377; Prestige (J) LWG-1254 (Riverside/Prestige Golden 50) (promo copy); Analogue

Productions AAPJ 7142; P Analogue Productions AJAZ 7142 (2 LP, 45 rpm); P Analogue Productions OJC 021; Fan OJCC 021; Fan OJC 5021; Fan OJC 021–4; Fan OJCCD 021–2; Fan OJC 20 021–2; Prestige (UK) CDRIVM 003; Prestige (F) 98.373; Prestige (J) VDJ 1502; Prestige (J) VICJ 23507; Prestige (J) VICJ 5070; Prestige (J) VICJ 60269; Prestige (J) VICJ-60159; Prestige (J) VICJ-60269; Prestige (J) VICJ-60159; Prestige (J) VICJ-60269; OJC COJC 021; JVC (J) VICJ-60159 (XRCD); Prestige (J) VICJ-61050 (XRCD); Prestige PRCD-7142–2 (20 bit); Prestige (J) VICJ-41040; Prestige (J) VICJ-41230; Prestige (J) VIAJ-60010 (DVD-Audio); Mobile Fidelity MFSL 2020 SA (SACD)

(John Coltrane) Prestige P 24003 (2 LP); (LP) Prestige 81107 (2 LP);

- LP Bel (G) BLST 6513 (2 LP); Prestige 5 P 24003; Prestige P 24003–4
- LP Prestige (G) 0902054 (John Coltrane/The Leader Sessions) (12 LP)
- Fan 16 PCD-4405–2 (*John Coltrane/The Prestige Recordings*) (16 CD)
- Prestige (J) VICJ 40017~34 (John Coltrane/The Complete Prestige Recordings)

**Reissues:** See session **55–1116** 

- Prestige PRCD 6–30059–2 (Fearless Leader) (6 CD)
- 2 Prestige (J) MBK 4021 (*Modern Jazz Festival*) (phono sheet)
  - LP Prestige PRP 1 (*Prestige 24000 Series*) (2 LP) (promo copy, not for sale)
  - LP Prestige (J) MJ 7047; LP Prestige (J) SMJ 7363~4; LP Prestige (J) SMJ-83
  - (LP) Prestige (J) SMJX 10030 (Golden John Coltrane)

- (LP) MJ (I) 2 MJP 1051 (John Coltrane)
- LP MJ (I) 2 MJP 1051 (John Coltrane)
- Fan FCD 60–014 (*John Coltrane and the Jazz Giants*)

**Reissues:** See session **56–1026** 

Rhino R2–71255 (*The Last Giant: The John Coltrane Anthology*) (2 CD)

Reissues: See session 46–0713

- Fan (Ire) OJCS 1 (*The Great Jazz Saxes*) (location and date not listed)
- Timeless (I) JLCD 61016 (*John Coltrane*) (location, personnel, and date not listed)
- Fan (UK) OJCX 003 (*John Coltrane/Original Jazz Classics Collection*) (location, personnel, and date not listed)
- OJC OJCDY 9003–2 (Original Jazz Classics Collection—John Coltrane)
- Prestige 4 PRCD-4426–2 (*The Prestige Records Story*—50 Years of Prestige Records) (4 CD)
- **3** Bcl (F) 74 054 S (John Coltrane Quartet)
  - Esq (UK) EP 229 (The Soul of Trane)
- 4 **7** TR (J) MJ 2006
  - Prestige (J) SMJ 7361~2 (The John Coltrane Story Vol. 1)
  - (LP) Prestige (J) SMJ 9013~5 (Portrait of John Coltrane)
- 5 Met (Sw) MEP 464 (Soultrane)
- 6 Prestige 45–139; Met (Sw) PR 45–139 (Modern Jazz Club Series Vol. 12)
  - (IP) Prestige (J) MJ 7035 (The Best of John Coltrane Vol. 1)
  - VMI (J) VICJ 40007 (East Coast Jazz) (2 CD)

Prestige (J) VICJ-5026 (John Coltrane/Days of Jazz III) Fan OJCCD-6015–2 (John Coltrane—Jazz Showcase) Prestige (J) VICJ-61226 (*Mojo 3*) Prestige PRO-PR-0004–2 (*Fearless Leader Sampler*) (promo CD) 7 Prestige 45–177; Met (Sw) PR 45–177 (Modern Jazz Club Series Vol. 18) Prestige (J) VDJ 1587 (John Coltrane) Prestige (J) VDJ 28047 (*Ballads*) **Reissues:** See session **56–1130** VMI (J) VICJ 8005 (Jazz Saxophone Best Selection) Prestige/Riverside/Impulse! (J) VICJ-23186 (John Coltrane Plays Ballads) Prestige (J) VICJ-60251 (John Coltrane—Modern Jazz Giants) Vic (J) VICJ-60076 (John Coltrane Anthology 1956–1958) ☐ Fan/Prestige PRCD 6020–2 (*John Coltrane Plays for Lovers*) ☑ Victor (J) VICJ-61306–7 (*The Best 100 Jazz*) (2 CD) (inc 1:34) **8** Prestige (J) VICJ 23049 (*John Coltrane Plays Ballads*) Prestige (G) OJCCD 0001–2 (*John Coltrane/Jazz Milestones*) Selles (Pol) sell 1159 (*Train Full of Soul*) (location, personnel, and date not listed) Prestige (J) VICJ-60964 (John Coltrane Plays Ballads: Stardust) 🔯 Zyx/Ayia Napa AYA 554812 (Jazz Lounge Vol. 10: Round Midnight) 1 Prestige PRCD 24251–2 (The Prestige Legacy, Vol. 1: The High Priests) Zyx (G) 0326900 (Jazz Legends 2) 1 (Ballads and More—John Coltrane) Prestige (J) VICJ-60524

- 1 (XRCD); Prestige (J) VICJ-60527
- 1 Fan FANCD 6061–2 (John Coltrane: 75th Birthday Celebration) (3
- 2 CD)

3

1 Prestige PRCD-5717–2 (*The Best of John Coltrane*)

Prestige PRCD-5809–2 (*John Coltrane/Prestige Profiles #9*) (CD + bonus CD)



LP Prestige LP 7142

# **304**

Tuesday, March 4, 1958 (7:00–10:00 p.m.). **Columbia 30th Street Studio**, *New York City* (borough of Manhattan).

MILES DAVIS SEXTET: Miles Davis (tp [a.]–[c.], p [a.]); Julian "Cannonball" Adderley (as, omit on [b.]); John Coltrane (ts, omit on [b-2(1).]); Red Garland (p [c.]); Paul Chambers (b); "Philly" Joe Jones (dr)

a.	CO60204-1	Sid's Abead	*1		(12:59)	1	18	3	4		6
b-1.	CO54132-1	Little Melonae	*2	bd	(1:37)						6
b-2(1).	OO54132-2	Little Melonae	*3	fs	(0:13)						6
b-2(2).	OO54132-2	Little Melonae		bd	(0:42)						6
b-2(3).	CO54132-2	Little Melonae		bd	(0:24)						6
b-3.	OO54132-3	Little Melonae	*4		(7:51)				4	5	6
c-1(1).	CO60203-1	Dr. Jackle		fs	(0:02)						6
c-1(2).	CO60203-1	Dr. Jackle		fs	(0:19)						6
c-1(3).	CO60203-1	Dr. Jackle		fs	(0:16)						6
c-2(1).	CO60203-2	Dr. Jackle	*5	fs	(0:09)						6
c-2(2).	CO60203-2	Dr. Jackle		fs	(0:10)						6
c-2(3).	CO60203-2	Dr. Jackle			(5:46)	1	2	. 4	í.		6

### **Track Notes**

- \*1 Preceded by a brief warm-up (ts) (0:05). Davis had previously recorded "Sid's Ahead" under the title
  - "Weirdo." This composition is closely related to "Walkin'," which is credited to R. Carpenter.
- \*2 Preceded by a brief warm-up (ts, dr) (0:02). "Little Melonae" is also known as "Melonae."
- \*3 Includes dr, b, tp only.
- \*4 Preceded by a brief warm-up (tp, ts) (0:02).
- \*5 Preceded by a brief warm-up (p) (0:03). "Dr. Jackle" is also known as "Dr. Jekyll."

## **Session/Issue Notes**

- [1] According to the artist contract card of Miles Davis at Columbia Records, this session was definitely recorded on March 4, not on April 3. "Little Melonae" was definitely recorded at this session (though the contract card lists the matrix number from the **55–1026** session) but not released until 1999/2000.
- [2] This session was recorded in both mono and stereo, but the stereo tapes were not released until 1999/2000 ( Columbia AC6K 65833/ Columbia C6K 65833). All previous issues were mono or "electronically rechanneled" (simulated) stereo. (See "Introduction," by Michael Cuscuna, *Miles Davis & John Coltrane/The Complete Columbia Recordings* 1955–1961 [ Columbia C6K 65833], liner notes, p. 7)
- [3] Recording order is based on the liner notes of Columbia C6K 65833. However, the artist contract card and the matrix numbers listed there (the numbers are not announced on the session tapes that we have heard) suggest a "[c.]-[a.]-[b.]" order. We don't know which is correct. Accordingly, different versions of Garland's participation exist: a quarrel with Davis, Garland left, and returned for "Dr. Jackle," or Garland was late and appeared for "Dr. Jackle" only (see liner notes Columbia C6K 65833, pp. 70, 71, 100).

### **Issue Data**

1 (P) Columbia CL 1193 (*Milestones... Miles Davis*, released Sept. 2, 1958 [mono])

Reissues: See session 58–0204

Columbia CK 40837 (*Milestones... Miles Davis*) ("electronically rechanneled stereo")

Reissues: See session 58–0204

(*Milestones* [+3]) Columbia/Legacy CK 85203; Sony Sony Mastersound (J) SRCS 9726; Sony (J) SRGS-4585 (SACD); Columbia/Sony (J) SICP-812

- MBM (I) 94107247 (Miles Davis/Portrait 1949–1970) (10 CD)
- (?) Columbia B 11013; (?) Columbia B 11931
   (*More Miles*) Fon (N) 467068 TE; Fon (UK) TFE 17195
   (IP) Columbia CJ 40886 (*Columbia Jazz Masterpieces Sampler, Vol. III*)

Reissues: Columbia CJT 40886; Columbia CK 40886

- GOJ (Eu) 53125 (Cannonball Adderley Meets Miles Davis/"Dr. Jekyll")
- 3 Pron (UK) TFL 5089 (The "Most" of Miles)
  - ☐ GOJ (I) CDB 1203 (*Evolution of a Genius: Miles Davis 1945–1958*) (3 CD)
  - GOJ (I) CD 53071 (Evolution of a Genius: Miles Davis 1957–1958)
- 4 Columbia C6K 65833 (*Miles Davis & John Coltrane/The Complete Columbia Recordings* 1955–1961) (6 CD) (first stereo issue)

Reissues (and advance copy): See session 55–1026

LP Mosaic MQ9–191 (The Complete Columbia Recordings of Miles Davis with John Coltrane) (9 LP)

Reissues: See session 55–1026

5 Sony Mastersound (J) SRCS-9744 (1958 Miles [+2])

**6** So What (J) SW-145 (*Miles Davis/Session 1956 & 1958*)

## **358-0307**

Friday, March 7, 1958. Van Gelder Studio, Hackensack, NJ.

KENNY BURRELL QUINTET FEATURING JOHN COLTRANE: John Coltrane (ts); Kenny Burrell (g); Tommy Flanagan (p, omit on [b.]); Paul Chambers (b, omit on [b.]); Jimmy Cobb (dr, omit on [b.])

```
a-1. 1476-1 Lyresto
                                  (5:35) 1 3
a-2. 1476-2
           Lyresto
                                  (5:35) uni
           Why Was I Born?
                                 (3:11) 1 3 4
   1477
    1478
                                 (7:18) 1 2 3
           Freight Train
           I Never Knew
   1479
                                 (7:03) 1
          Big Paul
    1480
                                 (14:03) 1
```

## **Session Notes**

- [1] According to Bob Weinstock's session log, [a.] has two takes, but we don't know which is the master take.
- [2] Saxophonist Greg Wall pointed out an interesting fact to Lewis Porter: At the Dinah Washington recording session of March 4, 1949, the theme played on "Drummer Man" is the same one used here on "Freight Trane." (Coltrane was not on the 1949 session.) Tommy Flanagan told Porter that he did not write "Freight Trane," although he is listed as composer. Kenny Burrell wrote to Porter on May 6, 1996, that this tune was played around Detroit, but "we did not know the composer."

## **Issue Data**

1 P New Jazz LP 8276 (*Kenny Burrell & John Coltrane*, released ca. May 1963)

Reissues: LP Fan OJC 300; LP Prestige (F) 68.359; LP Prestige (N) MPRS-3025; LP New Jazz (J) SMJ 7128; LP New Jazz (J) LPR 8856; LP New Jazz (J) SMJ 6556 M; LP New Jazz (J) VIJ 221; LP

OJC AOJC 300; P Analogue Productions AJAZ 8276 (2 LP 45 rpm); Prestige PR 32; Fan OJCC 300; Fan OJC 5300; Fan OJC 300–4; Fan OJCCD 300–2; New Jazz (J) VDJ 1533; New Jazz (J) VICJ 23509; Fan OJC 20 300–2; Fan (F) OJCCD 9020–40652–0; JVC (J) XRCD 0570048; Prestige (J) VICJ 60284; New Jazz (J) VICJ-5132; New Jazz (J) VICJ-2160; JVC JVCXR 048 (XRCD); NJ/Prestige (J) VICJ-61051 (XRCD); New Jazz (J) VICJ-41103; New Jazz NJSA 82766 (SACD); Fan CFAN 8276 SA (SACD); Fan 8107

**Reissue:** Prestige LP 7532 (Kenny Burrell Quintet with John Coltrane)

**Reissues:** (Kenny Burrell/John Coltrane) Prestige P 24059 (2 LP); Prestige (N) PR/M 5002

- Prestige 0902127 (Kenny Burrell and the Tenor Sax Giants) (6 LP)
- Fan 16 PCD-4405–2 (John Coltrane/The Prestige Recordings) (16 CD)
- Prestige (J) VICJ 40017~34 (John Coltrane/The Complete Prestige Recordings)

**Reissues:** See session **55–1116** 

- 2 Prestige 45–281
  - Rhino R2–70722 (*Legends of Guitar Jazz*, *Vol. 2*)
  - ☑ Victor (J) VICJ-61306–7 (*The Best 100 Jazz*) (2 CD) (inc 1:34)
- **3** Prestige (J) SMJ 9026~7 (*The Artistry of Kenny Burrell*)

**Reissue:** (LP) Prestige (J) VIJ 5058~9

- **4** (IP) Prestige (J) SMJ 7361~2 (*The John Coltrane Story Vol.* 1)
  - Prestige (J) VICJ-5026 (John Coltrane/Days of Jazz III)

- Prestige (J) VDJ 1587 (John Coltrane)
- ☐ Fan OJCCD 1203–2 (O. J. C. Catalogue 1989)
- Prestige OJCCD 1203–2 (*The Prestige Sampler*)
- RCA (G) 74321 19540 2 (*Jazz Gallery/John Coltrane Vol.* 1) (2 CD)
- Prestige/Riverside/Impulse! (J) VICJ-23186 (*John Coltrane Plays Ballads*)
- Prestige (J) VICJ-60251 (John Coltrane—Modern Jazz Giants)
- Fan FANCD 6061–2 (*John Coltrane: 75th Birthday Celebration*) (3 CD)
- Prestige OJCCD-3705–2 (*Prestige—Original Jazz Classics Sampler*)
- Playboy Jazz 7507 (Playboy Jazz: After Dark) (2 CD)
- ☑ Zyx (G) 0319244 (*Jazz Legends*)
- **5** Prestige (G) PRCD 11005–2 (*Blue Trane: John Coltrane Plays the Blues*)
- **6** Prestige (G) FCD 60028 (*Kenny Burrell and the Jazz Giants*)
- 7 Prestige PRCD-5710–2 (*The Best of Kenny Burrell*)
  - Prestige PRCD-5807–2 (*Kenny Burrell/Prestige Profiles #7*) (CD + bonus CD)



(LP) New Jazz 8276

## **(A)** 58–0313

Thursday, March 13, 1958 (1:00–7:00 p.m., with an hour of for supper). **Van Gelder Studio**, *Hackensack*, *NJ*.

WILBUR HARDEN QUINTET: Wilbur Harden (flh); John Coltrane (ts); Tommy Flanagan (p); Doug Watkins (b); Louis Hayes (dr); Benny Golson (arr)

take 1	Wells Fargo			(7:13)	1	2		6		7	
take 2	Wells Fargo	*1	2 fs	(0:41)	uni						
take 2?	Wells Fargo			(7:20)	2 3			8			
	West 42nd Street			(7:45)	1	2				7	10
	E.F.F.P.H.			(5:20)	1	2		5		7 8	10
	Snuffy			(9:35)	1	2		3	6	7	
take?	Rhodomagnetics	*2	fs +	(7:55)		2	3			7	9
take ?	Rhodomagnetics			(7:06)	1	2		- 3	6		
take 1?	Countdown	*3	Es	(0:04)	uni						
take 1?	Countdown			(7:52)		2	3	-	5	7	
take 2	Countdown	*4	reh + 2 fs	(1:03)							
take 2	Countdown			(7:23)		2	3	4		7	10
take 3?	Countdown	*5	reh	(0:03)	uni						
take 3?	Countdown	*6	reh + inc	(1:09)	tuni						
	take 2 take 2? take ? take ? take 1? take 1? take 2 take 2 take 3?	take 2 Wells Fargo take 2? Wells Fargo West 42nd Street E.F.F.P.H. Snuffy  take ? Rhodomagnetics take ? Rhodomagnetics take 1? Countdown take 1? Countdown take 2 Countdown take 2 Countdown take 3? Countdown	take 2 Wells Fargo *1 take 2? Wells Fargo West 42nd Street E.F.R.P.H. Snuffy  take ? Rhodomagnetics take ? Rhodomagnetics take 1? Countdown take 2 Countdown take 2 Countdown take 2 Countdown take 3? Countdown take 3? Countdown	take 2 Wells Fargo *1 2 fs take 2? Wells Fargo West 42nd Street E.F.F.P.H. Snuffy  take ? Rhodomagnetics *2 fs + take ? Rhodomagnetics take 1? Countdown *3 fs take 1? Countdown take 2 Countdown take 2 Countdown take 3? Countdown *4 reh + 2 fs take 3? Countdown *5 reh	take 2 Wells Fargo *1 2 fs (0:41)  take 2? Wells Fargo (7:20)  West 42nd Street (7:45)  E.F.E.P.H. (5:20)  Snuffy (9:35)  take ? Rhodomagnetics *2 fs + (7:55)  take ? Rhodomagnetics (7:06)  take !? Countdown *3 fs (0:04)  take !? Countdown (7:52)  take 2 Countdown *4 reh + 2 fs (1:03)  take 2 Countdown *5 reh (0:03)	take 2 Wells Fargo *1 2 fs (0:41) unitake 2? Wells Fargo (7:20)  West 42nd Street (7:45) 1  E.F.E.P.H. (5:20) 1  smuffy (9:35) 1  take ? Rhodomagnetics *2 fs + (7:55)  take ? Rhodomagnetics (7:06) 1  take 1? Countdown *3 fs (0:04) unitake 1? Countdown (7:52)  take 2 Countdown *4 reh + 2 fs (1:03)  take 2 Countdown *5 reh (0:03) unitake 3? Countdown *5 reh (0:03)	take 2 Wells Fargo *1 2 fs (0:41) uni take 2? Wells Fargo (7:20) 2 West 42nd Street (7:45) 1 2 E.E.E.P.H. (5:20) 1 2 take ? Rhodomagnetics *2 fs + (7:55) 2 take ? Rhodomagnetics (7:06) 1 2 take !? Countdown *3 fs (0:04) uni take !? Countdown (7:52) 2 take 2 Countdown *4 reh + 2 fs (1:03) take 2 Countdown *5 reh (0:03) uni	take 2 Wells Fargo *1 2 fs (0:41) uni take 2? Wells Fargo (7:20) 2 3 West 42nd Street (7:45) 1 2 E.E.E.P.H. (5:20) 1 2 snuffy (9:35) 1 2  take ? Rhodomagnetics *2 fs + (7:55) 2 3 take ? Rhodomagnetics (7:06) 1 2 take !? Countdown *3 fs (0:04) uni take !? Countdown (7:52) 2 3 take 2 Countdown *4 reh + 2 fs (1:03) take 2 Countdown *5 reh (0:03) uni	take 2 Wells Fargo *1 2 fs (0:41) uni take 2? Wells Fargo (7:20) 2 3 West 42nd Street (7:45) 1 2 E.F.E.P.H. (5:20) 1 2 5 Snuffy (9:35) 1 2  take ? Rhodomagnetics *2 fs + (7:55) 2 3 take ? Rhodomagnetics (7:06) 1 2 take ? Countdown *3 fs (0:04) uni take 1? Countdown *3 fs (0:04) uni take 1? Countdown *4 reh + 2 fs (1:03) take 2 Countdown *4 reh + 2 fs (1:03) take 2 Countdown *5 reh (0:03) uni	take 2 Wells Fargo *1 2 fs (0:41) uni take 2? Wells Fargo (7:20) 2 3 West 42nd Street (7:45) 1 2 E.E.E.P.H. (5:20) 1 2 5 Snuffy (9:35) 1 2 6  take ? Rhodomagnetics *2 fs + (7:55) 2 3 take ? Rhodomagnetics (7:06) 1 2 6 take ? Countdown *3 fs (0:04) uni take 1? Countdown (7:52) 2 3 6 take 2 Countdown *4 reh + 2 fs (1:03) take 2 Countdown *5 reh (0:03) uni	take 2 Wells Fargo *1 2 fs (0:41) uni take 2? Wells Fargo (7:20) 2 3 8 West 42nd Street (7:45) 1 2 7 E.E.E.P.H. (5:20) 1 2 5 7 8 Snuffy (9:35) 1 2 6 7  take ? Rhodomagnetics *2 fs + (7:55) 2 3 7 take ? Rhodomagnetics (7:06) 1 2 6 take 1? Countdown *3 fs (0:04) uni take 1? Countdown *4 reh + 2 fs (1:03) take 2 Countdown *4 reh + 2 fs (1:03) take 2 Countdown *5 reh (0:03) uni

## **Track Notes**

- \*1 Includes fs, studio talk (0:14) + fs, studio talk (0:18) + studio talk (0:09).
- \*2 Includes fs (p only), studio talk (0:04). Timing sometimes listed incorrectly as 9:15.
- \*3 Includes p, talking (0:04).
- \*4 Includes reh (ts), studio talk (0:02) + fs (0:15) + b, studio talk (0:15) + reh (p only) (0:04) + fs (0:17) + reh p, b, dr (0:10).
- \*5 Includes reh (tp), studio talk (0:03).
- \*6 Includes reh p, b, dr, studio talk, and inc take (fades out, technical noise).

## **Session Notes**

[1] Yasuhiro Fujioka found a work tape of this session in the Savoy Room in Nippon Columbia Records, Kawasaki, Japan, on August 7, 1992. There may exist some more false starts of [b.], [c.], [d.], and [e.], but

- they couldn't be found. Fujioka (1995, p. 97) reproduces the Savoy contract card from this session.
- [2] Take numbers: There is evidence on the session tape only for [a-2(1).] and [f-2(1).] (reh); the rest are assumed.

## **Issue Data**

**1** (IP) Savoy MG 12127 (*Main Stream 1958*, released ca. mid-1958)

Reissues: LP Lon (UK) LTZ-C 15159; LP Mon (F) MY 4004; LP Savoy (J) SOPL 56 SY; LP Savoy (J) SOPU 5 SY; LP Savoy (J) 15 AP 215; LP Savoy (J) WAJ 70116; Savoy (J) COCY 9809 (export no. SV 0121); Savoy (J) COCB 50282; Savoy (J) COCB-53404

**Reissues:** LP Savoy (F) MG 12.127 (Mainstream)

Reissues: (On 42nd Street) LP Rlm (UK) RM 157; LP CBS (UK) 52157

**Reissues:** (LP) Savoy (F) 30 SA 6034 (*The Great Coltrane*)

**Reissues:** LP BYG (F) 529141 (John Coltrane/Wells Fargo)

2 P Savoy SJL 2203 (John Coltrane–Wilbur Harden/Countdown—The Savoy Sessions, released 1976) (2 LP)

Reissues: LP Savoy ZD-70529 (2 LP); LP RCA (Eu) ZD-70529 (2 LP); LP RCA (Eu) ZD-70529 (2 LP); LP Savoy (G) WL 70529 (2 LP); LP Savoy (G) 1C/148–99012/13; LP Record Bazaar (I) 2RB 279 (2 LP); Savoy SJL 2203; Savoy SJC-2203; Savoy SJC-2203; Savoy WK 70529; Savoy SJ 8–2203; Vg (F) 650–102; Savoy (G) ZD 70529

Savoy 92858–2 (Wilbur Harden • John Coltrane—The Complete Savoy Sessions) (2 CD)

Lonehill Jazz LHJ 10116 (The Complete Mainstream 1958)

- Sessions) (2 CD)
- **3** (IP) Savoy (J) WAJ 70121 (Main Stream 1958 Vol. 2)
- **4** (IP) Savoy K 16 P 6319~20 (*The History of Savoy*)
  - (LP) Savoy SRS-1 (Savoy Radio Show)
- **5** LP Savoy SJS 01 (promotional sampler)
  - (LP) Mon 40019 (Jazz of the 40s/50s) (2 LP)
  - Savoy (I) SVZ-0901 (The Savoy Story)
  - Savoy 17136 (Good Time Blues: The Ultimate Tenor Sax Collection)
  - Savoy 17050 (The Savoy Story Vol. 1: Jazz) (3 CD)
- 6 (?) Savoy (I) RCA ZNLY 33307 (John Coltrane)
- 7 P Savoy (J) COJY 9020 (*John Coltrane 1958—The East Coast Scene*) ([b.] inc [3:47], [d.] inc (2:15); wrongly lists take numbers)

  Reissue: Savoy (J) COCY 75913 (*John Coltrane 1958*)
- 8 Delta 17176 (*The Art of Jazz Saxophone: Explore*)
  - Delta 15977 (*The Art of Jazz Saxophone*) (5 CD set, incl. Delta 17176)
- **9** Savoy 17257 (*Jazz Way Out* [+2])
- 1 Savoy 17105 (John Coltrane/Timeless)

0



LP Savory MG 12127



(LP) Savory SJL 2203

# **358-0326**

Wednesday, March 26, 1958. Van Gelder Studio, Hackensack, NJ.

JOHN COLTRANE WITH THE RED GARLAND TRIO: John Coltrane (ts); Red Garland (p); Paul Chambers (b); Art Taylor (dr)

```
    a.
    1488
    Rise and Shine
    *1
    (7:10)
    1
    3
    7

    b.
    1489
    I See Your Face Before Me
    (9:50)
    1
    3
    4
    5

    c.
    1490
    If There Is Someone Lowelier Than You
    *2
    (9:19)
    1
    3
    5
    6

    d.
    1491
    Little Melonae
    (14:00)
    1
    3

    e.
    1492
    By the Numbers
    *3
    (11:58)
    2
    3
```

### **Track Notes**

\*1 Bob Weinstock's session log (see Fujioka, 1995, p. 99) lists "Remember Me" (H. Warren), but this title is crossed out and replaced by "Rise and Shine."

- \*2 The session log lists the timing of [c.] as (10:15), suggesting a possible edit.
- \*3 Title changed from "Slow Blues (1492 Blues)" to "By the Numbers" on the session log. Although covers and labels show (11:00), the timing actually is (11:58).

## **Issue Data**

1 Prestige LP 7213 (*John Coltrane/Settin' the Pace*, released ca. Dec. 1961)

Reissues: Pan OJC 078; Prestige (J) MJ 7034; PTR (J) RANK 7025; Prestige (J) LPJ 80016; Prestige (J) SMJ 6560 M; POJC AOJC 078; Pan OJCC 078; Pan OJCC 5078; Pan OJCC 078; Pan OJCC 5078; Pan OJCC 078–2; Prestige (J) VICJ 23623; Pan OJC 20 078–2; Prestige (J) VICJ 60424; Prestige (J) VICJ-2161; JVC (J) JVCXR 0202 (XRCD); Prestige (J) VICJ-41257

**Reissues:** (*John Coltrane/Trane's Reign*) Prestige LP 7746; Pel (G) BJS 40155; Prestige (J) SMJ 7551

**Reissues:** (*John Coltrane/Rain or Shine*) (2 LP): LP Prestige P 24094 (wrongly list timing of [c.] as 10:15); LP Prestige (F) 68.420; LP Prestige 81 111

2 (IP) Prestige LP 7378 (The Last Trane, released ca. Dec. 1965)

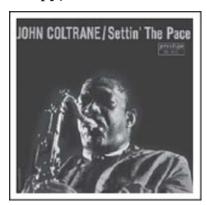
**Reissues:** See session **57–0816** 

- **Prestige 45–394**
- MBM (I) 94017227 (*John Coltrane/Portrait*) (10 CD)
- 3 Prestige (G) 0902054 (John Coltrane/The Leader Sessions) (12 LP)
  - Fan 16 PCD-4405–2 (John Coltrane/The Prestige Recordings) (16 CD)

Prestige (J) VICJ 40017~34 (John Coltrane/The Complete Prestige Recordings)

Reissues: See session 55–1116

- Prestige PRCD 6–30059–2 (Fearless Leader) (6 CD)
- 4 Prestige (J) VICJ 23049 (John Coltrane Plays Ballads)
  - Fan FANCD 6061–2 (*John Coltrane: 75th Birthday Celebration*) (3 CD)
- 5 (*Ballads and More—John Coltrane*) Prestige (J) VICJ-60524 (XRCD); Prestige (J) VICJ-60527
- 6 Prestige (J) VICJ-5026 (John Coltrane/Days of Jazz III)
- 7 Prestige PRO-PR-0004–2 (*Fearless Leader Sampler*) (promotional copy)



Prestige LP 7213

**Note:** Several hours of practice tapes exist (mostly solo) from Coltrane's visits to Detroit in the period around 1958. These were probably made during the April and September 1958 gigs. The tapes were made at the home of Joe Brazil, an avocational saxophonist who regularly held jam sessions for musicians passing through town, and in 1965 appeared on Coltrane's album *Om*.

SATURDAY, MAY 3, 1958 (ca. 8:00–10:00 p.m.). **Café Bohemia,** *New York City* (15 Barrow St., borough of Manhattan).

MILES DAVIS QUINTET: Miles Davis (tp); John Coltrane (ts); Bill Evans (p); Paul Chambers (b); "Philly" Joe Jones (dr); Guy Wallace (ann)

```
a. Woody'n You *1 (2:49) PR
b. In Your Own Sweet Way (3:42) PR
c. Night in Tunisia *2 inc (4:33) PR
```

## **Track Notes**

- \*1 Preceded by warming up (dr, b; 0:03).
- \*2 Voiceover announcement last 0:06 by Guy Wallace: "And there you go, a session with one of the most controversial figures in jazz, Miles Davis."

### **Session Note**

[1] Live radio broadcast, *Bandstand*, *U.S.A.* (see session **56–0915**, Session Note [1]). Julian "Cannonball" Adderley is not present on this broadcast.

# **3** 58-0513

Tuesday, May 13, 1958 (1:00–4:00 p.m.). **Van Gelder Studio**, *Hackensack*, *N.I.* 

WILBUR HARDEN SEXTET: Wilbur Harden (tp, flh, arr); Curtis Fuller (tb); John Coltrane (ts); Howard Williams (p); Ali Jackson (b); Art Taylor (dr)

```
a-1.
       B. J.
                        (4:53) 1
a-2.
       B. J.
                        (4:55)
                                     3
                        (4:30)
                                  2 3 4
a-3.
       B. J.
                        (5:15)
                                  2 3
                                          5 6 7
       Anedac
                        (9:30)
                                 2 3
                                              6 7 8
       Once in a While
```

## **Session Note**

[1] See the Savoy contract card for this session reproduced in Fujioka (1995, p. 102).

## **Issue Data**

1 P Savoy SJL 1115 (John Coltrane—Wilbur Harden/Gold Coast, released 1978)

**Reissues:** (LP) Savoy WL 70518; Savoy SJC-1115; Savoy WK 70518; Savoy SJ 8–1115

2 P Savoy MG 12136 (*Tanganyika Strut*, released ca. late 1958)

Reissues: LP Savoy SST 13005; LP Rlm (UK) RM 226; LP CBS (UK) 52226; LP Savoy (F) 30 SA 6024; LP BYG (F) 529140; LP Mus (F) 30 JA 5163; LP Am (F) 30 AM 6624; LP Savoy (J) SOPL 71 SY; LP Savoy (J) SOPU 33 SY; LP Savoy (J) WAJ 50029; LP Savoy (J) COJY 9066; LP Savoy (J) 12136; Savoy (J) COCY 9016 (export no. SV-0125); Savoy (J) COCB 50313

- Direct Source 4316 (John Coltrane)
- **3** P Savoy SJL 1110 (John Coltrane–Wilbur Harden/Dial Africa, released 1977)

Reissues: Savoy SJK 1110; Savoy CDOR 9014

- 4 Savoy (F) SA 3008 (John Coltrane)
  - ☐ Jazz Pack Pack 010 (John Coltrane—The Saxophone Player)
  - Savoy 17133 (Savoy 60th Anniversary: Timeless) (2 CD)
- 5 P Savoy (J) SSY 5 (Savoy Masterpiece MG 12000 Series Special Menu) (inc 1:05)
  - Vg (F) VG 660 660512 (The Savoy Years) (2 CD)
- - Savoy (G) ZD 70818 (Africa—The Savoy Sessions)

**Reissues:** Savoy 650 129; Savoy 2546 382

- 7 Savoy 92858–2 (Wilbur Harden · John Coltrane—The Complete Savoy Sessions) (2 CD)
  - Lonehill Jazz LHJ 10116 (*The Complete Mainstream* 1958 Sessions) (2 CD)
- 8 Savoy 17105 (John Coltrane/Timeless)



LP Savoy SJL 1115



LP Savoy MG 12136



(LP) Savoy SJL 1110

## **358–0517**

Saturday, May 17, 1958 (ca. 8:00–10:00 p.m.). **Café Bohemia**, *New York City* (15 Barrow St., borough of Manhattan).

MILES DAVIS QUINTET: Miles Davis (tp); John Coltrane (ts); Bill Evans (p); Paul Chambers (b); probably Jimmy Cobb (dr); Guy Wallace (ann); Dom Cerulli (ann \*2)

```
(ann) *1 (0:15) 2

a. Four (4:44) 1 2 3 6 7 8 9

b. Bye Bye Blackbird (6:45) 1 2 4 6 7

c. Walkin' (6:24) 1 2 4 5 6 7 8

d. Two Bass Hit *2 inc (1:59) 2 6 7 9
```

### **Track Notes**

- \*1 Introduction by Guy Wallace.
- \*2 "Two Bass Hit" fades out at 1:39; it includes a voiceover announcement/discussion by host Guy Wallace and guest Dom Cerulli, last 0:52 (obscuring Coltrane's solo). Most issues include only part of this incomplete title: ☑ YADEON (J) 502, ☑ Gambit 69220, and ☑ Prestige PRCD4–4444–2 include the first 0:48 or 0:45, and ☑ JB (UK) EBCD 2101–2 includes the last 1:07 (0:32 → 1:39, including the voiceover announcement/discussion). ☑ JMY (I) ME 6402 and ☑ Megadisc (no no.) include the "complete" (1:39) version, fading out during the voiceover announcement/discussion.

### Session/Personnel Notes

- [1] Live radio broadcast, *Bandstand*, *U.S.A.* #41 (see session **56–0915**, Session Note [1]). Julian "Cannonball" Adderley is not present on this broadcast.
- [2] Guest announcer Dom Cerulli identifi es the drummer as "Philly" Joe Jones, but aural evidence strongly suggests that Jimmy Cobb is the drummer on this broadcast. Cobb is believed to have replaced Jones the preceding week in Boston (see Kahn, 2000, pp. 78–79; see the Chronology, **April 25–May 4, May 5–11**, and **May 12–18, 1958**, entries). Note that the announcers weren't present at the club (they were at a separate studio in Manhattan), and Cerulli probably didn't know that Jones had been fired the preceding week.

### **Issue Data**

- - (LP) Bopera 2–100
  - (I) BDLP 1501 (*Miles Davis & John Coltrane/Live in New York*) (wrongly lists "Milestones" as being from this session [this title was recorded at the Antibes Jazz Festival, July 27, 1963, with Davis, George Coleman (ts), Herbie Hancock (p), Ron Carter (b), and Tony Williams (dr)])
  - Reissues: (LP) BS (J) 25 BLL 3001; (D) BS (J) BDCD 1501; (D) BS (J) 32 JDB 133; (D) BS (J) 32 JDB 199; (D) BS (J) TKCB 30458; (D) Jazz Door (G) JD 1242
  - (IP) Jbir JAZ 2005 (*Miles Davis/Miles Tones*) (lists [a.] as "Four Plus One More" and [c.] as "Rollin' and Blowin'")
  - **Reissue:** Black Label BLCD 8027 (location, personnel, and date not listed; on cover wrong no. "BLCD 8022"; same wrong titles as JBir (I) JAZ 2005)

- LP NG (I) 169 (Miles Davis)
- Prestige Records (UK) CDSGP 0264 (*Miles Davis/Bye Bye Blackbird*) (location, personnel, and date not listed; [a.] as "Four Squared," [b.] as "Bye Bye Blackbird—Part 1," [c.] as "It Never Entered My Mind"; rest of the titles, not including Coltrane, completely mixed up)
- Bluenite BN 059 (*Bye Bye Blackbird*)
- Jazzaround (I) (Prestige Records Limited, London) JAR 972–2 (*Miles Davis/Bye Bye Blackbird*)

Reissue: JB (UK) EBC 418

- JB (UK) EBCD 2101–2 (*Miles Davis All Stars Live in 1958*–59) (lists [c.] as "No Blues," [d.] as "Closing Announcement (Wha' Happened"))
- **3** (IP) MJ (I) 2 MJP 1041 (Miles Davis)
  - LP RARELP (I) 11 15 (John Coltrane/The Legendary Masters Unissued or Rare 1951–65)

**Reissues:** See session **51–0113** 

- LP Curcio/I Giganti del Jazz (I) GJ-100 (*Miles Davis—Charlie Mingus*) ([a.] as "Four Plus One More", misdated "1956," wrong personnel)
- GAJ (I) JZCD 316 (XVI. John Coltrane/Private Recordings and Curios. 1951–1958)

**Reissues:** See session **51–0113** 

**4** (LP) RARELP (I) 08 ~ 10 (Miles Davis/The Legendary Masters Unissued or Rare 1948–60)

Reissues: See session 56–1208

- LP Curcio/I Giganti del Jazz (I) GJ–54 (*Miles Davis—Coleman Hawkins*) ([c.] as "Rollin' and Blowin'"; location and date not listed)
- GAJ (I) JZCD 314 (XIV. Miles Davis/Rarities from Private Collections 1956–59) (wrongly lists date as 57–0713, members as Rollins (ts), Garland (p), Taylor (dr), [c.] as "Rollin' Blowin' Walkin'")

Reissues: See session 56–1208

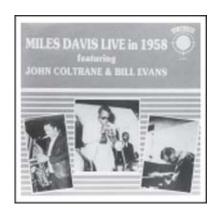
BS (J) TKCB 70066 (*Miles Davis/The Fabulous Fifties*) (wrongly lists date as 59–0713, membersas Rollins (ts), Garland (p), Taylor (dr))

**Reissues:** See session **56–1208** 

- 5 MJ (I) MJCD 1089 (Il Contrabasso nel Jazz)
- **6** PADEON (J) 502 (Rare Unreleased Broadcasts)
  - Gambit Records (EU) 69220 (Miles Davis Quintet with Coltrane/Live in Zürich)
  - Prestige PRCD4–4444–2 (*The Miles Davis Quintet/The Legendary Prestige Quintet Sessions*)(4 CD; [d.] inc (0:45); includes transcription of Davis solo on [a.])
- - Megadisc (no no.) (Miles Davis/Cafe Bohemia 1958)
- **8** Arion Records 7–798082–98078–7 (*Mucho Davis*)
- 9 Music Trax MTI 9017



# (LP) Chakra TH 100 MD



(LP) JB (UK) EB 418

# **3** 58–0523

FRIDAY, MAY 23, 1958 (probably afternoon) **Van Gelder Studio**, *Hackensack*, *NJ*.

JOHN COLTRANE QUINTET: Donald Byrd (tp); John Coltrane (ts); Red Garland (p); Paul Chambers (b); Art Taylor (dr)

```
a. 1513 Black Pearls (13:11) 1 2 3
b. 1514 Lover Come Back to Me (7:25) 1 3 5
c. 1515 Sweet Sapphire Blues (18:14) 1 4
```

## **Session/Issue Notes**

- [1] Some issues and discographies wrongly list Jimmy Cobb on drums.
- [2] Title of [c.] misspelled "Sweet Saphire Blues" on Prestige LP 7316.

### **Issue Data**

1 Prestige LP 7316 (*Black Pearls/John Coltrane*, released ca. Aug. 20, 1964)

Reissues: Pan OJC 352; Prestige (N) MPRS-3027; Prestige (N) PR/M 5001; Pstsd (UK) SL 10124; Prestige (J) SMJ 7252; Prestige (J) LPP 88122; Prestige (J) SMJ 6561 M; Musidisc (F) PR 7316; OJC AOJC 352; Fan OJCC 352; Fan OJCC 352; Fan OJCC 352; Fan OJCC 352-2; Prestige (J) VICJ 23628; JVC (J) XRCD 0570017-2; Fan OJC 20 352-2; Prestige (J) VICJ-60443; Prestige (J) VICJ-2166; JVC (J) JVCXR 017 (XRCD)

Reissues: (John Coltrane/Black Pearls) (IP) Prestige P 24037 (2 LP); (IP) Prestige (I) PRI 24037 (2 LP); (IP) Prestige 68337 (2 LP); (IP) Prestige 8162–24037 H

- (IP) Prestige (G) 0902054 (John Coltrane/The Leader Sessions) (12 LP)
- Fan 16 PCD-4405–2 (John Coltrane/The Prestige Recordings) (16 CD)
- Prestige (J) VICJ 40017~34 (John Coltrane/The Complete Prestige Recordings)

**Reissues:** See session **55–1116** 

- MBM (I) 94107227 (John Coltrane/Portrait) (10 CD)
- Prestige PRCD 6–30059–2 (Fearless Leader) (6 CD)
- 2 Prestige 45–373

(Ballads and More—John Coltrane) Prestige (J) VICJ-60524 (XRCD); Prestige (J) VICJ-60527

- Fan FANCD 6061–2 (John Coltrane:75th Birthday Celebration) (3 CD)
- **3** Prestige (J) SMJ 7361~2 (*The John Coltrane Story, Vol. 1*)
- **4** Prestige (G) PRCD 11005–2 (*Blue Trane: John Coltrane Plays the Blues*)
- **5** Prestige PRCD-5717–2 (*The Best of John Coltrane*)
  - Prestige PRCD-5809–2 (*John Coltrane/Prestige Profi les #9*) (CD + bonus CD)
  - Prestige PRO-PR-0004–2 (Fearless Leader Sampler) (promo CD)



(LP) Pestige LP 7316

# **358–0526**

Monday, May 26, 1958 (7:00–10:00 p.m.). **Columbia 30th Street Studio**, *New York City* (borough of Manhattan).

MILES DAVIS SEXTET: Miles Davis (tp); Julian "Cannonball" Adderley (as [a.], [b.], [d.]); John Coltrane (ts, omit on [c-1., -4., -5.]); Bill Evans (p); Paul Chambers (b); Jimmy Cobb (dr)

```
    a-3.
    CO61165-3
    On Green Dolphin Screet
    *1
    (9:51)
    1 3 4 5 6
    10
    13
    14
    15

    b-1.
    CO61166-1
    Pur Your Little Foot Right Out
    (5:53)
    1 3 6 7
    10 11 12
    13
    14
    15

    c-2.
    CO61167-1
    Stella by Stadight
    *2
    bd
    (0:58)
    1 3 6 7
    10 11 12
    13
    14
    15

    c-2.
    CO61167-2
    Stella by Stadight
    *3
    fs (0:22) + bd (2:07)
    1 5
    1 5
    15

    c-3.
    CO61167-3
    Stella by Stadight
    *4
    fs (0:13) + (4:51)
    1 5
    1 5
    15

    c-4.
    CO61167-5
    Stella by Stadight
    *5
    bd
    (0:48)
    1 5
    1 5
    1 5

    c-5.
    CO61167-6
    Stella by Stadight
    *7
    bd
    (1:45)
    1 3 4 7 8 9
    1 5

    c-7.
    CO61167-7
    Stella by Stadight
    *8
    (4:44)
    10
    1 3 4 7 8 9
    14

    d-1.
    CO61168-1
    Love for Sale
    (11:51)
    2 3
    9 10 12
    13
    14
```

### **Track Notes**

- \*1 Studio talk and warm-up ts before (0:03) and studio talk after (0:03) the take.
- \*2 Studio talk, reh p, b; intro by b, p, tp, dr (bd)—in sum (0:58).
- \*3 Announced as "CO61165 take 2"; fs b, p, tp, dr only.
- \*4 False start includes b, p, tp, dr only.
- \*5 Includes b, p, tp, dr only (preceded by warm-up b, p).
- \*6 Two false starts: b, p, tp, dr only.
- \*7 Preceded by warm-up b; tape cut after bd.
- \*8 Preceded by warm-up b.
- \*9 The master take is made up of the following: take 7 (p, b intro 0:10) + take 3 (1:38 after intro to the end of tp-solo) + take 7 (2:58 from beginning of ts-solo to the end). Issues **10** ('58 *Sessions*) are complete take 7.

### Session/Issue Notes

- [1] Studio talk can be heard before and after the takes on the session tapes and on So What (J) SW-148. (Some of this is quite funny, such as when Adderley falls asleep and begins snoring during Davis's solo on "Stella by Starlight"!)
- [2] "Put Your Little Foot Right Out" [b.] is usually known as "Fran-Dance."

#### **Issue Data**

1 P Columbia CL 1268 (Miles Davis/Jazz Track, released Oct. 19, 1959)

Reissues: LP CBS SL 1268; LP CBS (Eu) JCL 1268; LP CBS (Eu) 62324; Fon (Eu) 662.042TR (wrongly lists dr as "Philly" Joe Jones); LP Fon (N) 681550 TL; LP Columbia (J) YL 159; LP CBSS (J) SOPL 140

**Reissues:** (*Miles at Newport*) LP CBS (F) S 63417; LP CBS (N) 63417 (both wrongly list the date as 56–0526)

- (LP) Fon (UK) TFL 5081 (Lift to the Scaff old) (side 1: film soundtrack)
- (LP) CBSS (J) SONP 50201 (The Miles Davis Sextet)
- LP CBSS (J) SOPM 140 (Miles Davis/Quintet & Sextet)
- LP CBS (F) 21070 (Miles Davis/Blue Christmas) (misdated 56–0403)

Reissues: See session 55–1026

- 2 (Black Giants) (2 LP): (P) Columbia PG 33402; (P) Columbia X 798; (P) CBS (UK) 88151
  - (IP) Columbia JP 13811 (Facets)
  - (LP) CBS KC 2 36278 (Miles Davis/Circle in the Round)

**Reissues:** See session 55–1026 (*Note*: Japanese issues of *Circle in the Round* do not include "Love for Sale")

(Miles Davis/Love Songs 2) Columbia/Legacy 512886–2; Columbia/Legacy CK 90337; Columbia/Sony (J) SICP-522

- Sony 493 127–2 (Miles—Le Meilleur de Miles Davis) (2 CD)

Reissues: See session 55–1026

4 P Columbia C 32025 (Basic Miles)

**Reissues:** See session **55–1026** 

- (LP) Columbia (J) YS 754 C (Miles in Standard)
- (LP) CBSS (J) 00 AP 2076~81 (Miles Davis/The Greatest History)
- CBSS (J) 30 KP 941~2
- 5 © Columbia 13–33282
  - **9** Fon (UK) TFE 17320; (?) Columbia 4 33059; (P) CBS (Eu) S 66310; (P) CBS (F) 64111
  - (LP) CBSS (J) 40 AP 485~6
  - © CBS (F) 450593–2 (A Portrait of Miles Davis) (2 CD)
  - Sony Mastersound (J) SRCS-6841 (*This Is Miles, Vol. 1: Acoustic Side*)
- - Sony 5030399 (Miles Davis The Legendary Years 1955–1965) (2
     CD)
- - (LP) CBSS (J) 32 AP 379~80; (LP) CBSS (J) SONP 50164~5
  - (LP) CBSS (J) SOPB 55028~30 (Miles Davis Story II)
  - (LP) I Grandi del Jazz (I) GDJ-09 (Miles Davis)
  - (LP) Tw (G) 50060 (Miles Davis) (2 LP)
  - Columbia 471313–2 (Miles Davis Plays Classic Ballads)

Reissue: CBS A 21508

CBSS (J) XBDP 91001 (CBS/SONY CD Jazz Catalogue Vol. 1) (inc 2:32)© CBSS (J) 25 DP 5592 (*Jazz*) GOJ (I) CDB 1203 (Evolution of a Genius: Miles Davis 1945– 1958) (3 CD) GOJ (I) CD 53071 (Evolution of a Genius: Miles Davis 1957– 1958) Jazz Roots (I) CDB 1809/4 (Miles Davis 1945–1960) (4 CD) Starlite (Eu) CDB 1025/3 (*Miles Davis/Bye Bye Blackbird*) (3 CD) Jazz Roots (I) CD 56045 (Miles Davis 1958–1960/ Concierto de Aranjuez) Columbia/Legacy CK 64616 (This Is Jazz #8 Miles Davis/Acoustic) Reissue: Sony Mastersound (J) SRCS–7218 *Songs*) (Adderley incorrectly CD (Miles Davis/Love listed) Columbia/Legacy 4933892; Columbia/Legacy CK 65853 Columbia 488619–2 (*Miles Davis Acoustic*) Sony 496 792–2 (*The Best of Miles Davis*) (2 CD) Sony/Columbia 511 398–2 (Miles Davis Time After Time) (2 XRCD) Sony Mastersound (J) SRCS-2462 (The Best of Miles Davis and John Coltrane (1955–1961) [+1]) Sony 5099751090427 (Bar Jazz 5) (3 CD) Sony 58145 (Miles Davis/Classic Ballads) Telstar TCD 2875 (100% Jazz Classics—Cool Tracks for Hot Winter Nights)

- **9** (IP) CBSS (J) FCPA 601 (Miles Davis Vol. 1)
- **10** ① Columbia CJ 47835 ('58 *Sessions*) (see Track Note \*9; take 7 is not spliced, but complete)

Reissues: Columbia CJT 47835; Columbia (Eu) 467928–4; Columbia (Eu) 467928–2; Columbia/Legacy CK 47835; Columbia (Aus) 01–467918 10; Columbia 472274 (*The Miles Davis Selection*) (3 CD. including '58 *Sessions*)

- 11 Round Midnight (Bel) RMN 73006 (*Jazz Round Midnight Vol.* 6) (*Blue Moods*) Sony Classical 501 793–2; Sony/Legacy JK 89920

Reissues: See session 55–1026

- 13 NBM (I) 94107247 (*Miles Davis/Portrait 1949–1970*) (10 CD) (misdates [a-3.], [b-2.] as56–0403)
- **14** Columbia C 6 K 65833 (Miles Davis & John Coltrane/The Complete Columbia Recordings 1955–1961) (6 CD)

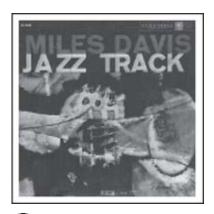
Reissues(and advance copy): See session 55–1026

Sony Mastersound (J) SRCS-9744 (1958 Miles [+2])

LP Mosaic MQ9–191 (The Complete Columbia Recordings of Miles Davis with John Coltrane) (9 LP)

Reissues: See session 55–1026

15 So What (J) SW-148 (*Miles Davis/Legendary Session 1958/1961*) (including studio talk, false starts, warm-ups, etc.; "On Green Dolphin Street" not mentioned on inlay)



(LP) Columbia CL 1268



(IP) Columbia PG 33402



(LP) Columbia/Legacy CK 47835



So What (J) SW-148

## **(A)** 58-0624

Tuesday, June 24, 1958 (2:00–5:00 p.m. and 6:00–9:00 p.m.). **Van Gelder Studio**, *Hackensack*, *NJ*.

WILBUR HARDEN AND CURTIS FULLER SEXTET: Wilbur Harden (tp, fl h); Curtis Fuller (tb); John Coltrane (ts); Tommy Flanagan (p); Ali Jackson (b, arr); Art Taylor (dr)

a-1.	Dial Africa	(8:03)		5			8	9	10
a-2.	Dial Africa	(8:42)	1	3	6	7	8	9	
Ь.	Oomba	(5:32)	1	3 4	- 5	7	8	9	
c.	Gold Coast	(14:33)	1	5		7	8	9	
d.	Tanganyika Strut	(10:00)	2	5		7	8		10

### Session/Issue Note

[1] According to the Savoy contract card (see Fujioka, 1995, p. 102), this session was defi nitely recorded on June 24, 1958. Some albums and discographies incorrectly list the date as 58–0629. One early discography (Jepsen, 1969, p. 22) lists the date as August 18, 1958.

### **Issue Data**

1 P Savoy MG 12131 (Jazz Way Out, released 1958)

**Reissues:** LP Savoy SST 13004; LP Rlm (UK) RM 181 (*Trane Ride*); LP Savoy (F) SA 6018; LP Am (F) 30 AM 6018; LP BYG (F) 529108; LP Arista (Eu) WAJ 80145; LP Savoy (J) WAJ 80145; LP

Savoy (J) SOPL 82 SY; (LP Savoy (J) KIJJ 2060; (LP Savoy (J) COJY 9057; (LP Savoy (J) 12131; (2) Savoy (J) COCY 9014 (export no. SV-0122); (2) Savoy (J) COCB 50303; (2) Savoy (J) COCB-53423

- LP Mus (F) 30 JA 5158 (Dial Africa)
- 2 P Savoy MG 12136 (*Tanganyika Strut*)

Reissues: See session 58–0513

- ☐ Jazz Pack Pack 010 (John Coltrane—The Saxophone Player)
- Prestige Records (UK) CDSGP 0266 (Once in a While)
- Direct Source 4316 (John Coltrane)
- 3 Pavoy SJL 1110 (John Coltrane–Wilbur Harden/Dial Africa)

**Reissues:** See session **58–0513** 

- - (?) BYG (F) 22
- 5 (LP) Savoy SJL 1115 (Gold Coast)

**Reissues:** See session **58–0513** 

- **6** (LP) CBS (UK) 52181
- - Savoy (G) ZD 70818 (Africa—The Savoy Sessions)

Reissues: See session 58–0513

- 8 Savoy 92858–2 (Wilbur Harden/John Coltrane—The Complete Savoy Sessions) (2 CD)
  - Lonehill Jazz LHJ 10116 (*The Complete Mainstream 1958 Sessions*) (2 CD)

- 9 Savoy 17257 (*Jazz Way Out* [+2])
- **10** Savoy 17105 (*John Coltrane/Timeless*)



LP Savoy MG 12131

## **358–0625**

Wednesday, June 25, 1958. Unknown studio, New York City.

MICHEL LEGRAND AND HIS ORCHESTRA: Miles Davis (tp); Jerome Richardson (bcl, bs, omit on [d.]); Phil Woods (as, omit on [d.]); John Coltrane (ts, omit on [d.]); Herbie Mann (fl, omit on [d.]); Betty Glamann (harp); Eddie Costa (vib); Barry Galbraith (g); Bill Evans (p); Paul Chambers (b); Kenny Dennis (dr); Michel Legrand (arr, cond)

a.	CO61067	Wild Man Blues	(3:21)	1		5	(
Ь.	CO61068	'Round Midnight	(2:57)	1	2 4	5	
c.	CO61069	The Jitterbug Waltz	(5:18)	1	3	5	
d.	CO61070	Django	(4:12)	1	2		

## **Issue Notes**

- [1] Almost all issues wrongly list Coltrane on [d.].
- [2] (IP) Fon (J) SNP 60 (*Jazz Attention '75*) (sampler; incorrectly lists Coltrane on "Stompin' at the Savoy," misdated 58–0625).

## **Issue Data**

1 (LP) Columbia CL 1250 (*Legrand Jazz/Michel Legrand*, released Jan. 5, 1959)

- Reissues: LP Columbia CS 8079; LP Columbia J-1; LP CBS (Ca) CL 1250; LP Ph (Eu) 840019 BY; LP Ph (UK) BBL 7328; LP Ph (UK) SBBL 510; LP Ph (F) B 77.324 L; LP Columbia (J) YL 136; LP Ph (J) SFL 7087; LP Ph (J) SFX 7227; LP Fon (J) PAT 503; LP Mer (J) IMPF 11019; LP Ph (J) BT 5317; LP Ph (J) EVER 1022; □ Ph (G,F) 830 074−2; □ EmA 830074−2
- (IP) Ph (F) 849.471 BY (Michel Legrand Meets Miles Davis/Ben Webster/Donald Byrd/Paul Chambers/John Coltrane...)
- **Reissues:** ①P Fon (J) PAT 1053; ①P Ph (J) 1022; ②Ph PHCE-3074; ②Ph (J) PHCE-4189; ③Ph (J) UCCU-5087; ③Ph (J) UCCM-9084
- (Le Grand Jazz) (LP Ph (N) B 07373 L; (21) Ph POL 0812017
- (LP) Ph (J) 195 J 58 (Michel Legrand/Legrand Jazz Alpha Plus)
- **Reissues:** Ph (J) 32 JD 159; Ph (J) EJD 3013
- (IP) CBS (F) BPG 62637 (Facets)
- (IP) BSS (J) SONP 50200 (Facets Vol. 2)
- (LP) Ph (J) FDX-7065 (Reflections/Miles Davis)
- (LP) Ph 838 254–2 (Compact Jazz/Miles Davis)
- Ph (J) PHCE 2001 (The Best Artists of Jazz/Miles Davis)
- **2** Ph (Eu) 429744-BE
  - © CBS (F) EP 6009 (Miles Davis)
- **3** Pony Canyon (J) no no. (*The Acoustic/Miles Davis*)
  - Columbia CD 27000262 G (The Acoustic Miles)

- Jazz Zounds/Vereinigte Motor—Verlage CD 27200262 G (Miles Davis—Portrait) (2 CD)
- **4** Verve 840038–2 (*Jazz Club—Trumpet*)
  - ☑ Verve 841 453–2 (*Gitanes Jazz Autour de Minuit: Big Band*)
  - ☑ Verve 314 513 462–2 (*Jazz Round Midnight: Big Band*)

  - Verve 520191–2 (*Pure Jazz*)
  - ☑ Verve 535 316–2 (*A Night Out with Verve*) (4 CD)
- **5** Ph (J) FD 158 (*Miles Davis and Art Blakey*)
- **6** RCA (G) 74321 19540–2 (*Jazz Gallery/John Coltrane Vol.* 1) (2 CD)



(LP) Columbia CL 1250

# **3** 58–0703

Thursday, July 3, 1958 (8:30 p.m.). Newport Jazz Festival, Newport, RI.

MILES DAVIS SEXTET: Miles Davis (tp); Julian "Cannonball" Adderley (as, omit on [e.]); John Coltrane (ts); Bill Evans (p); Paul Chambers (b); Jimmy Cobb (dr); Willis Conover (ann)

```
*1 (2:16) 2
                (ann)
     CO81844
                Ah-Leu-Cha
     CO81845 Straight No Chaser
Ь.
                                  (8:46) 1
     CO81846
                Fran-Dance
                                  (7:04) 1
c.
d.
     CO81847
                Two Bass Hit
                                  (4:13) 1
                Bye Bye Blackbird (9:10) 2 3
                The Theme +2 (2:42)
£
```

#### **Track Notes**

- \*1 Includes stage talk and rehearsal (p, b, dr) after Conover's introduction on Columbia C6K 65833.
- \*2 Followed by a brief closing announcement (0:05)

#### Session/Issue Note

[1] The original LP issues misidentify the pianist as Wynton Kelly. Some issues incorrectly list the date as July 4, 1958.

#### **Issue Data**

1 P Columbia CL 2178 (*Miles & Monk at Newport*, released ca. June 1964)

Reissues: (LP) Columbia CS 8978; (LP) Columbia PC 8978; (LP) CBS 85557; (LP) CBS (Ca) CL 2178; (LP) Columbia 106321; (LP) Columbia (Ca) CS 8978; (LP) CBS (UK, F) BPG 62389; (LP) CBS (UK) SBPG 62389 (stereo); (LP) CBSS (J) SOPZ 10; (LP) CBSS (J) 15 AP 541; (LP) CBS (N) 62389; (LP) Columbia (J) YS 392 C; (LP) CBSS (J) 20 AP 1404; (LP) Columbia COL 8978 H; (LP) CBS PCT 8978; (M) Columbia CQ 647 (Miles and Monk at Newport); (M) CBSS (J) 32 DP 522; (M) CBSS (J) SRCS 5698; (M) CBSS (J) 9205698

**Reissues:** (*Miles at Newport*) LP CBS (F) S 63417; LP CBS (N) 63417

- LP CBS (F) 66238 (Jazz in Concert) (4 LP); LP CBSS (J) SONP 201;
- (LP) CBSS (J) SONP 50201 (The Miles Davis Sextet)
- **3** (P) CBSS (J) 40 AP 2771~2 (Newport Jazz Festival: Live)

Reissues: LP CBS C2–38262 (Newport)

- 4 (?) Columbia J 17 (*At Newport*)
  - ☐ GOJ (I) CDB 1203 (Evolution of a Genius: Miles Davis 1945–1958) (3 CD)
  - GOJ (I) CD 53071 (Evolution of a Genius: Miles Davis 1957–1958)
  - Dazz Roots (I) CDB 1809/4 (Miles Davis 1945–1960) (4 CD)
  - Columbia (I) 469365–2 (*Miles Davis/The Best Live*)
  - Starlite (Eu) CDB 1025/3 (Miles Davis/Bye Bye Blackbird) (3 CD)
  - Jazz Roots (I) CD 56045 (Miles Davis 1958–1960/Concierto de Aranjuez)
  - NBM (I) 94107247 (*Miles Davis/Portrait 1949–1970*) (10 CD) (misdated 58–0704)
- 5 LP Columbia C 32025 (Basic Miles)

**Reissues**: See session **55–1026** 

- RCA (G) 74321195402 (Jazz Gallery/John Coltrane Vol. 1)
- Sony 89076 (Happy Birthday Newport! 50 Swinging Years) (3 CD)
- Columbia/Legacy 2014949; Sony (J) SIBP-27; Sony (J) SIBP-55 (*The Miles Davis Story*) (sound only, partly spoken over, inc 0:33 + 0:10 + 0:18 + 0:35)

- Columbia/Legacy C3K 96484 (*Miles Davis/The Essential Plus*) (2 CD + DVD *The Miles Davis Story*, same as Columbia/Legacy 2014949 etc.)
- (LP) CBSS (J) SOPZ 55~6
- (LP) CBSS (J) 00 AP 2076~81 (Miles Davis/The Greatest History)
- (LP) CBSS (J) 40 AP 485~6
- CBSS (J) 30 KP 941~2
- LP Columbia C5X 45000 (*Miles Davis/The Columbia Years 1955-1985*) (5 LP) (misdated 58-0704)

**Reissues**: See session **55–1026** 

- © CBSS (J) XBDP 91001 (CBS/SONY CD Jazz Catalog, Vol. 1) (inc 3:26)
- © CBSS (J) 00 DP 872~5 (*Miles Davis/The Greatest History 1955-1969*) (4 CD)

**Reissues**: See session **56–0605** 

- Sony/Columbia 511 398-2 (Miles Davis—Time After Time) (2 XRCD)
- 7 LP CBS (Eu) S 66403 (Jazz Anthology)
  - (LP) Columbia CJ 44113 (CBS JAZZ Masterpieces/Sampler Vol. IV)

**Reissues:** CBS (N) 460826-1; Columbia CJT 44113; Columbia CK 44113

- LP Supraphon (Cz) 015211/14 ZD (Antologie Jazzu) (4 LP)
- Frequenz (I) 044-009 (7 Top Tracks John Coltrane)
- [ Impulse! 314 589 295-2 (*John Coltrane Legacy*) (4 CD)

Reissues: See session 55–1116

**Reissues**: See session **55–1026** Phontastic (Sw) NCD 8813 (Newport Jazz Festival 1958, July 3rd-6th, 9 *Vol. 1/Mostly Miles*) (introduction [1:45] without stage talk and rehearsal) Columbia/Legacy C2K 53585 (Miles Davis & Thelonious Monk/Live at Newport 1958/1963) (2 CD) (misdated 63-0703) Columbia/Sony (J) SRCS 9314~5 (Miles & Monk at Newport) **Reissue:** Sony Mastersound (J) SRCS-9732/3 Columbia C6K 65833 (Miles Davis & John Coltrane/The Complete Columbia Recordings 1955–1961) (6 CD) **Reissues** (and advance copy): See session **55–1026** (LP) Mosaic MQ9-191 (The Complete Columbia Recordings of Miles Davis with John Coltrane) (9 LP) **Reissues**: See session **55–1026** Columbia/Legacy CK 85202 (Miles Davis at Newport 1958); Columbia DIDP 102124 (advance copy)

**Reissues:** Sony Mastersound (J) SRCS-9727; Columbia/Sony (J)

(LP) Columbia CJ 44052 (Miles & Coltrane) (misdated 58-0704)

8

SICP-814







Prof Discriminating Collectors (I) FDC 1024

# **358–0711**

FRIDAY, JULY 11, 1958. Van Gelder Studio, Hackensack, NJ.

JOHN COLTRANE QUINTET: Wilbur Harden (flh, tp); John Coltrane (ts); Red Garland (p); Paul Chambers (b); Jimmy Cobb (dr)

a-1.	1541-1	Spring Is Here	*1 fs	(:)	uni					
a-2.	1541-2	Spring Is Here	*1	(7:15)	uni					
a-3.	1541-3	Spring Is Here		(6:55)	1 .	4 5				
Ь.	1542	Invitation		(10:20)	1	5		7	10	
c.	1543	I'm a Dreamer, Aren't We All?		(6:59)	2	5				
d.	1544	Love Thy Neighbor		(9:24)	3	5				
e.	1545	Don't Take Your Love from Me		(9:15)	1	5		8		
f.	1546	Stardust		(10:41)	3	5	6	8	10	
g.	1547	My Ideal		(7:30)	2	5		8 9		
h.	1548	I'll Get By		(8:10)	1	5				11

## **Track Note**

\*1 Erased.

#### **Session/Issue Notes**

[1] "I'm a Dreamer, Aren't We All?" [c.] and "Don't Take Your Love from Me" [e.] are composite master takes. Bob Weinstock's log indicates that [c.] was originally 7:10 long, and an insert was recorded and added,

- reducing the length to 6:59. Although the length of [e.] did not change, an insert was also recorded and added to it. See the session log reproduced in Fujioka (1995, p. 99).
- [2] The sleeve of Prestige LP 7353 lists the timing of [c.] as (7:10). On some issues the timing of [d.] is wrongly listed as (9:40), [f.] as (9:40), and [h.] as (7:10).

#### **Issue Data**

- 1 Prestige LP 7243 (John Coltrane/Standard Coltrane, released Oct. 2, 1962) (two different-color jackets)
  - Reissues: ①P Fan OJC 246; ②P Esq (UK) 32-179; ③P Prestige (J) LPP 88109; ③P Prestige (J) SMJ 6562 M; ③P Analogue Productions OJC 246; ③P Analogue Productions AAPJ 246; ③P Analogue Productions AJAZ 7243 (2 LP 45 rpm); ⑤P Fan OJCC 246; ⑥P Fan OJCC 5246; ⑥P Fan OJC 246-4; ⑥P Fan OJCCD 246-2; ⑥P Prestige (J) VDJ 1667; ⑥P Prestige (J) VICJ 23625; ⑥P Prestige (J) VICJ-60444; ⑥P Prestige (J) VICJ-2173; ⑥OJC COJC 246; ⑥P Prestige (J) VICJ-41159; ⑥P Prestige (J) VICJ-41255; ⑥P Analogue Productions CAPJ 7243 SA (SACD)
  - **Reissues:** (John Coltrane/The Master) Prestige LP 7825; P Bel (G) BJS 40163
- 2 Prestige LP 7353 (John Coltrane/Bahia, released ca. May 1965)
  - Reissues: LP Fan OJC 415; LP Stsd (UK) SL 10162; LP Prestige (G) PRST 7353; LP Prestige (N) PPR 072; LP Prestige (N) PR/M 5008; LP Prestige (N) MPRS-3072; LP Prestige (J) LPP 88051; LP Prestige (J) SMJ 6563 M; LP Prestige (J) SMJ 7353; Fan OJCC 415; Fan OJC 415-4; Fan OJCCD 415-2; Prestige (J) VICJ 23629; Prestige (J) VICJ-2175; Prestige (J) VICJ-41254

	Reissue: Prestige CDJZD 012 (John Coltrane—Coltrane/Bahia)
3	Prestige LP 7268 (John Coltrane/Stardust, released ca. Nov. 1963)
	Reissues: LP Prestige LP 7268 (different cover); LP HMV (F) FELP 10-004; LP Prestige (J) LPR 88056; LP Prestige (J) SMJ 6564 M; LP Prestige (J) VIJ 226; Prestige (J) VDJ 1608; Prestige (J) VICJ
	23548; Prestige (J) VICJ 5114; Prestige OJCCD 9202; Prestige (J) VICJ-2174; Prestige (J) VICJ-60271; Prestige (J) VICJ-41157
	Prestige 45-267 (inc)
4	<b>B</b> Fon (N) 469203 TE
	(IP) Mdsv LP 32 (Miles Davis and John Coltrane Play Richard Rodgers)
	<b>Reissues:</b> See session <b>56–0511</b>
	OJC OJCDY 9003-2 (Original Jazz Classics Collection—John Coltrane)
	Vic (J) VICJ-60076 (John Coltrane Anthology 1956-1958)
	Fan FANCD 6061-2 (John Coltrane: 75th Birthday Celebration) (3 CD)
5	Prestige P 24056 (John Coltrane/The Stardust Session) (2 LP)
	Reissues: Prestige (I) PRI 24056; Prestige PCD 24056-2; Prestige PRCD 24056-2 Prestige PRCD 24056-2 Prestige DIDX 4566
	(IP) Prestige (G) 0902054 (John Coltrane/The Leader Sessions) (12 LP)
	Fan 16 PCD-4405-2 (John Coltrane/The Prestige Recordings) (16 CD)
	Prestige (J) VICJ 40017~34 (John Coltrane/The Complete Prestige Recordings)

- Reissues: See session 55-1116
  Prestige PRCD 6-30059-2 (Fearless Leader) (6 CD)
  Prestige LP 7298 (Prestige Groovy Goodies, Vol. 1) (inc)
  Prestige (J) SMJ 7361~2 (The John Coltrane Story Vol. 1) (misdated)
- September 1)

  Prestige (J) VDJ 1587 (*John Coltrane*)
- Vic (J) VDPY 28516 (Stardust)

6

- Prestige PRCD 24191-2 (*The Jazz Giants Play Hoagy Carmichael— Stardust*)
- Prestige (J) VICJ-60251 (John Coltrane—Modern Jazz Giants)
- Fan OJCCD-6015-2 (John Coltrane—Jazz Showcase)
- 7 Fan FCD 60-014 (John Coltrane and the Jazz Giants)

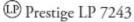
Reissues: See session 56-1026

8 Prestige (J) VDJ 28047 (Ballads)

Reissues: See session 56-1130

- Prestige (J) VICJ-60964 (John Coltrane Plays Ballads: Stardust)
- 9 MBM (I) 94107227 (John Coltrane/Portrait) (10 CD)
- **10** Fan/Prestige PRCD 6020-2 (*John Coltrane Plays for Lovers*)
- **11** Prestige PRCD-5717-2 (*The Best of John Coltrane*)
  - Prestige PRCD-5809-2 (John Coltrane/Prestige Profiles #9) (CD + bonus CD)
  - Prestige PRO-PR-0004-2 (Fearless Leader Sampler) (promo CD)







Prestige LP 7353



Prestige LP 7268

# **358-0809**

PROBABLY SATURDAY 1, AUGUST 9, 1958 (ca. 8:00-10:00 p.m.). **Spotlite**, *Washington*, *D.C.* (1300 Rhode Island Ave. N.E.).

MILES DAVIS SEXTET: Miles Davis (tp); Julian "Cannonball" Adderley (as, [b.] on final note only); John Coltrane (ts); Bill Evans (p); Paul Chambers (b); Jimmy Cobb (dr)

a.	Walkin'		(6:51)	1
b.	All of You	*1	(7:09)	1
c.	'Round Midnight	inc	(5:23)	1

#### **Track Note**

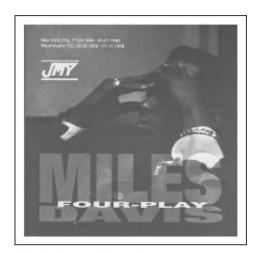
\*1 There's an edit after Davis's solo, so possibly Adderley's solo is edited out.

#### **Session Notes**

- [1] Live radio broadcast, *Bandstand*, *U.S.A.* (see session **56-0915**, Session Note [1]). This recording is sometimes dated Monday, June 30, 1958, but we think that's highly unlikely. The Davis group finished a gig at Smalls' Paradise in New York City on Sunday, June 29, and appeared at Newport on Thursday, July 3. They were probably off between these gigs. The Miles Davis Sextet was at the Spotlite in Washington, D.C., **August 5-10**, **1958** (see the Chronology), and this recording is believed to be from that gig.
- [2] "Sid's Ahead" appears on some circulating private recordings of **58-0809**, but it's from session **58-1101**.

#### **Issue Data**

- - Megadisc (no no.) (Miles Davis/Cafe Bohemia 1958)



☐ JMY (I) ME 6402

Tuesday, September 9, 1958 (6:00-7:00 p.m.). **Persian Room, Plaza Hotel**, *New York City* (borough of Manhattan).

MILES DAVIS SEXTET: Miles Davis (tp); Julian "Cannonball" Adderley (as [b.], [d.]); John Coltrane (ts, omit on [c.]); Bill Evans (p); Paul Chambers (b); Jimmy Cobb (dr)

```
CO93314
                 If I Were a Bell
                                                          *1
                                                                    (8:14)
                                                                            1 3
   CO93317
Ь.
                 Oleo
                                                                   (10:37)
                                                                            12 4
                 My Funny Valentine
                                                                   (10:06
                                                                                 4 6
                 Straight, No Chaser (10:37)/The Theme (0:10) *2
                                                                   (10:54) 1
d.
                                                                                 45
```

#### **Track Notes**

- \*1 Preceded by audience/stage chatter (0:10).
- \*2 "The Theme" isn't listed on most (possibly all) issues. Timing includes applause.

#### **Session/Issue Notes**

- [1] Set order as on Columbia C6K 65833.
- [2] This concert was part of a publicity party hosted by Columbia records; Duke Ellington, Billie Holiday, and others also appeared (see the Chronology, **Sept. 9, 1958**).
- [3] The original issue ( CD Columbia C 32470) misidentifies "Straight, No Chaser" as "Jazz at the Plaza," the location as the "Edwardian Room," and the drummer as "Philly" Joe Jones. Jimmy Cobb confirms that he's the drummer on this recording (as aural evidence suggests) and says that he had to play Sam Woodyard's drums ( COlumbia C6K 65833, liner notes, p. 106).
- [4] The originally released liner for the Miles Davis album *Filles de Kilimanjaro* (LP Columbia CS 9750, released Jan. 29, 1969) featured reproductions of the covers of several earlier Davis LPs on its back cover. Included among these (lower left) was a black-and-white cover with photographs of Davis, Coltrane, and Adderley, with the following caption: "MILES DAVIS/OLEO/CS 9483/ with the Original Miles Davis Quintet & Sextet/Cannonball Adderley/John Coltrane/Bill Evans/ Paul

Chambers/Philly Joe Jones." It seems probable that the music scheduled to be released on CS9483 was identical to that later issued on Columbia C32470. Whether any album with this cover and catalog number was actually released is not known. Later copies of CS 9750 replaced the *Oleo* cover photo with a different Davis cover.

#### **Issue Data**

1 (IP) Columbia C 32470 (*Jazz at the Plaza Vol. 1/Miles Davis Sextet*, released Sept. 28, 1973) (misidentifies "Straight, No Chaser" as "Jazz at the Plaza," the location as the "Edwardian Room," and the drummer as "Philly" Joe Jones)

**Reissues:** ① CBS PC 32470; ② CBS (UK) 65778; ② CBSS (J) 20 AP 1406; ② CBSS (J) 23 AP 81; ② CBSS (J) SOPL 229; ② Columbia 069790; ② Columbia COL 32470 H; ② CBSS (J) 32 DP 523; ② CBSS (J) SRCS 5700; ② CBSS (J) 9205700; ② Sony Mastersound (J) SRCS-9302; ③ Sony CS 85245 (SACD); ③ Sony SRGS-4586 (SACD); ⑤ Columbia/Sony (J) SICP-815

**Reissues:** (*Miles Davis/Jazz at the Plaza*) © CBS 467182-2; © Columbia COL 471510-2; © Columbia (F) 471510-2; © CBS (Eu) 467182-2 (misdated 58-0728); © Columbia CK 85245; © Sony Mastersound (J) SRCS-9728

Columbia C6K 65833 (Miles Davis & John Coltrane/The Complete Columbia Recordings 1955-1961) (6 CD)

**Reissues** (and advance copy): See session **55-1026** 

(IP) Mosaic MQ9-191 (The Complete Columbia Recordings of Miles Davis with John Coltrane) (9 LP)

Reissues: See session 55-1026

- 2 (IP) CBSS (J) 29 AP 50 (Miles Davis/Grand Prix 20)
- **3** CBSS (J) 30 KP 1148

- **4** (IP) Columbia CJ 47835 ('58 Sessions)
- 5 GOJ (I) CDB 1203 (*Evolution of a Genius: Miles Davis 1945-1958*) (3 CD) (misdated 58-0930)
  - GOJ (I) CD 53071 (*Evolution of a Genius: Miles Davis 1957-1958*) (misdated 58-0930)
  - Jazz Roots (I) CDB 1809/4 (Miles Davis 1945-1960) (4 CD)
  - Jazz Roots (I) CD 56045 (Miles Davis 1958-1960/Concierto de Aranjuez)
  - Starlite (Eu) CDB 1025/3 (*Miles Davis/Bye Bye Blackbird*) (3 CD) (misdated 58-0728)
- **6** © CBS 467 144-2 (Essentiel Jazz: Miles Davis Vol. 1)

**Reissues:** See session **56-0910** 

CBS 57110 (1 Heure avec...1 Hour with Miles Davis)



P Columbia C 32470

# **&** 58-0911

PROBABLY THURSDAY, SEPTEMBER 11, 1958. **Five Spot**, *New York City* (5 Cooper Square, borough of Manhattan).

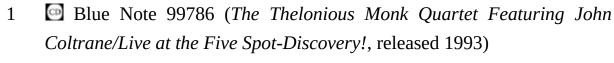
THELONIOUS MONK QUARTET: John Coltrane (ts); Thelonious Monk (p); Ahmed Abdul-Malik (b); Roy Haynes (dr)

a.	Crepuscule with Nellie		(03:00)	1	3
b.	Trinkle, Tinkle		(10:08)	1	2
C.	In Walked Bud		(11:22)	1	
d.	I Mean You		(13:53)	1	
e.	Epistrophy	inc	(05:19)	1	3

## **Session Notes**

- [1] Audience recording made by Juanita "Naima" Coltrane.
- [2] Timings and recording order according to the pitch-corrected issue Blue Note CDP 7243 830363 2 5. Earlier releases were slightly faster and altered the set order.

#### **Issue Data**



**Reissues:** Blue Note B 4077779978649; Blue Note (Ca, N) 077779978625; Blue Note (J) TOCJ 5751; Blue Note/Capitol 99786; Blue Note CD-7997862-564; Blue Note CDP 799786-2

Blue Note CDP 7243 830363 2 5 (*Thelonious Monk/The Complete Blue Note Recordings*) (4 CD) (pitch corrected)

Gambit 69241 (*Thelonious Monk Quartet with John Coltrane-Complete Live at the Five Spot*) (pitch corrected)

2 Blue Note 53428 (*The Ultimate Blue Train*) (inc 0:40) (enhanced CD)

Reissues: See session 56-0420

Blue Note 823518-2 (*Jazz Profile: Thelonious Monk*)







Blue Note CDP 7243 830363 2 5

## **358-0912**

FRIDAY, SEPTEMBER 12, 1958. Unknown studio, New York City.

GEORGE RUSSELL AND HIS ORCHESTRA: Art Farmer, Carl "Doc" Severinsen, Ernie Royal (tp); Bob Brookmeyer, Frank Rehak, Tom Mitchell (tb); Hal McKusick (as); John Coltrane (ts); Sol Schlinger (bs); Bill Evans (p); Barry Galbraith (g); Milt Hinton (b); Charlie Persip (dr); Jon Hendricks (narration); George Russell (arr, cond)

a. 105626 Manhattan (10:32) **1** 

#### **Issue Data**

1 LP Dec DL 9216 (New York, N.Y. /George Russell, released late 1958 or 1959)

Reissues: P Dec DL 79216; P Dec (Ca) DL 9216; P Dec (J) VIM 4659; P Brn (UK) LAT 8333; P Brn (F) 87055 LPBM; P Brn (F) 267055 SLPBM; P Brn (G) 87055 LPBM; P Brn (G) 267055 SLPBM; P Dec (J) JDL 5021; P UA (J) FMW 35~6; P MCA (J) 3124; P Dec (J) MVJJ 30014; P MCA (J) MVJJ 30014; D Dec MCAD-31371; Dec MCA 173446; Dec (J) MVCZ 51; Impulse! IMP 12782;

Dec (J) MVCR-20051; Impulse! IMPD-278; Dec (J) UCCU-5171; Impulse! 051 278-2; Dec (J) UCCC-9091

**Reissues:** (New York, N.Y. and Jazz in the Space Age/George Russell) LP MCA 2-4017 (2 LP); LP MCA (I) MAPD 7031 (2 LP)



(LP) Dec DL 9216

# **358-0925**

Thursday, September 25, 1958. Joe Brazil's residence, *Detroit, MI*.

JOE BRAZIL AND FRIENDS: Donald Towns (tp); John Coltrane (ts); Joe Henderson (ts); unknown (ts [a.]); Joe Brazil (as); Sonny "Red" Kyner (as); Hugh Lawson (p); Ernie Farrow (b); Roy Brooks (dr)

a.	untitled blues jam, ending with	*1	inc	(18:46)	PR
	"Now's the Time"				
b.	Woody'n You	*2		(7:25)	PR
C.	Paul's Pal	*3		(12:20)	PR
d.	Sweet Georgia Brown	*4		(11:40)	PR

#### **Track Notes**

\*1 Joined in progress. Solo order is Sonny "Red" Kyner, Coltrane, probably Joe Brazil, Donald Towns, unknown tenor (doesn't sound highly

professional), Joe Henderson.

- \*2 Coltrane doesn't solo.
- \*3 Henderson solos first, then Coltrane.
- \*4 Coltrane solos first, then Henderson. Very fast tempo.

#### **Session Note**

[1] Private tape by Joe Brazil. After each tune there are a few seconds of talking and practicing. Joe Brazil gave the date when he dubbed the tape for Joe Henderson, who dubbed it for Yasuhiro Fujioka.

#### **Issue Data**

### **(A)** 58-1013

Monday, October 13, 1958. Unknown studio, New York City.

CECIL TAYLOR QUINTET: Kenny Dorham (tp); John Coltrane (ts); Cecil Taylor (p); Chuck Israels (b); Louis Hayes (dr)

a.	Shifting Down		(10:37)	1	2	5	7	8
Ь.	Caravan	*1	( : ) uni					
c.	Like Someone in Love		(8:07)	1	2	5	6	
d.	Just Friends		(6:13)	1	4	5	6	8
c.	Double Clutching		(8:17)	1	3			

#### **Track Note**

\*1 Additional title reported by Cecil Taylor in conversation with Michael Cuscuna (Wild, 1979, p. 80, note 37), and also quoted in Spellman (1970, p. 69). Taylor indicates here that "Caravan" was the second title recorded (the exact recording order remains unverified). Michael Cuscuna's inquiries suggest this title has been lost.

## **Session Note**

[1] According to Yasuhiro Fujioka's interview with Chuck Israels (Key Note Club, Osaka, Japan, November 9, 1992), this session was produced by Tom Wilson. There were no scores, just some standards and some modal ideas, so no more rehearsal tapes exist.

#### **Issue Data**

- **1** ① UA UAL 4014 (*Hard Driving Jazz/Cecil Taylor Quintet*, released ca. Feb.-May 1959) (mono)
  - LP UA UAS 5014 (*Stereo Drive/Cecil Taylor Quintet*, released ca. Feb.-May 1959) (stereo)
  - Reissues: LP UA UA 5638; LP UA (UK) ULP 1018; LP SS (UK) USS 7013; LP HMV (F) FELP 220; LP UA (F) 38-011; LP UA (J) LBJ 60053; LA UA U 8446

**Reissue:** WA (J) MJ 4001 (Blue Fire/The Blue Train and Cecil Taylor Quintet)

Reissues: (Coltrane Time) LP UA UAJ 14001; LP UA UAJS 15001; LP SS SS 18025; LP UA UAS-5638; LP UA (Br) UA 30.024; LP Bop (UK) BOP 1; LP UA (J) GXC 3132; LP UA (J) LAX 3121; LP UA (J) PMS-12; LP UA (J) SR 3147; LP SS (Is) USS-7013; LP UA (J) 669010; LP Blue Note CDP 784461-2; LP UA (J) CP 32-5189; LP UA (J) TOCJ 5344

- Gambit Records 69221 (Cecil Taylor with John Coltrane/Hard Driving Jazz)
- 2 (IP) UA (G) UAS 29 816 E (John Coltrane Sextet)
  - (?) Sun (G) SLS 50229; **(?)** SSn (G) SLD 55031~2 Y
- 3 (LP) UA UAL 3333; (LP) UA UAS 6333; (LP) UA MX 21 (Some Like It Cool)

(mono) (inc 2:42)

LP UA SX 71 (Some Like It Cool) (stereo) (inc 2:42); LP UA (UK) ULP 1075; LP UA UAL 4081 (Sax Giants)

Reissue: LP UA UAS 5081

- 4 (LP) UA (J) PSS 108 (Jazz Poll Winners '65 Vol. 2)
  - Sony Family Club (J) 507-982-01-01
  - ☑ Vic (J) VICJ-60076 (*John Coltrane Anthology 1956-1958*)
- **5** (LP) Columbia (J) YS 752 (Coltrane & Cecil Taylor)
- **6** Dlue Note (J) TOCJ-5630 (*John Coltrane*)

Reissue: Blue Note (J) TOCJ-6104 (The Best of John Coltrane)

Disky Communications (N) DC 864962 (CD1) DC 864972 (CD2) DC 864982 (CD3) (*Say Yes to Jazz*) (3 CD) ([c.] on CD3, [d.] on CD1)

7 Delue Note B 2 99175 (The Art of John Coltrane)

**Reissues:** See session **56-0301** 

Blue Note 53428 (*The Ultimate Blue Train*) (enhanced CD) (inc 0:33)

**Reissues**: See session **56-0420** 

Blue Note 4982402 (Trane's Blues)

Reissue: Blue Note (J) TOCJ-66018

(*John Coltrane Essentials*) Blue Note 07243 582206 29; Blue Note (UK) 582 2062; Blue Note (F) PM 598

8 NBM (I) 94107227 (John Coltrane/Portrait) (10 CD)



(LP) UA UAL 4014

## **(A)** 58-1101

Saturday, November 1, 1958 (ca. 8:00-10:00 p.m.). **Spotlite**, *Washington*, *DC* (13th & Rhode Island Ave. N.E.).

MILES DAVIS SEXTET: Miles Davis (tp); Julian "Cannonball" Adderley (as, omit on [b.]); John Coltrane (ts); Red Garland (p); Paul Chambers (b); Jimmy Cobb (dr); Guy Wallace (ann); unknown (ann)

	(ann)	*1		(0:05)	1	
a.	Sid's Ahead			(8:31)	1	2
	(ann)	*2		(0:28)	1	
Ь.	Bye Bye Blackbird			(6:15)	1	2
	(ann)	*3		(0:22)	1	
c.	Straight No Chaser	*4	inc	(3:28)	1	2

#### **Track Notes**

- \* Announcement by Guy Wallace: "...the house that jazz built in
- 1 Washington, D.C., Jazz Limited presents Miles Davis."
- \* Unknown announcer. Identifies the first tune as "a Miles Davis original,
- 2 'Sid's Ahead.'"
- \* Unknown announcer: "Now that blackbird was flyin' waaay out there."
- \* Voiceover announcement last 0:23 by unknown announcer; identifies the
- 4 Spotlite and lists the personnel of the "Miles Davis All Stars" as above.

#### **Session/Issue Notes**

[ Live radio broadcast, *Bandstand*, U.S.A. #65 (see session **56-0915**, Session 1 Note [1]).

]

[ 🖸 JB (UK) EBCD 2101-2 (and LP JB EB 418; see session **58-0517**) lists

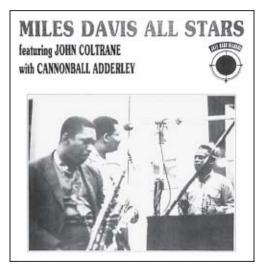
<sup>2</sup> "What Is This Thing Called Love" as recorded in November 1958, *Art Ford Jazz Party* TV show, by a Miles Davis group. But the music heard is played by a combo including Gerry Mulligan and Art Farmer and does not include Coltrane. This error was probably caused by the closing announcement, which plugs an upcoming Davis concert in Newark, New Jersey (see the Chronology, **Nov. 29, 1958**).

#### **Issue Data**

1 (IP) JB (UK) EB 409 (Miles Davis All Stars Featuring John Coltrane with Cannonball Adderley, released 1988) (misdated 59-0200)

Reissue: LI JB (UK) EBC 409

- ☐ JB (UK) EBCD 2101-2 (*Miles Davis All Stars Live in 1958-59*) (misdated 59-0200)
- 2 MY (I) ME 6402 (Miles Davis/Four-Play)
  - Megadisc (no no.) (Miles Davis/Cafe Bohemia 1958)



(LP) JB (UK) EB 409

## **358-1100**

NOVEMBER 1958 (exact date unknown). Unknown studio, *New York City* (midtown, borough of Manhattan).

RAY DRAPER QUINTET: Ray Draper (tuba); John Coltrane (ts); Jon Mayer (p); James "Spanky" DeBrest (b); Larry Ritchie (dr)

a.	Essii's Dance	(5:59)	1	2	
Ь.	Doxy	(6:42)	1	2	3
c.	I Talk to the Trees	(6:10)	1		
d.	Yesterdays	(6:53)	1		
c.	Oleo	(6:02)	1	2	
f.	Angel Eyes	(4:44)	1		

#### **Session Notes**

- [ Recording date is based on Michael Cuscuna's research on ROU 1012,
- 1 though previously listed as 58-1200
- [ Pianist Jon Mayer recalls this session (e-mail to Chris DeVito, Mar. 25,
- 2 2005): "When A Tuba Jazz for Jubilee came around, Ray asked Trane to
- ] join the session. [...] Trane, Ray and myself met at Ray's family's apartment on 106 St. and Manhattan Ave. to rehearse just prior to going to record. Trane was interested in some warm-up exercises I was doing out of a Brahms drill book. So he learned it. [...] We three then took a cab from Ray's house to some midtown studio where Larry Ritchie and Spanky [James Spanky' DeBrest] were waiting." (See the corresponding Chronology entry for more information.)
- [ This unjustly overlooked session contains fiery solos by Coltrane, as Ralph
- 3 Gleason noted in his review ("The Rhythm Albums," San Francisco
- ] *Sunday Chronicle*, May 24, 1959, "This World," p. 15): "Don't miss this one. It's a sleeper. John Coltrane is featured on it in some exceptionally exciting tenor saxophone playing [and] there's some good examples of Coltrane's ballad style, too."

#### **Issue Data**

1 LP Jub JLP 1090 (A Tuba Jazz, released ca. April 1959)

**Reissues:** ① Josie JLPM/JLPS 3504; ② FSR (Sp) FSR 613; ② Jub (J) YW 7563 RO; ② Jub (J) UPS 516 J; ② Vg VGCD 600133; ③ FSR (Sp) FSR CD 20; ⑤ Rou (J) TOCJ 5415

Reissue: LP Jazz Reactivation (UK) JR 147 (Coltrane/Draper)

- LP Vg VJD 560 (One Two & Four) (2 LP)
- LP Rou ROU RE 128 (Locking Horns) (2 LP) (second LP Joe Newman, Zoot Sims)
- LP Rou (F) DRY 21003 ("Meeting"—Joe Newman, Zoot Sims, Ray Draper, John Coltrane) (2 LP)
- LP Trip TLX 5001 (Trane Tracks) (2 LP)

Reissue: Trip 8 T-5001

- LP Trip TLX 3504 (John Coltrane) (2 LP)
- Rou CD-ROU 1012 (John Coltrane/Like Sonny [+3])

**Reissues:** Rou CDP 793901-2; Blue Note B 21 Y 93901; Rou CAP 93901

2 LP Rou ROU 1012 (John Coltrane/Like Sonny)

**Reissues:** (LP) Rou 793901-1; Blue Note B 41 E 93901

- **3** Rou (UK) 797772-2 (*Roulette Jazz*) (location, personnel, and date not listed)
  - Rou (UK) CD-ROU 1040



(LP) Jub JLP 1090

# **358-1226**

Friday, December 26, 1958. Van Gelder Studio, Hackensack, NJ.

JOHN COLTRANE TRIO/QUARTET/QUINTET: Freddie Hubbard (tp [a.], [b.], [c.]); John Coltrane (ts); Red Garland (p, omit on [e.]); Paul Chambers (b); Art Taylor (dr)

a.	1696	Do I Love You Because You're Beautiful?			(5:11)	1				8	10 11
b-1.	1697-1	Then I'll Be Tired of You	*1	inc	(:)	uni					
b-2.	1697-2	Then I'll Be Tired of You			(9:28)	2	4		7	8	11
b-3.	1697-3	Then I'll Be Tired of You	*1 *2		(6:54)						
c.	1698	Something I Dreamed Last Night	*3	fs +	(10:48)	3			7	8	
d-1.	1699-1	Bahia	*1	inc	(:)	uni					
d-2.	1699-2	Bahia	*3	fs +	(6:19)	3	4		7	8	9 10
c.	1700	Goldsboro Express			(4:41)	3		6	7	8	10
f-1.	1701-1	Time After Time	*1		(:)	uni					
f-2.	1701-2	Time After Time			(6:12)	uni					
f-3.	1701-3	Time After Time			(7:42)	2		5	7	8	

## **Track Notes**

\* Erased.

1

<sup>\*</sup> Ending possibly edited into [b-2.] (see Session Note [1] below).

```
False starts are not issued.
```

#### **Session/Issue Notes**

- [ Personnel listings for this session are based on Bob Weinstock's session log 1 (see Fujioka, 1995, p. 122). Interpreting the session log, it appears that
- ] Coltrane and/or Weinstock had planned to do "All Through the Night," but then decided to do "Then I'll Be Tired of You" instead. The log says "insert ending," or possibly "insert + ending," over the missing third take—this seems to mean that the ending of the issued take 2 was spliced from take 3, but there is no audible point at which this would have been done. They did
  - play on the changes of "(Back Home Again in) Indiana," which is listed in the log, but called it "Goldsboro Express," credited to Coltrane. They also considered recording "This Nearly Was Mine," but instead did "Time After Time." However, it's not clear whether the "take 1" that was erased was "This Nearly Was Mine" (more likely) or "Time After Time."
- [ LP Prestige (G) 0902054 wrongly list the timing of [f-3.] as 9:28.

## **Session/Issue Notes**

1 Prestige LP 7292 (The Believer/John Coltrane, released Apr. 20, 1964)

Reissues: See session 58-0110

- LP MJ (I) 2 MJP 1051 (John Coltrane)
- Prestige PRCD 24223-2 (The Jazz Giants Play Rodgers & Hammerstein
- —*My Favorite Things*)
- Fan OJCCD 876-2 (The Believer [+2])

**Reissue:** Fan (F) OJCCD 9020-41102-2

2 (LP) Prestige LP 7268 (John Coltrane/Stardust, released ca. Nov. 1963)

**Reissues:** See session **58-0711** 

3 (IP) Prestige LP 7353 (John Coltrane/Bahia, released ca. May 1965)

(wrongly lists Wilbur Harden, Jimmy Cobb on [c.])

**Reissues:** See session **58-0711** 

- Prestige CDJZD 012 (John Coltrane—Coltrane/Bahia)
- NBM (I) 94107227 (*John Coltrane/Portrait*) (10 CD) (wrongly lists Wilbur Harden, Jimmy Cobb on [d-2.], Harden, Garland, Cobb on [e.])
- **4** (LP) Prestige (J) SMJ 9013~5 (Portrait of John Coltrane)
- 5 Prestige LP 7426 (John Coltrane Plays for Lovers) (misdated 58-0900)

Reissues: See session 56-1130

- Prestige (J) VICJ 23049 (John Coltrane Plays Ballads)
- Prestige PRCD 24226-2 (The Jazz Giants Play Sammy Cahn—It's Magic)
- Prestige/Riverside/Impulse! (J) VICJ-23186 (John Coltrane Plays Ballads)
- Fan FANCD 2007-2 (Saxophone Jazz)
- ☑ Victor Entertainment (J) VICJ-61235 (*Izakaya Jazz*)
- **6** (LP) Prestige (J) SMJX 10022 (Golden Jazz Drums)
- 7 Prestige P 24110 (*John Coltrane/Bahia*) (2 LP) (lists wrong timings on cover: 9:58 for [b-2.], 9:58 for [c.], 9:58 for [f-3.]; [c.] and [f-3.] correct on label; Hubbard not listed for [c.])
- **8** Prestige (G) 0902054 (John Coltrane/The Leader Sessions) (12 LP)
  - Fan 16 PCD-4405-2 (John Coltrane/The Prestige Recordings) (16 CD)

**Reissues:** See session **55-1116** 

- Prestige PRCD 6-30059-2 (Fearless Leader) (6 CD)
- **9** RCA (G) 74321195402 (Jazz Gallery/John Coltrane Vol. 1) (2 CD)
  - Prestige (J) VICJ-5026 (John Coltrane/Days of Jazz III)
  - Milestone Records 47078 (Brazilian Horizons Vol. 2)
  - Prestige PRCD-24241-2 (La Fiesta! The Jazz Giants in a Latin Mood)

```
Prestige PRCD-5717-2 (The Best of John Coltrane)
Prestige PRCD-5809-2 (John Coltrane/Prestige Profiles #9) (CD + bonus CD)
Prestige PRO-PR-0004-2 (Fearless Leader Sampler) (promo CD)
Fan FANCD 6061-2 (John Coltrane: 75ThBirthday Celebration) (3 CD)
Prestige (J) VICJ-60964 (John Coltrane Plays Ballads: Stardust)
```

# 1959

## **4** 59-0103

SATURDAY, JANUARY 3, 1959 (ca. 8:00-10:00 p.m.). **Birdland,** *New York City* (1678 Broadway, at 52nd St., borough of Manhattan).

MILES DAVIS SEXTET: Miles Davis (tp); Julian "Cannonball" Adderley (as [a.]); John Coltrane (ts); Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (dr); Guy Wallace (ann)

```
(ann) *1 (0:10) 1
a. Bags' Groove (14:14) 1 2 3
b. All of You *2 inc (5:18) 1 3
```

#### **Track Notes**

- \*1 Guy Wallace: "From the jazz corner of the world, uninterrupted, from Birdland on Broadway at 52nd Street, *Bandstand*, *U.S.A.* presents—Miles Davis."
- \*2 Voiceover announcement by Guy Wallace last 0:11: "The great Miles Davis and his group playing for you from Birdland, Broadway at 52nd Street, on *Bandstand*, *U.S.A.*, live through the courtesy and cooperation of the American Federation of Musicians".

#### **Session Notes**

- [1] Live radio broadcast, *Bandstand*, *U.S.A.* #73 (see session **56-0915**, Session Note [1]).
- [2] Red Garland was fired during this gig (due to chronic lateness) and replaced by Wynton Kelly (see Kahn, 2000, p. 85). Some sources list Red Garland on this broadcast, but based on aural evidence, we believe Wynton Kelly is the pianist.

#### **Issue Data**

1 (LP) JB (UK) EB 409 (Miles Davis All Stars Featuring John Coltrane with Cannonball Adderley) (lists Red Garland (p), "Philly" Joe Jones (dr); mistitles [a.] as "Walkin'," [b.] as "All of Me")

Reissues: See session 58-1101

- JB (UK) EBCD 2101-2 (*Miles Davis All Stars Live in 1958-59*) (lists Red Garland (p), "Philly" Joe Jones (dr); mistitles [a.] as "Walkin'")
- JPY (J) 5800 (Miles Davis Meets John Coltrane) (2CD) (possibly Issue Data 3, not 1)
- 2 Frequenz (I) 044-009 (7 Top Tracks John Coltrane) (lists Red Garland (p), "Philly" Joe Jones (dr))
- - Megadisc (no no.) (Miles Davis/Cafe Bohemia 1958)

# **39-0115**

Thursday, January 15, 1959. **Atlantic Studios,** *New York City* (234 W. 56th Street, borough of Manhattan).

JOHN COLTRANE/MILT JACKSON: John Coltrane (ts); Milt Jackson (vib); Hank Jones (p); Paul Chambers (b); Connie Kay (dr)

a.	3300	Stairway to the Stars	(3:28)	2			5			8
Ь.	3301	The Late Late Blues	(9:35)	1			5	6		
c.	3302	Bags & Trane	(7:23)	1			5		7	
d.	3303	Three Little Words	(7:27)	1	3		5		7	
c.	3304	The Night We Called It a Day	(4:19)	1	3		5			
f.	3305	Be-Bop	(7:57)	1		4	5			
g.	3306	Blues Legacy	(9:00)	2			5			
h.	3307	Centerpiece	(7:05)	2			5			

#### **Session/Issue Notes**

- [1] In 1976, the building that housed Atlantic Records' tape storage facility was destroyed by fire (see Joel Dorn's liner notes accompanying Disc Seven of *The Heavyweight Champion—The Complete Atlantic Recordings* [ Atlantic R2 71984]). Any still-unissued material from the Atlantic sessions is believed to have been destroyed along with the building.
- [2] Originally, monaural Atlantic releases in the United States were distinguished from stereo releases by the addition of the prefix "SD" to the catalog number of a stereo issue.
- [3] The *Heavyweight Champion* liner notes (p. 59) list a release date of December 1961, but *Bags & Trane* was listed as a "Spotlight Album of the Week" in *Billboard*, July 24, 1961 (p. 24), and reviewed by Tony Gieske in the *Washington Post*, Sunday, Sept. 3, 1961, p. G4.

#### **Issue Data**

1 (P) Atlantic 1368/SD 1368 (*Bags & Trane*, released ca. July 1961)

Reissues: LP Atlantic (UK) 588-139; LP Lon (UK) LTZ-K 15232; LP Lon (UK) SAH-K 6192; LP Atlantic (UK) K 30016; LP Atlantic (F) 30016; LP Atlantic (F) 332 040 S; LP Atlantic (J) MJ 7023; LP Atlantic (J) ATL 7007; LP Atlantic (J) SMJ 7022; LP Atlantic (J) P 6098 A; LP Atlantic (J) P 7552 A; Atlantic M 81368; Atlantic CS 1368

2 (P) Atlantic SD 1553 (*The Coltrane Legacy*, released ca. April 1970)

Reissues: LP Atlantic (F) 940.032; LP Atlantic (F, G) 40120; LP Atlantic (I) K 40120; LP Atlantic (J) MT 2034; LP Atlantic (J) P

- 6108 A; Atlantic CS 1553; Atlantic M 51553; Atlantic M 81553; Atlantic TP 1553; Atlantic 8227 1356 2
- 3 P Atlantic SD 2-319 (The Art of Milt Jackson—The Atlantic Years) (2 LP)
  - Collectables COL 6822 (The Art of Milt Jackson/Soul Brothers) (2CD; CD 2: Jackson/Ray Charles)
- 4 (P) Atlantic 81702-1 (Atlantic Jazz/Bebop)
  - **Reissues:** Atlantic 81702-4; Atlantic 81702-2; Atlantic G) 7567-81702-2
- 5 Atlantic (J) 30 XD 1005 (Bags & Trane [+3])
  - **Reissues:** Atlantic 1368-2; Atlantic 81348; Atlantic (J) AMCY 1034; Atlantic (G) 7567-81348-2; Atlantic 355744; Rhino 8122-73685-2
  - Rhino PRTC 71984 (John Coltrane/Heavyweight Champion— The Complete Atlantic Recordings) (7 promotional cassettes)
  - Atlantic R2 71984 (John Coltrane/The Heavyweight Champion—The Complete Atlantic Recordings, released 1995) (7CD)
  - **Reissues:** Atlantic (G) 8122-71984-2; Atlantic (J) AMC Y-1140~6; Rhino CRHI 71984
  - (IP) Atlantic 259782 (John Coltrane/The Heavyweight Champion— The Complete Atlantic Recordings) (12LP)
  - Reissues: LP Rhino/Atlantic 8122-71984-1; LP Rhino R1 71984; LP Rhino RHM 2 7784
- **6** RCA 7432127276-2 (Jazz Gallery: John Coltrane, Vol. 2) (2CD)
- 7 📴 Lon (UK) RE 7119 (Milt Jackson & John Coltrane Quintet)

# **8** Phino 8122-73371-2 (*Introducing John Coltrane*)





Atlantic 1368

P Atlantic SD 1553

## **3** 59–0203

Tuesday, February 3, 1959. Universal Studios, Chicago, IL.

CANNONBALL ADDERLEY QUINTET: Julian Cannonball Adderley (as, omit on [d.]); John Coltrane (ts, omit on [f.]); Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (dr)

a.	18094	Grand Central	(4:33)	1		3						14 10	5 17	18
Ь.	18095	The Sleeper	(7:15)	1	2	3			9	10	12 13	14 15	17	18
c.	18096	Wabash	(5:44)	1		3	5	6	8 9	10	13	15	17	
d.	18097	You're a Weaver of Dreams	(5:31)	1		3		6		10 11	13			18
e.	18098	Limehouse Blues	(4:39)	1	2	4		7	9			14	17	
f.	18099	Stars Fell on Alabama	(6:15)	1				7	8		13	15		18

#### **Session/Issue Notes**

[1] This session was released a few months after the release of Adderley's highly successful Riverside LP, *The Cannonball Adderley Quintet in San Francisco*. "Riverside objected [to the release of] Mercury's *The Cannonball Adderley Quintet in Chicago*. [...] Riverside argued that the date was not made by the Cannonball Adderley Quintet, but was the result of a studio date by the Miles Davis Sextet— minus Miles. [...] But, Riverside acknowledged, there is little they can do about the promotion. [...]

Riverside officials feel that if *The Cannonball Adderley Quintet in San Francisco* had not been a hit album, Mercury would have found a title other than *The Cannonball Adderley Quintet in Chicago*" ("The Problems of Success," Down Beat, Jan. 19, 1961, p. 12). (The Mercury release was actually titled *Cannonball Adderley Quintet in Chicago* [omitting *The* at the beginning], but Riverside's point is still valid.)

#### **Issue Data**

1 PMercury MG 20449 (mono)/SR 60134 (stereo) (*Cannonball Adderley Quintet in Chicago*, released ca. Sept. 1960)

Reissues: ① AoF 261; ② Quality (Ca) MG 20449; ② Mercury (UK) 12500 MCL; ② Mercury (UK) 20035 MCL; ③ Mercury (N) SMWL 21042; ② Mercury (N) 125-000; ③ Ph (Eu) 6336-242; ② Mercury (J) MC 3031; ③ Mercury (J) SM 7098; ② Fon (J) BT 2001; ② Mercury (J) SFX 10542; ③ Mercury (J) EXPR 1014; ⑥ Mercury (J) EVER 1013; ⑥ EmA (J) DMJ 5007; ⑥ Speakers Corner (Mercury) AMER 60134; ⑥ Mercury (J) UCJU-9034; ② Lml LC 8-8609; ② Lml LCR 4-65205; ③ Mercury (J) 32 JD-10116; ⑤ Mercury (J) EJD 3007; ⑥ Mercury (J) VDJ 1530; ⑥ Mercury (J) PHCE-4175; ⑥ Mercury (J) PHCE 10016; ⑥ EmA (J) PHCE 3065; ⑥ Verve 559770-2; ⑥ Verve CVER 559770; ⑥ EmA (J) PHCE-4108; ⑥ Mercury (J) UCCU-5032; ⑥ Mercury (J) UCCU-9532

Reissues: (*Cannonball & Coltrane*, released ca. May 1965) LP Lml LM 82009 (mono)/LS 86009 (stereo); LP Mercury (N) 6336-319; LP Mercury (N) 134 607 MFY; LP EmA (Sp) 424547-1; LP Mercury (J) IMPF 10009; LP Mercury (J) SM 7250; LEP EmA (G, N) 834588-2

Reissue: (LP) Fon (I) 6430 082 (Coltrane and Cannonball)

**Reissues:** (Cannonball Adderley & John Coltrane) (LP) Ph (UK) 6336 242 **Reissue:** (LP) Amiga (GDR) 8 55 492 (Cannonball Adderley; John *Coltrane*) (two different-color jackets and labels) 2 (Cannonball Adderley/Beginnings) (2LP) (LP) Mercury EMS 2-404; (LP) Mercury (N) 6641576 **3** (LP) Mercury-Wing SRW 16362 (Cannonball Adderley Quintet) **4** (LP) Mercury (J) SM 7113 (Mercury Jazz Festival) (LP) Mercury (J) SM 9005 (The World Music, Vol. 5) Mercury (J) EJD 1013 (Compact Jazz/Cannonball Adderley) Blue Note 7243 5 40040 2 5 (*The Definitive Cannonball Adderley*) **5** (LP) Ph (J) FDX 466 (*Greatest Hits of MR. J. J., Vol. I*) **6** (LP) Ph (Eu) 6436-032 (Focus on Jazz) 7 **1** Lml L 3055 ([e.] inc 3:00; [f.] inc 3:20) Mercury 71712 Verve 522651-2 (Jazz Masters 31/Cannonball Adderley) ☑ Verve 549678-2 (Cannonball Adderley—Finest Hour) **8** (Wow!) (LP) Fon (Eu) 683257 JCL; (LP) Fon (UK) FJL 107 West Wind (G) 2013 (Saxophone) (wrongly lists Coltrane on [f.]) LP West Wind WW 0013 **9** EmA 842 930–2 (Compact Jazz/Cannonball Adderley) **1** Del Rack DRZ 907 (Foundations of Modern Jazz)

1 (*Jazz Club/Tenor-Sax*) (IP) Verve (G) 840 031-1; (D) Verve (G) 840 031-2

1

```
☑ Verve 528 688-2 (The Mercury Records Jazz Story) (2CD)
  Verve 535 316-2 (A Night Out with Verve) (4CD)
  Impulse! 0602498810217 (More Coltrane for Lovers)
  Reissue:  Verve (J) UCCV-4119
1 ITI Records (J) CDP 72960 (Yard Birds Vol. 1)
2
  © RCA (G) 74321195402 (Jazz Gallery/John Coltrane, Vol. 1) (2CD)
  Verve 553 246-2 (Talkin' Verve: Cool)
1 (LP) Everest FS 261 (Julian "Cannonball" Adderley) (location, personnel,
  and date not listed)
  Suite Beat (J) SBCD 2003(The Dreamweavers)
1 NBM (I) 94107227 (John Coltrane/Portrait) (10CD)
4
1 (P) GdJ 13 (Cannonball Adderley)
1 EmA 525 030-2 (Get into Jazz)
  ☑ Verve 545 337-2 (The Best of Verve Master Edition, Vol. 2)
7 Zawinul)
1 • Mercury (J) 45 S-7 (Cannonball Adderley in Chicago) (12-inch single,
8 45 rpm)
```



LP Mercury MG 20449

## **359–0302**

Monday, March 2, 1959 (two sessions, 2:30-5:30 p.m. and 7:00-10:00 p.m.) **Columbia 30th Street Studio,** *New York City* (borough of Manhattan).

MILES DAVIS SEXTET: Miles Davis (tp, omit on [b-1.], [c-1.], [c-4.]); Julian "Cannonball" Adderley (as, omit on [b-1.], [c.]); John Coltrane (ts, omit on [b-1.], [c-1.], [c-2.], [c-3(1).], [c-4.]); Wynton Kelly (p [a.]); Bill Evans (p [b.], [c.]); Paul Chambers (b); Jimmy Cobb (dr, omit on [b-1.], [c-4.])

a-1.	CO62290-1	Freddie Freeloader	fs	(0:07)						9
a-2.	CO62290-2	Freddie Freeloader	bd	(0:51)						9
a-3.	CO62290-3	Freddie Freeloader *1	warm-up tp, ts, p + bd	(1:22)					8	9
a-4.	CO62290-4	Freddie Freeloader	fs (0:05) p, b, dr +	(9:48)	12	3		7	8	9
a-5.	CO62290-5	Freddie Freeloader (coda)	fs (0:01) p +	(1:10)						9
b-1.	CO62291-1	So What	warm-up p,b + fs (0:04) + bd	(0:49)						9
b-2.	CO62291-2	So What	fs (0:17) p,b + bd	(1:09)						9
b-3.	CO62291-3	So What *2	3 fs (0:18; 0:06; 0:16) p, b +	(9:31)	1	3 4	6		8	9
c-1.	CO62292-1	Blue in Green	warm-up b + fs (p, b, dr)	(0:23)						9
c-2.	CO62292-2	Blue in Green	bd (p, b, dr, tp)	(0:43)						9
c-3(1).	CO62292-3	Blue in Green	fs (p, b, dr, tp)	(0:23)						9
c-3(2).	CO62292-3	Blue in Green	bd	(2:45)						9
c-4.	CO62292-4	Blue in Green	fs (p, b)	(0:08)						9
c-5.	CO62292-5	Blue in Green		(5:31)	1	5	6	7	8	9

#### **Track/Issue Notes**

- \* Issues **8** and **9** include Miles Davis instructions (0:04) after take 3: "Hey
- 1 look, Wynton. You don't play no chord goin' into A-flat."
- \* Issues vary in timing about 15 sec, depending on speed correction (see
- 2 Session/Issue Note [2]) and timing of fadeout at the end.

### **Session/Issue Notes**

- [ For session details see Kahn, 2000, pp. 102-121.
  [ Columbia used two tape recorders, a master and a safety. Each machine had
  2 a different tape speed. This session listing is based on the speed-corrected
  [ Industry previous issues of the March 2 assists were clightly fact (sharp). For
- ] issues; previous issues of the March 2 session run slightly fast (sharp). For details see the liner notes on Columbia CK 52861 and Kahn, 2000, p. 125.

#### **Issue Data**

1 P Columbia CL 1355 (mono)/CS 8163 (stereo) (Miles Davis/Kind of Blue, released Aug. 17, 1959)

Reissues: LP Columbia PC 8163; LP CBS 32109; LP Columbia CJ 40579; LP CBS 460603-1; LP CBS (Ca) CL 1355; LP CBS (Eu) PC 8163; LP CBS (N) BPL 62066; LP Ph (Eu) 847047 BY; LP Ph (Eu) BL 47047; LP Ph (UK) BBL 7430; LP Ph (UK) SBBL 600; LP Fon (UK) TFL 5072; LP CBS (UK) BPC 62066; LP CBS (N) 62066; LP Fon (N) 682.059 TL; LP Fon (N) 885.113 TY; LP Fon (N) STFL 513; LP CBS (N) S 63620; LP Columbia (Sp) LSP 982.101-1; LP Columbia (J)YL 143; LP Columbia (J) YS 127; LP CBSS (J) SONP 50027; LP CBSS (J) SOPL 155; LP CBSS (J) 25 AP 755; LP Columbia 308390; LP CBSS (J) 18 AP 2056; LP CBSS (J) 23 AP 2556; LP CBSS (J) 28 AP 2833; LP Russian Disk (R) R 60 00979; LP Columbia Classic Records CS

- 81631Q; Columbia Classic Records CS 81631; Columbia CQ 379; Columbia CJT 40579; CBS 460603-4; Columbia CK 08163; Columbia CK 40579; CBS 460603-2; CBS (F) 62066; CBSS (J) 35 DP 62; CBSS (J) 32 DP 513; CBSS (J) CSCS 5141; Sony (J) SRYS 1018; Columbia MILLEN 101 (Kind of Blue [Millenium Edition])
- Reissues: Columbia/Legacy CK 52861 (24 k gold CD); CBSS (J) SRCS-6681; Columbia CK 64403; Columbia 480410-2 (mastersound); CSOny Mastersound (J) SRCS-9104 ([b-3.] speed corrected)
- **Reissue:** ①P Columbia Classic Records CS 8163 (*Kind of Blue*) (2LP including titles **1** at original speed and corrected speed)
- **Reissue:** LP Columbia Classic Records CS 8163-45 (*Kind of Blue*) (4 single-sided 45-rpm discs, [b-3.] speed corrected)
- **Reissue:** P Columbia C6X 36976 (12 Sides of Miles) (5LP box, including Kind of Blue)
- Reissue: CBS 465699-2 (The Miles Davis Selection) (5CD, including CBS 460603-2 Kind of Blue); CDC Columbia 474775-2 (The Miles Davis Selection) (3CD, including CBS 460603-2 Kind of Blue); CDC Columbia 472274 (The Miles Davis Selection) (3CD, including Kind of Blue)
- Columbia/Legacy CK 64935 (*Kind of Blue* [+1]) ([b-3.] speed corrected)
- **Reissues:** Columbia 495224-2; Sony Mastersound (J) SRCS-9701; Columbia/Sony (J) SICP-816; Sony/Columbia CS 64935 (SACD);

Columbia 517 849-2 (*Miles Davis—The Collection*) (3CD set, including Kind of Blue [+1]); Columbia/Legacy C3K 96540 (*Miles Davis—The Collection*) (3CD set, including In a Silent Way/Sketches of Spain/Kind of Blue [+1] Columbia/Legacy CK 64935); Columbia/Legacy C3K 509642-2 (*Miles Davis—Expanded Editions*) (3CD set, including Porgy and Bess/Sketches of Spain/Kind of Blue [+1] Columbia/Legacy CK 64935); Columbia C3K 65604 (*Miles Davis—Sketches of Spain/Kind of Blue/In a Silent Way*) (3CD set including Kind of Blue [+1])

**Reissues:** (*Mode Study*) P Columbia (J) SL 1~2; P Columbia (J) SL 103~4; P Columbia (J) SL 1223~4

Reissues: CTI (J) T 1879

**Reissues:** (IP) CBS (Sp) LSP 982101-1 (*Miles Davis/Sextet & Quintet*) (location not listed; Evans incorrectly listed on [a-4.], Adderley on [c-5.])

**Reissue: DualDisc** Columbia/Legacy CN 90887 (*Kind of Blue*) (CD side: titles **1**; DVD side: titles **1** (5.1 Surround Sound) and video *Made in Heaven*)

- <sup>2</sup> **1** Fon (UK) 467.230 TE (TFE 17338) (Freddie Freeloader)
  - Ph (N) 429.745 BE (The Winners of Down Beat's Readers Poll 1960) (inc 5:12)
  - (IP) Ph B-47047 L (The Winners of Down Beat's International Jazz Critics Poll 1960)
  - (LP) Ph (Eu) SBBL 600
  - Four Tune (Belgium) FTN 4-52004 (Jazz Around Midnight) (4CD)

- 3 (LP) Columbia CS 8926 (Jazz Critic's Choice)
  - Columbia (UK) 469440-2 (Miles Davis/Mellow Miles)
  - GOJ (Eu) 53125 (Cannonball Adderley Meets Miles Davis—"Dr. Jekyll")
  - Sony 5030399 (Miles Davis—The Legendary Years 1955–1965) (2CD)
- <sup>4</sup> © Smithsonian P6-11891 (*Smithsonian Collection of Classic Jazz*) (no. of the entire 6 LP set; P-11897 is the no. of the individual record featuring Coltrane)

**Reissue:** P6 11897

- LP Columbia 8410; LP Columbia CL 2126; LP Ph (Eu) B 47047 BY; LP CBSS (J) 26 AP 1322; LP CBSS (J) 30 AP 715~6; LP CBSS (J) 32 AP 379~80; LP CBSS (J) 40 AP 485~6
- LP CBSS (J) SONX 60127 (Greatest Hits—Miles Davis)
- LP CBSS (J) SOPH 49~50 (Miles Davis)
- (LP) CBSS (J) SOPJ 82~3; (LP) CBSS (J) SOPN 53; (LP) CBSS (J) SOPO 55;
- (LP) CBSS (J) SOPQ 5; (LP) CBSS (J) SOPV 105~6; (LP) CBSS (J) SOPZ 69~70
- CBSS (J) 30 KP 1148; CBSS (J) 30 KP 941~2
- (LP) CBSS (J) 00 AP 2076~81 (Miles Davis/The Greatest History)
- (LP) Columbia (J) PSS 107 (Jazz Poll Winners '65 Vol. 1)
- (IP) Columbia (J) PSS 57 (The Essential Miles Davis)
- (IP CBSS (J) FCPC 601~2 (The Jazz Street I—Modern Combo and Orchestra)
- (LP) CBSS (J) 29 AP 50 (Miles Davis/Grand Prix 20)
- (IP CBSS (J) SOPB 55028~30 (Miles Davis Story II)

- 7 Columbia (J) LSS 548 C (So What)
- Columbia (J) LSS 80 (The Artistry of Miles)
- CBSS (J) SONE 70050 ('Round About Midnight)

(Jazz Moods, Vol. 2) LP Telstar STAR 2740; Telstar STAC 2740

(LP) Columbia CJ 40474 (Columbia Jazz Masterpieces Sampler, Vol. I)

Reissues: Columbia CJT 40474; Columbia CK 40474

© CBSS (J) XBDP 91001 (CBS/SONY CD Jazz Catalogue, Vol. 1) (inc 3:05)

© CBSS (J) 00 DP 872~5 (*Miles Davis/The Greatest History 1955-1969*) (4CD)

**Reissues:** See session **56-0605** 

- CBSS (J) 30 DP 5027 (The Essence of Miles Davis)
- Columbia/Legacy CK 65418 (Miles Davis' Greatest Hits) (speed corrected 9:22)
- CBSS (J) 25 DP 5606 (Star Box/Miles Davis)
- CBSS (J) CSCS 5123 (Jazz All Time Hits)
- ☐ ARC (J) D-1 (Miles Davis) (single CD)
- Exe (J) EX 2017 (Miles Davis) (wrongly lists Bill Evans on (b))
- Exe (J) EX 011 (Miles Davis & Lee Morgan)

Reissues: See session 56–1026

- Pony Canyon (J) no number (The Acoustic/Miles Davis)
- RCA (G) 74321195402 (Jazz Gallery/John Coltrane Vol. 1) (2 CD)
- Sony Mastersound (J) SRCS-6841 (This Is Miles, Vol. 1: Acoustic Side)
- Columbia/Legacy CK 64616 (This Is Jazz #8—Miles Davis/Acoustic)

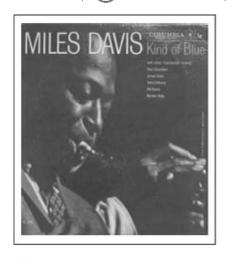
Reissue: Sony Mastersound (J) SRCS-7218

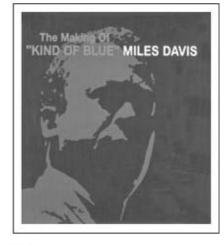


Sony 496 792-2 (*The Best of Miles Davis*) (2 CD) Sony J2K65807 (Jazz: The Definitive Performances) (2 CD) 5 (IP) Columbia CS 163 Columbia 471313-2 (Miles Davis Plays Classic Ballads) Reissue: CBS A 21508 Columbia/Legacy CK 61405 (Blue Miles) Reissue: Columbia/Sony (J) SRCS-2332; Columbia/Sony 4998242 Columbia 4749242 (Four Trumpet Stars) (Blue Moods) Sony Classical 501 793-2; Sony/Legacy JK 89920 **6** Columbia CK 47932 (*The Essence of Miles Davis*) Reissue: CBSS (J) SRCS 5709 BAC (J) TIU 1046 (Miles Davis/Shelly Manne) © CBSS (J) 25 DP 5591 (Jazz) © CBSS (J) CSCS 5035~8 (Jazz Standards Best Collection) Columbia/Legacy CK 61090 (The Best of Miles Davis and John Coltrane (1955–1961)) Columbia 509614-2 (Columbia Jazz—John Coltrane & Miles Davis 1955–1961) Sony Mastersound (J) SRCS-2462 (The Best of Miles Davis and John Coltrane (1955–1961) [+1]) 7 MBM (I) 94107247 (Miles Davis/Portrait 1949-1970) (10 CD) 8 Columbia C6K 65833 (Miles Davis & John Coltrane/The Complete Columbia Recordings 1955-1961) (6 CD) **Reissue:** (and advance copy): See session **55–1026** Mosaic MQ9-191 (The Complete Columbia Recordings of Miles Davis

Reissue: See session 55–1026

with John Coltrane) (9LP)





Columbia CL 1355

Kind of Blue (J) KOB 001

# **359–0326**

THURSDAY, MARCH 26, 1959 (9:00 p.m.-12:30 a.m.). **Atlantic Studios**, *New York City* (234 W. 56th Street, borough of Manhattan).

JOHN COLTRANE QUARTET: John Coltrane (ts); Cedar Walton (p); Paul Chambers (b); Lex Humphries (dr)

a-1.	3420	Giant Steps	warm-up b + bd	(3:36)			4			
a-2.	3420	Giant Steps	fs	(0:07)			4			
a-3.	3420	Giant Steps	bd	(2:34)			4			
a-4.	3420	Giant Steps	bd	(1:07)			4			
a-5.	3420	Giant Steps		(3:25)			4		6	
a-6.	3420	Giant Steps	fs	(0:18)			4			
a-7.	3420	Giant Steps	bd	(3:52)			4			
a-8.	3420	Giant Steps		(3:40)	1	2	4	5	6	
b-1.	3421	Naima	bd	(3:06)			4			
b-2.	3421	Naima	bd	(3:07)			4			
b-3.	3421	Naima		(4:27)	1	2	4		6	
b-4.	3421	Naima	warm-up b + fs	(0:10)			4			
b-5.	3421	Naima		(3:20)			4		6	
b-6.	3421	Naima	warm-up b +	(3:13)			4			
c-1.	3422	Like Sonny *1	warm-up p, b, dr + reh band + fs	(0:04)			4			
c-2.	3422	Like Sonny	bd	(2:53)			4			
c-3.	3422	Like Sonny	bd	(0:54)			4			
c-4.	3422	Like Sonny	warm-up b + fs (p, b, dr)	(0:04)			4			
c-5.	3422	Like Sonny		(8:08)			4			7
c-6.	3422	Like Sonny	warm-up b + bd	(1:03)			4			
c-7.	3422	Like Sonny		(6:00)	1	3	4			7

#### Track Note

1 "Like Sonny" was also released under the title "Simple Like" (see session **60-0908**).

#### **Session/Issue Notes**

- [1] Although most unissued Atlantic material was destroyed in a warehouse fire (see session **59-0115**, Session Note [1]), these session tapes were discovered and released on *The Heavyweight Champion—The Complete Atlantic Recordings* ( Atlantic R2 71984).
- [2] "This session has previously been listed in discographies as taking place on April 1, 1959. However, documentation recently discovered at Atlantic reveals that it actually took place on March 26, 1959" ( Atlantic R2 71984, liner notes, p. 56). Still, Lewis Porter notes that the Atlantic production files have it as April 1.

- [3] Issues 4 include studio talk, technical instructions, etc. between takes.
- [4] "John Coltrane has left the Prestige organization and signed with Atlantic Records. Three other major labels were trying to persuade John to come over to their side" ("Bob Snead's Jazz Corner," by Bob Snead, *Cleveland Call and Post*, Saturday, Apr. 25, 1959, p. 8-B). "Atlantic records recently signed long-term contracts with tenor man John Coltrane, singer Helen Merrill, and the young pianist, Roland Hanna" (*Down Beat*, May 28, 1959, p. 9).

#### **Issue Data**

Reissues: LP Atlantic SD 1668; LP Atlantic (Eu) ATL 50115; LP Atlantic (J) P 4556 A; LP Atlantic (J) P 7502; Atlantic 90462-4; S Atlantic TP 1668

Reissues: ((Countdown) LP Atlantic 90462-1; LP Atlantic (G) 90462; LP Jazzlore 24; Atlantic CS 1668; Atlantic 90462-2; Atlantic (G) 90462

☐ Atlantic (J) 30 XD-1003 (*Giant Steps* [+6])

**Reissues:** Atlantic 781337-2; Atlantic (UK) 781.337-2; Atlantic (G) 781337-2YS; Atlantic (J) AMCY 1001; Atlantic (J) WPCR-25023

2 Atlantic 1311-2 (John Coltrane/Giant Steps [+5])

**Reissues:** Atlantic (G) 7567-81337-2; Atlantic 8122-75203-2; Atlantic 2723992 Rhino R2 75522 ((*Legendary Jazz*)( (3CD including Atlantic 1311-2)

**3** Atlantic (G) 781344-2 (*Coltrane Jazz* [+2])

**Reissue:** Atlantic (UK) 7567-81344-2

4 Rhino PRTC 71984 ((John Coltrane/Heavyweight Champion—The Complete Atlantic Recordings)( (7 promotional cassettes)

Atlantic R2 71984 ((John Coltrane/The Heavyweight Champion—The Complete Atlantic Recordings) (7 CD)

**Reissues:** See session **59-0115** 

LP Atlantic 259 782 (John Coltrane/The Heavyweight Champion—The Complete Atlantic Recordings) (12LP)

Reissues: See session 59-0115

5 Impulse! 314 589 295-2 (John Coltrane Legacy) (4CD)

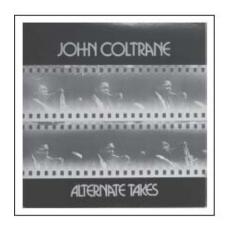
Reissues: See session 55-1116

**6** Rhino R2 75203 (*Giant Steps* [+8])

Reissues: Atlantic (J) AMCY-1195; Atlantic/WEA 8127-73610-2

7 Atlantic (J) AMCY-1292 (Coltrane Jazz [+4])

**Reissues:** Rhino 8122-798912; Atlantic 8122-765892







(P) Atlantic SD 1668



Atlantic R2 71984

# **59-0402**

THURSDAY, APRIL 2, 1959. **WCBS-TV Studio 61**, *New York City* (56th St. and Tenth Ave., borough of Manhattan).

MILES DAVIS QUINTET WITH THE GIL EVANS ORCHESTRA: Miles Davis (tp; flh [b.]; omit on [e.]); John Coltrane (ts [a.]; as [b.], [c.], [d.]); omit on [e.], [f.]); Wynton Kelly (p, omit on [b.], [c.], [d.]); Paul Chambers (b); Jimmy Cobb (dr); Gil Evans (arr, cond); Ernie Royal, Clyde Reisinger, Louis Mucci, Johnny Coles, Emmett Berry (tp); Frank Rehak, Jimmy Cleveland, Bill Elton (tb); Rod Levitt (v-tb); Julius Watkins, Robert Northern (frh); Bill Barber (tuba); Romeo Penque, Eddie Caine (fl); Danny Bank (bcl); Robert Herridge (ann)

a.	So What	*1	(10:10)	1	2	3	5	6	7 8		10
	(ann)		(00:24)		2						
Ь.	The Duke	*2	(03:20)	1	2		5		8	9	10
c.	Blues for Pablo	*2	(05:35)	1	2	4	5	6	8	9	10
d.	New Rhumba	*2	(04:13)	1	2		5	6	7	9	10
c.	(rhythm section + voiceover closing ann)		(00:15)		2						10
f.	So What		*3	(00:3	34)		2	5	10		
g.	So What		*4	(00:2	(02		2		10		

#### Track Notes

- \* Played by the quintet + three trombones (Rehak, Cleveland, Elton); the
- 1 orchestra participates only in the introduction; voiceover announcement by Herridge, 0:52 (0:34-1:26); timing on nearly all audio issues is about 8:40 (quintet + trombones part without introduction and voiceover).

\* Titles [b.] through [d.] are continuous.

2

- \* Fragment, played during the final credits (which also list the absent
- 3 Cannonball Adderley), not part of [a.]; Miles Davis + rhythm section only.
- \* Closing theme, possibly part of [a.], played by the quintet; sound only, no
- 4 footage.

#### **Session Notes**

[ *The Robert Herridge Theatre: The Sound of Miles Davis* was not broadcast 1 in the United States until Thursday, July 21, 1960, WCBS-TV (10:00-10:30

p.m., Channel 2, New York). However, the program appears to have been broadcast earlier in Germany. The Darmstadt Jazzinstitut (www. jazzinstitut.de, accessed April 11, 2007) posted a broadcast list of J. E. Berendt's series *Jazz—Gehört und Gesehen (Jazz—Heard and Seen)*. According to this list, episode no. 16, described as "'Der Klang von Miles Davis' ('The Sound of Miles Davis'). Miles Davis Sextet [with] John Coltrane, Cannonball Adderley, Gil Evans Orchester," was broadcast on Saturday, April 30, 1960, by German Südwestfunk (SWF). This is confirmed by copies of Südwestrundfunk (SWR) files (thanks to Reinhard Kager and Ulrike Müller, SWR, for their help).

[ Julian "Cannonball" Adderley was unable to make this session due to

2 illness (Down Beat, Aug. 18, 1960, p. 13). See the Chronology, note

] preceding the **April 16–29, 1959**, entry.

[ Some discographies list a harp on this session, but no harp is audible or 3 visible.

]

#### **Issue Data**

1 (Miles Davis, John Coltrane, Sonny Rollins) (two different cover designs; location, personnel, and date not listed; [b.] and [c] are reversed; [d.] is not listed)

**Reissue:** Pep (UK) BEP 502 (Miles Davis All Stars and Gil Evans)

GL (I) VID JAZZ 5 (Miles & Trane)

British (UK) VJ 447

(*The Greatest Jazz Films Ever*) (2 DVD) (possibly including [e.]) The Idem Home Video IDVD 1059; For Films 2869058

2 Toei Video (J) TE M 576 (The Sound of Miles Davis)

Reissues: Kay Jazz (UK) KJ 021; BAP (J) VPVR 67693; DAP

(J) VPLR 70121; w Idem Home Video IDVD 1057

So What (J) SW-007 (Miles Davis—"Legendary Performance" in New York 1959)

**3** (I) BDLP 1501 (*Live in New York*) (no trombones listed)

**Reissues:** See session **58-0517** 

Lonehill Jazz LHJ 10206 (Miles Davis Quintet/Live in Den Haag featuring John Coltrane)

Toei Video (J) TE M 347 (The Coltrane Legacy) (inc 1:55)

Reissues: Kay Jazz (UK) KJ 072; VAI 69035; VAI 001; Nippon Monitor (J) DMVJ-1; Nippon Monitor (J) DMLJ-1; VDVD 4220

Kay Jazz KJ 070 (*Trumpet Kings—Hosted by Wynton Marsalis*) (inc 2:05, not including Coltrane; beginning overspoken by Marsalis)

•• Video Arts (J) VALJ-3165; •• Video Arts (J) VAVJ-165 (*The World According to John Coltrane*) (inc 2:32, Coltrane's solo only)

Reissues: See session 46-0713

(video) Blue Note 53428 (*The Ultimate Blue Train*) (inc 1:39) (enhanced CD)

**Reissues:** See session **56-0420** (*Masters of American Music: The Story of Jazz*) RCA VRCA-80088; RCA LD-RCA-80088; BMG 80088-9

**4** (IP MJ (I) 2 MJP 1041 (Miles Davis)

(IP) RARELP (I) 08~10 (Miles Davis/The Legendary Masters Unissued or Rare 1948-60)

**Reissues:** See session **56-1208** 

- DEJA VU (I) DVRECD 31 (The Miles Davis Story)
- GAJ (I) JZCD 314 (XIV. Miles Davis/Rarities from Private Collections. 1956-59)

Reissues: See session 56-1208

- Warner 9031 74507-3 (*Vintage Collection Vol. 2: 1960-61*) (wrongly lists [c] + [d.] as "Orchestral Sketches no. 1 and no. 2"; includes 0:20 of [f.])
  - **Reissues:** Warner 2564 600 58-2 (*Vintage Collection. Vol. 1 & 2: 1958-1961*); Warner Vision (J) WPBR-90185; Atlantic 50241 (or 50240) (*Vintage Collection—Jazz Masters Vol. 2*)
  - East West (J) AMLY 8067

Reissues: V-RCA 80069; LD-RCA 80069; Video Arts (J) VALZ-2119; Video Arts (J) VAVZ-2119

7 (*Jazz: A Film by Ken Burns*) ([d.]: audio: first 1.25 + ending 0.05 = inc 1.30; video of [d.], 0.54 in sum; [a.]: audio and video: 0.05 of tp introduction, 0.02 of ts-solo) DD 4721; DD 4719 (8VT)

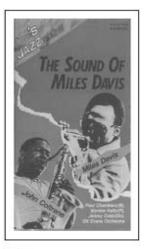
**Reissues:** See session **56-0511** 

- Efor Films IDVD 2869049 (*Trane Tracks—The Legacy of John Coltrane*)
- 8 Columbia/Legacy 2014949; Sony (J) SIBP-27; Sony (J) SIBP-55 (*The Miles Davis Story*)
  - ([a.] audio, partly spoken over, inc 0.55 + 1.00 + 0.16 + 0.38; video, partly spoken over, inc 0.34 + 0.57 + 0.16 + 0.38)
  - ([b.] audio, partly spoken over, inc 0.30 + 0.46; video, partly spoken over, inc 0.32 + 0.16 + 0.21)
  - ([c.] audio, partly spoken over, inc 0:48 + 0:38 + 0:16; video, partly spoken

over, inc 0:47 + 0:38 + 0:16)

- Columbia/Legacy C3K 96484 (Miles Davis/The Essential Plus) (2CD + DVD "The Miles Davis Story", same as Columbia/Legacy 2014949 etc.)
- **9** Eforfilms (Sp) 2869054 (Jazz Shots from the East Coast, Vol. 3)
- 1 Eforfilms (Sp) 2869033 (Stars of Jazz—Miles Davis—The Cool Jazz
- **0** *Sound*)





DOZn 18

Toei Video (J) TE M 576

# **359–0422**

Wednesday, April 22, 1959 (2:30–5:30 p.m.) **Columbia 30th Street Studio**, *New York City* (borough of Manhattan).

MILES DAVIS SEXTET: Miles Davis (tp); Julian "Cannonball" Adderley (as [a-1.], [a-6.], [b.]); John Coltrane (ts [a-1.], [a-6.], [b.]); Bill Evans (p); Paul Chambers (b); Jimmy Cobb (dr, omit on [a-2(1).], [a-2.], [a-5.])

a-1.	CO62293-1	Flamenco Sketches			(9:27)	3	5	6	7	8
a-2(1).	(studio talk; reh b,	tp; Miles Davis comment)	*1		(1:03)			6	7	
a-2.	CO62293-2	Flamenco Sketches		bd (b, p, tp )	(0:41)				7	
a-3.	CO62293-3	Flamenco Sketches		bd (b, p, dr, tp)	(0;28)				7	
a-4.	CO62293-4	Flamenco Sketches		$\begin{array}{l} warm\text{-up }p+bd\ (b,p,\\ dr,tp) \end{array}$	(1:27)				7	
a-5.	CO62293-5	Flamenco Sketches		bd (b, p, tp)	(0:38)				7	
a-6.	CO62293-6	Flamenco Sketches			(9:22)	1	45	6	7	
Ь.	CO62294-1	All Blues	*2	fs (0:03) (p, b, dr) +	(11:45)	123	5	6	7	

### **Track/Issue Notes**

- \* Partly (0:38) issued on Columbia C6K 65833, (1:03) on CO KOB 001.
- \* Last 0:15 edited on all issues except 7.

2

#### **Session/Issue Notes**

- [ This session was previously dated 59–0406, but Davis's Columbia artist
- 1 contract card lists 4/22/59, and Kahn (2000, p. 131) reproduces the session
- ] log dated 4/22/59. A session may have been scheduled for the earlier date, but cancelled due to Julian "Cannonball" Adderley's illness (see the Chronology, note preceding the **April 16–29, 1959**, entry).
- [ For session details and photos, see Kahn, 2000, pp. 131–145.

2

- [ The jacket and label copy for (LP) Columbia CL 1355 and some others
- reverse "Flamenco Sketches" and "All Blues" Adderley is misspelled "Adderly." See the liner notes on ( Columbia CK 52861 by Amy Herot.
- [ Part of [b.] was used in the movies *Mo' Better Blues* (1990; directed by
- 4 Spike Lee [inc 1:17]) and In the Line of Fire (1993; directed by Wolfgang
- ] Petersen).

#### **Issue Data**

- 1 P Columbia CL 1355 (mono)/CS 8163 (stereo) (*Miles Davis/Kind of Blue*, released Aug. 17, 1959)
  - **Reissues:** See session **59-0302**
  - MBM (I) 94107247 (Miles Davis/Portrait 1949–1970) (10CD)
- **2** (LP) CBSS (J) 00 AP 2076~81 (Miles Davis/The Greatest History)
  - (LP) CBSS (J) 26 AP 1322; (LP) CBSS (J) 40 AP 485~6
  - LP CBSS (J) SONP 50164~5 (The Miles Davis); LP CBSS (J) SOPZ 55~6
  - (IP) Columbia (F) 467958 1 (*Miles Davis Story*) (misdated 59–0302)

**Reissues:** See session **56-0910** 

(The Jazz Poll Winners) LP Columbia CS 8410; LP Columbia CL 1610

- (LP) CBSS (J) FCPA 601 (Miles Davis Vol. 1)
- LP CBSS (J) SOPB 55028~30(Miles Davis Story II)
- LP CBSS (J) YAPC 22 (Miles Davis) (inc 3:30)
- (LP) CBS (F, N) 88138 (Miles Davis Classics) (2LP)
- Columbia (J) LSS 548 C (So What)
- **E** CBSS (J) 30 KP 941~2
- **7** Columbia 4-42057 (inc 3:03); LP CBS 67209; LP CBS (Eu) 66310; LP CBS (F) 64111
- © CBS 467 144-2 (Essentiel Jazz: Miles Davis Vol. 1)

Reissues: See session 56-0910

© CBSS (J) 00 DP 872~5 (Miles Davis/The Greatest History 1955–1969) (4CD)

Reissues: See session 56-0605

- CBSS (J) CSCS 5122 (Silky Night Jazz)
- Exe (J) EX 011 (Miles Davis & Lee Morgan)

**Reissues:** See session **56-1026** 

- © CBS 57110 (1 Heure avec...1 Hour with Miles Davis)
- GOJ (Eu) 53125 (Cannonball Adderley Meets Miles Davis—"Dr. Jekyll")
- Columbia 478 237-2 (*Miles—Le Meilleur de Miles Davis*)
- Sony 493 127-2 (Miles—Le Meilleur de Miles Davis) (2CD)
- Sony 496 792-2 (*The Best of Miles Davis*)

(Jazz: A Film by Ken Burns) (audio: first 2:47 + 8:29–9:03 + 9:17–9:34 + 11:03–11:33 = inc 4:08) DD 4721; DD 4719 (8VT)

**Reissues:** See session **56-0511** 

Columbia/Legacy 2014949; Sony (J) SIBP-27; Sony (J) SIBP-55

(The Miles Davis Story) (audio only, partly spoken over, inc 0:45)

© Columbia/Legacy C3K 96484 (Miles Davis/The Essential Plus)

(2CD + DVD *The Miles Davis Story*, same as Columbia/Legacy 2014949 etc.)

Sony 5030399 (Miles Davis—The Legendary Years 1955–1965) (2CD)

3 P Columbia C5X 45000 (Miles Davis/The Columbia Years 1955–1985) (5 LP)

Reissues: See session 55-1026

- 4 LP TFMRS 26 B (The Greatest Jazz Recordings of All Time)
  - Columbia/Legacy CK 65038 (This Is Jazz # 22—Miles Davis Plays Ballads)
  - Columbia 488 620-2(*Miles Davis Ballads*)

(Blue Moods) Sony Classical 501 793–2; Sony/Legacy JK 89920

- (LP) Columbia CS 8163 (*Kind of Blue*) (2LP) (including [a-6.], [b.] in original speed plus [a-1.])
- **5** LP Columbia Classic Records CS 8163-45 (*Kind of Blue*) (4 single-sided 45-rpm discs)
  - LP Columbia Classic Records CS 8163 (*Kind of Blue*) (2LP; side 4 is a 45-rpm version of [a-1.])
  - (LP) Columbia/Legacy CK 64935 (Kind of Blue [+1])

Reissues: See session 59-0302

**DualDisc** Columbia/Legacy CN 90887 (*Kind of Blue*) (CD side: titles **5**; DVD side: titles **5** (5.1Surround Sound) and video *Made in Heaven*)

**6** Columbia C6K 65833 (Miles Davis & John Coltrane/The Complete Columbia Recordings 1955–1961) (6 CD)

Reissues (and advance copy): See session 55-1026

LP Mosaic MQ9-191 (The Complete Columbia Recordings of Miles Davis with John Coltrane) (9LP)

Reissues: See session 55-1026

7 Mind of Blue (J) KOB 001 (Miles Davis—The Making of "Kind of Blue")

Reissues: See session 59-0302

8 Sony/Columbia 511 398-2 (Miles Davis—Time After Time) (2 XRCD)

**Note:** Drummer Art Taylor reported that he had a 15-minute tape of himself and Coltrane rehearsing "Countdown" at Taylor's mother's home in New York City in late April or early May 1959. Taylor confi rmed its existence in interviews with Phil Schaap—whom we thank for this information—and later with Fujioka, but the tape has never been located.

### **39-0504**

Monday, May 4, 1959 (1:30–5:00 p.m.) **Atlantic Studios,** *New York City* (234 W. 56th Street, borough of Manhattan).

JOHN COLTRANE QUARTET: John Coltrane (ts); Tommy Flanagan (p); Paul Chambers (b); Art Taylor (dr)

a.	3462	Spiral		(5:56)	1	6		
Ь.	3463	Sweet Sioux	*1	(:)	uni			
c-1.	3464-1	Countdown	*2	(2:21)	1	3	5	6
c-2.	3464-2	Countdown	*2	(4:33)		4	5	6

#### Track Notes

- \* Tapes are missing and presumed lost (see session **59-0115**, Session/Issue
- 1 Note [1]).
- \* Previously dated 59-0505; corrected on *The Heavyweight Champion—The*
- 2 Complete Atlantic Recordings ( Atlantic R2 71984).

#### **Session/Issue Notes**

[ See session **59-0115**, Session/Issue Notes [1] and [2]).

]

- [ Tommy Flanagan said (in a phone conversation with Lewis Porter,
- 2 November 12, 1995) that Coltrane had planned a suite of three tunes that he
- ] called "Suite Sue," a pun on the old song "Sweet Sue." The three tunes, in order, were "Giant Steps," "Countdown," and "Sweet Sioux." This last was an even more complex pun, as it was based on "Cherokee" (thus the Native American spelling). Flanagan recalled that "Sweet Sioux" applied "Giant Steps" changes to "Cherokee," and at a truly impossible tempo.

#### **Issue Data**

**1** (*Ip* Atlantic 1311/SD 1311 (*John Coltrane/Giant Steps*, released ca. Jan. 1960)

Reissues: LP Atlantic ALC 1906; LP Atlantic (Ca) KSD 1311; LP Atlantic (Eu) K 50239; LP Atlantic (UK) 588-168; LP Lon (UK) LTZ-K 15197; LP Atlantic (F, G) 50239; LP Atlantic (I) 09041; LP Atlantic (I) ATL 50239; LP Atlantic (J) ATL 5048; LP Atlantic (J) P 6003 A; LP Atlantic (J) P 7502 A; LP Rhino ARHI 75203; LATLANTIC CS 1311; Atlantic CS 1311; Atlantic M 81311; Atlantic TP 1311; Atlantic ALC 1906; LP MF MFSL UD CD 605; Atlantic (J) AMCY-1155; Atlantic 8122-72399-2

**Reissues:** (IP) Atlantic (F,G) 40376 (The Legend-Giant Steps)

**Reissues:** (F) 332 017 S (Le Géant du Tenor)

- 2 NBM (I) 94107227 (John Coltrane/Portrait) (10CD))
- **3** PAtlantic SD 2–313 (The Art of John Coltrane—The Atlantic Years)) (2 LP)

**Reissues:** LP Atlantic (UK) K 60052 (2LP); LP Atlantic (G) ATL 60052 (2LP); LP Atlantic (J) P 5096~7 A; Atlantic TP 2–313; Atlantic CS 2–313

Atlantic (J) SMJ 21 (Giant Steps)

- Atlantic (F) 232-016 S (John Coltrane et Son Quartette) (no date listed)
- Atlantic (UK) EP 80020

**Reissues:** See session **55-1116** 

- Rhino Flashback 73359 (John Coltrane—Jazz Classics)
- 4 (IP) Atlantic (J) P 6128 A (John Coltrane/Alternate Takes)

Reissues: See session 59-0326

**5** (LP) Atlantic 81709-1 (*Atlantic Jazz/The Avant Garde*)

Reissues: Atlantic 81709–4; Atlantic 81709-2

6 Atlantic (J) 30 XD 1003 (John Coltrane/Giant Steps [+6])

Reissues: See session 59-0326

Atlantic 1311-2 (John Coltrane/Giant Steps [+5])

Reissues: See session 59-0326

- Rhino R2 75522 (Legendary Jazz) (3CD incl. Atlantic 1311-2)
- Rhino R2 75203 (Giant Steps [+8])

Reissues: See session 59–0326

Rhino PRTC 71984 (John Coltrane/Heavyweight Champion—The

Complete Atlantic Recordings)(7 promotional cassettes)

☑ Atlantic R2 71984 (John Coltrane/The Heavyweight Champion—The Complete Atlantic Recordings) (7CD)

**Reissues:** See session **59-0115** 

(IP) Atlantic 259782 (John Coltrane/The Heavyweight Champion—The

Complete Atlantic Recordings) (12LP)

**Reissues:** See session **59-0115** 



P Atlantic 1311

# **39-0505**

Tuesday, May 5, 1959 (1:30–5:30 p.m.) **Atlantic Studios,** *New York City* (234 W. 56th Street, borough of Manhattan).

JOHN COLTRANE QUARTET: John Coltrane (ts); Tommy Flanagan (p); Paul Chambers (b); Art Taylor (dr)

a.	3465	Naima	*1	(:)	uni									
b-1.	3466-1	Syeeda's Song Flute	*2	(7:00)	1	3	4			9	10	13	14	
b-2.	3466-2	Syeeda's Song Flute		(7:02)	2					9	10		14	
C.	3467	Mr. P.C.		(6:57)	1		5			9	10 11	1	14	15
d-3.	3468-3	Giant Steps	*3 inc	(3:54)							10			
d-5.	3468-5	Giant Steps		(4:43)	1	3	5 6		8	9	10	12 13	14	15
d-6.	3468-6	Giant Steps	warm-up p, dr +	(4:49)							10		14	
e-1.	3469-1	Cousin Mary	*4	(5:45)	1		4	7	8	9	10	12	14	15
e-2.	3469-2	Cousin Mary	*4	(5:44)	2					9	10		14	

### Track/Issue Notes

- \* Tapes are missing and presumed lost (see session **59-0115**, Session/Issue
- 1 Note [1]).
- \* Written for Coltrane's stepdaughter Saeeda. Coltrane's handwritten lead
- 2 sheet for this tune was auctioned in 2005, with the title "Saidas Song Flute" written by Coltrane (Guernsey's, 2005, p. 74, Lot 70). (*Note:* "Saeeda" is also variously spelled "Saida" or "Syeeda." These are English transliterations, and there is no "correct" spelling. "Saida" appears to be the

preferred spelling among family members, while "Saeeda" is preferred for formal or business purposes; for example, the spelling is "Saeeda" on the invitation to her Nov. 1996 wedding, and also on her business card.)

- \* Studio talk, technical instructions, etc. between the different takes on issues 3 **10**.
- \* Previously dated 59-0504, corrected on *The Heavyweight Champion—The*
- 4 Complete Atlantic Recordings ( Atlantic R2 71984); originally titled "Old New Blues."

#### **Session/Issue Notes**

- [ See session **59-0115**, Session/Issue Notes [1] and [2]). 1
- [ Many listeners have noted a similarity between the theme of "Mr. P.C." and
- 2 a folk song called "Shadrack" that Sonny Rollins recorded in 1951, issued
- ] on (IP) Prestige PRLP 7029. Since Coltrane was closely associated with

Rollins and knew his work, it's possible that he took the folk theme (which is not a blues) and used it as the basis for his blues. The common basis of both tunes (climbing up the first five notes of the minor scale) is so generic that Coltrane could have easily thought of it himself, and it's impossible to prove any connection on this basis. However, Rollins also played the "Shadrack" theme immediately after the piano solo on Max Roach's "Mr. X" in 1956, which strengthens the suspicion, since now we have not only the musical similarity, but also the similarity between the titles ("Mr. P.C."/"Mr. X").

- [ Drummer Art Taylor "likes his work on *Giant Steps*, Coltrane's Atlantic
- 3 album. 'I got the beat I want on that one,' he says." (From "A Look at Mr.
- Cool: Art Taylor," by Ira Gitler, Down Beat, Oct. 13, 1960, p. 23.)

#### **Issue Data**

**1** (LP) Atlantic 1311/SD 1311 (*John Coltrane/Giant Steps*, released ca. Jan. 1960)

Reissues: See session 59-0504

**2** (LP) Atlantic (J) P 6128 A (Alternate Takes)

Reissues: See session 59-0326

3 PAtlantic SD 2-313 (The Art of John Coltrane—The Atlantic Years) (2LP)

Reissues: See session 59-0504

- Atlantic (J) SMJ 21 (Giant Steps)
- 4 (IP) Atlantic (J) MJ 7036 (The Best of John Coltrane, Vol. 2)
- 5 (LP) Atlantic (J) FCPA 1060 (John Coltrane Vol. 1) (CBS Sony Family Club)
  - NBM (I) 94107227 (John Coltrane/Portrait) (10CD)
  - Universal UMD 80554 (*The Best of John Coltrane*) (2CD; location and date not listed)
  - RCA 743 2127276-2 (Jazz Gallery: John Coltrane Vol. 2) (2CD)
- **6** LP Atlantic SD 2-316 (Atlantic/The Jazz Years 25) (2LP)

Reissues: LP Atlantic (J) P 4501~2

- (LP) Atlantic (J) SMJ 7302 (Modern Jazz Best 10)
- (LP) Atlantic ATL 20-052 (The Best of John Coltrane) Blues 'n' Jazz
- (IP) Pol (N) 2488648
- (LP) Atlantic 81705-1 (Atlantic Jazz/Post Bop)

**Reissues**: Atlantic 81705-4; Atlantic 81705-2; Atlantic (G) 781705-2

- (IP) TFMRS 70 A (The Greatest Jazz Recordings of All Time)
- (LP) I Grandi del Jazz (I) GdJ-10 (John Coltrane)
- •• Video Arts (J) VALJ-3165; •• Video Arts (J) VAVJ-165 (*The World According to John Coltrane*) (inc 1:26, audio only)

Reissues: See session 46-0713

- LP Atlantic (G) ATL 20082-F (Atlantic Jazz-Express)
  - (LP) Atlantic (I) LP 08010 (*Coltrane's Best*) (location, personnel, and date not listed)
  - Atlantic (UK) EP 80020
  - Atlantic (G) 9548-32424-2 (*The Atlantic Story*) (2CD) (location, personnel, and date not listed)
  - Rhino R 2-71256 (Atlantic Jazz Saxophones)
  - **Reissues**: Rhino (G) 8122-71256-2; Atlantic (J) AMCY 1107
  - Charly (Eu) CD CRM 1025 (Classic Coltrane)
  - Atlantic (J) AMCY-821 (Hits—1/Jazz)
  - Toshiba EMI (J) TOCP-8751 (Now Jazz 2)
  - (Ken Burns Jazz—The Story of America's Music) (5CD) Columbia/Legacy C5K 51432; Columbia/Legacy/Verve 549 352-2
  - Columbia/Legacy CK 61439 (The Best of Ken Burns Jazz)

Reissues: See session 59-0302

(*Jazz: A Film by Ken Burns*) (audio: first 0.33 + last 0.33 = inc 1.06; video: Comblain 65-0801 [0:16 + 0:17 = 0:33] DD 4721; DD 4719 (8VT)

Reissues: See session 56-0511

Universal Victor (J) MVCJ-1 (John Coltrane Anthology 1959-1967)

Reissue: Impulse! (J) UCCI-3006

- Telstar TCD 2875 (100% Jazz Classics—Cool Tracks for Hot Winter Nights)
- Rhino Flashback 73359 (John Coltrane—Jazz Classics)
- 7 **P**Atlantic 45-5003 (inc 3:12)

Rhino R 2-71282 (Atlantic Jazz: Best of the 50's)

Reissues: Atlantic (J) AMCY 1109; Rhino (G) 8122-71282-2

Reissues: P Atlantic (J) MT 2018; Atlantic CS 1541; Atlantic CS 1541; Atlantic TP 1541; Atlantic 1541-2; Atlantic 7567-81366-2; Atlantic (J) AMCY 1106; Atlantic (J) AMCY-2642

- Atlantic (F) 232 016 S (John Coltrane et Son Quartette) (no date listed)
- (LP) Atlantic (J) MT 2018 (Best of John Coltrane)
- LP Supraphon (Cz) 1115 3286 ZD (John Coltrane/Odkaz)

Rhino R 2-71255 (The Last Giant: The John Coltrane Anthology) (2CD)

Reissues: See session 46-0713

9 Atlantic (J) 30 XD 1003 (John Coltrane/Giant Steps [+6])

Reissues: See session 59-0326

Atlantic 1311-2 (John Coltrane/Giant Steps [+5])

Reissues: See session 59-0326

Rhino R2 75522 (Legendary Jazz) (3CD incl. Atlantic 1311-2)

10 Rhino PRTC 71984 (John Coltrane/Heavyweight Champion—The Complete Atlantic Recordings) (7 promotional cassettes)

Atlantic R2 71984 (John Coltrane/The Heavyweight Champion—The Complete Atlantic Recordings) (7CD)

Reissues: See session 59-0115

(IP) Atlantic 259782 (John Coltrane/The Heavyweight Champion—The Complete Atlantic Recordings) (12LP)

**Reissues**: See session **59-0115** 

- 11 Rhino (G) 8122-71726-2 (*Atlantic Jazz Saxophones Vol. 2*) (misdated 59-0504)
  - Selles (Pol) sell 1159 (*Train Full of Soul*) (location, personnel, and date not listed)
  - Verve 314 549 083-2 (Ken Burns Jazz—The Defi nitive John Coltrane)
  - Rhino 8122-73371-2 (Introducing John Coltrane)
- 12 Rhino 8122-79778-2 (The Very Best of John Coltrane)
- 13 Scana (Sw) 96021 (*John Coltrane*)
- 14 Phino R2 75203 (Giant Steps [+8])

Reissues: See session 59-0326

15 WEA (J) FWCP 41387 (John Coltrane/The Best of Atlantic Recordings) (possibly [e-2.], not [e-1.])

## **39-0826**

WEDNESDAY, AUGUST 26, 1959 (ca. midnight-3:00 a.m. [i.e., Tuesday night after midnight]). **Birdland**, *New York City* (1678 Broadway, at 52nd St., borough of Manhattan).

MILES DAVIS SEXTET: Miles Davis (tp); Julian "Cannonball" Adderley (as); John Coltrane (ts); Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (dr); Ray Barrett (ann); unknown (ann)

	(ann)	*1		(0:05)	1
a.	The Theme	*2		(0:42)	1
	(ann/commercial)	*3		(0:46)	1
	(ann)	*4		(0:05)	1
b(1).	So What [part 1]		inc	(11:25)	1
	(ann)	*5		(0:05)	1
	(ann/propaganda)	*6		(0:50)	1
	(ann)	*7		(0:05)	1
b(2).	So What [part 2]	*8	inc	(0:42)	1
C.	The Theme	*9	inc	(8:25)	1
	(voiceover: closing announcement )			(0:48)	1

#### **Track Notes**

- \*1 Ray Barrett: "Your *Treasury of Music*!"
- \*2 Voiceover announcement by Ray Barrett (0:16–0:32).
- \*3 Commercial for U.S. Savings Bonds by an unidentified announcer.
- \*4 Ray Barrett: "Now from Birdland, the jazz corner of the world, the Miles Davis Sextet and 'So What."
- \*5 Different announcer (not Barrett), introducing the following propaganda announcement.
- \*6 Propaganda announcement by unidentified announcer (different announcer from \*5 and \*7).("'We are Americans. As we go, so goes America.")
- \*7 Same announcer as \*5.
- \*8 Continues [b(1).]; we're not sure if it's continuous or if part is omitted.
- \*9 Voiceover announcement by Ray Barrett (7:30–8:18); then a voiceover announcement by a different announcer as the music fades out (8:20–8:25): "*Treasury of Music* has come to you through the worldwide facilities of the Armed Forces Radio and Television Service." The private recording then includes 1:22 of "Lullaby of Birdland" (possibly the program's theme music).

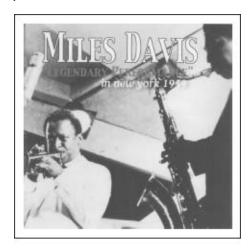
#### **Session Notes**

[ After making this recording, Davis was beaten and arrested outside

```
1 Birdland (see the Chronology, Aug. 13–26 and Sept. 17–Oct. 7, 1959,
] for details).
[ The recording reportedly was broadcast on September 16, 1960 (we don't 2 know the source of this information and can't confi rm it).
]
[ For transcripts of the announcements, see Peter Losin's Miles Ahead Web 3 site (http://www.plosin.com/milesAhead/Sessions.aspx?s=590825).
]
```

#### **Issue Data**

- 1 So What (J) SW-007 (*Miles Davis*—"*Legendary Performance*" in *New York* 1959), ([a.] includes announcements and commercial, [b.] includes announcements)
  - JPY (J) 5800 (*Miles Davis Meets John Coltrane*), (2 CD); (announcements included or not is not known)



So What (J) SW-007

# **39-1124**

Tuesday, November 24, 1959 (9:00 p.m.-1:00 a.m.). **Atlantic Studios**, *New York City* (234 W. 56th Street, borough of Manhattan).

JOHN COLTRANE QUARTET: John Coltrane (ts); Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (dr)

```
3883
                      Fifth House
                                         *1
                                                 (:) uni
a.
      3884
                      Some Other Blues
                                                 (:) uni
b.
c-1.
    3885-1
                      I'll Wait and Pray
                                                 (3:32) 1
                      I'll Wait and Pray
c-2.
      3885-2
                                                 (3:25)
                                                           2
                      Little Old Lady
d.
      3886
                                                 (4:25) 1
```

### **Track Note**

\* Tapes are missing and presumed lost (see session **59-0115**, Session/Issue 1 Note [1]).

#### **Session/Issue Notes**

```
[ See session 59-0115 , Session/Issue Notes [1] and [2].
[ One stereo tape was made and one monaural.
2
]
```

#### **Issue Data**

1 (LP) Atlantic 1354/SD 1354 (Coltrane Jazz, released ca. Feb. 1961)

Reissues: LP Lon (UK) LTZ-K 15219; LP Lon (UK) SAH-K 6162; LP Atlantic (F) 332 032 S; LP Atlantic (F,G) 40391; LP Atlantic (J) P 6044 A; LP Atlantic (J) P 7503 A; LP Atlantic (J) MJ 7005~6 (mono); LP Atlantic (J) SMJ 7008~9 (stereo); LP Atlantic (J) SMJX 2 (2 LP); LATLANTIC CS 1354; Atlantic (J) AMCY-1156

- MBM (I) 94107227 (John Coltrane/Portrait) (10CD)
- Rhino 8122-73371-2 (*Introducing John Coltrane*)
- Rhino Flashback 73359 (John Coltrane—Jazz Classics)
- **2** (IP) Atlantic (J) P 6128 A (John Coltrane/Alternate Takes)

Reissues: See session 59-0326

3 P Supraphon (Cz) 1115 3286 ZD (John Coltrane/Odkaz)

Scana (Sw) 96021 (John Coltrane)

**4** Atlantic (J) 30 XD 1001 (*Coltrane Jazz* [+1])

Reissues: Atlantic 1354–2; Atlantic (J) AMCY 1002

Reissues: See session 59-0326

Atlantic (J) AMCY-1292 (Coltrane Jazz [+4])

Reissues: See session 59-0326

Rhino PRTC 71984 (John Coltrane/Heavyweight Champion—The

Complete Atlantic Recordings) (7 promotional cassettes)

Atlantic R2 71984 (John Coltrane/The Heavyweight Champion—The Complete Atlantic Recordings) (7CD)

Reissues: See session 59-0115

LP Atlantic 259782 (John Coltrane/The Heavyweight Champion—The Complete Atlantic Recordings) (12LP)

Reissues: See session 59-0115

5 Selles (Pol) sell 1159 (*Train Full of Soul*) (location, personnel, and date not listed)



P Atlantic SD 1354

## **39-1202**

WEDNESDAY, DECEMBER 2, 1959 (7:30–10:30 p.m., and 11:30 p.m.–2:30 a.m.). **Atlantic Studios**, *New York City* (234 W. 56th Street, borough of Manhattan).

JOHN COLTR ANE QUARTET: John Coltrane (ts); Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (dr)

a.	3891	Like Sonny		(5:51)	1	3 4 5	6	8	9	11		
Ь.	3892	Harmonique		(4:10)	1	5	6			11	12	
c.	3893	The Night Has 1000 Eyes	*1	(:)	uni							
d.	3894	Equinox	*1	(4:46)	uni							
e.	3895	My Shining Hour		(4:50)	1	4	6	8			12	13
f.	3896	Naima		(4:21)	2	5	6	7 8	9	10 11	12	
g.	3897	Some Other Blues		(5:33)	1		6	7				
h.	3898	Fifth House		(4:38)	1	5	6		9	10	12	

#### **Track Note**

\* Tapes are missing and presumed lost (see session **59-0115**, Session/Issue 1 Note [1]).

### **Session/Issue Notes**

```
[ See session 59–0115, Session/Issue Note [1] and and [2].
1
[ One single-track and one d ouble-track tape were made.
2
]
```

#### **Issue Data**

1 (P) Atlantic 1354/SD 1354 (Coltrane Jazz, released ca. Feb. 1961)

Reissues: See session 59–1124

Atlantic (J) 30 XD 1001 (Coltrane Jazz [+1])

Reissues: See session 59–1124

Atlantic (G) 781 344-2 (*Coltrane Jazz* [+2])

**Reissues:** See session **59–0326** 

Atlantic (J) AMCY-1292 (Coltrane Jazz [+4])

**Reissues:** See session **59–0326** 

**2** (LP) Atlantic 1311/SD 1311 (*John Coltrane/Giant Steps*, released ca. Jan. 1960)

**Reissues:** See session 59–0504

- **a** Atlantic 45–5003 (inc 3:30)
- (LP) Atlantic 1541 (The Best of John Coltrane)

**Reissues:** See session **59–0505** 

- (LP) Atlantic (J) MT 2018 (Best of John Coltrane)
- (LP) Atlantic (J) FCPA 1060 (John Coltrane Vol. 1) (CBS Sony Family Club)
- LP TFMRS 70 A (The Greatest Jazz Recordings of All Time)
- (LP) I Grandi del Jazz (I) GdJ-10 (John Coltrane)
- (LP Atlantic (I) LP 08010 (*Coltrane's Best*) (location, personnel, and date not listed)
- Charly (Eu) CD CRM 1025 (Classic Coltrane) (misdated 59–0504)
- Atlantic (J) 30 XD 1003 (John Coltrane/Giant Steps [+6])

Reissues: See session 59–0326

Atlantic 1311-2 (John Coltrane/Giant Steps [+5])

Reissues: see Session 59-0326

Rhino R2 75522 (*Legendary Jazz*) (3 CD including Atlantic 1311–2)

Rhino R2 75203 (*Giant Steps* [+8])

Reissues: See session 59–0326

Rhino R 2-71255 (*The Last Giant: The John Coltrane Anthology*) (2CD)

Reissues: See session 46–0713

- Universal UMD 80554 (*The Best of John Coltrane*) (2CD; location and date not listed; incorrectly lists Tommy Flanagan (p) and Art Taylor (dr))
- Timeless (I) JLCD 61016 (*John Coltrane*) (location, personnel, and date not listed)
- ☑ Verve 314 549 083-2 (Ken Burns Jazz—The Defnitive John Coltrane)
- Rhino 8122-73371-2 (*Introducing John Coltrane*)
- 3 (IP) Atlantic (J) MJ 7036 (The Best of John Coltrane Vol. 2)
  - (IP) Atlantic (J) FCPA 1061 (John Coltrane Vol. 2) (CBS Sony Family Club)
- **4** P Atlantic SD 2–313 (*The Art of John Coltrane—The Atlantic Years*) (2LP)

Reissues: See session 59-0504

- Atlantic (Sw) ATL-EP 50058 (Coltrane Jazz)
- **5** P Supraphon (Cz) 1115 3286 ZD (*John Coltrane /Odkaz*)
- **6** NBM (I) 94107227 (*John Coltrane/Portrait*) (10CD) ([g.]: location, personnel, and date not listed)
  - Rhino PRTC 71984 (*John Coltrane/Heavyweight Champion—The Complete Atlantic Recordings*) (7 promotional cassettes)
  - Atlantic R2 71984 (John Coltrane/The Heavyweight Champion—The Complete Atlantic Recordings) (7CD)

Reissues: See session 59–0115

Atlantic 259782 (John Coltrane/The Heavyweight Champion—The Complete Atlantic Recordings) (12LP)

Reissues: See session 59-0115

- 7 Selles (Pol) sell 1159 (*Train Full of Soul*) (location, personnel, and date not listed)
- 8 Rhino 8122-79778-2 (The Very Best of John Coltrane)
- **9** Scana (Sw) 96021 (*John Coltrane*)

```
Impulse! 314 589 295–2 (John Coltrane Legacy) (4CD)
Reissues: See session 55–1116
WEA (J) FWCP 41387 (John Coltrane/The Best of Atlantic
Recordings)
Rhino Flashback 73359 (John Coltrane—Jazz Classics)
Defnitive Records DRCD 11276 (Harold Arlen Songbook: Over the Rainbow)
```

**Note**: Producer Tom Wilson proposed in writing to Atlantic late in 1959 to make an album tentatively titled *Monk Business*. Probably inspired by Monk's recent Town Hall concerts with a medium sized band, this album would have featured eight new charts on Monk tunes by Benny Golson ("recently voted outstanding new arranger of 1959"), performed by Coltrane as main soloist, backed by a brass ensemble of Thad Jones or Lee Morgan, Booker Little (on Eb alto horn), Julius Watkins, Curtis Fuller, Bernard McKinney, Don Butterfield (tuba), Percy Heath, and Charlie Persip. Wilson wanted to have three recording sessions. Golson would have been paid \$125 for each chart, and \$1,164 would have been divided between all the musicians except Coltrane, who would have been paid more. This would probably have been the first Monk tribute album, but, of course, it never happened.

# **1960**

**Note:** A tape of "So What" by the Miles Davis Sextet in February or March 1960, with Buddy Montgomery on vibes, is rumored to exist.

## **&** 60-0321

MONDAY, MARCH 21, 1960 (two concerts, 7:00 p.m. and 9:00 p.m.). *Olympia*, **Paris, France.** 

MILES DAVIS QUINTET: Miles Davis (tp); John Coltrane (ts); Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (dr)

First concert:					
a.	All of You	(17:05)	1	2	3
Ь.	So What	(13:25)	1	2	3
c.	On Green Dolphin Street	(14:42)	1	2	
Second concert:					
d.	Walkin'	(15:53)	1	2	3
e.	Bye Bye Blackbird	(13:58)	1		3
f.	'Round Midnight	(5:36)	1	2	
g.	Oleo	(4:22)	1	2	3
h.	The Theme	(0:50)	1	2	

#### **Session Notes**

[ Radio broadcast, Europe 1.
1
[ Two concerts were scheduled (according to an advertisement reproduced
2 in *Jazz Magazine* [France], Feb. 2004; thanks to Michel Delorme). Set
] orders for the two concerts are not confirmed, but are probably as listed here, based on the Trema/Europe 1 issue ( Trema [F] 710455~6, CDs 1 and 2). "The Theme" may also have been played during the first concert;

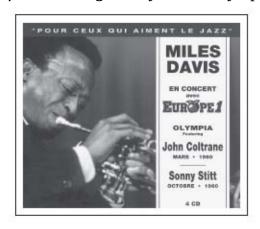
note that on the issued recording, "On Green Dolphin Street" abruptly fades out as the tune ends. (Thanks to Jan Lohmann.)

### **Issue Data**

1 Trema (F) 710455~8 (*Miles Davis en Concert avec Europe 1*) (4 CD) (also including Miles Davis concert in Paris, October 11, 1960, with Sonny Stitt)

**Reissues:** Trema (F) 330291; RTE 710576/710577 (*Olympia—20/03/60 Part 1/Part 2*) (wrong date)

- Laserlight 36130–2 (*Miles Davis: Olympia, March 20th, 1960*) (2 CD) (wrong date)
- Laserlight 02578 (*In Concert Olympia*, *Paris—March 20*, 1960) (2 CD) (wrong date)
- Laserlight/Europe 1 17409/17410 (*Olympia—March 20th, 1960*) (wrong date)
- 2 Trema (F) no no. (*Miles Davis avec Europe 1 à L'Olympia, Le 21 Mars 1960*) (CD included in the book *Miles Davis*, by Frédéric Goaty, published in association with *Jazz Magazine*)
- 3 Music Digi/Delta Music (Europe 1) 55969 (*Miles Davis—Prime Cuts from the Legendary Paris Olympia Concerts*) (3 CD)



Trema (F) 710455~8

### **(A)** 60–0322

Tuesday, March 22, 1960 (two concerts, 7:00 p.m. and 9:15 p.m.). *Konserthuset*, **Stockholm**, **Sweden**.

MILES DAVIS QUINTET: Miles Davis (tp); John Coltrane (ts); Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (dr); Norman Granz (ann)



#### **Track/Issue Notes**

- \*1 Preceded by a brief warm-up (p). On LP Dragon (Sw) DRLP 90~1, this shorter version of "So What" is placed before "On Green Dolphin Street" (to fit better onto vinyl), with the applause spliced so that it sounds like a continuous performance. (Information from Lars Westin, e-mail, Dec. 13, 2003. Westin produced the authorized Dragon issues of this material [both LP and CD].)
- \*2 "Walkin" is incomplete. Because of a flaw in the original master tape, twelve bars are edited out of Miles Davis's second solo on all issues. (Information from Lars Westin, e-mail, Dec. 13, 2003.)
- \*3 John Coltrane interviewed by Carl-Erik Lindgren between concerts; separated into two parts (3:16 + 2:50) on P Dragon (Sw) DRLP 90~1. (See Appendix B, Recorded Interviews.)
- \*4 Preceded by a brief warm-up (p).

#### **Session Notes**

- [1] Radio broadcast, Swedish Radio.
- [2] The set order within each concert has been confirmed by Lars Westin, based on his analysis of the original master tapes (e-mail, Dec. 13, 2003). The order of the two concerts (first and second) is identified by contemporary reviews. Carl-Erik Lindgren reviewed the first concert and singles out Davis's playing on "Walkin" (*Stockholms Tidningen*, Mar. 23, 1960, p. 11; Lindgren couldn't stay for the late set due to deadline pressure, as *Stockholms Tidningen* is a morning newspaper). Lars Werner reviewed both concerts in *Orkester Journalen* ("Triumph for Davis and

Coltrane," Apr. 1960, pp. 6–7). Werner wrote that "All Blues" closed the second concert: "Miles Davis' 6/8 blues was a perfectly hypnotizing piece [and] formed a fantastic climax of this extraordinary concert." (Thanks to Susanne Bornhöft for help with the translations.)

#### **Issue Notes**

- **1 7** BiNo (Sw) 2 (inc)
  - LP BYG (F) 529608 (*History of Jazz, Vol. 8*) (inc 8:55; wrongly lists [h.] as "Something Else"; no date)
- 2 **7** BiNo (Sw) 1 (inc)
- 3 Pragon (Sw) DRLP 90~1 (Miles Davis & John Coltrane/Live in Stockholm 1960, released 1985)

☐ Dragon (Sw) DRCD 228 (Miles Davis with John Coltrane & Sonny Stitt in Stockholm 1960 Complete) (4 CD)

Reissue: DU (J) DIW 381~4

4 GOJ (I) CD 53014 (Miles Davis & John Coltrane)

Reissue: GOJ (I) CD 0233 (Miles Davis & John Coltrane)

- NI NI 4011 (The Legendary Stockholm Concert March 22, 1960) ([i.] not listed)
- © Capricorn Records (Australia) CR-2052 (*Miles Davis Quintet/Unreleased Live Broadcast from Stockholm, Sweden*) (date not listed)
- **6** P RARELP (I) 08~10 (Miles Davis/The Legendary Masters Unissued or Rare 1948–60)

**Reissues:** See session **56–1208** 

- 7 D JD (I) 1226 (Miles Davis & John Coltrane/On Green Dolphin Street)
- 8 TAX (Sw) CD 3716–2 (*JATP 1960 Stockholm*)
- **9** GAJ (I) JZCD 315 (XV. Miles Davis and John Coltrane/Their Greatest Concert)

Reissue: GAJ (I) JZMC 315

- **10** DEJA VU (I) DVRECD 31 (*The Miles Davis Story*)
- **11** ① Cotton Fields (I) 203.3066–1 (*Inspiration in Sax*) ([f.] inc 6:05; [h.] inc 5:52)

Reissue: Cotton Fields (Aus) 203.3066–2

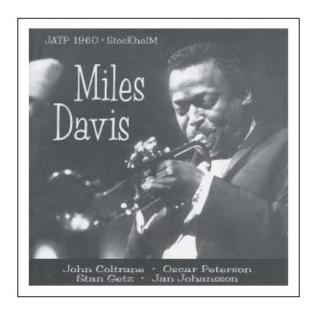
- **12** Starlite (Eu) 1002 (*Old Devil Moon*) (3 CD)
- **13** DEJA VU (Ca) 5039–2 (The Collection/A Retrospective Miles Davis)
- **14** Dazz Door JD 1245 (Open the Jazz Door)
- **15** DIW-409 (Miles Davis/John Coltrane—The Essential Live in Stockholm)



# LP BYG (F) 529608



# LP Dragon (Sw) DRLP 90~1



TAX (Sw) CD 3716-2

## **&** 60-0323-60-0410

Ca. MARCH 23—APRIL 10, 1960. Europe (exact date[s] unknown; location[s] unknown).

MILES DAVIS QUINTET: Miles Davis (tp); John Coltrane (ts); Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (dr)

a.	So What	*1	inc	(10:21)	1
Ь.	'Round Midnight		(5:46)	1	
c.	Walkin'		inc	(10:59)	1
d.	So What			(9:58)	1

#### **Track Note**

\*1 The opening measures are missing.

#### **Session Note**

[1] Private recording. Unknown date and location, European tour, 1960. Titles [a.]–[c.] are probably from the same concert ([b.] and [c.] are continuous). Title [d.] might be from a separate concert on the same day. (*Note*: This is a good-quality stereo recording, although the piano is very low in the mix.)

#### **Issue Data**

- 1 So What (J) SW-094 (*Unissued Live 1960/1973*)
  - RX 15/16 (Miles Davis & John Coltrane Live in Europe 1960) (2 CD)



## So What (J) SW-094

### **(A)** 60–0324

Thursday, March 24, 1960. *Tivolis Koncertsal*, **Copenhagen (København)**, **Denmark**.

MILES DAVIS QUINTET: Miles Davis (tp); John Coltrane (ts); Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (dr); Norman Granz (ann)

	(ann)			(0:15)	I I
a.	So What			(14:30)	1
Ь.	On Green Dolphin Street			(14:20)	1
c.	All Blues	*1		(15:15)	1
d.	The Theme		inc	(0:31)	1

#### **Track Note**

\*1 According to Lohmann's discography, announced as "Flamenco Sketches" (*Lohmann*, *The Sound of Miles Davis: The Discography* 1945–1991; JazzMedia ApS, Copenhagen, Denmark, 1992, p. 76).

#### **Session Notes**

- [1] Radio broadcast, Denmark Radio; private recording.
- [2] Two concerts were scheduled (7:00 p.m. and 9:30 p.m.), but we don't know if this recording is the early or late concert.

#### **Issue Data**

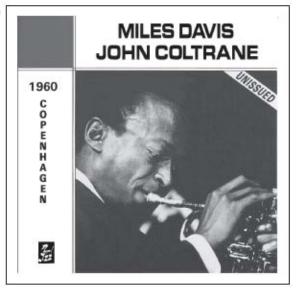
1 © RJ (Eu) RJ 501 (*Miles Davis—John Coltrane Copenhagen 1960*, *released 1989*) ([d.] inc 0:11, not listed on cover)

**Reissues:** (*John Coltrane*—*Miles Davis/Live in Europe 1960*) Landscape (Eu) LS 2–910; Landscape (Eu) 621 82 67

**Reissue:** Landscape (Eu) 44910–2 (*John Coltrane—Miles Davis/Live in Copenhagen*)

Gambit Records (Eu) 69227 (Miles Davis Quintet with John

Coltrane/In Copenhagen 1960)



Page 10 RJ (Eu) RJ 501

## **△** 60–0328A

MONDAY, MARCH 28, 1960 (studio recording, possibly ca. 11:00 a.m.—noon). *Apollo Theater (WDR studio)*, **Düsseldorf, West Germany.** 

JOHN COLTRANE/STAN GETZ/OSCAR PETERSON: John Coltrane (ts [c.], [e.]); Stan Getz (ts [d.], [e.]); Wynton Kelly (p [a.]–[d.]); Oscar Peterson (p Chambers [e.]): Paul **Jimmy** Cobb (dr) (b); a. Yesterdays (2:35)PR 00 Autumn Leaves (1:50)PR b. What's New (1:55)PR c. Moonlight in Vermont d. (2:22)PR 00 Rifftide (aka Hackensack) \*3 (8:02)PR e.

#### **Track Notes**

\*1 "Yesterdays" is not included on the videotape. The audiotape includes overdubbed applause at the beginning.

- \*2 On the videotape, there's a brief pause (0:04) between [d.] and [e.] while Oscar Peterson replaces Wynton Kelly at the piano. The pause is edited out on the audiotape.
- \*3 Last two or three seconds cut of on videotape. Audiotape includes overdubbed applause at the end.

#### **Session Notes**

- [1] Recording by Westdeutscher Rundfunk (WDR). This was a recording session (radio and TV); no audience was present in the theater. The applause at the beginning and end of the recording is overdubbed. The videotape was broadcast August 27, 1960 (information from WDR). Thanks to WDR and Ken Druker, The Verve Music Group, NYC, for assistance with this session. Recording time is according to eyewitness Gerd Dudek (see the Chronology, **March 28, 1960**).
- [2] Tracks [a.]–[d.] are the parts of a ballad medley, a traditional element of Norman Granz–produced Jazz at the Philharmonic tours such as this. The medley is played continuously, except for a brief pause before "Rif tide" while Oscar Peterson replaces Wynton Kelly. In the ballad medley, "Yesterdays" features Paul Chambers, "Autumn Leaves" features Wynton Kelly, "What's New" features John Coltrane, "Moonlight in Vermont" features Stan Getz, and "Rif tide" is a jam session with solos by Coltrane, Getz, Oscar Peterson, and Jimmy Cobb.
- [3] See the Chronology, **March 28, 1960**, for further discussion of this recording session.

#### **Issue Data**

- Reelin' in the Years Productions (Jazz Icons) Naxos 2.119007 (*John Coltrane/Live in '60*, *'61 & '65*) (2007) (tracks b. through e. only are included in this release; also includes 60–0328B a.–c; 61–1204 a.–c; 65–0801 a.–c.)
- **2** Dazzline N 77002 (*John Coltrane/1960 Düsseldorf*) (the overdubbed applause appears as two separate tracks) <released September 2010> (tracks a. through e. are included; also includes 60–0328B a.-c.)

Reissue: LP Jazzline N 78002 (John Coltrane/1960 Düsseldorf)

## **△** 60–0328B

Monday, March 28, 1960 (studio recording, probably 5:00 p.m.). *Apollo Theater (WDR studio)*, **Düsseldorf, West Germany.** 

JOHN COLTRANE QUARTET: John Coltrane (ts); Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (dr)

a.	On Green Dolphin Street	00	(8:35)	1
b.	Walkin'	• •	(7:04)	1
c.	The Theme	• •	(3:11)	1

#### **Session Notes**

- [1] Private audio recording originally supplied by Mitsuo Johfu. Recording by Westdeutscher Rundfunk (WDR). TV broadcast on Fernsehen II in Germany on Tuesday, October 24, 1961, at 9:50 p.m. under the title "Das John-Coltrane-Quartett" (*Frankfurter Allgemeine Zeitung*, Saturday, Oct. 21, 1961, p. 67). Thanks to WDR for assistance with this session.
- [2] This was a recording session (radio and TV); no audience was present in the theater. Recording time according to eyewitness Karl-Heinz Scholz. Applause is overdubbed at the beginning and end of the recording and between titles, but not after the solos. Miles Davis was absent for this session, so the band performed without him as a quartet. The reason for Davis's absence is unknown.
- [3] This session has previously been misdated April 4, 1960 (Fujioka, 1995, p. 148) and April 1, 1960 (Porter, 1998, p. 362), at the Rheinhalle in Düsseldorf. Documentation from WDR confirms the date and location listed here. See the Chronology, **March 28, 1960,** for further discussion of this recording session.

#### **Issue Data**

1 RX 15/16 (Miles Davis & John Coltrane Live in Europe 1960) (2 CD)

Wednesday, March 30, 1960. Kongresshalle, Frankfurt am Main, West Germany.

MILES DAVIS QUINTET: Miles Davis (tp); John Coltrane (ts); Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (dr); Joachim-Ernst Berendt (ann)

	(rb ann)		(0:13)	1
a.	So What		(13:17)	1
b.	All of You	inc	(10:10)	1

#### **Session Note**

[1] Radio broadcast (possibly Hessischer Rundfunk).

#### **Issue Data**

- **1** So What (J) SW-126 (*Miles Davis/Rare Live Collections*)
  - RX 15/16 (Miles Davis & John Coltrane Live in Europe 1960) (2 CD)



So What (J) SW-126

## **&** 60–0408

FRIDAY, APRIL 8, 1960 (8:30 p.m.). Kongresshaus, Zurich (Zürich), Switzerland.

MILES DAVIS QUINTET: Miles Davis (tp); John Coltrane (ts); Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (dr)

a.	If I Were a Bell	(17:00)	1
b.	Fran-Dance	(7:40)	1
C.	So What	(16:05)	1
d.	All Blues	(17:25)	1
e.	The Theme	(05:50)	1

#### **Issue Data**

- - Gambit Records (Eu) 69220 (Miles Davis Quintet with John Coltrane/Live in Zürich)



Jazz Unlimited (Sw) JUCD 2031

## **&** 60-0409

Saturday, April 9, 1960 (8:15 p.m.). Kurhaus, Scheveningen, Netherlands.

MILES DAVIS QUINTET: Miles Davis (tp); John Coltrane (ts); Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (dr); Aad Bos (ann 1, introduction);

Norr	nan	Granz			(an	n		2)
	(ann 1)		(0:34)	PR				-
	(introduction by Aad Bos)		(1:35)	PR				
	(ann 2)		(1:10)	PR				
a.	So What		(17:35)		1	2		
Ь.	On Green Dolphin Street		(12:34)		1	2		
C.	'Round Midnight		(5:43)		1			
d.	Walkin'		(9:09)		1			
c.	The Theme		(0:50)		1			
	(ann by Granz and Bos)		(0:50)	PR				

#### **Session Note**

[1] Radio broadcast, VARA Radio Station. Announcements and introduction, sequence of titles, and timings according to Paul Karting, based on the original VARA tapes. We haven't heard the announcements and introduction.

#### **Issue Data**

**Reissues:** (*Miles Davis Quintet/Green Dolphin Street*) NI NI 4002; NI NI-889800

**Reissue:** UJ RKO 1037 (*The Miles Davis Quintet Live! With John Coltrane*)

**Reissue:** • Venus (J) TKCZ 79041 (*Miles Davis and John Coltrane/So What*)

**Reissue:** Stash/Art Union (J) ABCJ-246 (*John Coltrane–Miles Davis/So What*)

- Lonehill Jazz LHJ 10206 (Miles Davis Quintet/Live in Den Haag Featuring John Coltrane)
- 2 MJ(I) MJCD 1090–2 (*Miles Davis/All Blues*) (sold with *Jazz Magazine* [Italy] No. 11, November 1991)
  - JD (I) 1226 (Miles Davis and John Coltrane/On Green Dolphin Street)



(LP) UJ (Is) UJ 19

## **3** 60-0610

FRIDAY, JUNE 10, 1960. **Jazz Gallery**, *New York City* (80 St. Mark's Place [8th St. at 1st Ave.], borough of Manhattan).

JOHN COLTRANE QUARTET: John Coltrane (ts [a.], [b.], [d.]–[f.]; ss [c], [g.]; ann); McCoy Tyner (p); Steve Davis (b); Pete (Sims) LaRoca (dr)

a.	The Night Has a Thousand Eyes		inc	(6:15)	PR
Ь.	Summertime		inc	(9:45)	PR
c.	Exotica	*1	inc	(6:04)	PR
d.	Body and Soul			(7:14)	PR
c.	But Not for Me			(17:16)	PR
	(ann)	*2		(0:35)	PR
f.	Liberia			(29:11)	PR
g.	Every Time We Say Goodbye			(6:20)	PR

#### **Track Notes**

- \*1 "Exotica" is Coltrane's arrangement of "I Can't Get Started"; in this early version, the bridge is close to that of the original. Also known as "Untitled Original" (see session **60–1024A**).
- \*2 Set-closing announcement by John Coltrane, presenting his band and introducing the following group, the Dizzy Gillespie Quintet (see the Chronology, **May 3–July 3, 1960**).

#### **Session Note**

[1] The sequence in which the titles were performed may be different than the sequence on the tape we analyzed. "But Not for Me" (title [e.]) is a set closer, as indicated by the following closing announcement. This recording probably consists of music from more than one set.

#### **Issue Data**

- 1 © Cool Jazz (J) 228/229 (*Jazz Gallery*, *NYC 1960*) (2 CD) (includes a.g.)
- 2 Rare Live Recordings (EU) 88662 (2 CD) (*John Coltrane Quartet/Live at the Jazz Gallery 1960*) <released April 1, 2011>. (Probably some of the applause is dubbed from other parts of the session; sequence is f-g.-a.-b.-c.-d.-e.-(ann); the announcement is incomplete 0:17, fading out after the presentation of the band; c. Exotica listed as "I Can't Get Started," fading out.)

### **4** 60–0627

Possibly Monday, June 27, 1960 (ca. midnight—3:00 a.m.). Probably **Jazz Gallery,** *New York City* (80 St. Mark's Place [8th St. at 1st Ave.], borough of Manhattan).

JOHN COLTRANE QUARTET: John Coltrane (ss); McCoy Tyner (p); Steve Davis (b); Pete (Sims) LaRoca (dr)

a.	Exotica	inc	(8:34)	PR
b.	Like Sonny	inc	(5:30)	PR

#### **Session Notes**

- [1] Date and location are not confirmed. These titles appear to correspond with the titles listed for this date in Fujioka (1995, top of p. 151); however, Mondays were of days at the Jazz Gallery, so if the date is correct, the recording must have been made in the early-morning hours (that is, Sunday night after midnight). Aural evidence suggests that the recording is from around June–July 1960, with Tyner and LaRoca.
- [2] Private recording (audience tape). More tunes may have been recorded on this date.

#### **(A)** 60–0628

Tuesday, June 28, 1960 (3:00–6:30 p.m.). **Atlantic Studios,** *New York City* (234 W. 56th St., borough of Manhattan).

JOHN COLTRANE AND DON CHERRY: Don Cherry (tp); John Coltrane (ts [a.], ss [b.]); Charlie Haden (b); Ed Blackwell (dr)

a.	4662	Cherryco	*1	(6:45)	1 2
Ь.	4663	The Blessing		(7:50)	1
c.	4664	The Invisible	*2	(:) u	ni

#### Track Notes

- \*1 A lso referred to as "Untitled Opus #1" in Atlantic's original Record Session Report, with "Cherryco" written in. The title "Cherryco" is likely a joke on the name of the standard "Cherokee," although it has nothing musically to do with "Cherokee."
- \*2 Tapes are missing and presumed lost (see session **59–0115**, Session/Issue Note [1]).

#### **Session Note**

- [1] According to Yasuhiro Fujioka's interview with Don Cherry, more rehearsal takes were recorded at this session (see also session **60–0708**). However, all unreleased takes are believed to have been destroyed in a warehouse fire, and the details are unknown. See session **59–0115**, Session/Issue Notes [1] and [2].
- [2] Cherry was listed as the leader for this session in the Atlantic production files.

#### **Issue Data**

1 P Atlantic 1451/SD 1451 (John Coltrane & Don Cherry/The Avant-Garde, released ca. Apr. 1966)

**Reissues**: (LP) Atlantic ATL 50523; (LP) Atlantic 90041–1; (LP) Atlantic (Eu) 30017; (LP) Atlantic (UK) 587–004 (mono); (LP) Atlantic (UK) 588–004 (stereo); (LP) Atlantic (J) SD 1451; (LP) Atlantic (J) P 4545 A; (LP) Atlantic (J) P 6013 A; (LP) Atlantic (J) SMJ 7348; (LP) Atlantic 90041–4; (LP) Atlantic 7567–90041–2; (LP) Atlantic (UK) 790–041–2; (LP) Atlantic (J) 30 XD 1006; (LP) Atlantic (J) AMCY 1003; (LP) Atlantic (J) AMCY-1293

- NBM (I) 94107227 (John Coltrane/Portrait) (10 CD)
- ☐ Rhino 8122–79892–2 (*The Avantgarde*)
- Rhino PRTC 71984 (John Coltrane/Heavyweight Champion—The Complete Atlantic Recordings) (7 promotional cassettes)
- Atlantic R271984 (John Coltrane/The Heavyweight Champion—The Complete Atlantic Recordings) (7 CD)
- LP Atlantic 259782 (John Coltrane/The Heavyweight Champion—The Complete Atlantic Recordings) (12 LP)

Reissues: See session 59–0115

2 (P) Atlantic 81709–1 (Atlantic Jazz/The Avant Garde)

Reissues: Atlantic 81709–4; Atlantic 81709–2



LP Atlantic 1451

### **&** 60–0701

Possibly Friday, July 1, 1960 (not confirmed). **Jazz Gallery**, *New York City* (80 St. Mark's Place [8th St. at 1st Ave.], borough of Manhattan).

JOHN COLTRANE QUARTET: John Coltrane (ts); McCoy Tyner (p); Steve Davis (b); Pete (Sims) LaRoca (dr)

a. You Leave Me Breathless		*1	(7:33)		PR	
Ь.	Summertime		inc	(11:18)	PR	

#### **Track Note**

\*1 Beginning of piano introduction cut off.

#### **Session Note**

[1] Private recording (audience tape). More tunes may have been recorded on this date.

## **८** 60−0708

FRIDAY, JULY 8, 1960 (3:00–6:00 p.m.). **Atlantic Studios**, *New York City* (234 W. 56th St., borough of Manhattan).

JOHN COLTRANE AND DON CHERRY: Don Cherry (tp); John Coltrane (ts [a.], [c.], [d.]; ss [c.]); Percy Heath (b); Ed Blackwell (dr)

a.	4688	Focus on Sanity	*1	(12:07)	1	
Ь.	4689	The Blessing	*2	( : ) uni		
c.	4690	The Invisible	*3	(4:08)	1	2
d.	4691	Bemsha Swing	*4	(5:02)	1	

#### **Track/Issue Notes**

- \*1 Also referred to as "Near and Far" in Atlantic's original Record Session Report.
- \*2 Tapes are missing and presumed lost (see session **59–0115**, Session/Issue Note [1]).
- \*3 Coltrane plays both tenor saxophone (opening theme and solo) and soprano saxophone (closing ensemble) on "The Invisible." This track was released only in mono; no stereo copy is known to exist.
- \*4 Identified as "Untitled (For Swing(?))" in Atlantic's original Record Session Report, with "Bemsha Swing" written in next to it.

#### **Session Notes**

- [1] See session **60–0628**, Session Note [1], and session **59–0115**, Session/Issue Notes [1] and [2]).
- [2] Both Coltrane and Cherry were paid "leader's scale" (twice the pay that side persons receive according to the pay scale established by the Musicians Union).
- [3] On this session there were two engineers—Tom Dowd (who usually recorded Coltrane's Atlantic sessions) to record a 1-track monaural tape and Phil Iehle to record an 8-track stereo tape.

#### **Issue Data**

1 (IP) Atlantic 1451/SD 1451 (John Coltrane & Don Cherry/The Avant-Garde, released ca. Apr. 1966)

**Reissues**: See session **60–0628** 

☑ NBM (I) 94107227 (John Coltrane/Portrait) (10 CD)

Rhino PRTC 71984 (*John Coltrane/Heavyweight Champion—The Complete Atlantic Recordings*) (7 promotional cassettes)

Atlantic R2 71984 (John Coltrane/The Heavyweight Champion—The Complete Atlantic Recordings) (7 CD)

Reissues: See session 59–0115

LP Atlantic 259782 (John Coltrane/The Heavyweight Champion—The Complete Atlantic Recordings) (12 LP)

Reissues: See session 59–0115

2 P Atlantic SD 2–313 (The Art of John Coltrane—The Atlantic Years) (2 LP)

Reissues: See session 59–0504

Rhino Flashback 73359 (John Coltrane—Jazz Classics)

## **(A)** 60-0718-60-0723 (1)

CA. July 18–23, 1960 (exact dates uncertain). **Showboat**, *Philadelphia*, *PA* (Broad and Lombard).

JOHN COLTRANE QUARTET: John Coltrane (ts [a.]–[e.], [g.]–[k]; ss [f.], [l.]–[n.]; ann); McCoy Tyner (p); Steve Davis (b); Pete (Sims) LaRoca (dr)

a.	Speak Low		inc	(1:05)	PR
Ь.	Cousin Mary		inc	(5:58)	PR
c.	Equinox	*1	inc	(13:03)	PR
d.	Equinox		inc	(11:53)	PR
	(ann)	*2		(0:44)	PR
c.	Blue Train		inc	(10:49)	PR
f.	My Favorite Things	*3		(10:58)	PR
g.	Blue Train		inc	(7:27)	PR
h.	Impressions	*4	inc	(15:10)	PR
i.	Cousin Mary		inc	(8:41)	PR
	(ann)	*5		(0:24)	PR
j.	Some Other Blues		inc	(8:51)	PR
k.	Good Bait	*6	inc	(13:41)	PR
L.	Mr. Syms	*7	inc	(6:09)	PR
m.	Exotica			(5:33)	PR
n.	Out of This World	*8	inc	(9:18)	PR

#### **Track Notes**

- \*1 C minor blues; the tape probably runs at the wrong speed because "Equinox" is usually in D-flat minor.
- \*2 Follows "Equinox." Coltrane thanks the audience; says that there will be a brief intermission, "after which we'll be back to entertain you again" and announces that Bill Henderson will be appearing at the Showboat "all next week [...] starting Monday afternoon."
- \*3 Timing includes applause at end.
- \*4 In two parts (8:40 and 6:40; includes beginning and ending, gap in middle).
- \*5 Follows "Cousin Mary." Coltrane thanks the audience, says that there will be a brief intermission, and announces that Bill Henderson will be appearing at the Showboat the following week, "starting Monday for one week only."
- \*6 In two parts (12:50 and 0:51).
- \*7 Beginning cut off. Titles [1.]—[n.] appear to be continuous.
- \*8 Coltrane plays soprano, and the tune is taken at a quick tempo; very different from the versions recorded later.

#### **Session Notes**

- [1] Private recordings. More recordings may have been made during this week.
- [2] It isn't certain that all of these recordings are from this week, but aural evidence indicates that this is likely. Recordings were reportedly made on Tuesday, July 19; Thursday, July 21; Friday, July 22; Saturday, July 23; and Sunday, July 24, 1960. (The last date is unlikely because blue laws closed most Philadelphia clubs on Sunday at that time.) Timings include applause, audience noise.

## **(2) 60–0718–60–0723 (2)**

PROBABLY CA. JULY 18–23, 1960 (uncertain). Probably **Showboat**, *Philadelphia*, *PA* (Broad and Lombard).

JOHN COLTRANE QUARTET: John Coltrane (ts); McCoy Tyner (p); probably Steve Davis (b); probably Pete LaRoca (dr)

a.	Giant Steps	*1	inc	(10:56)	PR
Ь.	Spiral	*2	inc	(1:47)	PR
c.	Trancing In	*3	inc	(3:40)	PR
d.	I Want to Talk About You	*4	inc	(1:07)	PR
c.	Satellite	*5	inc	(6:58)	PR
f.	unidentified title	*6	inc	(1:05)	PR
g.	unidentified title	*7	inc	(0:10)	PR
h (1).	Naima	*8	inc	(8:37)	PR
h (2).	Naima	*9	inc	(2:01)	PR
i (1).	Body and Soul	*10	inc	(5:18)	PR
i (2).	Body and Soul	*11	inc	(1:19)	PR
j.	Body and Soul	*12	inc	(13:11)	PR
k.	unidentified title	*13	inc	(2:56)	PR

#### **Track Notes**

\*1 Beginning cut off, otherwise complete. Tape may run a little slow. Possibly recorded July 22, 1960, Showboat, Philadelphia (see Fujioka, 1995, bottom of p. 153).

- \*2 Incomplete; ts-solo, p-solo. Possibly recorded July 22, 1960, Showboat, Philadelphia (see Fujioka, 1995, bottom of p. 153).
- \*3 Incomplete; four fragments (p-solo, 1:04; ts-solo, 0:07; ts-solo, 2:12; ending, 0:17). Possibly recorded July 22, 1960, Showboat, Philadelphia (see Fujioka, 1995, bottom of p. 153).
- \*4 Incomplete; opening theme; [c.] and [d.] appear to be continuous.
- \*5 Incomplete; ts-solo, p-solo; splice at 6:43.
- \*6 Incomplete; D blues, sounds like "Bessie's Blues"; tape may be slow (possibly should be in E-flat).
- \*7 Incomplete; ending only.
- \*8 Incomplete; opening theme, p-solo, ts-solo; [g.] and [h. (1)] are continuous.
- \*9 Incomplete; ending; possibly from the same performance as [g.]—[h. (1)].
- \*10 Incomplete; opening theme (unaccompanied ts, 0:37), ts-solo; [h. (2)] and [i. (1)] are continuous.
- \*11 Incomplete; near ending; probably from the same performance as [i. (1)].
- \*12 Incomplete; ts-solo, p-solo; appears to be from a different performance than [i. (1)–(2)].
- \*13 Incomplete; F blues, possibly "Chasin' the Trane"; ts-solo.

### **Session Note**

[1] Private recordings (audience tapes), date(s) and location(s) not confirmed.

**Note**: The source of the above tapes also has an audience tape from the Showboat, Philadelphia, that is labeled "March 24, 1960, 'How High The Moon,' 'I Can't Get Started.'" The date must be wrong because Davis and Coltrane were in Europe at the time (see the Chronology). We haven't heard the tape.

Thursday, September 8, 1960 (probably afternoon). **United Recorders**, *Los Angeles*, *CA*.

JOHN COLTRANE QUARTET: John Coltrane (ts); McCoy Tyner (p); Steve Davis (b); Billy Higgins (dr)

a-1.	Mr. Day (aka One and Four) fs	(0:20)	uni		
a-2.	Mr. Day (aka One and Four)	(7:35)	uni		
a-3.	Mr. Day (aka One and Four)	(7:27)	1 2	3	6
b-1.	Exotica	(4:36)			6
b-2.	Exotica	(4:28)	1 2	5	6
C.	Like Sonny (aka Simple Like)	(3:55)	1	4	6

#### **Session/Issue Notes**

- [1] These recordings were made at United Recorders in Los Angeles while the John Coltrane Quartet was on a tour of the West Coast (see the Chronology, **Sept. 1–11, 1960**). Because this was Volume 1 of a "Birdland" series, it has sometimes mistakenly been listed as recorded at Birdland in New York City.
- [2] According to Michael Cuscuna's information, [a-1.] is a brief false start; Coltrane has reed problems on [a-2.], and it is not a very good take in many ways, and this is the correct recording sequence (previously listed as [b.]–[a.]–[c.]).
- [3] Steve Davis was listed as "Stephen." A Lee Morgan session appeared on the other side of the original LP.

#### **Issue Data**

1 PRou R/SR 52094 (*The Best of Birdland Vol. 1*, released 1962)

**Reissues:** Prou 9045–120; Prip TLX 5038; Prou (UK) 33 SX 1399; Prou (I) LD 662–30; Prou (I) RAD 15009/10; Prou (J) YS 7089-RO; Prin ITI Records (J) CDP 72989

Reissue: LP Rou RB-2 (The Birdland Story) (2 LP)

**Reissue:** LP Swing (F) CLDR.889 (Vg (F) 500 889) (*John Coltrane/Lee Morgan*)

**Reissues:** (*Echoes of an Era*) (P) Rou RE-120 (2 LP); (P) Bel (G) BLST 6537 (2 LP); (P) Rou (Ca)9045–120 (2 LP)

**Reissues:** (*Two Stars at Birdland*) (LP) Rou (J) YW 7811; (LP) Rou (J) YS 2697; (LP) Rou (J) YW 7511

**Reissue:** LP Acc SN 7227 (Summit Meeting/John Coltrane & Thad Jones)

**Reissues:** (*Exotica*) Dunhill DZS 012; Del Rack DRZ 903; Dunhill (J) J-33J-20209; Pol (J) J33J-20209

LP Trip TLX 5001 (Trane Tracks) (2 LP)

**Reissue:** See session **58–1100** 

- (LP) Vg VJD 560–2 (One Two & Four) (2 LP)
- Rou (F) 600133 (John Coltrane with Ray Draper)
- 2 ® Rou (N) EPRL 1532 (John Coltrane at Birdland)
  - ® Rou (Sw) REP 1037 (The Birdland Story)
  - LP Artia-Parliament WGM 2B/2AB (*The World's Greatest Music: 'Pop' Jazz*) (5/10 LP)
  - BN (J) TOCJ-5630 (John Coltrane)

**Reissue:** D BN (J) TOCJ-6104 (*The Best of John Coltrane*)

- **3** (?) Rou JJC 52072
  - (IP) Artia-Parliament WGM-2 (*The World's Greatest Music "Jazz"*) (5 LP)
  - Del Rack DRZ 907 (The Foundations of Modern Jazz)

BN 4982402 (Trane's Blues) (wrongly lists Elvin Jones (dr))

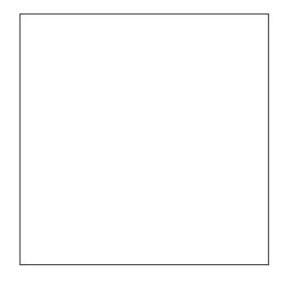
Reissue: DN (J) TOCJ-66018

- **4** (?) Joy (UK) JOY S 203
  - (IP) VJ (J) PS 1254 VE (Giants of the Saxophone)
  - RCA (G) 74321195402 (Jazz Gallery/John Coltrane Vol. 1) (2 CD)
  - BN 8643192 (The Original Jazz Album)
  - BN 95981 (Visions of Jazz: A Musical Journey) (2 CD)
- 5 (P) Rou CLVLXR 600 (The Great Jazz Reunion) (2 LP)
  - BN 53428 (*The Ultimate Blue Train*) (enhanced CD) (inc 0:32)

**Reissues:** See session **56–0420** 

- **6** Prou ROU 1012 (John Coltrane/Like Sonny)
  - Rou CD-ROU 1012 (John Coltrane/Like Sonny [+3])

Reissues: See session 58–1100





P Rou SR 52094

P Rou ROU 1012

### **(A)** 60–1021

FRIDAY OCTOBER 21, 1960 (1:00 p.m.–5:30 p.m.). **Atlantic Studios,** *New York City* (234 W. 56th St., borough of Manhattan).

JOHN COLTRANE QUARTET: John Coltrane (ts [a-1.], [a-2.], ss [c.]); McCoy Tyner (p); Steve Davis (b); Elvin Jones (dr)

a-1.	5118-1	Village Blues		(5:21)	1	3		5	6
a-2.	5118-2	Village Blues		(6:15)				5	6
Ь.	5119	Equinox	*1	(:)	uni				
c.	5120	My Favorite Things		(13:41)	2	3	4	5	
d.	5121	The Night Has a Thousand Eyes	*1	(:)	uni				

#### **Track Notes**

\*1 Tapes are missing and presumed lost (see session **59–0115**, Session/Issue Note [1]).

#### **Session Note**

[1] According to Atlantic Records reissue producer Joel Dorn, there was a version of "My Favorite Things" with Tommy Flanagan, but it no longer exists. All unreleased takes from this session are believed to have been

destroyed in a warehouse fire. See session **59–0115**, Session/Issue Notes [1] and [2].

- [2] From Kahn (2002, p. 43): "By chance, Frank Tenot, the Parisian concert producer, was visiting NewYork, and had been invited by Ertegun to attend the session: 'The first time I saw Coltrane in New York was when he recorded 'My Favorite Things' in Atlantic's studio. It was under the supervision of Nesuhi Ertegun, and for me, it was a great shock—I remember Coltrane at first tried to play tenor, and then for the second take he played soprano, and then there's a take, I don't know if it exists, where he's playing soprano *and* tenor.'" Tenot also mentions this session in his memorial of Coltrane (*Jazz Magazine* [France], Sept. 1967, p. 14). Tenot implies that a number of takes of "My Favorite Things" were made, but Coltrane wasn't fully satisfi ed even after the master take was completed. "Between what I think and what you hear," Coltrane said, indicating his soprano sax, "there's this damned instrument."
- [3] Engineer Tom Dowd simultaneously recorded one 8-track master, a single-track tape, and a 2-track tape.

#### **Issue Data**

1 (LP) Atlantic 1354/SD 1354 (Coltrane Jazz, released ca. Feb. 1961)

Reissues: See session 59–1124

Atlantic (J) 30 XD 1001 (Coltrane Jazz [+1])

Reissues: See session 59–1124

Atlantic (G) 781344–2 (*Coltrane Jazz* [+2])

Reissues: see session 59–0326

(LP) Supraphon (Cz) 1115 3286 ZD (*Odkaz*)

Selles (Pol) sell 1159 (*Train Full of Soul*) (location, personnel, and date not listed)

Scana (Sw) 96021 (John Coltrane)

2 (IP) Atlantic 1361/SD 1361 (*My Favorite Things*, released ca. Mar. 1961)

Reissues: LP Atlantic (UK) ATL 5022 (mono); LP Atlantic (UK) SAL

5022 (stereo); Atlantic (UK) 588–146; Atlantic (F, G) 40287; Atlantic (I) 09046; Atlantic (J) P 6030; Atlantic (J) P 7505; Atlantic (F) 332 037 S; Atlantic (G) 128006 (stereo); Atlantic M 51361; Atlantic CS 1361; Atlantic M 81361; Atlantic TP 1361; Atlantic 1361–2; Atlantic (G) 781 346–2 YS; Atlantic (G) 7567–81346–2; Atlantic (J) 30 XD 1000; Atlantic (J) AMCY 1004; Atlantic 147494; Atlantic 8122–75204–2; Atlantic 2753502; Atlantic (J) AMCY–1172; Atlantic (J) WPCR–25001

**Reissues:** (*Coltrane Jazz*) LP Atlantic (J) SMJX 2 (2 LP); LP Atlantic (J) MJ 7005~6 (mono); LP Atlantic (J) SMJ 7008~9 (stereo)

- (*My Favorite Things* [+2]) (including Atlantic 45–5012, two incomplete single versions of [c.]) Rhino R2 75204; Atlantic (J) AMCY-1196; Atlantic 8122–765882
- Rhino 8122–73310–2 (*Trilogy—My Favorite Things/Coltrane Plays the Blues* [+1]/*Olé* [+1]) (3 CD)
- (LP) Atlantic 1541 (The Best of John Coltrane)

**Reissues:** See session **59–0505** 

LP Atlantic SD 2–313 (*The Art of John Coltrane—The Atlantic Years*) (2 LP)

Reissues: See session 59–0504

- (IP) Atlantic SD 1528 (Jazz Super Hits)
- (LP) WEA (G) 240716–1 S (John Coltrane) (4 LP)
- LP Atlantic (Eu) ATL 59023; LP Atlantic (I) ST 05517; LP Atlantic (J) SMJ 7277
- (IP) Atlantic (J) MJ 7036 (The Best of John Coltrane Vol. 2)

- (LP) Atlantic (J) MT 2018 (Best of John Coltrane)
- (LP) Atlantic (J) FCPA 1060 (John Coltrane Vol. 1) (CBS Sony Family Club)
- Atlantic (J) SMJ 59 (My Favorite Things)
- (LP) Atlantic 81907–1 (Great Moments in Jazz)
- LP I Grandi Del Jazz (I) GdJ-10 (John Coltrane)
- LP TFMRS 70 A (The Greatest Jazz Recordings of All Time)
- (I) LP 08010 (*Coltrane's Best*) (location, personnel, and date not listed)
- (LP) Hae Shan (Rep. of China) HS-31 (Coltrane Jazz Vol. 2)
- Rhino 71257–2 (Atlantic Jazz Legends Vol. 1)
- Rhino R2–71255 (*The Last Giant: The John Coltrane Anthology*) (2 CD)

Reissues: See session 46–0713

- Atlantic (J) AMCY 1108
- Atlantic (G) 8122–71257–2 (Rhino Presents the Atlantic Jazz Gallery)
- Street Sounds (Ca) CDSND 11 (Jazz Juices 8)
- Timeless (I) JLCD 61016 (*John Coltrane*) (location, personnel, and date not listed)
- Universal UMD 80554 (*The Best of John Coltrane*) (2 CD) (location and date not listed)
- Rhino 8122–79778–2 (*The Very Best of John Coltrane*)
- RCA 7432127276–2 (Jazz Gallery: John Coltrane, Vol. 2) (2 CD)
- East West Japan (Atl/BN) (J) AMCY-956 (Hits Jazz 2)
- ☑ Verve 314 549 083–2 (*Ken Burns Jazz—The Definitive John Coltrane*)

Universal Victor (J) MVCJ-1 (John Coltrane Anthology 1959–1967)

Reissues: See session 59–0505

■ WEA (J) FWCP 41387 (John Coltrane/The Best of Atlantic Recordings)

Rhino R2 72965 (Atlantic Jazz Classics)

Rhino 8122–73371–2 (*Introducing John Coltrane*) (single version, inc 2:46)

**3** (I) Atlantic (I) 2 K 60009 (The Indispensable Coltrane) (2 LP)

NBM (I) 94107227 (John Coltrane/Portrait) (10 CD)

[ Imp 314 589 295–2 (John Coltrane Legacy) (4 CD)

Reissues: See session 55–1116

- Rhino PRTC 71984 (John Coltrane/Heavyweight Champion—The Complete Atlantic Recordings) (7 promotional cassettes)

  Atlantic R2 71984 (John Coltrane/The Heavyweight Champion—The Complete Atlantic Recordings)(7 CD)

Reissues: See session 59–0115

LP Atlantic 259782 (John Coltrane/The Heavyweight Champion—The Complete Atlantic Recordings) (12 LP)

**Reissues:** See session **59–0115** 

6 Atlantic (J) AMCY-1292 (Coltrane Jazz [+4])

Reissues: See session 59–0326



(LP) Atlantic 1361

### **Გ** 60−1024A

MONDAY, OCTOBER 24, 24, 1960 (2:00 p.m.–6:30 p.m.). Atlantic Studios, New York City (234 W. 56th St., borough of Manhattan).

JOHN COLTRANE QUARTET: John Coltrane (ss [a.]–[c.]; ts [d.], [e.]; omit on [f.], [g.]); McCoy Tyner (p); Steve Davis (b); Elvin Jones (dr)

a.	5126	Central Park West		(4:12)	1		6	9	11	12		
Ь.	5127	Mr. Syms		(5:19)	2		7	10	11	12		14
c.	5128	Exotica	*1	(5:20)		3		10	11			14
d.	5129	Summertime		(11:31)		4	7		11	12	13	14
c-1.	5130-1	Body and Soul		(5:57)		5		9	11			
c-2.	5130-2	Body and Soul	*2	(5:35)	1		8	9	11	12	13	
£	5131	Lazy Bird	*3	(3:25)								
g.	5132	In Your Own Sweet Way	*3	(5:14)								

#### **Track/Issue Notes**

- \*1 Title [c.] as "Untitled Original" on all issues.
- \*2 Timing of [e-2.] incorrectly listed as 5:48 on some issues.
- \*3 These tracks feature the rhythm section only. They were unreleased until November 1976, when they were released under McCoy Tyner's name (
  LP Atlantic SD 1696) with two tracks by Chick Corea, two by Keith

Jarrett, and two by Herbie Hancock (these others were from previously released LPs on Atlantic-related labels).

#### **Session/Issue Notes**

- [1] See session **59–0115**, Session/Issue Notes [1] and [2].
- [2] Engineer Tom Dowd simultaneously recorded one 8-track master, a single-track tape, and a 2-track tape.

#### **Issue Data**

- 1 (Coltrane's Sound, released ca. June 1964)
  - **Reissues:** LP Atlantic (UK) 587–039; LP Atlantic (UK) 588–039; LP Atlantic (F) 412–010 S; LP Atlantic (F, G) 40 388; LP Atlantic (J) SMJ 7219; LP Atlantic (J) P 7506 A; LP Atlantic (J) P 6083; LP Atlantic CS 1419; Atlantic TP 1419; Atlantic (J) AMCY-1158
  - LP Atlantic SD 2–313 (The Art of John Coltrane—The Atlantic Years) (2 LP)

Reissues: See session 59–0504

Rhino R2–71255 (*The Last Giant: The John Coltrane Anthology*) (2 CD)

Reissues: See session 46–0713

- Timeless (I) JLCD 61016 (*John Coltrane*) (location, personnel, and date not listed)
- 2 (P) Atlantic 1382/SD 1382 (Coltrane Plays the Blues, released ca. July 1962)

**Reissue:** (P) Atlantic (F) 332 056 S (*Coltrane Joue le Blues*)

(LP) Atlantic SD 1553 ( The Coltrane Legacy)

**Reissues**: See session **59–0115** 

**4** (IP) Atlantic 1361/SD 1361 (*My Favorite Things*, released ca. Mar. 1961)

Reissues: See session 60–1021

- (LP) Atlantic (J) MJ 7036 (The Best of John Coltrane, Vol. 2)
- (IP) Atlantic (J) FCPA 1060 (John Coltrane, Vol. 1) (CBS Sony Family Club)
- (I) LP 08010 (*Coltrane's Best*) (location, personnel, and date not listed)
- (LP) Hae Shan (Rep. of China) HS-31 (Coltrane Jazz, Vol. 2)
- NBM (I) 94107227 (John Coltrane/Portrait) (10 CD)
- Rhino R2–75204 (*My Favorite Things* [+2])

Reissues: See session 60–10215

5 (IP) Atlantic (J) P 6128 A (*Alternate Takes*, released 1974)

Reissues: See session 59–0326

- **6** (LP) Atlantic (I) ST 05517
  - (IP) Atlantic 1541 (The Best of John Coltrane)

**Reissues:** See session **59–0505** 

- (LP) Atlantic (J) MT 2018 (Best of John Coltrane)
- Rhino 8122–73371–2 (Introducing John Coltrane)
- Rhino Flashback 73359 (John Coltrane—Jazz Classics)
- 7 (IP) Atlantic (I) 2 K 60009 (The Indispensable Coltrane) (2 LP)
- 8 P Atlantic (J) SMJX 10013 (The Modern Jazz All Stars)
  - Atlantic (J) SMJ-45 (Coltrane's Sound)
- **9** Atlantic (J) 30 XD 1004 (*Coltrane's Sound* [+2])

- **Reissues:** Atlantic 1419–2; Atlantic (G) 781 358–2; Atlantic (G) 7567–81358–2; Atlantic (J) AMCY 1006; Rhino R2–75588; Atlantic (J) AMCY-1248; Atlantic (J) WPCR-25002
- **10** Atlantic (J) 30 XD 1007 (*Coltrane Plays the Blues* [+1])
  - **Reissues:** Atlantic 1382–2; Atlantic (J) AMCY 1005; Atlantic 7567–81351–2; Atlantic 137055; Atlantic (J) WPCR-25024
  - ☐ Rhino 8122–79966–2 (*Coltrane Plays the Blues*[+5])

Reissues: Atlantic (J) AMCY-1295

11 Rhino PRTC 71984 (John Coltrane/Heavyweight Champion—The Complete Atlantic Recordings) (7 promotional cassettes)

Atlantic R2 71984 (John Coltrane/The Heavyweight Champion—The Complete Atlantic Recordings) (7 CD)

Reissues: See session 59–0115

(IP) Atlantic 259782 (John Coltrane/The Heavyweight Champion—The Complete Atlantic Recordings) (12 LP)

Reissues: See session 59–0115

- **13** WEA (J) FWCP 41387 (The Best of Atlantic Recordings)
- **14** Phino 8122–73310–2 (*Trilogy—My Favorite Things/Coltrane Plays the Blues* [+1]/*Olé* [+1]) (3 CD)







P Atlantic SD 1382

### **८** 60−1024B

MONDAY, OCTOBER 24, 1960 (7:30 p.m.-midnight). **Atlantic Studios,** *New York City*(234 W. 56th St., borough of Manhattan).

JOHN COLTRANE QUARTET: John Coltrane (ts [a.]-[d.], [f.]; ss [e.]); McCoy Tyner (p [a.]-[c.]); Steve Davis (b); Elvin Jones (dr)

a.	5133	Mr. Knight	*1		(7:30)	1	3		7	8	
b-1.	5134-1	Blues to Elvin	*2	rch +	(10:57)				7	8	
b-2.	5134-2	Blues to Elvin		fs	(0:09)				7		
b-3.	5134-3	Blues to Elvin			(5:52)				7	8	
b-4.	5134-4	Blues to Elvin			(7:52)	1	-	í	7	8	
c.	5135	Mr. Day			(7:56)	1		6	7	8	
d-1.	5136-1	Blues to You	*3	reh +	(5:33)				7	8	
d-2.	5136-2	Blues to You			(5:28)				7	8	
d-3.	5136-3	Blues to You			(6:25)	1		6	7	8	9
c.	5137	Blues to Bechet			(5:44)	1	3	5	7	8	
f.	5138	Satellite			(5:48)		2		7		

### **Track/Issue Notes**

- \*1 Part of [a.] was used in the movie *Mo' Better Blues* (1990; directed by Spike Lee [inc 2:51]).
- \*2 Rehearsal (p, dr; 0:27) on promotional tape only, not on CD. Before take 1 Coltrane says, "Don't play it, don't play it too fast." Studio chatter, technical instructions between different takes on issues 7. Take 1 [b-1.] is played in E, and [b-2.] through [b-4.] are played in E-flat. The tape speed

- appears to be correct, indicating that this was an intentional key change (not a tape speed problem).
- \*3 Rehearsal (dr; 0:06) on promotional tape only, not on CD. Studio chatter, technical instructions between different takes on issues 7.

### **Session/Issue Notes**

- [1] See session **59–0115**, Session/Issue Notes [1] and [2].
- [2] Engineer Tom Dowd simultaneously recorded one 8-track master, a single-track tape, and a 2-track tape.

### **Issue Data**

1 P Atlantic 1382/SD 1382 (*Coltrane Plays the Blues*, released ca. July 1962)

Reissues: See session 60–1024A

Atlantic (J) 30 XD 1007 (*Coltrane Plays the Blues*[+1])

Reissues: See session 60–1024A

- Rhino 8122–73310–2 (*Trilogy—My Favorite Things / Coltrane Plays the Blues* [+1]/Olé [+1]) (3 CD)
- 2 (LP) Atlantic 1419/SD 1419 (Coltrane's Sound, released ca. June 1964)

**Reissues:** See session **60–1024A** 

Atlantic (J) 30 XD 1004 (Coltrane's Sound [+2])

Reissues: See session 60–1024A

3 PAtlantic SD 2–313 (The Art of John Coltrane—The Atlantic Years) (2 LP)

Reissues: See session 59–0504

- 4 (I) Atlantic (I) 2 K 60009 (The Indispensable Coltrane) (2 LP)
  - Rhino 8122–73371–2 (*Introducing John Coltrane*)

- 5 Pupraphon (Cz) 1115 3286 ZD (*Odkaz*) (wrongly lists Tyner on [e.])
  RCA 7432127276–2 (*Jazz Gallery: John Coltrane Vol. 2*) (2 CD)
- **6** P Atlantic (J) FCPA 1061 (*John Coltrane Vol. 2*) (CBS Sony Family Club)
- 7 Rhino PRTC 71984 (John Coltrane/Heavyweight Champion The Complete Atlantic Recordings) (7 promotional cassettes)
  - Atlantic R2 71984 (*John Coltrane/The Heavyweight Champion—The Complete Atlantic Record¬ings*) (7 CD) (wrongly lists Tyner on [d.])

**Reissues:** See session **59–0115** 

(LP) Atlantic 259782 (John Coltrane/The Heavyweight Champion—The Complete Atlantic Recordings) (12 LP)

**Reissues:** See session **59–0115** 

- 8 Phino 8122–79966–2 (*Coltrane Plays the Blues* [+5]) **Reissues:** See session **60–1024A**
- **9** I HWEA (J) FWCP 41387 (John Coltrane/The Best of Atlantic Recordings)

### **&** 60–1026

Wednesday, October 26, 1960 (noon–6:00 p.m.). **Atlantic Studios,** *New York City*(234 W. 56th St., borough of Manhattan).

JOHN COLTRANE QUARTET: John Coltrane (ss [a.], [b.]; ts [b.]–[f.]); McCoy Tyner (p); Steve Davis (b); Elvin Jones (dr)

a.	5139	Everytime We Say Goodbye		(5:39)	1	4		1	0 1	1
Ь.	5140	26-2	*1	(6:09)		2	9	1	0	
c.	5141	But Not for Me		(9:35)	1		8		10	
d.	5142	Liberia		(6:45)	3	5		9	10	
c.	5143	The Night Has a Thousand Eyes		(6:42)	3	6		9	10	
f.	5144	Equinox		(8:33)	3		7	9	10	11

c.	5141	But Not for Me	(9:35)	1	8	3	10	
d.	5142	Liberia	(6:45)	3	5	9	10	
c.	5143	The Night Has a Thousand Eyes	(6:42)	3	6	9	10	
f.	5144	Equinox	(8:33)	3	7	9	10	11

### **Track Note**

\*1 "26–2" is based on Charlie Parker's "Confirmation." The title "26–2" is likely a working title; it appears in the original session report as "26–2," followed (handwritten) by "untitled orig.—Col-trane." Coltrane reportedly performed the tune live around the time of this recording (see the Chronology, Oct. 11–30 or Oct. 11–Nov. 6, 1960). On this studio recording, Coltrane solos on both ts (opening theme and first solo) and ss (second solo and closing theme).

### **Session/Issue Notes**

- [1] See session **59–0115**, Session/Issue Notes [1] and [2].
- [2] Engineer Tom Dowd simultaneously recorded one 8-track master, a single-track tape, and a 2-track tape.

### **Issue Data**

1 (LP)Atlantic 1361/SD 1361 (*My Favorite Things*, released ca. Mar. 1961)

Reissues: See session 60–1021

- LP Hae Shan (Rep. of China) HS-31 (Coltrane Jazz Vol. 2)
- Rhino R2 75204 (My Favorite Tings[+2])

**Reissues:** See session **60–1021** 

Rhino 8122-73310-2 (*Trilogy—My Favorite Things/Coltrane Plays the Blues* [+1]/Olé [+1])

(3 CD)

- ☑ NBM (I) 94107227 (John Coltrane/Portrait) (10 CD)
- 2 (IP) Atlantic SD 1553 (*The Coltrane Legacy*, released ca. Apr. 1970)

**Reissues:** See session **59–0115** 

3 (P) Atlantic 1419/SD 1419 (Coltrane's Sound, released ca. June 1964)

Reissues: See session 60–1024A

- **4** (LP) Atlantic (Eu) ATL 59023
  - Round Midnight (Bel) RMN 73006 (Jazz Round Midnight, Vol. 6)
  - Atlantic (G) RCK 130 (*Rockstar Music/14 Jazz Hits*)(location, personnel, and date not listed)
  - Universal UMD 80554 (*The Best of John Coltrane*) (2 CD; location and date not listed)
- 5 (P) Atlantic (I) 2 K 60009 (The Indispensable Coltrane) (2 LP)
  - Imp 314 589 295-2 (John Coltrane Legacy) (4 CD)

Reissues: See session 55–1116

- **6** (IP) Atlantic (J) SMJX 10005 (East Coast Jazz)
  - (IP) Atlantic (J) SMJ 7277
  - (LP) Atlantic (J) FCPA 1060 (John Coltrane, Vol. 1) (CBS Sony Family Club)
  - Atlantic (J) SMJ-45 (Coltrane's Sound)
  - WEA (J) FWCP 41387 (John Coltrane/The Best of Atlantic Recordings)
- 7 (IP) Atlantic 1541 (*The Best of John Coltrane*)

Reissues: See session 59–0505

- (LP) Atlantic 1559 (Jazz Super Hits, Vol. II)
- (I) ST 05517
- (IP) Atlantic (J) MT 2018 (Best of John Coltrane)
- Rhino R2-71255 (*The Last Giant: The John Coltrane Anthology*) (2 CD)

**Reissues:** See session 46–0713

- Rhino R2-71554 (*Atlantic Jazz: Best of the 60's Vol. 1*)
- Rhino 8122-79778-2 (The Very Best of John Coltrane)
- Timeless (I) JLCD 61016 (*John Coltrane*) (location, personnel, and date not listed)
- **8** Atlantic (J) SMJ 7283 (Modern Jazz for Beginners Vol. 5)
- **9** Atlantic (J) 30 XD 1004 (*Coltrane's Sound*[+2])

Reissues: See session 60–1024A

Rhino PRTC 71984 (John Coltrane/Heavyweight Champion—The Complete Atlantic Recordings) (7 promotional cassettes)

Atlantic R2 71984 (John Coltrane/The Heavyweight Champion— The Complete Atlantic Record-ings) (7 CD)

**Reissues:** See session **59–0115** 

LP Atlantic 259782 (John Coltrane/The Heavyweight Champion—The Complete Atlantic Recordings) (12 LP)

Reissues: See session 59–0115

**11** Rhino 8122-73371-2 (*Introducing John Coltrane*)

# **1961**

### **(A)** 61–0301–61–0312

MARCH 1–5 and/or 8–12, 1961 (Wednesday through Sunday, two weeks; exact dates unknown). **Suther land Lounge, Sutherland Hotel,** *Chicago, IL* (47th and Drexel Blvd.).

JOHN COLTRANE QUARTET/QUINTET: John Coltrane (ts [a.]–[c.], [e.], [g.]–[i.], [k.]–[n.]; ss [d.], [f.], [j.]); McCoy Tyner (p); Reggie Workman (b); Donald Garrett (b [c.]); Elvin Jones (dr); Larry Smith (ann)

a.	Liberia		inc	(10:54)		1
	(ann)	*1		(0:04)		1
Ь.	John Paul Jones	+2	inc	(16:15)		1
C,	Equinox	+3	inc	(17:08)		1
d.	Greensleeves	+4	inc	(17:48)		1
	(ann)	*4		(0:02)	PR	
e.	Bye Bye Blackbird		inc	(10:18)		2
	(ann)	*5		(0:04)		2
f.	My Favorite Things		inc	(0:08)		2
g.	unidentified composition		inc	(7:31)		2
h.	Cousin Mary	*6	inc	(3:32)		1
i.	I Want to Talk About You		inc	(3:26)	PR	
j.	Greensleeves	*7	inc	(17:40)	PR	
k.	Summertime		inc	(12:57)	PR	
1.	unidentified composition	*8	inc	(16:18)	PR	
m.	Blue Train	+9	inc	(20:25)	PR	
	(ann)	*10		(0:04)	PR	
n.	Impressions		inc	(8:25)	PR	

### **Track Notes**

- \*1 The announcer says, "And Elvin Jones is taking his bows for an exciting—"
- \*2 Beginning cut off. "John Paul Jones" has also been recorded as "Vierd Blues" (credited to Miles Davis) and "Trane's Blues."
- \*3 Both Workman and Garrett play on this track. Includes two voiceover (club rb) announcements. The first announcemen (0:03) occurs during the piano solo and cues a station break; the second (0:18) occurs during

the bass duet. The announcer identifies Donald Garrett as the second bassist: "Just let me make mention that you're listening to the extraordinarily inventive young Donald Garrett on bass, our guest bassist for the night. It seems reasonably safe to assume a solo out of Reggie Workman next, the regular bassist here with the John Coltrane unit. Let's go back now and listen to more of this."

- \*4 Beginning cut off "Greensleeves." After the tune finishes the announcer says, "And this is Coltrane jazz."
- \*5 The announcer says, "Yes, we are enjoying Coltrane jazz." The album *Coltrane Jazz* was released a few weeks before this broadcast.
- \*6 On the private recording there is an additional fragment(copy) of [h.] (2:24) as "unknown title." The CD *Vierd Blues* contains two additional fragments (copies).
- \*7 Beginning cut off.
- \*8 Sounds like unidentified composition [a.] from session **61–0724 to 61–0729**. Similar to "Impressions," but the form is ABA, 24 bars; "Impressions" is AABA, 32 bars.
- \*9 The timing of [m.] is 24:35 on the private recording, but the first 4:10 of the track is repeated after a 4– to 5–second gap.
- \*1 This brief excerpt from an announcement is joined in progress: "—
- 0 taking giant steps. John Coltrane, making jazz his—"

### **Session Notes**

- [1] Radio broadcasts, private recordings.
- [2] The John Coltrane Quartet (with Donald Garrett and possibly others sitting in) appeared at the Sutherland Lounge in Chicago, March 1–12, 1961. Live radio broadcasts on WSBC–FM (93.1) were made on most (possibly all) nights during this gig (see the Chronology, March 1–12, 1961). There may also have been broadcasts on the Mutual radio network. Dizzy Gillespie's quintet report edly was the first group broadcast in this series, on *Bandstand*, *U.S.A.*, Saturday, October 6, 1960 (*Down Beat*, Nov. 10, 1960, p. 50). It isn'Thcertain whether Mutual was still doing remotes from the Sutherland as of March 1961, but if so, some of these recordings may be from Mutual broadcasts.
- [3] As of Fall 1960, Len Hollings was identified as the WSBC announcer for the Sutherland broadcasts (*Down Beat*, Nov. 24, 1960, p. 49).

- However, longtime Chicago—area broadcaster Larry Smith is the announcer on these recordings (see the Chronology, **March 1–12**, **1961**).
- [4] Coltrane was scheduled to appear at the Sutherland Lounge in October 1961, and Fujioka (1995, p. 174) listed that as the probable date of these recordings. However, the October 1961 gig was cancelled when the Sutherland Lounge closed, as noted in Porter (1998, pp. 364, 365). There's ample evidence that Coltrane appeared at the Sutherland Lounge on March 1–12, 1961, and that there were nightly radio broadcasts during the gig; so this seems the most likely date for these recordings. See the Chronology (Oct. 3–11, 1961, and following note).
- [5] There is one more tune—"Mr. P.C." (17:53)—on the private recording of titles [a.]–[h.] circulating among collectors. This is definitely not from this date, but from November 28, 1962, Graz, Austria (see session **62–1128**).

### **Issue Data**

- 1 No label, no no. (*Vierd Blues*) (see Track Note \*6)
- 2 No label, no no. (1961: Year of Breakthrough)

### **4** 61–0320

MONDAY, MARCH 20, 1961 (3:00–5:30 p.m.). **Columbia 30th Street Studio,** *New York City* (borough of Manhattan).

MILES DAVIS QUINTET/SEXTET: Miles Davis (tp); Hank Mobley (ts); John Coltrane (ts [a–15.] only); Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (dr)

```
(p, dr)
        CO66500- Someday My Prince Will Come
a-1.
                                                                       (0.08)
                                                              warm-up
a-2.
        CO66500 Someday My Prince Will Come
                                                     (b)
                                                              warm-up (0:02)
        CO66500-8 Someday My Prince Will Come *1
                                                                       (7:26)
a-14(1). CO66500-14 Somedav My Prince Will Come *2
                                                    (fs 0:03)
                                                                       (0:07)
                                                                                    3
                                                                                    3 4
a-14(2). CO66500-14 Someday My Prince Will Come
                                                                       (5:30)
        CO66500-15 Someday My Prince Will Come
                                                                       (9:03) 1 2
Ь.
        CO66501-6 Old Folks
                                                                       (5:15) 1
        CO66505 Teo
                                               *3
                                                             reh
                                                                       (:)
```

### **Track Notes**

- \*1 Preceded by Miles Davis talking, reh b, dr (0:08).
- \*2 Miles Davis talking.
- \*3 Title [c.] listed as "Co 66502–6 Unknown Title 01:09 [...] in the Columbia files as 'Rehearsal, shor take 6'" by Lohmann (*The Sound of Miles Davis: The Discography 1945–1992*; JazzMedia ApS, Copenhagen, Denmark, 1992, p. 79).

### **Session Notes**

- [1] Coltrane performs only on [a–15.].
- [2] Private recording information from Claude Schlouch (*Hank Mobley: A Discography 1950–1972*, 1986, private publication).
- [3] Before an appearance at the Apollo Theatre (see the Chronology, Mar. 17–23, 1961), Coltrane went to the studio and made take 15 without rehearsal.
- [4] Jan Lohmann lists CO66500–8 as including Coltrane, but that is incorrect. CO66500–1~14 do not include Coltrane.

### **Issue Data**

1 (P) Columbia CL 1656 (mono)/CS 8456 (stereo) (Someday My Prince Will Come, released Dec. 11, 1961)

Reissues: P Columbia PC 8456; P Columbia C 40947; P Columbia 31377; P MF MFSL 50–00177; P MF (J) MFSL 1–177; P CBS (Ca) CL 1656; P Fon (Eu) 682 524 TL; P CBS (Eu) PC 8456; P CBS (Eu) 62104; P Fon (UK) TFL 5164; P Fon (UK) TFLS 172; P Fon (UK) STFL 587; P CBS (UK, Sw) BPG 62104; P CBS (UK) SBPG 62104 (stereo); P Columbia (J) YS 108; P Columbia (J) SL 1084; P Columbia (J) YS 208; P CBSS (J) SONT–50203; P CBSS (J) SONP 50213; P CBSS (J) SOPL 157; P CBSS (J) 25 AP 757; P CBSS (J) 18 AP 2058; P CBSS (J) 23 AP 2558; P

- LP CBS (G) 88029 (Miles Davis with John Coltrane) (2 LP)
- Columbia 471 623–2 (*The Miles Davis Selection*) (3 CD)

(*Miles Davis: Love Songs*) Columbia/Legacy 493 389–2; Columbia/Legacy CK 65853

- - (LP) CBS (F) 64111
  - (LP) CBSS (J) 00 AP 2076~81 (Miles Davis/The Greatest History)
  - (IP CBS (J) SONP 50164~5 (The Miles Davis)
  - LP CBSS (J) SOPN 53
  - CBSS (J) 30 KP 1148; CBSS (J) 30 KP 941~2
  - (LP) CBS 63620 (Miles Davis: Greatest Hits)

Reissues: See session 56–0910

(LP) BS CS 9808 (Miles Davis' Greatest Hits)

Reissues: See session 56–0910

- (LP) CBSS (J) YS 754 C (Miles in Standard)
- (LP) CBSS (J) 29 AP 50 (Miles Davis: Grand Prix 20)
- (LP) CBSS (J) SOPH 53~4 (This Is Jazz, Vol. 2)

- (LP) CBSS (J) XDAP 93039 (Miles 25 Special D. J. Copy)
- Columbia/Legacy CK 65418 (Miles Davis' Greatest Hits)
- © CBSS (J) 25 DP 5593; © CBSS (J) 32 DP 824
- © CBSS (J) XBDP 91001 (CBS/Sony CD Jazz Catalog, Vol. 1) (inc 2:52)
- © CBSS (J) 00 DP 872~5 (Miles Davis/The Greatest History 1955–1969) (4 CD)

**Reissues:** See session **56–0605** 

- © CBSS (J) 30 DP 5027 (The Essence of Miles Davis)
- Columbia CK 47932 (The Essence of Miles Davis)

Reissue: CBSS (J) SRCS 5709

- © CBSS (J) 25 DP 5592 (Jazz)
- © CBSS (J) 25 DP 5606 (Star Box)
- CBSS (J) CSCS 5121 (Jazz on Movies)
- Exe (J) EX 2017 (*Miles Davis*) (wrongly lists "Drad–Dog" as including Coltrane)
- Columbia/Legacy 503 045–2 (*The Essential Miles Davis*) (2 CD)

Reissues: See session 56–0605

Columbia/Legacy C3K 96484 (*Miles Davis/The Essential Plus*) (2 CD + DVD)

- Pony Canyon (J) no no. (*The Acoustic/Miles Davis*)
- Columbia/Legacy CK 64616 (*This Is Jazz # 8—Miles Davis/Acoustic*)

**Reissue:** Sony Mastersound (J) SRCS–7218

- © CBS 474 373–2 (Hollywood Jazz)
- Sony Family Club (J) 507–982–01–01
- Columbia C6K 65833 (Miles Davis & John Coltrane/The Complete

Columbia Recordings 1955–1961) (6 CD) **Reissues** (and advance copy): See session **55–1026** (LP) Mosaic MQ9–191 (The Complete Columbia Recordings of Miles *Davis with John Coltrane*) (9 LP) **Reissues:** See session **55–1026** Columbia/Sony (J) SICP–360 (*The Best of Miles Davis*) Columbia/ Legacy CK 86829 (The Best of Miles Davis) Columbia/ Legacy CK 61090 (The Best of Miles Davis and John *Coltrane* (1955–1961)) © Columbia 509614−2 (Columbia Jazz—John Coltrane © Miles Davis 1955–1961) Sony Mastersound (J) SRCS–2462 (The Best of Miles Davis and *John Coltrane* (1955–1961)) [+1]) Columbia 488 619–2 (*Miles Davis Acoustic*) Columbia CD 27000262 G (*The Acoustic Miles*) Jazz Zounds/Vereinigte Motor–Verlage CD 27200262 G (Miles Davis—Portrait) (2 CD) Sony/Columbia 511 398–2 (*Miles Davis—Time After Time*) (2 XRCD) Sony 5099751961727 (A Fine Romance—Essential Jazz Vol. 2) (2 CD) Sony 5099750898123 (Bar Jazz 4) (3 CD) Sony 5030399 (Miles Davis—The Legendary Years 1955–1965) (2 CD) (Miles Davis/Super Hits) Sony Legacy Recordings 1CK85186; Sony Legacy Recordings 1CK85186

(LP) Columbia C5X 45000 (The Columbia Years 1955–1985) (5 LP)

Reissues: See session 55–1026

3

- Sony 496 792–2 (*The Best of Miles Davis*) (2 CD)
- 4 © Columbia/Legacy CK 65919 (Someday My Prince Will Come [+2])

**Reissues:** Sony Mastersound (J) SRCS–9702; Columbia COL 466312–2; Columbia/Sony SICP–818

- 5 © Columbia/Legacy CK 65038 (*This Is Jazz # 22–Miles Davis Plays Ballads*)(*Blue Moods*) © Sony Classical 501 793–2; © Sony/Legacy JK 89920
  - Sony 58145 (*Miles Davis/Classic Ballads*)
  - Columbia 471313–2 (*Miles Davis Plays Classic Ballads*)

Reissue: CBS A 21508



P Columbia CL 1656

# **&** 61–0321

Tuesday, March 21, 1961 (2:30–5:30 p.m.). **Columbia 30th Street Studio**, *New York City* (borough of Manhattan).

MILES DAVIS QUINTET/SEXTET: Miles Davis (tp); John Coltrane (ts [a.]); Hank Mobley (ts [b.], [c.]); Wynton Kelly (p); Paul Chambers (b); Jimmy Cobb (dr [a.], [b.]); Philly Joe Jones (dr [c.])

a-9.	CO66505-9	Teo	*1	(9:35)	1	2	5
Ь.	CO66506	I Thought About You		(4:52)	1	4	5
c.	CO66507	Blues No. 2		(7:05)		3	5

### **Track Note**

\*1 Coltrane plays only on "Teo." Jan Lohmann lists another version of "Teo" (CO66505–5/7 (8:00), Columbia unissued) as including Coltrane, but we don't know if it exists or not (Lohmann, *The Sound of Miles Davis: The Discography 1945–1991;* Jazz Media ApS, Copenhagen, Denmark, 1992, p. 79).

#### **Issue Data**

Reissues: See session 61–0320

- Columbia 471 623–2 (*The Miles Davis Selection*) (3 CD)
- 2 LP Columbia (J) PSS 57 (The Essential Miles Davis)
  - (IP) Columbia 31380 ([a.] inc, edited as part I & II, [3:00]+[2:10])
  - © Columbia C6K 65833 (Miles Davis & John Coltrane/The Complete Columbia Recordings 1955–1961)(6 CD)

**Reissues** (and advance copy): See session **55–1026** 

(IP) Mosaic MQ9–191 (The Complete Columbia Recordings of Miles with John Coltrane) (9 LP)

**Reissues**:See session **55–1026** (*Jazz: A Film by Ken Burns*) (audio: parts without Coltrane, in sum inc 3:16; no video) DD4721; DD 4719 (8 VT)

**Reissues**:See session 56–0511

**3** LP CBSS (J) 36 AP 1409~10 (Circle in the Round/Miles Davis)

Reissues: See session 55–1026

LP CBS KC 2–36278 (Miles Davis: Circle in the Round)

**Reissues**: See session **55–1026** 

MBM (I) 94107247 (Miles Davis/Portrait 1949–1970) (10 CD)

**4** (LP) Columbia 31379

Columbia 471 313–2 (*Miles Davis Plays Classic Ballads*)

Reissue: CBS A 21508

Exe (J) EX 2017 (Miles Davis)(Miles Davis: Love Songs) Columbia/Legacy 493 389–2; Columbia CK 65853

Sony 518 813–2 (Enjoy Bar Jazz 2)

Sony/Columbia 511 398–2 (*Miles Davis—Time After Time*) (2 XRCD)

Sony 5030399 (Miles Davis—The Legendary Years 1955–1965) (2 CD)

Sony 58145 (*Miles Davis/Classic Ballads*)

5 Columbia Legacy CK 65919 (*Someday My Prince Will Come* [+2]) (Mobley not listed on [b.])

Reissues: See session 61–0320

### **&** 61–0500

Possibly CA. May 1961 (or Summer or Fall 1960; date unknown). Unknown studio, unknown location (possibly New York City).

JOHN COLTRANE ORCHESTRA: Calvin Massey (arr, tp); John Coltrane (ts); Eric Dolphy (b-cl); Oliver Nelson (cl); Joe Farrell (f); other unknown woodwind players; unknown rhythm section

a.	Laura	*1	(5:55)	PR
	(slate ann)	*2	(0:09)	PR
b.	Nakatini Serenade		(1:26)	PR
	(slate ann)	*3	(0:12)	PR
c.	The Damned Don't Cry	*4	(2:56)	PR

### **Track Notes**

- \*1 Beginning cut off.
- \*2 Engineer: "Nakatini Suite,' take one."
- \*3 Engineer: "'The Damned Don't Cry,' take one."
- \*4 Someone says "All right!" after the take.

### **Session Notes**

- [1] This is probably a demo session, not a rehearsal ([b.] and [c.] are not fnished takes), done specifcally by Calvin Massey for Coltrane to present to Impulse, as an idea for what he wanted to do for the *Africa/Brass* recording session. From Simpkins (1989, p. 128): "Prior to the final recording, Folks [Calvin Massey] wrote some music and convinced John to use it for Africa Brass.' A demonstration record was made, which John liked."
- [2] The date of this session is unknown, but it is believed to have taken place before May 23, 1961, possibly as early as Summer or Fall 1960. The personnel are from Wendt (2003, citing *Jazzpodium*, Dec. 1968, p. 380), which includes an excerpt from an interview of Joe Farrell by Eric T. Vogel. Farrell said that he and Eric Dolphy (with whom Farrell occasionally practiced flute duets) took part in a recording session that John Coltrane had proposed. Calvin Massey had written and arranged pieces for woodwind players. Eric Dolphy took part on bass clarinet, Oliver Nelson on clarinet, and Farrell on flute, with other unidentified woodwind players and an unidentified rhythm section (aural evidence suggests that the drummer is not Elvin Jones). Coltrane wasn't satisfied with the results and decided to use brass rather than woodwinds.
- [3] Thanks to Zane Massey, son of Cal Massey, for sharing this tape with us.

### **Issue Data**

### **&** 61–0523

Tuesday, May 23, 1961. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE ORCHESTRA: Booker Little, Freddie Hubbard (tp); Julian Priester, Charles "Majeed" Greenlee (euphonium); Julius Watkins, Donald Corrado, Bob Northern, Jimmy Bufington, Robert Swisshelm (frh); Bill Barber (tuba); John Coltrane (ss[a.], [c.], [d.]; ts [b.], [d.], [e.]; arr[b.]); Eric Dolphy (as, bcl, f; arr [e. ]); Garvin Bushell (reeds, woodwinds \*1); Laurdine "Pat" Patrick (bs); McCoy Tyner (p; arr[a.]); Reggie Workman (b); Paul Chambers (b[e.]); Elvin Jones (dr); Calvin Massey (arr [d.]); Romulus Franceschini (con[d.])

a-1.	tk 1	Greensleeves				(6:17)	un	ē				
a-2.	tk 2	Greensleeves				(9:05)	un					
a-3(1).	tk 3	Greensleeves			fs	(0:06)	uni					
a-3(2).	tk 3	Greensleeves			fs	(0:23)	un	i				
a-3(3).	tk 3	Greensleeves			reh	(0:37)	un	i				
a-4(1).	tk 4	Greensleeves			reh	(0:26)	un					
a-4(2).	tk 4	Greensleeves	Ь	d		(1:03)	un	i				
a-5(1).	tk 5	Greensleeves	(b	only)	fs	(0:03)	un	i				
a-5(2).	tk 5	Greensleeves				(9:46)	un	i				
a-7.	rk 7	Greensleeves			master	(9:55)	1		6	7	8	9
b-1(1).	tk 1	Song of the Underground Railro	oad		fs	(0:12)	un					
b-1(2).	rk 1	Song of the Underground Railro	oad			(6:37)	2	5	6	7	8	
c-1(1).	tk I	Greensleeves	(b	only)	fs	(0:04)	un	i				
c-1(2).	tk 1	Greensleeves			bd	(0:46)	un					
c-2.	tk 2	Greensleeves				(10:49)	2	4	6	7		
d-1.	tk 1	The Damned Don't Cry				(9:04)	un	i				
d-2(1).	tk 2	The Damned Don't Cry	(d	lr, euph, b)	fs	(0:13)	un	i				
d-2(2).	tk 2	The Damned Don't Cry			bd	(0:41)	un	į.				
d-3.	tk 3	The Damned Don't Cry			bd	(2:24)	un	i				
d-4.	tk 4	The Damned Don't Cry			bd	(2:28)	un	i				
d-5.	tk 5	The Damned Don't Cry			bd	(1:30)	un					
d-6.	tk 6	The Damned Don't Cry	(6	lr, euph)	fs	(0:09)	un	i				
d-7.	tk 7	The Damned Don't Cry	*2		inc	(6:17)						
d-i(1).	intercut 1	The Damned Don't Cry	(s	s, p, b, dr)	fs	(0:04)	uni	i				
d-i(2).	intercut 1	The Damned Don't Cry	(6	lr, b)	fs	(0:04)	un	i				
d-i(3).	intercut 1	The Damned Don't Cry	*2			(2:30)						
d-m.		The Damned Don't Cry	*2			(7:38)	3		6			
c-1(1).	tk 1	Africa			(fl, b) fs	(0:03)	un	i				
e-1(2).	tk 1	Africa			(b only) fs	(0:05)	un	i				
e-1(3).	tk 1	Africa	*3		inc	(14:23)						
c-i-1(1).	intercut -	Africa	(d	lr only)	fs	(0:04)	un					
c-i-1(2).	intercut 1	Africa			bd	(0:53)	un	i				

```
e-i-2(1).
          intercut Africa
                                                       (dr, b)
                                                                            (0:22) uni
            2(1)
e-i-2(2).
           intercut
                      Africa
                                                                            (1:23)
            2(2)
           intercut 3 Africa
                                                                            (1:03) uni
e-i-3.
                                                      (dr, b)
           intercut 4 Africa
                                                                            (2:30)
                                                 +3
                                                                            (14:06) 3 6 9
e-m.
```

### Personnel/Track/Issue Notes

- \*1 Garvin Bushell: "I mostly played bassoon on the orchestra things with Coltrane" (Bushell, 1998, p. 174).
- \*2 The issued I mpulse! mastertake is composed of the first 6:00 of take 7 and the last 1:38 of the complete intercut. Coltrane plays both soprano sax and tenor sax on "The Damned Don't Cry."
- \*3 The issued Impulse! master take is composed of the first 11:39 of take [e-1(3).] and the complete intercut 4.

### **Session/Issue Notes**

- [1] Impulse! A 6 is mono, AS 6 is stereo. Throughout most of the 1960s, Impulse! issued albums simultaneously in both mono and stereo, designated A(S) in the Issue Data.
- [2] According to Bob Northern, this session started around midnight, although the brass section had been on standby from 2 p.m.; Coltrane brought his band in at midnight. (Bob Northern interviewed by Yasuhiro Fujioka [assisted by Larry Appelbaum], May 14, 2006.)
- [3] "Song of the Underground Railroad" as "The Drinking Gourd" on session tapes.
- [4] The standard practice in the 1960s was to create masters by cutting the selected track out of the original tape. This process resulted in the destruction of three of the original session tapes, one from the **61–0523** session and two from the **61–0607** session. By the time of the *Africa/Brass Sessions, Vol. 2* release in the early 1970s, the process had changed and the remaining session tapes were not destroyed to make those masters. Take 6 of the first set of takes of "Greensleeves," if there was one, would have been on the destroyed session tape.
- [5] Timing and take information annotated on the remaining tape boxes (the stereo master tapes) differ slightly from what is shown (which is based

on the actual outtakes). For example, [a-1.] is shown with a timing of 6:10, [a-2.] with a timing of 8:57. Take annotations are based on annotations on the original tape boxes and slate information on the recordings.

### **Issue Data**

1 Pimpulse! A(S) 6 (*Africa/Brass*, released Sept. 1, 1961 ["New LP Releases," *Billboard*, Aug. 28, 1961, p. 8])

Reissues: ① MCA 254638; ② MCA 29007; ② MCA 42231; ② Impulse! 251993–1 Z; ② Pol (Ca) A(S) 6; ② HMV (UK) CLP 1548; ② HMV (UK) CSD 1431; ③ WRC (UK) ST 996; ③ Jas (UK) JAS 8; ③ VEGA (F) IMP 3; ③ Columbia (G) 1 CO 52–90805; ④ Ph (G) P 632 060 L; ③ Impulse! (I) IMP 423; ④ HMV (I) QELP 8049; ④ HMV (I) CSDQ 6264; ⑥ EMI (I) 064–90805; ⑥ Impulse! (J) NY−3; ⑥ Impulse! (J) SNY−3; ⑥ Impulse! (J) MH 3012; ⑥ Impulse! (J) SH 3018; ⑥ Impulse! (J) SR 3071; ⑥ Impulse! (J) IMP 88090; ⑥ Impulse! (J) YS 8501; ⑥ Impulse! (J) P 5912; ⑥ Impulse! (J) YP 8571; ⑥ Impulse! AIMP 6; ③ Impulse! L 302; ⑥ MCA MCAC 42231; ⑥ MCA ASC 6; ⑥ Jas (UK) JAS C 8; ⑥ Impulse! (J) B 02; ⑥ Impulse! (J) MVCI—23090; ⑥ Impulse! (J) MVCZ 89 (GRJ 80042); ⑥ Impulse! (J) MVCJ—19047; ⑥ Impulse! (J) MVCZ−10091; ⑥ Impulse! (J) UCCI-9008; ⑥ Impulse! (J) UCCI-9119

**Reissue:** Impulse! 243580 (*Africa Brass, Volumes 1 & 2*)

GRP GRD 3–119 (A John Coltrane Retrospective: The Impulse! Years) (3 CD)

**Reissues:** Impulse! GRP 31192 (3 CD); Impulse! (G) 873 438–931 (3 CD)

- MCA (J) MVCR 152 (Cattin with John Coltrane)
- RCA 743 2127276–2 (Jazz Gallery: John Coltrane, Vol. 2) (2 CD)
- LP Impulse! AS 9223–2 (*The Best of John Coltrane—His Greatest Years, Vol. 2*) (2 LP) (inc 6:19)

**Reissues:** LP MCA 4132 (2 LP); L Impulse! L 59223; MCA MCAC 4132; Impulse! L 89223

- LP Impulse! (J) SH 3061~2 (John Coltrane)
- Impulse! 314 549 914–2 (Standards)

Reissue: Impulse! (J) UCCI-3003

- Impulse! B0006680–02 (*The House That Trane Built—The Story of Impulse Records*) (4 CD)
- Impulse! B0006563–02 (John Coltrane—The Impulse Story)
- 2 P Impulse! AS 9273 (*The Africa Brass Sessions, Vol. 2*, released ca. July 1974)

**Reissues:** ①P MCA 254648; ①P MCA 29008; ①P MCA 42232; ①P Jas (UK) JAS 59; ①P Impulse! (J) YS 8507; ①P EMI (I) 064–95813 Q; ①P Impulse! (J) IMP 88195; ①P Impulse! (J) YP 8577 AI; ② MCA MCAC 42232; ③ Jas (UK) JAS C 59; 图 Impulse! 8027–9273 M; ② Impulse! (G) 254648–2; ② Impulse! (J) 32 XD 599

**Reissue:** (Africa Brass, Volumes 1 & 2) Impulse! 243580

**Reissue:** (IP) Melodiya (R) C 60–19423–002 (*John Coltrane*)

3 Pimpulse! IZ 9361~2 (Trane's Modes, released 1979) (misdated 61–0521; does not mention Bill Barber [tuba])

Reissues: LP MCA 4140 (2 LP); LP MCA 254650 (2 LP); LP MCA 801449 (2 LP); LP MCA (G)0082.711 (2 LP); LP MCA (J) VIM 4615~6; L Impulse! 5027–9361 IZ; MCA MCAC 4140; S Impulse! 8027–9361 Z; Impulse! (G) 254650–2 YP (2 CD); Impulse! (G) MCD 04140·MCAD 2–4140; Impulse! (J) 55 XD 601~2

- 4 LP Impulse! (F) 68 060/066 (7 LP)
  - Charly (Eu) CD CRM 1025 (Classic Coltrane) (misdated 62–0919)
- 5 MCA MCAD 5541 (John Coltrane/From the Original Master Tapes, released 1985)

**Reissues:** Impulse! (G) 254559–2 YS; Impulse! (J) 43 XD 2009 (24 k gold CD)

- (LP) Impulse! (J) Y 117 (John Coltrane Special Digest)
- **6** Impulse! (J) MVCI 23010~11 (*Complete Africa Brass*)
  - (LP) Impulse! 283078 (2 CD)

(The Complete Africa/Brass Sessions) (2 CD) Impulse! IMP 2168–2; Impulse! IMPD 2–168;

Impulse! CIMP 168; Impulse! 952 168–2

- 7 © CTI (G) PDCTI 1113–2 (The John Coltrane Quartet—Africa/Brass, Vol. 1 & 2)
  - Impulse! MCAD 42001 (Africa Brass, Vol. 1 & 2)
- 8 © CC (MCA) (UK) CCS CD 435 (*The Collection, Vol. 2—Classic Recordings*) (location, personnel, and date not listed)
- 9 Universal UMD 80554 (*The Best of John Coltrane*) (2 CD; location and date not listed)



Impulse! A 6



Impulse! AS 9273



Impulse! IZ 9361~2

# **(A)** 61–0525

THURSDAY, MAY 25, 1961 (3:00 p.m.–9:00 p.m). **A&R Studios**, *New York City* (borough of Manhattan).

JOHN COLTRANE SEPTET/SEXTET: John Coltrane (ss [a.], [d.]; ts [b.]–[d.]); Freddie Hubbard (tp); Eric Dolphy (fl [a.], [d.]; as [b.], [c.]); McCoy Tyner (p); Art Davis (b, omit on [c.]); Reggie Workman (b, omit on [d.]); Elvin Jones (dr)

5556-1	Olé	*1	master	(18:05)	1	4	- 1	6	7	
5556-2	Olé		inc	(:)	uni					
5556-3	Olé			(15:32)	uni					
5556-4	Olé			(15:38)	uni					
5557-1	Dahomey Dance		*2	(10:50)	1		5	6	7	8
5558-1	Aisha		fs	(:)	uni					
5558-2	Aisha		fs	(:)	uni					
5558-3	Aisha		inc	(:)	uni					
5558-4	Aisha		fs	(:)	uni					
5558-5	Aisha		fs	(:)	uni					
5558-6	Aisha		*3	(7:35)	uni					
5558-7	Aisha		*3	(7:37)						
5558	Aisha		*3	(7:32)	1	3	6		8	
5559-1	To Her Ladyship		*4	(8:54)	2	2	6			
	5556-2 5556-3 5556-4 5557-1 5558-1 5558-2 5558-3 5558-4 5558-5 5558-6 5558-7 5558	5556-2 Olé 5556-3 Olé 5556-4 Olé 5557-1 Dahomey Dance 5558-1 Aisha 5558-2 Aisha 5558-3 Aisha 5558-4 Aisha 5558-5 Aisha 5558-6 Aisha 5558-7 Aisha 5558-7 Aisha	5556-2 Olé 5556-3 Olé 5556-4 Olé 5557-1 Dahomey Dance 5558-1 Aisha 5558-2 Aisha 5558-3 Aisha 5558-4 Aisha 5558-5 Aisha 5558-6 Aisha 5558-7 Aisha 5558 Aisha	5556-2         Olé         inc           5556-3         Olé            5556-4         Olé            5557-1         Dahomey Dance         *2           5558-1         Aisha         fs           5558-2         Aisha         fs           5558-3         Aisha         inc           5558-4         Aisha         fs           5558-5         Aisha         fs           5558-6         Aisha         *3           5558-7         Aisha         *3           5558         Aisha         *3           5558         Aisha         *3	5556-2         Olé         inc         (:)           5556-3         Olé         (15:32)           5556-4         Olé         (15:38)           5557-1         Dahomey Dance         *2         (10:50)           5558-1         Aisha         fs         (:)           5558-2         Aisha         fs         (:)           5558-3         Aisha         inc         (:)           5558-4         Aisha         fs         (:)           5558-5         Aisha         fs         (:)           5558-6         Aisha         *3         (7:35)           5558-7         Aisha         *3         (7:37)           5558         Aisha         *3         (7:32)	5556-2         Olé         inc         (:)         uni           5556-3         Olé         (15:32)         uni           5556-4         Olé         (15:38)         uni           5557-1         Dahomey Dance         *2         (10:50)         1           5558-1         Aisha         fs         (:)         uni           5558-2         Aisha         fs         (:)         uni           5558-3         Aisha         inc         (:)         uni           5558-4         Aisha         fs         (:)         uni           5558-5         Aisha         fs         (:)         uni           5558-6         Aisha         *3         (7:35)         uni           5558-7         Aisha         *3         (7:37)           5558         Aisha         *3         (7:32)         1	5556-2         Olé         inc         (:)         uni           5556-3         Olé         (15:32)         uni           5556-4         Olé         (15:38)         uni           5557-1         Dahomey Dance         *2         (10:50)         1           5558-1         Aisha         fs         (:)         uni           5558-2         Aisha         fs         (:)         uni           5558-3         Aisha         inc         (:)         uni           5558-4         Aisha         fs         (:)         uni           5558-5         Aisha         fs         (:)         uni           5558-6         Aisha         *3         (7:35)         uni           5558-7         Aisha         *3         (7:32)         1         3	5556-2         Olé         inc         (:)         uni           5556-3         Olé         (15:32)         uni           5556-4         Olé         (15:38)         uni           5557-1         Dahomey Dance         *2         (10:50)         1         5           5558-1         Aisha         fs         (:)         uni           5558-2         Aisha         fs         (:)         uni           5558-3         Aisha         inc         (:)         uni           5558-4         Aisha         fs         (:)         uni           5558-5         Aisha         fs         (:)         uni           5558-6         Aisha         *3         (7:35)         uni           5558-7         Aisha         *3         (7:32)         1         3         6	5556-2         Olé         inc         (:)         uni           5556-3         Olé         (15:32)         uni           5556-4         Olé         (15:38)         uni           5557-1         Dahomey Dance         *2         (10:50)         1         5         6           5558-1         Aisha         fs         (:)         uni           5558-2         Aisha         fs         (:)         uni           5558-3         Aisha         inc         (:)         uni           5558-4         Aisha         fs         (:)         uni           5558-5         Aisha         fs         (:)         uni           5558-6         Aisha         *3         (7:35)         uni           5558-7         Aisha         *3         (7:37)           5558         Aisha         *3         (7:32)         1         3         6	5556-2         Olé         inc         (:)         uni           5556-3         Olé         (15:32)         uni           5556-4         Olé         (15:38)         uni           5557-1         Dahomey Dance         *2         (10:50)         1         5         6         7           5558-1         Aisha         fs         (:)         uni         5558-2         Aisha         fs         (:)         uni         5558-3         Aisha         inc         (:)         uni         5558-4         Aisha         fs         (:)         uni         5558-4         Aisha         fs         (:)         uni         5558-6         Aisha         *3         (7:35)         uni         5558-7         Aisha         *3         (7:37)         5558         Aisha         *3         (7:32)         1         3         6         8

### **Track Notes**

\*1 Listed under the temporary working title "Venga Vallejo," the Spanish folk song on which Coltrane drew for compositional inspiration. The

shorter length of takes 3 and 4 indicate that take 1 was chosen as the master. The Atlantic session file has these notes on the takes:

- 1. 18:10—Hold—very good first take, but long.
- 2. INC—good bass intro.
- 3. 15:32—Hold—mono only—no 3 track.
- 4. 15:38—Hold—can be faded earlier—excellent take.

Remarks: Take 1 or 4

- \*2 The session file says "Dahomey Dance—1 take—Hold—increase cymbal sound on drums if possible—very excellent take."
- \*3 The Atlantic file for this session lists 6 and 7 as complete takes, without identifying which was chosen as the master. Timings for each are slightly longer than the issued title and either could be the master take. However, the written note next to 6 simply says "first full take," while take 7 says "OK—very good as is," suggesting that this may be the one that was issued.
- \*4 Coltrane plays both ss and ts on "To Her Ladyship." Listed as "Original Untitled Ballad"; the correct title wasn't determined until after the LP was released. The session file says "Untitled original—by Billy Frazier—Coltrane Bad Note," referring to a squawk on the saxophone at 1:43 that is one reason it was not originally issued.

#### **Session Notes**

- [1] Take information is based on Atlantic files. However, all unreleased Atlantic tapes were destroyed in a warehouse fire. See session **59–0115**, Session/Issue Notes [1] and [2].
- [2] Eric Dolphy as "George Lane" on P Atlantic 1373/SD 1373 and others because he was under contract to Prestige. The session file states "Dolphy—cannot use name—use alias." On the other hand, Freddie Hubbard appeared "by arrangement with Blue Note Records."
- [3] Phil Ramone was the engineer; he made a 1-track and a 3-track tape.

#### **Issue Data**

1 (IP) Atlantic 1373/SD 1373 (Olé Coltrane, released ca. Nov. 1961)

- Reissues: LP Lon (UK) LTZ-K 15239; LP Lon (UK) SAH-K 6223; LP Atlantic (F) 332 048 S; LP Atlantic (F,G) 40 286; LP Atlantic (J) MJ 7041; LP Atlantic (J) SMJ 7041; LP Atlantic (J) P 6052; LP Atlantic (J) P 7507 A; Atlantic CS 1373; Atlantic M 81373; Atlantic TP 1373; Atlantic 275 351-2; Atlantic (J) AMCY-1159
- LP WEA (G) 240716-1 S (John Coltrane) (4 LP)

Reissues: See session 59–0115

3 PAtlantic SD 2–313 (The Art of John Coltrane—The Atlantic Years) (2 LP)

Reissues: See session 59–0504

- Selles (Pol) sell 1159 (*Train Full of Soul*) (location, personnel, and date not listed)
- Rhino 8122–73371–2 (*Introducing John Coltrane*)
- 4 LP Atlantic (Eu) 59023
  - (I) I Grandi Del Jazz (I) GdJ–10 (John Coltrane)
  - ACT 9208–2 (Soléa: A Flamenco-Jazz Fantasy)
  - RCA 7432127276–2 (Jazz Gallery: John Coltrane, Vol. 2) (2 CD)
- 5 LP Atlantic (I) 2 K 60009 (The Indispensable Coltrane) (2 LP)
- 6 Atlantic (J) 30 XD 1002 (Olé [+1])
  - **Reissues**: Atlantic 1373–2; Atlantic 7567–81349–2; Atlantic (J) AMCY 1007; Rhino 8122–79965–2; Atlantic (J) AMCY–1294; Rhino/Atlantic (G) 8122–73699–2; Atlantic (J) WPCR–25025
  - Rhino 8122–73310–2 (*Trilogy—My Favorite Things/Coltrane Plays*

the Blues [+1]/Olé [+1]) (3 CD)

Rhino PRTC 71984 (John Coltrane/Heavyweight Champion—The Complete Atlantic Recordings) (7 promotional cassettes)

Atlantic R2 71984 (*John Coltrane/The Heavyweight Champion—The Complete Atlantic Recordings*) (7 CD) (Tyner not listed on [b.], [c.], [d.]; Workman incorrectly listed on [d.])

**Reissues**: See session **59–0115** 

(LP) Atlantic 259782 (John Coltrane/The Heavyweight Champion—The Complete Atlantic Recordings) (12 LP)

Reissues: See session 59–0115

- 7 PAtlantic (J) FCPA 1061 (John Coltrane, Vol. 2) (CBS Sony Family Club)
- **8** ① Atlantic (I) LP 08010 (*Coltrane's Best*) (location, personnel, and date not listed)



(LP) Atlantic 1373

# **&** 61-0607

Wednesday, June 7, 1961. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE ORCHESTRA: Booker Little (tp); Britt Woodman (tb); Carl Bowman (euphonium); Julius Watkins, Donald Corrado, Bob

Northern, Robert Swisshelm (frh); Bill Barber (tuba); John Coltrane (ts); Eric Dolphy (as, bcl, fl; arr [a.]); Laurdine "Pat" Patrick (bs); McCoy Tyner (p); Reggie Workman, Art Davis (b); Elvin Jones (dr)

a-1.	tk 1	Africa	*1	fs	(0:04)	uni		
a-2(1).	tk 2	Africa	*2	bd	(1:20)	uni		
a-2(2).		Africa	*2	bd	(0:53)	uni		
a-4.	tk 4	Africa	*3		(16:01)		2	5
a-5.	tk 5	Africa	*4		(16:26)	1	3	5
Ь.		Blues Minor			(7:20)	1	4	4 5

### **Track Notes**

- \*1 False start; bass only, preceded by warm-up b.
- \*2 Preceded by warm-up b.
- \*3 Preceded by warm-up p, dr, b.
- \*4 The original session reel is missing.

### **Session/Issue Notes**

- [1] For "Africa," no "take 3" was announced in the studio.
- [2] McCoy Tyner is misspelled "McCoy Turner" on Impulse! A(S) 6.
- [3] The standard practice in the 1960s was to create masters by cutting the selected track out of the original tape. This process resulted in the destruction of three of the original session tapes, one from the **61–0523** session and two from the **61–0607** session. By the time of the *Africa/Brass, Volume 2* release in the early 1970s, the process had changed, and the remaining session tapes were not destroyed to make those masters.

#### **Issue Data**

1 Pimpulse! A(S) 6 (*Africa/Brass*, released Sept. 1, 1961 ["New LP Releases," Billboard, Aug. 28, 1961, p. 8])

Reissues: See session 61–0523

2 (IP) Impulse! AS 9273 (The Africa Brass Sessions, Vol. 2, released ca.

July 1974)

**Reissues**: See session 61–0523

3 LP Impulse! AS 9200–2 (*The Best of John Coltrane—His Greatest Years*) (2 LP) (inc 9:50)

**Reissues**: Impulse! 5027–92002 M; Impulse! 8027–92002 V; MCA 4131 (2 LP); MCA MCAC 4131 (both issues inc 10:00)

(IP) Impulse! MCA 2–8028 (The Feeling of Jazz/The Best of Impulse, Vol. II) (2 LP)

Reissue: MCA MCAD 8028

- LP Impulse! (UK) IMPL 8015
- LP Impulse! (F) 68 060/066 (7 LP)
- (LP) Impulse! (J) SH 3061~2 (John Coltrane)
- (LP) Impulse! (J) SR 3007 (John Coltrane Golden Album)
- (LP) Impulse! (J) SR 3026~8
- - (LP) Impulse! (J) Y 117 (John Coltrane Special Digest)
  - Music Club (MCA) (UK) MCCD 170 (*John Coltrane/In a Soulful Mood—12 Mellow Masterpieces*) (location and date not listed; personnel information incomplete)

Reissue: Music Club (MCA) (UK) MCTC 170

CC (MCA) (UK) CCSCD 418 (*The Collection, Vol. 1—Classic Recordings*) (location, personnel, and date not listed)

- - Impulse! 283078 (2 CD)

(The Complete Africa/Brass Sessions) (2 CD) Impulse! IMP 21682;

- ☐ Impulse! IMPD 2–168; ☐ Impulse! CIMP 168; ☐ Impulse! 952 168–2
- © CTI (G) PDCTI 1113–2 (The John Coltrane Quartet/Africa Brass, Vol. 1 & 2)
- Impulse! MCAD 42001 (Africa Brass, Vol. 1 & 2)

## **(A)** 61–0701

Saturday, July 1, 1961 (evening). Music at Newport 1961, Newport, RI.

JOHN COLTRANE QUARTET/QUINTET: John Coltrane (ts [a.], [b.]; ss [c.]); McCoy Tyner (p); Reggie Workman (b); Art Davis (b [c.]); Elvin Jones (dr); unknown (ann)

	(ann)	(1:13)	PR	1	
	(reh/stage noises)	(0:09)		1	
a.	Impressions	(6:16)		1	2
Ь.	Naima	(4:05)			2
c.	My Favorite Things	(16:16)		1	2

### **Session Notes**

- [1] From aural evidence, Art Davis appears to play only on "My Favorite Things," on which both bassists play. See the photo by Joe Alper in Fujioka, 1995, p. 170. Both bassists are announced on stage (complete announcement 1:13 on private recording).
- [2] The announcer introduces [a.] as "So What" (Coltrane's working title for "Impressions").

#### **Issue Data**

- 1 (I) MJ (I) 2 MJP 1051 (*John Coltrane*, released 1987) (announcement incomplete, 0:04)
- 2 No label, no no. (1961: *Year of Breakthrough*)



(LP) MJ (I) 2 MJP 1051

### **(A)** 61-0711-61-0723

Possibly CA. July 11–23, 1961. **Village Gate**, *New York City* (or other location ca. 1961).

JOHN COLTRANE QUARTET: John Coltrane (ss); McCoy Tyner (p); Reggie Workman (b); Elvin Jones (dr)

PR

a. My Favorite Things inc (2:35)

### **Session Note**

[1] Private recording (audience tape). Date and location not confirmed, personnel based on aural identification. More recordings may have been made during this gig.

# **(A)** 61-0723

Possibly Sunday, July 23, 1961 (date not confirmed). **Art D'Lugoff's Village Gate**, *New York City* (185 Th ompson St. at Bleecker St., borough of Manhattan).

JOHN COLTRANE QUINTET: John Coltrane (ss [a.], [c.], [d.]; ts [b.], [e.]); McCoy Tyner (p); Reggie Workman (b); Art Davis (b [a.], possibly

others); Elvin Jones (dr); unknown (ann)

a.	Olé	*1		(18:49)	PR
Ь.	Naima	*1		(3:52)	PR
c.	My Favorite Things	*1	inc	(2:12)	PR
	(ann)	*2		(0:10)	PR
d.	Greensleeves	*3	inc	(16:15)	PR
c.	Body and Soul		inc	(8:50)	PR

### **Track Notes**

- \*1 Titles [a.]–[c.] are continuous. Titles [d.] and [e.] may be from a different set.
- \*2 The announcer identifies the group as a quintet: "Ladies and gentlemen, we bring you our second show of this evening [unintelligible]; John Coltrane and the Quintet." A review in *Variety* (July 26, 1961, p. 55; see the Chronology, **July 11–23, 1961**) lists the personnel as above.
- \*3 Ending cut off.

### **Session Note**

[1] Private recording (audience tape). More recordings may have been made during this gig.

# **&** 61–0724–61–0729

Possibly July 24–29, 1961 (not confirmed). **Showboat**, *Philadelphia*, *PA* (Broad & Lombard Streets in the Douglas Hotel).

JOHN COLTRANE QUARTET/QUINTÉT: John Coltrane (ts [a.], [c]; ss [b.]); Eric Dolphy (as [c.]); McCoy Tyner (p); Reggie Workman (b); Elvin Jones (dr)

a.	unidentified composition	*1	inc	(7:02)	PR
Ь.	My Favorite Things		inc	(3:53)	PR
c.	Impressions	*2		(20:23)	PR

### **Track Notes**

- \*1 Sounds like unidentified composition [1.] from session **61–0301–61– 0312.**
- \*2 Powerful, energetic solos from both Coltrane and Dolphy.

### **Session Note**

[1] Private recording (audience tape). More recordings may have been made during this gig.

**Note**: One source claims to have a tape of Coltrane and Wes Montgomery at the Jazz Workshop in San Francisco, either from September 1961 or from May 1962, but we haven't heard it, and a colleague who has said the quality is so poor that he wasn't able to discern who, in fact, was on the tape.

### **&** 61–1021

**Note**: An audience tape from the Showboat, Philadelphia, dated October 21, 1961, has been reported. We haven't heard the tape.

### **(A)** 61–1101–61–1105

Possibly November 1–5, 1961 (not confirmed). **Village Vanguard**, *New York City* (7th Ave. at 11th St., borough of Manhattan).

JOHN COLTRANE QUARTÉT: John Coltrane (ts); Eric Dolphy (as); Reggie Workman or Jimmy Garrison (b); Elvin Jones (dr)

a. Chasin' Another Trane (18:50) **PR** 

### **Session Note**

[1] This somewhat mysterious tape is unidentified, but based on aural evidence it appears to have been recorded during this gig at the Village Vanguard. Like other versions of this piece, this is a blues in B flat ("Chasin' the Trane" is in F).

# **&** 61–1101

WEDNESDAY, NOVEMBER 1, 1961. **Village Vanguard**, *New York City* (7th Ave. at 11th St., borough of Manhattan).

JOHN COLTRANE GROUP: John Coltrane (ss [a.], [d.]; ts [b.], [c.], [e.]– [g.]); Eric Dolphy (bcl [a.], [d.], [f.]; as [b.], [c.], [e.], [g.]); McCoy Tyner (p, omit on [b.]); Jimmy Garrison (b [a.], [c.], [e.]); Reggie Workman (b, omit on [c.]); Elvin Jones (dr); Ahmed Abdul-Malik (probably tamboura [a.] \*1)

a-1.	India	*2	fs	(1:18)	un	i.					
a-2.	India			(10:29)					7	8	
Ь.	Chasin' the Trane			(9:51)	1	3	5	6	7	8	
c.	Impressions			(8:50)		2	5		7		
d.	Spiritual			(12:40)	1	3	5		7		9
e. 10570	The Red Planet	*3		(10:00)		2	5		7		
f.	Naima			(7:39)		2 4	5		7		
g.	Brasilia	*4		(18:40)	1		5		7		

### **Personnel/Track Notes:**

- \*1 Previously listed as oud (a Middle Eastern plucked melody instrument), but aural evidence indicates tamboura (an Indian drone instrument).
- \*2 Preceded by Coltrane talking (0:07).
- \*3 "The Red Planet" was also issued as "Miles' Mode."
- \*4 "Brasilia" was also issued as "Untitled Original."

### **Session/Issue/Personnel Notes**

[1] The Village Vanguard recording session was producer Bob Thiele's first meeting with John Coltrane. Only one night's recording was scheduled, but eventually four nights were recorded (Wednesday, Thursday, Friday, and Sunday, November 1, 2, 3, and 5, 1961). Twenty-two (or possibly twenty-three; see session 61–1101–61–1105) different takes were recorded over those four nights, but only nine actual titles were taped, and Thiele evidently later assigned master numbers to only one take of each of the nine titles (10556, 10557, and 10570 through 10576). A number of the compositions were untitled in November. By a process of elimination, it appears that the "Untitled Original" (AS 9325) is the "Neptune" listed in Thiele's logbook (the composition was recorded as "Brasilia" in 1965). Since some of the original tape boxes were destroyed as albums were assembled from them, some elements of this arrangement are conjectural.

- [2] Almost all the issues wrongly list the bassists; the above is believed to be correct (from David Wild). One of us (DeVito) believes that Jimmy Garrison is the bassist on [b.].
- [3] Impulse! IMPD 4–232 includes brief rehearsals, applause, audience noise, and stage chatter between the titles.
- [4] Coltrane's working group had a standard repertoire that included compositions such as "My Favorite Things" and "Blue Train," which had been recorded under his prior contracts with Atlantic and Blue Note. Such contracts typically stipulated that titles could not be re-recorded for another recording company for five years. Thus, it's possible that these and other standard titles were also performed during the four nights at the Village Vanguard, but only the new material was recorded. Although these recordings indelibly linked Coltrane's name with the Vanguard, he would not return to the club to perform again until the May 1966 appearance recorded for Impulse (See Chronology and Discography entries for May 1966).

#### **Issue Data**

1 Pimpulse! AS 9325 (*The Other Village Vanguard Tapes*, released 1977) (2 LP; date as Nov. 2–5, 1961)

Reissues: PMCA 4137 (2 LP); PMCA 801643–420 (2 LP); PMCA 801643–420 (2 LP); PMCA 801643–420 (2 LP); PMCA (I) IMP 466 (2 LP); PMCA (I) YB 8506~7; PMCA (I) VIM 4613~4; PMCA IMPULSE! 5027–9325 Z; PMCA MCAC 4137; PMCA 8027–9325 Z; PMCA MCAC 4137; PMCA 801643–420 (2 LP); PMCA (I) IMPULSE! 8027–9325 Z; PMCA MCAC 4137; PMCAC 8027–9325 Z; PMCA MCAC 4137; PMCAC 4137; PMCAC

2 (Trane's Modes)

Reissues: See session 61–0523

3 (LP) Impulse! (F) 68 060/066 (7 LP)

- 4 Impulse! GRD 3–119 (A John Coltrane Retrospective: The Impulse! Years) (3 CD)
  - Music Club (MCA) (UK) MCCD 170 (*John Coltrane/In A Soulful Mood—12 Mellow Masterpieces*) (location and date not listed; incomplete information about personnel)

Reissue: Music Club (MCA) (UK) MCTC 170

GRP GRD 9874 (John Coltrane/Priceless Jazz Collection)

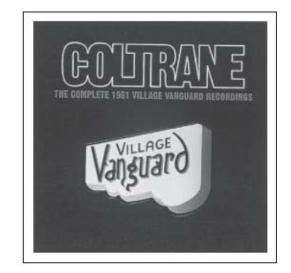
Reissues: GRP (Eu) GRP 98742; Impulse! (J) MVCJ–14005

- ☐ Impulse!/Universal (J) UCCV-4063 (John Coltrane/My First Jazz)
- Impulse! 0602498810217 (More Coltrane for Lovers)

Reissues: See session 59–0203

- 5 Impulse! (J) MVCI 23001 (*Village Vanguard 1961–11–01*)
- **6** MCA (J) ICD-7 (*Impulse! Jazz 50/Special Highlights*)
- **8** Universal UMD 80554 (*The Best of John Coltrane*) (2 CD; location and date not listed; fs on [a.] missing)
- **9** RCA 743 2127276–2 (*Jazz Gallery: John Coltrane Vol. 2*) (2 CD)





(P) Impulse! AS 9325

Impulse! IMPD 4-232

# **&** 61–1102

THURSDAY, NOVEMBER 2, 1961. **Village Vanguard**, *New York City* (7th Ave. at 11th St., borough of Manhattan).

JOHN COLTRANE GROUP: John Coltrane (ts [a.], [c.], [e.], [g.]; ss [b.], [c.], [d.], [f.]); Eric Dolphy (as [a.], [e.], [g.]; bcl [b.], [c.]; omit on [d.], [f.]); Garvin Bushell (English horn [b.] \*1, contrabassoon [c.]); Ahmed Abdul-Malik (tamboura [b.] \*2); McCoy Tyner (p, omit on [e.]); Reggie Workman (b, omit on [e.], [g.]); Jimmy Garrison (b [b.], [e.], [g.]); Elvin Jones (dr, omit on [a.]); Roy Haynes (dr [a.])

a.		Chasin' Another Trane	*3	(15:34)	1		8	9
Ь.		India		(13:13)		4	8	10
c.		Spiritual	*4	(15:16)		4	8	
d.	10572	Softly As in a Morning Sunrise		(6:25)	2	5 6	8	
e.	10576	Chasin' the Trane	*5	(15:55)	2	6	7 8	
f.	10573	Greensleeves		(6:18)	3		8	
g.		Impressions		(10:55)	1		8	

#### **Personnel/Track Notes**

- \*1 Previously listed as oboe, but aural evidence indicates English horn.
- \*2 Previously listed as oud (a Middle Eastern plucked melody instrument), but aural evidence indicates tamboura (an Indian drone instrument).

- \*3 "Chasin' the Trane" is called "Chasin' Another Trane" on the sleeves and labels. "Chasin' the Trane" is an F blues and "Chasin' Another Trane" is a B-flat blues.
- \*4 Coltrane plays bothts and ss on "Spiritual" [c.].
- \*5 Dolphy joins in on the final notes only.

# Session/Issue Notes

- [1] The original performance order is correct as shown here.
- [2] Almost all the issues wrongly list the bassists; the above is believed to be correct (from David Wild). One of us (DeVito) believes that Jimmy Garrison is the bassist on [a.].
- [3] Impulse! IMPD 4–232 includes brief rehearsals, applause, audience noise, and stage chatter between the titles.

#### **Issue Data**

1 Impulse! IZ 9361~2 (*Trane's Modes*, released 1979)

Reissues: See session 61–0523

2 Pimpulse! A(S) 10 (Coltrane "Live" at the Village Vanguard, released ca. Feb. 1962)

Reissues: LP MCA 254627; LP MCA 29009; LP MCA 39136; LP Spa (Ca) A(S) 10; LP HMV (UK) CLP 1590; LP HMV (UK) CSD 1456; LP Impulse! (UK) IMPL 8041; LP Jas (UK) JAS 9; LP Impulse! (F) IMP 10; LP Impulse! (G) 2522051 Z; LP Impulse! (J) NY-10; LP Impulse! (J) SNY-10; LP Impulse! (J) MH 3014; LP Impulse! (J) SH 3021; LP Impulse! (J) SR 3096; LP Impulse! (J) IMP 88073; LP Impulse! (J) YP 8521; LP MCA (J) VIM 4611; LP Impulse! IMP 12131; LP Impulse! (J) UCJU-9023; Impulse! M 50010; MCA ASC 10; MCA

MCAC 39136; Jas (UK) JAS C 9; Impulse! M 80010; MCA MCAD 39136; Impulse! 872 695; Impulse! (G) 254627-2 YS; Impulse! (J) 32 XD 582; Impulse! (J) MVCI-23089; Impulse! (J) MVCZ 28; MCA 150106; Impulse! (J) MVCJ-19125; Impulse! (J) MVCZ-10086; Impulse! (J) UCCI-9005; Impulse! (J) UCCU-5072; Impulse! (J) UCCI-9113

(Live at the Village Vanguard—The Master Takes) Impulse! IMP 12512; Impulse! MSD-37105 (promo)

Reissues: Impulse! IMPD 251; Impulse! (J) MVCI-24010; Impulse! 951 251-2

**3 P** Impulse! AS 9325 (*The Other Village Vanguard Tapes*)

Reissues: See session 61-1101

**4** MCA MCAD 5541 (*From the Original Master Tapes*)

Reissues: See session 61-0523

- - **②** Impulse! (J) PS 116 (*Live at the Village Vanguard*)
  - (2 LP) (date of [d.] as "Nov. 2 or 3, 1961")

Reissues: See session 61-0607

- (LP) Impulse! (J) SH 3061~2 (John Coltrane)
- (LP) Impulse! (J) SR 3007 (John Coltrane Golden Album)
- (IP) Impulse! (J) YX 8801 AI (John Coltrane)
- (IP) Impulse! (J) YS 8526 AI (*The Mastery of John Coltrane*)
- (LP) Prb (UK) SBP 1025 (Afro Blue) ("stickered demo")
- Musica Jazz (I) GRP 88752 (Impulse Story)

Impulse! 314 549 914-2 (*Standards*) **Reissue:** Impulse (J) UCCI 3003 Impulse! (J) MVCJ-19172 (Standard Trane) Universal Victor (J) MVCJ-1 (John Coltrane Anthology 1959-1967) **Reissues:** See session **59-0505** Universal (J) UCCU-1077 (How to Enjoy Jazz) (LP) JM (I) CJZLP 2 (*Impressions*) (Dolphy not listed on [e.]) Reissue: JM (I) CJZMC 2 (LP) Impulse! ASH 9278-2 (The Best of John Coltrane—His Greatest *Years*, *Vol.* 3) (2 LP) Reissues: LP MCA 4133; LL MCA MCAC 4133 Impulse! (J) SR 3026~8 RCA 743 2127276-2 (Jazz Gallery: John Coltrane Vol. 2) (2CD) Impulse! GRD 3-119 (A John Coltrane Retrospective: The Impulse! Years) (3 CD) **Reissues:** See session **61-0523** ☑ Verve 314 549 083-2 (*Ken Burns Jazz*—*The Definitive John Coltrane*) (Jazz: A Film by Ken Burns) (audio: 0.00-0.49 + 1.13-1.51 + 15.42-15.56 = inc 1.41; video: 0.11, unknown location) DD 4721; DD 4719 (8 VT) **Reissues:** See session **56-0511** Impulse! B0006563-02 (*John Coltrane—The Impulse Story*) Impulse! (J) MVCI 23002~3 (Village Vanguard 1961-11-02) (does not

6

7

8

list Tyner on [a.])

Impulse! IMPD 4-232 (Coltrane—The Complete 1961 Village Vanguard Recordings) (4 CD)

Reissues: See session 61-1101

**9** GRP GRD 128 (John Coltrane/Newport '63)

**Reissues:** Impulse! (UK) GRP 11282 (875682) (does not list Tyner); Impulse! 276698

**10** CC (MCA) (UK) CCSCD 435 (*The Collection Vol. 2—Classic Recordings*) (location, personnel, and date not listed)



Impulse! A 10



MCA MCAD 5541

# **(A)** 61-1103

FRIDAY, NOVEMBER 3, 1961. **Village Vanguard**, *New York City* (7th Ave. at 11th St., borough of Manhattan).

JOHN COLTRANE GROUP: John Coltrane (ss [a.], [d.], [e.]; ts [a.], [b.], [c.], [f.]); Eric Dolphy (bcl [a.], [b.], [d.]; as [c.], [f.]; omit on [e.]); McCoy Tyner (p); Reggie Workman (b, omit on [c].); Jimmy Garrison (b, omit on [a.], [b.], [e.]); Elvin Jones (dr)

a.		Spiritual	*1	(13:30)	1		6	7	8	9	
Ь.	10574	Naima		(7:02)					8		10
c.	10575	Impressions	*2	(14:40)	2	4	6	7	8	9	
d.		India		(13:52)	2	5	,	7	8	9	
c.		Greensleeves		(4:50)	3	,		7	8		
f.		The Red Planet		(15:12)					8		

## **Track Notes**

- \*1 Coltrane plays both ts and ss on "Spiritual" [a.].
- \*2 Dolphy joins in on the final notes only. After "Impressions" Coltrane can be heard calling "So What," the tune they'd just played ("Impressions" is based on the modes of "So What," and Coltrane often identified it by that title). He then realizes his mistake and corrects himself, calling the next tune, "My Favorite Things" (apparently not recorded).

#### Session/Issue Note

[1] Impulse! IMPD 4-232 includes brief rehearsals, applause, audience noise, and stage chatter between the titles.

#### **Issue Data**

**1** Pimpulse! A(S) 10 (*Coltrane "Live" at the Village Vanguard*, released ca. Feb. 1962)

**Reissues:** See session **61-1102** 

LP Impulse! ASH 9306–2 (The Gentle Side of John Coltrane) (2 LP)

Reissues: LP Impulse! MCA 2-4136 (2 LP); LP Impulse! (UK) IMPD

- 901 (2 LP); ACA MCAC 2-4136
- LP Impulse! ASD 9228 (Impulse Energy Essentials) (3 LP) (inc 7:05)
- **⊘** Impulse! (J) PS 116 (*Live at the Village Vanguard*)
- Impulse! 314 589 099-2 (John Coltrane/Spiritual)
- Reissue: Impulse! (J) UCCI-3004
- Impulse! (J) MVCJ-19173 (Spiritual Trane)
- Impulse! (J) ICD-229 (John Coltrane Special Sampler) (promo)
- 2 (Impulse! A(S) 42 (Impressions, released ca. July 1963)
  - Reissues: (IP) MCA 254628; (IP) MCA 29014; (IP) MCA 5887; (IP) Spa (Ca) A(S) 42; (IP) HMV(UK) CLP 1695; (IP) HMV (UK) CSD 1509; (IP) Jas (UK) JAS 39; (IP) Impulse! (F) IMP 42; (IP) Impulse! (G) 251334–1 Z; (IP) Impulse! (I) IMP 432; (IP) Impulse! (I) IMPL 5004; (IP) EMI (I) 064-95769; (IP) Impulse! (J) SH 3020; (IP) Impulse! (J) IMP 88067; (IP) Impulse! (J) YP 8522; (IP) MCA (J) VIM 4612; (IP) MCA ASC 42 (misdates as 61-1105); (IP) MCA MCAC 5887; (IP) Jas (UK) JAS C 39; (IP) Impulse! M 80042; (IP) MCA MCAD 5887; (IP) Impulse! (J) MVCZ 37; (IP) Impulse! MCD 05887; (IP) Impulse! (J) MVCZ-19076; (IP) Impulse! (J) MVCZ-10033; (IP) Impulse! (J) MVCZ-10087; (IP) Impulse! (J) MVCZ-10087; (IP) Impulse! (J) UCCI-9011; (IP) Impulse! (J) UCCI-9118
  - [+1] Impulse! (J) 32 XD 583 (*Impressions* [+1])
  - **Reissues**: Impulse! (J) MVCI-23088; Impulse!/MCA (G) 254628–2; Impulse! 314 543 416–2; Impulse! (J) UCCU-5202
- **3** Impulse! IZ 9361~2 (*Trane's Modes*) (wrongly lists Dolphy on [e.])

Reissues: See session 61-0523

4 Pimpulse! AS 9283–2 (Elvin Jones/The Impulse Years) (2 LP) (misdated 61-1105)

- LP Impulse! (F) 68 060/066 (7 LP)
- LP JM (I) CJZLP 2 (Impressions) (location and date as NY 1961)

Reissues: See session 61-1102

CC (MCA) (UK) CCSCD 435 ( The Collection Vol. 2—Classic

Recordings) (location, personnel, and date not listed)

- Impulse! 314 589 295–2 (John Coltrane Legacy) (4 CD)
- Reissues: See session 55–1116
- N-Coded Music 10004 ( The Instrumental History of Jazz) (2 CD)
- 5 Pimpulse! AS 9223-2 (The Best of John Coltrane—His Greatest Years, Vol. 2) (2 LP)
  - (LP) **Reissues:** See session **61-0523**
  - LP JM (I) CJZLP 3 (Africa and India)

**Reissue:** JM (I) CJZMC 3

(LP) TFMRS 70 B ( The Greatest Jazz Recordings of All Time)

(The World According to John Coltrane) (inc 2:24; audio only) • Video

Arts (J) VALJ-3165; Video Arts (J) VAVJ-165

Reissues: See session 46-0713

- RCA 7432127276–2 (Jazz Gallery: John Coltrane, Vol. 2) (2 CD)
- **6 (IP)** Impulse! (J) S H 3061~2 (*John Coltrane* 
  - Impulse! GRD 3-119 (A John Coltrane Retrospective: The Impulse! Years) (3 CD)

**Reissues:** See session **61-0523** 

- 8 Impulse! IMPD 4-232 (Coltrane—The Complete 1961 Village Vanguard Recordings) (4 CD)

**Reissues:** See session **61-1101** 

**Reissues:** See session **61-1102** 

**10** Impulse! 314 549 913-2 (*The Very Best of John Coltrane*)

Reissue: Impulse! (J) UCCI-3002



Impulse! AS 42

# **4** 61-1105

SUNDAY, NOVEMBER 5, 1961. **Village Vanguard**, *New York City* (7th Ave. at 11th St., borough of Manhattan).

JOHN COLTRANE GROUP: John Coltrane (ss [a.], [d.]; ts [b.], [d.]); Eric Dolphy (bcl); McCoy Tyner (p); Reggie Workman (b); Jimmy Garrison (b [a.]); Garvin Bushell (English horn [a.] \*1, contrabas-soon [d.]); Elvin Jones (dr); Ahmed Abdul—Malik (tamboura [a.] \*2)

a.	10556	India		(15:10)	1
Ь.		unidentified ending	*3	(0:18) uni	
c.		(reh/stage noises)	*3	(0:26) uni	
d.	10557	Spiritual	*4	(20:32)	1

# **Personnel/Track Notes**

1\* Previously listed as oboe, but aural evidence indicates English horn.

- Previously listed as oud (a Middle Eastern plucked melody instrument),
- 2\* but aural evidence indicates tamboura (an Indian drone instrument).
- 3\* The session reel for "Spiritual" from this evening's recording starts with a fragment of the ending of another tune (listed as "ending (short)" on the tape box), probably the closing notes of "Naima." This is followed by some contrabassoon notes and stage conversation and noise before the beginning of "Spiritual."
- 4\* Coltrane plays both ts and ss on "Spiritual" [d.].

## **Issue Data**

1 (IP) Impulse! AS 9325 (*The Other Village Vanguard Tapes*, released 1977)

**Reissues:** See session **61-1101** 

Impulse! (J) MVCI 23004~5 (Village Vanguard 1961-11-03 & 05)

Impulse! IMPD 4–232 (Coltrane—The Complete 1961 Village

Vanguard Recordings) (4 CD)

**Reissues:** See session **61-1101** 

# **&** 61-1118

SATURDAY, NOVEMBER 18, 1961 (two concerts, 6:30 p.m. and 11:30 p.m.). *Olympia*, **Paris**, **France**.

JOHN COLTRANE QUINTET: John Coltrane (ts [a.]–[c .], [e.], [f.]; ss [d.], [g.]); Eric Dolphy (as [a.], [c.], [e.]; fl [g.]); McCoy Tyner (p); Reggie Workman (b); Elvin Jones (dr); Norman Granz (ann)

First concert.	f <sup>©</sup>			
	(ann)	(0:33)	Pl	R
	(rehearsal)	(0:12)	PR	
a.	Impressions	(10:41)	1	2
Ь.	I Want to Talk About You	(6:42)	1	2
c.	Blue Train	(16:06)	1	2
d.	My Favorite Things	(22:23)		2
Second conce	ert:			
	(ann)	(1:30)	Pl	R
c.	Blue Train	(12:57)		2
f.	I Want to Talk About You	(9:26)		2
g.	My Favorite Things	(25:14)	1	2

## **Session Note**

[1] Radio broadcast, private recording. According to the radio master tape, this is the original performance order (information from Michel Delorme).

## **Issue Data**

- **1** ① Dazz Way (I) LTM 1503 (*Live in Paris 1961*, released 1987) (does not mention that Dolphy plays as on [c.]; lists Dolphy on ss)
- 2 Mag (Luxe) MRCD 114~5 (The Complete Paris Concerts Nov. 18, 1961)

Reissue: Mag (Luxe) MRCD 8114~5

Gambit 69240 (John Coltrane Quintet Featuring Eric Dolphy—The Complete November 18, 1961 Paris Concerts) (2 CD)



Dazz Way (I) LTM 1503



Mag (Luxe) MRCD 114~5

# **&** 61-1120

Monday, November 20, 1961 (8:00 p.m.). Falkoner Centret, Copenhagen (København), Denmark.

JOHN COLTRANE QUINTET: John Coltrane (ss [a.], [b.], [f.]; ts [c.], [d.]; ann 2); Eric Dolphy (bcl [a.], [c] [d.]; as [c.]; fl [f.]); McCoy Tyner (p); Reggie Workman (b); Elvin Jones (dr); Norman Granz (ann 1)

	(ann 1)	-1		(2:23)		2
a.	Delilah			(11:33)	1	2
Ь.	Everytime We Say Goodbye			(4:24)	1	2
c.	Impressions	*2		(13:13)	1	2
d.	Naima			(7:00)	1	2
c.	My Favorite Things	*3	two fs	(0:16)	1	2
	(ann 2)	*4		(0:36)	1	2
f.	My Favorite Things			(28:02)	1	2

#### **Track Notes**

- 1\* Piano and bass can be heard warming up during the announcement.
- 2\* Dolphy plays both alto sax (opening theme, solo) and bass clarinet (closing theme).
- 3\* Two false starts by the rhythm section only.
- 4\* After the two false starts, Coltrane makes an announcement: "Thank you very kindly, ladies and gentlemen. Uh—that tune that we just played was from uh, our Atlantic recording—record— named *Giant Steps*. That was called 'Naima.' Uh—We had a little difficulty right now because you were applauding, something like this—uh huh [apparently gestures]. I started and they thought that I meant for them to start out. I really didn't mean it then. Uh, now we're going to play a tune that we call 'My Favorite Things' and uh, I hope we get it started this time." Brief laughter in the audience. Coltrane says a few words to the band off-mike, then stamps his foot and snaps his fingers to start the tune.

#### **Session Note**

[1] Radio broadcast by Denmark Radio.

#### **Issue Data**

- - Reissue: Mag (Luxe) MRCD 8116
- 2 Cool Jazz 025/100 (number on inlay) 109 (number on spine) (*John Coltrane—Copenhagen 1961 & More*)



Mag (Luxe) MRCD 116

# **&** 61-1122

WEDNESDAY, NOVEMBER 22, 1961 (second concert, 9:15 p.m.). *Kulttuuritalo*, **Helsinki**, **Finland**.

JOHN COLTRANE QUINTET: John Coltrane (ts [a.]-[c.]; ss [d.]); Eric Dolphy (as [a.], [c.]; fl [d.]; omit on [b.]); McCoy Tyner (p); Reggie Workman (b); Elvin Jones (dr)

#### Second concert:

a.	Blue Train	(8:45)	PR
b.	I Want to Talk About You	(6:50)	PR
С.	Impressions	(7:48)	PR
d.	My Favorite Things	(19:46)	PR

## **Session/Issue Notes**

- [1] Radio broadcast by Yles Radio. There were two concerts, at 7:15 p.m. and 9:15 p.m. Matti Konttinen, who is the music producer of Yles Radio in Finland, made recordings of the second concert as above, but never released them.
- [2] Information was supplied by Thierry Bruneau.

## **Issue Data**

Gambit 69275 (*John Coltrane Quintet/The 1961 Helsinki Concert*) <released September 19, 2007> (The sequence and playing times are: [c.] 8:18; [d.] 20:57; [a.] 9:14; [b.] 7:17). These playing times differ slightly from the times shown in the inlay and from those in the Reference.) (also including **60-0328B** a.-c.)

# **&** 61-1123

THURSDAY, NOVEMBER 23, 1961 (two concerts, 7:00 p.m. and 9:15 p.m.). *Konserthuset*, **Stockholm**, **Sweden**.

JOHN COLTRANE QUINTET: John Coltrane (ts [a.]-[c.], [e.], [f.]; ss [d.], [g.]); Eric Dolphy (as [a.], [c.], [f.]; bcl [b.], [e.], [f.]; fl [d.], [g.]); McCoy Tyner (p); Reggie Workman (b); Elvin Jones (dr)

First concert:										
a.	Blue Train			(8:57)	2	4		7	9	10
b.	Naima			(4:00)	2	4	5		9	10
c.	Impressions			(7:11)	2	4	6	8		10
d.	My Favorite Things			(20:48)	2		6		9	10
Second concert:										
e.	Naima		inc	(2:25)	1					
f.	Impressions	*1		(11:30)	1					10
g.	My Favorite Things			(25:55)	1 3					10

## **Track Note**

\*1 Dolphy plays both bass clarinet (opening theme only) alto sax on [f.] "Impressions."

#### **Session Notes**

- [1] Radio broadcast, private recording.
- [2] All Historical Performance LPs feature music taken from private recordings of Stockholm concerts purchased by the Swedish Radio Network (including some tapes not actually broadcast). With the exception of PL 2620 101 (see session **63–1022**), later re-releases of material originally issued on Historical Performance LPs are probably rerecorded from the original issue rather than drawn from earlier tapes.

#### **Issue Data**

**Reissue:** P HP (Sw, J) HPLP 1 (*Eric Dolphy Quintet Live on Mount Meru*) (lists [e.] as "Impressions One")

**Reissue:** Pep (UK) BEP 504 (*The John Coltrane Quartet with Eric Dolphy in Europe, Vol. 2*)

LP HP (Sw) HPLP 5 (red cover)

**Reissue:** LP HP (Sw, J) HPLP 5 (Eric Dolphy Quintet Live on Mount Meru, Vol. 2)

**Reissue:** (*Coltranology*, *Vol. 1*) LP Aff AFF 14; LP Aff (I) PROM 20; LP Aff (Sp) 32-2051; LP Aff (J) RJL 3001; LP BYG (J) YX 4006; LP BYG (J) YX 8006 (Wild, 1979, p. 54, mislists as YS 8006)

**Reissue:** LP BYG (J) YX 2063~5 (Live Trane) (misdated 61-1122)

**Reissue:** (*Coltranology*) LP BYG (J) YX 2039 (misdated 61-1122); LP Seven Seas (J) K 18 P 6233~4 (2 LP)

**Reissue:** (*Live in Stockholm 1961*) Aff (UK) CD Charly 117; Le Jazz (G) CD 57

**Reissue:** Classic Jazz (Eu) CDCD 1009 (*Impressions*) (location, personnel, and date not listed)

Reissue: JIMCO (J) JICL-89563 (Blue Coltrane Blue)

BS (J) 32 JDB-199 (European Impressions)

- Vaderetro (F) no no. (*John Coltrane en Concert à Stockholm*, 23 *Novembre 1961*) (included in book John Coltrane by François-René Simon)
- Dog'n Roll (Eu) DNR 037 (Inspiration)

**Reissue:** ①P Jbir JAZ 2006 (*Coltrane/Dolphy—Favorites*) (wrongly lists [a.] as being recorded at the Falkoner Centret, Copenhagen, 61-1111)

(LP) Rhino R 2–71255 (*The Last Giant: The John Coltrane Anthology*) (2 CD)

Reissue: See session 46–0713

- Moon Records (I) MCD 069–2 (John Coltrane Meets Eric Dolphy)
- **4** (IP) BS (I) BDLP 1514 (European Impressions)
  - LP BYG (J) XY 0002 (BYG Jazz Disque) (misdated 62-1000)
  - Black Bird (I) no no. (*John Coltrane/Conceptions*)
- **5** Frequenz (I) 044–009 (*7 Top Tracks John Coltrane*)
  - All That's Jazz (N) ATJCD 8003 (*All That Jazz*) (4 CD; location, personnel, and date not listed)
- **6** Drive (Swt) 3513 (*Spiritual*)
- - Mandarin Records EF-20014 (The Jazz Masters—100 Años de Swing—John Coltrane—Folio Collection)
  - Mandarin Records MR-04119 (*Jazz Masters—John Coltrane—e.f.s.a. Collection*)
  - Mastersound (Australia) 502992 (Impressions in Blue)

- New Sound (UK) NFM 004 (Live in Sweden 1961/1963)
- Jazz Pack Pack 010 (John Coltrane—The Saxophone Player)
- GL (I) CD 3 GLP 456 (*Body and Soul*) (3 CD) (location, personnel, and date not listed)

- ☑ Aff (UK) AFF 764 (More from "the Horn")
- Take 2 (F) TTO 11 (2 CD) (*Miles Davis/John Coltrane*) (location, personnel, and date not listed)
- Midget (UK) 93714–2 (*Masters of Jazz—John Coltrane/My Favorite Things*) (location, personnel, and date not listed)
- Four Star FS-40071 (*My Favourite Things*) (location, personnel, and date not listed)
- Bluenite (N) BN 007 (*John Coltrane/Sax Impressions*) (location, personnel, and date not listed)
- **8** JIMCO (J) JICL 89565 (*Impressions!*)
- **9** Metro (UK) METRCD 015 (*John Coltrane Plays It Cool*) (location, personnel, and date not listed)
  - Charly (UK) SNAJ 701 (John Coltrane in Europe) (3 CD)
  - Castle Pulse (Eu) PLSCD 715 (*Blue Train*) (location, personnel, and date not listed)
- 10 (*John Coltrane/Live Trane—The European Tours*, released 2001) (7 CD) ([f.], [g.] incorrectly listed as "Paris Nov. 18, 1961") Pab 7 PACD-4433-2; Vic (J) VICJ-60831–7

# **&** 61-1127

Monday, November 27, 1961 (8:00 p.m.). *Liederhalle, Beethoven-Saal*, **Stuttgart, West Germany**.

JOHN COLTRANE QUINTET: John Coltrane (ts [a.]; ss [b.], [c.]); Eric Dolphy (as [a.]; fl [c.]; omit on [b.]); McCoy Tyner (p); Reggie Workman (b); Elvin Jones (dr)

a.	Impressions	(8:55)	1
b.	Everytime We Say Goodbye	(5:21)	1
C.	My Favorite Things	(15:25)	1

#### **Session Notes**

- [1] All previous sources list November 27 as Frankfurt and November 29 as Stuttgart, probably based on a tour announcement in *Jazzpodium* (Oct. 1961, p. 231); however, this is incorrect. Newspaper advertisements and reviews confirm that the Stuttgart concert was held on November 27 and the Frankfurt concert was held on November 29, 1961.
- [2] Private recording supplied by Mitsuo Johfu.
- [3] Researcher Mario Grenz reports: "Concert sequence of titles is not known. The whole concert was recorded by SDR. [...] The concert can't be reconstructed because the original tapes and paperwork were erased [G. Endress, editor of *Jazzpodium*]." Recorded by Süddeutscher Rundfunk for the radio program *Treffpunkt Jazz (Meeting Point Jazz* [or *Meeting Place Jazz*]). In addition to Coltrane and Gillespie, the Erwin Lehn Orchestra also appeared.

# **Issue Data**

- 1 No label, no no. (1961: Year of Breakthrough) ([c.] inc 14:36)
- 2 Rare Live Recordings (Eu) RLR 88659 (*John Coltrane Quintet with Eric Dolphy/The Unissued German Concerts*) <released June 11, 2010> (tracks a.-c; also including **61-1129** a., b., **61-1202** a.)

# **&** 61-1129

Wednesday, November 29, 1961 (8:00 p.m.). *Kongresshalle*, **Frankfurt am Main, West Germany**.

JOHN COLTRANE QUINTET: John Coltrane (ts [a.], ss [b.]); Eric Dolphy (as [a.], fl [b.]); McCoy Tyner (p); Reggie Workman (b); Elvin Jones (dr); Norman Granz (ann)

	(ann)	(1:19)	PR
a.	Impressions	(17:36)	PR
b.	My Favorite Things	(19:08)	PR

# **Session Notes**

- [1] All previous sources list November 27 as Frankfurt and November 29 as Stuttgart, probably based on a tour announcement in *Jazzpodium* (Oct. 1961, p. 231); however, this is incorrect. Newspaper advertisements and reviews confirm that the Stuttgart concert was held on November 27 and the Frankfurt concert was held on November 29, 1961.
- [2] Private recording supplied by Mitsuo Johfu.
- [3] Researcher Mario Grenz reports: "Recorded for the SWF broadcast series: 'SWF Jazz Session' using the recording facilities of HR (Hessischer Rundfunk), which resides in Frankfurt. From the original recordings two 49-minute broadcasts were produced, which still exist, while the original recordings are lost. These two broadcasts included the above two titles."

# JAZZ NORMAN GRANZ presenterar AT THE PHILHARMONIC

# DIZZY GILLESPIE

De snart sagt årliga besöken av denne lazzens oförliknelige spelman brukar tillhära konsertsäsongens stora glädjeämnen. I år är också Dizzy aktuellare än på länge genom de senaste framgångarna i amerikanska favoritsändningar. Hans väl sammansvetsade kvintett rymmer: DIZZY GILLESPIE trumpet LEO WRIGHT altsax och flöjt LALO SCHIFRIN piano ROBERT CUNNINGHAM bos MEL LEWIS trummor





# JOHN

Denne enormt stimulerande musiker är de senaste årens mest omdiskuterade stilbildare. Genom sin snabba och helt personliga utveckling har han vunnit en mångd efterföljare och ingen som hört "Trane" i verkligheten eller på skiva ifrågasätter att han nu är världens mest inflytelsorika tenorist. Kvintetten ser ut så här JOHN COLTRANE tenor och sopronsax ERIC DOLPHY (ev.)alt, flöjt, basklar. MC COY TYNER piono REGINALD WORKMAN bas ELVIN JONES trummor

# KONSERTHUSET, Göteborg

Tisdagen den 21 19.00 och 21.15

KONSERTHUSET, Stockholm Torsdagen den 23 november 19.00 och 21.15

I samband med de svenska konserterna presenterar Korusell 2

GILLESPIANA är Lalo Schifrins svit i 5 satser för stort och litet

Med glådje kan vi avisera John Coltranes första inspelning efter märkesbytet till Impulse. De tre melodierna spelas av hans ordino rie kvartett utökad med stor or

Håll noga utkik efter dessa sen sationella stomyheter — mer att bli efterfrågadel

GILLESPIANA DIZZY GILLESPIE AND HIS ORCHESTRA **VERVE V-8394** 



AFRICA/BRASS THE JOHN COLTRANE QUARTET

IMPUESE MONO A-6



JATP tour announcement in the Swedish jazz magazine *Estrad* (Nov. 1961, p. 16). (Courtesy of Mitsuo Johfu.)

The previously listed "Everytime We Say Goodbye" (circulating on the same private tape) is from session 61-1204 (thanks to researcher Mario Grenz for pointing this out).

#### **Issue Data**

Rare Live Recordings (Eu) RLR 88659 (John Coltrane Quintet with 1 Eric Dolphy/The Unissued German Concerts) <released June 11, 2010>

- (no announcement; date as "November 27, 1961"; tracks a. and b. are included in this release.) (also including **61-1127** a.-c; **61-1202** a.)

# **&** 61-1202

Saturday, December 2, 1961. Freie Universität (Auditorium Maximum), Berlin, West Germany.

JOHN COLTRANE QUINTET: John Coltrane (ts); Eric Dolphy (as); McCoy Tyner (p); Reggie Workman (b); Elvin Jones (dr)

a. Impressions

(12:50) **PR** 

## **Session Notes**

- [1] Private recording supplied by Mitsuo Johfu.
- [2] Two concerts were performed (6:00 p.m. and 9:00 p.m.), but only "Impressions" exists on private recording. Researcher Mario Grenz reports: "Most likely the whole performance of the Coltrane Quintet was recorded, but it seems that only this one title was broadcast. [...] No tapes or sheets could be located in the SFB files" [S. Schmidt-Joos, Sender (Station) Freies Berlin].
- [3] According to Wendt (2003, pp. 99–100), this concert probably was recorded by a Berlin broadcasting station because Radio Bremen broadcast the jazz program *John Coltrane*, *Eric Dolphy in Berlin* on April 2, 1962, at 11:00 p.m. Mrs. Siegert of Radio Bremen confirmed the broadcast of the Berlin recording, but—because of missing documents—could not give details about the origin of the recording or the broadcast titles. There are no notes about a possible concert recording available at SFB (Sender [Station] Freies Berlin) (information from Mrs. Wesner, Feb. 12, 2003).

#### **Issue Data**

1 Pare Live Recordings (Eu) RLR 88659 (*John Coltrane Quintet with Eric Dolphy/The Unissued German Concerts*) <released June 11, 2010> (also including **61-1127** a.-c; **61-1129** a., b.)

# **61-1204**

Monday, December 4, 1961. Südwestfunk TV Studio, Baden-Baden, West Germany.

JOHN COLTRANE QUINTET: John Coltrane (ss [a.], [b.]; ts [c.]; omit on [d.]); Eric Dolphy (f [a.]; as [c.]; omit on [b.], [d.]); McCoy Tyner (p); Reggie Workman (b); Elvin Jones (dr); Joachim-Ernst Berendt (ann)

	(ann)		00	(1:40)	PR	
a.	My Favorite Things		00	(10:33)	1 2	4 5
	(ann)		00	(1:00)	PR	
Ь.	Everytime We Say Goodbye		$\overline{}$	(5:25)	1	4
	(ann)		00	(0:50)	PR	
c.	Impressions		<u>~</u>	(7:30)	1 2 3	4
d.	unidentified composition	*1	÷ •	(1:25)		4

#### Track Note

\*1 A minor blues performed by the rhythm section along with the final film credits on VT (fades out).

## **Session/Issue Notes**

- [1] Berendt announces [b.] as "Everytime We Say Goodbye We Die a Little" and [c.] as "Excerpts"— an "interim title" between "So What" and "Impressions."
- [2] Previously misdated November 24, 1961, or November 26, 1961, in various discographies and on various issues. The program was actually recorded on Monday, December 4, 1961, and first broadcast on Wednesday, June 27, 1962 (*Frankfurter Allgemeine Zeitung*, June 23, 1962, p. 57 TV listings). It was no. 26 of Joachim-Ernst Berendt's TV series *Jazz—Gehört und Gesehen [Jazz—Heard and Seen*]. Recording date/location and broadcast date confirmed by Ulrike Melzer, Südwestfunk (SWF), letter to Wolf Schmaler, April 23, 1992; and

Bernhardt Pfister, Südwestrundfunk (SWR), letter to Wolf Schmaler, November 30, 1999.

[3] A photo from the rehearsal for this broadcast is in the photo insert of this book.

# **Issue Data**

- - LP Heart Note (Sw) HN 002 (John Coltrane)
  - (LP) BS (I) BDLP 1514 (European Impressions)

**Reissue:** See session **61-1123** 

BS (J) 32 JDB-199 (European Impressions)

Reissue: See session 61-1123

Toei Video (J) TE M 347 (*The Coltrane Legacy*)

Reissue: See session 59–0402

- Kay Jazz (UK) KJ 072 ([a.] inc 10:19; [b.] inc 4:55; [c] inc 7:05)
- British (UK) VJ 447
- GL (I) VID JAZZ 5 (Miles & Trane)
- Videomate VM-726 (*J. Coltrane & E. Dolphy Live 1961*)
- Efor Films IDVD 2869049 (*Trane Tracks—The Legacy of John Coltrane*)
- 2 (*The World According to John Coltrane*) ([a.] inc 2:40; [c.] inc 7:05) 
  Video Arts (J) VALJ-3165; 
  Video Arts (J) VAVJ-165

Reissue: See session 46–0713

Jazz Collection (F) ORO 129 (*My Favourite Things*) (location, personnel, and date not listed)

- Mandarin Records EF-20014 (The Jazz Masters—100 Años de Swing —John Coltrane—Folio Collection)
- Mandarin Records MR-04119 (*Jazz Masters—John Coltrane—e.f.s.a. Collection*)
- Mastersound (Australia) 502992 (Impressions in Blue)
- New Sound (UK) NFM 004 (Live in Sweden 1961/1963)
- ☐ Jazz Pack Pack 010 (John Coltrane—The Saxophone Player)
- Take 2 (F) TTO 11 (*Miles Davis/John Coltrane*) (2 CD) (location, personnel, and date not listed)
- Midget (UK) 93714–2 (*Masters of Jazz—John Coltrane/My Favorite Things*) (location, personnel, and date not listed)
- Four Star FS-40071 (*My Favourite Things*) (location, personnel, and date not listed)
- Bluenite (N) BN 007 (*John Coltrane/Sax Impressions*) (location, personnel, and date not listed)

Reissue: V-VAI-69073

- Rare Live Recordings RLR 88625 (Eric Dolphy Quartet with McCoy Tyner—Munich Jam Session December 1, 1961)
- 4 DD 11026 (*The John Coltrane Quintet w/Eric Dolphy in Europe+Lennie Tristano Solo Concert*) (inlay lists date as "1963," Dolphy on bcl; [d.] inc 0:44)
- 5 (Masters of American Music: The Story of Jazz) RCA V-RCA-80088; RCA LD-RCA 80088; BMG 80088–9 (probably inc)



☑ JC (Is) JC 112



Toei Video (J) TE M 347

# **&** 61-1221

Thursday, December 21, 1961. Van Gelder Studio, Englewood Clifis, NJ.

JOHN COLTRANE QUARTET: John Coltrane (ss [a.], ts [b.]); McCoy Tyner (p); Jimmy Garrison (b); possibly Reggie Workman (b, some takes \*1); Elvin Jones (dr)

a-1.	10669-1	Greensleeves			(4:10)	uni	
a-2(1),	10669-2.1	Greensleeves	*2	fs	(0:02)	uni	
a-2(2).	10669-2.2	Greensleeves	*3		(4:26)		4
a-3.	10669-3	Greensleeves		bd	(0:56)	uni	
a-4.	10669-4	Greensleeves			(3:45)		4
a-5.	10669-5	Greensleeves			(3:42)		4
a-8.	10669-8 (?)	Greensleeves	*4		(3:40)	1 3	4
a-9.	10669-9	Greensleeves	*5	bd	(1:07)	uni	
a-10.	10669-10	Greensleeves	*6	fs	(0:07)	uni	
a-11.	10669-11	Greensleeves	Greensleeves				4
a-11(1).	[fragment]	Greensleeves	-7	bd	(0:56)	uni	
b-1.	10670-1	It's Easy to Remember	It's Easy to Remember bd			uni	
b-2.	10670-2	It's Easy to Remember			(4:41)		4
Ь-3.	10670-3	It's Easy to Remember		fs	(0:04)	uni	
b-4.	10670-4	It's Easy to Remember			(2:45)		4
b-5.	10670-5	It's Easy to Remember		fs	(0:09)	uni	
b-6(1).	10670-6	It's Easy to Remember		fs	(0:03)	uni	
b-6(2).	10670-6	It's Easy to Remember			(2:47)		4
b-7(1).	10670-7	It's Easy to Remember		fs	(0:04)	uni	
b-7(2).	10670-7	It's Easy to Remember			(2:45)		4
b-8.	10670-8	It's Easy to Remember		bd	(1:28)	uni	
b-9.	10670-9	It's Easy to Remember	*8		(3:44)		4
b-10.	10670-10	It's Easy to Remember		fs	(0:12)	uni	
b-11.	10670-11	It's Easy to Remember			(2:37)		4
b-11(1).	[fragment]	It's Easy to Remember	*9	bd	(0:29)	uni	
b-12.	10670-12	It's Easy to Remember		bd	(1:13)	uni	
b-13.	10670-13	It's Easy to Remember			(2:39)		4
b-14(1).	10670-14.1	It's Easy to Remember		fs	(0:03)	uni	
b-14(2).	10670-14.2	It's Easy to Remember			(2:43)	1 2	4

## **Personnel/Track Notes**

- \*1 Reggie Workman believes the bassist on the originally issued takes from this session, [a-8.] and [b-14(2).], is Jimmy Garrison ( Impulse! IMPD 8-280, liner notes, p. 88). However, both Garrison and Workman may have been present for this session, and Workman may be the bassist on some takes (see Wild, 1979, p. 82, note 55).
- \*2 False start, bass only.
- \*3 Part of bass ending (0:02) missing on issued version.
- \*4 No documentation of takes 6 or 7
- \*5 Fragment on session reel: end of p-solo through end of tune.

- \*6 False start, b, p only.
- \*7 Fragment on session reel: end of ss-solo/beginning of p-solo, not a part of any of the other takes.
- \*8 Fast version. On the session reel, just before the take begins, someone (probably Elvin Jones) is heard saying, "Let's get the hell on out of here."
- \*9 Fragment on session reel: probably p-solo into beginning of ts-solo, fast version, not a part of any of the other takes.

## Session/Issue Note

[1] On the session tapes, some takes are preceded by short warm-ups, rehearsals, and studio chatter not included on any issues.

#### **Issue Data**

1 **B** Impulse! 45–203

Reissues: War (Sw) KFF 388; Impulse! (N) API 22.129

- **7** Impulse! (J) Q-1 (extra 7-inch record included in the set Impulse! (J) SR 3026–8)
- ☐ BTM (Swt) BTM-004 (Coltrane Omnibus Records on Impulse)
- Impulse! IMPD 8–280 (*The Classic Quartet—Complete Impulse!* Studio Recordings, released 1998) (8 CD)

**Reissue:** Impulse! 951280-2; Impulse! (J) MVCI-18001~8; Impulse! CIMP 280; Impulse! 951 280–2

- Impulse! IMP3P-90127 (advance CD)
- 2 (P) Impulse! A(S) 32 (Ballads, released ca. Jan. 1963)

Reissue: LP MCA 254607; LP MCA 5885; LP Spa (Ca) A(S) 32; LP HMV (UK) CLP 1647; LP HMV (UK) CSD 1496; LP WRC (UK) ST 670; LP Jas (UK) JAS 37; LP Impulse! (F) IMP 32; LP Impulse! (J) MH 3008; LP Impulse! (J) SH 3008; LP Impulse! (J) IMP 88096; LP

```
Impulse! (J) YP 8574; P Impulse! (J) YS 8504; P MCA (J) VIM 4606; P Impulse! GRP 405143; P Impulse! GRP GR-156; P Impulse! GRP 11561; P Impulse! AIMP 156; P MCA AS 33; P MCA 29012 (the original issue of Ballads is Impulse! A(S) 32, but MCA AS 33 and 29012 misprinted the number as AS 33); P Speakers Corner (Impulse!) (G) AIMP (AS) 32; P Impulse! (J) UCJU-9001; MCA MCAC 5885; MCA ASC 32; Jas (UK) JAS C 37; MCA MCAD 5885; Impulse! (G) 254607–2 YS; Impulse! (J) 32 XD 570; Impulse! (J) MVCZ 26; MVCJ-19031; MCD 05885; GRP GRD 1562; Impulse! IMP 11562; MVCJ-19031; Impulse! (J) MVCZ-10025; Impulse! (J) MVCZ-10080; Impulse! (J) UCCU-9001; Impulse! CIMP 156; Impulse! (J) UCCU-9001; Impulse! (J) UCCU-9001; Impulse! (J) UCCU-9501; Impulse! (J) UCCU-9501; Impulse! (J) UCCU-9067
```

- **Reissues:** ①P Impulse! (J) AS 32 (special bonus LP/24 k gold LP); ② Impulse! (J) 43 P 2–0012 (24 k gold CD)
- [ Impulse! (J) MVCI 23006 (*Ballads* [+1])
- Impulse! (N) EPIM 5559 (Impressions)
- (LP) Impulse! (F) 68 060/066 (7 LP)
- Exe (J) SN 16 (Jazz Best Story)
- Exe (J) EX 2026 (John Coltrane)
- Verve/ Impulse! 314 549 361-2 (Coltrane for Lovers)
- Reissue: Impulse! (J) UCCI-3001
- Impulse! (J) MVCR-2310 (*Jazz Ballads*)
- GRP GRD-9938 (Priceless Jazz Collection—Rodgers & Hart Songbook)

- GRP GRD-9915 (Priceless Jazz Collection 21 —More John Coltrane)
- Impulse! (J) UCCI-1009 (*The Ballad Album*)

Reissue: Impulse! (J) UCCI-3007

(Tenor Sax Ballads—Priceless Jazz Collection 36) GRP 059944-2; GRP GRD-9944

- Universal (J) UCCU-1077 (How to Enjoy Jazz)
- - Impulse! (J) MVCJ-19172 (Standard Trane)
  - Impulse! (J) ICD-229 (John Coltrane Special Sampler) (promo)
  - ☑ Verve 549 067-2 (Verve Presents: The Very Best of Christmas Jazz)
- - Reissue: Impulse!/Universal (J) UCCI-1003-4



Impulse! 45-203



Verve/Impulse! 314 589 548-2

# **1962**

# **(A)** 62-0210

SATURDAY, FEBRUARY 10, 1962 (ca. midnight-12:45 a.m.; that is, Friday night after midnight). **Birdland**, *New York City* (1678 Broadway, at 52nd St., borough of Manhattan).

JOHN COLTRANE QUINTET: John Coltrane (ts [a.], [c.]; ss [b.]); Eric Dolphy (as [a.], [c.]; fl [b.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr); Pee Wee Marquette (ann 1); Symphony Sid Torin (ann 2–5)

	(ann 1)	*1	(0:20)	PR			
a.	Mr. P. C.		(11:00)	1	2	3	
	(ann 2)	+2	(0:06)	PR			
	(ann 3)	*3	(0:08)	PR			
Ь.	My Favorite Things		(19:26)	1			4
	(ann 4)	*4	(0:22)	PR			
c.	Miles' Mode (aka The Red Planet)		(10:39)	1		3	5
	(ann 5)	*5	(0:27)	PR			

#### **Track Notes**

- \*1 Pee Wee Marquette: "And on behalf of Symphony Sid, John Coltrane, Eric Dolphy, Jimmy Garrison, McCoy Turner [*sic*], Elvin Jones. We'll all get together and give them a nice round of applause, they're gonna be on for you the first part of the show for 'bout a half an hour. How 'bout a big hand, *every*body! For John Coltrane!"
- \*2 "Symphony" Sid Torin: "The most talked about gentleman of jazz today, John Coltrane. Everybody, a great big hand for John Coltrane."

- \*3 There's an edit between ann 2 and ann 3. "Symphony" Sid Torin: "Now we go back to John Coltrane and what'll it be now. John switches to soprano sax—'My Favorite Things."
- \*4 "Symphony" Sid Torin: "John Coltrane ladies and gentlemen here at Birdland at the jazz corner of the world. You're listening to the *Symphony Sid Show*. [...] Always keep tuned to the swinging spot on your dial, twelve-eighty WADO radio in New York. We go back to John Coltrane [for] one more tune and then we'll have Bill Evans. Right now, here is John Coltrane—what're we gonna do now, baby? [inaudible comment] Well, just go do it." (Note that there is evidence that "The Red Planet" was actually composed by Dolphy—see <a href="http://adale.org/Discographies/RedPlanet.html">http://adale.org/Discographies/RedPlanet.html</a>.)
- \*5 "Symphony" Sid Torin: "John Coltrane ladies and gentlemen here at Birdland, the jazz corner of the world. How about a great big hand for Eric Dolphy McCoy Tyner, Jimmy Garrison, Elvin Jones. Everybody! Wonderful, wonderful gentlemen of jazz here at Birdland at the jazz corner of the world, be here for two great weeks. We hope you can come back over and over again. And, of course, that's just the first portion of the show; we'll be on the air right here from Birdland for an hour and a half right up until one-thirty."

#### **Session/Issue Notes**

- [1] Radio broadcast, WADO 1280-AM, ca. midnight-12:45 a.m., Saturday, February 10, 1962 (Friday night after midnight); private recording by Boris Rose. See the Chronology, **February 8–21, 1962**
- [2] The above sequence of titles is correct, as indicated by the announcements on the private recording of the broadcast.
- [3] This broadcast (minus the announcements) was included on *Live Trane—The European Tours* (Pab 7 PACD-4433-2), misidentified as "Hamburg, November 25, 1961," with Reggie Workman incorrectly listed on bass.

#### **Issue Data**

- **Reissue:** ① Ses 114 (*Hooray for John Coltrane*) (considerable confusion of titles, sticker labels seem to be on the wrong side of the record; the titles shown are "Mr. R.C.M. Jr.," "Man-Made Miles," "'Stuf' I'm Partial Too [*sic*];" unclear which is meant to be [a.], [b.], or [c.]; location, personnel, and date not listed; Coltrane as "Coltraine" on label)
- **Reissue:** Prestige Records (UK) CDSGP 0265 (*Prestige Jazz Greats: John Coltrane—Man Made Miles*) ([a.] as "Man Made Miles"; [b.] as "Mr. R.C.M. Jnr./My Favorite Things," inc 18:58, fades out before end; [c.] as "Stuf I'm Partial Too"; location, personnel, and date not listed)
- Fabulous FABCD 129 (*My Favourite Songs*) (same titles as listed on CDSGP 0265)
- LP VJ (J) ULS 1654 JY (Inner Man)
- **Reissues:** ①P VJ (J) RVC RJL 2663; ②P VJ (J) RJL 6011; ②P VJ (J) RJL 160; ③P VJ (J) 22 YB 2089; ③P VJ (J) UXP 88 JY
- ☑ VJ (J) 32 YD 1084; ☑ VJ (J) FHCY 1019; ☑ VJ (J) FHCY-2005
- Sony Family Club (J) (unknown no.)
- (LP) Aff (UK) AFF 79 (Live at Birdland)
- Reissues: Af (Eu) 68; Charly (UK) CDCH 68; LE JAZZ CD 58; Pioneer (J) 32 XD 588
- JIMCO (J) JICL-89549 (*John Coltrane at Birdland 1962*) ([b.] com, although cover shows "10:30")
- (IP) Album Festival (F) 378 (*Live 1962*) (2 LP) ([a.] as "Improvisation"; location and date listed as "NY, Greenwich Village [*sic*], 1962")

**Reissue:** LP Fes 403781 (2 LP)

LP JA (F) 30 JA 5184 (Two Giants Together) ([a.] as "Improvisation")

- LP Music Room Special MRS 5010; LP Music Room Special MRS 5049
- Thésis (F) THJ 82031 (*Live at Birdland*) (personnel and date not listed)
- GL (I) CD 3 GLP 456 (*Body and Soul*) (3 CD) (location, personnel, and date not listed)
- Black Label BLCD 8018 (John Coltrane Quintet with Eric Dolphy)
- Charly (Eu) SNAP 060 CD (John Coltrane at Birdland 1962)
- Passport Audio/Just Jazz JJCD 1009 (*John Coltrane Quintet with Eric Dolphy*) (*John Coltrane/Live Trane—The European Tours*)(7 CD) (location and date incorrectly listed as "Hamburg, Nov. 25, 1961"; Workman incorrectly listed on bass) Pab 7 PACD-4433-2; Vic (J) VICJ-60831-7

**Reissues:** See session **61-1103** 

- LP EJ (I) EJ 1013 (C. Mingus, T. Monk, J. Coltrane, E. Dolphy)
- (I) GJ 16
- da music 3703 (*The Original Jazz Masters Series Vol. 3*) (5 CD; location, personnel, and date not listed)
- GAJ (I) JZCD 319 (*XIX. John Coltrane. Roy and Other Rarities*) (misdated 62-0602)

Reissue: GAJ (I) JZMC 319

Acc (F) 139230 (On Stage 1962 Feat. Eric Dolphy) ([a.] as "Improvisation")

- Frequenz (I) 044–009 (7 Top Tracks John Coltrane) (misdated Feb. 12)
- Direct Source 4316 (John Coltrane)
- - (I) 11~15 (John Coltrane/The Legendary Masters Unissued or Rare 1951-65)

**Reissues:** See session **51-0113** 

- Tel (I) TDS 3600 (Body and Soul)
- Tel TRCD 1007 (*Abstract Blue*) (location, personnel, and date not listed)
- 4 Am ARCD 10001 (Taste of Jazz) (inc 4:03)
  - Fan/Zyx FANCD 6085-2 (*Eric Dolphy 75th Birthday Celebration*) (date and location incorrectly listed as "November 25, 1961, Hamburg, Germany") (3 CD)
- 5 LP JM (I) CJZLP 4 (*Bye Bye Blackbird*) (com 10:27 as "Miles' Mode" although cover says 9:02)

Reissue: JM (I) CJZMC 4

GAJ (I) JZCD 320 (XX. John Coltrane/My Favorite Things in Concert and Other Rarities)

Reissue: GAJ (I) JZMC 320



LP Ozn 10





Birdland postcards, ca. early 1960s. (Courtesy of Fred Canté collection.)

# **&** 62-0217

Saturday, February 17, 1962 (ca. midnight-1:30 a.m.; that is, Friday night after midnight). **Birdland**, *New York City* (1678 Broadway at 52nd St., borough of Manhattan).

JOHN COLTRANE QUINTET: John Coltrane (ss [a.], [c.], ts [b.]); Eric Dolphy (bcl [a.], as [b.], fl [c.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr); "Symphony" Sid Torin (ann)

	(ann)	*1		(0:58)	PR
a.	The Inchworm			(7:07)	PR
Ь.	Mr. P. C.			(7:24)	PR
	(ann)	*2		(0:53)	PR
c.	My Favorite Things	*3	inc	(13:12)	PR

### **Track Notes**

- \*1 On the private recording, a brief fragment of the Clara Ward Gospel Singers (less than 0:02) can be heard before the announcement cuts in. "Symphony" Sid has trouble understanding the title "The Inchworm." Coltrane can be heard repeating it to him.
- \*2 After "Mr. P.C." ends, Coltrane can be heard saying "Favorite Things,' 'Favorite Things.'" Apparently he then walks off to get his soprano sax, alarming "Symphony" Sid, who says: "What's happening here—[unintelligible] Where you goin'? Oh, you're gonna bring up [or maybe "break out"] the tenor. For a minute there I got scared. John Coltrane here at Birdland at the jazz corner of the world, be here right up until Wednesday. […] John Coltrane and the quintet. John now on tenor, and uh—oh, he gave up the tenor. [pause] You and I are wearin' the same shoes, aren't we. Same suit, same everything. Everybody goes to Paul Sargent's. [laughter, groans] Here's a tune that everybody asks for, 'My Favorite Things.'"
- \*3 Splice during p-solo (at about 5:07); fl-solo is then joined in progress. Voiceover announcement by "Symphony" Sid during last 0:06 of [c.]: "John Coltrane, ladies and gentlemen. Eric Dolphy, Jimmy Garrison, McCoy Tyner..." The announcement and the last few notes of "My Favorite Things" are then cut off on the private recording.

### **Session Notes**

- [1] Radio broadcast, WADO 1280-AM, ca. midnight-1:30 a.m., Saturday, February 17, 1962 (Friday night after midnight); private recording. See the Chronology, **February 8–21, 1962**.
- [2] Recording may run slow. Some circulating copies of this broadcast run very slow.

### **Issue Data**

- 2 Cool Jazz (J) 236 (*John Coltrane/Birdland* 1962-1963) (includes announcements, titles a.-c., **63-0223** a., b. and **63-0302** a.-c.)

### **&** 62-0411

Wednesday, April 11, 1962. Van Gelder Studio, Englewood Cliff s, NJ.

JOHN COLTRANE QUARTET: John Coltrane (ss [b.], [c.]; possibly ts [a.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr)

a.	10873	Soul Eyes	(:	)	uni	
b-1.	10874-1	The Inchworm	(:	)	uni	
b-2.	10874-2	The Inchworm	(:	)	uni	
b-3.	10874-3	The Inchworm	(:	)	uni	
b-4.	10874-4	The Inchworm	(:	)	uni	
b-m.	10874	The Inchworm	(6:14	()	1	3
c.	10875	Big Nick	(4:05	5)	2	3

### **Session Notes**

The jazz auction conducted by Guernsey's in New York City on February 20, 2005, originally included thirty-five reel-to-reel tape recordings of music by John Coltrane that are in the possession of Naima Coltrane's family. These recordings were withdrawn before the auction at the insistence of Verve, as most of them are copies of commercial sessions recorded for the Impulse! label between 1961 and 1964. Researcher Barry Kernfeld was given access to these tapes in order to write a description of the tape reels for the auction catalog published by Guernsey's (see Guernsey's, 2005). Although the items were withdrawn before the catalog was printed and do not appear in it, Kernfeld subsequently published his analysis of the tapes in the Dutch Discographygraphical journal *Names* & full analysis (Kernfeld, 2005; the is Numbers available www.personal.psu.edu/faculty/b/d/bdk4/aop.htm). We have not heard these recordings, but we have included additional information from Kernfeld's research about sessions where previous information was limited to that from Impulse! log books.

[2] Kernfeld found only the box for this session, containing a non-Coltrane recording. The tape box shows a recording date of April 13, 1962 (which has not been confirmed; the session previously was listed as April 11, 1962, according to Bob Thiele's log book), and indicated that there was one take of "Soul Eyes" and at least four takes of "The Inchworm." Kernfeld's report does not indicate which take was chosen for release, and additional information is not available.

### **Issue Data**

1 (Coltrane, released ca. Aug. 1962)

Reissues: PMCA 254609; PMCA 29011; PMCA 5883; PSpa (Ca) A(S) 21; PMW (UK) CLP 1629; PMW (UK) CSD 1483; PMP Impulse! (UK) IMPL 8028; PMMV (UK) JAS 10; PMMV (G) PMMV (

Music Club (MCA) (UK) MCCD 170 (*John Coltrane/In a Soulful Mood—12 Mellow Masterpieces*) (location and date not listed; incomplete information about personnel)

Reissue: Music Club (MCA) (UK) MCTC 170

- IL JAZZ (I) SdMJ 005 (John Coltrane)
- Impulse! (N) EPIM 5548 (Coltrane)

Impulse! 314 549 914-2 (Standards) Reissue: Impulse! (J) UCCI-3003 GRP GRD-9919 (Priceless Jazz Sampler 3) GRP GRD-9915 (Priceless Jazz Collection 21 —More John Coltrane) (LP) Impulse! A(S) 99 (The Definitive Jazz Scene Volume 1, released ca. 2 July 1964) Reissues: LP Spa (Ca) A(S) 99; LP HMV (UK) CLP 1798; LP Columbia (G) ICO 52-90806; (LP) Ph (G) 632092 BL; (LP) Ph (G) 843503 BY; (LP) Impulse! (Is) BAN-19087; (LP) Impulse! (J) SH 3037; (LP) Impulse! (J) YP 8501; 8 Impulse! M 8099; @ Impulse! ITC 311 (IP) Impulse! (J) SR 3011 (Ride Again) **Reissue:** (LP) Impulse! (J) YW 8541 (*Gleanings/John Coltrane*) (LP) MCA (J) VIM 4633 (Big Nick) (LP) Impulse! (J) SR 3026~8 (*The Coltrane Legacy*) (LP) Impulse! (J) YS 8526 AI (*The Mastery of John Coltrane*) ■ MCA MCAD 5541 (From the Original Master Tapes) **Reissues:** See session **61-0523** MCA (J) MVCR 152 (*Cattin'* with John Coltrane) Impulse! (J) 32 XD 572 (*Coltrane* [+1]) 3 



LP Impulse! A 21



LP Impulse! A 99

© CC (MCA) (UK) CCSCD 435 (*The Collection Vol. 2—Classic Recordings*) (location, personnel, and date not listed)

[+2] Impulse! IMP 12152 (*Coltrane* [+2])

**Reissues:** Impulse! IMPD 215; Impulse! (J) UCCI-9006; Impulse! CIMP 215; Impulse! 951 215-2

Impulse! IMPD 8-280 (*The Classic Quartet—Complete Impulse!* Studio Recordings) (8 CD)

Reissues: See session 61-1221

Verve/Impulse! 314 589 567-2 (*Coltrane (Deluxe Edition*)) (2 CD) (approximately 2000 to 3000 copies mistakenly contain 62-0926 [d.] instead of "Big Nick" from this session)

Reissue: Impulse!/Universal (J) UCCI-1005-6

## **&** 62-0412

Thursday, April 12, 1962. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE QUARTET: John Coltrane (ts); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr)

a-2.	10876-2	Soul Eyes	*1	(6:13)	uni
b-2.	10877-2	Excerpt (aka Impressions)	*2	(6:37)	uni
c-1.	10878-1	Body and Soul		(9:37)	uni
d-1.	10879-1	Neptune	*3	(6:59)	uni

### **Track Notes**

- \*1 Followed by 20 seconds of laughter and conversation.
- \*2 "Excerpt" is an earlier title for "Impressions."
- \*3 Preceded by a fragment (0:04). "Neptune" is an earlier title for "Brasilia."

### **Session Note**

[1] We have not heard these recordings. All information is from Kernfeld (2005) (see session **62-0411**, Session Note [1]). According to Kernfeld, the boxes for this session bear the date April 16, 1962, which has not been confirmed. The date April 12, 1962, is based on Bob Thiele's log book.

**Note:** One source claims to have a tape of Coltrane and Wes Montgomery at the Jazz Workshop in San Francisco, either from September 1961 or from May 1962, but we haven't heard it, and a colleague who has said the quality is so poor that he wasn't able to discern who, in fact, was on the tape.

## **&** 62-0602

SATURDAY, JUNE 2, 1962 (ca. 1:00–1:30 a.m.; that is, Friday night after midnight). **Birdland**, *New York City* (1678 Broadway at 52nd St., borough of Manhattan).

JOHN COLTRANE QUARTET: John Coltrane (ss [a.]; ts [b.], [c.]; ann 1); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr); Pee Wee Marquette (ann [c.]); Alan Fredericks (ann 2)

	(ann 1)	*1		(0:24)	PR	
a.	My Favorite Thin	gs		(13:55)	1	
b.	Body and Soul			(9:54)	1	2
c.	Cousin Mary	*2	inc	(5:00)	PR	
	(ann 2)			(0:04)	PR	

### **Track Notes**

- \*1 Introduction by John Coltrane: "Thank you very much. For this set we'd like to play—is this the mike? We'd like to play for this set 'My Favorite Things,' 'Body and Soul,' and 'Cousin Mary.'" After a few seconds of background noise, Coltrane says, "Here we go," then stamps his foot and snaps his fingers to start "My Favorite Things."
- \*2 "Cousin Mary" includes voiceover announcements by Pee Wee Marquette: "Well, ladies and gentlemen, that wraps up the broadcast. Coming to you from Birdland, the jazz corner of the world, the *Symphony Sid Show*. And stars John Coltrane, Jimmy Garrison, Elvin Jones, McCoy Tyner. Kai Winding and his all stars. [...] Give John Coltrane and his quartet a nice round of applause. *Everybody! Everybody! John Coltrane!*" (ca. 3:02–3:45); and: "And now, ladies and gentlemen, we'll have the conclusion of our broadcast from Birdland. [...] Stick around because John Coltrane will continue for about fifteen more minutes. And now we'll turn you back to station WADO in the person of Alan Fredericks" (ca. 4:25–4:45).

### **Session Note**

[1] Radio broadcast, private recording by Boris Rose, supplied by Mitsuo Johfu. The Symphony Sid Show, WADO 1280-AM. See the Chronology, **May 31–June 13, 1962**.

### **Issue Data**

©Cool N' Blue (Swt) 101 (Fresh Sound CB 101) (*Live at Birdland and the Half Note*)

Rockin' Chair (I) (no no.) (Far Train)

**2 P**Aff (UK) AFF 79 (*Live at Birdland*)

**Reissues:** See session **62-0210** 

- LPVJ (J) ULS 1654 JY (Inner Man)Reissues: See session 62-0210
- LP JM (I) CJZLP 2 (Impressions) ([b.] com 9:44, but "5:23" on cover)

Reissues: See session 61-1102

(I) RARELP (I) 11~15 (John Coltrane/The Legendary Masters Unissued or Rare 1951–1965)

**Reissues:** See session **51–0113** 

Tel (I) TDS 3600 (Body and Soul)

Tel TRCD 1007 (*Abstract Blue*) (location, personnel, and date not listed)

☐ GAJ (I) JZCD 320 (XX. John Coltrane. My Favorite Things in Concert and Other Rarities)

Reissues: See session 62-0210

Thésis (F) THJ 82031 (*Live at Birdland*) (no exact personnel, no date listed)

GL (I) CD 3 GLP 456 (*Body and Soul*) (3 CD) (location, personnel, and date not listed)

Aff (F) CD-SAM 102 (The Compact Sound of Jazz) ([b.] inc 4:18)

Reissue: Aff CD 102 (Affnity Jazz)

- RCA 7432127276–2 (Jazz Gallery: John Coltrane Vol. 2) (2 CD)
- Charly (Eu) SNAP 060 CD (John Coltrane at Birdland 1962)
- JIMCO (J) JICL-89549 (John Coltrane at Birdland 1962)



LP Alto 724

## **&** 62–0619

Tuesday, June 19, 1962. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE QUARTET: John Coltrane (ts); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr)

a.	10979	Not Yet	*1		(:)	uni	
b-1.	10980-1	Out of This World		bd	(1:19)	uni	
b-2.	10980-2	Out of This World			(14:02)	1	2
b-3.	10980-3	Out of This World			(8:56)	uni	
c.	10981	Soul Eyes	*2		(5:22)	1	3
d-1.	10982-1	Excerpt (Impressions)		bd	(0:39)	uni	
d-2.	10982-2	Excerpt (Impressions)		bd	(0:36)	uni	
d-3.	10982-3	Excerpt (Impressions)			(6:28)	uni	
d-4.	10982-4	Excerpt (Impressions)		bd	(0:31)	uni	
d-5.	10982-5	Excerpt (Impressions)		bd	(0:35)	uni	
d-6.	10982-6	Excerpt (Impressions)		inc	(4:16)	uni	
d-7.	10982-7	Excerpt (Impressions)			(6:28)	uni	

### **Track Notes**

- \*1 According to Kernfeld (2005), there were a number of brief, incomplete takes of "Not Yet," totaling 3:46; a complete take was not recorded at this session: "After numerous brief failed takes in the space of less than four minutes, one of the musicians says, 'Let's do something else."
- \*2 The session reel containing the issued and any unissued takes of "Soul Eyes" was not among those reviewed by Kernfeld.

### **Session Note**

[1] We have not heard the unissued recordings from this session; this information is from Kernfeld (2005) (see session **62-0411**, Session Note [1]).

### **Issue Data**

1 Pimpulse! A(S) 21 (Coltrane, released ca. Aug. 1962)

Reissues: See session 62-0411

☐ Impulse! (J) 32 XD 572 (*Coltrane* [+1])

Reissues: See session 62-0411

Charly (Eu) CD CRM 1025 (Classic Coltrane)

[+2] Impulse! IMP 12152 (Coltrane [+2])

Reissues: See session 62-0411

Impulse! IMPD 8-280 (*The Classic Quartet—Complete Impulse!* Studio Recordings) (8 CD)

Reissues: See session 61-1221

Verve/Impulse! 314 589 567-2 (Coltrane (Deluxe Edition)) (2 CD)

Reissues: See session 62-0411

2 (IP) Impulse! ASH 9253-3 (*The Saxophone*) (3 LP) (inc 6:43; misdated 62-0629)

(LP) Impulse! (J) SH 3061~2 (John Coltrane)

- (LP) Impulse! (J) SR 3026~8 (The Coltrane Legacy)
- (IP) Impulse! (J) PRP-8007 (This Is the Essence of the Modern Jazz)
- CC (MCA) (UK) CCSCD 418 (*The Collection Vol. 1—Classic Recordings*) (location, personnel, and date not listed)
- Impulse! 314 549 914-2 (Standards)

Reissue: Impulse! (J) UCCI-3003

- Impulse! (J) MVCJ-19172 (Standard Trane)
- 3 Pimpulse! AS 9200-2 (The Best of John Coltrane—His Greatest Years) (2 LP) (wrongly lists date as 62-0411 or 62-0412)

**Reissues:** See session **61-0607** 

- (LP) Impulse! (J) Y 117 (John Coltrane Special Digest)
- (IP) Impulse! (J) YS 8526 (The Mastery of John Coltrane)
- (IP) Impulse! (J) YX 8801 AI (*John Coltrane*) (misdated 62-0411 or 62-0412)
- (LP) Impulse! ASH 9306-2 (The Gentle Side of John Coltrane) (2 LP)

Reissues: See session 61-1103

GRP GRD 107 (The Gentle Side of John Coltrane)

**Reissues:** Impulse! (Aus) GRP 11072; Impulse! (Eu) 618 50 93; Impulse! GRD 6006 (20 bit CD); Impulse! 951 107-2; MCA MCAC 2-4136

MCA MCAD 5541 (From the Original Master Tapes)

Reissues: See session 61-0523

Impulse! GRD 3-119 (A John Coltrane Retrospective: The Impulse! Years) (3 CD)

**Reissues:** See session **61-0523** 

- MCA (UK) MUSCD 005 (Essential Jazz—14 Classic Jazz Tracks)
- Music Club (MCA) (UK) MCCD 170 (*John Coltrane: In a Soulful Mood—12 Mellow Masterpieces*) (location and date not listed; personnel incomplete)

Reissue: Music Club (MCA) (UK) MCTC 170

- CC (MCA) (UK) CCSCD 435 (*The Collection Vol. 2—Classic Recordings*) (location, personnel, and date not listed)
- Impulse! UMD 70102 (*Get Hip to the Impulse Sound Trip*)
- Verve/Impulse! 314 549 361-2 (Coltrane for Lovers)

Reissue: Impulse! (J) UCCI-3001

- RCA 7432127276-2 (Jazz Gallery: John Coltrane Vol. 2) (2 CD)
- GRP GRD-9919 (Priceless Jazz Sampler 3)
- GRP GRD-9915 (Priceless Jazz Collection 21—More John Coltrane)
- Impulse!/MCA Victor MVCR-2312 (John Coltrane)
- Impulse! (J) UCCI-1009 (*The Ballad Album*)

Reissue: Impulse! (J) UCCI-3007

- ☑ Verve 06024 9831786 0 (Spiegel Jazz History Vol. 5—The Dynamic Sixties)
- ☑ Verve 06024 9831835 5 (*The Very Best of Spiegel History*)

# **&** 62-0620

Wednesday, June 20, 1962. Van Gelder Studio, Englewood Clif s, NJ.

JOHN COLTRANE QUARTET: John Coltrane (ts); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr)

a-1.	10983	Not Yet	*1		(6:12)		3		
b-1.	10984-1	Miles' Mode	*2		(7:30)	1	3	4	
b-2.	10984-2	Miles' Mode			(7:07)		3		
c-1.	10985-1	Tunji	*3		(10:40)		3		
c-2.	10985-2	Tunji	*4	bd	(0:52)	uni			
c-3.	10985-3	Tunji	*5	bd	(1:29)	uni			
c-4.	10985-4	Tunji	*6		(7:53)		3		
c-5.	10985-5	Tunji	*7		(7:15)		3		
d-1.	10986-1	Impressions	*8		(6:30)		3	4	5
c-6.	10985-6	Tunji	*9	fs	(0:32)	uni			
c-7.	10985-7	Tunji	*10		(7:46)		3		
d-2.	10986-2	Impressions	*11		(4:33)	2	3		
c-8.	10985-8	Tunji	*12		(1:46)	uni			
c-9.	10985-9	Tunji	*12		(9:06)	uni			
c-i(1).	10985-10 ins 1	Tunji	*12		(0:28)	uni			
c-i(2).	10985-11 ins 2	Tunji	*12		(2:26)	uni			
c-i(3).	10985-12 ins 3	Tunji	*12		(1:22)	uni			
c-i(4).	10985-13 ins 4	Tunji	*12		(0:53)	uni			

### **Track Notes**

- 1\* Preceded by slate announcement: "One-oh-nine-eight-three, 'Not Yet,' take one." Coltrane then counts the tune off.
- 2\* Preceded by slate announcement: "One-oh-nine-eight-four, 'B Minor,' take one." "B Minor" was the working title. Note that there is evidence that "Miles' Mode" was actually composed by Dolphy under the name "The Red Planet"—see http://adale.org/Discographies/RedPlanet.html.
- 3\* Working title: "Two, Three, Four."
- 4\* Rhythm section only. Preceded by brief slate announcement ("Two") and Coltrane counting the tune off.
- 5\* Includes rehearsals (p, b, dr) and discussion.
- 6\* Brief slate announcement: "Four." Coltrane then counts the tune off.
- 7\* Preceded by laughter, then brief slate announcement: "Here we go. Uh, five." Coltrane then counts the tune off.
- 8\* Preceded by joking, laughter, and slate announcement (0:37). Coltrane gives the working title of "Excerpt."
- 9\* Rhythm section only.

- 10\* Coltrane gives instructions to Elvin Jones.
- 11\* Preceded by studio talk, slate announcement (0:22).
- 12\* We haven't heard these recordings. During takes 8 and 9, the musicians and Van Gelder discuss bringing up the introduction from silence (an electronic fade-in). They then record four endings, one of which was intended to be spliced onto the end of the piece (Kernfeld, 2005).

### **Session Notes**

- [1] The ABC-Paramount session log lists the date of this session as June 21, 1962, and one LP (see below) gave the date as June 21, so it is possible that the accepted date of June 20 is incorrect.
- [2] Recording sequence ([a-1.]–[d-2.]) according to the original session tapes, which had been in Bob Thiele's possession and were broadcast by WKCR in 2001.
- [3] We have not heard titles [c-8.]–[c-i(4).]; this information is from Kernfeld (2005) (see session **62-0411**, Session Note [1]).

#### **Issue Data**

1 Pimpulse! A(S) 21 (Coltrane, released ca. Aug. 1962)

Reissues: See session 62-0411

- Impulse! (N) EPIM 5548 (Coltrane)
- Impulse! AS-21 (The John Coltrane Quartette)
- (IP) Impulse! AS 9223-2 (*The Best of John Coltrane—His Greatest Years*, *Vol. 2*) (2 LP) (here it is dated 62-0621)
- Impulse! GRD 3-119 (A John Coltrane Retrospective: The Impulse! Years) (3 CD)

Reissues: See session 61-0523

☐ Impulse! (J) 32 XD 572 (*Coltrane* [+1])

Reissues: See session 62-0411

MCA (J) MVCR 152 (Cattin' with John Coltrane) CC (MCA) (UK) CCSCD 418 (The Collection Vol. 1—Classic *Recordings*) (location, personnel, and date not listed) Impulse! IMP 12152 (Coltrane [+2]) **Reissues:** See session **62-0411** GRP GRD 9874 (John Coltrane/Priceless Jazz Collection) Reissues: GRP (Eu) GRP 98742; Impulse! (J) MVCJ-14005 Impulse!/Universal (J) UCCV-4063 (John Coltrane/My First Jazz) Universal UMD 80554 (The Best of John Coltrane) (2 CD) (location and date not listed) Impulse! IMPD 8-280 (The Classic Quartet—Complete Impulse! Studio Recordings) (8 CD) **Reissues**: See session **61-1221** Impulse! IMPD-8898 (Selections from Coltrane/The Classic Quartet —Complete Impulse! Studio Recordings) (promo) Impulse! 314 549 913-2 (*The Very Best of John Coltrane*) **Reissues:** See session **61-1103** Impulse! B0006680-02 (The House That Trane Built—The Story of *Impulse Records*) (4 CD) Impulse! B0006563-02 (John Coltrane—The Impulse Story) Verve/Impulse! 314 589 567-2 (Coltrane (Deluxe Edition)) (2 CD) **Reissues:** See session **62-0411** [ Impulse! 314 589 295-2 (John Coltrane legacy) (4 CD) **Reissues:** See session **55-1116** ☑ Verve VERR-01222-2 (Coltrane/Selections from Legacy and A Love

2

3

4

5

*Supreme (Deluxe Editions)*) (promo CD)



Impulse! 314 549 913–2



MCA MCAD Verve/Impulse! 314 589 567–2

# **&** 62-0629

Friday, June 29, 1962. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE QUARTET: John Coltrane (ts); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr)

a.	10992	Tunji	*1	(6:33)	1
b-1.	10993	Out of This World	*2	(12:16)	uni

## **Track Notes**

- \*1 Part of [a.] was used in the movie *Mo' Better Blues* (1990, directed by Spike Lee [inc 4:16]).
- \*2 We have not heard this recording; information from Kernfeld (2005) (see session **62-0411**, Session Note [1]).

### **Issue Data**

1 (IP) Impulse! A(S) 21 (Coltrane, released ca. Aug. 1962)

Reissues: See session 62-0411

Impulse! AS-21 (The John Coltrane Quartette)

[+1] Impulse! (J) 32 XD 572 (*Coltrane* [+1])

Reissues: See session 62-0411

Music Club (MCA) (UK) MCCD 170 (*John Coltrane: In a Soulful Mood—12 Mellow Masterpieces*) (location and date not listed; personnel incomplete)

Reissue: Music Club (MCA) (UK) MCTC 170

(MCA) (UK) CCSCD 435 (*The Collection Vol. 2—Classic Recordings*) (location, personnel, and date not listed)

[+2] Impulse! IMP 12152 (*Coltrane* [+2])

Reissues: See session 62-0411

Impulse! IMPD 8-280 (*The Classic Quartet—Complete Impulse! Studio Recordings*) (8 CD)

**Reissues:** See session **61-1221** 

Impulse! 314 589 099-2 (John Coltrane/Spiritual)

Reissues: See session 61-1103

Impulse! (J) MVCJ-19173 (Spiritual Trane)

Verve/Impulse! 314 589 567-2 (Coltrane (Deluxe Edition)) (2 CD)

**Reissues:** See session **62-0411** 

Impulse! B0006563-02 (John Coltrane—The Impulse Story)

## **&** 62-0918

Tuesday, September 18, 1962. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE QUARTET: John Coltrane (ts); McCoy Tyner (p, omit on [c.]); Jimmy Garrison (b); Elvin Jones (dr)

a.	11092	Nancy (With the Laughing Face)		(3:09)	1	4	5	
Ь.	11093	What's New		(3:43)	1	3	5	6
c-1.	11094-1	Up 'Gainst the Wall	*1	(2:52)	uni			
c-2.	11094-2	Up 'Gainst the Wall	*2	(2:43)	u	ni		
c-3.	11094-3	Up 'Gainst the Wall		(3:12)	2	5	;	6

### **Track Notes**

- \*1 Preceded by warm-up, slate announcement, studio talk (0:09); announced as "Blues."
- \*2 Preceded by slate announcement, breakdown (0:21). Coltrane says "One more time."

### **Session Note**

[1] Two photographs from this recording session are in the photo section.

### **Issue Data**

1 Pimpulse! A(S) 32 (Ballads, released ca. Jan. 1963)

Reissues: See session 61-1221

(LP) Impulse! ASH 9306-2 (The Gentle Side of John Coltrane) (2 LP)

**Reissues:** See session **61-1103** 

Exe (J) EX 2026 (John Coltrane)

GRP GRD 107 (The Gentle Side of John Coltrane)

Reissues: See session 62-0619

Verve/Impulse! 314 589 548-2 (John ColtranelBallads (Deluxe Edition)) (2 CD)

Reissues: See session 61-1221

2 P Impulse! A(S) 42 (*Impressions*, released ca. July 1963)

Reissues: See session 61-1103

Impulse! (N) EPIM 5559 (Impressions)

LP Impulse! ASH 9278-2 (The Best of John Coltrane—His Greatest Years, Vol. 3) (2 LP)

Reissues: See session 61-1102

☐ Impulse! (J) 32 XD 583 (*Impressions* [+1])

Reissues: See session 61-1103

(MCA) (UK) CCSCD 418 (*The Collection Vol. 1—Classic Recordings*) (location, personnel, and date not listed)

Impulse! IMP 12152 (Coltrane [+2])

**Reissues:** See session **62-0411** 

Verve/Impulse! 314 589 567-2 (Coltrane (Deluxe Edition)) (2 CD)

**Reissues:** See session **62-0411** 

[10] Impulse! 314 589 295-2 (John Coltrane Legacy) (4 CD)

**Reissues:** See session **55-1116** 

Impulse! (J) PS 136 (John ColtranelBallads)

Impulse! (J) SR 3007 (John Coltrane Golden Album)

(IP) Impulse! (J) YS 8526 AI (The Mastery of John Coltrane)

(IP) Impulse! (J) YX 8801 AI (John Coltrane)

LP MCA 2-8026 (The Impulse! Collection/The Best of Impulse! Vol. 1) (2 LP)

**Reissue:** LP Impulse! (Ca) MCAXD 8026 (location not listed; date as "December 1961–November 1962")

ARC (J) J-2 (John Coltrane) (single)

Exe (J) EX 012 (Sonny Rollins & John Coltrane)

**Reissues:** See session **57-0531** 

Impulse! GRD 3-119 (A John Coltrane Retrospective: The Impulse! Years) (3 CD)

Reissues: See session 61-0523

MCA (J) MVCR 152 (Cattin with John Coltrane)

(Standards on Impulse!), Impulse! IMP 12032; Impulse! (J) MVCI-20001; Impulse! IMPD 231

Impulse! 314 549 914-2 (Standards)

Reissue: Impulse! (J) UCCI-3003

GRP GRD-9721 (We're All in This Together—A Benefit for AIDS)

☐ Impulse!/MCA Victor MVCR-2312 (*John Coltrane*)

Impulse! 0602498810217 (*More Coltrane for Lovers*)

**Reissues:** See session **59-0203** 

**4** (IP) Impulse! (J) Y 117 (John Coltrane Special Digest)

GRP (G) GRP 97332 (Triumphant Sax!)

Music Club (MCA) (UK) MCCD 170 (*John Coltrane/In a Soulful Mood—12 Mellow Masterpieces*) (location and date not listed; personnel incomplete)

Reissue: Music Club (MCA) (UK) MCTC 170

MCA (UK) MUSCD 024 (Dinner Jazz—16 Mellow Masterpieces)

Reissue: MCA (UK) MUSMC 024

Universal UMD 80554 (*The Best of John Coltrane*) (2 CD) (location and date not listed)

Verve/Impulse! 314 549 361-2 (Coltrane for Lovers)

Reissue: Impulse! (J) UCCI-3001

Impulse! (J) UCCI-1009 (The Ballad Album)

Reissue: Impulse! (J) UCCI-3007

Verve 06024 9841794 2 (Saxophone Ballads)

- - ☐ Impulse! (J) MVCI 23006 (*Ballads* [+1])
  - Impulse! IMPD 8-280 (*The Classic Quartet—Complete Impulse! Studio Recordings*) (8 CD)

**Reissues:** See session **61-1221** 

**6** GRP GRD-9915 (*Priceless Jazz Collection 21 —More John Coltrane*)

# **&** 62-0926

Wednesday, September 26, 1962. Van Gelder Studio, Englewood Cliffs, NJ.

DUKE ELLINGTON AND JOHN COLTRANE: John Coltrane (ts [a.]-[c], [e.]-[g.]; ss [d.]); Duke Ellington (p); Aaron Bell (b [a.], [b.], [e.], [f.]); Jimmy Garrison (b [a], [d.], [g.]); Sam Woodyard (dr [a.], [e.], [f]); Elvin Jones (dr [b.], [a], [d.], [g.])

a.	11114	Stevie		(4:20)	1				9	11	
Ь.	11115	In a Sentimental Mood	*1	(4:12)	1	2	3	8	9	11	

c.	11116	Angelica	(5:56)	1		7	9		
d.	11117	Big Nick	(4:25)	1	4				
c.	11118	My Little Brown Book	(5:20)	1	3		9	10	11
f.	11119	The Feeling of Jazz	(5:30)	1	5	7			
g.	11120	Take the Coltrane	(4:40)	1		6	8		

#### **Track Note**

\*1 Parts of "In a Sentimental Mood" (0:00–1:07 + 0:40–1:07) were used in the movie *The Hudsucker Proxy* (1994, directed by Joel Coen, written by Ethan Coen and Joel Coen). "Anachronisms: In the beatnik club, Duke Ellington's 'In a Sentimental Mood' plays in the background. The scene takes place New Year's Eve 1958, but the Impulse! recording, from *Duke Ellington and John Coltrane*, wasn't [recorded] until 1962" (www.imdb.com/title/tt0110074/goofs, accessed Oct. 28, 2006).

### **Session Note**

[1] The ABC-Paramount session log lists matrix number 11121 with this session, noted as "NOT USED" (indicating that the matrix number was not used—that is, no title was recorded with this number).

### **Issue Data**

Reissues: (P) MCA 254636; (P) MCA 29032; (P) Spa (Ca) A(S) 30; (P) HMV (UK) CLP 1657; (P) HMV (UK) CSD 1502; (P) Impulse! (UK) IMPL 8045; (P) Jas (UK) JAS 4; (P) EMI (I) 064-95767; (P) Impulse! (I) IMPL 487; (P) Impulse! (I) IMPL 5019; (P) Impulse! (J) MH (SH) 3003; (P) Impulse! (J) SR 3111; (P) Impulse! (J) IMP 88091; (P) Impulse! (J) YP 8573; (P) Impulse! (J) YS 8503; (P) MCA (J) VIM 4608; (P) Impulse! IMP 11661; (P) Impulse! (Is) AS-30; (P) Impulse! AIMP 166; (P) Impulse! (J) UCJU-9019; (IS) AS-30; (P) Impulse! AIMP 166; (P) Impulse! (J) UCJU-9019; (IS) AS-30; (P) Impulse! (IS) AS-30; (P) Impulse! (IS) AS-30; (P) Impulse! (IS) AS-30; (P) Impulse! (IS) AS-30; (IP) Impulse! (IS) AS-30

- YS; Impulse! (J) 32 XD 587; Impulse! IMP 11662; Impulse! (J) MVCI 23009; Impulse! (J) MVCZ 29; Impulse! IMPD 166; Impulse! (J) MVCZ-19075; Impulse! (J) MVCZ-10027; Impulse! (J) MVCZ-10083; Impulse! (J) UCCI-9004; Impulse! (J) UCCI-9004; Impulse! (J) UCCI-9112
- Impulse! IA 9350-2 (Duke Ellington/Coleman Hawkins/John Coltrane—The Dedication Series, Vol. X: The Great Tenor Encounters) (2 LP)
- 2 LP Impulse! (F) 68 060/066 (7 LP)
  - Impulse! (J) Y 117 (John Coltrane Special Digest)
  - (IP) Impulse! (J) SR 3026~8 (*The Coltrane Legacy*)
  - LP Impulse! (J) YX 8801 AI (John Coltrane)
  - LP Impulse! (J) YS 8526 AI (The Mastery of John Coltrane)
  - LP TFMRS 70 B (The Greatest Jazz Recordings of All Time)
  - Exe (J) EX 2027 (John Coltrane)
  - Impulse! GRD 2-101 (Impulse Jazz/A 30-Year Celebration) (2 CD)

Reissue: Impulse! (Aus) GRP 21012

Music Club (MCA) (UK) MCCD 170 (*John Coltrane/In a Soulful Mood—12 Mellow Masterpieces*) (location and date not listed; personnel incomplete)

Reissue: Music Club (MCA) (UK) MCTC 170

(*Standards on Impulse!*) Impulse! IMP 12032; Impulse! (J) MVCI-20001; Impulse! IMPD 231

☐ Impulse! 314 549 913-2 (*The Very Best of John Coltrane*)

**Reissues:** See session **61-1103** (Ken Burns Jazz—The Story of America's Music) (5 CD) Columbia/Legacy C5K 51432; Columbia/Legacy/Verve 549 352-2 MCA (Imp) (J) MVCR-245 (Stars Jazz) Prestige/Riv/Impulse! (J) VICJ-23186 (*John Coltrane Plays Ballads*) Verve 314 549 083-2 (Ken Burns Jazz—The Definitive John Coltrane) ☐ Impulse! (J) MVCJ-19171 (Ballad Trane) Impulse! (J) ICD-229 (John Coltrane Special Sampler) (promo) Universal Victor (J) MVCJ-1 (John Coltrane Anthology 1959–1967) **Reissues:** See session **59-0505** Verve 589 415-2 (Duke Ellington—Finest Hour) Impulse!/MCA Victor MVCR-2312 (John Coltrane) Columbia 67917-2 (Love Jones) ☑ Verve 314 585 746-2 (*Pure Jazz Encore!*) ☑ Varese Sarabande (US) 066 694 (*Prime*) (Jazz: A Film by Ken Burns) (audio: 0.00-1.35 + 3.23-4.12 = inc 2.24; no video) DD 4721; DD 4719 (8 VT) **Reissues:** See session **56-0511** (LP) Impulse! ASH 9306-2 (The Gentle Side of John Coltrane) (2 LP) **Reissues:** See session **61-1103** 

GRP GRD 107 (The Gentle Side of John Coltrane)

**Reissues:** See session **62-0619** 

3

Universal UMD 80554 (*The Best of John Coltrane*) (2 CD) (location and date not listed)

Verve/Impulse! 314 549 361-2 (*Coltrane for Lovers*) **Reissue:** Impulse! (J) UCCI-3001 4 (LP) Impulse! AS 9223-2 (The Best Of John Coltrane—His Greatest Years, Vol. 2) (2 LP) GRP GRD 9874 (John Coltrane/Priceless Jazz Collection) Reissues: GRP (Eu) GRP 98742; Impulse! (J) MVCJ-14005 Impulse!/Universal (J) UCCV-4063 (John Coltrane/My First Jazz) Verve/Impulse! 314 589 567-2 (Coltrane (Deluxe Edition)) (2 CD) (erroneously releases [d.] instead of "Big Nick," 62-0411 [c.], on approximately 2000 to 3000 copies) **Reissues:** See Session **62-0411** (same mistake on reissue Impulse!/Universal (J) UCCI-1005/6) (LP) Impulse! AS 9285-2 (Ellingtonia, Vol. 2: The Impulse Years) (2 LP) 5 (LP) MCA 2-8028 (The Feeling of Jazz/Best of Impulse Vol. 2) (2 LP) 6 (LP) Impulse! ASH 9256-2 (Duke Ellington—Reevaluation: The Impulse *Years: Ellingtonia*) (2 LP) **®** Kar (Sw) KSEP 3299 7 Impulse! GRD 3-119 (A John Coltrane Retrospective: The Impulse! 8 Years) (3 CD) **②**Impulse! AS 30 (*Duke Ellington and John Coltrane*) (same no. as LP 9 issue; location, personnel, and date not listed; [a.] inc 2:25, [c.] inc 3:10) MCA (J) MVCR 152 (Cattin with John Coltrane) **10** GRP GRP 98752 (D. Ellington/Priceless Jazz Collection) 11 Reissue: Impulse! (J) MVCJ-14014



LP Impulse! AS 30

**Note:** Audience tapes from the Showboat, Philadelphia, dated October 19 (reportedly with Dolphy) and October 20, 1962, have been reported, but we haven't heard them.

## **&** 62-1113

Tuesday, November 13, 1962. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE QUARTET: John Coltrane (ts); McCoy Tyner (p); Jimmy Garrison (b, omit on [d-1.]); Elvin Jones (dr, omit on [d-1.])

a-1.	11161-1	Too Young to Go Steady		fs	(0:03)	uni						
a-2.	11161-2	Too Young to Go Steady			(4:20)	1	3	8	1	0	11	14
b-1(1).	11162-1	All or Nothing at All		reh dr	(0:31)	uni						
b-1(2).	11162-1	All or Nothing at All		reh dr/talk	(0:19)						12	t
b-1.	11162-1	All or Nothing at All		fs (dr, b)	(0:16)	uni						
b-2(1).	11162-2	All or Nothing at All			(3:43)						11	
b-2(2).	11162-2	All or Nothing at All			(3:35)	1 :	2				11 12	2
c-1.	11163-1	I Wish I Knew		fs (p, dr, ts)	(0:36)	uni						
c-2.	11163-2	I Wish I Knew		fs (p)	(0:04)	uni						
c-3.	11163-3	I Wish I Knew	*1		(4:54)	1	5	8	9	1	1	13
c-i.	11163-insert	I Wish I Knew	*1		(0:53)	1	5	8	9	11	13	
d-1.	11164-1	They Say It's Wonderful	*2		(3:02)					11		
e-1.	11165-1	You Don't Know What Love Is		fs	(0:09)	uni						
e-2.	11165-2	You Don't Know What Love Is		bd	(2:49)	uni						
e-3.	11165-3	You Don't Know What Love Is		bd	(2:41)	uni						
c-4.	11165-4	You Don't Know What Love Is		bd	(2:44)	uni						
c-5.	11165-5	You Don't Know What Love Is			(5:11)	1	456	8	10	11		
f-1.	11166-1	Say It (Over and Over Again)			(4:15)	1 3	567	8	3	11	13	,

### **Track Notes**

- \*1 The issued version of [c.] is composed of the first 4:22 of take [c-3.], plus the last 0:28 of [c-i.] = 4:50, the actual timing of the issued title (not 4:54 as shown on covers).
- \*2 "They Say It's Wonderful" is a Coltrane-Tyner duet.

#### **Session Note**

[1] According to the liner notes by Gene Lees on Impulse! A(S) 32, the quartet rehearsed one time for 30 minutes and all tunes except for [b.] were done in one take, which obviously is not quite right.

### **Issue Data**

- LP Impulse! A(S) 32 (Ballads, released ca. Jan. 1963)
- ☐ Impulse! (J) MVCI 23006 (*Ballads* [+1])
- Impulse! IMPD 8-280 (*The Classic Quartet—Complete Impulse! Studio Recordings*) (8 CD)

Reissues: See session 61-1221

- - LP Impulse! AS 9283-2 (Elvin Jones/The Impulse Years) (2 LP)
  - Impulse! 314 549 914-2 (Standards)

Reissue: Impulse! (J) UCCI-3003

- GRP GRD-9915 (Priceless Jazz Collection 21—More John Coltrane)
- ☐ Impulse! (J) MVCJ-19172 (Standard Trane)
- Impulse! (J) ICD-229 (John Coltrane Special Sampler) (promo)
- ☑ Verve VERR-01222-2 (Coltrane/Selections from Legacy and A Love Supreme (Deluxe Edition)) (promo CD)
- 3 (IP) Impulse! (J) SH 3061-2 (John Coltrane)
- 4 Pimpulse! (J) SR 3026-8 (The Coltrane Legacy)

Music Club (MCA) (UK) MCCD 170 (*John Coltrane/In a Soulful Mood—12 Mellow Masterpieces*) (location and date not listed; personnel incomplete)

**Reissue:** Music Club (MCA) (UK) MCTC 170(*Tenor Sax Ballads—Priceless Jazz Collection 36*) GRP 059944-2; GRP GRD-9944

- **6** ARC (J) J-2 (*John Coltrane*) (single CD)
  - Exe (J) EX 012 (Sonny Rollins and John Coltrane)

Reissues: See session 57-0531

- Impulse! (J) MVCJ-19171 (Ballad Trane)
- 7 Exe (J) SN 57 (*Ballads*)
  - Exe (J) EX 035 (Jazz Sax Player/Autumn Leaves)
  - Exe (J) EX 044 (You Made Me Love You)
  - MCA (J) ICD-7 (Impulse! Jazz 50/Special Highlights)
  - ☑ Verve 535062-2 (*Jazz for Lovers Vol. 4*)
  - Charly (Eu) CD CRM 1025 (Classic Coltrane)
  - Universal UMD 80554 (*The Best Of John Coltrane*) (2 CD) (location and date not listed)
  - Toshiba EMI (BN) (J) TOCP-8581 (Now Jazz)
  - ☐ AILE (J) GR-72 (Players of Collection)
  - MCA Victor (Imp) (J) MVCR-2310 (Jazz Ballads)
  - MCA (Imp) (J) MVCR-245 (Stars Jazz)
  - Prestige/Riverside/Impulse! (J) VICJ-23186 (*John Coltrane Plays Ballads*)
  - Fan/Capitol/Universal (J) VICJ-60104 (Jazz 60s)
  - Universal Victor (J) MVCJ-1 (*John Coltrane Anthology 1959–1967*)

Reissues: See session 59-0505

- Impulse! (J) ICD-229 (John Coltrane Special Sampler) (promo)
  Impulse! (J) UCCI-1009 (The Ballad Album)
  Reissue: Impulse! (J) UCCI-3007
  Universal (G) 069 873-2 (Barjazz Edition CD1)
  Universal Classics & Jazz (J) UCCU-9045 (Jazz for Sale/Impulse)
  Universal Classics & Jazz (J) UCCU-1030 (Premium Jazz)
  Universal Classics & Jazz (J) UCCU-9043 (Tune Up—50 Tracks from Universal Jazz the Best)
  Universal (J) UCCU-9104 (Jazz the Best—Super Best Selection) (inc)
- 8 Exe (J) EX 2026 (John Coltrane)
- **9** MCA (J) MVCR 152 (Cattin' with John Coltrane)

Universal (J) UCCU-1077 (How to Enjoy Jazz)

- Impulse! IMPD-8898 (Selections from Coltrane/The Classic Quartet—Complete Impulse! Studio Recordings) (promo)
- **10** Verve/Impulse! 314 549 361-2 (*Coltrane for Lovers*)

Reissue: Impulse! (J) UCCI-3001

11 Verve/Impulse! 314 589 548-2 (John Coltrane/Ballads (Deluxe Edition)) (2 CD)

Reissues: See session 61-1221

12 Impulse! 314 589 295-2 (John Coltrane Legacy) (4 CD)

Reissues: See session 55-1116

**13** Impulse! 0602498810217 (*More Coltrane for Lovers*)

Reissues: See session 59-0203

**14** Impulse! B0006680-02 (*The House That Trane Built—The Story of Impulse Records*) (4 CD)



LP Impulse! AS 32

# **&** 62-1117

Saturday, November 17, 1962 (two concerts, 6:00 p.m. and midnight). Olympia, **Paris, France**.

JOHN COLTRANE QUARTET: John Coltrane (ts [a.], [d.], [e.], [g.], [i.]; ss [b.], [c.], [h.], [j.], [o.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr); Norman Granz (ann)

#### Collective titles of the first and second concerts (see Session Note [1]):

(ann)			(1:23)			3	
(reh)	*1		(0:08)			3	
Bye Bye Blackbird			(19:42)			3	
The Inchworm			(10:18)	1		3	4
Everytime We Say Goodbye			(4:48)	1	2	3	
Mr. P. C.			(15:26)			3	
Naima			(6:39)	PF	2		
Impressions	*2		(:)				
Traneing In			(18:26)	PF	3		
My Favorite Things	*3		(23:55)	PF	1		
Bye Bye Blackbird	*4	inc	(13:23)	PF	3		
The Inchworm			(7:00)	PF	1		
Everytime We Say Goodbye	*5		(:)				
Mr. P. C.	*5		(:)				
Naima	*5		(:)				
Traneing In	*5		(:)				
My Favorite Things	*6	inc	(18:11)	PF	3		
	(reh) Bye Bye Blackbird The Inchworm Everytime We Say Goodbye Mr. P. C. Naima Impressions Traneing In My Favorite Things Bye Bye Blackbird The Inchworm Everytime We Say Goodbye Mr. P. C. Naima Traneing In	(reh) *1  Bye Bye Blackbird  The Inchworm  Everytime We Say Goodbye  Mr. P. C.  Naima  Impressions *2  Traneing In  My Favorite Things *3  Bye Bye Blackbird *4  The Inchworm  Everytime We Say Goodbye *5  Mr. P. C. *5  Naima *5  Traneing In *5	(reh) *1  Bye Bye Blackbird  The Inchworm  Everytime We Say Goodbye  Mr. P. C.  Naima  Impressions *2  Traneing In  My Favorite Things *3  Bye Bye Blackbird *4 inc  The Inchworm  Everytime We Say Goodbye *5  Mr. P. C. *5  Naima *5  Traneing In *5	(reh)       *1       (0:08)         Bye Bye Blackbird       (19:42)         The Inchworm       (10:18)         Everytime We Say Goodbye       (4:48)         Mr. P. C.       (15:26)         Naima       (6:39)         Impressions       *2       (:)         Traneing In       (18:26)         My Favorite Things       *3       (23:55)         Bye Bye Blackbird       *4       inc       (13:23)         The Inchworm       (7:00)         Everytime We Say Goodbye       *5       (:)         Mr. P. C.       *5       (:)         Naima       *5       (:)         Traneing In       *5       (:)	(reh)       *1       (0:08)         Bye Bye Blackbird       (19:42)         The Inchworm       (10:18)       1         Everytime We Say Goodbye       (4:48)       1         Mr. P. C.       (15:26)       PF         Naima       (6:39)       PF         Impressions       *2       (:)       PF         Traneing In       (18:26)       PF         My Favorite Things       *3       (23:55)       PF         Bye Bye Blackbird       *4       inc       (13:23)       PF         The Inchworm       (7:00)       PF         Everytime We Say Goodbye       *5       (:)         Mr. P. C.       *5       (:)         Naima       *5       (:)         Traneing In       *5       (:)	(reh)       *1       (0:08)         Bye Bye Blackbird       (19:42)         The Inchworm       (10:18)       1         Everytime We Say Goodbye       (4:48)       1       2         Mr. P. C.       (15:26)       PR         Naima       (6:39)       PR         Impressions       *2       (:)       PR         My Favorite Things       *3       (23:55)       PR         Bye Bye Blackbird       *4       inc       (13:23)       PR         The Inchworm       (7:00)       PR         Everytime We Say Goodbye       *5       (:)         Mr. P. C.       *5       (:)         Naima       *5       (:)         Traneing In       *5       (:)	(reh)       *1       (0:08)       3         Bye Bye Blackbird       (19:42)       3         The Inchworm       (10:18)       1       3         Everytime We Say Goodbye       (4:48)       1       2       3         Mr. P. C.       (15:26)       3         Naima       (6:39)       PR         Impressions       *2       (:)       PR         My Favorite Things       *3       (23:55)       PR         Bye Bye Blackbird       *4       inc       (13:23)       PR         The Inchworm       (7:00)       PR         Everytime We Say Goodbye       *5       (:)         Mr. P. C.       *5       (:)         Naima       *5       (:)         Traneing In       *5       (:)

### **Track Notes**

- \*1 Reh b, p into "Bye Bye Blackbird."
- \*2 We haven't heard this title and don't know if a recording exists.
- \*3 Complete version (including Coltrane's ss introduction) via Michel Delorme; circulating private recording (inc 10:25) includes a broadcast announcement (0:58) in French, which mentions that one concert lasted at least two hours.
- \*4 Private recording of a radio broadcast; includes a short comment at the end in French.
- \*5 We haven't heard these titles and don't know if recordings exist.
- \*6 Complete version probably is about 23:00; private recording includes a broadcast announcement (0:30) in French.

### **Session Notes**

- [1] The analysis by Michel Delorme and Wolf Schmaler of the two concerts is based on the radio master tapes (supplied by Michel Delorme), private recordings (supplied by Mitsuo Johfu), and magazine concert reviews ("La Nuit des Magiciens," by Tristan Renaud, Jean-Robert Masson, Jaques Bens, *Jazz Magazine*, no. 90, Jan 1963). The above list shows a survey of the (confusing) information and of the material currently available. Every listed title might be from either the first or second concert. Titles [a.]-[d.] are from the same concert, first or second. Intermission was between "Mr. P.C." and "Naima" probably in both concerts. "Impressions" was only performed once (unknown whether in the first or second concert). These listings are subject to revision as more information or recordings become available.
- [2] The scheduled starting times of the two concerts (6:00 p.m. and midnight) are listed under "MusicHall" in *Le Monde*, November 17, 1962, p. 19.
- [3] After the concert, the musicians went to the Blue Note club in Paris, where a jam session reportedly included Coltrane, Tyner, Kenny Drew (p), Richard Williams (tp), and others (information from Mitsuo Johfu). However, Michel Delorme reports: "Christian Vander [magazine editor, Muzik



Coltrane and Norman Granz, taking care of business. Orly Airport, France November 17, 1962. (Photo: Roger Kasparian, courtesy of Michel Delorme/Fujioka collection.)

Zeuhl] was at the Blue Note club in Paris on November 17 [after midnight, so the early-morning hours of November 18]'62. He's positive Trane came [to the club], but did not play."

- [4] Michel Delorme and Jean Clouzet interviewed Coltrane before and after the first concert (about two hours). Another short taped interview by Benoit Quersin, between the shows, exists. For details see Appendix B (Recorded Interviews) and the Chronology, **November 17, 1962**.
- [5] See photos from this date in the photo insert of the book.

### **Issue Data**

1 (P) PL (G) PL 2308-217 (*The Paris Concert*, released 1979)

- (J) VICJ 23050 (location and date as "Europe 1963"); PL OJCCD 781-2; PL OJC 20 781-2
- **2** Pab (G) 2310-886 (*The Best of John Coltrane*)

**Reissues:** LP Pab 2310-886-2; LP Pab 2405-417; Pab 52405-417; Pab 2405-417; Pab 2405-417-4; Pab PACD 2310-886; Pab PACD 2405-417-2

Pab OJCCD-3704-2 (Pablo—Original Jazz Classics Sampler)



(LP) PL (G) PL 2308-217



Pab 7 PACD-4433-2

- 3 (*John Coltrane/Live Trane—The European Tours*) (7 CD) (The liner notes incorrectly list three more titles as being from this concert: "My Favorite Things" [actually Paris, November 1, 1963]; "The Inchworm," "Mr. PC." [actually Stockholm, November 19, 1962])
  - Pab 7 PACD-4433-2; Vic (J) VICJ-60831-7
- 4 Prestige PRCD 241932 (The Jazz Giants Play Frank Loesser: Heart and Soul)
- 5 Rare Live Recordings (Eu) RLR 88652 (John Coltrane Quartet/The 1962 Milan Concert)

released September 25, 2009> (including:

- i. Bye Bye Blackbird inc 13.12, fade out
- j. The Inchworm complete 6.42;

also including **62-1202** a.-d., **63-0704** – **63-0706**, a., b.)

### **♦ 62-1119A**

Monday, November 19, 1962 (first concert, 7:00 p.m.). *Konserthuset*, **Stockholm, Sweden**.

JOHN COLTRANE QUARTET: John Coltrane (ts [a.], [c.]-[f.]; ss [b.], [g.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr)

a.	Bye Bye Blackbird	(14:14)				5	7	
Ь.	The Inchworm	(5:50)		3	3	5	7	
c.	Mr. P.C.	(15:11)	1			5	7	8
d.	Naima	(9:20)		2		5	7	8
c.	Trancing In	(18:40)		2	4	6	7	8
f.	Impressions	(7:16)		3		6	7	
g.	My Favorite Things	(21:03)		3		6	7	

#### Session/Issue Notes

- [1] Live recording by Norman Granz.
- [2] The original issue of the HPLP series has no title on either sleeve or label. A second pressing has an advertising flyer on each sleeve.

### **Issue Data**

1 (P) HP (Sw) HPLP 2 (blue cover) (the original issue has a blue cover, the second a green cover)

**Reissue:** ① HP (Sw, J) HPLP 2 (*Blue Train Live on Mount Meru Vol. 1*) (green cover)

**Reissue:** LP WIF (UK) 101 (John Coltrane "Live" in Europe Vol. 1)

**Reissue:** LP Bep (UK) BEP 500 (The John Coltrane Quartet in Europe Vol. 1)

2 (P) HP (Sw) HPLP 3 (yellow cover)

**Reissue:** (LP) HP (Sw, J) HPLP 3 (Blue Train Live on Mount Meru Vol. 2)

**Reissue:** Pep (UK) BEP 507 (The John Coltrane Quartet in Europe Vol. 3)

- 3 Puke D 1016 (Rare/John Coltrane Quartet)
- **4** (P) PL (G) PL 2308-227 (*Bye Bye Blackbird*, released 1981)

**Reissues:** (LP) PL 2308-227; (LP) PL (J) 28 MJ 3064; (LP) PL (Br) 6328-436; (LP) PL OJC 681; (LP) PL 52308-227; (LP) PL PACD 2308-227-2; (LP) PL OJCCD 681-2; (LP) PL (G) CD 2308-227; (LP) PL (J) VICJ 23052; (LP) PL OJC 20 681-2

LP JM (I) CJZLP 5 (*My Favorite Things*) (location and date as "Europe 1962")

Reissue: JM (I) CJZMC 5

- DEJA VU (J) MCD 2011
- 5 Mag (Luxe) MRCD 108 (The Complete 1962 Stockholm Concert Vol. 1)

Reissue: Mag (Luxe) MRCD 8108

6 Mag (Luxe) MRCD 109 (The Complete 1962 Stockholm Concert Vol. 2)

Reissue: Mag (Luxe) MRCD 8109

- **8** (*John Coltrane/Live Trane—The European Tours*) (7 CD) (incorrectly lists [c] as Paris 62-1117) Pab 7 PACD-4433-2; Vic (J) VICJ-60831-7



(LP) Duke D 1016



Mag (Luxe) MRCD 108

Monday, November 19, 1962 (second concert, 9:15 p.m.). *Konserthuset*, **Stockholm, Sweden**.

JOHN COLTRANE QUARTET: John Coltrane (ts [a.], [c.]-[f.], [i.]; ss [b.], [g.], [h.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr)

a.	Bye Bye Blackbird	(17:58)	1	3	4	6
Ь.	The Inchworm	(7:04)	1		4	6
c.	Naima	(6:55)			4	
d.	I Want to Talk About You	·1 (6:49)			4	
c.	Impressions	(7:52)	2	2	4	6
f.	Mr. P. C.	(17:58)			5	
g.	My Favorite Things	(25:20)			5	
h.	Everytime We Say Goodbye	(4:47)			4	
į,	Traneing In	(16:55)			5	

### **Track Note**

\*1 A videotape exists of the complete performance of [d.], shot by one camera from the balcony. Recorded by Swedish Television for the monthly jazz program *Trumpeten*, broadcast Friday, November 30, 1962 (information from Lars Westin, e-mail to Wolf Schmaler, Oct. 26, 2005).

### **Session Notes**

- [1] Live (audio) recording by Norman Granz.
- [2] Some silent backstage footage and concert clips also exist from this concert (ca. 1:25, video only, no audio). There's a 3-second clip of Elvin Jones setting up his drums; a 4-second clip of Coltrane and Garrison backstage (Coltrane is adjusting the mouthpiece of his tenor sax; Garrison is before a mirror, adjusting his tie); an 8-second clip of Coltrane and Simon Brehm (Swedish TV program producer of *Trumpeten*, confirmed by Mitsuo Johfu) backstage (they check the time, then Brehm lights Coltrane's cigar); a 2-second clip showing Coltrane's tenor sax resting on a shelf before a mirror; and then about 1:08 of numerous concert clips, ranging from 1 second to 8 seconds, showing all of the group members in performance. Coltrane is shown playing both tenor and soprano in various clips. This footage was broadcast on November 19, 1962, probably as part of a news report about the concert.

### **Issue Data**

1 (LP) HP (Sw) HPLP 2 (blue cover)

Reissues: See session 62-1119A

- (LP) Opx 10 (Live from Sweden)
- LP Jbir JAZ 2006 (Coltrane-Dolphy: Favorites)
- Moon Records (I) MCD 069-2 (John Coltrane Meets Eric Dolphy)
- ☐ Black Label BLCD 8019 (John Coltrane—Bye Bye Blackbird)
- Passport Audio 1045 (John Coltrane—Bye Bye Blackbird)
- 2 (P) HP (Sw) HPLP 3 (yellow cover)

Reissues: See session 62-1119A

**3** (P) PL (G) PL 2308-227 (Bye Bye Blackbird)

Reissues: See session 62-1119A

(IP) Pab (G) 2310-886 (The Best of John Coltrane)

**Reissues:** See session **62-1117** 

LP JM (I) CJZLP 4 (*Bye Bye Blackbird*) (location and date as "Europe 1962")

Reissues: See session 62-0210

(I) 11~15 (John Coltrane/The Legendary Masters Unissued or Rare 1951–65)

**Reissues:** See session **51-0113** 

DEJA VU (I) DVCD 2037 (The John Coltrane Collection: A Retrospective)

Reissue: DEJA VU (I) DVMC 2037

GAJ (I) JZCD 318 (XVIII. John Coltrane: Chim Chim Cheree and Other Rarities)

Reissue: GAJ (I) JZMC 318

- 4 Mag (Luxe) MRCD 127 (Stockholm '62—The Complete Second Concert Vol. 1) ([d.] inc, opening is missing; lists wrong timing [6:52] for [e.])
- 5 Mag (Luxe) MRCD 128 (Stockholm '62—The Complete Second Concert Vol. 2)
- **6** (*John Coltrane/Live Trane—The European Tours*) (7 CD) (incorrectly lists [b.] as Paris 62-1117) Pab 7 PACD-4433-2; Vic (J) VICJ-60831-7



Mag (Luxe) MRCD 127



Mag (Luxe) MRCD 128

## **(A)** 62–1120

Tuesday, November 20, 1962. Kulttuuritalo, Helsinki, Finland.

JOHN COLTRANE QUARTET: John Coltrane (ts [a.], [d.]-[f.]; ss [b.], [c.], [g.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr)

a.	Bye Bye Blackbird			(20:25)	1
Ь.	The Inchworm	*1		(7:40)	1
c,	Everytime We Say Goodbye			(5:20)	1
d.	Mr. P. C.	*2		(16:30)	1
c.	I Want to Talk About You	*3		(8:30)	
f.	Traneing In	*4		(20:20)	1
g.	My Favorite Things	*4	inc	(10:40)	1

### **Track Notes**

- \*1 After "The Inchworm," Coltrane can be heard directing the band to play "Everytime We Say Goodbye."
- \*2 Possibly incomplete; there appears to be a gap during Elvin Jones' solo on the private recording.
- \*3 We haven't heard this title.
- \*4 Titles [f.] and [g.] are continuous.

### **Session Note**

[1] Information from Matti Konttinen, Yles Radio, Helsinki, Finland.

### **Issue Data**

## **(A)** 62–1122

Thursday, November 22, 1962 (8:00 p.m.). *Falkoner Centret*, **Copenhagen** (**København**), **Denmark**.

JOHN COLTRANE QUARTET: John Coltrane (ts [a.], [b.], [e.]-[h.]; ss [c.], [d.], [i.]); McCoy Tyner (p, omit on [b.]); Jimmy Garrison (b); Elvin Jones (dr)

	(applause; warm-up p)			(0:12)	PR		
a.	Bye Bye Blackbird			(21:00)	PR		
Ь.	Chasin' the Trane			(7:31)	1	3	
c.	The Inchworm	*1		(9:14)	2	3	
d.	Everytime We Say Goodbye			(5:31)	1	3	4
c.	Mr. P.C.	*2		(19:20)	1	3	
	(warm-up p, b, dr)			(0:09)	PR		
f.	I Want to Talk About You	*3		(11:02)	1	3	4
g.	Traneing In			(23:25)	PR		
h.	Impressions	*4		(8:40)	PR		
i.	My Favorite Things		inc	(18:35)	PR		

### **Track/Issue Notes**

- \*1 After "The Inchworm," Coltrane says "Everytime."
- \*2 Timing of [e.] 17:35 on Ingo 4, 17:41 on JU 316. Probably intermission after "Mr. P.C."
- \*3 Coltrane plays a cadenza (ca. 3:30) at the end of "I Want to Talk About You."
- \*4 Followed by about 20 seconds of applause and some warming up by Tyner.

### **Session Notes**

- [1] Radio broadcast by Denmark Radio.
- [2] Timings include applause (except [h.]) and are based on private recordings donated by Mitsuo Johfu and other sources.

### **Issue Data**

- 1 (IP) Ingo (I) 4 (John Coltrane Quartet/The Copenhagen Concerts) (date not listed)
- 2 (I) Ingo (I) 7 (*John Coltrane Quartet/Impressions of Europe*)
- 4 🖸 JD (Sw) 1210 (Visit to Scandinavia) (2 CD)
- 5 Domino Records (Eu) 891 200 (2 CD) (*John Coltrane Quartet/The Complete 1962 Copenhagen Concert*) <released September 14, 2010> (includes titles a. i.; see the website for details)





## **&** 62–1128

Wednesday, November 28, 1962 (7:30 p.m.). *Grosser Stefanien–Saal*, **Graz**, **Austria**.

JOHN COLTRANE QUARTET: John Coltrane (ts [a.], [e.], [f.], [g.]; ss [b.]-[d.], [h.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr)

	(warm-up ts, p, b, dr)		(0:32)				7		
a.	Bye Bye Blackbird		(22:33)		4	6	7	8	9
Ь.	The Inchworm	*1	(11:38)	2 3	4	6	7		
c.	Autumn Leaves		(10:22)		4	6	7	8	9
d.	Everytime We Say Goodbye		(5:40)	2 3	4	6	7	8	
c.	Mr. P. C.		(16:59)		4	6	7		
f.	I Want to Talk About You	*2	(12:03)	1	5	6	7	8	9
g.	Impressions		(20:14)	1 2	5	6	7		
h.	My Favorite Things		(23:53)		5	6	7	8	

### **Track Notes**

\*1 After "The Inchworm," Coltrane tells the band to play "Autumn Leaves."

Preceded by applause and a brief warm—up by Tyner, who plays a short phrase. Coltrane then seems to take that phrase and develop it as he plays an unaccompanied introduction (ca. 0:33) leading into "I Want to Talk About You." Coltrane plays a cadenza (ca. 3:30) at the end of the tune.

### **Session/Issue Notes**

- [1] ORF radio broadcast, private tape.
- [2] Between each tune, Tyner plays some notes along with the applause on the private recording; at times Garrison is also audible. Intermission probably between [e.] and [f.].
- [3] Timings according to D. H. Kraner, who copied the original tapes from the ORF tape boxes. Durations of the issued versions differ considerably due to tape—speed variations.
- [4] On Magnetic CDs: [a.] inc 22:05, the beginning (0:10) is missing; [h.] inc 21:33, the ending (0:10) is missing.

### **Issue Data**

- 1 (IP) Ingo (I) 7 (Impressions of Europe)
- 2 (IP) UJ (I) UJ 32 (The John Coltrane Quartet)

**Reissue:** UJ RKO 1031 (The John Coltrane Quartet Live in 1962)

Reissue: PJA JA 5242 (Live in Europe 1962) (location and date as

"Europe 1962")

(LP) Album Festival (F) 378 (*Live 1962*) (2 LP)

Reissue: See session 62–0210

Stash (J) CEJC 00103 (Live in Austria)

Reissue: Stash (J) CECC 00094

Reissues: (Everytime We Say Goodbye) IN NI 4003; NI NI-889801;

**NI 014349** 

Reissues: (Impressions) Stash (J) ABCJ-14; Stash/Art Union (J)

ABCJ-247

Acc (F) 139230 (On Stage 1962 Featuring Eric Dolphy)

- Venus (J) TKCZ 79042 (Impressions)
- 3 Frequenz (I) 044–009 (*7 Top Tracks John Coltrane*) (timing of [d.] incorrectly listed as 7:11)
  - Black Bird (I) no no. (*John Coltrane/Conceptions*)
- 4 Mag (Luxe) MRCD 104 (The Complete Graz Concert Vol. 1)

Reissue: Mag (Luxe) MRCD 8104

5 Mag (Luxe) MRCD 105 (*The Complete Graz Concert Vol. 2*) ([h.] inc, 0:10 offend missing)

Reissue: Mag (Luxe) MRCD 8105

- 6 Mag (Luxe) MRCD 104/05 (The Complete Graz Concert '62) ([h.] inc)
- 7 Charly (G) CPCD 8262-2 (John Coltrane/The Complete Graz Concert) (2 CD)
  - Norma (J) NOCD 5640 (*The Complete Graz Concert—John Coltrane Quartet*) (*Note*: On these Charly and Norma issues, several tracks play at the wrong speeds. For example, tracks [e.] and [f.] run too slow and track [h.] is too fast—that is, it's a half-step sharp.)
- 8 Charly (UK) SNAJ 701 (John Coltrane in Europe) (3 CD)
- **9** Charly (UK) (Snapper Music) SMDCD 430 (*Sheets of Sound*) (2 CD; location, personnel, and date not listed)





@ UJ (I) UJ 32



Mag (Luxe) MRCD 104





Mag (Luxe) MRCD 105

Charly (G) CPCD 8262-2

## **Გ** 62−1202

SUNDAY, DECEMBER 2, 1962 (two concerts, 4:30 p.m. and 9:30 p.m.). Teatro dell'Arte, Milan (Milano), Italy.

JOHN COLTRANE QUARTET: John Coltrane (ss [a.], [b.]; ts [c], [d.]); McCoy Tyner (p, omit on [d.]); Jimmy Garrison (b); Elvin Jones (dr)



John Coltrane, McCoy Tyner, Jimmy Garrison, and Elvin Jones at the Grosser Stefanien–Saal, Graz, Austria, November 28, 1962. (Photo: Lutz Fürnsin, collage by Norma Records.)

a.	<b>Everytime We Say</b>		(5:18)	1
	Goodbye			
b.	The Inchworm		(8:50)	1
c.	Mr. P. C.		(17:44)	1
d.	Chasin' the Trane	inc	(4:20)	1

### **Session Notes**

- [1] Private recording supplied by Yukinori Ohmura.
- [2] Fujioka (1995, p. 218) includes a photo from this concert taken by Riccardo Schwamenthal; a TV camera is visible on stage to Coltrane's left. However, no videotape of this concert has been found. For details see the Chronology, **December 2, 1962**.
- [3] It isn't known whether this recording is from the early or late concert (or both).

### **Issue Data**

- **1** EAR Records, no no. (*Everytime We Say Goodbye*) (wrong location and date, "Denmark, early summer 1962")
- 2 Rare Live Recordings (Eu) 88652 (*John Coltrane Quartet/The 1962 Milan Concert*) <released September 25, 2009> (including titles a.-d., **62–1117** i., j. and **63–0704 63–0706** a., b.)

# **1963**

## **(4)** 63–0000

**Note:** A home recording from Philadelphia from spring 1963 has been reported with Khadijah (vocals) and Coltrane (piano). Details are unverified and we haven't heard the tape.

**Note:** Fujioka (1995, p. 220) and Porter (1998, p. 369) list an audience recording dated Tuesday, January 8, 1963, at the Showboat in Philadelphia, but if the location is correct, the date must be wrong because Coltrane was in Cincinnati at that time. We haven't heard this tape.

## **(A)** 63–0119

Saturday, January 19, 1963 (8:00–10:00 p.m.). **Penn State University** (Schwab Auditorium), *State College*, *PA*.

JOHN COLTRANE QUARTET: John Coltrane (ts [a.], [d.], [e.]; ss [b.], [c.], [f.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr)

a.	Bye Bye Blackbird			(25:26)	PR
	(warm-up p, b)			(0:10)	PR
Ь.	The Inchworm	*1		(10:33)	PR
c.	Everytime We Say Goodbye			(5:16)	PR
d.	Mr. P.C.	*2	inc	(6:15)	PR
c.	I Want to Talk About You	*3	inc	(9:01)	PR
f.	My Favorite Things	*4	inc	(13:06)	PR

### **Track Notes**

- \*1 Stage directions by Coltrane on last 0:02, instructing the band to play "Everytime We Say Goodbye" next.
- \*2 First 6:15; fades out at beginning of bass solo.
- \*3 Joined in progress, then complete to end (including cadenza by Coltrane, ca. 3:45).

\*4 First 13:06; cuts off during Coltrane's second solo.

### **Session Note**

[1] In style and repertoire, this concert (presented by the Penn State Jazz Club) is very similar to the Europe 1962 tour.



Advertisement for the Penn State University concert, January 19, 1963. (Courtesy of Michael Cuscuna.)

## **(4)** 63–0302

SATURDAY, FEBRUARY 23, 1963 (ca. midnight—1:30 a.m.; that is, Friday night after midnight). **Birdland**, *New York City* (1678 Broadway, at 52nd St., borough of Manhattan).

JOHN COLTRANE QUARTET: John Coltrane (ts [a.], [b.], ss [c.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr); "Symphony" Sid Torin (ann)

	(ann 1)			(0:17)		2	3				8
a.	I Want to Talk About Y	I Want to Talk About You		(10:23)	1 2		3		5 7		8
Ь.	untitled original	*1		(14:45)	1	2	3	4	6	7	8
	(ann 2)			(0:34)	1	2	3	4		7	
c.	The Inchworm		inc	(1:51)	1		3				

### Track Notes

\*1 Title of [b.] is listed as "One Up and One Down" or "One Up, One Down" on most issues, but this does not appear to be Coltrane's title, which is unknown. This is a different composition than "One Down, One Up" (recorded in 1965) and is the only known performance of this composition.

### **Session Note**

[1] Radio broadcast, the *Symphony Sid Show*, WADO 1280-AM, ca. midnight–1:30 a.m., Saturday, February 23, 1963 (Friday night after midnight); private recording by Boris Rose. See the Chronology, **February 21–March 6, 1963**.

### **Issue Data**

- - (location, personnel, and date not listed; "Coltraine" on label; lists [b.] as "The Colt Gallops" and [c.] as "Trane Stops in the Night")
- 2 (IP) Chiaroscuro (I) CR 2035 (*Reflections Vol. 2*) (includes [b.] twice: side A indicates Edition I, side B indicates Edition II, but both are the same; Edition I is an incomplete take (7:19), location and date incorrectly listed as "Half Note, 1965")
  - (IP) Aud AFE 3–9 (*Live at the Half Note*) (3 LP) ([a.] listed as 10:48; [b.] inc 7:20, listed as "One Up One Down")
  - Black Label (Ca) BLCD 8012 (*John Coltrane Quartet Live at the Half Note*)
  - Cool N' Blue (Swt) 101 (Live at Birdland and the Half Note)
  - Rockin' Chair (I) no no. (*Far Train*) (listed as NY 1962 + 1965; [b.] as "The Colt Gallops"; no ann 1, but short closing ann 2 (0:05) in final notes of [b.])
- **3** PADEON (J) 501 (*A Night in Birdland Live Vol. 2*) ([b.] is not listed on the sleeve, but it is together with [a.] track 1 (total time 26:27), including two announcements)
- 4 Mag (Luxe) MRCD 134 (*New York City '65 Vol. 1*) (title as "One Up, One Down"; misdated "spring '65")
- 5 Mag (Luxe) MRCD 135 (*New York City '65 Vol. 2*) (misdated "spring '65")

- **6** NBM (I) 94107227 (*John Coltrane/Portrait*) (10 CD) (location and date as "Half Note, NY, May 1965")
- 7 Slawka Records (Swt) 205/206 (*John Coltrane Quartet Live New York City '65*) (wrong location, date: "Half Note, NY, April 2, 1965" [a.], "Half Note, NY, March 19, 1965" [b.]; title [b.] as "One Up, One Down"; announcement 2 inc 0:15)
- 8 Laserlight 17 193 (*John Coltrane/Live at the Half Note*) (ann 0:13; personnel, date not listed; wrong location, "Half Note"; [b.] inc 7:22, listed as "One Up, One Down")
  - ☐ Laserlight 17263 (John Coltrane Quartet Live at the Half Note)
  - Passport Audio/Just Jazz 1040 (John Coltrane Quartet Live at the Half Note)
  - Laserlight 76015 (Charlie Parker/John Coltrane—Jazz Collection— Legends of Jazz Saxophone) (2 CD)



@ Ozn 21

**Note**: A reported audience tape says on the box that it is from the Showboat, February 1963, with Roy Haynes on drums. However, the date must be wrong because Coltrane does not appear to have performed at the Showboat in February 1963. Other details are unverified and we haven't heard the tape.

## **&** 63–0302

Saturday, March 2, 1963 (ca. midnight–1:30 a.m.; that is, Friday night after midnight). **Birdland**, *New York City* (1678 Broadway, at 52nd St., borough of Manhattan).

JOHN COLTRANE QUARTET: John Coltrane (ts [a.]; ss [b.], [c.]); McCoy Tyner (p, omit on [b.]); Jimmy Garrison (b, omit on [b.]); Elvin Jones

(dr); "Symphony" Sid Torin (ann)

```
    a. Mr. P.C. (12:50) 1
    b. (ann; incl. Bye Bye Blackbird) *1 (0:48) PR
    c. My Favorite Things inc (10:24) 1
```

### **Track Note**

\*1 During the announcement, "Symphony" Sid introduced Miles Davis, who was in the audience at Birdland: "May we say a very nice welcome to a very dear friend of ours—Trane's ex-boss—MilesDavis, ladies and gentlemen! There's Miles—Miles, standing at the bar. Miles Davis!" Coltrane then played the opening notes of "Bye Bye Blackbird," briefly accompanied by Elvin Jones.

### **Session Note**

[1] Radio broadcast, the *Symphony Sid Show*, WADO 1280-AM, ca. midnight–1:30 a.m., Saturday, March 2, 1963 (Friday night after midnight). Private recording by Boris Rose. See the Chronology, **February 21–March 6, 1963**.

### **Issue Data**

1 (IP) Alto 724 (*Impassioned Tenor-Man*) (lists [a.] as "Interpretations" and [c.] as "March 2nd on the Books")

## **(A)** 63-0306

Wednesday, March 6, 1963 (probably afternoon). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*.

JOHN COLTRANE QUARTET: John Coltrane (ts [a-1.]–[a-3.], [c.], [d.], [f.], [g.]; ss [a-4.], [a-5.], [b.], [e.]); McCoy Tyner (p, omit on [d-3.], [d-4.]); Jimmy Garrison (b, omit on [b.]); Elvin Jones (dr)

a-1.	11382-1	Vilia	*1	fs	(0:13)	uni
a-2.	11382-2	Vilia		fs	(0:08)	uni
a-3.	11382-3	Vilia			(5:28)	uni
a-4.	11382-4	Vilia		fs	(0:11)	uni
a-5.	11382-5	Vilia	*2		(4:35)	1
b.	11383	untitled original		*3	(6:38)	uni
c.	11384	Nature Boy			(3:16)	uni
d-1.	11385-1	Impressions			(4:07)	uni
d-2.	11385-2	Impressions			(4:30)	uni
d-3.	11385-3	Impressions	*4		(4:01)	uni
d-4.	11385-4	Impressions	•4		(3:40)	uni
e-1.	11386-1	untitled original			(8:40)	uni
e-2.	11386-2	untitled original			(8:37)	uni
e-3.	11386-3	untitled original		bd	(1:12)	uni
e-4.	11386-4	untitled original		bd	(0:26)	uni
e-5.	11386-5	untitled original			(8:22)	uni
f-1.	11387-1	untitled original			(7:02)	uni
f-2.	11387-2	untitled original		bd	(0:37)	uni
f-3.	11387-3	untitled original		fs	(0:04)	uni
f-4.	11387-4	untitled original		bd	(2:13)	uni
f-5.	11387-5	untitled original			(7:11)	uni
g.	11388	Original Slow Blues		*5	(11:28)	uni

## **Track Note**

- \*1 Mistakenly announced as "11362 take one" by Rudy Van Gelder.
- \*2 Kernfeld (2005) lists the timing as "4:25."
- \*3 Including studio conversation; played without bass.
- \*4 Played without piano.
- \*5 Preceded by Rudy Van Gelder's announcement: "11388 original blues slow blues take one."

### **Session Note**

[1] We have heard only "Vilia" [a-5.] from this session. All other information about this session is from Kernfeld (2005) (see session **62–0411**, Session Note [1]).

### **Issue Data**

1 Pimpulse! A(S) 9101 (*The Definitive Jazz Scene Volume 3*, released ca. Nov. 1965)

**Reissues:** LP Spa (Ca) (A)S 9101; LP HMV (UK) CLP 1931; LP Impulse! (J) YC 8503; LP Impulse! (Is) BAN-19089

LP Impulse! (J) SR 3011 (Ride Again)

**Reissues:** See session **62–0411** 

LP MCA (J) VIM 4633 (Big Nick)

MCA MCAD 5541 (From the Original Master Tapes)

Reissues: See session 61–0523

Impulse! (J) 32 XD 576 (John Coltrane and Johnny Hartman [+1])

**Reissues:** MCA MCAC 5661; Impulse! MCAD 5661; Impulse! (G) 254617–2 YS; Impulse! (G) MCD 05661 • MCAD 5661; Impulse! (J) MVCI 23008

Impulse! IMP 11982 (Coltrane Live at Birdland [+1])

Reissues: Impulse! IMPD-198; Impulse! (J) MVCZ-98; Impulse! (J) MVCZ-19090; Impulse! (J) MVCZ-10034; Impulse! (J) MVCZ-10093; Impulse! (J) UCCI-9012; Impulse! CIMP 198; Impulse! 951 198–2; Impulse! IMP-198

Impulse! IMPD 8–280 (*The Classic Quartet—Complete Impulse! Studio Recordings*) (8 CD)

Reissues: See session 61–1221



@ Impulse! A 9101

## **(A)** 63–0307

Thursday, March 7, 1963. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE QUARTET AND JOHNNY HARTMAN: John Coltrane (ts, probably omit on [g-1.]–[g-4.]; ss on [f.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr); Johnny Hartman (voc)

a-1.	11400-1		They Say It's Wonderful		fs	(0:07)	uni						
a-2.	11400-2		They Say It's Wonderful		fs	(0:06)	uni						
a-3.	11400-3		They Say It's Wonderful	*1		(1:23)	uni						
a-4.	11400-4		They Say It's Wonderful			(5:37)	uni						
a-5(1).	11400-5		They Say It's Wonderful		fs	(0:05)	uni						
a-5(2).	11400-5		They Say It's Wonderful		ß	(0:12)	uni						
a-6.	11400-6		They Say It's Wonderful	*1		(0:50)	uni						
a-7.	11400-7		They Say It's Wonderful		bd	(0:33)	uni						
a-8.	11400-8		They Say It's Wonderful			(5:15)		1	6	7	10	11	
b-1(1).	11401-		Lush Life		reh	(0:25)	uni						
b-1.	11401-1		Lush Life			(5:19)	uni						
b-2(1).	11401-2		Lush Life		fs	(0:12)	uni						
b-2(2.)	11401-2		Lush Life			(5:28)	uni						
b-3.	11401-3		Lash Life		bd	(0:32)	uni						
b-4.	11401-4		Lush Life		bd	(0:36)	uni						
b-5.	11401-5		Lush Life			(3:26)	uni						
b-6.	11401-6		Lush Life			(3:31)	uni						
b-7.	11401-7		Lush Life			(4:42)							
b-i(1).	11401-	ins 1	Lush Life			(0:22)	uni						
b-i(2).	11401-	ins 2	Lush Life			(0:24)	uni						
b-i(3).	11401-	ins 3	Lush Life			(1:22)							
b-m.	11401		Lush Life	*2, *3		(5:20)		1	2	4	10	12	14
c-1.	11402-1		My One and Only Love	•4		(4:55)	uni						
c-2.	11402-2		My One and Only Love		fs	(0:19)	uni						

```
11402-3
                          My One and Only Love
c-3.
                                                                (0:12) uni
c-4.
         11402-4
                          My One and Only Love
                                                                (0:33)
                                                                        uni
         11402-5
                          My One and Only Love
                                                         bd
                                                                (0:30)
c-5.
                                                                        uni
                          My One and Only Love
         11402-6
                                                                (2:26)
c-7.
         11402-7
                          My One and Only Love
                                                                (0:09)
                                                                        uni
         11402-8
                          My One and Only Love *2, *3
                                                                (4:50)
                                                                             1 4 5 6 8 9 11
                          My One and Only Love
                                                                (0:23) uni
         11402-10
                          My One and Only Love
c-10.
                                                                (4:57)
         11403-1
                          Autumn Serenade
d-1.
                                                                (0.16)
d-2.
         11403-2
                          Autumn Serenade
                                                        bd
                                                                (0:47)
                                                                        uni
d-3(1).
        11403-3
                          Autumn Serenade
                                                                (0:53)
                                                         bd
d-3(2).
        11403-3
                          Autumn Serenade
                                                                (2:54)
                                                                        uni
d-4.
         11403-4
                          Autumn Serenade
                                                                (0:17)
d-5.
         11403-5
                          Autumn Serenade
                                                        bd
                                                                (2:34)
                                                                        uni
d-6.
         11403-6
                          Autumn Serenade
                                                                (1:41)
                                                                        uni
d-7.
                                                         bd
         11403-7
                          Autumn Serenade
                                                                (0:49)
                                                                        uni
d-8.
         11403-8
                          Autumn Serenade
                                                         hd
                                                                (2:42)
                                                                        uni
d-9.
         11403-9
                                                         bd
                                                                (1:03)
                          Autumn Serenade
                                                                        uni
d-10.
        11403-10
                          Autumn Serenade
                                                                (0:26)
                                                                        uni
d-11.
         11403-11
                          Autumn Serenade
                                                                (4:10)
                                                                        uni
d-12.
         11403-12
                          Autumn Serenade
                                                                (0:30)
                                                                        uni
                                                         fs
d-13.
        11403-13
                          Autumn Serenade
                                                                (0:11)
                                                                        uni
d-14.
        11403-14
                                                  *6
                                                                             1 8 12 14
                          Autumn Serenade
                                                       master (4:11)
         11404-1
                          Dedicated to You
e-1.
                                                                (0:14) uni
e-2.
         11404-2
                          Dedicated to You
                                                         bd
                                                                (1:13)
                                                                       uni
         11404-3
                          Dedicated to You
e-3.
                                                                (3:36)
                                                                        uni
         11404-4
                          Dedicated to You
                                                                (5:25)
6.5.
         11404-5
                          Dedicated to You
                                                                (5:31)
         11404
                   ins I Dedicated to You
                                                 *9
                                                                (1:27)
                                                                             1 3 10 11
e-m.
         11404
                          Dedicated to You
                                                                (5:27)
f-1.
         11405-1
                          Afro Blue
                                                                (0:47)
£-2.
         11405-2
                          Afro Blue
                                                                (5:47)
f-i.
         11405
                 ins I Afro Blue
                                                                (2:10)
         11406-1
                         You Are Too Beautiful
                                                                (5:28)
g-1.
                          You Are Too Beautiful
g-2.
         11406-2
                                                                (0:14) uni
2-3.
         11406-3
                          You Are Too Beautiful
                                                                (1:25) uni
                          You Are Too Beautiful
2-4.
         11406-4
                                                                (5:36)
         11406
                          You Are Too Beautiful
                                               *10
                                                                (5:32)
                                                                             1 9 10 13 14
```

#### Track/Issue Notes

- \*1 Includes rehearsal and conversation.
- \*2 At a later (unknown) date Coltrane added additional saxophone obbligatos behind Hartman's vocals. The master of "Lush Life" is composed of [b-7.] and insert 3; the master of "My One and Only Love" is take 8.
- \*3 Paul Hahn reports that there is an early 1980s MCA issue that contains [b]-[m.] without overdub, and PMCA 29013 (issued in 1980) doesn't include the Coltrane obbligato at the end of "My One and Only Love." "Although the first release of the album used the original master without Coltrane's additional obbligatos, it was later substituted with the new master" (Michael Cuscuna, GRD 157, liner notes, p. 9).

- \*4 Timing according to tape box.
- \*5 With rehearsal.
- \*6 The timing of take 14 (the master take) is 4:20. Coltrane's introduction is deleted on the album.
- \*7 Including conversation.
- \*8 Timing according to tape box.
- \*9 The master of "Dedicated to You" is composed of take 5 and insert 1.
- \*10 Coltrane did not perform on the original master of this title. At an unknown later date, he overdubbed an introduction and saxophone obbligato backgrounds to the vocal. A 1970s reissue LP of Impulse! A(S) 40 includes the master without Coltrane.

### **Session Notes**

- [1] Information about this session is (1) from a copy of the original tape supplied by Hiroshi Aono/GRP Japan, (2) from annotations on tape boxes from the recording session in our possession that indicate how the master versions of "Lush Life" and "Dedicated to You" were composed, and (3) from Kernfeld (2005) (see session **62–0411**, Session Note [1]). Kernfeld's analysis does not identify which take (or combination of takes) produced the master version of "You Are Too Beautiful." It also does not indicate whether Coltrane is heard on [g-1.]—[g.4.], the original takes. As indicated in Track/Issue Note \*10, Coltrane is not heard on an earlier version of the master of this title.
- [2] There are two photographs from this session in the photo insert of this book.

#### **Issue Data**

1 (LP) Impulse! A(S) 40 (*John Coltrane and Johnny Hartman*, released ca. July 1963)

Reissues: LP MCA 5661; LP MCA 254617; LP MCA 29013 (see \*3); LP Spa (Ca) A(S) 40; LP HMV (UK) CLP 1700; LP Impulse! (I) IMPL 5028; LP Impulse! (J) SH 3019; LP Impulse! (J) SR 3112; LP Impulse! (J) IMP 88079; LP Impulse! (J) YP 8575 AI; LP Impulse! (J)

YS 8505; PMCA (J) VIM 4607; PImpulse! GRP 405144; PImpulse! IMP 157; PImpulse! GRP 11571; PImpulse! GRP GR-157; PImpulse! AIMP 157; PImpulse! (J) UCJU-9018; PMCA ASC 40; PSpeakers Corner (Imp) (G) AIMP (AS) 40; PImpulse! (J) MVCZ-27; PGRP GRD 157-2; PImpulse! IMP 11572; PMFSL 011740; PImpulse! (J) MVCJ-19046; PImpulse! (J) MVCZ-10028; PImpulse! (J) MVCZ-10082; PImpulse! (J) UCCI-9003; PImpulse! (J) UCCU-5049; PImpulse! (J) UCCI-9003; PImpulse! (J) UCCI-90049; PImpulse! (J) UCCI-90049; PImpulse! (J) UCCI-9111; PImpulse! (J) UCCI-9549; PImpulse! (J) UCCI-9111; PImpulse! 9884014

- Impulse! (J) 32 XD 576 (*John Coltrane and Johnny Hartman* [+1])

Reissues: See session 63–0306

Impulse! CIMP 112616 SA (SACD) (mono and stereo version of each title)

Reissue: Impulse! (J) UCGU-7024 (SACD)

- - (LP) MCA 2–8026 (The Impulse! Collection—The Best of Impulse! Vol. 1) (2 LP)

Reissues: See session 62–0918

- GRP 97482 (Balladeers)
- Universal Victor (J) UMD 80554 (*The Best of John Coltrane*) (2 CD) (location, personnel, and date not listed)

Impulse! 314 549 913–2 (*The Very Best of John Coltrane*)

**Reissues:** See session **61–1103** 

GRP GRD-9881 (Priceless Jazz Sampler)

Reissue: GRD Impulse! MVCJ-14013

- GRP GRD-9915 (Priceless Jazz Collection 21—More John Coltrane)
- GRP GRD-8899 (WBGO 20 th Anniversary Sampler)
- 3 Pimpulse! ASH 9278–2 (The Best of John Coltrane—His Greatest Years, Vol. 3) (2 LP)

Reissues: See session 61–1102

- 4 **1** Impulse! 218
  - LP Impulse! ASH 9306–2 (The Gentle Side of John Coltrane) (2 LP)

Reissues: See session 61–1103

GRP GRD 107 (The Gentle Side of John Coltrane)

Reissues: See session 62–0619

- Hip-O HIPD 2–40137 (*The Johnny Hartman Collection 1947–1972*) (2 CD)
- 5 (IP) Impulse! (J) Y 117 (John Coltrane Special Digest)
  - Impulse! GRD 2–101 (Impulse Jazz/A 30-Year Celebration) (2 CD)

Reissue: Impulse! (Aus) GRP 21012 (2 CD)

Impulse! GRD 3–119 (A John Coltrane Retrospective: The Impulse! Years) (3 CD)

Reissues: See session 61–0523

- Polydor (G) 516080–2 (*Jazz for Lovers*, *Vol. 2*)
- Prestige/Riv/Impulse! (J) VICJ-23186 (John Coltrane Plays Ballads)
- ☐ Impulse! (J) MVCJ-19171 (Ballad Trane)
- Impulse! (J) ICD-229 (John Coltrane Special Sampler) (promo)
- Impulse!/MCA Victor MVCR-2312 (John Coltrane)
- ☐ Impulse! (J) UCCU-9045 (Jazz for Sale/Impulse)
- ☑ Verve 314 585 746–2 (*Pure Jazz Encore!*)
- Universal (J) UCCU-9135–7 (Jazz Best Premium Box) (3 CD)

```
Universal (J) UCCU-9104 (Jazz the Best—Super Best Selection) (inc)
  Impulse! B0006680–02 (The House That Trane Built—The Story of
  Impulse Records) (4 CD)
  (IP) Impulse! (J) SR 3026~8 (The Coltrane Legacy)
  ARC (J) J-2 (John Coltrane) (single)
  Impulse! (J) ICD-7 (Impulse! Jazz 50/Special Highlights)
  MCA (J) MVCR-20041 (Stars 2000 Jazz)
  Impulse! (J) MVCJ-19172 (Standard Trane)
  Impulse! (J) MVCJ-1 (John Coltrane Anthology 1959–1967)
  Reissues: See session 59–0505
  Exe (J) EX 012 (Sonny Rollins and John Coltrane)
  Reissues: See session 57–0531
  Exe (J) EX 2026 (John Coltrane)
  ☑ Verve 986 088–9 (Johnny Hartman—Hartman for Lovers)
  GRP GRP 98732 (J. Hartman/Priceless Jazz Collection)
0
  ☑ Verve/Impulse! 314 549 361–2 (Coltrane for Lovers)
1
1
  Reissue: Impulse! (J) UCCI-3001
  Impulse! (J) UCCI-1009 (The Ballad Album)
  Reissue: Impulse! (J) UCCI-3007
  Impulse! 314 549 914–2 (Standards)
2
  Reissue: Impulse! (J) UCCI-3003
  GRP GRD-9938 (Priceless Jazz Collection—Rodgers and Hart
3
  Songbook)
  Impulse! 0602498810217 (More Coltrane for Lovers)
1
4
```

### **Reissues:** See session **59–0203**



@ Impulse! A 40

## **&** 63–0400

PROBABLY CA. APRIL—JULY 1963 (not confirmed). Unknown venue, unknown city.

JOHN COLTRANE QUARTET: John Coltrane (ts); Eric Dolphy (as); Jimmy Garrison (b); Roy Haynes (dr)

	(warm-up ts, b, dr)	*1		(0:46)	PR
a.	unidentified composition	*2	inc	(17:54)	PR

### **Track Notes**

- \*1 Includes conversation by the musicians in the background (first few seconds); a few piano notes are sounded at one point (probably to assist in tuning), though there's no piano on the subsequent performance.
- \*2 Coltrane begins playing the opening theme out of his warm-up. The theme seems to be related to the theme of "The Last Blues" (see session **65–0610**), though the body of the tune is an extended improvisation that doesn't particularly resemble "The Last Blues." Coltrane solos until about 11:48; Haynes then solos until about 13:51; Dolphy then solos until the tape cuts off.

### **Session Note**

- [ Private recording owned by Ravi Coltrane, who generously allowed us to
- 1 hear it. Personnel identified based on aural evidence. The playing is
- similar to other recordings from this period with Roy Haynes, so we think it was probably recorded between April and July 1963 (not confirmed); the venue and location are unknown. This may have been a rehearsal—no audience noise is audible.

## **(A)** 63–0429

Monday, April 29, 1963. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE QUARTET: John Coltrane (ts); McCoy Tyner (p); Jimmy Garrison (b); Roy Haynes (dr)

a-1.	11466-1	After the Rain	*1		(4:00)	uni			
a-2.	11466-2	After the Rain		fs	(0:07)	uni			
a-3.	11466-3	After the Rain		bd	(1:02)	uni			
a-4.	11466-4	After the Rain			(4:52)	uni			
a-5.	11466-5	After the Rain		fs	(0:04)	uni			
a-6.	11466-6	After the Rain			(4:07)		1	3	
b-1.	11467-1	All the Things You Are			(7:56)	uni			
b-2.	11467-2	All the Things You Are			(8:50)	uni			
b-3.	11467-3	All the Things You Are		bd	(1:33)	uni			
b-4(1).	11467-4	All the Things You Are	*2		(0:34)	uni			
b-4(2).	11467-4	All the Things You Are		fs	(0:17)	uni			
b-5.	11467-5	All the Things You Are			(8:50)	uni			
b-5(1).	11467	All the Things You Are	*3		(0:08)	uni			
b-6.	11467-6	All the Things You Are	*4		(11:19)	uni			
c-1.	11468-1	Dear Old Stockholm		bd	(1:18)	uni			
c-2.	11468-2	Dear Old Stockholm			(9:03)	uni			
c-3.	11468-3	Dear Old Stockholm		fs	(0:12)	uni			
c-4.	11468-4	Dear Old Stockholm			(10:35)		2	3	

#### Track Notes

- \*1 "After the Rain" titled "Ballad" on the tape box.
- \*2 Conversation only.
- \*3 A fragment of bass playing.
- \*4 "Presumably Van Gelder encountered some difficulty in splicing these six parts into a coherent whole because, otherwise, there is no reason why a performance this good would have gone unissued" (Kernfeld, 2005).

### **Session Note**

[1] We have not heard the unissued recordings from this session; this information is from Kernfeld (2005) (see session **62–0411**, Session Note [1]).

#### **Issue Data**

1 (IP) Impulse! A(S) 42 (*Impressions*, released ca. July 1963)

**Reissues:** See session **61–1103** 

Impulse! (N) EPIM 5559 (Impressions)

LP Impulse! AS 9200–2 (The Best of John Coltrane—His Greatest Years) (2 LP)

Reissues: See session 61–0607

LP Impulse! ASH 9306–2 (The Gentle Side of John Coltrane) (2 LP)

Reissues: See session 61–1103

LP TFMRS 70 B (The Greatest Jazz Recordings of All Time)

GRP GRD 107 (The Gentle Side of John Coltrane)

Reissues: See session 62–0619

Impulse! GRD 3–119 (A John Coltrane Retrospective: The Impulse! Years) (3 CD)

Reissues: See session 61–0523

Music Club (MCA) (UK) MCCD 170 (John Coltrane/In a Soulful Mood—12 Mellow Masterpieces) (location and date not listed; personnel information incomplete)

Reissue: Music Club (MCA) (UK) MCTC 170

CC (MCA) (UK) CCSCD 418 (*The Collection Vol. 1—Classic Recordings*) (location, personnel, and date not listed)

GRP GRD 9874 (John Coltrane/Priceless Jazz Collection)

Reissues: GRP (Eu) GRP 98742; Impulse! (J) MVCJ-14005

Impulse!/Universal (J) UCCV-4063 (John Coltrane/My First Jazz)

☑ Verve/Impulse! 314 549 361–2 (Coltrane for Lovers)

Reissue: Impulse! (J) UCCI-3001

Impulse! IMPD-8898 (Selections from Coltrane/The Classic Quartet—Complete Impulse! Studio Recordings) (promo)

Impulse! (J) MVCJ-19171 (Ballad Trane)

	Impulse! 314 589 295–2 (John Coltrane Legacy) (4 CD)
	<b>Reissues:</b> See session <b>55–1116</b>
	Impulse! (J) UCCI-1009 (The Ballad Album)
	Reissue: Impulse! (J) UCCI-3007
	Hip-O Records 64557 (Late Night Jazz Essentials)
	Impulse! B0006563–02 (John Coltrane—The Impulse Story)
2	(IP) Impulse! A(S) 100 (The Definitive Jazz Scene Volume 2, released ca.
	Jan. 1965)
	Reissues: LP Spa (Ca) A(S) 100; LP HMV (UK) CLP 1889; LP Impulse!
	(Is) BAN 19088; (IP) Impulse! (J) YC 8502; [8] Impulse! M 80100
	Impulse! (J) SR 3011 (Ride Again)
	<b>Reissues:</b> See session <b>62–0411</b>
	(IP) MCA (J) VIM 4633 (Big Nick)
	(IP) Impulse! (F) 68 060/066 (7 LP)
	Impulse! (J) YS 8526 AI (The Mastery of John Coltrane)
3	(IP) Impulse! IZ 9346–2 (To the Beat of a Different Drum, released 1978)
	(2 LP)
	<b>Reissues:</b> LP MCA 4139 (2 LP); Limpulse! 5027–9346 Z; Limpulse! MCA
	MCAC 4139; 8 Impulse! 8027–9346 Z
	Impulse! (J) 32 XD 583 (Impressions [+1])
	<b>Reissues:</b> See session <b>61–1103</b>
	Impulse! (J) MVCI 23057 (Ballads of John Coltrane)
	GRP GRD-120 (Dear Old Stockholm)
	Reissues: Impulse! GRP 1120–2; GRP GRP 1120–2
	Impulse! IMPD 8–280 (The Classic Quartet—Complete Impulse!
	Studio Recordings) (8 CD)

### Reissues: See session 61–1221



@ Impulse! A 100

### **&** 63–0610

MONDAY, JUNE 10, 1963 (matinee, beginning ca. 4:00 p.m.). **Showboat**, *Philadelphia*, *PA* (Broad and Lombard).

JOHN COLTRANE TRIO/QUARTET: John Coltrane (ts [a.]–[c.], [e.]–[g.]; ss [d.], [e.]; p [h.]); McCoy Tyner (p [d.]–[g.]); Jimmy Garrison (b, omit on [h.]); Roy Haynes (dr, omit on [h.])

a.	Chasin' the Trane			(11:02)	PR
Ь.	It's Easy to Remember			(6:48)	PR
c.	Up 'Gainst the Wall	*1	inc	(5:46)	PR
d.	The Inchworm	+2		(8:46)	PR
c.	Impressions	*3	inc	(13:40)	PR
	(audience members talking)			(2:20)	PR
f.	You're A Weaver of Dreams	*4	inc	(7:37)	PR
g.	Mr. P.C.			(8:33)	PR
h.	After the Rain	*5	inc	(5:30)	PR

### **Track Notes**

- \*1 Most of bass solo cut (includes beginning 0:08 of b-solo, then splice).
- \*2 Tyner begins playing at about 5:35.
- \*3 Bass solo omitted. Coltrane plays both ss (opening theme) and ts (closing theme).
- \*4 Joined in progress, then complete to end (including cadenza by Coltrane, ca. 5:20).
- \*5 Coltrane played piano (unaccompanied) during the intermission.

### **Session Notes**

[1] Private recording by Alan Sukoenig, who recorded wiTha portable tape recorder at the club; the tapes are currently in the collection of the

Institute of Jazz Studies (IJS), Rutgers, New Jersey. These mono audience recordings are of listenable audio quality; they feature powerful Coltrane solos (particularly his cadenza on "I Want to Talk About You") and deserve to be released through official channels.

- [2] The John Coltrane Quartet appeared at the Showboat **June 10–15, 1963** (see the Chronology). Thanks to Alan Lankin for his research in helping determine the date, and Alan Sukoenig for providing other information as well as donating the tape to IJS.
- [3] Titles [a.]-[c.] do not include piano (Tyner arrived after the matinee started).

### **Issue Data**

- 1 Rare Live Recordings (Eu) RLR 88657 (John Coltrane Trio & Quartet/More Live at the Showboat 1963) <released April 15, 2010>
  - ([1] c. "Up 'Gainst the Wall": b-solo edited completely
  - [2] (audience members talking) not issued
  - [3] date as "June 24, 1963"
  - [4] 63–0610f as "I Want To Talk About You" (see correction earlier in this entry))

## **&** 63–0704—63–0706

PROBABLY JULY 4, 5, or 6, 1963 (Thursday, Friday, or Saturday). **La Tete de L'Art**, *Montreal*, *Quebec*, *Canada* (1451 Metcalfe St.).

JOHN COLTRANE QUARTET: John Coltrane (ts); McCoy Tyner (p); Jimmy Garrison (b); Donald Bailey (dr); unknown (tape ann)

	(tape ann)	*1	inc	(0:07)	PR
a.	Up 'Gainst the Wall	*2		(7:46)	PR
Ь.	Impressions		inc	(8:00)	PR

### **Track Notes**

\*1 Announcement appears to have been made by the person who recorded the tape, either in the club or off a radio broadcast; gives the personnel as

above.

\*2 Tyner joins in on final notes only.

### **Session Notes**

- [1] Private recording via Michel Delorme.
- [2] The John Coltrane Quartet appeared at La Tete de L'Art in Montreal **June 24 or 25–July 6, 1963** (see the Chronology). According to *Coda* (Aug. 1963, p. 6), there were radio broadcasts from La Tete de L'Art on Saturdays at 9:30 p.m. on CBF-AM. If this tape is from a radio broadcast (not confirmed), the date is probably Saturday, July 6, 1963. It's also possible that this is a tape from within the club (aural evidence is inconclusive).
- [3] Roy Haynes was the drummer for most of the Tete de L'Art gig, but he left on July 4, 1963, to perform at the Newport Jazz Festival, and was replaced by Donald Bailey. McCoy Tyner was at Newport on Friday afternoon, July 5; if the July 6 date of this recording is correct, Tyner must have flown back to Montreal to finish out the Tete de L'Art gig before returning to Newport for the quartet's Sunday night set (see session **63–0707**).

### **Issue Data**

- 1 Rare Live Recordings (Eu) RLR 88652 (*John Coltrane Quartet/The* 1962 *Milan Concert*) (released September 25, 2009) ([1] Timings:
  - a. "Up 'Gainst the Wall" (listed as "Blues") complete 7.38
  - b. "Impressions" inc 8.24, fading out (includes ending of p-solo and short ts closing theme)
  - [2] André White listed on dr, date as "between June 25 & July 4, 1963") (includes a., b. of this session and **62–1117** i., j.; **62–120**2 a.-d.)

## **&** 63–0707

Sunday, July 7, 1963 (night). **Newport Jazz Festival**, *Freebody Park*, *Newport*, *RI*.

JOHN COLTRANE QUARTET: John Coltrane (ts [a.]–[c.]; ss [b.],[c.]); McCoy Tyner (p); Jimmy Garrison (b); Roy Haynes (dr); Willis Conover (ann)

		(ann; warm-up p, b, dr, ts)	*1	(3:31)					6
a.	90966	I Want to Talk About You		(8:17)	1	2	4		6
Ь.	90965	My Favorite Things	*2	(17:31)	1	2	3	5	6
c.		Impressions	*3	(27:03)		2		5	6
		(ann; applause)	*4	(0:30)	1	2	3	5	6

### **Track/Issue Notes**

- \*1 The opening announcement is incomplete (1:25) on Verve/Impulse! B0009076–02.
- \*2 Coltrane plays ts on the opening theme (ca. 0:20), then ss on the rest of the tune.
- \*3 Coltrane plays ss on the opening theme (ca. 0:26), then ts on the rest of the tune. "Impressions" is incomplete on all issues. On all pre-2007 issues, it's missing the opening theme, p-solo, and b-solo (inc, 15:40). On the 2007 issue (Verve/Impulse! B0009076–02), it's missing the b-solo (inc, 22:56).
- \*4 Part of the closing announcement is spliced onto the end of [b.] on some issues.

### **Session/Issue Notes**

- [1] Master numbers were assigned after the concert/recording session; no number was assigned to [c.]. This is the original performance order. "Impressions" was edited for release (due to technical problems in the recording). On some early releases of Impulse! IZ 9346–2, Side Four was erroneously pressed with the music from Side Two.
- [2] Information about the unissued material was provided by Harry Weinger, who produced the 2007 issue.

### **Issue Data**

Reissues: PMCA 254629; PMCA 29026; PSpa (Ca) AS 9161; PMCA 29026; PSpa (Ca) AS 9161; PMCA 29026; PMCA 29161; PMCA 29026; PMCA 29026; PMCA 29161; PMCA 29026; PMCA

2 Pimpulse! IZ 9346–2 (To the Beat of a Different Drum) (2 LP)

Reissues: See session 63–0429

- LP MCA (J) VIM 4632 (Coltrane at Newport)
- Impulse! GRD 128 (John Coltrane/Newport '63)

- **3** (IP) HZB (G) SHZE 906 BL (John + Alice Coltrane)/
  - LP Impulse! AS 9200–2 (The Best of John Coltrane—His Greatest Years) (2 LP) (inc 10:59)

**Reissues:** See session **61–0607** 

- (IP) Impulse! (F) 68 060/066
- (IP) AtE MD 11120 (*Masters of the Saxophone*) (inc 10:59; location, personnel, and ate not listed; this album was compiled exclusively for military personnel)
- (LP) AtE MD 6707; (LP) Impulse! (UK) SIPL 522
- (LP) Impulse! (J) SR 3060 (My Favorite Things)
- (IP) Impulse! (J) YX 8801 AI (John Coltrane)
- (LP) JM (I) CJZLP 5 (My Favorite Things)

Reissues: See session 62–1119

	Best Selection (J) JC 6008 (John Coltrane Best Selection 6)
	Reissue: CAT (J) EJC 736 (John Coltrane)
	Exe (J) EX 2026 (John Coltrane)
	GAJ (I) JZCD 320 (XX. John Coltrane. My Favorite Things in
	Concert and Other Rarities)
	Reissues: See session 62–0210
	LP RARELP (I) 11~15 (John Coltrane/The Legendary Masters Unissued
	or Rare 1951–65)
	Reissues: See session 51–0113
	Universal UMD 80554 (The Best of John Coltrane) (2CD) (including
	ann 0:05)
	Impulse! 314 549 913–2 (The Very Best of John Coltrane)(no ann)
	Reissues: See session 61–1103
	☐ Impulse! (J) MCJ-19172 (Standard Trane)
	Impulse! (J) ICD-229 (John Coltrane Special Sampler)(promo)
	Impulse!/MCA Victor MVCR-2312 (John Coltrane)
	Sony 89076 (Happy Birthday Newport! 50 Swinging Years)(3 CD)
4	LP JM (I) CJZLP 4 (Bye Bye Blackbird)
	Reissues: See session 62–0210
	Impulse! (J) MVCI 23057 (Ballads of John Coltrane)
5	Impulse! (J) MVCI 23064 (John Coltrane Collection Vol. 1)
6	☑ Verve/Impulse! B0009076–02 (My Favorite Things: Coltrane at
	<i>Newport</i> , released July 3, 2007; includes <b>65–0702</b> )







@ Impulse! IZ 9346-2

# **(A)** 63–0819—63–0825 (1)

PROBABLY AUGUST 19–25, 1963 (exact dates unknown). **Showboat,** *Philadelphia*, *PA* (Broad and Lombard).

JOHN COLTRANE QUARTET: John Coltrane (ts [a.]–[c.], [f.]; ss [d.]–[f.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr)

a.	Good Bait			(19:45)	PR	1
Ь.	Out of This World			(24:35)	PR	1
c.	Mr. P.C.	*1	inc	(18:05)	PR	1
d.	unidentified composition	*2	inc	(0:35)	PR	1
c.	The Promise	*3	inc	(11:44)	PR	1
f.	Impressions	*4		(35:20)	PR	1

#### **Track Notes**

- \*1 Most of b-solo omitted (after p-solo: b-solo 0:08, splice, then b-solo 0:28)
- \*2 Improvisation only.
- \*3 Joined in progress, then complete to end.
- \*4 Coltrane plays ss on opening theme (first 0:35), then solos on ts (10:17–35:15).

## **Session Notes**

[1] Private recording by Alan Sukoenig, who recorded with a portable tape recorder at the club; the

tapes are currently in the collection of the Institute of Jazz Studies (IJS), Rutgers, New Jersey These

mono audience recordings are of listenable audio quality They feature powerful, extended solos

by Coltrane and duets with Coltrane and Jones, and they deserve to be released through ofcial

channels.

[2] The John Coltrane Quartet is believed to have been at the Showboat August 19–25, 1963 (see the

Chronology), and these recordings were probably made during this week. Thanks to Alan Lankin

for his research in helping determine the date and Alan Sukoenig for providing other information

as well as donating the tape to IJS.

#### **Issue Data**

1 Rare Live Recordings RLR 88620 (*John Coltrane Quartet—Live at the Showboat*)(2 CD) (date incorrectly listed as "June 17, 1963"; Roy Haynes incorrectly listed on drums; [e.] incorrectly listed as "Afro Blue")

# **(4)** 63–0819–63–0825 (2)

Possibly August 19–25, 1963 (exact dates unknown). **Showboat,** *Philadelphia, PA* (Broad and Lombard).

JOHN COLTRANE QUARTET: John Coltrane (ss [a.]-[c.]; ts [c.], [d.]; ann); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr)

```
*1
        My Favorite Things
                                                          PR
a.
                                                (1:38)
Ь.
        Afro Blue
                               *2
                                                (1:53)
                                                          PR
        Impressions (2 parts)
                              *3
                                                          PR
                                       inc
                                                (9:05)
                               *4
d.
        Good Bait
                                                (9:57)
                                                          PR
                                       inc
                               *5
        (ann)
                                                (0:07)
                                                          PR
```

#### **Track Notes**

- \*1 Two fragments, 0:08 (p, b, dr) + 1:30 (ss, p, b, dr).
- \*2 Fragment during ss-solo, probably near the end of the tune (Coltrane reintroduces the theme as the tape cuts of).
- \*3 Two fragments: opening theme, Coltrane on ss (0:41, possibly following "Afro Blue"); plice; then Coltrane on ts (8:24, solo, closing theme, last few seconds cut of).
- \*4 Joined in progress during p-solo, then complete to end; Coltrane doesn't solo; trades fours (and more) with Jones ca. 4:35 until end, primarily featuring Jones.
- \*5 Coltrane: "Thank you. That was 'Good Bait,' featuring Elvin Jones on the drums."

#### **Session Note**

[1] Private recording (audience tape). Date and location based on aural evidence (not conformed); "Good Bait" is similar to the version from **63**–**0819–63–0825** (1), and "Afro Blue" also suggests this period.

## **&** 63–1008

TUESDAY, OCTOBER 8, 1963. **Birdland,** *New York City* (1678 Broadway, at 52nd St., borough of Manhattan).

JOHN COLTRANE QUARTET: John Coltrane (ss [a.], [c.]; ts [b.], [d.]-[f.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr); Pee Wee Marquette (ann)

a.	90001	The Promise		(8:04)	1 2		5	
Ь.	90003	I Want to Talk About You	*1	(8:05)	1	3		6
c.	90002	Afro Blue		(10:40)	1	4	5	6
d.	90005	Traneing In	*2	(19:43)	uni			
c.	90004	Mr. P.C.		(10:25)	uni			
		(ann 1)	*3	(0:05)	uni			
f.		Lonnie's Lament	*4	(18:57)	uni			
		(ann 2)	*5	(0:28)	uni			

#### **Track Notes**

\*1 Includes cadenza by Coltrane (ca. 2:50).

- \*2 Listed as "Rockin" on the ABC-Paramount session log.
- \*3 Set-closing announcement after "Mr. P.C."; "Traneing In" and "Mr. P.C." appear to be continuous (the matrix numbers are out of order).
- \*4 "Lonnie's Lament" is not listed on the ABC-Paramount session log and apparently wasn't assigned a matrix number.
- \*5 Set-closing announcement (begins during the f nal notes of "Lonnie's Lament"). Marquette announces the personnel and then introduces the next group, Joe Newman's band (see the Chronology, **Oct. 3–16, 1963**).

#### **Session/Issue Notes**

- [1] Titles [a.]-[c] are listed in this order on the original tape box, and may be the order in which they were performed. Titles [d.] and [e.] appear to be a continuous performance. Beyond that, the performance order is unknown. Since there are two set-closing announcements, the music is from at least two different sets.
- [2] A few thousand *Live at Birdland* Impulse! IMPD 198 were manufactured before it was discovered that the engineer who put together the new master had unknowingly used the wrong master tape for "Afro Blue." The engineer used a tape from which McCoy Tyner's solo had been deleted. (No one has explained why such a tape exists.) The mistake was discovered days before the street date. The album was recalled and remanufactured (at great expense). Although most copies were recovered and destroyed, a few (no one knows exactly how many) made it out in the marketplace, especially overseas (where release dates are usually earlier to prevent piracy). But the f asco does not seem to have ended there: There are now releases available with the timing on the liner notes "corrected" to show 8:05, rather than the correct 10:40. In some cases the CD has the full "Afro Blue," but in others the incomplete master has been used.
- [3] Some copies of LP MCA 29015 were misnumbered "AS 49."

## **Issue Data**

1 (IP) Impulse! A(S) 50 (*Coltrane Live at Birdland*, released ca. Jan. 1964)

Reissues: P MCA 254637; P MCA 204272; P MCA 29015; P MCA 33109; P Impulse! SMAS 90232; P Impulse! MAS 90232; P Spa (Ca) A(S) 50; P HMV (UK) CLP 1741; P HMV (UK) CSD 1544; P Jas (UK) JAS 11; P Impulse! (F) IMP 50; P Impulse! (I) IMPL 5035; P Impulse! (J) IMP 88078; P Impulse! (J) YP 8523; P Impulse! (J) SH 3036; P MCA (J) VIM 4622; P Impulse! IMP 11981; MCA ASC 50; MCA MCAC 33109; Jas (UK) JAS C 11; MCA MCAC 33109; MCAC MCAC MCAC 33109; MCAC MCAC MCAC 33109; MCAC MCAC MCA

Impulse! IMP 11982 (*Coltrane Live at Birdland* [+1]) (Tyner's solo cut on some copies; see Session/Issue Note [2])

**Reissues:** See session **63–0306** 

- 2 Pimpulse! AS 9223–2 (The Best of John Coltrane—His Greatest Years, Vol. 2) (2LP)
- 3 Pimpulse! ASH 9306–2 (The Gentle Side of John Coltrane) (2 LP)

Fabulous FABCD 129 (*My Favourite Songs*)

**Reissues:** See session **61–1103** 

(IP) Impulse! (F) 68 060/066 (7 LP)

GRP GRD 107 (The Gentle Side of John Coltrane)

Reissues: See session 62–0619

Charly (Eu) CDCRM 1025 (Classic Coltrane)

Impulse! 314 549 914–2 (Standards)

Reissue: Impulse! (J) UCCI-3003

[ Impulse! 314 589 295–2 (*John Coltrane Legacy*)(4 CD)

**Reissues:** See session **55–1116** 

Impulse!/MCA Victor MVCR-2312 (John Coltrane)

4 P Impulse! AS 9200–2 (*The Best of John Coltrane—His Greatest Years*) (2 LP)

**Reissues:** See session **61–0607** 

- (IP) Prb (UK) SBP 1025 (Afro Blue) ("stickered demo")
- (IP) Impulse! (J) SH 3061~2 (John Coltrane)
- LP Impulse! (J) SR 3026~8 (*The Coltrane Legacy*)
- (IP) Impulse! (J) SR 3053 (*The Best of Elvin Jones*)(misdated Oct. 4)
- Impulse! GRP 2–101 (Impulse Jazz/A 30-Year Celebration) (2 CD)

Reissue: Impulse! (Aus) GRD 21012

Impulse! 314 549 913–2 (The Very Best of John Coltrane)

**Reissues:** See session **61–1103** 

- RCA 7432127276–2 (Jazz Gallery: John Coltrane, Vol. 2) (2 CD)
- GRP GRD-9915 (Priceless Jazz Collection 21—More John Coltrane)
- ☑ Verve 314 549 083–2 (*Ken Burns Jazz—The Definitive John Coltrane*)
- 5 LP JM (I) CJZLP 3 (Africa and India)

**Reissues:** See session **61–1103** 

**6** Impulse! GRD 3–119 (*A John Coltrane Retrospective: The Impulse! Years*)(3 CD)

Reissues: See session 61–0523

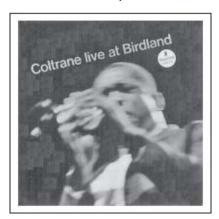
Music Club (MCA) (UK) MCCD 170 (*John Coltrane/In a Soulful Mood*—12 *Mellow Masterpieces*) (location and date not listed; personnel

incomplete)

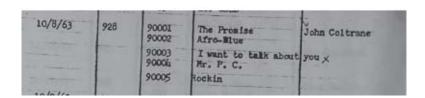
Reissue: Music Club (MCA) (UK) MCTC 170

- 7 All Blues Records ABR-020 (John Coltrane, Lostrane Birdland)
- **8** Cool Jazz Cool Jazz 398 (*John Coltrane*, *Lost Birdland Tapes*) (lists the recording date as October 10, 1963.

[TITLES: "Traneing In," "Mr. P.C.," "Lonnie's Lament." Details pending conformation])



(IP) Impulse! A 50



Impulse! Session log for **63–l1008** "Mr. P.C." and "Rockin" (an alternate title for "Traneing In") remain unissued. At least one more tune was recorded ("Lonnie's Lament"), but is not listed on the session log. (Courtesy of ABC-Paramount.)

		MINIM	UM HEC	ONDING	S TIME		1,4,11	THIS TAPE IS RECORDED:
	rat to	ecchek			BOTH	(HRECTIONS	+	AT 1 1% 3% 7 7½ 15
-3	Barrier Control		ophosic rocks	Muno J.T.	ghone, ucks	38000 4.31	ophoris: racks*	☐ MONOPHONIC
	15-10 15-01	76 to	13 96	15 ipt	3% (pt	710 604	15 km	00000
- 4	10-01 10-01	110	30 met.	1m	A her.	2 brs.	114	STEREOPHONIC
_	*** 186	19 km	di ser.	SF lets	E Res.	3745	[5]-het.	1 /
	*** ***	594	14	36 km	I her.	£ 744	2 km	10/0/63
0.011	*** ***	2511	The.	36 h/c	17	4 fet.	FMs.	10/1/6
1	9. BA 19:00+	15	wit	A.	1-10	Two A		TALK APOUT YOU  10  10  10  10  10  10  10  10  10  1
MINING .	M SCOTCH AND I MAS IOM MACHITIC AND MANUFACTUR Brists shall deserte a Hoekstur at the rea- chest. There are no bride one as more U.S.	TAPE MAD ING DOM e that con reference.	F W U.S.A. PAHY, ST, levels are probabiling or par intelling or par intelling and particular partic	PAUL 6, 5 chags, 6, 5 chagng our sped or in	SIDEA. UNION. Or in-	Mai	oneti	c Products Division

Original Impulse! tape box for session **63–1008**. (Courtesy of ABC-Paramount.)

# A 63-1022-63-1104

# NOTE: This session has been deleted. See the website for details.

PROBABLY CA. OCTOBER 22—NOVEMBER 4, 1963 (exact date unknown). Unknown venue and location, probably 1963 Europe tour.

JOHN COLTRANE QUARTET: John Coltrane (ts); McCoy Tyner (p, on final notes only); Jimmy Garrison (b); Elvin Jones (dr)

a. Chasin' the Trane (5:15) **PR** 

#### **Session Note**

[1] Private recording. (On some circulating copies, the beginning is cut off, but our copy appears to be complete. Thanks to Ed Rhodes for his assistance.) Aural evidence suggests that this performance is from the 1963 Europe tour.

## **(A)** 63–1022

# NOTE: The sequence of the compositions performed at this concert has been revised. See the website for details.

Tuesday, October 22, 1963 (two concerts, 7:00 p.m. and 9:15 p.m.). *Konserthuset*, **Stockholm**, **Sweden**.

JOHN COLTRANE QUARTET: John Coltrane (ts [a.], [b.], [d.]—[h.]; ss [c.], [d.], [g.], [h.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr); unknown (ann)

First a	ndlor second concert												
	(ann)		(0:58)							13			
a-1.	(reh p, b)		(0:07)							13			
a.	Traneing In		(11:40)	2		6 8	9	11	12	13	14		16
Ь.	Naima		(6:45)	3	;					13			
c.	The Promise		(6:55)	3	5					13			
d.	Spiritual	*1	(11:57)	2	4	7 8	3	11		13	14		
c.	Impressions		(11:30)	1	4					13			
f.	I Want to Talk About You	*2	(9:55)	2 3	6	8	10	)		13			16
g.	My Favorite Things	*3	(13:52)							13			
h.	Mr. P.C.	*4	(18:26)	2 3			9			13	14	15	16

#### **Track Notes**

- \*1 Coltrane plays both ts (opening theme, first solo) and ss (second solo, closing theme).
- \*2 Includes cadenza by Coltrane (ca. 4:35).
- \*3 Coltrane plays both ts (opening notes only, ca. 0:04, cueing the band) and ss.
- \*4 Coltrane plays both ss (opening theme only) and ts.

#### **Session/Issue Notes**

- [1] We don't know whether this is the first or second concert (or parts of both). The order of the titles is uncertain, but "Mr. P.C." definitely followed "My Favorite Things." At the end of "My Favorite Things," Garrison can be heard playing some notes on the bass. On the beginning of the original Pablo CD issue of "Mr. P.C." (PL PACD 2308–222–2), Garrison can be heard playing these notes, before Coltrane begins (on soprano sax) playing "Mr. P.C." "Mr. P.C." was a standard concert closer at this time. (Pablo's later release of this material, *Live Trane—The European Tours* [Pab 7 PACD-4433–2], edits out some of the material between the tunes and splices the tunes together, and is not reliable for determining the set order.)
- [2] Live recording by Norman Granz.
- [3] The original issue of the HPLP series has no titles on either sleeve or label. A second pressing of the albums has an advertising flyer on each sleeve.
- [4] Title [h.] is complete on issues **3** and **13** (18:26); it is incomplete on issues **2**, **9**, **14**, **15**, **16** (around 8:15).

#### **Issue Data**

1 (P) HP (Sw) HPLP 1 (white cover) ([e.] as "Impressions Two"; wrongly lists Reggie Workman on bass)

**Reissues**: See session **61–1123** 

GAJ (I) JZCD 319 (*XIX*. *John Coltrane*. *Roy and Other Rarities*) (dated as "Europe '62")

**Reissues**: See session **62–0210** 

DEJA VU (I) D2 CD 25 (Jazz—BeBop to Electric—Gold Collection) (2 CD)

2 PHP (Sw) HPLP 6 (orange cover)

**Reissue**: LP HP (Sw, J) HPLP 6 (*Blue Train—1963*) ([a.] listed as "Training In," [f.] as "Wanna Talk")

Reissues: (Coltranology Vol. 2) LP Aff AFF 16; LP Aff (Sp) 32–2094; LP BYG (J) YX 8007; LP Aff (J) RJL 3006

Reissue: (IP) Seven Seas (J) K 18 P 6233~4 (Coltranology) (2 LP)

Reissue: LP BYG (J) YX 2063~5

Reissue: (IP) Maestros del Jazz (Sp) FM 68785–1 (Live in Stockholm)

Reissue: JIMCO (J) JICL 89564 (Spiritual)

**3** PL (G) 2308–222 (*The European Tour*, released 1980) (location and date not listed)

**Reissues**: PL 2308–222; PRCA (Ca) PL 2308–222; PL (J) MTF 1821; PL 52308–222; PL K 08–222; PL PACD 2308–222–2; PL (F) 98.844; PL (J) VICJ 23051

**4** (IP) PL (G) 2620–101 (Afro Blue Impressions, released 1977) (2 LP)

Reissues: PL 2620–101 (2 LP); PRCA (Ca) PL 2620–101 (2 LP); PL (J) MTZ 8501/2; PL AATP 005E; PL 520–101 (2 cas); PL K 20–101 (2 cas); PL 52620–101 (2 cas); PL S 20101 (2 cas); PL 2 PACD 2620–101–2 (2 CD); PL (J) VICJ 40039~40; PL 2 CD 2620–101 (2 CD)

(Afro Blue Impressions) (1 CD) PL (G) CD 2620–101; PL 371402; PL (F) 99940

(I) 11~15 (John Coltrane/The Legendary Masters Unissued or Rare 1951–65)

Reissues: See session 51–0113

5 (IP) Pab (G) 2310–886 (The Best of John Coltrane) Reissues: See session 62–1119B Tel (I) TDS 3600 (Body and Soul) 6 Tel TRCD 1007 (Abstract Blue) (location, personnel, and date not listed) GAJ (I) JZCD 317 (A Love Supreme: In Concert) (location and date 7 incorrectly listed as Village Vanguard, Nov. 1961) Reissue: GAJ (I) JZMC 317 **Reissues**: (The John Coltrane Gold Collection) DEJA VU (I) CS 119; DEJA VU (I) 5–119–2 GL (I) CD 3 GLP 456 (Body and Soul) (3 CD) (location, personnel, 8 and date not listed) Metro (UK) METRCD 015 (John Coltrane Plays It Cool) (location, personnel, and date not listed) Jazz Hour (Eu) JHR 73538 (A Jazz Hour with John Coltrane—My 9 *Favorite Things*) ☑ Jazz Time 64031–2 (John Coltrane/My Favorite Things (A Jazz Hour with John Coltrane)) Fabulous FABCD 129 (My Favourite Songs) Aff (UK) CDPRO 1 (The Message) **10** Thésis (F) no no. (*Les Morceaux*) (bonus CD for magazine) Drive (Swt) 3513 (*Spiritual*) 11

Jazz Collection (F) ORO 129 (*My Favourite Things*) (location, personnel, and date not listed)

Mandarin Records EF-20014 (*The Jazz Masters—100 Años de Swing —John Coltrane—Folio Collection*)

- Mandarin Records MR-04119 (Jazz Masters—John Coltrane—e.f.s.a. Collection) Mastersound (Australia) 502992 (*Impressions in Blue*) New Sound (UK) NFM 004 (Live in Sweden 1961/1963) Jazz Pack Pack 010 (John Coltrane—The Saxophone Player) Take 2 (F) TTO 11 (Miles Davis/John Coltrane) (2 CD) (location, personnel, and date not listed) Midget (UK) 93714–2 (Masters of Jazz—John Coltrane/My Favorite *Things*) (location, personnel, and date not listed) Four Star FS-40071 (My Favorite Things) (location, personnel, and date not listed) Bluenite (N) BN 007 (John Coltrane/Sax Impressions) (location, personnel, and date not listed) BS (J) TKCB 70065 (John Coltrane/The Classic Quartet 1963) 12 Reissue: BS (J) TKCB 71063 ☐ Jazz Collection 002 (*Jazz on Stage*) (2 CD) (John Coltrane/Live Trane—The European Tours) (7 CD) Pab 7 **13** PACD-4433–2; Vic (J) VICJ-60831–7
- Charly (UK) SNAJ 701 (John Coltrane in Europe) (3 CD) 14
- **15** Charly (UK) (Snapper Music) SMDCD 430 (Sheets of Sound) (2 CD; location, personnel, and date not listed)
- Castle Pulse (Eu) PLSCD 715 (*Blue Train*) (location, personnel, and **16** date not listed)





HP (Sw) HPLP 6 (orange cover)

@ PL (G) 2308-222

# **3-1025**

FRIDAY, OCTOBER 25, 1963 (8:00 p.m.). *Tivolis Koncertsal*, **Copenhagen** (**København**), **Denmark**.

JOHN COLTRANE QUARTET: John Coltrane (ts [a.], [b.], [e.]; ss [c.], [d.], [f.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr); unknown (radio ann)

a.	Mr. P.C.		(23:27)			2	4	
Ь.	Impressions	inc	(19:30)		1	2	4	
	(radio ann)		(0:35)	PR				
c.	The Promise		(10:00)		1	3	4	
d.	Afro Blue		(8:40)		1	3	4	
c.	Naima		(7:32)		1	3	4	
f.	My Favorite Things		(17:13)		1	3	4	

#### **Session Notes**

- [1] Denmark Radio broadcast. Performance order is uncertain; [c.]–[f.] appear to be continuous, but it's unlikely that "Mr. P.C." (a standard set-closer on this tour) opened the concert.
- [2] Title [b.] is incomplete (20:13) on private recording including Danish closing announcement.
- [3] After the concert, Coltrane went to the Café Montmartre and jammed with Roland Kirk's band, including Tete Montoliu (p). (Information from Montoliu via Mitsuo Johfu; see the Chronology, Oct. 25, 1963.)

#### **Issue Data**

- TDJ (I) CDTJ 701 (*John Coltrane*, released 1990) (location, personnel, and date not listed; [b.] inc 18:59, fades out before closing announcement)
- 2 Mag (Luxe) MRCD 137 (*The John Coltrane Quartet '63: The Complete Copenhagen Concert Vol. 1*) (misdated 63–1026)
- **4** Gambit 69239 (John Coltrane Quartet/The Complete 1963 Copenhagen Concert) (2 CD)





TDJ (I) CDTJ 701

Mag (Luxe) MRCD 137

# **(A)** 63–1101

Friday, November 1, 1963 (9:00 p.m.). Salle Pleyel, Paris, France.

JOHN COLTRANE QUARTET: John Coltrane (ts [d.], [g.]; ss [e.], [f.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr); unknown (radio ann)

```
Afro Blue
      (possibly) The Promise
                                             (:)
Ь.
                                    *1
      I Want to Talk About You
                                    *1
                                             (:)
c.
d.
      Impressions
                                           (22:07)
      My Favorite Things
                                           (24:20)
c.
      Everytime We Say Goodbye
                                             (5:37)
f.
                                                     PR
      Mr. P.C.
                                           (26:25)
                                                     1
```

#### **Track Note**

\*1 No recordings of these titles are known to exist.

#### **Session Notes**

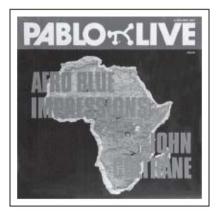
- [1] Analysis (radio master tapes, concert reviews) by Michel Delorme.
- [2] Coltrane was interviewed by Michel Delorme and Jean Clouzet at Hotel Claridge before the concert (see Appendix B, Recorded Interviews).
- [3] A recording of "Chasin' the Trane" (5:15), circulating among collectors and said to be from this concert, definitely is from a different date (see session **63–1022–63–1104**).

#### **Issue Data**

**1** PL (G) PL 2308–217 (*The Paris Concert*)

**Reissues:** LP PL 2308–217; LP PL (J) MTF 1816 (location and date as "Europe 1963"); LP PL OJC 781; PL KO 8217; PL 52308–217; PL PACD 2308–217–2; PL (J) VICJ 23050 (location and date as "Europe 1963"); PL OJCCD 781–2

2 (*John Coltrane/Live Trane—The European Tours*) (7 CD) ([e.] incorrectly listed as 62–1117) Pab 7 PACD-4433–2; Vic (J) VICJ-60831–7



PL (G) PL 2308-217

# **&** 63-1102

Saturday, November 2, 1963 (8:00 p.m.). Auditorium Maximum, Freie Universität, Berlin, West Germany.

JOHN COLTRANE QUARTET: John Coltrane (ts [a.]-[c.], [f.]-[h.]; ss [d.]-[f.]); McCoy Tyner (p, final notes only on [c.]); Jimmy Garrison (b); Elvin Jones (dr)

a.	Lonnie's Lament		(10:02)	1	3	4	6		8
Ь.	Naima		(7:55)	1	3	5	6		8
c.	Chasin' the Trane		(5:41)	1	2 3			7	8
d.	My Favorite Things		(21:35)	1			6		8
c.	Afro Blue		(7:37)	1	2 3				8
f.	Cousin Mary	*1	(9:52)	1	3	4			8
g.	I Want to Talk About You	*2	(8:12)	1	3	5			8
h.	Impressions		(27:05)						8

#### Track Notes

- \*1 Coltrane plays both ss (opening theme only) and ts on "Cousin Mary."
- \*2 Includes cadenza by Coltrane (ca. 2:55).

#### **Session Notes**

- [1] According to research (thanks to Fred Canté for his assistance), titles [a.]–[g.] probably were recorded in Berlin, November 2, 1963, but this is not sure. It's also uncertain whether "Impressions" [h.] is from this concert, but it seems likely, based on both aural evidence and a contemporary review indicating that the concert lasted about 2 hours and ended with a long Coltrane–Jones duet (see the Chronology, **Nov. 2, 1963**). (It's definitely not from Stuttgart, **63–1104**, as listed in Pab 7 PACD-4433–2).
- [2] Titles [h.]-[j.] from Fujioka (1995, p. 236) were recorded in Paris, **62–1117** and **63–1101**, as Michel Delorme determined from analyzing radio master tapes (Europe No. 1).
- [3] The Pablo issues list October 26, 1963, for the Berlin concert, but on this day Coltrane definitely played Amsterdam (see the Chronology). October 26 was originally announced as the date of the Berlin concert (*Jazzpodium*, Oct. 1963, p. 207), but this was changed to November 2. A review of this concert doesn't indicate that there was another Berlin concert one week earlier (see the Chronology, **Nov. 2, 1963**).

#### **Issue Data**

LP PL (G) PL 2620-101 (Afro Blue Impressions) (2 LP)

**Reissues:** See session **63–1022** 

<sup>2</sup> (IP) Pab (G) 2310–886 (*The Best of John Coltrane*)

Reissues: See session 62–1117

GAJ (I) JZCD 319 (*XIX. John Coltrane. Roy and Other Rarities*) (wrongly lists [c.] as "Europe '62," [e.] as "Birdland Oct. 8, 1963")

Reissue: GAJ (I) JZMC 319

**3** PRARELP (I) 11~15 (John Coltrane/The Legendary Masters Unissued or Rare 1951–1965)

Reissue: See session 51–0113

Reissue: GAJ (I) JZMC 320

- 5 GAJ (I) JZCD 318 (XVIII John Coltrane. Chim Chim Cheree and Other Rarities) (wrongly lists [b.] as "Europe '61," [g.] as "Europe '62")

  Reissue: GAJ (I) JZMC 318
- **6** (*Afro Blue Impressions*) (1 CD) PL (G) CD 2620–101 (no precise information about location and date); PL (F) 99940
- 7 En FANCD 2016–2 (*The Beginning of Free Jazz*)
- 8 (John Coltrane/Live Trane—The European Tours) (7 CD) Pab 7 PACD-4433–2; Vic (J) VICJ-60831–7

# **3-1104**

Monday, November 4, 1963 (8:00 p.m.). *Mozart-Saal, Liederhalle*, **Stuttgart, West Germany**.

JOHN COLTRANE QUARTET: John Coltrane (ss [a.], [b.], [e.], [f.]; ts [c.], [d.], [g.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr)

```
The Promise
                                         (7:10)
a.
      Afro Blue
Ь.
                                         (6:05)
      I Want to Talk About You *1
                                        (10:20)
d.
      Impressions
                                        (28:00)
      My Favorite Things
                                        (18:35)
c.
                                                 PR
      Everytime We Say Goodbye
f.
                                         (5:55)
      Mr. P.C.
                                                 PR
                                        (34:50)
```

#### Track Note

\*1 Includes cadenza by Coltrane (ca. 4:50).

#### **Session Notes**

- [1] Radio broadcast by SDR (Süddeutscher Rundfunk). Order and timings are based on the SDR archive, Stuttgart, Germany, reported by Gudrun Endress, editor of *Jazzpodium*. This concert was a "Tref punkt Jazz" ("Meeting Place Jazz") event of the Süddeutscher Rundfunk (*Jazzpodium*, Oct. 1963, p. 207).
- [2] This is a powerful (and well-recorded) concert, and "Impressions" and "Mr. P.C." are among the most extraordinary of all Coltrane recordings. This important concert deserves to be released in its entirety through official channels.
- [3] On Pab 7PACD-4433–2 (*Live Trane—The European Tours*), Disc 7, track 4 ("Impressions") is listed as being from the Stuttgart concert, but this is definitely incorrect (Berlin, November 2, 1963, is more likely—see session **63–1102**).

#### **Issue Data**

1 LP Jazz Galore (I) 1001 (Unissued Concert in Germany 1963 Part One)

Reissue: LP Jazz Galore (J) 1001

Reissues: (Afro Blue) LP GL (Eu) JJ 613; GL (I) CDJJ 613

BS (J) TKCB 70065 (John Coltrane/The Classic Quartet 1963)

(location and date as "Europe, 1963")

Reissue: BS (J) TKCB 71063

- 2 Frequenz (I) 044–009 (7 Top Tracks John Coltrane) (complete, but wrongly lists timing as 17:56)
  - Moon Records (I) MCD 069–2 *John Coltrane Meets Eric Dolphy*)
- **3** Black Bird (I) no no. (*John Coltrane/Conceptions*)
  - Moon Records (I) MCD 058–2 (*John Coltrane Quartet/The Promise*, *Feat. McCoy Tyner*)
- 5 Domino Records (Eu) 891205 (2 CD) (*John Coltrane/Complete Live in Stuttgart 1963*) < released October 29, 2010>
  [TITLES: "The Promise," "Afro Blue," "I Want to Talk About You," "Impressions," "My Favorite Things," "Everytime We Say Goodbye,"



"Mr. PC."]

P Jazz Galore (I) 1001

(I) Jazz Galore (I) 1001

# **&** 63–1118

Monday, November 18, 1963. Van Gelder Studio, Englewood Clifs, NJ.

JOHN COLTRANE QUARTET: John Coltrane (ss, ts); McCoy Tyner (p); Jimmy Garrison (b) Elvin Jones (dr)

a.	90017	Your Lady		(6:35)		1	3
b-1.	90018-1	Alabama	Ьd	(:)	uni		
b-2.	90018-2	Alabama	bd	(:)	uni		
b-3.	90018-3	Alabama		(2:16)	uni		
b-4.	90018-4	Alabama	inc (fad. out)	(2:40)			
b-5.	90018-5	Alabama		(2:23)			
Ь.	takes 4+5	Alabama		(5:05)		1	2

#### **Session Notes**

- [1] There are two versions of "Alabama" on various copies of Impulse! A(S) 50: one is take 4 (fadin out) plus take 5 (complete), in sum 5:05. The other one is take 5 only (complete 2:23). Some issue erroneously list the timings on the label. Most reissues and samplers contain [b-4.] + [b-5.], 5:05 but some only [b-5.].
- [2] "Alabama" is a requiem for four black girls killed by dynamite in a church in Birmingham, Ala bama, on September 15, 1963.

#### **Issue Data**

1 LP Impulse! A(S) 50 (Coltrane Live at Birdland, released ca. Jan. 1964)

Reissues: See session 63–1008

☐ Impulse! IMP 11982 (*Coltrane Live at Birdland* [+1])

**Reissues:** See session **63–0306** 

Impulse! IMPD 8–280 (The Classic Quartet—Complete Impulse! Studio Recordings) (8 CD)

Reissues: See session 61–1221

2 LP Impulse! AS 9200–2 (*The Best of John Coltrane—His Greatest Years*) (2 LP)

**Reissues:** See session **61–0607** 

LP Impulse! ASH 9306–2 (The Gentle Side of John Coltrane) (2 LP)

Reissues: See session 61–1103

GRP GRD 107 (The Gentle Side of John Coltrane)

Reissues: See session 62–0619

Impulse! GRD 3–119 (A John Coltrane Retrospective: The Impulse! Years) (3 CD)

Reissues: See session 61–0523

Music Club (MCA) (UK) MCCD 170 (*John Coltrane/In a Soulful Mood—12 Mellow Masterpieces*) (location and date not listed; information about personnel incomplete)

Reissue: Music Club (MCA) (UK) MCTC 170
GRP GRD 9874 (John Coltrane/Priceless Jazz Collection)
Reissues: GRP (Eu) GRP 98742; Impulse! (J) MVCJ-14005
Impulse!/Universal (J) UCCV-4063 (John Coltrane/My First Jazz)
Impulse! 314 549 913–2 (The Very Best of John Coltrane)
Reissues: See session 61–1103 Universal Victor (J) MVCJ-1 ( <i>John Coltrane Anthology 1959–1967</i> )
<b>Reissues:</b> See session <b>59–0505</b> Werve 314 549 083–2 ( <i>Ken Burns Jazz—The Definitive John Coltrane</i> )
Smithsonian Collection 33 ( <i>The Smithsonian Collection of Classic Jazz</i> ) (5 CD)
(LP) Prb (UK) SBP 1025 (Afro Blue) ("stickered demo")
© Smithsonian P6–11891 (Smithsonian Collection of Classic Jazz) (no.
of the entire 6 LP set; P-11897 is the no. of the individual record featuring Coltrane)  Reissue: P6 11897
Qwest (G) 9362–45130–2 (Malcolm X)
Reissue: Qwest (J) WPCP 5094
Universal UMD 80554 ( <i>The Best of John Coltrane</i> ) (2 CD) (location and date not listed)
Impulse! (J) UCCI-1009 (The Ballad Album)
Reissue: Impulse! (J) UCCI-3007
Universal (G) 06024 9817717 (Respekt!)
Impulse! AS 9283–2 (Elvin Jones—The Impulse Years) (2 LP)
Impulse! 314 589 295–2 (John Coltrane Legacy) (4 CD)
Reissues: See session 55–1116

☑ Verve VERR-01222–2 (Coltrane/Selections from Legacy and A Love Supreme (Deluxe Edition)) (promo CD)

## **☎ ⊗** 63–1207

Saturday, December 7, 1963 (afternoon). **KQED-TV Studios**, *San Francisco*, *CA*.

JOHN COLTRANE QUARTET: John Coltrane (ss [a.]; ts [b.], [c.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr); Ralph J. Gleason (ann 1)

a.	Afro Blue		<u></u>		(7:10)	1			5	6
	(ann 1)		0 0		(1:55)				5	
Ь.	Alabama		0 0		(5:48)	1	2 3	1	5	6
c.	Impressions	*1	00	inc	(14:10)	1	2	4	5	

#### **Track Note**

\*1 Includes voiceover announcement (unknown TV broadcast announcer) last ca. 0:18 as [c.] fades out.

#### **Session Notes**

- [1] The recording date was December 7, 1963, while Coltrane was in San Francisco (see the Chronology, **Nov. 26–Dec. 8, 1963**). The show was first broadcast on February 19, 1964, at 4:30 p.m. (and repeated at 7:30 p.m.) on KQED, Channel 9, in San Francisco (not February 23, as in Fujioka, 1995, p. 240). It was also broadcast on National Educational Television (NET) stations in several other cities. In New York, it aired at 8 p.m. on WNDT, Channel 13. The complete broadcast (a little under 30 minutes) was released on videotape in 1999 and DVD in 2000. The program was *Jazz Casual*, which was created, produced, and hosted by Ralph J. Gleason. (See the Chronology **Dec. 7, 1963**, and **Feb. 19, 1964**.)
- [2] According to *Billboard* (Jan. 16, 1993), Atlantic/Rhino has licensed a taped interview with John Coltrane from Jazz Casual Productions, Inc., the company holding various materials from the archives of Ralph J. Gleason. It is the interview from May 2, 1961.

#### **Issue Data**

- 1 P Ses 126 (*Hooray for John Coltrane / Gene Ammons*) (lists [a.] as "African Blues," [b.] as "Alabama Stomp," [c.] inc 13:58; a second P Ses 126, released in Europe, is from a different source and does not include [c.])
  - (I) Heart Note (I) HN 002 (John Coltrane)
  - Toei Video (J) TE M 347 ( The Coltrane Legacy)

Reissues: See session 59–0402

- \*\*Example 10.5 | Kay Jazz (UK) KJ 072 ( The Coltrane Legacy) ([a.] inc 6:22, [b.] inc 4:45 fades in, [c.] inc 12:53 fades out)
- VAI-003 (Piano Legends)
- Eforfilms (Sp) IDVD 2869049 (*Trane Tracks—The Legacy of John Coltrane*) (prob. [a.], [b.], [c.] inc)
- **2** (IP) BPa (UK) AR 700 (*Creation*) ([c.] inc 14:10)
  - Moon Records (I) MCD 035–2 (Coast to Coast)

(*The World According to John Coltrane*) ([b.] com, [c.] inc 1:55) **(D)** Video Arts (J) VALJ-3165; Video Arts (J) VAVJ-165

**Reissues:** See session **46–0713** 

- 3 K-Twin # 108 (Jazz Legends Part III)
- 4 K-Twin # 109 (Jazz Legends Part IV)
  - Edward Gray Film 001 (Different Drummer: Elvin Jones) (inc)
  - ☐ BTM (Swt) BTM-002 (*Impressions*) (inc 12:20, date as "1963")

(*Jazz: A Film by Ken Burns*) (audio: inc 3.46, composed of the last 5.35, the last bars possibly from a different session; video from this session: 0.35 + 0.24 + 0.21 = inc 1.20) DD 4721; DD 4719 (8VT)

Reissues: See session 56–0511

5 Rhino Home Video R3 2581 (*Ralph Gleason s Jazz Casual: John Coltrane*) (incorrectly lists "Air date: December 7, 1963"; this was the

recording date)

**Reissue:** Rhino Home Video R2 2581 (*Ralph Gleason's Jazz Casual: John Coltrane*) (incorrectly lists "Air date: December 7, 1963"; this was the recording date)

**Reissue:** Rhino Home Video R2 976664 (*Ralph Gleason's Jazz Casual: Instrumentals Volume 1—Basie/Gillespie/Coltrane*) (incorrectly lists "Air date: January 4, 1964")

Martet Idem IDVD 1011 (Jazz Casual: John ColtraneQuartet/ Dave Brubeck Quartet)

Idem IVHS 205 (Jazz Casual: John Coltrane Quartet)

Idem IDVD 1016 (John Coltrane/Ben Webster/Sonny Rollins/Charles Lloyd with Keith Jarrett—Four Tenors)

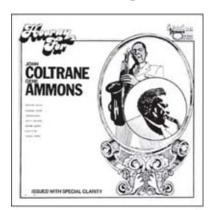
Idem I 230 (John Coltrane/Ben Webster/Sonny Rollins/Charles Lloyd with Keith Jarrett—Four Tenors)

Eforfilms (Sp) 286 902–6 (Complete Jazz Casual Series) (8 DVD)

Eforfilms (Sp) "Stars of Jazz" 2869034 (A True Innovator)

Idem (20th Century Jazz Masters) IDVD 1044 (*John Coltrane Plus Sonny Rollins & B.B. King*)

**6** Eforfilms (Sp) 2869054 (*Jazz Shots from the East Coast Vol. 3*)



P Ses 126

# 1964

# **&** 64–0416

**Note:** An audience tape from the Showboat, Philadelphia, dated April 16, 1964, has been reported. Details are unverified and we haven't heard the tape.

# **&** 64–0427

Monday, April 27, 1964. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE QUARTET: John Coltrane (ts, omit on [d-1.]-[d-3(1).], [d-5.]); McCoy Tyner (p, omit on [c.]); Jimmy Garrison (b, omit on [d-1.]-[d-3(2).], [d-5.]); Elvin Jones (dr, omit on [d-1.]-[d-3(2).], [d-5.])

a.	90081	Crescent			(10:04)			4	5		
b-1(1).	90082-	Lonnie's Lament		(fragment)	(0:05)	uni					
b-1(2).	90082-	Lonnie's Lament		fs	(0:03)	uni					
b-1.	90082-1	Lonnie's Lament			(11:42)	1		4	5	6	
c-1(1).	90083-1	The Drum Thing	*1		(0:29)	uni					
c-1(2).	90083-1	The Drum Thing			(7:20)	1	2	4			7
d-1.	90084-1	Wise One	*2	fs	(0:05)	uni					
d-2.	90084-2	Wise One	*2	fs	(0:05)	uni					
d-3(1).	90084-3	Wise One	*2	fs	(0:02)	uni					
d-3(2).	90084-3	Wise One	*3	bd	(0:25)	uni					
d-4.	90084-4	Wise One	*4	bd	(1:29)						
d-5.	90084-5	Wise One	*2	fs	(0:06)	uni					
d-6.	90084-6	Wise One		bd	(4:28)	uni					
d-7.	90084-7 (?)	Wise One	*4		(:)	uni					
d-m.	90084	Wise One	*4		(9:01)	1	3	4			7
c.	90085	Bessie's Blues	*5	inc	(2:58)			4			
f.	90086	Song of Praise			(2:40)			4			

#### **Track Notes**

- \*1 "Conversation and drumming" (Kernfeld, 2005).
- \*2 Includes p only.
- \*3 Includes p, ts.
- \*4 Take 4 was used as the beginning of the issued version, in combination with the remainder of take 7
- \*5 The complete version of "Bessie's Blues" from this session was 4:40, according to Impulse! records. Only an incomplete version has survived.

#### **Session/Issue Notes**

- [1] Timings and other information for [b.] and [c] from Kernfeld (2005) (see session **62–0411**, Session Note [1]).
- [2] An earlier album assembly of P Impulse! A-66 (never released) would have included [a.] and [e.].
- [3] Studio talk, instructions between the different takes of "Wise One" on the session tape.

#### **Issue Data**

1 LP Impulse! A(S) 66 (*Crescent*, released ca. July 1964)

Reissues: LP MCA 254608; LP MCA 29016; LP MCA 5889; LP Spa
(Ca) A(S) LP HMV (UK) CLP 1799; LP HMV (UK) CSD 1567; LP Jas
(UK) JAS 41; LP Impulse! (F) IMP66; LP Impulse! (J) SH 3041; LP
Impulse! (J) IMP 88097; LP Impulse! (J) YP 8576 AI; LP Impulse! (J) YS
8506; LP MCA (J) VIM 4623; LP Impulse! IMP 12001; LP Impulse!
AIMP 200; LP Impulse! (J) UCJU-9036; MCA ASC 66; MCA
MCAC 5889; Jas (UK) JAS C 41; MCA ASC 66; MCA
MCAC 5889; MCA MCAD 5889; MCA MCAD 5889; MCA
Impulse! (J) 32 XD 571; MCA MCAD 5889; MCD 05889; MCD 05

MVCZ-10088; Impulse! (J) UCCI-9007; Impulse! CIMP 200; Impulse! (J) UCCU-5153; Impulse! 951 200–2; Impulse! (J) UCCI-9117

- 2 LP Impulse! AS 9272–3 (*The Drums*) (3 LP)
- 3 LP Impulse! ASH 9306–2 (The Gentle Side of John Coltrane) (2 LP)

Reissues: See session 61–1103

GRP GRD 107 (The Gentle Side of John Coltrane)

Reissues: See session 62–0619

Impulse! 314 589 099–2 (John Coltrane/Spiritual)

Reissues: See session 61–1103

Impulse! (J) MVCJ-19173 (Spiritual Trane)

Impulse! (J) UCCI-1009 (*The Ballad Album*)

Reissue: Impulse! (J) UCCI-3007

GRP GRD-8899 (WBGO 20 th Anniversary Sampler)

Impulse! 0602498810217 (More Coltrane for Lovers)

Reissues: See session 59–0203

Impulse! B000737302 (Pure Fire! A Gilles Peterson Impulse! Collection)

4 Impulse! IMPD 8–280 (The Classic Quartet—Complete Impulse! Studio Recordings) (8 CD)

Reissues: See session 61–1221

- 5 Impulse! IMPD-8898 (Selections from Coltrane/The Classic Quartet— Complete Impulse! Studio Recordings) (promo)
  - 6 Impulse! (J) MVCJ-19171 (Ballad Trane)

**Reissues:** See session **55–1116** 



(LP) Impulse! A 66



LP Impulse!IMPD 8-280

## **&** 64–0601

Monday, June 1, 1964. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE QUARTET: John Coltrane (ts); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr)

a.	90127	Crescent			(8:40)	1 2
b-4.	90128-4	Bessie's Blues	*1	bd	(:)	
b-5.	90128-5	Bessie's Blues	*1	bd	(:)	
b-6.	90128-6	Bessie's Blues	*1		(3:20)	
b-7.	90128-7	Bessie's Blues	*1		(3:49)	
b-8.	90128-8	Bessie's Blues	*1		(3:30)	
b-9.	90128-9	Bessie's Blues	*1		(3:30)	
b-m.	90128	Bessie's Blues	*1		(3:30)	1 3

#### **Track Note**

\*1 Information from annotations on a tape box from the recording session. The annotations do not identify which take was chosen as the master, and the status of the actual session reel is unknown.

#### **Issue Data**

1 LP Impulse! A(S) 66 (*Crescent*, released ca. July 1964)

**Reissues:** See session **64–0427** 

- Impulse! GRD 3–119 (A John Coltrane Retrospective: The Impulse! Years) (3 CD)
- MCA (J) MVCR 152 (Cattin' with John Coltrane)
- GRP GRD 9874 (John Coltrane/Priceless Jazz Collection)

- Reissues: GRP (Eu) GRP 98742; Impulse! (J) MVCJ-14005
- Impulse!/Universal (J) UCCV-4063 (John Coltrane/My First Jazz)
- Impulse! IMPD 8–280 (*The Classic Quartet—Complete Impulse! Studio Recordings*) (8 CD)

**Reissues:** See session **61–1221** 

Impulse! 314 549 913–2 (*The Very Best of John Coltrane*)

Reissues: See session 61–1103

2 LP Impulse! ASH 9278–2 (The Best of John Coltrane—His Greatest Years, Vol. 3) (2 LP)

Reissues: See session 61–1102

- (LP) Impulse! (J) Y 117 (John Coltrane Special Digest)
- (IP) Impulse! (J) SH 3060 (Modern Jazz Giants)
- (LP) Impulse! (J) SH 3064 (The Poll Winners 1965) (misdated 64–0427)
- Charly (Eu) CRM 1025 (*Classic Coltrane*)
- RCA 7432127276–2 (Jazz Gallery: John Coltrane Vol. 2) (2 CD)
- Impulse! (J) MVCJ-19171 (Ballad Trane)
- [ Impulse! 314 589 295–2 (*John Coltrane Legacy*) (4 CD)

**Reissues:** See session **55–1116** 

3 LP Impulse! AS 9200–2 (The Best of John Coltrane—His Greatest Years) (2 LP)

Reissues: See session 61–0607

- (LP) AtE MD 6707
- LP AtE MD 11120 (*Masters of the Saxophone*) (location, personnel, and date not listed; this album was compiled exclusively for military personnel)
- LP Balkanton (Bulgaria) BTA 2086 (Famous Jazz Tenor-Saxophone Players)

Impulse! IMPD-8898 (Selections from Coltrane/The Classic Quartet —Complete Impulse! Studio Recordings) (promo)
 GRP GRD-9881 (Priceless Jazz Sampler)
 Reissue: GRP Impulse! (J) MVCJ-14013
 Impulse! B0006563–02 (John Coltrane—The Impulse Story)

**Note:** An audience tape reportedly exists from July 1964, possibly Philadelphia or New York City (date and location not confirmed) (Fujioka, 1995, p. 245; Porter, 1998, p. 371). If correct, this would have to be July 6–14 (a period for which we have no details), or July 30–31 (Birdland). We haven't heard this tape.

## **4** 64–0624

This quartet recording comprises music for the French-Canadian film *Le Chat Dans le Sac (The Cat in the Sack*), a film by Gilles Groulx. See the website for details.

## **&** 64–0918

Friday, September 18, 1964 (not confirmed). Pep's, Philadelphia, PA.

JOHN COLTRANE QUARTET: John Coltrane (ts); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr)

d. Resolution (32:56 **PR** 

#### **Session Note**

[1] Date and location not confirmed, but likely (see the Chronology, **Ca. Sept. 15–19, 1964**). See Kahn (2002, pp. 105–106) for an account of how this recording was made. Other recordings also reportedly exist from this date, but we have not heard them.

#### **Issue Data**

- [1] "Resolution Theme Trane Solo" (6:07)
- [2] "Resolution McCoy" (8:43)
- [3] "Resolution Bass Solo I" (0:39)
- [4] "Resolution Bass Solo II" (6:30)
- [5] "Resolution Trane Solo Theme" (10:24)) (including **66–0717** b., c.)

# **&** 64–1209

Wednesday, December 9, 1964 (8:00 p.m. to midnight). **Van Gelder Studio,** *Englewood Cliffs, NJ*.

JOHN COLTRANE QUARTET: John Coltrane (ts); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr, Chinese gong [a.], tympani [d.])

# Suite: A Love Supreme

a.	90243	Part 1	Acknowledgement	*1		(7:39)	1	2				7	8	9	
b-1.	90244-1	Part 2	Resolution	*2		(:)									
b-2.	90244-2	Part 2	Resolution	*2		(:)									
b-3.	90244-3	Part 2	Resolution	*3		(:)									
b-4.	90244-4	Part 2	Resolution			(7:21)						7	8		10
b-5.	90244-5	Part 2	Resolution	*4		(:)									
b-6.	90244-6	Part 2	Resolution	*5	bd	(3:01)							8		
b-7.	90244-7	Part 2	Resolution	*6		(7:15)	1			- 3	6	7	8		
c-1.	90245-1	Parts3/4	Pursuance/Psalm	*7		(17:34)									
c-i.	90245	insert	Psalm	*7		(1:45)									
c-m.	90245-1	Part 3	Pursuance			(10:40)	1	3	}	4		7	8	9	
d-m.	90245-1	Part 4	Psalm	*8		(7:00)	1			4 5		7	8		

#### Track Notes

- \*1 Coltrane's vocals were overdubbed on December 10, 1964 (see session **64–1210**).
- \*2 Breakdown; includes b only (Kahn, 2002, p. 106).
- \*3 Kahn (2002, p. 106): "Take 3—with Garrison now introducing a more jaunty feel to his bass line—reaches the tune's horn line, only to be fumbled by Coltrane."
- \*4 Kahn (2002, p. 108): "Take 5 swings with a little more energy. Coltrane's statement of the 'Resolution' melody is again embellished and changed. [...] Toward the end of his statement, he slips into the wrong key, stops, and utters a quick apology."

\*5 Breakdown after 3:01 (*A Love Supreme (Deluxe Edition*) [ Verve/Impulse! 314 589 945–2] includes only 2:11). The take is preceded by a brief discussion on the session tape. Yasuhiro Fujioka asked Rudy Van Gelder, who suggested that the voices are Bob Thiele and Coltrane (interview with Van Gelder at his studio in New Jersey, Sept. 25, 1992). Kahn (2002, p. 108):

*John Coltrane:* Excuse me... *Bob Thiele:* Six when you go.

Faintly, Coltrane can be heard telling Garrison the degree of consistency he is looking for in the bass accompaniment after the introduction.

*John Coltrane:* Keep that going exclusively when the melody comes... you can elaborate on it some, but most of the time...

Bob Thiele: Six.

- \*6 There's a tenor saxophone overdub at approximately 6:45–6:48 of the issued version. Porter (1998, p. 332, note 16): "There is one other moment of editing [on *A Love Supreme*], pointed out to me by Bob Belden, a saxophonist, composer and producer, and confirmed to him by Ravi Coltrane. At the end of 'Resolution,' the long high note that begins the last eight-bar statement blends into the following note because it was dubbed in by Coltrane to replace a note that didn't speak properly."
- \*7 Kernfeld (2005) identifies a complete take of "Pursuance/Psalm," followed by an insert that's a repetition of the last 1:45 of "Psalm" with overdubbing added by Coltrane (see session **62–0411**, Session Note [1]).
- \*8 Saxophone, bass, and drums are overdubbed (by Coltrane, Garrison, and Jones) on the last 30 seconds or so of [d.]. This overdub may have been performed on December 10, 1964. (*Note:* Coltrane used overdubbing on at least two other recording sessions [see sessions **63–0307** and **65–0616**].)

#### **Session Notes**

- [1] Part of [a.] was used in the movie *Mo' Better Blues* (1990, directed by Spike Lee [inc 4:25]).
- [2] According to the ABC-Paramount Impulse session log, master numbers 90243–90246 are also used for Chico Hamilton session December 10, 1964, which indicates 90243A–90246A.

#### **Issue Data**

1 (IP) Impulse! A(S) 77 (A Love Supreme, released ca. Jan. 1965)

**Reissues:** (LP) MCA 254557; (LP) MCA 29017; (LP) MCA 5660; (LP) MCA 1648; LP Spa (Ca) A(S) 77; LP HMV (UK) CLP 1869; LP HMV (UK) CSD 1605; (IP) Impulse! (UK) IMPL 8001; (IP) Impulse! (UK) MCL 1648; (LP) VEGA (F) IMP 77; (LP) Impulse! (G) 250564-IZ; (LP) Impulse! (?) 204 207; (LP) Impulse! (I) IMP 414; (LP) Hispa Vox (Sp) 221–06; (LP) Impulse! (J) SH 3063; (LP) Impulse! (J) SR 3006; (LP) Impulse! (J) IMP 88060; (LP) Impulse! (J) YP 8527; (LP) MCA (J) VIM 4610; (LP) Impulse! GRP 11551; (LP) Impulse! GRP 405142; (LP) Speakers Corner (Imp) (G) AIMP (AS) 77; (LP) Impulse! AIMP 155; LP Impulse! (J) UCJU-9004; La Impulse! M 50077; La Impulse! IT 2001; MCA ASC 77; MCA MCAC 5660; MCA MCLC 1648; 8 Impulse! M 80077; 1 Impulse! (J) TAA 3002; 1 Impulse! (J) IMXA 5085; MCA MCAD 5660; Impulse! (G) MCD 01648-DMCL 1648; Impulse! (G) 254557–2 YS; Impulse! (J) 32 XD 595; Impulse! (J) MVCI 23007; CTA (J) R-950105; Impulse! (J) MVCZ 36; [ Impulse! (J) 43 P 2–0011 (24 k gold CD); MVCJ-19032; Impulse! (J) Impulse! (J) MVCZ-10026 (misidentified as "Duke Ellington & John Coltrane Stereo AS-30" on the spine); Impulse! (J) MVCZ-10081; Impulse! (J) UCCI-9002; Impulse! CIMP 155; Impulse! 9801092; Impulse! (J) UCCU-5005; Impulse! (J) UCCU-9505; Impulse! (J) UCCU-9074; Verve CVER 589596 SA (SACD); Impulse! 314 589 596–2 (SACD); Impulse! 9884013

(LP) Impulse! (J) SR 3026~8 (*The Coltrane Legacy*)

Best Selection (J) JC 6008 (John Coltrane Best Selection 6) **Reissues:** See session **63–0707** TF (J) T 1878 (John Coltrane) (LP) Impulse! ASD 9228 (Impulse Energy Essentials) (3 LP) (LP) Impulse! (J) Y 136 (Impulse Jazz Special Digest) (LP) Impulse! ISS-1-A (Salesman Sampler) (inc 2:58, mono; dated Jan. 1965; includes excerpts from all 12 Impulse! releases that month) (The World According to John Coltrane) (inc 1:12, audio only): • Video Arts (J) VALJ-3165; Video Arts (J) VAVJ-165 **Reissues:** See session **46–0713** Impulse! GRD 3-119 (A John Coltrane Retrospective: The Impulse! Years) (3 CD) **Reissues:** See session **61–0523** Network Medien-Cooperative (G) 32125 (J. E. Berendt—Die Welt Ist *Klana*) (4 MC) (inc 4:05) ☐ ITM (G) 1450 (The Revolutionary Hymns) (2 CD) MCA (J) MVCR 152 (Cattin' with John Coltrane) (Red Hot on Impulse) Impulse! (MCA) GRP 11512; Impulse! GRD-15; Impulse! (J) MVZR-1 GRP GRD 9874 (John Coltrane/Priceless Jazz Collection) Reissues: GRP (Eu) GRP 98742; Impulse! (J) MVCJ-14005 Impulse!/Universal (J) UCCV-4063 (*John Coltrane/My First Jazz*) GRP GRD-8894 (All That Jazz III—1998 Wherehouse Jazz Sampler)

2

Universal UMD 80 554 (*The Best of John Coltrane*) (2 CD) (location and date not listed)

Impulse! 314 549 913–2 (*The Very Best of John Coltrane*)

Reissues: See session 61–1103

Impulse! 314 589 099–2 (John Coltrane/Spiritual)

**Reissues:** See session **61–1103** 

(*Ken Burns Jazz—The Story of America's Music*) (5 CD) Columbia/Legacy C5K 51432; Columbia/Legacy/Verve 549 352–2

Universal Victor (J) MVCJ-1 (John Coltrane Anthology 1959–1967)

**Reissues:** See session **59–0505** 

Werve 314 549 083−2 (Ken Burns Jazz—The Definitive John Coltrane)

(*Jazz: A Film by Ken Burns*) (audio: 0.51–1.53 + 2.06–3.29 + 4.32–5.06 + 0.31 theme = inc 3.30; no video) DD 4721; DD 4719 (8 VT)

Reissues: See session 56–0511

Impulse! B0006563–02 (John Coltrane—The Impulse Story)

Impulse! B0006744–02 (The House That Trane Built—The Best of Impulse! Records)

Impulse! B0006680–02 (*The House That Trane Built—The Story of Impulse Records*) (4 CD)

- 3 Pip Impulse! AS 9283–2 (Elvin Jones—The Impulse Years) (2 LP) (inc 1:53, dr solo only)
- 4 (IP) Impulse! (F) 68 060/066 (7 LP)
- 5 P Impulse! AS 9200–2 (The Best of John Coltrane—His Greatest Years) (2 LP)

Reissues: See session 61–0607

- <sup>1</sup> IL JAZZ (I) SdMJ 005 (John Coltrane)
- **6** Impulse! IMPD 8881 (*Impulse—Can You Dig It?*)
  - RCA 7432127276–2 (Jazz Gallery: John Coltrane Vol. 2) (2 CD)
  - MCA (J) MVCR-20041 (Stars 2000 Jazz)
  - Impulse! IMPD 8898 (Selections from Coltrane/The Classic Quartet—Complete Impulse! Studio Recordings) (promo)
  - Impulse! (J) MVCJ-19173 (Spiritual Trane)
  - Impulse! (J) ICD-229 (John Coltrane Special Sampler) (promo)
  - ☑ Verve VERR-01222–2 (Coltrane/Selections from Legacy and A Love Supreme (Deluxe Edition)) (promo CD)
- 7 Impulse! IMPD 8–280 (*The Classic Quartet—Complete Impulse! Studio Recordings*) (8 CD)

**Reissues:** See session **61–1221** 

Reissues: Werve 2003 GRP; Impulse! (J) UCCI-1007/8

- ☑ Verve VERF 01213–2 (*A Love Supreme (Deluxe Edition)*) (2 CD, advance copy)
- **9** Impulse! 314 589 295–2 (*John Coltrane Legacy*) (4 CD)

Reissues: See session 55–1116

**10** Impulse!/MCA Victor MVCR-2312 (*John Coltrane*)







☑ Verve/Impulse! 314 589 945-2

### **(A)** 64–1240

THURSDAY, DECEMBER 10, 1964. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE SEXTET: John Coltrane (ts, voc); Archie Shepp (ts); McCoy Tyner (p); Jimmy Garrison (b); Art Davis (b); Elvin Jones (dr, Chinese gong)

Suite: A Lov	e Supreme						
a-1.	90246-1	Part 1	Acknowledgement	*1		(9:09)	1
a-2(1).	90246-2	Part 1	Acknowledgement	*2		(0:10)	uni
a-2(2).	90246-2	Part 1	Acknowledgement			(9:20)	12
a-3(1).	90246-	Part 1	Acknowledgement		fragment	(0:10)	uni
a-3.	90246-3	Part 1	Acknowledgement		bd	(0:56)	uni
a-4(1).	90246-	Part 1	Acknowledgement		reh	(0:25)	uni
a-4.	90246-4	Part 1	Acknowledgement	*3		(8:50)	uni
a-5.	90246-5	Part 1	Acknowledgement		bd	(0:30)	uni
a-6.	90246-6	Part 1	Acknowledgement	*3		(12:29)	uni
b-i(1).	90243 overdub 1	Part 4	Psalm	*4		(1:51)	uni
b-i(2).	90243 overdub 2	Part 4	Psalm	*4		(1:59)	uni
b-i(3).	90243 overdub 3	Part 4	Psalm	*4		(2:02)	uni

### **Track Notes**

- \*1 Preceded by studio instruction (0:04) on session tape.
- \*2 Conversation.
- \*3 Ashley Kahn ( Verve/Impulse! 314 589 945–2, *A Love Supreme* ( *Deluxe Edition*), liner notes, pp. 5, 14): "Although we do not have the rest of the music that was recorded [on December 10, 1964], the legend on the back of one of Coltrane's reels completes the picture. Two more takes of 'Acknowledgement' (timing in at 8:50 and 12:29) were recorded. This was followed by the vocal overdubs on the quartet version of 'Acknowledgement.' [...] The abbreviated Thursday night session ended with Coltrane recording two takes of the vocal overdub to be layered onto the 'A Love Supreme' chant from the day before." However, Kernfeld (2005) indicates that both the master stereo reel and a monophonic seven-inch reel have survived.
- \*4 One of the three overdubs was used on the issued version of "Acknowledgement" (see Track Note \*1, **64–1209**). Which overdub was used cannot be determined from the available information.

### **Session Note**

[1] We have not heard the unissued recordings from this session; this information is from Kernfeld (2005) (see session **62–0411**, Session Note [1]).

### **Issue Data**

(advance copy see session **64–1209**)

Reissues: See session 64–1209

# **1965**

### **&** 65–0217

Wednesday, February 17, 1965. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE QUINTET: John Coltrane (ts [a.], [b.]; ss [c.]); McCoy Tyner (p); Jimmy Garrison (b); Art Davis (b, omit on [c.]); Elvin Jones (dr)

a-1.	90253	tk 1	Nature Boy		bd	(:)	uni
a-2.	90253	tk 2	Nature Boy		bd	(8:00)	uni
a-3.	90253	tk 3	Nature Boy		bd	(:)	uni
a-4.	90253	tk 4	Nature Boy		bd	(:)	uni
a-5.	90253	tk 5	Nature Boy			(3:00)	uni
a-6.	90253	tk 6	Nature Boy	ins 1	bd	(:)	uni
a-7.	90253	tk 7	Nature Boy	ins 2	bd	(:)	uni
a-8.	90253	tk 8	Nature Boy	ins 3	bd	(:)	uni
a-9.	90253	tk 9	Nature Boy	ins 4	bd	(:)	uni
a-10.	90253	tk 10	Nature Boy			(7:36)	uni
a-11.	90253	tk 11	Nature Boy			(7:00)	1
a-12.	90253	tk 12	Nature Boy			(3:00)	uni
a-13.	90253	tk 13	Nature Boy	ins 1		(6:56)	uni
b-1.	90254	tk 1	Feelin' Good			(4:13)	uni
b-2.	90254	tk 2	Feelin' Good			(4:12)	uni
c.	90255	tk 1	Chim Chim Cheree			(5:05)	uni

### **Issue Data**

1 (P) Impulse! IZ 9345–2 (Feelin' Good, released 1978) (2 LP)

**Reissues:** LP MCA 254641 (2 LP); LP MCA 4138 (2 LP); LP Impulse! (J) YB 8511~2; Limpulse! 5027–9345 Z (2 cas); Limpulse! MCA MCAC 4138 (2 cas); Impulse! 8027–9345 Z (2 cas); Limpulse! (G) 254641–2 YP (2 CD); Limpulse! (J) 55 XD 593~4

- Impulse! (J) MVCI 23057 (Ballads of John Coltrane)
- Impulse! IMP 12142 (*The John Coltrane Quartet Plays* [+3])

**Reissues:** Impulse! IMPD 214; Impulse! CIMP 214; Impulse! 951 214–2

Impulse! IMPD 8–280 (*The Classic Quartet—Complete Impulse! Studio Recordings*) (8 CD)

**Reissues:** See session **61–1221** 

☐ Impulse! 314 589 295–2 (*John Coltrane Legacy*) (4 CD)

**Reissues:** See session **55–1116** 

**○** Verve VERR-01222–2 (*Coltrane/Selections from Legacy and A Love Supreme* (*Deluxe Edition*)) (promo CD)



(P) Impulse! IZ 9345-2

## **4** 65-0218

Thursday, February 18, 1965. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE QUINTET: John Coltrane (ts); McCoy Tyner (p); Jimmy Garrison, Art Davis (b); Elvin Jones (dr)

a-2.	90256	tk 7	Nature Boy	*1			(	:	)	uni			
a-3.	90256	tk 7	Nature Boy	*1			(	1	)	uni			
a-4.	90256	tk 7	Nature Boy	*1			(	:	)	uni			
a-5.	90256	tk 7	Nature Boy	*1			(	:	)	uni			
a-6.	90256	tk 7	Nature Boy	*1			(	:	)	uni			
a-7.	90256	tk 7	Nature Boy	*1	ins 6	bd	(	;	)	uni			
a-8.	90256	tk 8	Nature Boy	*2	ins 7			8:	02)	1	3		4
b-1.	90257	tk 1	Feelin' Good			bd	(	:	)	uni			
b-2.	90257	tk 2	Feelin' Good			bd	(	:	)	uni			
b-3.	90257	tk 3	Feelin' Good			bd	· (	:	)	uni			
b-4.	90257	tk 4	Feelin' Good			bd	(	:	)	uni			
b-5.	90257	tk 5	Feelin' Good			bd	(		)	uni			
b-6.	90257	tk 6	Feelin' Good					(5:	39)	uni			
b-7.	90257	tk 7	Feelin' Good		dr (warm-up) + talk				15)				4
b-7.	90257	tk 7	Feelin' Good						00)				4
b-8.	90257	th 8	Feelin' Good			bd	$\gamma_{C}$	Á	y:	uni			
b-9.	90257	ds 9	Feelin' Good			bd	6		3	uni			
b-10.	90257	dk 10	Feelin' Good			bd	6	ī	3	uni			
b-11.	90257	dk 11	Feelin' Good			bd	(	1	)	uni			
b-12.	90257	tk 12	Feelin' Good				(6	120	99		2	3	4

### **Track Notes**

- \*1 Impulse documentation indicates that there was no take 1; details about takes 2 through 6 are unavailable.
- \*2 This take was marked as an insert on the tape box, but it is actually a complete take.

### **Issue Data**

**1** P Impulse! A(S) 85 (*The John Coltrane Quartet Plays*, released ca. Aug. 1965)

Reissues: PMCA 254619; PMCA 29018; PSpa (Ca) A(S) 85; PMV (UK) CLP 1897; PMV (UK) CSD 1619; PImpulse! (J) IMP 88103; PImpulse! (J) YP 8528; PMCA (J) VIM 4652; PMCA (J) VIM 4652; PMCA (J) VIM 4652; PMCA (J) VIM 4652; PMCA ASC 85; PMCA MCAD 33110; PMCZ-60; PMCA MCAD 33110; PMCZ-60; PMCA MCAD 33110; PMCZ-10031; PMCZ-10094; PMCZ-10094; PMCZ-10091; PMCZ-100

- (LP) WEA (G) 240716-1 (Coltrane) (4 LP)
- Best Selection (J) JC 6008 (John Coltrane Best Selection 6)

**Reissues:** See session **63–0707** 

Impulse! GRD 3–119 (A John Coltrane Retrospective: The Impulse! Years) (3 CD)

**Reissues:** See session **61–0523** 

- CC (MCA) (UK) CCSCD 418 (*The Collection Vol. 1—Classic Recordings*) (location, personnel, and date not listed; a few seconds of the fade-out cut)
- Impulse! (J) MVCJ-19172 (Standard Trane)
- 2 (Feelin' Good) (2 LP)

**Reissues:** See session **65–0217** 

- (LP) MCA (J) VIM 4633 (Big Nick)
- Impulse! 314 549 914–2 (Standards)

Reissue: Impulse! (J) UCCI-3003

- GRP GRD-9915 (Priceless Jazz Collection 21 More John Coltrane)
- Impulse! 0602498810217 (More Coltrane for Lovers)

**Reissues:** See session **59–0203** 

- 3 Impulse! (J) MVCI 23015 (The John Coltrane Quartet Plays [+1])
  - Impulse! IMP 12142 (The John Coltrane Quartet Plays [+3])

Reissues: See session 65–0217

4 Impulse! IMPD 8–280 (The Classic Quartet—Complete Impulse! Studio Recordings) (8 CD)

**Reissues:** See session **61–1221** 



Impulse! A 85

### **&** 65–0319

FRIDAY, MARCH 19, 1965 (11:15 p.m.–midnight). **Half Note,** *New York City* (289 Hudson St., borough of Manhattan).

JOHN COLTRANE QUARTET: John Coltrane (ss [a.], ts [b.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr); Alan Grant (ann)

a.	Chim Chim Cheree	*1	inc	(19:26)	1	2	4
	(ann)	*2		(0:07)	1		
Ь.	Impressions	*3		(20:37)	1	3	4
	(ann)	*4		(0:13)	1		

### **Track Notes**

- \*1 Joined in progress (beginning cut off). Voiceover announcement first 0:26: "—and this is Alan Grant. We're here at the Half Note broadcasting our show, 'Portraits in Jazz,' on WABC-FM. John Coltrane with Elvin Jones, Jimmy Garrison, and McCoy Tyner. That's the sound you'll hear for the next 45 minutes until midnight here on 'Portraits in Jazz.' So onto the podium we go and join John Coltrane."
- \*2 Announcement (begins over the last notes of [a.]): "The sound of John Coltrane. John Coltrane live from the Half Note. Let's have a big hand for John Coltrane!" Followed by applause (0:06; someone yells "Bravo!")

- Bass solo first 5:16. Not continuous with the preceding announcement;
- \*3 there's a gap of unknown length.
- \*4 Announcement: "John Coltrane. I didn't mention the tunes that were played during this segment of our show. That was 'Impressions.' Before that 'Jim Jimminy' [*sic*, Chim Chim Cheree]."

### **Session/Issue Note**

[1] Live radio broadcast on WABC-FM 95.5 ("Portraits in Jazz," hosted by Alan Grant), from 11:15 p.m. until midnight. Pieced together from private recordings by Boris Rose and probably others. At least one circulating recording is in stereo ([b.] inc, omits b-solo). The announcements are incomplete or absent on many issues (see Issue Data).

### **Issue Data**

- **1** ① JFJ JFJ 800 (*John Coltrane*) (with announcements to open and close; [a.] inc 18:54; [b.] titled "Impressions of Roy")
  - (LP) Aud AFE 3–9 (*Live at Half Note*) (3 LP) (without announcements; [b.] inc 15:30)
  - (LP) Chiaroscuro (I) CR 2023 (Reflections) ([b.] omits b-solo)

Reissue: (IP) AFE Records (UK) AFEMP 1041 ([b.] inc 15:21)

(I) RARELP (I) 11~15 (John Coltrane/The Legendary Masters Unissued or Rare 1951–65)

**Reissues:** See session **51–0113** 

- Black Label (Ca) BLCD 8005 (Reflections Vol. 1)
- Mag (Luxe) MRCD 134 (*John Coltrane Quartet—New York City '65 Vol. 1*) ([b.] inc 15:23, omits b-solo; no announcements)
- NBM (I) 94107227 (*John Coltrane/Portrait*) (10 CD) ([b.] inc 15:20; no announcements; misdated "May 1965")

**2** GAJ (I) JZCD 318 (XVIII. John Coltrane. Chim Chim Cheree and Other Rarities)

Reissues: See session 62–1119B

- BTM (Swt) BTM-001 (Chim Chim Cheree) (misdated "1962")
- **3** GAJ (I) JZCD 319 (*XIX. John Coltrane. Roy and Other Rarities*) ([b.] titled "Roy"; misdated "1962")

Reissues: See session 62–0209

- Black Label (Ca) BLC 8005 (Reflections Vol. 1)
- 4 Slawka Records (Swt) 205/206 (John Coltrane Quartet Live New York '65) ([b.] omits b-solo)
- Black Label BLCD 8019 (John Coltrane—Bye Bye Blackbird)
- Passport Audio 1045 (*John Coltrane—Bye Bye Blackbird*) ([b.] inc 15:40)
- Passport Audio 1063 (Reflections) ([b.] inc 15:37)
- 5 Cool Jazz (J) 2147 (*More Live at the Half Note Club 1965*) (2 CD) (complete broadcast) (including **65–0402**, complete broadcast)



(IP) JFJ JFJ 800

FRIDAY, MARCH 26, 1965 (11:15 p.m.–midnight). **Half Note,** *New York City* (289 Hudson St., borough of Manhattan).

JOHN COLTRANE QUARTET: John Coltrane (ts [a.], [b.]; ss [b.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr); Alan Grant (ann)

	(theme music)	*1		(0:21)	uni
a.	One Down, One Up	*2	inc	(29:25)	1
	(ann)	*3		(1:21)	1
Ь.	Afro Blue	*4	inc	(12:41)	1

### **Track/Issue Notes**

- \*1 The "Portraits in Jazz" theme music was a recording of "Satin Doll" (unidentified version; not Coltrane). The theme music continues as the broadcast begins; for a few seconds we hear the theme music fading out while Alan Grant's announcement begins, over Garrison's bass solo. The issued version was edited to omit almost all of the theme music (it can be heard faintly in the background during the first few seconds).
- \*2 Voiceover announcement (first 0:35) during Garrison's solo: "—Jimmy Garrison, working with the John Coltrane Quartet. Elvin Jones on drums, with McCoy Tyner at the piano and John Coltrane. […] Back to Jimmy Garrison." The issued version (29:15) omits the first few seconds of the broadcast, including the theme music (see the preceding note). "One Down, One Up" was joined in progress (see the following note).
- \*3 The performance of "One Down, One Up" began before the broadcast and lasted a total of sixtyfive minutes. From Alan Grant's announcement: "This tune started at twenty minutes before eleven. And it's [now] fifteen minutes before [midnight]—we got a station break in, anyhow."
- \*4 Coltrane plays both ts (opening theme only) and ss on [b.]. Voiceover announcement near the end, before the fade-out (11:46–12:31).

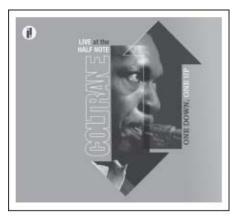
### **Session Note**

[1] Live radio broadcast on WABC-FM 95.5 ("Portraits in Jazz," hosted by Alan Grant), from 11:15 p.m. until midnight.

### **Issue Data**

1 Impulse! B0002380–02 (*One Down, One Up: Coltrane Live at the Half Note*, released 2005) (2 CD) (ann [see \*3] inc 0:50)

**Reissues:** P Impulse! AIMP 238001 Q (2 LP); P Impulse! B000–2380 (stereo) (2 LP); Impulse! (J) UCCI–1011–2; Impulse! CIMP 62143; Impulse! (Eu) 0602498621431



Impulse! B0002380-02

### **&** 65–0328

Sunday, March 28, 1965 (ca. 3 p.m.). **Village Gate,** *New York City* (185 Thompson St., borough of Manhattan).

JOHN COLTRANE QUARTET: John Coltrane (ts); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr)

a-1.		Nature Boy	*1	bd	(0:42)		2
a-2.	90374	Nature Boy	*2		(7:58)	1	2
Ь.		bass solo			(6:54)		2
c.		One Down, One Up			(14:46)		2

### **Track/Issue Notes**

\*1 The breakdown is included in the countdown index (-0:44) preceding Track 4, Disc Four, of *Legacy* (Verve/Impulse! 314 589 295–2). Tyner warms up for a few seconds, and then Coltrane begins "Nature Boy." His microphone cuts out, then back in. He stops playing at about -0:12, while the other musicians continue for a few seconds. At about -0:07/-0:06, someone (possibly Coltrane) says "Stop."

\*2 The original issue of [a-2.] (and most reissues) is in stereo and includes, after an abrupt fade-out, a few seconds of applause spliced onto the end. The full set, released on CD in 2002 (*Legacy*, Verve/Impulse! 314 589 295–2), is in mono and contains the complete, unedited performance.

### **Session Notes**

- [1] After the breakdown, this is a continuous performance; it's the complete set performed by the John Coltrane Quartet at this benefit.
- [2] This "New Black Music" concert at the Village Gate was produced by LeRoi Jones (*aka* Amiri Baraka). It was a benefit for the Black Arts Repertory Theatre/School (see the Chronology, **Mar. 28, 1965,** for further details).

#### **Issue Data**

1 Pimpulse! A(S) 90 (*The New Wave in Jazz*, released ca. Nov. 1965)

**Reissues:** LP Spa (Ca) A(S) 90; LP HMV (UK) CLP 1932; LP Impulse! (J) TD 3030 (special bonus LP, not for sale); LP Impulse! GRP (F) 11372; MCA/GRP/Impulse! GRD–137

LP Impulse! ASH 9278–2 (The Best of John Coltrane—His Greatest Years, Vol. 3) (2 LP)

Reissues: See session 61–1102

(LP) Impulse! (J) SR 3011 (Ride Again)

Reissues: See session 62–0411

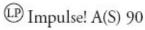
- LP MCA (J) VIM 4633 (Big Nick)
- Impulse! (J) MVCI 23064 (John Coltrane Collection Vol. 1)
- Impulse! IMP 12142 (The John Coltrane Quartet Plays [+3])

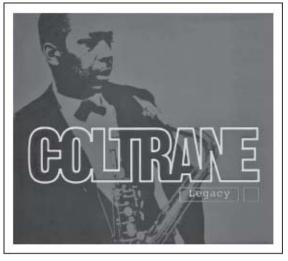
Reissues: See session 65–0217

2 Impulse! 314 589 295–2 (*John Coltrane Legacy*, released 2002) (4 CD)

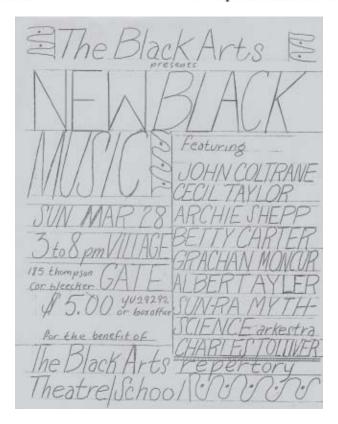
# **Reissues:** See session **55–1116**







Impulse! 314 589 295-2



Flyer from the benefit concert at the Village Gate, March 28, 1965. (Courtesy of Norman Saks.)

FRIDAY, APRIL 2, 1965 (11:15 p.m.–midnight). **Half Note,** *New York City* (289 Hudson St., borough of Manhattan).

JOHN COLTRANE QUARTET: John Coltrane (ts [a.]—[c.]; ss [c.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr); Alan Grant (ann)

	(theme music/ann)	*1		(1:25)	PR
a.	untitled original	*2		(23:14)	1
Ь.	I Want to Talk About You	*3		(15:20)	PR
	(ann)	*4		(0:50)	PR
c.	Afro Blue	*5	inc	(5:47)	PR

### **Track/Issue Notes**

- \*1 The "Portraits in Jazz" theme music was a recording of "Satin Doll" (unidentified version; not Coltrane).
- \*2 Coltrane interpolates the theme of "Vigil" (65–0616 [c.]) during the course of his solo. Titled "Creation" on some releases, although the composition appears to have been untitled.
- \*3 Voiceover announcement first 0:47.
- \*4 From the announcement: "You have to be here at the Half Note, really, to see the expressions on the faces of the gentlemen working with the Coltrane group on that last tune. A real pensive, happy bunch of musicians. Beautiful sound out of John Coltrane. And by the way, his album is out now on Impulse! (*A Love Supreme*) and I would suggest that you make it your business to buy it."
- \*5 Coltrane plays both ts (opening theme) and ss (last few seconds only). Voiceover announcement 4:34–5:29. Some of the circulating recordings are of-speed (slow/flat).

### **Session Note**

[1] Live radio broadcast on WABC-FM 95.5 ("Portraits in Jazz," hosted by Alan Grant), from 11:15 p.m. until midnight. Private recording (stereo) by Boris Rose (tape supplied by Kuniharu Itoh).

#### **Issue Data**

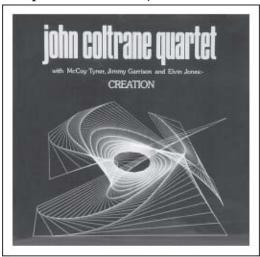
1 (IP) Bpa (UK) AR 700 (Creation)

**Reissues:** See session **63–1207** 

- (LP) Aud AFE 3–9 (*Live at Half Note*) (3 LP) (inc 6:37)
- LP Chiaroscuro (I) CR 2023 (Reflections)

**Reissues:** See session **65–0319** (AFEMP 1041 inc 6:35, no date)

- Black Label (Ca) BLCD 8005 (Reflections Vol. 1)
- Moon Records (I) MCD 035–2 (Coast to Coast)
- Passport Audio 1063 (*Reflections*) ([a.] inc 6:47)
- Black Label (Ca) BLC 8005 (Reflections Vol. 1)
- 2 Cool Jazz (J) 2147 (*More Live at the Half Note Club 1965*) (2 CD). (This CD is a release of the complete broadcast.) (including **65–0319**, complete broadcast)



(UK) AR 700

### **&** 65–0507

FRIDAY, MAY 7, 1965 (11:15 p.m.-midnight). **Half Note,** *New York City* (289 Hudson St., borough of Manhattan).

JOHN COLTRANE QUARTET: John Coltrane (ts [a.], [b.]; ss [b.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr); Alan Grant (ann); unidentified (station ann)

	(theme music/ann)	*1		(1:08)			3
a.	Song of Praise			(19:35)	1	2	3
	(ann)	*2		(0:48)			3
Ь.	My Favorite Things	*3	inc	(22:59)		2	3
	(station ann)	*4		(0:13)	ur	ni	
	(Doublemint chewing gum commercial)	*4		(0:46)	ur	ni	

### **Track/Issue Notes**

- \*1 The "Portraits in Jazz" theme music was a recording of "Satin Doll" (unidentified version; not Coltrane). The theme music continues as the broadcast begins; for a few seconds we hear the theme music fading out while Alan Grant's announcement (0:43) begins. The issued version was edited to omit almost all of the theme music (it can be heard faintly in the background). Coltrane and Garrison can be heard warming up during the announcement.
- \*2 Alan Grant mentions that this was the sixth month of live broadcasts from the Half Note; the series began in December 1964.
- \*3 Coltrane plays both ts (opening bars only) and ss. Voiceover announcement by Alan Grant, 21:50–22:44.
- \*4 Station announcement (unidentified announcer): "The stereo sound of ABC in New York, WABC-FM. Time now is twelve o'clock midnight; WABC-FM joins its sister station, WABC-AM." Followed by a Doublemint chewing gum commercial.

### Session/Issue Note

- [1 Live radio broadcast on WABC-FM 95.5 ("Portraits in Jazz," hosted by
- Alan Grant), from 11:15 p.m. until midnight. Often misdated March 26, 1965; the upcoming Half Note schedule given in the announcements confirms May 7, 1965, as the correct date.

### **Issue Data**

- 1 (D) Ozn 21 (*John Coltrane*) (cuts of a few bars of introduction of [a.]; location, personnel, and date not listed)
  - Cool N'Blue (Swt) 101 (*Live at Birdland and the Half Note*)
  - Rockin' Chair (Swt) (no no.) (Far Train)

- Black Label (Ca) BLCD 8012 (*John Coltrane Quartet Live at the Half Note*) (includes "Song of Praise" twice, same as Aud AFE 3–9)
- Laserlight 17 193 (*John Coltrane/Live at the Half Note*) (contains [a.] twice: com 19:46, listed as "Brazilia," timing as 13:44; and inc 19:21, opening introduction missing; personnel and date not listed)
- Laserlight 17263 (John Coltrane Quartet Live at the Half Note)
- Passport Audio/Just Jazz 1040 (John Coltrane Live at the Half Note)
- Laserlight 76015 (Charlie Parker/John Coltrane—Jazz Collection— Legends of Jazz Saxophone) (2 CD)
- - LP Aud AFE 3–9 (*Live at Half Note*) (3 LP) ([a.] as "Brazilia;" [b.] inc 21:00; also contains a second copy of "Song of Praise" inc 19:15, missing the opening introduction)
  - Mag (Luxe) MRCD 135 (John Coltrane Quartet/New York City '65 Vol. 2) ([b.] inc 21:44)
  - Slawka Records (Swt) 205/206 (John Coltrane Quartet Live New York City '65) ([b.] inc 21:44)
- 3 Impulse! B0002380–02 (One Down, One Up: Coltrane Live at the Half Note, released 2005) (2 CD)

Reissues: See session 65–0326



(LP) Bpa (UK) AR 705

### **4 65–0517**

Monday, May 17, 1965. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE QUARTET: John Coltrane (ss [a.]; ts [b.], [c.]) McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr)

a.	90305	Chim Chim Cher	cc	(6:56)	1	2	4
Ь.	90306	Brasilia	*1	(12:56)	1		4
c.	90307	Song of Praise		(9:49)	1	3	

#### **Track Note**

\*1 Listed as "Brazilia" on the ABC-Paramount session log; also released as "Untitled Original" (see session **61–1101**)

#### **Issue Data**

1 P Impulse! A(S) 85 (*The John Coltrane Quartet Plays*, released ca. Aug. 1965)

Reissues: See session 65–0218

- Impulse! (J) MVCI 23015 (The John Coltrane Quartet Plays [+1])
- Impulse! IMP 12142 (The John Coltrane Quartet Plays [+3])

**Reissues:** See session **65–0217** 

Impulse! IMPD 8–280 (The Classic Quartet—Complete Impulse! Studio Recordings) (8 CD)

Reissues: See session 61–1221

- 2 LP Impulse! AS 9223–2 (*The Best of John Coltrane—His Greatest Years*, *Vol. 2*) (2 LP) (misdated "February 17 or 18, 1965")
  - (LP) Impulse! (J) SR 3026~8 (*The Coltrane Legacy*)
  - LP Impulse! (J) YX 8801 AI (*John Coltrane*) (misdated "February 17 or 18, 1965")
  - (LP) Impulse! (J) YS 8526 AI (The Mastery of John Coltrane)
  - (IP) Impulse! (J) Y 136 (Impulse Jazz Special Digest)

Best Selection (J) JC 6008 (John Coltrane Best Selection 6) **Reissues:** See session **63–0707** Impulse! GRD 3–119 (A John Coltrane Retrospective: The Impulse! Years) (3 CD) **Reissues:** See session **61–0523** ☑ Nippon Col (Savoy/Bethlehem/Blue Note/Verve/Impulse!) (J) COCY-80160 (*Th at's Jazz*) Impulse! IMPD-8898 (Selections from Coltrane—The Classic Quartet —Complete Impulse! Studio Recordings) (promo) Universal Victor (J) MVCJ-1 (John Coltrane Anthology 1959–1967) **Reissues:** See session **59–0505** (LP) Impulse! ASY 9284–3 (The Bass) (3 LP) (misdated "February 17 and 18, 1965") Impulse! 314 589 099–2 (John Coltrane/Spiritual) **Reissues:** See session **61–1103** Impulse! (J) MVCJ-19173 (Spiritual Trane) Impulse! 314 589 295–2 (John Coltrane Legacy) (4 CD) **Reissues:** See session **55–1116** 

- **4** CC (MCA) (UK) CCSCD 418 (*The Collection Vol. 1—Classic Recordings*) (location, personnel, and date not listed)
- **&** 65–0526

3

WEDNESDAY, MAY 26, 1965. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE QUARTET: John Coltrane (ts); McCoy Tyner (p); Jimmy Garrison (b); Roy Haynes (dr)

a-1(1).	90308-(?)	After the Crescent	*1	fragment	(:)	uni			
a-1.	90308-1	After the Crescent	*1	bd	(:)	uni			
a-2.	90308-2	After the Crescent	*1	bd	(:)	uni			
a-3.	90308-3	After the Crescent	*1		(13:34)		2 3	3	4
b-1.	90309-1	Dear Lord		bd	(1:11)	uni			
b-2.	90309-2	Dear Lord			(5:46)	uni			
b-3(1).	90309-3	Dear Lord	*2	fs	(0:04)				4
b-3(2).	90309-3	Dear Lord		fs	(0:10)				4
b-4(1).	90309-4	Dear Lord		bd	(0:22)				4
b-4(2).	90309-4	Dear Lord		bd	(0:47)				4
b-5.	90309-5	Dear Lord		fs	(0:01)				4
b-6(1).	90309-6	Dear Lord		fs	(0:03)				4
b-6(2).	90309-6	Dear Lord			(5:13)				4
ь-7.	90309-7	Dear Lord		bd	(0:10)	uni			
Ь-8.	90309-8	Dear Lord			(5:22)	uni			
Ь-9.	90309-9	Dear Lord	*3		(5:31)	1	2		4
c.	90310-1	One Down, One Up	*4		(15:25)		2	3	4
d-1.	90311-1	Welcome	*5		(3:15)	uni			
d-2.	90311-2	Welcome	*5		(4:31)	uni			

### **Track Notes**

- \*1 Listed as "Crescent 2" on the ABC-Paramount session log. [a-1(1).] is a fragment of a piano solo, perhaps from an otherwise unrecorded rehearsal take.
- \*2 Studio talk, comments, instructions, etc. between takes [b-2.] and [b-7.] on Impulse! IMP 8–280.
- \*3 Listed as "Tk. 9" on the ABC-Paramount session log.
- \*4 Listed as "Tk. 1" on the ABC-Paramount session log.
- \*5 Listed as "A Little Dirty" on the ABC-Paramount session log (probably a reference to the sound quality).

#### **Issue Data**

**Reissues:** LP MCA 254611; LP MCA 29027; LP Impulse! (J) SR 3118; LP Impulse! (I) IMP 425; LP Impulse! (J) IMP 88115; LP Impulse! (J) YP 8562; LP Impulse! (J) ATS 9195; LP MCA (J) VIM 4661; LP Impulse! M 59195; B Impulse! M 89195; LP Impulse! 875658; LP Impulse! M 59195; LP Impulse! M 59195; LP Impulse! 875658; LP Impulse! M 59195; LP Impulse! M 59195; LP Impulse! 875658; LP Impulse! M 59195; LP Impulse! M 59195; LP Impulse! 875658; LP Impulse! M 59195; LP Impulse! M 59195

Impulse! (G) 254611-2 YS; Impulse! (J) 32 XD 575; Impulse! (J) MVCI-23092; Impulse! 174343; Impulse! (J) MVCZ 86 (= GRJ 80022); Impulse! (J) MVCJ-19126

LP Impulse! ASH 9278–2 (*The Best of John Coltrane—His Greatest Years, Vol. 3*) (2 LP) (misdated 65–0610)

Reissues: See session 61–1102

LP Impulse! ASH 9306–2 (The Gentle Side of John Coltrane) (2 LP)

Reissues: See session 61–1103

GRP GRD 107 (The Gentle Side of John Coltrane)

Reissues: See session 62–0619

(LP) Impulse! IMP 1972 (Irrepressible Impulses) (inc 2:59)

MCA MCAD 5541 (From the Original Master Tapes)

Reissues: See session 61–0523

(The World According to John Coltrane) (inc 1:35; audio only) • Video

Arts (J) VALJ-3165; Video Arts (J) VAVJ-165

Reissues: See session 46–0713

Impulse! GRD 3–119 (A John Coltrane Retrospective: The Impulse! Years) (3 CD)

Reissues: See session 61–0523

Impulse! (J) MVCI 23057 (Ballads of John Coltrane)

© CC (MCA) (UK) CCSCD 435 (*The Collection Vol. 2—Classic Recordings*) (location, personnel, and date not listed)

GRP GRD 9874 (John Coltrane/Priceless Jazz Collection)

Reissues: GRP (Eu) GRP 98742; Impulse! (J) MVCJ-14005

Impulse!/Universal (J) UCCV-4063 (John Coltrane/My First Jazz)

Impulse! 314 589 099–2 (John Coltrane/Spiritual)

Reissues: See session 61–1103

- Impulse! (J) MVCJ-19171 (Ballad Trane)
- ☐ Impulse! 314 589 295–2 (*John Coltrane Legacy*) (4 CD)

**Reissues:** See session **55–1116** 

- Impulse!/MCA Victor MVCR-2312 (John Coltrane)
- ☐ Impulse! (J) UCCI-1009 (*The Ballad Album*)
- Impulse! (J) UCCI-3007
- ☑ Verve VERR-01222–2 (Coltrane/Selections from Legacy and A Love Supreme (Deluxe Edition)) (promo CD)
- **2** LP Impulse! IZ 9346–2 (*To the Beat of a Diffierent Drum*) (2 LP)

Reissues: See session 63-0429

Impulse! GRD-120 (*Dear Old Stockholm*)

Reissues: Impulse! GRP 1120–2; GRP GRP 1120–2

- 3 Impulse! (J) MVCI 23064 (John Coltrane Collection Vol. 1)
- 4 Impulse! IMPD 8–280 (The Classic Quartet—Complete Impulse! Studio Recordings) (8 CD)

**Reissues:** See session **61–1221** 



LP Impulse! AS 9195

### **(A)** 65–0610

THURSDAY, JUNE 10, 1965. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE QUARTET: John Coltrane (ts); McCoy Tyner (p, omit on [b.]); Jimmy Garrison (b); Elvin Jones (dr)

a.	90312	Welcome			(5:17)	1			5	7			
b-1.	90313-1	The Last Blues	*1	bd	(0:30)	uni							
b-2.	90313-2	The Last Blues	*1	bd	(0:28)	uni							
b-3.	90313-3	The Last Blues	*1		(4:22)				6	7	8		
c.	90314	untitled original		*2	(14:40)		2	4	(	7			
d.	90315	Transition		*3	(15:29)		3	4	5	7			
e.	90316	Suite		*4	(21:14)		3	4	5	7		9	
		Part 1—Prayer and Meditation: Day											
		Part 2—Peace and After											
		Part 3—Prayer and Meditation: Evening											
		Part 4—Affirmation											

### **Track Notes**

\*1 Brief studio instructions (0:02; 0:07; 0:02) before the takes.

Part 5-Prayer and Meditation: 4 a.m.

- \*2 Listed as "No Title Again" on the session reel box; released as "Untitled 90314."
- \*3 Listed as "Crescent 3" on the ABC-Paramount session log.
- \*4 Listed as "Number 5" on the ABC-Paramount session log.

### **Issue Data**

1 Impulse! A(S) 9106 (Kulu Sé Mama, released ca. Jan. 1967)

Reissues: PMCA 254645; PMCA 29021; PSpa (Ca) A(S) 9106; PJas (UK) JAS 51; PImpulse! (I) IMPL 5059; PImpulse! (J) SR 3005; PImpulse! (J) IMP 88125; PImpulse! (J) YP 8564; PMCA (J) VIM 4625; MCA MCAC 29021; Jas (UK) JAS C 51; PImpulse! M 89106; PImpulse! (G) 254645–2 YS; PImpulse!

- (J) 32 XD 596; Impulse! (J) MVCI-23093; Impulse! (J) MVCZ-61; Impulse! (J) MVCJ-19061; Impulse! (J) MVCZ-10032; Impulse! (J) MVCZ-10092; Impulse! (J) UCCI-9009; Impulse! (J) UCCI-9120
- LP HMV (UK) CLP/CSD 3617 (The original issue mistakenly consisted of *Om* rather than *Kulu Sé Mama*. This issue was withdrawn and corrected.)
- Impulse! GRD 3–119 (A John Coltrane Retrospective: The Impulse! Years) (3 CD)

Reissues: See session 61–0523

- Impulse! (J) MVCI 23057 (Ballads of John Coltrane)
- LP Impulse! AS 9235–2 (McCoy Tyner—Reevaluation: The Impulse Years) (2 LP)
- (IP) Impulse! ASH 9278–2 (*The Best of John Coltrane—His Greatest Years, Vol. 3*) (2 LP)

Reissues: See session 61–1102

LP Impulse! ASH 9306-2 (The Gentle Side of John Coltrane) (2 LP)

Reissues: See session 61–1103

GRP GRD 107 (The Gentle Side of John Coltrane)

Reissues: See session 62-0619

- (IP) Impulse! IDS A/B (How to Enjoy College on Impulse)
- Impulse! 314 543 412–2 (Kulu Sé Mama [+3])
- Impulse! 314 589 099–2 (John Coltrane/Spiritual)

Reissues: See session 61–1103

- Impulse! (J) UCCI-1009 (The Ballad Album)
- Impulse! (J) UCCI-3007
- 2 (Feelin · Good) (2 LP) ([c.] as "Untitled 90314")

**Reissues:** See session **65–0217** 

**3 (***I***P)** Impulse! AS 9195 (*Transition*, released ca. Sept. 1970)

Reissues: See session 65–0526

- 4 Impulse! (J) MVCI 23065 (John Coltrane Collection Vol. 2)
- **5** GRP GRD 124 (*Transition*) (not including 65–0526 [b.])

Reissues: Impulse! (G) GRP 1124–2; Impulse! (J) UCCI-9017

6 (*Living Space*, released 1998) Impulse! IMP 12462; Impulse! IMPD-246

Reissues: Impulse! (J) MVCZ-10084; Impulse! 951 246–2

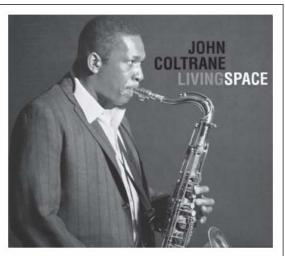
7 Impulse! IMPD 8–280 (The Classic Quartet—Complete Impulse! Studio Recordings) (8 CD)

**Reissues:** See session **61–1221** 

**Reissues:** See session **55–1116** 

- Verve VERR-01222–2 (Coltrane/Selections from Legacy and A Love Supreme (Deluxe Edition)) (promo CD)
- **9** Jazz Magazine (F)/Impulse!—GRP [Suite 1965] (promotion CD, enclosure with *Jazz Magazine* (F), February 2003, no. 534)





### **&** 65–0616

Wednesday, June 16, 1965. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE QUARTET: John Coltrane (ss [a.], ts [b.]—[d.]); McCoy Tyner (p, omit on [c.]); Jimmy Garrison (b, omit on [c.]); Elvin Jones (dr)

### Dubbing Session: 72–0416 + 0417 The Village Recorder, LA

(a-m(2).) overdubbed by the following artists: Alice Coltrane (composing, arrangement, harp, tamboura); Joan Chapman (tamboura); Oran Coltrane (bells); plus string section: Murray Adler (concertmaster); Michael White, Gordon Marron, James Getzoff, or Gerald Vinci (violins); Myra Kestenbaum, Rollice Dale (violas); Edgar Lustgarten, Jesse Ehrlich (cellos)

a-1.	90317-1	Living Space	*1	bd	(3:47)			6	
a-2.	90317-2	Living Space		warm-up (p)+	(10:00)			6	
a-m(1).	90317-	Living Space (overdubbed ss)	*2		(10:20)	1 4	5	6	
a-m(2).	90317-	Living Space (overdubbed version)	*2		(10:30)	2			
b-1.	90318-1	Dusk Dawn	*3		(9:30)				7
b-2.	90318-2	Dusk Dawn			(10:47)	1	5	6	7
c-1.	90319-1	Vigil		bd	(:)	uni			
c-2.	90319-2	Vigil			(9:36)	3	5	6	7
d.	90320	untitled original	*4		(10:44)	1	5	6	

### **Track Notes**

- \*1 Listed as "The Living Room" on the ABC-Paramount session log. Announced as "Another Tune" on studio tape.
- \*2 Coltrane overdubbed a second ss on [a-m(1).] to [a-2.]. Version [a-m(2).] adds the string orchestra listed above to [a-m(1).].
- \*3 The working title of [b.] was "Still Another Tune."
- \*4 Listed as "No title" on the ABC-Paramount session log. Released as "Untitled 90320."

### Session/Issue Note

[1 On Impulse! IMPD 8–280, brief studio talk before [a-1.], talk and

piano warming up (0:10) between takes [a-1.] and [a-2.]. On Impulse! 543 412–2, studio talk (0:04) preceding [b-1.].

### **Issue Data**

1 (IP) Impulse! IZ 9345–2 (*Feelin' Good*) (2 LP) ([d.] as "Untitled 90320")

**Reissues:** See session **65–0217** 

(Living Space) Impulse! IMP 12462; Impulse! IMPD-246

Reissues: See session 65–0610

2 Pimpulse! AS 9225 (*Infinity*, released ca. Sept. 1972)

**Reissues:** ① Impulse! (J) IMP 88175; ② Impulse! (J) YP 8563; ② Impulse! M 59225; ③ Impulse! 8027–9225 V; ⑥ Impulse! M 89225; ② Impulse! (G) 254645–2 YS; ② WEA (J) WMC 5–117; ② Impulse! (J) MVCI-23094; ② Impulse! (J) MVCJ-19159

(IP) Impulse! ASH 9278–2 (*The Best of John Coltrane—His Greatest Years*, *Vol.* 3) (2 LP)

Reissues: See session 61–1102

3 Pimpulse! AS 9106 (Kulu Sé Mama, released ca. Jan. 1967)

Reissues: See session 65-0610

- Impulse! AS 9283–2 (Elvin Jones—The Impulse Years) (2 LP)
- Impulse! GRD 124 (Transition)

Reissue: Impulse! (G) GRP 1124–2

4 Impulse! GRD 3–119 (A John Coltrane Retrospective: The Impulse! Years) (3 CD)

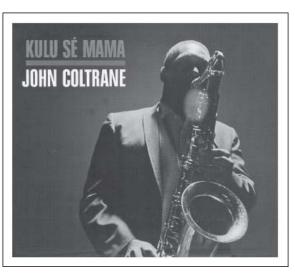
Reissues: See session 61–0523

- Impulse! IMPD-8898 (Selections from Coltrane—The Classic Quartet
- —Complete Impulse! Studio Recordings) (promo)
- 5 Impulse! (J) MVCI 23066 (John Coltrane Collection Vol. 3)

**Reissues:** See session **61–1221** 

7 Impulse! 314 543 412–2 (*Kulu Sé Mama* [+3])





(LP) Impulse! AS 9225

Impulse! 314 543 412–2

### **(A)** 65-0628

Monday, June 28, 1965. Van Gelder Studio, Englewood Clifs, NJ.

JOHN COLTRANE ORCHESTRA: John Coltrane, Pharoah Sanders, Archie Shepp (ts); Freddie Hubbard, Dewey Johnson (tp); John Tchicai, Marion Brown (as); McCoy Tyner (p); Jimmy Garrison, Art Davis (b); Elvin Jones (dr)

a.	90321-1	Ascension Ed. II	Part 1		(18:53)	2	4	5	6
a.	90322-1	Ascension Ed. II	Part 2		(21:30)	2		5	6
		(studio noise, slate ann)		*1	(0:23)				6
Ь.	90321-2	Ascension Ed. I	Part 1		(18:55)	1	3	5	6
Ь.	90322-2	Ascension Ed. I	Part 2		(19:42)	1		5	6

### **Track Note**

\*1 The slate announcement before Edition I ("Take two") confirms that this was the second take.

#### **Session/Issue Notes**

- [1] Both takes are believed to be continuous performances, as they appear on CD. However, Ed Rhodes has pointed out that on the LP version of Edition II (take 1), Sides 1 and 2 are not continuous—that is, the fade-out of Part 1 is not continuous with the fade-in of Part 2. On the LP (we haven't heard the session tapes), at the end of Side 1, Freddie Hubbard plays some slow descending phrases, followed by Jones' cymbal crash and Marion Brown's ascending phrases that begin his solo. Side 2 begins with a few seconds of ensemble from elsewhere in the piece (we don't know where). Then, spliced on, are Hubbard's last descending notes followed by Marion Brown's solo, and continuing through the end of the take.
- [2] There has been considerable confusion about which take was the first and which the second (see Wild, 1979, p. 84, note 75); however, the slate announcement appears to def nitively establish Edition I as take 2. Coltrane chose take 1 for release, but take 2 was mistakenly released first; take 1 was then issued within a few months in identical packaging (and thus wrong timings on the jacket and labels), the only diference being the identifier "EDITION II" scratched into the dead wax of the LP itself. ("Edition I" is so-named retroactively and contains no identifier.)
- [3] See photos from this session in the photo insert of this book.

### **Issue Data**

1 (IP) Impulse! A(S) 95 (Ascension, Ed. I; released ca. Feb. 1966)

**Reissues:** ①P MCA 254745; ①P Spa (Ca) A(S) 95; ①P HMV (UK) CLP/CSD 3543; ①P Jas (UK) JAS 45; ①P EMI (F) 9563; ①P Impulse! (J) SH 3076; ①P MCA (J) VIM 4666; ☑ Jas (UK) JAS C 45; ② Impulse! (G) 254745–2 YS; ③ Impulse! (J) 32 XD 584

Timpulse! 7S-AS 95 (*Ascension*) (inc; side A is the first 758 of Ed. I, side 1; side B is the first 8:00 of Ed. I, side 2)

- 2 Pimpulse! A(S) 95 (Ascension, Ed. II; released ca. Mar.—July 1966)
  - Reissues: PMCA 254618; PMCA 29020; PJas (UK) JAS 44; PMCA 29020; PJas (UK) JAS 44; PMCA (I) IMPL 5002; PMCA (I) IMP 88119; PMCA (II) IMP 88119; PMCA (III) IMP 424; PMCA (IIII) IMP 424; PMCA MCAC 29020; PMCA (IIIIIIII) IMP 424; PMCA MCAC 29020; PMCAC 29020; PMCAC 29020; PMCAC 29020; PMCAC 29020; PMCAC 29020; PMC
  - (LP) Impulse! (J) SR 3026~8 (The Coltrane Legacy))
  - LP Impulse! (J) Y 136 (Impulse Jazz Special Digest)
- **3 (IP)** Impulse! ASD 9228 (*Impulse Energy Essentials*) (3 LP) (inc 13:40)
- **4** P Impulse! AS 9223–2 ( *The Best of John Coltrane—His Greatest Years*, *Vol. 2*) (2 LP) (opening section inc 15:08)
- 5 Impulse! (J) MVCI 23016 (Complete Ascension)
  - **Reissues:** MCA 356071; Impulse! (J) UCCI–9014; Impulse! (J) UCCI-9124
  - [10] Impulse! GRP 2113–2 (The Major Works of John Coltrane) (2 CD)
  - **Reissues:** Impulse! 873261 (2 CD); GRP GRD 2–113 (2 CD)
- **6** Impulse! 314 543 413–2 (*Ascension*) (includes slate ann before take 2 [Ed. I])



LP Impule! A95

### **(A)** 65–0702

Friday, July 2, 1965 (8:00 p.m.). Newport Jazz Festival, Newport, RI.

JOHN COLTRANE QUARTET: John Coltrane (ts [a.], ss [b.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr); Norman O'Connor (ann)

		(ann 1)		(1:09)	1		4
a.	90350	One Down, One Up	*1	(12:40)	1	3	4
b.		My Favorite Things		(14:32)		2	4
		(ann 2)		(0:41)		2	4

### **Track Note**

\*1 At the end of [a.], Coltrane can be heard saying "Favorite Things" and counting the tune off.

### **Session/Issue Note**

- [1 Timings according to [2] Impulse! 314 543 414–2 (New Thing at Newport
- [+2]); announcement 2 is incomplete (about 0:02) on most issues.

### **Issue Data**

1 (IP) Impulse! A(S) 94 (New Thing at Newport, released ca. Feb. 1966)

**Reissues:** ①P MCA 29019; ②P Spa (Ca) A(S) 94; ③P HMV (UK) CLP/CSD 3551; ③P Jas (UK) JAS 22; ③P EMI (I) 064–92920; ③P Impulse! (I) IMPL 5052; ③P IMP (J) SH 3075; ③P Impulse! (J) IMP 88071; ③P Impulse! (J) YP 8524; ③P Jas (UK) JAS C 22; ⑤P Impulse! WMC 5–114; ⑥P Impulse! (J) WMC 5–114

2 Pimpulse! IZ 9345–2 (Feelin' Good) (2 LP) (announcement inc 0:02)

Reissues: See session 65–0217

- LP MCA (J) VIM 4632 (Coltrane at Newport)
- 3 (IP) Impulse! (J) SR 3011 (Ride Again)

Reissues: See session 62–0411

- (IP) MCA (J) VIM 4633 (Big Nick)
- LP Impulse! AS 9235–2 (McCoy Tyner—Reevaluation: The Impulse Years) (2 LP)
- 4 Impulse! (J) MVCI 23017 (New Thing at Newport [+2])
  - **Reissues:** ☑ Impulse! GRD 105; ☑ Impulse! (G) GRP 1105–2; ☑ Impulse! GRP 214604; ☑ Impulse! 314 543 414–2; ☑ Impulse! (J) MVCJ-19127; ☑ MVCZ-10096; ☑ Impulse! (J) UCCI-9019; ☑ Impulse! (J) UCCI-9125
  - Verve/Impulse! B0009076–02 (*My Favorite Things: Coltrane at Newport*, released July 3, 2007; includes **63–0707**)



LP Impules! A94

# **№**65–0726

Monday, July 26, 1965 (night). Festival International du Jazz Antibes—Juan-les-Pins, **Juan-les-Pins**, **France**.

JOHN COLTRANE QUARTET: John Coltrane (ts); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr); André Francis (ann)

	(ann)			(1:14)		3	
	Suite: A Love Supreme						
a.	Part 1	Acknowledgement	*1	(06:12)	1	3	4
Ь.	Part 2	Resolution	*100	(11:37)	1	3	
c.	Part 3	Pursuance		(21:31)	1	2	3
d.	Part 4	Psalm		(08:22)	1		3
			total	(47:42)			
	(ann)			(0:17)			3

### **Track Note**

\*1 The concert was broadcast on TV by ORTF. A videotape of "Acknowledgement" (complete) and "Resolution" (incomplete, 6:20) exists. The complete video recording has not been found.

### **Session Notes**

[1 Titles [a.]—[d.] are a continuous performance.[2 See the photo insert in this book for a photograph from this concert.

### **Issue Data**

1 Pingo (I) 11 (A Love Supreme) (inc 40:49, omits b-solo)

**Reissues:** ① JM (I) CJZLP 1 (inc 38:56); ② JM (I) CJZMC 1 (inc 38:56); ② Black Label BLCD 8022 (inc 38:08); ② Passport Audio/Just Jazz 1001 (*A Love Supreme Live in Concert*) (inc 39:46)

**Reissues:** (Love Supreme Feat. M. Tyner) PFC (F) FC 106; FC (F) FC TO 106; FC (F) FCCD 2106

(I) 11~15 (John Coltrane/The Legendary Masters Unissued or Rare 1951–65)

Reissues: See session 51–0113

DEJA VU (I) DVCD 2037 (The John Coltrane Collection: A Retrospective) (inc 39:23)

DEJA VU (I) 5037–4 (*The Collection: A Retrospective John Coltrane*) (inc 40:40)

DEJA VU (I) MCD 2011

DEJA VU (I) 5–119–2 (*The John Coltrane Gold Collection*) (inc 39:36)

Reissue: DEJA VU (I) 119

GAJ (I) JZCD 317 (A Love Supreme, in Concert) (inc 39:36)

Reissues: See session 63–1022

GOJ (I) CD 53068 (Immortal Concerts: A Love Supreme—Juan Les Pins Festival, Antibes, July 26–27, 1965) (complete)

- GOJ (I) 53372 (Immortal Concerts: A Love Supreme) (complete)
- Le Jazz (UK) CD 10 (*Live in Antibes 1965*) (complete; no information about personnel)
- Moon Records (I) MCD 042–2 (A Live Supreme) (inc 39:39)
- Charly (UK) SNAJ 701 (John Coltrane in Europe) (3 CD) (com)
- Charly (UK) (Snapper Music) SMDCD 430 (*Sheets of Sound*) (2 CD, complete; location, personnel, and date not listed)
- JIMCO (J) JICL-89548 (A Love Supreme in Antibes 1965)
- ☐ Jazz Time (I) 22 (John Coltrane)
- Norma (J) NOCD 5641 (A Love Supreme Live) (complete)
- Castle Pie Records (UK) PIESD 183 (*A Love Supreme*)
- 2 P JC (Is) JC 112 (Quartet and Quintet in Europe) (inc 12:55)
- - Reissues (and advance copy): See session 64–1209



(LP) Ingo (I) 11

# **5** 65–0727

Tuesday, July 27, 1965 (night). Festival International du Jazz Antibes—Juan-les-Pins, **Juan-les-Pins**, **France** 

JOHN COLTRANE QUARTET: John Coltrane (ts [a.], [b.], [f.]; ss [d.]; omit on [c.], [e.]); McCoyTyner (p, omit on [c.], [e.]); Jimmy Garrison (b, omit on [c.]); Elvin Jones (dr, omit on [e.]); André Francis (ann)

	(ann)		(0:50)			3					10
a.	Naima	*1	(7:08)	1	2	3	4	6	7	8	10
b.	Ascension	*2	(11:45)		2	3				8	10
c.	drum solo		(3:15)			3					10
d.	My Favorite Things		(17:40)		2	3		6		9	10
e.	bass solo	*3 00	(10:05)		2		5	6	7		10
f.	Impressions	*4 00	(11:05)	1	2		5	6	7		10

## **Track Notes**

\*1 Videotape of the complete performance exists.

- \*2 This quartet version of "Ascension" is listed as "Blue Valse" or "Blue Waltz" on most issues. Michel Delorme (e-mail, Nov. 11, 2006): "I once asked Jean-Christophe Averty, who was in charge of filming the festival for Radio France, where he got the title [of **65–0727** [b.]]. He said he sent his secretary to ask Coltrane and she came back with something that sounded like 'Blue Vase.' So he decided it was 'Blue Valse.' French for 'Blue Waltz.'" (The performance is not in 3/4 time, as "waltz" implies.) Videotape of the complete performance exists.
- \*3 Videotape exists (inc 9:25).
- \*4 Titled "So What" on FCD 106, BYG (J) C 3004. Videotape exists (inc 9:19), p-solo 2:06, rest cut; on most of the circulating tapes [f.] is ca. 8:47 (p-solo 1:32, rest cut) and the first 0:04 of ts-solo is missing; complete p-solo is 3:35.

### **Session Notes**

- [1 Television broadcast by ORTF; videotapes of some titles exist (see the
- ] Track Notes). A private film (by Harald Dayot, via Michel Delorme) shows different cuts of the concert (2:49 in sum, no audio).
- [2 See photograph from this concert in the photo insert of this book.

### **Issue Data**

**1** (IP) BYG (J) YX 4001~2 (*Live in Paris*) (misdated Oct. 1962)

Reissues: LP Aff (I) AFFD 24 (2 LP); LP Aff (J) RJL 3011~2; LP BYG (J) YX 2026~7; LP Aff (I) AFA 16 (2 LP); LP Get Back (Italy) GET 2016 (2 LP); LP Charly (UK) CD 87; LP Thésis (F) THJ 82035; LP BYG (J) PCD 2001; LP BYG (J) JICL 89230; LP JIMCO (J) JICL 89230; LP JIMCO (J) JICL 89230; LP Black Label BLCD 8023 (location and date as Paris, October 1962); LP Passport Audio/Just Jazz/Charly 1055

Reissue: (LP) BYG (J) YX 2063~5 (Live Trane)

**Reissue:** (LP) Seven Seas (J) K 18 P 6253~4 (*Live in Paris 1965*) BYG (J) C 3004 (*Coltrane*) (misdated 1961; [f.] inc 7:50) (LP) Aff (Sp) L 6 AF 94 (Live in Paris Volume one) GL (I) CD 3 GLP 456 (Body and Soul) (3 CD) (location, personnel, and date not listed) (IP) FC (F) FC 119 (Live in Antibes 1965, released 1988) ([b.] cut off during p-solo (inc 9:00); [d.]: timing listed as 18:10; [e.] + [f.] inc 19:20) FC (F) FCD 119 (*Live in Antibes 1965*, released 1988) ([b.] + [c.] 15:00 as "Blue Waltz"; [d.]: timing listed as 17:20) Reissue: FC (F) FCCD 2119 LP BYG (J) YX 2026 (Live in Paris Part 1) (misdated Oct. 1962) (IP) FC (F) FC 130 (France's Concert Anthology Vol. 1) **Reissue:** imagesFC (F) FCD 130 (location, personnel, and date not listed) ☐ Jazz Collection (F) ORO 129 (*My Favourite Things*) (location, personnel, and date not listed) Mandarin Records EF-20014 (The Jazz Masters—100 Años de Swing —John Coltrane—Folio Collection) Mandarin Records MR-04119 (Jazz Masters—John Coltrane—e.f.s.a. Collection) Mastersound (Australia) 502992 (*Impressions in Blue*) New Sound (UK) NFM 004 (Live in Sweden 1961/1963) ☐ Jazz Pack Pack 010 (John Coltrane—The Saxophone Player) Drive (Swt) 3513 (*Spiritual*) Tel (I) TDS 3600 (Body and Soul) Tel TRCD 1007 (Abstract Blue) (location, personnel, and date not listed)

2

3

4

- Take 2 (F) TTO 11 (*Miles Davis/John Coltrane*) (2 CD; location, personnel, and date not listed)
- Midget (UK) 93714–2 (*Masters of Jazz—John Coltrane: My Favorite Things*) (location, personnel, and date not listed)
- da music 3703 (*The Original Jazz Masters Series Vol. 3*) (5 CD) (location, personnel, and date not listed)
- Four Star FS-40071 (*My Favourite Things*) (location, personnel, and date not listed)
- Bluenite (N) BN 007 (*John Coltrane/Sax Impressions*) (location, personnel, and date not listed) (*Jazz: A Film by Ken Burns*) (audio: 0.01-1.24 + 6.34-6.49 = inc 1.38; video of this session and title, inc 1.04) DD 4721; DD 4719 (8 VT)

**Reissues:** See session **56–0511** 

- 5 Part 2) (misdated Oct. 1962)
  - FC(F) FCD 106 (*Love Supreme Feat. M. Tyner*) (misdated 26 Juillet 1965)
  - Le Jazz (UK) CD 10 (*Live in Antibes 1965*) (personnel not listed)
  - JIMCO (J) JICL 89565 (*Impressions!*) (misdates track 2 as 26th July; contains a second copy of [f.] on track 4, misdated as 28th July)
  - ☑ JIMCO (J) JICL 89548 (A Love Supreme in Antibes 1965)
  - Castle Pie Records (UK) PIESD 183 (A Love Supreme)
- **6** Jazz Hour (Eu) JHR 73538 (*A Jazz Hour with John Coltrane—My Favorite Things*) (misdated "Europe ca. 1963")
- 7 GOJ (I) CD 53068 (*Immortal Concerts: A Love Supreme—Juan Les Pins Festival, Antibes, July 26–27, 1965*) (misdates [e.], [f.] as 65–0726)
- 8 D Toshiba EMI (J) TOLW 3114 (John Coltrane)

Reissue: Toshiba EMI (J) TOVW-3188

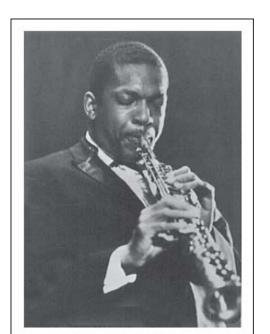
Jazz Averty (F) WM 536 (Bechet • Bolling • Byas • Coltrane)

- Jazz Time 64031–2 (*John Coltrane/My Favorite Things (A Jazz Hour with John Coltrane*) (misdated "Europe ca. 1963")
- 10 Norma (J) NOCD 5642 (John Coltrane Quartet Live at Antibes)



JOHN COLTRANE
LIVE IN ANTIBES, 1965

LP BYG (J) YX 4001~2



Toshiba EMI (J) TOLW 3114

## **4** 65-0728

Wednesday, July 28, 1965 (10:00 p.m.). Salle Pleyel, Paris, France.

JOHN COLTRANE QUARTET: John Coltrane (ss [a.]; ts [b.], [c.]); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr)

a.	Afro Blue		inc	(10:58)	1	2	5	6
Ь.	Impressions	*1		(16:17)	1	2	4	
c.	Ascension	*2		(22:47)	1	3	5	

### **Track Notes**

- \*1 "Impressions" appears to fade in from a Jimmy Garrison bass solo.
- \*2 This quartet version of "Ascension" is listed as "Blue Valse" or "Blue Waltz" on most issues. See **65–0727**, Track Note \*2, for a discussion of this title.

### **Session Note**

[1 Private recording, radio broadcast. ]

### **Issue Data**

**1 (***I***)** BYG (**J**) YX 4001~2 (*Live in Paris*)

**Reissues:** See session **65–0727** 

- (LP) Aff (Sp) L 6 AF 96 (Live in Paris Volume Two) ([b.] titled
- "Impressions—2nd Version"; [c.] as "Blue Valse Part Two" [inc 7:40])
- GL (I) CD 3 GLP 456 (*Body and Soul*) (3 CD) (location, personnel, and date not listed)
- Norma (J) NOCD 5643 (John Coltrane Quartet/Live in Paris)
- 2 (IP) BYG (J) YX 2026 (Live in Paris Part 1) (misdated Oct. 1962)
  - © FC (F) FCD 119 (*Live in Antibes 1965*) ([a.] inc 10:30)
  - Charly (UK) SNAJ 701 (John Coltrane in Europe) (3 CD)

- **3** Part 2) (misdated Oct. 1962)
  - LP Aff (Sp) L 6 AF 94 (*Live in Paris Volume One*) ([c.] titled "Blue Valse Part One," inc 15:07)
  - GOJ (I) 53372 (Immortal Concerts: A Love Supreme)
- 4 JIMCO (J) JICL 89565 (*Impressions!*) (misdated 27th July)
- 5 Black Label BLCD 8023 (*Live in Paris*) ([c.] in two parts)

  Passport Audio/Just Jazz/Charly 1055 (*Live in Paris*) ([c.] in two parts)
- **6** Fabulous FABCD 129 (*My Favourite Songs*)

# **△** 65–0801

Sunday, August 1, 1965 (night). *Comblain-la-Tour Jazz Festival*, **Comblain-la-Tour, Belgium**.

JOHN COLTRANE QUARTET: John Coltrane (ts [a.], [b.]; ss [c.]) McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr); unknown (ann)

	(ann)		(0:20)		P	R
	(warm-up)		(0:20)		P	R
a.	untitled original	*1	(9:09)			2
Ь.	Naima	*1	(7:10)	1	2	
c.	My Favorite Things	*1 0 0	(21:04)	1	2	3

### Track Note

\*1 Complete videotape exists; TV broadcast by RTBF. About 1:00 (audio) and 0:13 (video; two parts, 0:08 + 0:05) of "My Favorite Things" was used in the movie *Vanilla Sky* (2001, directed by Cameron Crowe).

### **Issue Data**

 + 2:34, [c] inc 7:58)

**Reissues:** See session **46–0713** 

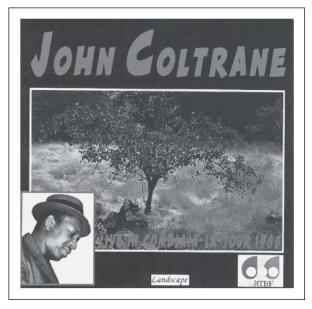
2 Landscape (Eu) LS 2–922 (*Live in Comblain-La-Tour 1965*, released 1992) ([a.] titled "Vigil")

**Reissue:** Melodie-Esoldun 44922–2

Moon Records (I) MCD 058–2 (*John Coltrane Quartet/The Promise*, *Feat. McCoy Tyner*) ([a.] as "Modal Excursion")

3 (*Jazz: A Film by Ken Burns*) (audio: 0.00–0.22 + 0.42–1.35 + 1.27 (edited ending) = inc 2.42; video of this session, 0.16 + 0.17 = inc 0.33; 2.01 + 0.24 = inc 2.25) DD 4721; DD 4719 (8 VT)

**Reissues:** See session **56–0511** 



Landscape (Eu) LS 2–922

# **&** 65–0815

Sunday, August 15, 1965 (8 p.m.). Soldier Field, Down Beat Jazz Festival, *Chicago, IL*.

JOHN COLTRANE QUINTET: John Coltrane, Archie Shepp (ts); McCoy Tyner (p); Jimmy Gar¬rison (b); Elvin Jones (dr); possibly George Wein (ann)

a. unidentified composition \*1 inc (36:30) PR (ann) (0:10) PR

### **Track Note**

\*1 This is a low-fidelity audience recording, joined in progress. Previous discographies have identified the title as "Nature Boy," but that appears to be incorrect. Coltrane states the *Ascension* theme near the end.

### **Issue Data**

1 Cool Jazz (J) 531 (Down Beat Jazz Festival 1965)

(Details are still to be confirmed. The tracks are listed as:

- [1] "Theme Archie Shepp Solo" (12:58)
- [2] "McCoy Tyner Solo" (6:57)
- [3] "Jimmy Garrison Solo" (5:54)
- [4] "Coltrane Solo Theme Ascension Theme" (10:13); we don't know if the announcement is included.)

## **4 65-0826**

NOTE: The sequence of titles and takes recorded at this session has been revised. Some of the unissued material is slated for release on the Impulse label in 2013. See the website for details.

THURSDAY, AUGUST 26, 1965. RCA-Victor Studios, New York City.

JOHN COLTRANE QUARTET: John Coltrane (ts); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr)

a-1.	90363	Dearly Beloved		fs	(0:05)	uni		
		[studio talk]	*1		(0:15)	1		
a-2.		Dearly Beloved			(5:57)	uni		
a-3.		Dearly Beloved	*2	bd	(1:14)	uni		
a-4.		Dearly Beloved			(6:08)	1		
b-1.	90364	Attaining			(13:53)	uni		
Ь-2.		Attaining		bd	(0:42)	uni		
b-3.		Attaining	*3		(10:40)			
b-i.	insert 1	Attaining	*3		(4:33)			
b-m.		Attaining	*3	master	(11:26)	1	2	
c-1.	90365	Sun Ship	*4	bd	(0:43)	uni		
c-2.		Sun Ship	*4	(inc)	(2:19)	uni		
c-m.		Sun Ship			(6:12)	1		3
d.	90366	Ascent			(10:10)	1		
c.	90367	Amen			(8:16)	1		

### **Track Notes**

- \*1 Coltrane instructing the band.
- \*2 Preceded by Garrison warming up bass (0:04).
- \*3 The issued version of "Attaining" is composed of the first (7:24) of [b-3.] and the last (3:58) of [b-i].
- \*4 The part of the session reel that we've heard stops after (2:19) of [c-2.]; more takes of "Sun Ship" exist as well as "Ascent" and "Amen." The beginning (2:19) of [c-2.] is not part of the issued version. Whether [c-m], [d.], and [e.] are composed of different takes is not yet known.

### **Session Note**

[1 One of the releases of PAS 9211 erroneously included Archie Shepp material on the B-side of the LP (from *Things Have Got to Change*, Impulse! AS 9212).

### **Issue Data**

1 Pimpulse! AS 9211 (Sun Ship, released ca. Aug. 1971)

**Reissues:** LP MCA 254630; LP MCA 29028; LP Impulse! (J) IMP 88129; LP Impulse! YP 8565; LP MCA (J) VIM 4669; LP Impulse!

IMP 11671; P Impulse! AIMP 167; Impulse! M 59211; Impulse! 8027–9211 V; Impulse! M 89211; P Impulse! (G) 254630–2 YS; P Impulse! (J) 32 XD 586; P Impulse! (J) MVCI 23058; P Impulse! IMP 11672; P Impulse! 283076; P Impulse! IMPD 167; P Impulse! 951 167–2

Impulse! IMPD 8–280 (*The Classic Quartet—Complete Impulse! Studio Recordings*) (8 CD)

Reissues: See session 61–1221

- 2 Impulse! AS 9283–2 (Elvin Jones—The Impulse Years) (2 LP)
- 3 Pimpulse! AS 9235–2 (McCoy Tyner—Reevaluation: The Impulse Years) (2 LP)
  - ☐ Impulse! 314 589 295–2 (*John Coltrane Legacy*) (4 CD)

**Reissues**: See session **55–1116** 



(LP) Impulse! AS 9211

# **&** 65-0902

Thursday, September 2, 1965. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE QUARTET: John Coltrane (ts); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr)

Suite: .	Meditations				
a-1.	90379-1	Love	bd	(:)	uni
a-2.	90379-2	Love		(8:00)	1
Ь.	90379-2	Compassion		(9:30)	1
c.	90379-2	Joy		(8:53)	1
d-1.	90380-1	Consequences	bd	(:)	uni
d-2.	90380-2	Consequences	bd	(:)	uni
d.	90380-3	Consequences		(7:15)	1
c.	90380-3	Serenity		(6:10)	1

### **Session Notes**

- [1 Titles [a.]—[c.] and [d.]—[e.] are continuous; [a.]—[c.] preceded by bd,
- ] [d.]—[e.] by two bd.
- [2 The title of the suite is "Meditations." The LP/CD was called *First*
- *Meditations* in order to distinguish it from the sextet version.

### **Issue Data**

**1** Impulse! AS 9332 (*First Meditations (For Quartet*), released 1977)

**Reissues:** ⚠ MCA 29030; ⚠ Impulse! (I) IMP 481; ⚠ Impulse! (I) IMPL 5016; ⚠ Impulse! (J) YX 8506; ☒ GRP S 73335; ☒ Impulse! (J) MVCI 23059

GRP GRD 118 (First Meditations [+1])

Reissues: Impulse! GRP 118; Impulse! (G) GRP 11182; Impulse! CIMP 118

Impulse! IMPD 8–280 (*The Classic Quartet—Complete Impulse! Studio Recordings*) (8 CD)

**Reissues:** See session **61–1221** 



LP Impulse! AS 9332

**Note:** An audience tape from an unknown location dated September 1965 has been reported. The "classic quartet" is augmented by a second drummer. Details are unverified and we haven't heard the tape.

# **4** 65-0922

Wednesday, September 22, 1965. Coast Recorders, San Francisco, CA.

JOHN COLTRANE QUARTET: John Coltrane (ts); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr)

# **72–0416 + 0417 LA [The Village Recorder]**

[a–1.] overdubbed by Alice Coltrane (harp, vib); Charlie Haden (b); plus string section (see session **65–0616**)

## **Track Note**

\*1 Garrison's bass solo is edited.

### **Issue Data**

**1** (LP) Impulse! IZ 9345–2 (Feelin' Good) (2 LP)

**Reissues:** See session **65–0217** 

Impulse! (J) MVCI 23067 (John Coltrane Collection Vol. 4)

Impulse! GRD 118 (First Meditations [+1])

Reissues: See session 65–0902

Impulse! IMPD 8–280 (The Classic Quartet—Complete Impulse! Studio

Recordings) (8 CD)

Reissues: See session 61–1221

2 (Infinity)

Reissues: See session 65–0616

## **&** 65-0930

Thursday, September 30, 1965 (probably beginning at 9:30 p.m.). **Penthouse,** *Seattle, WA* (1st & Cherry, at the foot of Cherry St.).

JOHN COLTRANE GROUP: John Coltrane (ts, ss, omit on [b.], [d.], [e.], [g.]); Pharoah Sanders (ts, omit on [b.], [d.], [e.], [g.]); possibly Joe Brazil or Carlos Ward (as on [j-1.], see Track Note \*5); Donald Garrett (bcl, b, omit on [d.], [e.], [g.]); McCoy Tyner (p, omit on [b.], [d.], [e.], [g.]); Jimmy Garrison (b); Elvin Jones (dr, omit on [d.], [e.], [g.]); unknown (thumb piano on [e.]); unknown (voices on [f.]); Jim Wilke (ann); unknown (radio broadcast ann)

		(ann)	*1		(00:37)	uni	
a.		untitled original	*1		(25:06)	uni	
b.		bass duet	*1 *2		(12:04)	uni	
c.	91198	Cosmos	*1		(10:51)	12	3
d.		bass solo	*1		(00:15)	uni	
e.		thumb piano solo	*3		(02:40)	uni	
f.	91200	Evolution	*3		(35:58)	1	3
g.		Tapestry in Sound	*4	inc	(06:07)	1	3
h.	91199	Out of This World			(23:40)	1	3
i.		Body and Soul			(21:27)		3
j-1.		Afro Blue	*5	inc	(34:40)		3
j-2.		Afro Blue (ending)	*6	inc	(17:33)	uni	
k.		Lush Life	*7		(10:07)	uni	
1.		My Favorite Things	*7	inc	(10:23)	uni	

### **Track Notes**

- \*1 The announcement and titles [a.]-[d.] are continuous; the announcement, title [a.], and the first ca. 4:30 of title [b.] are from a live radio broadcast. Jim Wilke's announcement (from within the club) opens the broadcast: "Good evening ladies and gentlemen and welcome to the Penthouse, just off Pioneer Square here in the heart of Seattle. It looks like a microphone farm around here tonight because it seems that there's a recording session going on simultaneously with the live broadcast. With a little luck, there might be room for six musicians on the stand as well."
- \*2 Voiceover radio-broadcast announcement (unidentified female announcer) ca. 4:30 into the bass duet, concluding the broadcast: "You've been listening to jazz from the Penthouse. The John Coltrane Sextet in a direct broadcast from the Pioneer Square night spot. Music and facilities for the preceding broadcast were provided by the Penthouse. This is—" The broadcast recording then cuts off,but the bass duet continues, recorded by Jan Kurtis. Drums join in on the last thirty seconds.

- \*3 Titles [e.] and [f.] are continuous. "Evolution" includes a vocal cry by group members.
- \*4 "Tapestry in Sound" is an unaccompanied Jimmy Garrison bass solo.
- \*5 Saxophonist and Coltrane researcher Alain Venditti points out that the first solo after Coltrane's theme statement (ca. 0:55–3:10) is an unidentified alto saxophone solo (possibly Joe Brazil or Carlos Ward). There's an audible splice at ca. 3:10, cutting into a Pharoah Sanders solo.
- \*6 There's a gap between [j-1.] and [j-2.] of unknown length.
- \*7 "Lush Life" is preceded by a short warm-up (0:04, p, dr). Titles [k.] and [l.] are continuous.

### **Session Notes**

- [1] Radio broadcast, 9:30–10:00 p.m. ("Penthouse Jazz: John Coltrane's Quartet in a direct broadcast from the Pioneer Square nightspot—9:30, KING," listed in "Radio Notes: FM Tonight," *Seattle Times*, Thursday, Sept. 30, 1965, p. 24). The broadcast was probably the first set of the night (although this isn't confirmed; the newspaper ads don't indicate when the first set was scheduled to start). Simultaneous live recording session by Jan Kurtis, who recorded most if not all of the group's performance on this night.
- [2] Thanks to Alain Venditti for his assistance with this session.

### **Issue Data**

1 (IP) Impulse! AS 9202–2 (Live in Seattle, released ca. Jan. 1971) (2 LP)

Reissues: (I) MCA 4134 (2 LP); (IP) Impulse! (I) AIMPL 25042 (2 LP); (IP) Impulse! (J) IMP 88069~70; (IP) Impulse! (J) YB 8504~5; Impulse! M 59202; MCA MCAC 4134; Impulse! M 89202; Impulse! (J) MVCI 23060; Impulse! (J) MV

2 LP Impulse! ASH 9278–2 (*The Best of John Coltrane—His Greatest Years*, *Vol.* 3) (2 LP) (misdated **65–0430**)

Reissues: See session 61–1102

- LP Impulse! AS 9267–2 (No Energy Crisis) (2 LP)
- **4** Rare Live Recordings (EU) 88664 (*John Coltrane/The Unissued SEATTLE Broadcast*) <;released June 28, 2011> (track annotations: [1](ann) edited (00:28)
  - [2] a. "untitled original" (25:06), b. "bass duet" (inc 4:26), rb ann (see \*2) (0:12)
  - [3] j-2. "Afro Blue" (inc 17:53) warm-up p, dr (0:04)
  - [4] k. "Lush Life" (9:50)
  - [5] l. "My Favorite Things" (inc 10:07), p-solo fading out 0:03 before cut on tape)





LP Impulse! AS 9202–2

☐ GRP GRD 2–146

# **(A)** 65-1001

FRIDAY, OCTOBER 1, 1965 (afternoon). Camelot Sound Studios, Lynnwood, WA.

JOHN COLTRANE GROUP: John Coltrane (ss, ts, perc, voc); Pharoah Sanders (ts, tambourine, perc); Donald Garrett (bcl, fl); Joe Brazil (fl); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones (dr); unidentifi ed percussion; opening and closing chant by group members

```
a. 90435 Om (part 1) *1 (15:02) 1 3
b. 90436 Om (part 2) *1 (13:58) 1 2
```

### **Track Note**

\*1 *Om* is a continuous performance, and was released as such on CD. Coltrane reads from the *Bhagavad-Gita*, Chapter IX, "The Yoga of Mysticism," to open and close the performance. See, for example, *The Song of God: Bhagavad-Gita*, translated by Swami Prabhavananda and Christopher Isherwood (New York: Mentor, 1972), pp. 81–82. The Prabhavananda—Isherwood translation was originally published in 1944; Coltrane was most likely reading from this translation, as the wording is identical (other translations are slightly different).

### **Session/Issue Notes**

- [1] This session was recorded by Jan Kurtis (who recorded the previous night's performance at the Penthouse) at his studio.
- [2] In 1967, Impulse! inadvertently sent the master tapes of *Om* for U.K. release instead of *Kulu Sé Mama* (LP) HMV (UK) CLP/CSD 3617); this issue was withdrawn and corrected.

### **Issue Data**

**1** Pimpulse! A(S) 9140 (*Om*, released ca. Jan. 1968; inadvertent U.K. release in 1967—see Session/Issue Note [2])

Reissues: LP MCA 254640; LP MCA 29024; LP MCA 39118; LP Impulse! SMAS 91442; LP Impulse! (I) IMP 434; LP Spa (Ca) A(S) 9140; LP Impulse! (I) IMPL 5006; LP Impulse! (J) IMP 88142; LP Impulse! (J) YP 8566; LP MCA (J) VIM 4668; Impulse! M 59140; MCA MCAC 39118; Impulse! M 89140; MCA MCAD

39118; Impulse! (G) 254640–2 YS; Impulse! (J) 32 XD 592; Impulse! (J) MVCI 23061; MCA 119234; Impulse! (J) IMP 12912; Impulse! (J) MVCJ-19105; Impulse! (J) MVCZ-10097

(LP) WEA (G) 240716-1 S (John Coltrane ) (4 LP)

Impulse! GRP 2113–2 (*Th e Major Works of John Coltrane* ) (2 CD)

Reissues: See session 65–0628

2 Pimpulse! AS 9200–2 (*The Best of John Coltrane—His Greatest Years* ) (2 LP) (inc 1:50, closing invocation only)

**Reissues:** See session **61–0607** 

3 Impulse! (Ca) MCAXD 8032 (Fire into Music/The Best of Impulse Vol. III ) (location not listed)



(LP) Impulse! A 9140

# **&** 65–1014

Thursday, October 14, 1965. Western Recorders, Los Angeles, CA.

JOHN COLTRANE OCTET: John Coltrane (ts, probably jingle bells, perc); Pharoah Sanders (ts, perc, probably kalimba thumb piano); Donald Garrett (bcl, b, perc); McCoy Tyner (p); Jimmy Garrison (b); Frank Butler (dr, perc, probably supporting voc); Elvin Jones (dr); Juno Lewis (lead voc, hand dr,conch shell, perc, thumb piano)

```
a. 90676 Kulu Sé Mama *1 (18:54) 1 3
b. 90677 Selflessness (14:47) 2 3
```

### **Track Note**

\*1 Preceded by warm-up perc, slate announcement (0:04).

### **Session Note**

[1] In 1976, David Wild found an alternate take of "Kulu Sé Mama" in the ABC-Paramount tape library (then at 8255 Beverly Blvd, Los Angeles, California), but it has not been seen since.

### **Issue Data**

1 (IP) Impulse! A(S) 9106 (Kulu Sé Mama, released ca. Jan. 1967)

**Reissues:** See session **65–0610** 

- (LP) Impulse! AS 9200–2 (The Best of John Coltrane—His Greatest Years
- ) (2 LP) (opening section inc 4:15)

Reissues: See session 61–0607

- (LP) Impulse! (F) 68 060/066 (7 LP)
- Prb (UK) SBP 1025 (Afro Blue) ("stickered demo")
- (LP) AtE MD 6707
- (IP) AtE MD 11120 (*Masters of the Saxophone* ) (album compiled exclusively for military personnel) (inc 4:15; location, personnel, and date not listed)
- 2 Pimpulse! AS 9161 (Selfl essness Featuring My Favorite Things, released ca. Oct. 1969)

Reissues: See session 63–0707

- Impulse! (UK) SIPL 522
- 3 Impulse! GRP 2113–2 (*The Major Works of John Coltrane*) (2 CD)

Reissues: See session 65–0628

- Impulse! (J) MVCI 23067 (John Coltrane Collection Vol. 4)
- Impulse! 314 543 412–2 (Kulu Sé Mama [+3])

## **(A)** 65–1123

Tuesday, November 23, 1965. Van GelderStudio, Englewood Cliffs, NJ.

JOHN COLTRANE SEXTET: John Coltrane, Pharoah Sanders (ts, perc); McCoy Tyner (p); Jimmy Garrison (b); Elvin Jones, Rashied Ali (dr)

Suite.	: Meditation	25						
a.	90413	The Father and the Son and the Holy Ghost		(12:51)	1	2		
Ь.	90413	Compassion		(6:47)	1		5	5
			total	(19:38)				
c.	90414	Love		(8:10)	1	3		
d.	90414	Consequences		(9:12)	1	3		
c.	90414	Serenity		(3:30)	1	3	4 5	5
			total	(20:52)				

### **Session/Issue Notes**

- [1] Titles [a.]-[b.] and [c.]-[e.] (sides 1 and 2, respectively, of the original LP) are continuous per formances. The individual composition timings are based on the indexing of the 1996 CD issue(*Meditations*, Impulse! IMPD 199).
- [2] The timings listed on the original LP issue are incorrect. Both the album jacket and the LP label incorrectly list side 1 as 18:06 and side 2 as 19:02. The actual timings correspond closely to those of the CD issue, as shown here.

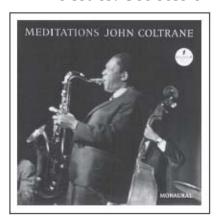
### **Issue Data**

1 Pimpulse! A(S) 9110 (*Meditations*, released ca. Sept. 1966); Impulse! IPX 316 (3–3/4 inches per second)

Reissues: LP MCA 254621; LP MCA 29022; LP Spa (Ca) A(S) 9110; LP HMV (UK) CLP/CSD 3575; LP Impulse! (UK) MIPL/SIPL 515; LP Jas (UK) JAS 80; LP Impulse! (J) SH 3084; LP Impulse! (J) YP 8567; LP Impulse! (J) IMP 88149; LP MCA (J) VIM 4667; MCA MCAC 39139; Impulse! M 89110; MCA MCAD 39139; LP MCA MCA

- Impulse! (J) MVCJ-19140; Impulse! IMPD 199; Impulse! (J) UCCI-9018; Impulse! CIMP 199; Impulse! 951 199–2
- 2 Pimpulse! AS 9223–2 (The Best of John Coltrane—His Greatest Years, Vol. 2) (2 LP) ([a.] inc 7:05)
  Impulse! B0006563–02 (John Coltrane—The Impulse Story)
- 3 (IP) Impulse! (F) 68 060/066 (7 LP)
- 4 Pimpulse! AS 9235–2 (McCoy Tyner—Reevaluation: The Impulse Years) (2 LP)
  - LP Impulse! AS 9283-2 (Elvin Jones-The Impulse Years) (2 LP)
- 5 Impulse! 314 589 295–2 (*John Coltrane Legacy*) (4 CD)

Reissues: See session 55–1116



LP Impulse! A 9110

**Note:** Saxophonist Byard Lancaster reports that the late saxophonist Marzette Watts taped Coltrane in rehearsal, mostly in duet with Rashied Ali, on several occasions in late 1965 at Ali's home. "Lush Life" is said to be among the titles recorded. Details are unverifed and we haven't heard the tapes. Lewis Porter and Evan Spring tried without success to locate Watts' family members.

# 1966

## **4** 66-0202

Wednesday, February 2, 1966 (probably afternoon). **Coast Recorders**, *San Francisco*, *CA*.

JOHN COLTRANE GROUP: John Coltrane (ts [a.]–[d.]; bcl [b.]; perc); Pharoah Sanders (ts [a.], [b.], [d.]; pic [a.]; tambourine, wooden fl [c.]; perc); Alice Coltrane (p); Jimmy Garrison (b); Rashied Ali (dr); Ray Appleton (perc)

Dubbing Session: 72-0416 + 0417 The Village Recorder, Los Angeles

[c-1.], [d-1.]: overdubbed by Alice Coltrane (harp, org); Charlie Haden (b;) plus string section (see session 65-0616)

a.	90986	Manifestation		(11:44)	1	4	
ь.	90987	Reverend King		(10:45)	1		5
c-1.		Peace on Earth	*1	(7:08)	uni		
c-2.		Peace on Earth	*1	(7:08)		3	
c-3.		Peace on Earth	*1	(8:30)	2		7
d-1.		Leo	*2	(:)	uni		
d-2.		Leo	*2	(10:08)	2		6

### **Track/Issue Notes**

- \*1 There are three versions of "Peace on Earth" from this complicated session. The original version (which is not available for review) featured the original group (shown in the Group section above). The second version [c-2.] released on the album *Jupiter Variation* (IA9360) includes the note "Alice Coltrane replaced her piano part and Charlie Haden replaced Jimmy Garrison's bass part at Village Recorders Los Angles in April 1972." The final version [c-3.] combines [c-2.] with an overdubbed string section.
- \*2 There are two versions of "Leo," an unedited version [d-1.], which is unavailable for review, and the issued version [d-2.], which includes an overdubbed string section, bass part and piano part.

### Session/Issue Notes

- [1] See session **68–0129**, Track Note \*1.
- [2] "Reverend King" [b.] includes chant "Aum-Mani-Pad-Mi-Hum" by group members.
- [3] There is persuasive evidence that both **66–0202** [a.], "Manifestation," and **66–0202** [d.], "Leo," are excerpts edited from a single extended recording of "Leo," as pointed out by Ed Rhodes. Rhodes suggests that "Manifestation" is the body of the performance with opening and closing themes edited out. "Manifestation" shows evidence of several edits, the last of which comes just before the end. There is an abrupt transition from a solo section to the large arpeggiated chord that closes the piece. Just after the edit, as Alice Coltrane starts to roll the chord, a three-note phrase can be heard (either Sanders or Coltrane). The three notes are the final notes of the octave-jumping theme that opens and closes "Leo."
- [4] This was a Coltrane-produced session, and no complete session tapes were retained in the ABCImpulse! vaults. Michael Cuscuna found tapes of "Peace on Earth" (66–0202 [c.]) without the overdubbed strings in the vault (and released them on IA9360), but he confi rms that only the edited and overdubbed "Leo" exists there now.
- [5] The liner notes for *Impulse Energy Essentials* (ASD 9228; 3 LP compilation) state that Alice Coltrane had Charlie Haden overdub bass parts for "Peace on Earth" and "Leo" in 1972 because Jimmy Garrison's playing was missing from the original tapes (information from Paul Hahn).
- [6] The cover design of CRC AU 4950 and CRS 5000 is enlarged from an original sketch drawn by John Coltrane. Both LPs were issued under the name of Coltrane Recording Corp. by the Coltrane family.

### **Issue Data**

1 (LP) CRC AU 4950 (Cosmic Music, released 1968)

Reissues: LP CRS 5000; LP Impulse! AS 9148; LP MCA 29025; LP Impulse! (UK) MIPL/SIPL 515; LP Impulse! (J) IMP 88158; LP Impulse! (J) YP 8568; LP Impulse! WMC 5–115; LP Impulse! (J) WMC 5–115; LP Impulse! (J) MVCJ-19141

2 (IP) Impulse! AS 9225 (Infinity)

**Reissues:** See session **65–0616** 

- 3 (IP) Impulse! IA 9360 (Jupiter Variation, released 1978)
  - **Reissues:** PMCA 254649; PMCA 29031; PImpulse! (J) YX 8511; PImpulse! 9027–9360; PImpulse! 5027–9360 H; PImpulse! 5027–9360 H; PImpulse! (G) 254649–2 YS; PImpulse! (G) MCAD 29031; PImpulse! (J) 32 XD 600
- 4 Pimpulse! AS 9223–2 (The Best of John Coltrane—His Greatest Years, Vol. 2) (2 LP)
- 5 (IP) HZB (G) SHZE 906 BL (*John + Alice Coltrane*)
- 6 (IP) Impulse! ASD 9228 (Impulse Energy Essentials) (3 LP)
- 7 Impulse! IMP 12422 (The Music of Alice Coltrane—Astral Meditations)



(LP) CRC AU 4950



LP Impulse! AS 9148



Impulse! IA 9360

## **&** 66–0219

Saturday, February 19, 1966 (evening). **Philharmonic Hall, Lincoln Center**, *Manhattan*, *New York City*.

JOHN COLTRANE GROUP: Donald Ayler (tp); Carlos Ward (as); John Coltrane (ss, ts; perc); Pharoah Sanders (ts; perc); Albert Ayler (ts); Alice Coltrane (p); Jimmy Garrison (b); Rashied Ali, J. C. Moses (dr)

**Note:** A tape of this "Titans of the Tenor" concert has been reported. The only song title specified in the review is "My Favorite Things." We haven't heard the tape. The flyer for this concert is reproduced in Fujioka (1995, p. 279).

# **(A)** 66–0421

THURSDAY, APRIL 21, 1966. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE QUINTET: John Coltrane (ts, perc); Pharoah Sanders (fl, ts, perc); Alice Coltrane (p); Jimmy Garrison (b); Rashied Ali (dr)

a.	90536	Darkness	(10:43)	uni
			)	
b.	90537	Lead Us On	(8:20)	uni
c.	90538	Leo	(18:00	uni
			)	
d.	90539	Peace on Earth	(5:20)	uni

## **Session Note**

- [1 Impulse! unissued. We haven't heard this session; information from
- ] Impulse! documentation.

## **4** 66–0428

THURSDAY, APRIL 28, 1966. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE QUINTET: John Coltrane (ts, perc); Pharoah Sanders (fl, ts, perc); Alice Coltrane (p); Jimmy Garrison (b); Rashied Ali (dr); Emanuel Rahim (perc)

a.	90540	Call	(9:20)	uni
b.	90541	Leo	(9:40)	uni

### **Session Note**

- [1 Impulse! unissued. We haven't heard this session; information from
- ] Impulse! documentation.

# **&** 66–0528

SATURDAY, may 28, 1966. **Village Vanguard**, *New York City* (7th Ave. at 11th St., borough of Manhattan).

JOHN COLTRANE SEXTET: John Coltrane (ss, ts, bcl, fl, perc); Pharoah Sanders (fl, ts, perc); Alice Coltrane (p); Jimmy Garrison (b); Rashied Ali (dr); Emanuel Rahim (perc)

```
    a. 90644 My Favorite Things *1 (26:04) 1 3
    b. 90645 Naima (15:04) 1 2
```

### Track/Issue Note

\*1 Garrison's introduction (6:07) is issued as an extra title ("Introduction to My Favorite Things") on *Live at the Village Vanguard Again!* 

### **Issue Data**

1 (LP) Impulse! A(S) 9124 (*Live at the Village Vanguard Again!*, released ca. Nov. 1966)

Reissues: LP MCA 254647; LP MCA 29010; LP Impulse! SMAS 90965; LP Spa (Ca) AS 9124; LP HMV (UK) CLP/CSD 3599; LP Jas (UK) JAS 16; LP Impulse! (I) IMPL 5058; LP Impulse! (J) SH 3085; LP Impulse! (J) IMP 88110; LP Impulse! (J) YP 8569; LP MCA (J) VIM 4627; LP Impulse! IMP 12131; LP Impulse! AIMP 213; L3 Jas (UK) JAS C 16; Impulse! 8027−9124; LPC 9124; LP

- LP Impulse! (J) YX 8801 AI (John Coltrane)
- 2 Pimpulse! AS 9200–2 (The Best of John Coltrane—His Greatest Years) (2 LP)

Reissues: See session 61–0607

- Impulse! (J) MVCJ-19171 (Ballad Trane)
- Universal Victor (J) MVCJ-1 (John Coltrane Anthology 1959–1967)

**Reissues:** See session **59–0505** 

[Impulse] 314 589 295–2 (*John Coltrane Legacy*) (4 CD)

Reissues: See session 55–1116

- 3 Impulse! (J) SR 3007 (John Coltrane Golden Album)
  - (LP) Impulse! (J) SR 3060 (My Favorite Things)
  - ⚠ Impulse! (J) SR 3026~8 (The Coltrane Legacy)



LP Impule! A 9124

## **&** 66–0702

Saturday, July 2, 1966 (afternoon). Newport Jazz Festival, Newport, RI.

JOHN COLTRANE QUINTET: John Coltrane (ts, ss, perc); Pharoah Sanders (ts, pic, perc); Alice Coltrane (p); Jimmy Garrison (b); Rashied Ali (dr); probably George Wein (ann)

a.	My Favorite Things	*1	inc	(22:05)	PR	1
Ь.	Welcome	*1		(11:28)	PR	1
c.	Leo	*1 *2		(23:17)	PR	1
	(ann)	*3		(0:25)	PR	

#### Track Notes

- \*1 An 8-mm color home movie without sound was taken by Hozumi Nakadaira. It contains a few short clips, for a total of seven minutes.
- \*2 Private tapes from different sources are circulating. One source has about 0:35 less cut from the beginning of Coltrane's solo than the other (longer version via Michel Delorme).
- \*3 Announcement (sounds like George Wein): "John Coltrane, Farrell Saunders, Alice McLeod, Rashied Ali, and James Garrison. That's it, ladies and gentlemen, for this afternoon. That's it!" (The afternoon program was scheduled to begin at 2:00 p.m. The John Coltrane Quintet was the last group to appear that afternoon, so probably played in the late afternoon or early evening.)

### **Session/Issue Notes**

- [1 On LD and VT audio is overdubbed by producer Toby Byron from
- Impulse! A 42 ("India," **61–1103** [d.]) and Impulse! IA 9360 ("Number One," **67–0307**[a.]).
- [2 Hozumi Nakadaira told Yasuhiro Fujioka that the producer of the concert,
- George Wein, wanted to stop Coltrane's playing between numbers, but Coltrane never stopped and played three titles without pause.
- [3 See photographs from the concert in the photo insert of this book.

### **Issue Data**

1 (*The World According to John Coltrane*) ([a.], [b.], [c.] inc; a few seconds of video only—see Session/ Issue Note [1]) (IP) Video Arts (J) VALJ-

3165; Video Arts (J) VAVJ-165

**Reissues:** See session 46–0713

- [2 Free Factory (Eu) 063 (John Coltrane/Last Performance at Newport
- July 2, 1966) <released October 16, 2009> (including the complete concert:
  - [1] a. "My Favorite Things" applause dubbed, intro 0.05–0.33 dubbed from 20.13–20.40 (inc 21.33)
  - [2] b. "Welcome" (complete 11.01)
  - [3] c. "Leo" (complete 22.52) (ann) (inc 0.08))

**Note:** A tape of duets with Coltrane and organist Larry Young, recorded at Coltrane's or Young's home in the summer of 1966, is reported to exist.

# **&** 66–0709

Saturday, July 9, 1966 (1:00 p.m.). *Tokyo Prince Hotel, Magnolia Room*, **Tokyo, Japan.** 

JOHN COLTRANE QUINTET: John Coltrane (ts); Pharoah Sanders (ts); Alice Coltrane (p); Jimmy Garrison (b); Rashied Ali (dr)

a. Welcome (3:40 **PR** 

### **Session Notes**

- [1 "Welcome" was played at the beginning of this press conference; the
- ] quintet also reportedly played one long tune (ca. 45:00), possibly after the press conference.
- [2 There were three interviews with Coltrane on July 9. See Appendix B,
- Recorded Interviews, for details



MARUTO BLDG. 7, 3 CHONE, KAIPCHO, KANDA, CHIYODA KU, TOKYO, JAPAN TEL 2 5 2 - 0 2 5 3 . 0 2 5 4

### JOHN COLTRANE QUINTET JAPAN TOUR ITINERARY

```
JULY 8th (Fri.) Arri in Tokyo
                 Accommodation at Tokyo Prince Hotel
     9th (Sat.)
        1:00pm: Press conference at Magnolia Ball Room of Tokyo
                 Prince Hotel
        2:00pm: Informal interview with University Modern Jazz
                 Club members at the same place
                 Accommodation at Tokyo Prince Hotel
   10th (Sun.)
        5:30pm: Lv. Tokyo Prince Hotel for Sankei Hall
        6:30pm: Concert at Sankei Hall
                 Accommodation at Tokyo Prince Hotel
   11th (Mon.)
        5:30pm: Lv. Tokyo Prince Hotel for Sankei Hall
        6:30pm: Concert at Sankei Hall
                Accommodation at Tokyo Prince Hotel
   12th (Tue.)
       10:45am: Lv. Tokyo Prince Hotel for Tokyo Station
       11:35am: Lv. Tokyo Station for Shin-Osaka Station by
       limited express "Kodama 115A"

3:35pm: Check in at Osaka Grand Hotel
       5:00pm: Press Conference the lobby of Osaka Grand Hotel
        6:00;m: Lv. Coaka Grand Hotel for Pestival Hall
        6:30pm: Concert at Pestival Hall
                 Accommodation at Osaka Grand Hotel
```

Itinerary for the John Coltrane Quintet's 1966 tour of Japan (page 1 of 5). (Courtesy of Rashied Ali.)

Monday, July 11, 1966 (6:30 p.m.) Sankei Hall, Tokyo, Japan.

JOHN COLTRANE QUINTET: John Coltrane (as, ss, ts, perc); Pharoah Sanders (as, ts, perc); Alice Coltrane (p); Jimmy Garrison (b); Rashied Ali (dr); Hisato Aikura (ann)

	(ann 1)	(2:25)	1		
a.	Afro Bluc	(39:10)	1	2	3
Ь.	Peace on Earth	(26:15)	1		3
c.	Intro to Crescent + Crescent	(53:15)	1	2	3
	(ann 2)	(0:05)	1	2	3
d.	Leo	(1:03)	1	2	3
	(ann 3)	(0:08)	1		

### **Issue Notes**

- [1 Kazuaki Tsujimoto interviewed Coltrane in his hotel room in Tokyo
- Prince Hotel, July 9, 1966. Parts were broadcast on radio (Nippon Hoso) on July 18, 1966 (total broadcast length is 19:10; 10:47 is interview excerpts, the rest [8:11] is broadcast comments) (see session 66–0709 and Appendix B, Recorded Interviews). The following issues include excerpts from this interview:
  - **1** Impulse! (J) P-91 (extra phono sheet for Impulse! (J) SR 3005∼7) (inc 8:22)
  - **7** Impulse! (J) Q-1 (extra 7-inch record for Impulse! (J) SR 3026∼28) (inc 8:22)
  - (LP) Impulse! (J) YB 8508~10 (side F) (inc 11:35)
- [2 Not all issues 1 include announcements 1 and 3.
- [3 The concert was recorded by Nippon Hoso radio, and then licensed to Impulse! for release.

### **Issue Data**

- 1 Impulse! (J) YB 8508~10 (Second Night in Tokyo) (misdated July 9)
  - Reissue: LP MCA 254020 (Coltrane in Japan Vol. 2)
  - Reissues: (Live in Japan Vol. 2) Impulse!/MCA (G) 254620-2 YP (2

- CD); Impulse! (J) 55 XD 579~80
- 2 PMCA (J) VIM 4630~1 (Coltrane in Tokyo Vol. 2)
  - (LP) MCA MAPS 9765
- 3 Impulse! GRD 4–102 (*Live in Japan*, released 1991) (4 CD) (wrongly lists the location as Shinjuku Koseinenkin Hall)

**Reissues:** ☑ Impulse! (UK) GRP 41022 (4 CD); ☑ Impulse! (Aus) GRP 41022; ☑ Impulse! (J) MVCI 23019~22; ☑ Impulse! (J) MVCJ-19155~8; ☑ GRP GRD 4102



(LP) Impulse! (J) YB 8508-10

## **4** 66-0712

Tuesday, July 12, 1966 (6:30 p.m.). Festival Hall, Osaka, Japan.

According to Takashi Kubota, who was the MC at this event and five of the other concerts in Japan, a tape definitely exists that was made by the P.A. engineer. Kubota remembers that "My Favorite Things" was one of the titles.

# **&** 66–0717

Sunday, July 17, 1966 (6:30 p.m.). Kobe Kokusai Kaikan (Kobe International Hall), **Kobe, Japan.** 

JOHN COLTRANE QUINTET: John Coltrane (ss, as, ts, perc); Pharoah Sanders (as, ts, perc); Alice Coltrane (p); Jimmy Garrison (b); Rashied Ali (dr);

# unknown (ann 1); Takashi Kubota (ann 2)

	(ann 1)		(0:08)	PR
	(ann 2)		(2:55)	PR
a.	Naima		(20:10)	PR
Ь.	My Favorite Things	*1	(56:50)	PR
c.	Leo	*2	(40:00)	PR

### **Track Notes**

- \*1 Includes Garrison's bass solo. Interpolates "Kush" by Dizzy Gillespie, then "India."
- \*2 Includes Ali's drum solo.

## **Session Note**

[1] Private tape by Hozumi Nakadaira's friend, who lives in Kobe and recorded the concert privately using a portable recorder.

### **Issue Data**

- 1 Cool Jazz (J) 729/730 (Kobe) (tracks listed as:
  - [1] Announcement (inc 0:59)
  - [2] "Naima" (20:08)
  - [3]"Introduction to My Favorite Things/My Favorite Things" (inc 3759)
  - [4] "Leo" (inc 21:55)
- **2** Cool Jazz (J) 2141 (*Resolution Live*) (2 CD) (tracks listed as:
  - [6] "Leo" (31:37) incomplete
  - [7] "Introduction to My Favorite Things/My Favorite Things" (59:44)) (CD including 64–0918 d.)

# **(A)** 66–0722

Friday, July 22, 1966 (6:30 p.m.). Koseinenkin Hall, Tokyo, Japan.

JOHN COLTRANE QUINTET: John Coltrane (ss, as, ts, perc); Pharoah Sanders (as, ts, bcl, perc); Alice Coltrane (p); Jimmy Garrison (b); Rashied Ali (dr); Hisato Aikura (ann)

```
(ann 1) (1:25) 1 2

a. Peace on Earth (26:04) 1 2 6

b. Intro + My Favorite Things (57:48) 1 3 5 6

c. Meditations/Leo (45:31) 1 2 3 4 6

(ann 2) (0:30) 1 2 4 6
```

### **Session/Issue Notes**

- [1] Not all issues 1 include announcement 1.
- [2] The concert was recorded by Nippon Hoso radio, and then licensed to Impulse! for release.
- [3] See photos from this concert in the photo insert of this book.

### **Issue Data**

1 (IP) Impulse! (J) IMR 9036 C (Coltrane in Japan) (3 LP)

Reissue: (I) YB 8501~3

**Reissues:** (*Live in Japan Vol. 1*) Impulse! (G) 254610–2 (2 CD); Impulse! (I) 254610–2 (2 CD); Impulse! (J) 55 XD 573~4

2 (P) Impulse! AS 9246–2 (Concert in Japan released 1973) (2 LP)

**Reissues:** (*Live in Japan Vol. 1*) LP MCA 254610–2 YP (2 LP); LP MCA 2–4135 (2 LP); LP Impulse! (I) AMPL 25060 (2 LP)

**Reissues:** LP EMI (I) 164-96422-3 Q (3 LP); Impulse! 8027–9246 K

- 3 (P) Impulse! MCA (J) VIM 4628~9 (Coltrane in Tokyo Vol. 1)
- 4 Pimpulse! AS 9266–2 (Impulsively!) (2 LP) (inc)
  - LP Impulse! IMP 1973 (*Impulsively!*) (2 LP) ([c] inc 8:26; announcement inc 0:23)
  - (LP) Impulse! (F) 68 060/066 (7 LP)
- 5 LP Impulse! (J) SR 3060 (My Favorite Things)
- **6 (D** Impulse! GRD 4–102 (*Live in Japan*) (4 CD) (wrongly lists location

as Sankei Hall)

**Reissues:** See session **66–0711** 

 $\overline{LP}$ 

LP Impulse! (J) IMR 9036 C

## **4** 66–1111

NOTE: Information about this session has been revised extensively. Some material has been released non-commercially, and an offcial release is planned. See the website for details.

Friday, November 11, 1966 (8:30 p.m.). **Mitten Hall Auditorium, Temple University**, *Philadelphia*, *PA*.

JOHN COLTRANE GROUP: John Coltrane (ts, possibly fl [c], voc [c.]); Pharoah Sanders (ts, omit on [a.]); unknown (as [b.]); Alice Coltrane (p); Sonny Johnson (b); Muhammad Ali (dr); three, four, or five unknown (perc); unknown (voiceover rb ann [a.])

a.,	Naima	*1	inc	(16:40)	PR	
Ь.	Crescent			(26:11)	PR	
c.	Leo	+2	inc	(20:34)	PR	1

### **Track Notes**

- \*1 Joined in progress. Includes voiceover radio broadcast announcement (ca. 5:41–5:50): "You're listening to the John Coltrane concert live from Temple University's Mitten Hall Auditorium on WRTI-FM, 90.1 on your dial in Philadelphia."
- \*2 Includes vocal by John Coltrane. Fades out.

### **Session/Personnel Notes**

- [1] Live radio broadcast on WRTI-FM, Philadelphia.
- [2] Rashied Ali couldn't make this concert due to a prior commitment, so his youngest brother, drummer Muhammad Ali, filled in for him. (Rashied Ali interviewed by Yasuhiro Fujioka, Oct. 19, 2003, New York City).

#### **Issue Data**

1 Cool Jazz 025/100 (no. on inlay), 109 (no. on spine) (*John Coltrane-Copenhagen 1961 & More*) (inc 7:01)

#### **&** 66–1226

MONDAY, DECEMBER 26, 1966. **Village Theatre,***New York City*(2nd Ave. and 6th St., borough of Manhattan).

JOHN COLTRANE GROUP: John Salgato (tp) John Coltrane (ss, ts, perc); Pharoah Sanders (ts, perc); Alice Coltrane (p); Jimmy Garrison, Sonny Johnson (b); Rashied Ali (dr); Omar Ali (conga); Algie DeWitt (bata drum)

a.	unidentified	(:)	PR?
b.	Hymn	(:)	PR?
С.	unidentified	(:)	PR?
d.	My Favorite Things	(:)	PR?

#### **Session Notes**

- [1] An audience tape reportedly exists, but we haven't heard it, so we can't confirm that it contains all of the above titles.
- [2] The concert was produced by Coltrane and Ornette Coleman, whose group also performed.
- [3] Photographs in Fujioka (1995, p. 291) and in Kahn (2002, pp. 174 and 182). (In Kahn, p. 182, Algie DeWitt's drum is incorrectly listed as a tamboura.)

# **1967**

# **&** 67–0000 (1)

SPRING 1967 (exact date unknown). **Van Gelder Studio**, *Englewood Cliffs*, *NJ*.

JOHN COLTRANE QUARTET: John Coltrane (ts); Alice Coltrane (p); Jimmy Garrison (b); Rashied Ali (dr)

a. Expression (10:46) **1** 

#### **Session Notes**

- [1] Four titles from Coltrane's spring 1967 recording sessions were released on the album *Expression*, approved by Coltrane shortly before his death. The recordings were identified on the album as being from sessions on February 15 and March 17, 1967 However, David Wild's research (using ABC-Paramount documentation) found no evidence for a recording session on the latter date, and the correct date is believed to be March 7, 1967 Only "Ogunde" and "Number One" were recorded on that date, leaving "Expression" undated. The rediscovery of the entire February 15, 1967 session allowed us to determine that "To Be" was not recorded at that session, leaving it undated as well. Conclusive dating will have to wait for the recovery of the three missing spring sessions, **67–0227**, **67–0329**, and **67–0517**.
- [2] A solo piano performance by Alice Coltrane ("Altruvista" [6:48], issued on Impulse! IMP 12672, *A Monastic Trio*) is "from one of the 1967 John Coltrane sessions that contributed to his album Expression" (liner notes). This is edited from the second piano solo recorded March 7, 1967 (see session **67–0307**).

#### **Issue Data**

**1** P Impulse! A(S) 9120 (*Expression*, released ca. Sept. 1967) (misdated Mar. 17, 1967)

LP Impulse! ASH 9278–2 (*The Best of John Coltrane—His Greatest Years*, *Vol. 3*) (2 LP) (misdated 67–0317)

Reissues: See session 61–1102

Impulse! (J) MVCI 23023 (Expression [+1])

Reissues: Impulse! (G) 11312; GRP GRD 131; Impulse! (J) UCCI-9015



LP Impulse! A 9120

Spring 1967 (exact date unknown). Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE QUINTET: John Coltrane (fl); Pharoah Sanders (pic, fl); Alice Coltrane (p); Jimmy Garrison (b); Rashied Ali (dr); possibly Algie DeWitt (bata drum)

a. 90769 To Be (16:18) 1

#### **Session Notes**

- [1] We thank Alain Venditti for pointing out that bata drum is audible on this title. Algie DeWitt reportedly was present at session **67–0517**, so that may be when "To Be" was recorded (not confirmed) (see session **67–0000** (1), Session Note [1]).
- [2] Coltrane plays G alto flute (pointed out by Allan Chase, after reviewing a transcription by Haruka Horii).

#### **Issue Data**

1 Pimpulse! A(S) 9120 (Expression, released ca. Sept. 1967)

Reissues: See session 67–0000 (1)

☐ Impulse! (J) MVCI 23023 (*Expression* [+1])

Reissues: See session 67–0000 (1)

- (LP) Impulse! (F) 68 060/066 (7 LP)
- (IP) Impulse! (J) SR 3026~8 (*The Coltrane Legacy*)

## **&** 67–0215

Wednesday, February 15, 1967. Probably **Van Gelder Studio**, *Englewood Cliffs*, *NJ*.

JOHN COLTRANE QUARTET: John Coltrane (ts [a.]-[g.]; as [h.]); Alice Coltrane (p); Jimmy Garrison (b); Rashied Ali (dr)

```
Seraphic Light
                                   *1
                                           (8:52)
                                                        2
b-1.
                  Sun Star
                                           (7:59)
                                                        2
b-2.
                  Sun Star
                                           (6:04)
                  Stellar Regions
                                   *1
                                           (3:30)
c-1.
                                                        2
c-2.
                  Stellar Regions
                                   *1
                                           (4:35)
                                                        2
d.
                                           (3:50)
                                                        2 3
         90770 Offering
                                           (8:20)
                                                    1 2
                                                           3
f.
                                           (4:02)
                                                        2
                  Configuration
                  Jimmy's Mode
                                           (5:57)
h-1.
                  Tranesonic
                                           (2:46)
                                                        2
h-2.
                  Tranesonic
                                    *2
                                           (4:15)
                                                       2 3 4
```

#### **Track Notes**

- \*1 "Stellar Regions" is the same composition as **67–0222** [c.], titled "Venus" when it was issued in 1974; listed as "Dream Chant" on the ABC-Paramount session log. Both the United States and Japanese promotional flyers list "Seraphic Light" [a.] as "Creation" but Ravi Coltrane advised Alice Coltrane to change this name, since "Creation" had been used for a bootleg LP title. So the CD's release date ("street date"), which was scheduled for October 10, 1995, was postponed one month to allow the change to be made.
- \*2 Preceded by (0:11) track countdown/counting out the rhythm on *John Coltrane Legacy*. The *Stellar Regions* notes did not mention that he plays alto on this.

#### **Session Notes**

- [1] Titles by Alice Coltrane.
- [2] The ABC-Paramount session log also lists "90769 Seventh" on this date. We don't know which of the above titles (if any) it corresponds to. See session **67–0000 (1)**, Session Note [1], for discussion of recording dates.

#### **Issue Data**

1 (P) Impulse! A(S) 9120 (Expression, released ca. Sept. 1967)

Reissues: See session 67–0000 (1)

Impulse! (J) MVCI 23023 (Expression [+1])

Reissues: See session 67–0000 (1)

- Impulse! (J) MVCJ-19173 (Spiritual Trane)
- (IP) Impulse! ASH 9253–3 (The Saxophone) (3 LP)
- Impulse! GRD 3–119 (A John Coltrane Retrospective: The Impulse! Years) (3 CD)

**Reissues:** See session **61–0523** 

- Impulse! B0006680–02 (*The House That Trane Built—The Story of Impulse Records*) (4 CD)
- 2 Pimpulse! GRP 11691 (Stellar Regions, released Fall 1995)

Reissues: ①P Impulse! 276281; ①P Impulse! IMP 11691; ①P Impulse! AIMP 169; ② Impulse! IMPD 169; ③ Impulse! IMPD 169; ⑤ Impulse! IMPD 169; ⑤ Impulse! (Eu) IMP 11692; ⑤ Impulse! 283079; ⑥ Impulse! (J) MVCZ-84; ⑥ Impulse! (J) MVCI-2; ⑥ Impulse! (J) MVCZ-10085; ⑥ Impulse! CIMP 169; ⑥ Impulse! 951 169–2

Reissues: See session 55–1116

**4** Verve VERR-01222–2 (Coltrane/Selections from Legacy and A Love Supreme (Deluxe Edition)) (promo CD)



(LP) Impulse! GRP 11691

#### **(A)** 67–0222

Wednesday, February 22, 1967. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE/RASHIED ALI DUO: John Coltrane (ts, bells); Rashied Ali (dr, perc)

		sound check (fragment)			(0:04)							8
		studio talk, slate ann			(0:05)							8
a.	90771-1	Mars	+1		(10:40)	1				5		8
Ь.	90772-2	Leo			(10:52)		2			5		8
c.	90773-3	Venus	+2		(8:28)	1				5	7	8
d.4	-4	Jupiter Variation		bd	(0:32)							8
		studio talk, slate ann			(0:07)							8
d5	-5	Jupiter Variation		fs	(0:15)							8
		studio talk, slate ann			(0:10)							8
d6	-6	Jupiter Variation			(6:45)		2		4	5		8
d8	-8	Jupiter			(5:21)	1				5	6	8
e/	-9	Saturn			(11:35)	1		3		5		8

#### **Track Notes**

- \*1 Listed as "C Major" on the ABC-Paramount session log.
- \*2 About 0:15 of ending is missing on some issues ( Impulse! ASD 9277 (ABC green label); Impulse! (J) WMC 5–118; possibly others). "Venus" is the same composition as **67–0215** [c.], titled "Stellar Regions" when issued in 1995; listed as "Dream Chant" on the ABC-Paramount session log.

#### **Session Note**

[1] As explained on Impulse! 314 543 415–2 (liner notes, p. 14): "A fragment of music from the engineering sound check and two false starts (-4 and -5) of 'Jupiter Variation' appear before the start of track 1. Rewind from track 1 to hear them. These fragments are previously unissued." However, it appears that this material was included only on the U.S. issues of this CD. "Master numbers were assigned to only three of these six pieces. Take numbers, per Van Gelder's system of assigning one continuous sequence throughout a session, show the actual order in which the pieces were recorded. Take 7 was apparently not assigned."

#### **Issue Data**

1 (IP) Impulse! ASD 9277 (Interstellar Space, released ca. Aug. 1974)

**Reissues:** LP MCA 29029; LP EMI (I) 064–96079; LP Impulse! (J) YP 7585; LP Impulse! (J) YP 8578; LP Impulse! (J) IMJ 80013

2 (IP) Impulse! IA 9360 (Jupiter Variation)

**Reissues:** See session **66–0202** 

- 3 (P) Impulse! (F) 68 060/066 (7 LP)
- 4 PTFMRS 70 B (The Greatest Jazz Recordings of All Time)
- 5 Impulse! (J) WMC 5–118 (Interstellar Space [+2])

**Reissues:** Impulse! 588 95 54; Impulse! GRD 110; Impulse! (UK) GRP 11102; Impulse! (J) MVCI 23063; Impulse!/Verve (Eu) 314 543 415–2 (see Session Note [1] and issue **8**; previously unissued takes are announced on cover and liner notes, but are not included on CD)

- **6** Verve 314 549 083–2 (*Ken Burns Jazz—The Definitive John Coltrane*)
- 7 Impulse! 314 589 295–2 (*John Coltrane Legacy*) (4 CD)

Reissues: See session 55–1116

8 Impulse!/Verve (US) 314 543 415–2 (*Interstellar Space*) (includes previously unissued sound check fragment, studio talk, slate announcements, and "Jupiter Variation" false starts before track 1; rewind from 0:00 to hear them)



(LP) Impulse! ASD 9277



Impulse!/Verve (US) 314 543 415-2

# **&** 67-0227

Monday, February 27, 1967. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE QUINTET: John Coltrane (ts); Alice Coltrane (p); Jimmy Garrison (b); Rashied Ali (dr); Marion Brown (bells)

a. 90774 E Minor (6:51) uni
 b. 90775 Half Steps (7:10) uni

#### **Session Notes**

- [1] Impulse! unissued. We haven't heard these recordings (unless they actually consist of recordings issued under other titles). Information from Impulse! documentation.
- [2] According to a letter from Marion Brown (Feb. 17, 1993), he did not play alto sax, but only shook some bells. He was there only as a

listener.

[3] See **67–0000 (1)**, Session Note [1], for discussion of recording dates.

## **&** 67–0307

Tuesday, March 7, 1967 Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE QUARTET: John Coltrane (ts [a., g.]); Alice Coltrane (p); Jimmy Garrison (b); Rashied Ali (dr)

a.	90776-1	Number One			(12:00)	1	3
Ь.	90776-2	Drum Solo			(7:00)	uni	
c.	90776-3	Drum Solo			(7:00)	uni	
d.	90776-4	Bass Solo			(12:45)	uni	
c.	90776-5	Piano			(14:15)	uni	
f.	90776-6	Piano Solo	*1		(9:39)		
g(1).	90777	Ogunde		fs	(:)	uni	
g.	90777-7	Ogunde			(3:34)	2	3

#### **Track Note**

\*1 "Altruvista" [6:48], issued on Impulse! IMP 12672, *A Monastic Trio*, by Alice Coltrane, is edited from this piano solo.

#### **Session Notes**

- [1] "Ogunde" is an adaptation of an Afro-Brazilian spiritual entitled "Ogunde Varere" (as it's listed on the ABC-Paramount session log), probably from the version included in Brazilian composer Ernani Braga's suite "Folk Songs of Brazil" under the title "Ogunde uarere" as recorded by vocalist Bidu Sayao in June 1947.
- [2] See session **67–0000 (1)**, Session Note [1], for discussion of recording dates.
- [3] Coltrane plays only on [a.] and [g.]. Titles recorded at this session are numbered from 1 through 7 on the original tape boxes, with [a.] listed as "12: min quartet."

#### **Issue Data**

1 (IP) Impulse! IA 9360 (Jupiter Variation, released 1978)

**Reissues:** See session **66–0202** 

*The World According to John Coltrane*) (inc 2:20; audio only) **1** Video Arts (J) VALJ-3165;

™ Video Arts (J) VAVJ-165

**Reissues:** See session **46–0713** 

2 P Impulse! AS 9120 (*Expression*, released ca. Sept. 1967) (misdated Mar. 17, 1967)

Reissues: See session 67–0000 (1)

- LP Impulse! AS 9223–2 (The Best of John Coltrane—His Greatest Years, Vol. 2) (2 LP)
- ⚠ MCA (J) VIM 5~7 (Movin' on Up—The Story of Afro-American Music) (3 LP)
- BTM (Swt) BTM-005 (*Ogunde Varere*) (location, personnel, and date not listed)
- Impulse! 314 589 099–2 (John Coltrane/Spiritual)

Reissues: See session 61–1103

Universal Victor (J) MVCJ-1(John Coltrane Anthology 1959–1967)

**Reissues:** See session **59–0505** 

- Impulse! B0006563–02 (*John Coltrane—The Impulse Story*)

**Reissues:** See session **67–0000** 

**&** 67-0329

WEDNESDAY, MARCH 29, 1967. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE QUARTET: John Coltrane (ts); Alice Coltrane (p); Jimmy Garrison (b); Rashied Ali (dr)

a.	90784	Number Eight	(5:01)	uni
Ь.	90785	Number Seven	(3:18)	uni
c.	90786	Number Six	(2:12)	uni
d.	90787	Number Five	(6:18)	uni
c.	90788	Number Four	(4:02)	uni
f.	90789	Number Two	(4:09)	uni

#### **Session Notes**

- [1] Impulse! unissued. We haven't heard these recordings (unless they actually consist of recordings issued under other titles). Information from Impulse! documentation.
- [2] We don't know why "Number Three" is missing. The missing "Number One" may be the first track [a.] recorded at session **67–0307**.
- [3] See session **67–0000** (1), Session Note [1], for discussion of recording dates.

## **&** 67–0423

Sunday, April 23, 1967 (4 p.m.). **Olatunji Center of African Culture**, *New York City* (43 E. 125th St., borough of Manhattan, Harlem section).

JOHN COLTRANE SEXTET: John Coltrane (ts [a.], ss [b.]); Pharoah Sanders (ts); Alice Coltrane (p); Jimmy Garrison (b); Rashied Ali (dr); Algie DeWitt (bata drum, possibly b); Billy Taylor (ann)

	First set:			
	(ann)	(0:15)	1	2
a.	Ogunde	(28:28)	1	2
Ь.	My Favorite Things	(34:38)		2

#### **Session/Personnel Notes**

[1] Private recording by John Coltrane, who hired engineer Bernard Drayton to record the concert. See "Recording the Olatunji Concert,"

- by Ed Rhodes ( Impulse! 314 589 120–2, liner notes). Drayton did not record the second set of the concert.
- [2] A photo in Kahn (2002, p. 199) shows two bassists; the second is unidentified, but could be Algie DeWitt— compare with the photo in Fujioka, 1995, p. 299. (Note that the photo in Kahn is flopped—printed backward, reversed left-to-right.)
- [3] Some previous discographies have listed Juma Santos (*aka* Jim Riley) on percussion, and the liner notes to *The Olatunji Concert: The Last Live Recording* (Impulse! 314 589 120–2) list "possibly Jumma [sic] Santos, percussion." However, there's no aural evidence of an additional percussionist on the recording; Santos's website (www.jumasantos.com) doesn't mention him ever having performed or recorded with Coltrane; and we've found no evidence that he was present at this concert (or ever performed or recorded with Coltrane), so we've deleted him from the listing.

#### **Issue Data**

1 Phino R 2–71255 (*The Last Giant: The John Coltrane Anthology*) (2 CD) ([a.] inc 1:30; misdated May 23, 1967)

**Reissues:** See session **46–0713** 

Cohiba 697 124004–2 (*Sacred Sources I: Live Forever*) ([a.] inc 5:27; location, personnel, and date not listed)

**Reissue**: Cohiba PRCD 004–2 (promo copy); Polydor (J) POCP 1395; Polydor 521321–2

- BTM (Swt) BTM-005 (*Ogunde Varere*) (introduction and [a.] are presented twice: 1. intro 0:09 + [a.] inc 1:33; 2. intro 0:15 + [a.] inc 5:25)
- 2 Impulse! 314 589 120–2 (*John Coltrane/The Olatunji Concert: The Last Live Recording*, released 2001)

Reissue: Impulse! (J) UCCI-3001



Impulse! 314 589 120-2

## **&** 67–0517

Wednesday, May 17, 1967. Van Gelder Studio, Englewood Cliffs, NJ.

JOHN COLTRANE SEXTET: John Coltrane (ts); Pharoah Sanders (as); Alice Coltrane (p); Jimmy Garrison (b); Rashied Ali (dr); Algie DeWitt (bata drum)

a.	90790	None Other	(14:28)	uni
Ь.	90791	Collidoscope	(35:52)	uni

#### **Session Notes**

- [1] Impulse! unissued. We haven't heard these recordings (unless they actually consist of recordings issued under other titles). Information from Impulse! documentation; titles as listed on the ABC-Paramount session log.
- [2] See session **67–0000 (1)**, Session Note [1], for discussion of recording dates.
- [3] This is Coltrane's last known studio session.

# **EPILOGUE: COLTRANE'S FUNERAL**

FRIDAY, JULY 21, 1967. **St. Peter's Lutheran Church**, *New York City* (Lexington Avenue and 54th Street, borough of Manhattan).

Music performed at John Coltrane's funeral by the ALBERT AYLER QUARTET and the ORNETTE COLEMAN QUARTET

- [a.] Albert Ayler Quartet: Donald Ayler (tp); Albert Ayler (ts, voc); Richard Davis (b); Milford Graves (dr)
- [b.] Ornette Coleman Quartet: Ornette Coleman (as); Charlie Haden (b); David Izenzon (b); Charles Mofett (dr)

a.	Love Cry / Truth Is Marching In / Ou	(6:22)	PR	1	
	(ann)	*1	(0:12)	PR	
Ь.	Holiday for a Graveyard	*2	(6:36)	PR	

#### **Track Notes**

- \*1 Announcement in French. Although the announcer says "Ornette Coleman Trio," the group was actually a quartet (information from the *New York Times*, July 22, 1967, p. 13). On a different tape (Belgian radio station broadcast 1968), [a.] includes a French announcement, in sum 2:30.
- \*2 Interpolates "Cousin Mary."

#### **Session Notes**

- [1] Private recording. Radio broadcast (France) in 1968.
- [2] See the photo insert of this book for a scene from the funeral taken at the moment that Ayler stops playing and cries out.

#### **Issue Data**

- 1 Revenant RVN 213 (Albert Ayler/Holy Ghost) (10 CD)
- 2 Plying Dutchman FDS-104 (*Head Start/Bob Tiele Emergency*) (2 LP) (including [b.] Holiday for a Graveyard, probably inc 5:17)

# ALICE COLTRANE SESSION USING JOHN COLTRANE'S VOICE

#### 68-0129

Monday, January 29, 1968. New York City.

ALICE COLTRANE QUARTET: Pharoah Sanders (fl, probably also tamb [a.]; ts [b.]; bcl [c.]); Alice Coltrane (p); Jimmy Garrison (b); Ben Riley (dr)

	(spoken introduction)	*1	(0:25)				
a.	The Sun	*2	(3:35)	1	2	4	
Ь.	Lord, Help Me to Be		(7:11)	1		4	5
c.	Ohnedaruth		(7:46)		3	4	

#### **Track Notes**

- \*1 John Coltrane and Pharoah Sanders (spoken introduction on [a.]): "May there be peace and love and perfection throughout all creation, O God" (stated three times); may have been recorded on **66–0202**.
- \*2 On the last second of "The Sun," Coltrane's voice is heard in the right channel, saying "Alice?"

#### **Issue Data**

1 PCRC AU 4950 (Cosmic Music, released 1968)

**Reissues:** See session **66–0202** 

- - Impulse! IMP 12422 (*The Music of Alice Coltrane—Astral Meditations*)
  - Impulse! 06024 985 5105 (Alice Coltrane—The Impulse Story)
- 3 Pimpulse! AS 9156 (Alice Coltrane—A Monastic Trio)

**Reissues:** ① Impulse! (J) YP-8579-AI; ② Impulse! (J) MVCZ-125; ② Impulse! (J) UCCI-9104

4 Impulse! IMP 12672 (Alice Coltrane—A Monastic Trio [+3])

**Reissues:** Impulse! 951 267–2

72-0416 + 0417

The Village Recorder, Los Angeles, CA.

See sessions **65–0616**, **65–0922**, and **66–0202**.

OceanofPDF.com

# APPENDIX A

# Film and TV Appearances

The following is a list of all known film and TV appearances by John Coltrane (including home movies).

- **Mid-October 1950** Television broadcast from the Hollywood Palladium, Los Angeles, California (date uncertain), with the Dizzy Gillespie "Quintet," Ray Anthony big band and Helen Forrest, and Art Tatum performing solo. No copy of this program is known to exist (Porter, 1998, p. 347).
- **November 18, 1955** Miles Davis Quintet, live TV broadcast on *Steve Allen Tonight*, New York City. Only the audio survives (no video is known to exist). For details see the Discography, session **55–1118**.
- **April 2, 1959** Miles Davis Quintet with the Gil Evans Orchestra, Robert Herridge Theatre, New York City. Broadcast in 1960. For details see the Discography, session **59–0402**.
- **Late 1950s/early 1960s** Coltrane home videos taken by Naima. In February 2005, Guernsey's auctioned seven silent 8-mm film clips, each 3 to 4 minutes in duration. See Guernsey's (2005, p. 171, Lots 356 and 357) for details.
- **Late 1950s/early 1960s** *Ken Burns Jazz* (Episode Ten) includes a few brief silent clips (about 0:19 total) of Coltrane that may be from the same source as the preceding entry (not confirmed). The first clip shows Coltrane loading his instruments into the trunk of a car outside a motel; then there are a few brief clips of Coltrane outside, accompanied by a

- child (probably his stepdaughter Anto-nia). (*Note:* Immediately after these clips, the narrator gives the wrong date of Coltrane's death.)
- **March 28, 1960** John Coltrane, Stan Getz, and Oscar Peterson "all-star" group; John Coltrane Quartet; at the Apollo Theater (Studio Westdeutscher Rundfunk), Düsseldorf, West Germany. For details see the Discography, sessions **60–0328A** and **60–0328B**.
- **Ca. early 1960s** The documentary film *Recollections of a Jazz Witness: A Portrait of Prophet Jennings* includes a few seconds of silent color footage from home movies taken by the artist Jennings. Coltrane is shown sitting on a couch at Jennings' home. He appears to start playing tenor.
- Ca. 1960s Photographer Burt Goldblatt: "I've got motion pictures of John Coltrane. I've got the only motion pictures of Pete Brown. Unfortunately, they don't have sound. I've got [film of] dozens of musicians that I photographed: Dizzy Gillespie, Cecil Payne, Art Farmer [and Duke Ellington and others]. Black and white, with a very good 8 mm camera." From <a href="http://angelynngrant.com/writing/GoldenAge.html">http://angelynngrant.com/writing/GoldenAge.html</a> (accessed September 7, 2006). Goldblatt died August 30, 2006.
- **October 3–11, 1961** The John Coltrane Quintet was filmed at Club Renaissa nce, a L os A ngeles ja zz club, for later broadcast on the TV show *PM East/PM West*. No copy of this program is known to exist. For details see the Chronology, **Oct. 3–11, 1961**, and note following the **Oct. 24–Nov. 5, 1961**, entry.
- **December 4, 1961** John Coltrane Quintet, Südwestfunk TV Studio, Baden-Baden, West Germany. For details see the Discography, session **61–1204**.
- **November 19, 1962** John Coltra ne Quartet, Konserthuset, Stock holm, Sweden. "I Wa nt to Ta lk About You" (6:49) plus silent backstage footage and silent concert clips (1:25 total). For details see the Discography, session **62–1119B**.
- **Note:** The photos from Coltrane's concert on December 2, 1962, in Milan, Italy, show cameras from RAI-TV, and Norman Granz's files indicate that RAI-TV was there, but no film is known to exist. For details see the Discography, session **62–1202**.

- **December 7, 1963** John Coltrane Quartet, *Jazz Casual*, KQED-TV studios, San Francisco, California. Broadcast in 1964. For details see the Discography, session **63–1207**.
- **1964–1967** There are numerous private 8-mm silent home movies (approximately one hour in all) taken by John and Alice at their Dix Hills home, New York, between 1964 and 1967.
- **July 26, 1965** John Coltrane Quartet, ORTF broadcast, Festival International du Jazz Antibes—Juan-les-Pins, Juan-les-Pins, France. Complete audio recording exists, but only part of the video recording is known to exist. For details see the Discography, session **65–0726**.
- **July 27, 1965** John Coltrane Quartet, ORTF broadcast, Festival International du Jazz Antibes—Juan-les-Pins, Juan-les-Pins, France. Complete audio recording exists, but only part of the video recording is known to exist, as well as some brief silent private film clips by Harald Dayot. For details see the Discography, session **65–0727**.
- **August 1, 1965** John Coltrane Quartet, RTBF broadcast, Comblain-la-Tour Jazz Festival, Com-blain-la-Tour, Belgium. For details see the Discography, session **65–0801**. In the BET-T V documentary *John Coltrane: A Celebration of the Spirit*, there is a clip of one or two seconds that appears to be from this film, or from an outtake of it.
- **July 2, 1966** John Coltrane Quintet, Newport Jazz Festival, Newport, Rhode Island. Silent color movie clips by Hozumi Nakadaira. For details see the Discography, session **66–0702**.

OceanofPDF.com

# APPENDIX B

# **Recorded Interviews**

#### **8** 58–0615

Sunday, June 15, 1958 (ca. 5:45–6:00 p.m.). Coltrane was interviewed by August Blume at Blume's home in Baltimore, Maryland (about forty-two minutes). Partial transcripts have been published in *Jazz Review* (January 1959), Porter (1998), and Woideck (1998); the last two combined comprise an almost complete transcript. The audio is available at www.slought.org/content/11161/.

# **&** 60–0322

TUESDAY, MARCH 22, 1960 (ca. 9:00 p.m.). Coltrane was interviewed by Carl-Erik Lindgren at the Konserthuset, Stockholm, Sweden, between concerts (about 6:15). The complete interview has been released on LP and CD.

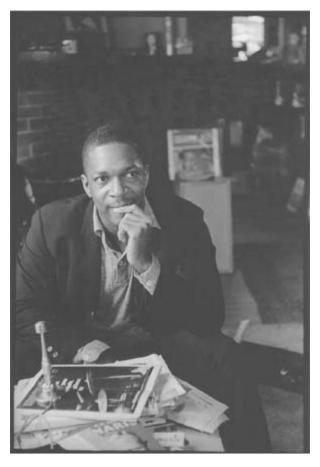
# **&** 61–0502

TUESDAY, MAY 2, 1961. Coltrane was interviewed by Ralph J. Gleason in San Francisco (about thirty-three minutes). Photographer Jim Marshall was also present. Excerpts from this interview have been published in the notes to various LPs, including *Olé Coltrane* (Atlantic 1373/SD 1373), *Coltrane's* 

Sound (Atlantic 1419/SD 1419), and "...More Lasting Than Bronze." (Prestige 24014).

## **(A)** 61–0800–61–1100

SUMMER OR EARLY FALL 1961 (exact date unknown; not June 1962 as listed in Porter, 1998, p. 367). Coltrane was interviewed by Benoît Quersin in a U.S. club (about 15:40). Eric Dolphy and others can be heard rehearsing in the background. On the first few minutes of the tape, Dolphy plays flute with an unidentified bassist; on the last few minutes, he plays bass clarinet, also with a bassist. Throughout, a female vocalist can be heard in the background. Partly published in *Jazz Magazine* (France), Jan. 1963; the complete transcript is published in Woideck (1998, pp. 117–124).



Coltrane being interviewed by Ralph J. Gleason (not shown), San Francisco, May 2, 1961. (Photo by Jim Marshall [San Francisco photographer]. Thanks to Carlos Santana for his assistance.)

**Note:** While in Paris on November 18, 1961, Coltrane was interviewed by Radio Beromunster, but no tape is known to exist. The same day he was interviewed for print publications by Marc Crawford (Crawford died in 1995 and we don't know if he taped the interview), François Postif (Postif made a tape, but it was erased; published *in Jazz Hot*, Jan. 1962), and J. C. Dargenpierre (*aka* Zylberstein; he made a tape, but it no longer exists).

#### 61–1119

Sunday, November 19, 1961. Coltrane was interviewed by Michiel de Ruyter in Scheveningen or Amsterdam. Five interview fragments (1:00, 0:24, 0:27, 0:35, 0:31) were included in a Dutch radio program. The second part of the program includes interview excerpts with Eric Dolphy; Coltrane can be heard practicing tenor in the background. The recording is available at <a href="http://mdr.jazzarchief.nl/interviews/coltrane/">http://mdr.jazzarchief.nl/interviews/coltrane/</a>. This has previously been listed as London, November 11, 1961 (Porter, 1998, p. 366), but the date is identified on the Web site.

# Probably 61–1123 (or 61–1121)

PROBABLY THURSDAY, NOVEMBER 23, 1961 (or possibly Tuesday, November 21). An interview fragment exists (3:48), credited to Claes Dahlgren, probably from Stockholm (November 23) or possibly Göteborg (November 21). Coltrane discusses his concept of rhythm and having two bassists in the group.

# **&** 62–1117 (1)

Saturday, November 17, 1962. Coltrane was interviewed by Michel Delorme and Jean Clouzet, Hotel Claridge, Paris, before the first concert at the Olympia, and then between concerts (about two hours total). A tape exists, but Delorme doesn't know who has his original, and no copy can currently be found; Delorme (and the authors) would greatly appreciate any information that would help locate this recording. The interview was published in *Les Cahiers du Jazz #8* (with the wrong date, time, and duration listed in Clouzet's introduction). During the course of this interview, Delorme and Clouzet taped Coltrane talking to Ben Benjamin,

owner of the Blue Note club in Paris, on the phone. Benjamin tries to arrange a Coltrane gig. A copy of this call exists (2:50).

# **&** 62–1117 (2)

SATURDAY, NOVEMBER 17, 1962. Coltrane was interviewed by Benoît Quersin in Paris, at the Olympia, between concerts (about six minutes). Coltrane talks about his musical development and his interest in classical and twelve-tone music. Partly published *in Jazz Magazine* (France), January 1963; the complete transcript is published in Woideck (1998, pp. 124–128).

#### **&** 62–1201

SATURDAY, DECEMBER 1, 1962. Coltrane was interviewed by Michiel de Ruyter at the Kurhaus in Scheveningen. The recording is available at <a href="http://mdr.jazzarchief.nl/interviews/coltrane/">http://mdr.jazzarchief.nl/interviews/coltrane/</a> (about 10:52 total, with interview excerpts alternating with comments by the radio announcer).

## **&** 63–1026

SATURDAY, OCTOBER 26, 1963. Coltrane was interviewed by Michiel de Ruyter in Amsterdam. The recording is available at <a href="http://mdr.jazzarchief.nl/interviews/coltrane/">http://mdr.jazzarchief.nl/interviews/coltrane/</a> (about 5:02 total, with interview excerpts alternating with comments by the radio announcers).



Coltrane being interviewed by Benoît Quersin between the first and second shows at the Olympia, Paris, France, November 17, 1961. (Photo by Roger Kasparian; courtesy of Michel Delorme/Fujioka collection.)

## **&** 63–1101

FRIDAY, NOVEMBER 1, 1963. Coltrane was interviewed by Michel Delorme and Jean Clouzet, Paris, Hotel Claridge (about 10:35), before the concert. Published in *Jazz Hot*, December 1963. Coltrane talks about writing more music for his quartet, especially modal tunes. "Playing without a piano is sometimes free and sometimes it's not free," he says.

**Note:** Porter (1998, p. 373) lists a tape identified as "soon after recording *Ascension*. Excerpts of Coltrane talking, perhaps partly from onair discussions with Alan Grant from the Half Note." However, Alan Grant does not appear to be on this tape, and most of the excerpts are from various interviews in Europe (including the following entry).

# **&** 65–0727

Tuesday, July 27, 1965. Coltrane was interviewed by Michiel de Ruyter in Juan-les-Pins, France, during the Antibes Jazz Festival. The recording is available at <a href="http://mdr.jazzarchief.nl/interviews/coltrane/">http://mdr.jazzarchief.nl/interviews/coltrane/</a> (about 6:28).

Coltrane refers to *Ascension* as a "big band thing" and says there's something in it that he really likes.

**Note:** During the gig of November 15–21, 1965, at the Jazz Workshop, Boston, Massachusetts, Ed Rhodes recorded an interview with Coltrane for radio broadcast. Rhodes did not retain a copy, but Coltrane later told Rhodes that he had a tape, so a recording of this may still exist. (See the Chronology, **Nov. 15–21, 1965.**)

#### **(A)** 66–0709

SATURDAY, JULY 9, 1966 (beginning at 1:00 p.m.). A press conference was held at the Magnolia Room of the Tokyo Prince Hotel in Tokyo, Japan. All of the members of the Quintet were present (see accompanying photo), but most of the questions were addressed to John Coltrane. A less formal interview was then held in Coltrane's hotel room. Parts of the press conference and the following interview were taped by Kaname Kawachi; the details are as follows:

## 1. Magnolia Room:

- (a) The John Coltrane Quintet performed "Welcome" (complete, 3:40) to open the press conference and greet the Japanese journalists.
- (a) Interview by jazz critics (Kiyoshi Koyama, Shoichi Yui, and others); Ennosuke Saito was the interpreter (tape is incomplete, 26:38). Near the end, he is asked what he would like to be in the next ten or twenty years, and he replies, "I would like to be a saint." This oft-quoted comment has been greatly misunderstood—on the recording he and Alice both laugh, and it is clear that he is joking.
- (b) Jimmy Garrison was briefly interviewed by an unknown individual (complete, 0:50).
- (c) John Coltrane was interviewed by students of Waseda University; Ennosuke Saito, one of the students, was the interpreter (tape is incomplete, 10:51).
- (d) Coltrane's hotel room, Tokyo Prince Hotel:

2 Coltrane was interviewed by Kazuaki Tsujimoto (tape is incomplete, 19:52). Excerpts have been broadcast (July 18, 1966, Nippon Hoso, "Modern Jazz Corner of This Week"—interview excerpts, 10:47; broadcast comments, 8:11) and issued (see **session 66–0711**). A transcript of the interview excerpts was published in Jazz & Pop (March 1968, p. 23).



Press conference at the Magnolia Room, Tokyo Prince Hotel, Japan, starting at 1:00 pm on July 9, 1966. Left to right: Jimmy Garrison, Pharoah Sanders, Ennosuke Saito (promoter/interpreter), John Coltrane, Alice Coltrane, Rashied Ali. (Photo by Takashi Arihara; courtesy of *Swing Journal*.)

Thanks to Kaname Kawachi, who used to work for the Tokyo Broadcasting Station (TBS) producing the radio program "Modern Jazz Corner of This Week" every Saturday in the 1960s, for providing us with a copy of the tape.

All three interviews from this session were transcribed and published in *Coltrane on Coltrane, The John Coltrane Interviews*, edited by Chris DeVito, (Chicago Review Press, 2010). The interviews are also included on CD Impulse (J) UCCI 9191/5 (*John Coltrane. Live in Japan Deluxe Edition*). The CD con-tains the performances of **66–0711** and **66–0722**, along with these three interviews and the press conference of July 11, 1966 (with Coltrane's "I would like to be a saint" comment).

## **&** 66–0818

Thursday, August 18, 1966 (ca. 12:20–1:20 p.m.). Coltrane was interviewed by Frank Kofsky in Deer Park, Long Island, New York. Coltrane picked up Kofsky at the Deer Park train station and then drove south to a parking lot across the street from the Ascension Lutheran Church (see <a href="https://www.ascensionlutheran.org">www.ascensionlutheran.org</a>). They sat in Coltrane's car for the interview, which Kofsky taped (about sixty-one minutes). Kofsky's transcript was published a number of times; an almost complete transcript is in Kofsky (1998, pp. 432–456). A different (although incomplete) transcription is online at

www.selimsivad.org/index.php?option=articles&task=viewarticle&artid=104&Itemid=0

The tape itself has been sold since at least the early 1970s by Pacifica Radio, which originally broadcast it:

www.pacif caradioarchives.org/browse/recording.php?recid=136&catid=3

OceanofPDF.com

# REFERENCES

- Bjorn, Lars, with JimGallert. *Before Motown: A History of Jazz in Detroit*, 1920–60. Ann Arbor: University of Michigan Press, 2001.
- Bruyninckx, Walter (collator and compiler). 60 Years of Recorded Jazz 1917–1977 (second edition). Mechelen, Belgium: self-published, undated [ca. 1978–1985]. (Note: Tere is now a CD-ROM edition. Bruyninckx, Walter, and Domi Truf andier: Jazz Discography: 85 Years of Recorded Jazz. Mechelen, Belgium: self-published, 2003–2004, periodically updated.)
- Bushell, Garvin, as told to MarkTucker. *Jazz from the Beginning*. New York: Da Capo Press, 1998. [Original work published 1988.]
- Chambers, Jack. *Milestones: The Music and Times of Miles Davis* (parts I and II). New York: Da Capo Press, 1998. [Original works published 1983 (part I) and 1985 (part II).]
- Coryell, Julie, and LauraFriedman. *Jazz-Rock Fusion: The People—the Music*. New York: Delacorte Press, 1978.
- Crow, Bill. Jazz Anecdotes. New York: Oxford University Press, 1990.
- Davis, Miles, with QuincyTroupe. *Miles: The Autobiography*. New York: Simon and Schuster, 1989.
- Driggs, Frank, and HarrisLewine. *Black Beauty, White Heat: A Pictorial History of Classic Jazz* 1920–1950. New York: William Morrow & Co., 1982.
- Fujioka, Yasuhiro, with LewisPorter and Yoh-IchiHamada. *John Coltrane: A Discography and Musical Biography* (Studies in Jazz, No. 20). Metuchen, N.J.: Scarecrow Press; and Rutgers, N.J.: Institute of Jazz Studies, 1995.

- Gart, Galen (compiler and editor). *First Pressings: Rock History as Chronicled in Billboard* ® *Magazine. Volume One: 1948–1950.* Milford, N.H.: Big Nickel Publications, 1986a.
- ——. First Pressings: Rock History as Chronicled in Billboard ® Magazine. Volume Two: 1951–1952. Milford, N.H.: Big Nickel Publications, 1986b.
- —. First Pressings: The History of Rhythm & Blues. Volume 3: 1953. Milford, N.H.: Big Nickel Publications, 1989.
- —. First Pressings: The History of Rhythm & Blues. Volume 4: 1954. Milford, N.H.: Big Nickel Publications, 1990a.
- —. *First Pressings: The History of Rhythm & Blues. Volume 5: 1955.* Milford, N.H.: Big Nickel Publications, 1990b.
- Giddins, Gary. *Celebrating Bird: The Triumph of Charlie Parker*. New York: Beech Tree Books, 1987.
- Gitler, Ira. Swing to Bop: An Oral History of the Transition in Jazz in the 1940s. New York: Oxford University Press, 1985.
- Goldblatt, Burt. *Newport Jazz Festival: The Illustrated History*. New York: Dial Press, 1977
- Guernsey's *Jazz* (auction catalog). New York: Guernsey's, 2005.
- Hawkins, Martin. *A Shot in the Dark—Nashville Jumps: Blues and Rhythm on Nashville's Independent Labels 1945–1955.* Hambergen, Germany: Bear Family, 2000.
- Hultin, Randi. "I Remember Trane" (translated by Dan Morgenstern). In DanMorgenstern (editor), *Down Beat Music '68: 13th Yearbook* (pp. 104–105). Chicago: Maher Publications, 1968.
- ——. Born Under the Sign of Jazz: Public Faces, Private Moments (translated by Tim Challman). London: Sanctuary Publishing, 2000. [Original work published 1998.]
- Jepsen, Jorgen Grunnet. *A Discography of John Coltrane*. Copenhagen, Denmark: Karl Emil Knudsen, 1969.

- Johnson, Sy. "An Afternoon at Miles's," Jazz Magazine, Fall 1976, pp. 21–27.
- Jones, Max. Talking Jazz. New York: W. W. Norton & Co., 1988.
- Kahn, Ashley. *Kind of Blue: The Making of the Miles Davis Masterpiece*. New York: Da Capo Press, 2000.
- —. *A Love Supreme: The Story of John Coltrane's Signature Album.* New York: Viking Penguin, 2002.
- Kernfeld, Barry. "John Coltrane in Rudy Van Gelder's Studio," *Names & Numbers*, April 2005 (no. 33), pp. 2–7 (part 1); July 2005 (no. 34), pp. 3–9 (part 2), pp. 14–15 (errata). Available at www.personal.psu. edu/faculty/b/d/bdk4/aop.htm.
- Kofsky, Frank. *John Coltrane and the Jazz Revolution of the 1960s* (expanded and revised second edition). New York: Pathfnder, 1998. [Original work published 1970 as *Black Nationalism and the Revolution in Music.*]
- Lock, Graham. Forces in Motion: Anthony Braxton and the Meta-reality of Creative Music. London: Quartet Books, 1988.
- Morgan, Alun. "Miles Davis: Miles Ahead." In Raymond Horricks and others, *These Jazzmen of Our Time*. London: Victor Gollancz Ltd., 1959.
- Morgenstern, Dan (editor). *Down Beat Music '68: 13th Yearbook*. Chicago: Maher Publications, 1968.
- Porter, Lewis. *John Coltrane: His Life and Music*. Ann Arbor: University of Michigan Press, 1998.
- Postif, François. "John Coltrane: Une Interview," *Jazz Hot*, Jan. 1962, pp. 12–14.
- Priestley, Brian. *Mingus: A Critical Biography*. New York: Da Capo Press, 1982.
- ——. *John Coltrane*. London: Apollo Press, 1987.
- Ramsey, Doug. "John Coltrane: In the Fifties." In *John Coltrane: The Prestige Recordings* (16PCD 4405-2; liner notes, pp. 11–15). Berkeley, Calif.: Prestige Records, 1991.

- Richards, Martin. "Jimmy Heath Interviewed by Martin Richards at Nice 1989," Jazz Journal International, May 1990, pp. 6–9.
- Sidran, Ben. *Talking Jazz: An Oral History* (revised edition). New York: Da Capo Press, 1995.
- Simpkins, C. O. *Coltrane: A Biography*. Baltimore: Black Classic Press, 1989. [Original work published 1975.]
- Spellman, A. B. Four Lives. New York: Schocken, 1970.
- Szwed, John F. *Space Is the Place: The Lives and Times of Sun Ra.* New York: Pantheon Books, 1997.
- Taylor, Arthur. *Notes and Tones: Musician-to-Musician Interviews* (expanded edition). New York: Da Capo Press, 1993. [Original work published 1982.]
- Thomas, J. C. *Chasin' the Trane: The Music and Mystique of John Coltrane*. Garden City, N.Y.: Doubleday & Co., 1975.
- Vail, Ken. *Miles' Diary: The Life of Miles Davis 1947–1961*. London: Sanctuary Publishing, 1996.
- Washington, Michael Spence. *Beautiful Nightmare: Coltrane*, *Jazz*, *and American Culture*. Doctoral thesis. Cambridge, Mass.: Harvard University, May 2001.
- Wein, George, with NateChinen. *Myself Among Others: A Life in Music.* Cambridge, Mass.: Da Capo Press, 2003.
- Wendt, Reinhold. *John Coltrane—Ein Leben für die Musik* [John Coltrane—A Life for the Music]. Munich: self-published, 2001.
- ——. *Eric A. Dolphy—Die Freiheit der Klänge* [Eric A. Dolphy—The Freedom of the Sounds]. Munich: self-published, 2003.
- Wild, David. *The Recordings of John Coltrane: A Discography* (second edition). Ann Arbor, Mich.: Wildmusic, 1979.
- Wilmer, Valerie. *As Serious as Your Life: John Coltrane and Beyond*.London: Serpent's Tail, 1992. [Original work published 1977.]
- Woideck, Carl (editor). *The John Coltrane Companion: Five Decades of Commentary*. New York: Schirmer Books, 1998.

# OceanofPDF.com

# **ACKNOWLEDGMENTS**

We wish to single out a few individuals who have helped us over many years, and not just with one or two particular questions. First and foremost, Alice and Ravi Coltrane, John's widow and son, and both great musicians (Alice on keyboards and Ravi on saxophones), have generously shared with us numerous unique materials; they hosted Fuji in their homes and supported our work throughout. We also owe a great debt to Ravi's wife Kathleen and Alice's daughter Michelle Coltrane. Unfortunately, we must make special mention of the loss of Alice Coltrane, who passed away on January 12, 2007. She will be greatly missed.

Naima's daughter Saeeda (Antonia Andrews) has also been a great help for many years, as has Coltrane's famous cousin Mary Alexander (founder of the John Coltrane Cultural Center, Philadelphia, Pennsylvania), and Aisha Tyner, former wife of McCoy, and their son Nurdeen.

The French author and researcher Michel Delorme has been closely involved in many ways, as a source of rare materials, leads and contacts, and research on Coltrane's European tours, as well as being a great friend. Fuji has worked closely for many years with Hollis King, Art Director at Verve Music Group in New York City, a generous person and a great friend. Bruce Morris and Trudy Silver, owners of the 5C Cultural Center, were Fuji's gracious hosts during his many visits to Manhattan, as well as Motoko Hasegawa (*Swing Journal* correspondent, New York City). Michael Cuscuna of Blue Note Records has answered our many questions and shared exclusive materials for our research, as has Bob Belden, saxophonist, composer, and Columbia Records producer. Michael Cogswell (director of the Louis Armstrong House and Archives) and his wife, Dale Van Dike, deserve special thanks as well. Michael has always been interested in all of jazz, not only Armstrong, and helped Fuji and all of us in many ways.

A special note is due regarding the late François Postif, a leading French jazz journalist who conducted insightful interviews with Coltrane, McCoy

Tyner, Lester Young, and most major jazz figures, until he sufiered from eye problems and other health matters that eventually led to his death late in 1995. Postif was a lovely man and a dear friend of Porter's, who corresponded by phone and by fax. They called each other "best friends," though they never met in person, and when Postif mailed one of his books to Porter, he inscribed it: "To my best friend Lewis Porter—Hope to see you someday!" Postif also provided valuable information to Fuji.

The following musicians and performing artists have supported our work and answered our queries: Rashied Ali, Michael Brecker (who passed away January 13, 2007), Bob Brookmeyer, Gerd Dudek (saxophonist), Ellery Eskelin (saxophonist), Sonny Fortune, Curtis Fuller, Matthew Garrison (bassist, son of Jimmy Garrison), Savion Glover (tap dancer), Benny Golson, Johnny Griffin, Herbie Hancock, Ali Haurand (bassist), Jimmy Heath, Terumasa Hino (trumpeter, Japan), Yusef Lateef, Joe Lovano, Zane Massey (saxophonist, son of Calvin Massey), Jon Mayer (pianist), David Ostwald (tubaist), Sonny Rollins, Carlos Santana, Ravi Shankar, Judi Silvano (vocalist, wife of Joe Lovano), Bette Susmann (keyboard-ist, former musical director of Whitney Houston's band), Peter Weiss (drummer), Reggie Workman, Seiki Yukimoto (trumpeter, Japan), and Marcel Zanini (saxophonist, France).

We owe thanks to Constance Ditzel, Acquisitions Editor for Music at Routledge, and her Editorial Assistant Denny Tek, and to Devon Sherman, her former Editorial Assistant, and to Richard Carlin, who was initially our editor at Routledge (and is now at Prentice-Hall). We thank our Project Editors, Takisha Jackson and Robert Sims, for all their hard work.

In fact, so many people have helped us that we could write an entire book about them, but for the sake of space we must simply list the many others who made this book possible, with short annotations:

Larry Abrams (scriptwriter for radio documentaries with Steve Rowland)

Sakae Aizawa (owner of the jazz club Octet, Yamagata, Japan)

Greg Allen (Concord Records, Los Angeles, California)

George Allen (The Trane Stop Resource Institute, Philadelphia, Pennsylvania)

Joe Alper (photographer) and his widow Jackie and son George (Tempe, Arizona)

Larry Appelbaum (jazz specialist, Library of Congress, Washington, D.C.)

Dahlia Ambach (Verve Music Group, International Publicity, New York City)

Hiroshi Aono (Universal Music, Tokyo)

Jerry Atkins (Music/Jazz Director, KTXK FM, Texarkana, Texas)

Alexandra Avakian (photographer, Washington, D.C.; George Avakian's niece)

George Avakian (retired CBS/Columbia producer)

Koji Awaya (former editor-in-chief, *Swing Journal*, Tokyo)

Bruce Bastin (owner, Interstate Music, United Kingdom)

Evelyn Blakey (daughter of Art Blakey, New York City)

Blue Note Paris (thanks to the staff)

Mitchell Borden (owner of Fat Cat and Smalls, New York City)

Susanne Bornhöft (Swedish translations)

Arnold Boyd (The Trane Stop Resource Institute, Philadelphia, Pennsylvania)

Frank Büchmann-Møller (author and jazz archivist, Odense, Denmark)

Justin Burton (Rutgers grad student; Philadelphia research, 1955–1956)

Fred Canté (Thelonious Monk discographer, Amsterdam, Holland)

Gary Carner (Pepper Adams discographer, and once Lewis Porter's first graduate student)

Gustave Cerutti (discographer, Sierre, Switzerland)

Fred Cohen (Jazz Record Center, New York City)

Noal Cohen (Rochester research)

Patrick Curtaud (Jazz A Vienne, Vienne, France)

Harald Dayot (photographer, Las Palmas, Canary Islands, Spain) and his wife, Linda

Hugo De Craen (researcher, Lier, Belgium)

Béatrice Di Vita (Jazz à Juan, Juan-les-Pins, France)

Ken Druker (formerly of the Verve Music Group, New York City)

Joanna Easter (Show Place, High Point, North Carolina)

Esmond Edwards (photographer, former producer of Prestige Records, Goleta, California; passed away Jan. 20, 2007)

Jim Eigo (Jazz Promo Service, New York City)

Chris Entwhistle (researcher of Prestige Records, Philadelphia, Pennsylvania)

Adam Fells (Santana management)

Mike Fitzgerald (researcher, and director of the Jazz-Research Listserv; Chapel Hill, North Carolina)

Björn "Slim" Fremer (Swedish journalist)

Michael Fröhne (discographer, Baden Baden, Germany)

Hiroki, Masahiro, Yunami, Kotoko, and Michiyo Fujioka (the Fujioka family, Japan)

Hiroyuki and Yoko Fukayama (French Quarter Love, Nabari, Mie, Japan)

Hiroyuki and Yayoi Fukuta (Aji-Fuku, Nabari, Mie, Japan)

Steve Fulgoni and the working committees of the Coltrane Home (www.dixhills.com)

Lutz Fürnsin (researcher, Vienna, Austria; deceased)

Geof Gans (CD art director, California)

Ira Gitler (jazz critic) and his wife, Mary Jo Schwalbach

Julia Glahn (for translations and other assistance)

Dr. Helmut Götz (eyewitness of the Munich concerts)

Mario Grenz (researcher, European tour info)

April Grier

Willie Gschwendner (Austrian jazz journalist, Vienna information)

Paul Hahn (guitar player and Coltrane researcher, Vancouver, Canada)

Selby Ham (former manager of Jazz Standard, New York City)

Mamoru Hanazawa (collector, Saitama, Japan)

Kazunori Harada (*Jazz Hihyo* aka *Jazz Critique* magazine, Tokyo)

Mark Havens (researcher of Prestige Records, Philadelphia, Pennsylvania)

Yoshiki Hori (Buddy Rich fan club, Mie, Japan)

Rob Hudson (associate archivist, Carnegie Hall)

Eiichi Imataka (photographer, Nagoya, Japan)

Kuniharu Itoh (collector and photographer, Nagoya, Japan)

Yasohachi "88" Itoh (Sony Music Communications Inc., Tokyo, Japan)

Hiroshi Itsuno (55 Records, Tokyo, Japan)

Shuichi Iwama (Norma Records, Saitama, Japan)

Shin-ichi Iwamoto (Hank Jones discographer, Tokyo, Japan)

Martin Jacobsen (for the Kenny Drew anecdote re: **56–0302**)

Mitsuo Johfu (Marshmallow Records, Yokohama, Japan)

Ashley Kahn (author of books on *A Love Supreme*, *Kind of Blue*, and Impulse! Records)

James C. Karegeannes (researcher, Durham, North Carolina)

Paul Karting (supplied information and photos of the Netherland concerts)

Masatake Katano (Warner Music Japan, Tokyo)

Takayoshi Kato (Grand Chef, Essex House, New York City) and his wife, Keiko

Osamu Kimura (Moku Moku Agricultural Farm, Mie, Japan)

Alexia Kinni (Porter's former grad student; Boston research, 1960–1963)

Seiko Kinoshita (Blue Note, New York City)

Hans-Peter Klösges (WDR, Cologne, Germany)

Wolfram Knauer (director, Jazzinstitut Darmstadt, Germany)

Richard Koloda (Archie Shepp and Albert Ayler biographer, Seven Hills, Ohio)

Bryan Koniarz (formerly of the Verve Music Group, New York City)

Dietrich Heinz Kraner (researcher, Graz, Austria)

Theodora Kuslan (formerly with Verve Music Group marketing, New York City)

Alan Lankin (Philadelphia research)

Jan Lohmann (Miles Davis discographer)

Peter Losin (Miles Davis discographer; see www.plosin.com/milesAhead)

Jeff Lovell (Lewis Porter's former graduate student, Joe Henderson biographer)

Ichiro Maeda (photographer, Fukuoka, Japan)

Jim Marshall (photographer, San Francisco, California)

Morris Martin (Head Music Librarian, University of North Texas, Denton)

Iwao Maruyama (Big 8 production, Osaka, Japan) and his wife, Setsuko

Virgil G. Matheus (VGM Records, Ashland, Ohio)

Hiroko and Yuko Matsuzaka (*Jazz Hihyo* aka *Jazz Critique* magazine, Tokyo)

Jef McMillan (Lewis Porter's former graduate student, Lee Morgan biographer)

Marc Medwin (jazz researcher, Chapel Hill, North Carolina)

Hal Miller (musical adviser of Carlos Santana, Albany, New York)

Patrick Milligan (Concord Records, Los Angeles, California)

Takafumi Mimori (editor-in-chief, Swing Journal, Tokyo, Japan)

Shinji Mimura (*Swing Journal*, Tokyo, Japan)

Teruo Mimura (Mimura record shop, Osaka, Japan)

Akiyoshi Miyashita (photographer, Tokyo, Japan)

Masahiro Mochida (photographer, Tokyo, Japan)

John Morton (John Coltrane Cultural Workshop, Charlotte, North Carolina)

Kin-ichi Motoi (Santana researcher, Niigata, Japan)

Ulrike Müller (Südwestrundfunk, Germany)

Kimikazu Murata (Osaka Music College, Japan)

Yoh-ichi Nakao (Jazz Bank Inc., Tokyo, Japan)

Yasuki Nakayama (author of Miles Davis books, Kanagawa, Japan)

Hozumi Nakadaira (photographer, Tokyo, Japan)

Tokio Nishino (graphic designer, Osaka, Japan)

Akio Noguchi (Santana researcher, Tokyo, Japan)

Toshiyuki Nomoto (collector, Miyagi, Japan)

Mari Obayashi (formerly of the Blue Note, Tokyo, Japan)

Takao Ogawa (author of Miles Davis books, Tokyo, Japan)

Toshinosuke Ohki (Hibiki Kanagawa, Japan)

Yuki Ohmura (Davis and Coltrane researcher, Tokyo, Japan)

Richard Okon (Blue Note, New York City)

Aryeh Oron (researcher, Israel)

Arturo Ortega (University of North Texas Music Library, Denton)

Fernando Ortiz de Urbina (jazz scholar, Spain)

Chris Pawlicki (University of Illinois–Urbana-Champaign Music Library)

Jean Penn (librarian I, Pasadena Public Library, California)

Peter René Pérez Gschwendner (scans of autographed Vienna 1962 concert program)

Leif Bo Petersen (trumpeter and jazz scholar, Denmark)

Doug Pomeroy (master audio engineer)

Peter Pullman (Bud Powell biographer)

Bruce Boyd Raeburn (Curator, Hogan Jazz Archive, New Orleans)

Sylvia Ravelo (Dominican dancer, New York City)

Ed Rhodes (Coltrane researcher and collector)

Anthony B. Rogers (deceased; Stanford research, posted to Coltrane-L Listserv)

Cristiano Romano (Umbria Jazz, Perugia, Italy)

Raymond Ross (passed away August 25, 2004; photographer, New York City)

Steve Rowland (radio documentarian)

Michel Ruppli (discographer)

Ellen Rüsgen (WDR, Cologne, Germany)

Norman Saks (collector and researcher of Charlie Parker and others, San Diego, California)

Yoshiaki and Minoru Sawano (Atelier Sawano, Osaka, Japan and Paris, France)

Manfred Scheffner (of the Bielefelder catalog)

Don Schlitten (photographer, producer, New York City)

Claude Schlouch (discographer, Marseille, France)

Robin Schmaler (library research)

Karl-Heinz Scholz (collector and eyewitness of WDR studio session)

Riccardo Schwamenthal (photographer, Italy)

Andy Schwartz (writer and researcher)

Adriano Scognamillo (Foto Puck, Perugia, Italy)

Motohisa Seki (owner, Royal Horse jazz club, Osaka, Japan)

Chris Sheridan (discographer, United Kingdom)

Hirofumi Shimada (Airline Deutsche Lufthansa, Japan) and his wife, Katsuko

Shingo and Hiromi Shimizu (club owners, Jazz On Top, Osaka, Japan)

Tohru Shimizu (photographer, Osaka, Japan)

Keizo Shinoda (saxophonist and "Mr. Knife-man," Sakai, Osaka, Japan)

Milan Simich (producer, and author of the book *A Night at Birdland*)

Kim Smith (Merkin Hall, New York City)

Matthew Snyder (Music Archivist, New York Public Library)

Chuck Stewart (photographer, Teaneck, New Jersey)

Axel Stumpf (researcher, collector, Germany)

Kazunori Sugiyama (audio engineer, DIW, New York City)

Alan Sukoenig (jazz writer)

Hiroshi Suruga (A&R of Victor Entertainment, Tokyo, Japan)

Shigeki Takeuchi (collector, Tokyo, Japan)

Toshio Takeuchi (Frank Sinatra Society of Japan)

Osamu Takizawa (Adirondack record shop, Tokyo, Japan)

Barbara Taylor (High Point Museum, High Point, North Carolina)

David Tegnell (Coltrane researcher, Chapel Hill, North Carolina)

Tamae and Hisayuki Terai (owners, Overseas jazz club, Osaka, Japan)

Scott Thompson (Jazz at Lincoln Center, New York City)

Takehiko "Tak" Tokiwa (photographer, New Jersey)

Makoto Toya (certified tax accountant, Osaka, Japan)

Yoshio Toyama (Louis Armstrong Foundation, Chiba, Japan) and his wife, Keiko

Masuhiko "Bird" Tsuji (Charlie Parker Society, Tokyo; passed away Mar. 30, 2000) and his wife, Imari

Takeshi Uno (Universal Music, Tokyo, Japan)

Christian Vander (writer for *Muzik Zeuhl*)

Chantal van Kessel (WDR, Cologne, Germany)

Luc Van Tickel (researcher, Antwerp, Belgium)

Alexander Vasilic (WDR, Cologne, Germany)

Alain Venditti (saxophonist, researcher in Marseille, France)

Jürgen de Waal (researcher, Rheinberg, Germany)

Greg Wall (saxophonist)

Bob Weir (writer for *Jazz Journal* and discographer, United Kingdom)

Reinhold Wendt (Coltrane and Eric Dolphy researcher and author)

Lars Westin (Swedish jazz journalist and record producer)

Petra Witting-Nöthen (WDR Historisches Archiv, Germany)

Carl Woideck (saxophonist and Coltrane author and researcher)

John Wriggle (Lewis Porter's former graduate student; researched the MacMillan Theatre)

Katherine and Larret Wright (Roundtable Media, Champaign, Illinois)

Ryo Yabushita (*Japanese Daily Sun*, Los Angeles, California) and his wife, Keiko

Masaya Yamaguchi (researcher and author of *Coltrane Changes*, New York City)

Kenji Yanai (*Record Collectors* magazine, Tokyo, Japan)

Stefano Zenni (Italian jazz scholar and analyst)

A special thank you to Tokio Nishino for his help in designing the photo section.

Finally, because this book is based on the prior publications of Wild, Porter, and Fujioka, we thank once again all the people who are thanked in those books, since the information that they provided, sometimes with their names still attached, is, of course, reflected in *The John Coltrane Reference*.

OceanofPDF.com

## **Main Index**

Page numbers through 366 refer to the Chronology; page numbers 367 and higher refer to the Discography. Locations where public performances took place are identified by the word "venue" following the name. Where the information is available, abbreviations identifying the instrument(s) played follow the names of musicians. Due to space constraints, album titles have been omitted (see <a href="http://www.wildmusic-jazz.com">http://www.wildmusic-jazz.com</a> for this information). For song title and composer information, *See* the Song Title Index. Readers should check periodically for updates and additional indices online at <a href="http://www.wildmusic-jazz.com">http://www.wildmusic-jazz.com</a>.

## A

```
A&R Studios, New York City (studio), 214, 284, 611

Abart's Internationale, Washington, DC, aka International Jazz Mecca (venue), 214, 222–224, 269, 274

ABC-Paramount (studio), 650, 655, 688, 691

Abdul-Malik, Ahmed (b, tamboura), 136, 137, 140, 141, 157, 176, 233, 234, 492, 537, 618, 620, 624

Abercrombie, John (g), 249

Academy of Music, Philadelphia, PA (venue), 85, 89, 165, 178

Acea, John (p), 35, 45, 62, 371, 373

Adams, Don, 179

Adams, Joe (b), 17, 78

Adams, Paul, 228

Adams, Pepper (bs), 135, 150, 179, 181, 208, 209, 225, 311, 323, 325, 355, 424, 464, 501
```

```
Adams-West Theatre (aka Kabuki Theatre), Los Angeles, CA (venue), 316,
     332
Adderley, Julian "Cannonball" (as), 114, 116, 119, 147–156, 158–161, 163,
     166–175, 176, 177, 178, 179, 182, 203, 204, 220, 222, 228, 249, 254,
    256, 258, 285, 303, 312, 317, 323, 324, 327, 331, 362, 504, 510, 518,
    520, 523, 524, 525, 529, 534–536, 541, 547, 549, 550, 559, 561,562,
     568
Adderley, Nat (tp), 119, 175, 176, 228, 312, 324
Adler, Murray (concertmaster), 729
Afro Jazziacs, The, 180
Aichi Bunka Kodo, Nagoya (venue), 336, 350
Aikura, Hisato (ann), 755, 757
Alabama Coliseum, Montgomery, AL (venue), 85, 89
Alexander, Roland (p), 424
Alexander, Willard, 37, 39
Alfred, Alonzo (tp), 14
Algiers (aka Algiers Lounge), Cleveland, OH (venue), 214, 224
Ali, Hassan Ibn, aka Hasaan Ibn Ali, aka William Henry Langford, Jr. (p),
     71, 98, 99, 389
Ali, Muhammad (dr), 353, 354, 758, 759
Ali, Omar (cga), 355, 356, 759
Ali, Rashied (dr. perc), 311, 313, 322, 332–334, 337, 338, 340–345, 347–
    349, 351–357, 361, 362, 363, 364, 747–749, 751–755, 757, 759, 761–
     764,766–769
Allen, Red, 62, 303
Allen, Steve (ann), 96, 101, 102, 103, 173, 419
Allen, Woody, 303
Allison, Mose (p), 155, 248, 250, 312, 318
```

```
Allsop, Ken, 237
Alper, Joe, 615
Alport, Lou, 203, 233
Altschul, Barry (dr), 285
Ambrose, Amanda, 327
American Legion Hall, Philadelphia, PA (venue), 6
Ammons, Gene (ts), 62, 102, 124, 143, 147, 202, 203, 217, 222, 251, 254,
     257, 501
Amram, Dave (frh), 465
Anderson, Bill, 78, 166, 166
Anderson, Ernestine, 159, 166, 180
Anderson, Frank, 147
Anderson, John (tp), 54
Anderson, Shrimpy, 17
Andy's Log Cabin, Gloucester Heights, NJ (venue), 96
Ang, Connie Theresa, 457
Anthony, Ray (arr, tp), 54, 376
Aono, Hiroshi, 678
Apollo Theater (WDR studio), Düsseldorf, West Germany (venue), 184,
     192, 193, 580, 581
Apollo Theatre, New York City (also Frank Schifman's Apollo theatre)
    (venue), 21, 23, 29, 34, 41, 43, 44, 47, 52, 63, 68, 76, 146, 159, 163,
     168, 183, 185, 186, 213, 219, 245, 252, 603
Appelbaum, Larry, 492, 493, 609
Appleton, Ray (perc), 338, 340, 749
Armed Forces Radio Station (studio), 9, 367
Armory, New York City (venue), 164, 168
```

```
Armory, Winston-Salem, NC (venue), 44, 49
Armstrong, Louis (tp, voc), 34, 51, 70, 167, 191, 249, 404
Arnold, Harold (ts), 78
Art D'Lugoff's Village Gate, New York City, aka Village Gate (venue), 187,
     214, 226, 229, 230, 245, 246, 251–253, 261, 298, 312, 315, 316, 321,
     324, 325, 333, 334, 336, 353, 616, 719
Ashby, Dorothy (harp), 217
Ashford, Gordon "Bass" (b), 9, 10
Astoria, Baltimore MD (venue), 35
Atlantic Records (label), 169, 204, 207, 209, 210, 221, 230, 261, 321, 366,
     548, 557, 587, 592, 612, 618
Atlantic Studios, New York City (studio), 163, 164, 165, 184, 185, 227,
     548, 556, 563, 565, 569, 571, 585, 587, 592, 595, 597, 598
Auditorium Maximum, Freie Universität, Berlin, West Germany (venue),
     247, 264, 271, 289, 696
Audobon Ballroom, New York City (venue), 48, 62
Auerbach, Art, 330, 340
Austin, Juanita (Naima). See Coltrane, Naima
Austin, Sil, 193
Australian Jazz Quintet, 121
Avakian, George, 99
Averty, Jean-Christophe, 735
Ayler, Albert (ts), 272, 273, 286, 294, 295, 298, 299, 321, 341–344, 351,
     356, 364, 751, 769
Ayler, Donald (tp), 273, 341–343, 751, 769
```

```
Babe Baker's Jazz Corner, Cincinnati, OH (venue), 269, 271
Baez, Joan, 283
Bailey, Dave (dr), 342
Bailey, Donald (dr), 280, 684
Bailey, Pearl, 256
Baker, Chet, 123, 132, 140, 158, 308, 322
Baker, Ed, <u>330</u>
Baker, Harold "Shorty" (tp), 90, 92, 405, 406, 407
Baldwin, Don, 329
Balliett, Whitney, 140, 149, 180, 181, 295
Bank, Danny (bcl), 558
Banks, Dick, 63
Barber, Bill (tuba), 558, 608, 610, 614
Barnard, Ken, 276
Barnes, Clive, 237
Barnet, Charlie, 36
Barrett, Ray (ann), 568
Barron, Bill (sax), 6, 7, 19, 71, 286, 389
Barron, Kenny (p), 71
Barron, Ray, 60
Bartel, Eddie, 113
Bartz, Gary (as), 89, 327, 332
Basie, Count (p), 97, 116, 122, 166, 179, 180, 181, 187, 195, 225, 228, 249,
     277, 323, 489
Basin Street, New York City (venue), 76, 103, 117
Bass, Ralph, 73
```

```
Bastin, Bruce, 72, 390, 392, 397, 398, 399, 401
Bates, Peg Leg, 45
Bavan, Yolande, 277
Bayen, Chip, 187
Beamon, B. B., 30
Beasley, Joseph, 362
Bechet, Sidney, 190, 209, 260, 295
Bee, Tommy, 173
Beiderbecke, Bix, 329
Belafonte, Harry, 36, 37, 47
Belcher, Count, 113
Belden, Bob, 708
Bell Sound Studios, New York City (studio), 216
Bell, Aaron (b), 654
Belletto, Al, 114
Bellson, Louis (dr), 49, 317, 324, 407
Benjamin, Bea (voc), 263
Benjamin, Joseph (b), 86, 323
Bennett, Max (b), 49
Benny, Bill, 237
Bens, Jaques, 661
Benson, George (g), 283
Benton, Brook, 186
Berendt, Joachim-Ernst (ann), 242, 559, 582, 633
Berg, Billy, 91, 92
Berkshire Music Barn, Lenox, MA (venue), 230
```

```
Bernotas, Bob, 3, 7, 198
Bernstein, Jack, 352
Bernstein, Leonard (voc, narration), 294, 438
Bernstein, Sid, 225, 341
Berry, Emmett (tp), 82, 86, 87, 88, 558
Berzinsky, David, 221
Bexley, Don, 87
Bibber, Blade, 207
Big Maybelle (vcl), 11, 86, 93, 94, 102, 203, 278
Birdband Show Lounge, Chicago, IL, aka Birdland, Budland (venue), 107,
     112, 113
Birdhouse, Chicago, IL (venue), 185, 209, 210
Birdland, New York City (venue), 43, 47, 59–62, 91, 96, 100, 101, 113,
     117, 143, 147, 161, 163–166, 169, 170, 175–180, 199, 207, 240, 245,
     246, 249, 250, 253, 254, 267, 269, 270, 273, 278, 282, 284, 285, 297–
     299, 304, 306, 311–312, 315, 317, 318, 378, 380, 382, 386484, 520,
     547, 568, 569, 590, 639, 642, 646, 672, 674, 688, 706
Birks, Johnny (tp), 68, 69
Bishop, Walter (p), 208, 334, 494
Bjorn, Lars, 113, 151, 182
Black Pearl, New York City (venue), 145, 153
Black, Ivan, 169
Blackhawk, San Francisco CA (venue), 68, 74, 75, 92, 107, 110, 111, 125,
     128, 164, 167, 169, 171, 222
Blackwell, Ed (dr), 344, 346, 347, 585, 587
Blair (family), 1
Blair, Alice V., 2
Blair, William W. (Rev.), 2
```

```
Blake, Ran (p), 351
Blakey, Art (dr), 48, 57, 60, 62, 101, 121, 127, 132, 136, 140, 156, 157,
     161, 167, 175, 177, 178, 181, 182, 198, 201, 210, 222, 226, 227, 229,
     230, 273, 274, 278, 282, 293, 294, 295, 306, 309, 322, 323, 324, 327,
     328, 334, 343, 379, 380, 382, 458, 471, 472, 494
Blakey, Wellington (voc), 294, 295
Bland, Bobby Blue, 225
Bley, Paul (p), 114
Blue Bird Inn, Detroit, MI, aka Clarence's Blue Bird Inn (venue), 95, 101,
     144, 146, 151, 158
Blue Coronet, aka Club Coronet, Coronet, Brooklyn, NY (venue), 135, 245,
     253
Blue Note (label), 157, 209, 444, 612, 618
Blue Note, Chicago, IL (venue), 203
Blue Note, Philadelphia, PA (venue), 96, 104, 107–109, 114, 118, 122, 420,
     453
Blue Room, York Hotel, Baltimore, MD (venue), 67, 68
Blume, August, 48, 100, 153, 775
Bock, Richard, 366
Bogart, Humphrey, 47
Bohemian Caverns, Washington, DC (venue), 246, 257–259, 270, 283, 297,
     303, 315, 323
Bon-Ton, Buf alo, NY (venue), 246
Bonnike, Gene (Trio), 104
Booker, Beryl (p), 17
Booker, Walter (b), 342
Bop City, New York City (venue), 43, 44, 46, 50
Bornhöft, Susanne, 191, 286, 577
```

```
Bos, Aad (ann), 196, 583
Bossa Tres, 278
Bostic, Earl (as, tp, cl, g), 17, 46, 67, 71, 72, 73–78, 111, 217, 277, 320,
     393, 395, 397
Bowman, Carl (euphonium), 614
Boyd, Jimmy (b), 82
Bradford, Bobby (tp), 227
Bradley, Jack, 310
Bradshaw, Tiny (voc), 64
Braf, Ruby, 121
Braga, Ernani (composer), 766
Brahms, Johannes (composer), 160
Brand, Dollar (p), 263
Brass Rail, Milwaukee, WI (venue), 163, 168
Brasz, Marc, 324
Braxton, Anthony (as), 309–310
Brazil, Joe (as, fl), 146, 152, 158, 330, 517, 539, 743, 744, 745
Breau, Lenny (g), 285
Brecker, Michael (ts), 353
Brehm, Simon, 664
Briggs, Bunny, 353
Bright, Ronnell (p), 132
Britton, Benny (tp), 78
Brookhouser, Frank, 90, 114, 118, 149, 157, 186, 201, 217, 228, 233, 251,
     254, 260, 273, 291, 301, 307, 318, 323
Brooklyn Paramount, New York City (venue), 165, 179
```

```
Brookmeyer, Bob (tb), 150, 152, 153, 156, 160, 174, 181, 303, 306, 311,
     341, 342, 538
Brooks, Louis (ts), 399, 400
Brooks, Roy (dr), 539
Brooks, Tina, 201
Broomer, Stu, 347
Brower, Franklin, 3, 35, 37
Brown, Bill (b), 284
Brown, Bobby (as), 302
Brown, Charles, 35, 45, 82, 89
Brown, Charles E., 307, 309
Brown, Clif ord (tp), 64, 91, 92, 119, 406
Brown, Frank, 113
Brown, Honey, 87
Brown, James H., 17
Brown, Jimmie (Jimmy), 73, 93
Brown, Lawrence (tb), 82, 86–90, 92, 232, 405, 406, 407
Brown, Marion (as, bells), 313, 351, 361, 364, 731, 766
Brown, Oscar, Jr. (narration), 219, 252, 560
Brown, Ray (b), 94, 193, 279, 374, 375
Brown, Romain and his Romaines, 81
Brown, Ruth, 60, 82, 88, 89, 91, 168, 186
Brown, Sonny (dr), 353
Brown, Wini, 63
Brubeck, Dave (p), 55, 75, 80, 111, 123, 128, 154, 156, 171, 228, 264, 306,
     323, 327, 328, 359
Bruce, Lenny, 173, 228, 231
```

```
Bruce, Ramon, 17, 22, 81
Bruce, Spider, 23, 47
Bruneau, T ierry, 240, 263, 627
Bruyninckx, Walter, 302, 326
Bryan, John, 231
Bryant, Ray (p), 3, 6, 10, 13, 15, 16, 102, 151, 226
Bryant, Squire, 33
Bryant, Tommy, (b), 6, 15, 63
Buchanan, Elwood, 129
Buckner, Milt, 115
Buf ngton, Jimmy (frh), 608
Bukowski, Charles, 508
Bullock, Freddy, 81
Bunker, Larry (dr), 293
Burke, Ted. See Ted Burke's Musical Instruments
Burks, Jesse "Spider" (ann), 119, 129, 130, 455, 456, 457
Burlwell, Carl, 52
Burnett (saxophonist; first name unknown), 80, 81
Burnett, Frances, 229
Burrell, Dave (p), 351, 364
Burrell, Kenny (g), 61, 144, 148, 178, 282, 286, 383, 443, 457, 462, 512
Burton, Gary (vb), 300, 303, 323
Burton, Justin, 97, 98, 100, 102, 122, 123
Bushell, Garvin (reeds, woodwinds, English horn, contrabassoon), 233,
     234, 608, 609, 620, 624
Butera, Sam, 173
```

```
Butler, Billy (g), 34
Butler, Frank (dr, perc, voc), 221, 275, 331, 332, 363, 746
Butterbeans and Susie, 45
Butterfield, Don (tuba), 572
Büttner, Armin, 403
Butts, Hindal, 61
Butts, Jimmy, 404
Byas, Don, 121, 287
Byrd, Charlie (g), 263
Byrd, Donald (tp), 32, 101, 122, 137, 138, 150, 181, 182, 208, 209, 225,
     278, 425, 443, 481, 489, 490, 494, 497, 502, 522
Byron, Toby, 754
                                     \mathbf{C}
C.I.O. Hall, Cleveland, OH (venue), 43, 48
Cadrez, Florence, 54, 90, 91, 110, 111, 406
Cafe Bohemia, New York City (venue), 102, 108, 109, 116, 117, 120, 121,
     125, 126, 131, 132, 133, 134, 136, 144, 152, 160, 442, 443, 445, 460,
     517, 519
Cage, John, 353
Caine, Eddie (fl), 558
Caldwell, Happy, 64
Calendar, "Red" (b), 15, 54
Calloway, Cab, 36, 51, 235
Calypso Boys, The (perc), 383
Camelot Sound Studios, Lynnwood, WA (studio), 316, 745
Cameron, Chuck (dr), 115
Campbell, Eddie, 135
```

```
Campbell, Robert, 105, 113, 141, 403
Campbell, Wilbur (ts), 69
Candido (bongo), 122, 161
Candoli, Conte (tp), 87
Canté, Fred, 196, 239, 266, 288, 642, 697
Capitol Lounge, Chicago, IL (venue), 79, 83
Capitol Studios, New York City (studio), 43
Carey, Bill, 235
Carlisle, Una Mae, 23
Carnegie Hall, New York City (venue), 29, 36, 96, 101, 121, 127, 140, 159,
     215, 222, 242, 492
Carner, Gary, 135
Carney, Bill (perc, voc), 94, 95, 97, 98, 411
Carney, Harry (bs), 232
Carney, Mary, 256
Carnival Lounge, Pittsburgh, PA (venue), 36
Carousel Lounge, Indianapolis, IN (venue), 329
Carroll, Joe (voc), 35, 38, 39, 40, 41, 45–51, 61, 62, 373, 378, 380, 382, 386
Carter, Benny, 111
Carter, Betty, 161, 168, 182, 248, 250, 252, 283, 321, 353
Carter, Bob, 18
Carter, Don, 256
Carter, Ron (b), 275, 300, 302, 303, 319, 345, 520
Casa Loma, Montreal, Quebec, Canada (venue), 297, 300. See also Le Jazz
     Hot
Casino Ballroom, Fall River, MA (venue), 43, 45
Casino, Toronto, Ontario, Canada (venue), 44, 57
```

```
Cassiday, Hop-Along, 45
Castro, Joe (p), 173
Catlett, Big Sid (dr), 18
Cats, The, 462
Cauthorn, Frances E., 75
Caverns, The (aka Crystal Caverns), Washington, DC (venue), 164, 174,
     175
Central Theatre, Passaic, NJ (venue), 29, 37
Cerulli, Dom (ann), 136, 156, 519, 520
Chalof, Serge (bars), 19, 111
Chambers, Jack, 111
Chambers, Paul (b), 100, 101, 104, 107–112, 114–116, 119, 120, 122, 128–
     132, 147–156, 158–161, 166–170, 172–176, 178, 180–182, 185, 186,
     188, 190–193, 195, 208, 272, 274, 275, 280, 319, 341, 411, 417, 419–
     422, 424–426, 431, 433, 436, 437, 442443, 445, 446, 453, 455–460,
     468, 479, 481, 483, 484, 502, 504, 507, 510, 512, 516, 517, 519, 520,
     522, 523, 528, 529, 532, 534–536, 541, 544, 547–549, 551, 556, 558,
     561, 563, 565, 568, 569, 571, 575, 576, 578–583, 603, 606, 608
Chambers, Rayfield (org), 64
Chandler, Len, 312
Chapman, Joan (tamboura), 729
Charles, Ezzard, 60
Charles, King, 80
Charles, Ray (p, voc), 55, 140, 157, 159, 160, 178, 219, 220, 292, 549
Charles, Teddy, 101, 102, 117, 118
Chase, Allan, 762
Chateau de CounTheTheve (formerly Pink Poodle), Indianapolis, IN
     (venue), 316, 329. See also Pink Poodle
```

```
Cherry, Don (tp), 173, 187, 201, 202, 287, 326, 585, 587
Cherry, Robert, aka Cadillac Bob, 105
Chez Paree (venue), probably Pittsburgh, PA (venue), 9, 11
Chicago's Birdland Show Lounge (formerly Beige Room), Chicago, IL
     (venue), 96, 104
China Doll and the Calypso Boys, 52
Chinen, Nate, 306, 349
Christian, Charlie, 181
Christian, Jodie (aka Jody) (p), 178
Christy, June, 123, 128, 129
Church of the Advocate, Philadelphia, PA (venue), 353
Church, Lou, 122, 453
Churchill, Savannah, 45, 143
Ciro's, San Francisco, CA (venue), 44, 53
City Auditorium, Atlanta, GA (venue), 85, 89
City Hall, Newcastle, U.K. (venue), 214, 238
Civic Opera House, Chicago, IL (venue), 163, 167, 270, 277
Claiborne, Jack, 166
Clar, Mimi, 188, 291
Clark, Collin, 231
Clark, Conrad, 36
Clark, Sonny (p), 127, 137, 481
Clarke, Kenny (dr), 18, 62
Clarke, Mable V., 23
Clarke, Mae, 342
Clarke, Terry (dr), 329, 330
```

```
Claxton, William, 480
Clayton, Buck, 157
Cleveland, Jimmy (tb), 64, 156, 494, 558, 559
Clouds, The, 110
Clouzet, Jean, 262, 662, 696, 777, 778
Clovers, The, 87, 89, 113
Club 12, Detroit, MI, formerly Klein's Show Bar (venue), 166, 181, 182
Club 421, Philadelphia, PA (venue), 44, 48
Club 48, Philadelphia, PA (venue), 67, 73
Club Bill & Lou's (aka Lou's Crystal Bar), Philadelphia, PA (venue), 44, 51
Club Ebony, Cleveland, OH (venue), 68, 77
Club Emanon, Philadelphia, PA (venue), 16
Club Evounce, 22
Club Harlem, Atlantic City, NJ (venue), 95, 99
Club Harlem, Philadelphia, PA (venue), 44, 56, 59, 63, 64
Club Juana, Detroit, MI (venue), 59, 61, 62, 384
Club Las Vegas, Baltimore, MD (venue), 95, 100
Club Oasis, Los Angeles, CA (venue), 44, 53, 54
Club Quadrigas, 22
Club Renaissance, Los Angeles, CA (venue), 214, 232
Club Silhouette, Chicago, IL (venue), 29, 40, 44, 49, 53, 55, 56, 377
Club Zel-Mar, Philadelphia, PA ("Cobra Room") (venue), 95,97
Coast Recorders, San Francisco, CA (studio), 316, 335, 742, 749
Cobb, Arnett (ts), 6, 80, 97
Cobb, Jimmy (dr), 152–161, 166–168, 170, 172, 173, 175–176, 178, 180–
     182, 185, 186, 188, 190–193, 195, 280, 341, 512, 519, 520, 522, 523,
```

```
529, 532, 534–536, 541, 545, 547, 549, 551, 558, 561, 568, 569, 571,
     575, 576, 578–583, 603, 606
Cobbs, Alfred (tb), 88
Cobbs, Call (p), 90, 91, 405, 406, 407
Cobetto, Andy, 300
Cobo Arena, Detroit, MI (venue), 347, 359
Cobra Club, San Diego, CA (venue), 67, 74, 75
Coel, Ethan, 655
Coen, Joel, 655
Coggins, Gil (p), 498
Cohen, Fred, 134
Cohen, Noal, 115,211
Cohn, Al (ts, bs, arr), 298, 302, 303, 306, 320, 342, 362, 436, 489, 494
Cole, Nat "King" (Nat King Cole Trio), 16, 51
Coleman, Earl (vcl), 14
Coleman, Ed, 50
Coleman, George, 275, 300, 520
Coleman, Ornette (as), 173, 179, 180, 181, 187, 199, 201, 204, 206, 224,
     226, 227, 237, 254, 288, 290, 298, 299, 344, 356, 364, 759, 770
Coleman, Ray, 303
Coles, Johnny (tp), 13, 16, 24, 26, 29, 558
Coliseum, Baltimore, MD (venue), 85, 88, 213, 219
Collins, Al, 101
Collins, John (g), 371, 374, 375
Colonial Tavern, Buffalo, NY (venue), 85, 90
Colonial, Toronto, Ontario, Canada (venue), 79, 82, 360
Colored Elks Club, Cannonsburg, PA (venue), 9, 11
```

```
Coltelli, John, 323
Coltrane, Alice (McLeod), (p, org, vib, harp, tamboura, arr), 282, 304, 306,
     327, 332, 337, 338, 340–347, 349, 351–356, 359, 361, 363, 729, 742,
    749–755, 757–759, 761–763, 766, 767–769, 770
Coltrane, Alice, Mrs. (John Coltrane's mother), 3
Coltrane, Crosby K, 155
Coltrane, John R. Qohn Coltrane's father), 2
Coltrane, John William ("Trane")
   begins playing soprano saxophone, 179, 187
   Blue Train session, 483–484
   childhood, 1
   "Classic Quartet," 251–276, 282–334, 643–681, 686–747
   Dizzy Gillespie Birdland broadcasts, 60–63, 379–387
   with Dizzy Gillespie Orchestra, 33–51, 371–374
   with Dizzy Gillespie small group, 49–63, 377–387
   with Earl Bostic, 71–76, 393–397
   with Eddie "Cleanhead" Vinson, 24–33
   and Eric Dolphy, 226, 228–251, 253, 260, 271, 294
   first quartet, 198–202
   first musical instrument, 3
   first recording as leader, 132, 134, 468
   with Gay Crosse, 64–71, 76–78, 389–392, 397–400
   in Hawaii, 7, 9, 10
   with Johnny Hodges, 82–93, 405–409
   Kind of Blue (album), 551–556, 561–562
   A Love Supreme (album), 307, 312, 319, 320, 707
   McCoy Tyner joins, 198, 202
```

```
with Miles Davis, 95–125, 128–133, 411–460
   purchases home, 74, 75
   with Stan Getz and Oscar Peterson, 192–193, 580–581
   in U.S. Navy, 7, 10
   at Village Vanguard, 1961, 214, 230, 233–234, 617–625
   and Wes Montgomery, 230–232, 253, 254
Coltrane, John William, Jr., 306
Coltrane, Naima (Juanita), maiden name Austin, 93, 97, 101, 277, 307, 323,
    537, 643
Coltrane, Oran (bells), 363, 729
Coltrane, Ravi (sax), 276, 327, 681, 708
Coltrane, Toni (Saida), aka Saeeda, Syeeda, 277, 565
Columbia (Records) (label), 102, 157, 504, 536, 552, 561
Columbia 30th Street Studio, New York City (studio), 108, 143, 144, 163,
    213, 303, 433, 437, 504, 510, 523, 551, 561, 603, 606
Columbia Studio D, New York City (studio), 96, 411
Comblain-la-Tour Jazz Festival, Comblain-la-Tour, Belgium (venue), 316,
    326, 738
Comedy Club, Baltimore, MD (venue), 125, 132, 145, 156
Concertgebouw, Amsterdam, Netherlands (venue), 184, 196, 215, 239, 247,
    266, 270, 287, 288
Condit, Rick, 97
Connor, Chris (voc), 99, 104, 114, 160, 161, 197
Conover, Willis (ann), 140, 281, 460, 492, 529, 530, 685
Continental, The, New York City (venue), 126, 135, 143, 147
Cook, William (Gaylord), 3
Cook, Willie (tp), 39, 45, 49, 50, 371, 373
```

```
Cooke, Sam (voc), 173
Cooper, Miff, 6
Copa City, New York City (venue), 185, 211, 213, 215
Copeland, Ray (tp), 156, 471–473, 494
Corea, Chick (p), 595
Cork 'n' Bib, Westbury, NY (venue), 213, 219, 246, 260, 261
Cornish, Dot (b), 93
Corrado, Donald (frh), 608, 614
Coryell, Julie, 176
Cosby, Bill (narration), 15, 560
Costa, Eddie (p, vib), 153, 489, 528
Cotton Club, Atlantic City, NJ (venue), 165, 176
Cotton Club, Cleveland, OH (venue), 96, 102, 103
Cotton Club, Philadelphia, PA (venue), 33
Cowan, Edward, 327
Cowell, Stanley (p), 361
Cranshaw, Bob (b), 235, 281
Crater, George. See Sherman, Ed
Crawford Grill, Pittsburgh, PA (venue), 185, 202, 211
Crawford, Marc, 775
Creston, Thomas, 304
Crigler, George (trb), 14
Criss, Sonny (as), 15
Crosse, Gay (ts, voc), 31, 34, 59, 64, 65, 67–70, 76–78, 151, 389, 390, 392,
     396, 397, 399, 401
Crothers, Scat Man, 54
```

```
Crow, Bill (b), 342
Crowe, Cameron, 739
Crowley, Viola, 249
Crown Propeller Lounge, Chicago, IL (venue), 85, 87, 108, 109, 118, 124
Crystal Lounge, Detroit, MI (venue), 85, 90
Culbertson, Dexter (tp), 367, 369
Cummings, E. E., 283
Cunningham, Howard (as), 3
Curson, Ted (tp), 86, 94, 166, 286
Curtis, King, 278, 291, 301
Cuscuna, Michael, 93, 318, 409, 412, 423, 424, 443, 459, 482, 484, 505,
     511, 540, 543, 591, 672, 678, 750
Cyphas, Jimmy (g), 69
Cyrille, Andrew (d), 345, 351, 352
                                    \mathbf{D}
Dahlgren, Claes, 234, 252, 776
Dailey, Albert (p), 174, 179
Daisy Mae and Her Hep Cats, 81, 83, 119, 120
Dale, Rollice (viola), 729
Dameron, Tadd (p), 18, 81, 109, 122, 284, 451
Dance, Stanley, 24
Dane, Barbara, 231
Dargenpierre, J. C., 776
Davenport, Michael, 291
Davis, "Wild" Bill, 128
Davis, Art (b), 216, 219, 222, 224–226, 228–230, 242, 248, 282, 320, 611,
     614–616, 713, 714, 731
```

```
Davis, Charles, 260, 284, 321
Davis, Eddie "Lockjaw" 33, 170, 204, 225
Davis, Frances (wife of Miles Davis), 191
Davis, Francis, 354
Davis, Hank, 401
Davis, Leonard, 129
Davis, Miles (tp, fth, p), 18, 40, 41, 46, 48, 55, 62, 70, 73, 81, 93, 95, 97–
     105, 107–125, 128–133, 136, 139, 141, 143–159, 161, 163–197, 201,
     202, 205, 207, 217–219, 222–224, 232, 241, 248, 256–258, 272, 274,
     275, 277, 291, 300, 302, 304, 317, 323, 324327, 328, 330, 345, 346,
     350, 355, 366, 411, 415, 417, 419–422, 426, 433, 437, 438, 442, 443,
     445, 446, 453, 455, 456, 460, 504, 510, 511, 517, 519, 523, 528, 529,
     534–536, 541, 547, 550, 551, 552, 558, 559, 561, 568, 569, 575, 576,
     578, 579, 582–583, 590, 603, 606, 674
beating outside Birdland, 175, 177, 178
breaks up first quintet, 131, 132, 133
sextet with Adderley and Coltrane, 141–173, 175–177
Davis, Miles, Sr., 129
Davis, Nathan (ts), 326
Davis, Richard (b), 302, 337, 769
Davis, Sammy, 121
Davis, Steve (b), 93, 94, 198, 199, 202, 204, 206–209, 211, 215, 216, 221,
     272, 274, 284, 584, 585, 587–592, 595, 597, 598
Davis, Tiny, and her Hell Divers, 61
Davison, Harold, 235
Dawbarn, Bob, 238
Dayot, Harald, 736
De Montfort Hall, Leicester, U.K. (venue), 214, 238
```

```
de Ruyter, Michiel, 326, 776, 777, 778
de Wild, Hank L., 196, 239
Dearie, Blossom, 281
DeBrest, James "Spanky" (b), 160, 168, 300, 498, 542, 543
DeChristy, Joe, 10
DeFranco, Buddy, 80, 90
DeJohnette, Jack (dr), 343, 344
Delorme, Michel, 262, 263, 289, 575, 625, 661, 662, 684, 696, 697, 735,
     736, 753, 777, 778
DeLuca, Joe, 153
Dennis, Kenny (dr), 82, 139, 140, 141, 528
Dentz, John (dr), 325
Depass, Arnold (tp), 14
DePaul University, Chicago, IL (venue), 109, 123
Derise, Joe, 101 Desmond, Paul (as), 75, 310
Dew Drop Inn, Morrisville, NJ (venue), 255–256
DeWitt, Algie (bata drum, b), 353, 355, 356, 361, 362, 363, 759, 762, 768,
     769
Diaz, Jimmy, 37
Dickerson, Walt (vibes), 15, 68, 69, 97, 227
Dixon, Ben (dr), 261
Dixon, Bill, 312, 348
Dixon, Rudy, 35
Dobbin, Len, 280, 281, 300, 317
Dodds, Johnny, 208
Dolphy, Eric (as, bcl, fl, arr), 93, 111, 174, 208, 216, 226, 228–243, 247–
     251, 253, 257, 260, 267, 271, 284, 291, 293–295, 298, 299, 303, 607,
```

```
608, 611, 614, 617, 618, 620, 622, 624–628, 630–632, 639, 642, 650,
    657, 680
Dome, Brighton, U.K. (venue), 214, 238
Domino, Fats, 302
Donald, Barbara (tp), 340
Donaldson, Lou, 62, 137, 139, 147, 204, 260
Donato, Michel (b), 317
Donnegan (aka Donegan), Dorothy, 101
Dorham, Kenny (tp), 117, 164, 168, 169, 174, 188, 201, 210, 353, 539
Dormann, Henry O., 179
Dorn, Joel, 389, 548, 592
Dorsey, Jimmy, 36, 46
Dorsey, Tommy (tb), 489
Douglass, Ronny (p), 93
Dowd, Tom, 587, 592, 595, 598, 599
Down Beat Club, aka Nat Segall's Down Beat Club, Down Beat Swing
    Room, Downbeat, Philadelphia, PA (venue), 7, 17, 18–20
Down Beat Jazz Festival, Soldier Field, Chicago, IL (venue), 316, 327
Dozier, George, 64
Dragon (label), 577
Draper, Ray (tuba), 127, 141, 146, 160, 498, 542, 543
Drayton, Bernard, 768
Dreares, Al (dr), 234
Drew, John, 225
Drew, Kenny (p), 111, 112, 422, 483, 484, 661
Drifters, The, 119
Driggs, Frank, 47
```

```
Drome Lounge, Detroit, MI (venue), 336, 347, 348
Dr. Sausage, 46
Druker, Ken, 581
Drury, Ray (b), 68, 69
Duchesne, Carlos (cga), 373
Dudek, Gerd (ts), 193, 581
Dudley, Clarence "Mop" (tp), 86, 93
Duncan, Chares, 300 Dunlap, Johnny (p), 115
Dunlop, Frankie, 136, 302
DuPree, Reese, 11
Duvivier, George (b), 181, 311
                                     \mathbf{E}
Eager, Allen (ts), 18, 19
Earle Theatre, Philadelphia, PA (venue), 29, 37, 38
East Coast All-Stars, 135
Ebony Lounge, Cleveland, OH (aka Club Ebony, Ebony Club) (venue), 67,
     73, 85, 86
Eckstine, Billy (vcl), 14, 36, 51, 52, 87, 88, 89
Edelhagen, Kurt, 193
Edison, Harry "Sweets" 166, 170, 179, 250
Edwardian Room, 536
Edwards, Teddy (ts), 173
Ehrlich, Jesse (cello), 729
Eilers, Jim Paul, 208
El Dorados, 119
Elate Ballroom, Philadelphia, PA (venue), 9, 11, 14, 17, 21, 22
```

```
Elate Club (Auditorium), Philadelpha, PA (venue), 13, 14, 16, 21, 22
Eldridge, Roy, 19, 102, 121, 122, 235, 264, 328
Elks Ballroom, Los Angeles, CA (venue), 44, 54, 55, 67, 68, 73, 74, 76
Ellington, Bill (b), 234
Ellington, Duke (p), 7, 36, 46, 62, 89–92, 104, 115, 122, 123, 154, 157, 204,
     220, 232, 251, 255, 260, 262, 262, 263, 276, 306, 323, 330, 338, 340,
     364, 536, 654
Ellington, Steve (dr), 340
Elliott, Don, 102
Ellis, Don (tp), 248
Elton, Bill (tb), 558, 559
Embassy Ballroom, Camden, NJ (venue), 21, 22
Emerson's, Philadelphia, PA (venue), 23, 85, 90
Enchanters, The, 110
Endress, Gudrun, 630, 698
Ennis, Ethel (voc), 155
Ertegun, Nesuhi, 204, 210, 221, 252, 366, 592
Ervin, Booker (ts), 353
Eskelin, Ellery, 362
Esposito, Gene, 124
Estep, Thelma, 64
Euell, Julian (b), 463, 466
Evans, Bill (p), 148–156, 158, 159, 201, 218, 249, 302, 312, 517, 519, 523,
     528, 529, 534–536, 538, 551, 561, 639
Evans, Gil (arr, con), 164, 168, 170, 171, 182, 222, 301, 303, 304, 311, 437,
     558, 559
Evans, Joe (as), 88
```

```
Evensmo, Jan, 373
Everett, Tom, 260
                                     F
Failows, Jeann Roni, 310
Falkoner Centret, Copenhagen (København), Denmark (venue), 215, 239,
     240, 246, 263, 626, 666
Famous Ballroom, Left Bank Jazz Society, Baltimore, MD (venue), 359,
     362
Farmer, Art (tp), 134, 135, 161, 179, 181, 188, 189, 198, 199, 203, 220,
     225, 233, 257, 270, 304, 306, 312, 353, 538, 542
Farrell, Bill, 46
Farrell, Joe (ts, fl), 302, 607
Farrow, Ernie (b), 539
Feather, Leonard, 5, 187, 193, 307, 329, 338, 345, 436, 443
Feldman, Victor (p), 274, 275
Ferguson, Maynard (tp), 149, 166, 177, 186, 203, 219, 222, 249, 271, 300,
     309, 350
Festival Hall, Os aka (venue), 336, 349, 756
Festival International du Jazz Antibes-Juan-les-Pins, Juan-les-Pins, France
     (venue), 316, 326, 733, 735
Fields, Carl "Kansas" (dr), 57, 61, 62, 383, 386
Fields, Herbie, 40, 49, 51, 56
Fields, Jack (Jackie), 103, 118
Figi, J. B., 344
Fischer, Clare (p), 293
Fisher, Count, 329
Fitzgerald, Ella, 47, 158, 262
```

Fitzgerald, Michael, 219, 222, 235, 261

```
Fitzhugh, McKie, 110 Five Spot, New York City (venue), 126, 127, 136,
     137, 139, 141, 145, 147, 150, 157, 169, 179, 270, 286, 297, 302, 316,
     334, 475, 494, 537, 537
Flame Club, Jackson, MS (venue), 9, 11
Flanagan, Tommy (p), 78, 112, 176, 207, 216, 323, 462, 512, 513, 520, 527,
     563, 564, 565, 572, 592
Flückiger, Otto, 403
Foley, Mary (ann), 35
Folwer, John, 362
Ford, Art, 161
Ford, Dee Dee, 301
Forest Club Ballroom, Detroit, MI (venue), 44, 50
Forman, James (p), 16, 35, 39, 63, 98, 383
Forrest, Helen (voc), 54, 376
Fortune, Sonny (as), 353
Foster, Frank (ts), 323
Four Step Brothers, 182
Four Tunes, The, 81, 87
Foxx, Redd, 64, 178, 218, 273
Franceschini, Romulus (con), 608
Francis, André (ann), 733, 735
Franklin, Aretha, 226, 227
Franks, Louis, 26
Fredericks, Alan (ann), 646
Freeman, Bud, 156
Freie Universität, Auditorium Maximum, Berlin, West Germany (venue),
     215, 242
```

```
Fremer, Bjorn, 97
Friedman, Don (p), 101, 181, 286, 319
Friedman, Laura, 176
Frischer, Frank (tp), 75
Frommer, Gary, 113
Front Room, Newark, NJ (venue), 336, 355
Frost, Harry, 129, 130
Fruchthalle, Kaiserslautern, West Germany (venue), 184, 194, 270, 289
Fukuoka Shimin Kaikan, Fukuoka (venue), 336, 349
Fuller, Curtis (tb), 131, 132, 133, 145, 154, 156, 198, 294, 306, 424, 481,
     483, 484, 518, 527, 572
Fulson, Lowell, 55
Fürnsin, Lutz, 670
Fuster, John E., 71, 113, 217, 256, 389
                                    G
Gage, Stan, 329
Gaillard, Slim, 62, 141
Gaines, Stanley (b), 16, 80
Galbraith, Barry (g), 538
Gallert, Jim, 113, 151, 182
Gamby's, Baltimore, MD (venue), 59, 64, 70
Ganley, Allan, 238
Gardner, Barbara J., 101, 168
Gardner, Don, 301
```

```
Garland, William "Red" (p), 17, 18, 24, 26, 29, 33, 100, 104, 110, 114, 115,
     119, 122, 127, 128, 131, 132, 133, 138, 139, 140, 141, 143, 144, 147,
     148, 149, 151, 159–161, 166–168, 172, 178, 186, 187, 204, 411, 417,
     419-421, 424, 426, 431, 433, 436, 437, 442, 445, 446, 453455-457,
     460, 468, 479, 490, 497, 502, 504, 507, 510, 511, 516, 521, 522, 532,
     541, 544, 545, 547, 548
Garner, Erroll (p), 15, 62, 103, 114, 116
Garno, Sam (or Garmo, Sam), 249
Garofolo, Jimmy, 117, 442, 443, 445
Garrett, Donald Rafael (bcl, ft, b, perc), 202, 217, 218, 329–332, 337, 338,
     340, 341, 344, 363, 601, 602, 743, 745, 746
Garrison, Jimmy (b), 121, 135, 208, 226, 227, 233, 234, 242, 243, 247, 248,
     251, 253, 255, 257–261, 266, 267, 271, 275, 277–284, 286–288, 290,
     291, 293–295, 298–303, 307, 309, 311, 312, 317, 321, 323, 325, 326–
     329, 331–333, 337, 338, 340–349, 351–353355, 356, 357, 361, 362,
     363, 617, 618, 620, 622, 624, 634, 635, 639, 642, 644–647, 649, 652,
     654, 657, 660, 663, 664, 666–672, 674, 676, 680, 681, 683, 685, 686–
     688, 691, 692, 694–696, 698–700, 703, 705–708, 710, 713, 714, 716–
     719721, 722, 724, 725, 727, 729, 731–733, 735, 738–743, 745–747,
     749–755, 757, 759, 761–763, 766–770
Gart, Galen, 80–83, 90, 92
Gaumont State, Kilburn, London, U.K. (venue), 214, 235
Gee, Matthew (tb), 39, 45, 49, 371, 373
Gensel, John G. (Rev.), 364
George, Russell (b), 254
Gerstman, F. G., 341
Getz, Stan (ts), 47, 73, 114, 116, 123, 131, 149, 150, 190, 192–197, 218,
     221, 222, 243, 247, 248, 254–256, 272, 277, 293, 300, 302, 303, 323,
     331, 346, 364, 580
Getzof, James (violin), 729
Gibbs, Terry (vb), 37, 49, 90, 100, 101, 113, 172, 232, 282, 285
```

```
Gibson, Al (bs), 39, 45, 49, 371
Gibson, Althea, 203
Giddins, Gary, 47, 341
Gieske, Tony, 174, 222–224, 258–260, 548
Gilberto, Joao, 300
Gill, Sax, 52
Gillespie, John Birks "Dizzy" (tp, voc), 7, 18, 19, 23, 28, 33–41, 43–57,
     59-64, 73, 81, 99, 100, 101, 104, 111, 121, 123, 140, 148, 149, 151,
     172, 197, 199, 200, 207, 216, 217, 223, 232, 235–242, 256, 261, 277,
     281, 282, 304, 306, 323, 324, 328, 330, 371, 373, 376, 377, 379, 380,
     382383, 386, 403, 585, 602, 630
GIlmore, John (ts), 99, 202, 284, 299
Gilson, Jef, 289
Gino's, St. Louis, MO (venue), 269, 272
Girls of Adventure Club, Philadelphia PA (venue), 13, 15
Gitler, Ira, 14, 50, 301, 501
Giuffre, Jimmy (cl), 152, 153, 156, 160, 328, 329
Glahn, Julia, 34
Glamann, Betty (harp), 528
Glanzeius, Ingmar, 234
Gleason's Musical Bar, Cleveland, OH (venue), 86, 93
Gleason, Ralph J. (ann, journalist, interviewer), 53, 54, 55, 111, 128, 155,
     169, 171, 179, 186, 189, 205, 206, 219, 222, 232, 253, 276, 292, 293,
     308, 330, 337, 403, 404, 543, 700, 701
Glenn, John (ts), 135
Glover, Henry (tp), 6
Gold, Don, 154
Goldberg, Joe, 48, 137
```

```
Goldberg, Mike, 19
Goldblatt, Burt, 281, 348
Golden, Jimmy, 18, 19, 255
Goldsmith, George (dr), 228
Goldstein, Bill, 368, 369
Goldstein, Gary, 218
Golson, Benny (ts, arr), 3, 6, 7, 10, 15, 34, 88, 161, 179, 181, 188, 189, 198,
     199, 203, 220, 225, 233, 257, 261, 513, 572
Gomez, Eddie (b), 350
Gonsalves, Paul (ts), 39, 40, 45, 49, 371, 373
Gonsalves, Virgil, 189
Goodman, Benny (cl), 489
Goodwin, Hal (p), 53
Gordon, Dexter (ts), 14, 54, 70, 71, 80, 251
Gordy, Herb (b), 101
Gorme, Eydie, 103
Götz, Helmut, 241, 290
Gould, Jack, 202
Goykovich, Dusko (tp), 193
Graham, Bill (as), 494
Granada, Walthamstow, London, U.K. (venue), 214, 238
Grand Bar, Detroit, MI (venue), 276, 277
Granof Studios, aka Granof School of Music, 10, 64, 217
Granof, Isadore, 10, 364
Grant, Alan (ann), 320, 322, 351, 353, 716–718, 721, 722, 723
Grant, Harold (g), 395
```

```
Granz, Irving, 123
Granz, Norman (ann), 24, 116, 190, 193, 235, 239, 262, 266, 286, 576, 579,
     581, 583, 625, 626, 630, 660, 661, 663, 664, 692
Graves, Milford (dr), 769
Gray, Wardell (ts), 46, 55, 71, 97
Graystone Ballroom, Detroit, MI (venue), 79, 82, 107, 108, 113, 119
Great Hall, University of Wisconsin at Madison, Madison, WI (venue), 335,
     341
Green, Benny, 237
Green, Bunky, 46
Green, Freddie (g), 489
Green, Grant (g), 300, 302, 303, 307, 311, 321
Green, Lil, 46
Green, Silas, 45
Green, Urbie (tb), 166
Greenlee, Charles, aka Harnifan Majid, Harneefan Majeed (tb, euphonium),
     35, 39, 45, 371, 373, 608
Greenwich, Sonny (g), 300, 317
Greer, Paula, 118, 124
Greer, Sonny (dr), 86
Gregory, Dick, 187, 312, 333
Grenz, Mario, 242, 630, 632
Griffin, Dave, 250
Griffin, Francine (voc), 271
Griffin, Johnny (ts), 125, 133, 157, 174, 204, 225, 326, 458, 459
Griffih, Johnny, 229
Griggs, Steve, 331
```

```
Grime, Kitty, 236
Grimes, Henry (b), 151, 261, 283, 294, 295, 354
Grimes, Junior, 71
Grimes, Leo, 81
Gross, Elaine, 75
Grosser Konzerthaussaal, Vienna (Wien), Austria (venue), 247, 264
Grosser Stefanien-Saal, Graz, Austria (venue), 247, 264, 667, 670
Group, The, 278
Grubbs, Carl, 149, 150
Grubbs, Earl, 149, 150
Gruen, John, 243
Grut, Harald, 191
Gryce, Gigi (as), 153, 471, 472
Gschwendner, Willie, 196, 264, 265
Guernsey's (auction house), 3, 15, 16, 17, 31, 46, 57, 74, 75, 77, 97, 133,
     155–157, 159, 197, 278, 284, 301, 565, 643
                                    H
Haden, Charlie (b), 224, 585, 742, 749, 750, 770
Hahn, Paul, 340, 363, 678, 750
Haig, Al, 37, 41
Hale, Monte, 24
Hale, Teddy, 47
Half Note, New York City (venue), 185, 207–209, 213, 216, 297–299, 301–
     303, 306, 311–312, 315, 317, 318, 320, 321, 322, 673, 716, 717, 721,
     722
```

```
Hall, Jim, 160, 261, 270
Hallock, Ted, 51
Halperin, Daniel, 237
Hame, Reice, 205
Hamilton, Chico (dr, perc), 54, 90, 96, 116, 123, 128, 156, 167, 175, 199–
     201, 204, 225, 234, 708
Hamlet, NC, 1
Hampton, Lionel (vb), 7, 45, 64, 81, 249, 310
Hampton, Slide (tb), 227, 228, 230, 318
Hamsett, Peppi (dr), 69
Hancock, Herbie (p), 298, 300, 303, 345, 350, 520, 595
Handy, George, 342
Handy, John (as), 75
Handy, W. C., 149
Hanna, Roland (p), 169, 557
Harden, Wilbur (tp, flh, arr), 144, 145, 148, 153, 154, 513, 518, 527, 532,
     545
Harding, Buster (arr), 371, 373
Hardman, Bill (tp), 261, 463, 494
Harlem Bros, The, 329
Harley, Rufus, 345
Harper, Arthur (b), 87
Harris, Baron, 252
Harris, Barry (p), 323
Harris, Beaver (dr), 338
Harris, Bill (g), 88, 179, 208
Harris, Gene, and the Three Sounds, 210, 217
```

```
Harris, James "Coatesville" (dr, perc), 52, 63, 79, 80, 82, 403
Harris, Pat, 40
Harris, Wynonie, 56
Hartman, Johnny (voc), 47, 48, 81, 187, 251, 258, 274, 285, 676
Hastings, Lowell "Count" (ts), 75
Havens, Mark, 256
Hawes, Hampton (p), 116, 123, 352, 355
Hawkins, Coleman (ts), 60, 181, 191, 199, 229, 264, 310, 341, 342, 346,
    471, 472
Hawkins, Erskine, 118
Hawkins, Martin, 397, 400, 401
Hayes, Louis (dr), 134, 322, 462, 502, 513, 539
Hayes, Richard, 51
Hayes, Tubby, 311
Haynes, Frank, 334
Haynes, Roy (dr), 72, 157, 199, 208, 216, 221, 233, 234, 247, 248, 261,
     273, 277–282, 304, 324, 328, 537, 620, 673, 680, 681, 683, 685, 687,
     725
Heard, Crip, 62
Heard, David, 113
Heath, Albert "Tootie" (dr), 97, 135, 267, 411, 468
Heath, Jimmy (as), 3, 7, 13, 15, 16, 17, 19, 21–24, 35–37, 39, 40, 45, 46,
     49, 50, 52–57, 59, 61, 63, 64, 69, 71, 73, 80, 171, 172, 278, 279, 323,
     371, 373, 377, 403, 457
Heath, Percy (b), 7–19, 23, 35, 52, 53, 54, 57, 60–62, 136, 377, 378, 380,
     382, 383, 386, 572, 587
Heath, Ted, 128, 129
Heckman, Don, 313, 351
```

```
Heflin, Leon, 55
Helø, Johan, 263
Henderson, Bill (voc), 161, 182, 222, 248, 588
Henderson, Horace, 35
Henderson, Jo (ann), voc 62
Henderson, Joe (ts), 64, 73, 278, 301, 312, 353, 539
Henderson, Skitch, 103
Henderson, Sonny (p), 10
Hendricks, Jon (narration, voc), 115, 159, 179, 210, 230, 251, 277, 308,
     309, 538
Hensley, Tom, 329
Hentof, Nat, 100, 101, 251
Herman, Milt, 45
Herman, Woody, 36, 40, 123, 235, 303, 309, 318, 323, 326, 327, 328
Herridge, Robert, 169, 202, 558, 559
Herron, Paul, 179
Hershorn, Tad, 193
Heywood, Eddie, 51, 128, 129
Hi-Hat, Boston, MA (venue), 59, 60, 67, 72, 73, 158
Hi-Tones, 95, 97, 98
Hibbler, Al, 128, 129, 199, 200, 323
Hicks, John (p), 332, 342
Higgins, Billy (dr), 173, 204, 206, 207, 347, 590
Higgins, Jack, 235
Hill, Andrew (p), 131, 218, 298, 320, 340, 341
Hill, Buck (ts), 283
```

```
Hines, Earl, 36, 70, 71, 92, 323, 337
Hino, Terumasa (tp), 350
Hinton, Milt (b), 180, 538
Hippodrome, Birmingham, U.K. (venue), 214, 237
Hiroshima Kokaido, Hiroshima (venue), 336, 349
Hodges, Johnny (as), 3, 6, 79, 82, 85–96, 217, 232, 260, 405, 407, 409
Hoefer, George, 384
Hogan, G. T., 208
Hogan, Marty, Jr., 306
Holiday, Billie (voc), 19, 23, 24, 35, 40, 122, 128, 136, 140, 157, 493, 536
Holliday, Wellington, 237
Hollings, Len (ann), 218, 602
Holloway, Red, 283
Hollywood Palladium, Los Angeles, CA (venue), 44, 54, 376
Holmes, Michael D., 220
Hope, Elmo (p), 108, 117, 425
Hope, Lynn (ts), 14, 97, 302
Hopkins, Claude, 81
Hopkins, Ernest (ts), 10
Hopkins, Sam "Lightnin'," 251, 253
Hopper, Jack and Gladys, 206
Horii, Haruka, 762
Horn, Paul, 188
Horne, Lena, 96
Horne, Shirley, 179
Hour Glass, Newark, NJ (venue), 158
```

```
House of Jazz, Philadelphia, PA (venue), 126, 135
House Rockers, The, 93
Houston, Joe (ts), 14
Houston, John (p), 135
Howard Theatre, Washington, DC (venue), 43, 47, 146, 161, 165, 178
Hubbard, Freddie (tp), 176, 201, 209, 230, 260, 294, 295, 298, 299, 319,
    321, 353, 363, 544, 545, 608, 611, 612, 731
Hudson Theatre, New York City; Tonight—Steve Allen, WRCA-TV (NBC,
    New York) (venue), 96, 102, 419
Hudson, Rob, 121
Hughes, Allen, 204
Hultin, Randi, 286, 287, 326, 328
Hume, Kenneth, 275
Humphries, Lex (dr), 168, 207, 208, 274, 556
Hunt, Joe (dr), 300
Hunter College Auditorium/Assembly Hall, New York City (venue), 165,
     178
Hunter, Clarence, 256
Hunter, Jimmy, 224
Hunter, Lurlean (voc), 149, 277
Hunter, Shep, 147
Hurt, Sam (tb), 39, 45, 49, 371, 373
Husten, Harvey, 102, 153
Hutcherson, Bobby (vb), 207, 311, 321
Hutton, Ina Rae, 36
```

```
Iehle, Phil, 587
Imat aka, Eiichi, 350
Impulse! (label), 230, 234, 243, 261, 276, 280, 310, 324, 346, 360, 609, 643
Impulse, The, Rochester, NY (venue), 213, 222
Inagaki, Jir (ts), 350
Inquisition, Vancouver, British Columbia, Canada (venue), 293
Irvin, Tiny (voc), 35, 36, 39, 40, 41, 45, 371
Isaacs, Ike (b), 71, 393, 395
Isherwood, Christopher, 745
Israels, Chuck (b), 300, 328, 329, 424, 539, 540
It Club, Los Angeles, CA (venue), 316, 331, 340
Itoh, Kuniharu, 721
Iwamoto, Shin-ichi, 63
Izenzon, David (b), 356, 770
                                     J
Jacka, Phillip, 322, 339
Jackie and Roy, 188
Jackson, Al, 186
Jackson, Ali (b), 77, 396, 397, 399, 518, 527
Jackson, Alvin (b, arr), 61, 113
Jackson, Bullmoose, 34, 51, 55, 64, 82, 95, 96
Jackson, Franz, 124
Jackson, Lawrence "Jacktown" (dr), 284
Jackson, Mahalia, 154
```

```
Jackson, Milt (vib, p), 14, 52, 53, 54, 55, 56, 57, 60–63, 163, 166, 327, 328,
     377, 379, 380, 382, 383, 385, 386, 548
Jackson, Oliver (dr), 61, 71, 77, 78, 396, 397, 399
Jackson, Willis, 60
Jacobsen, Martin, 112
Jacobson, Bob, 6
Jacquet, Illinois (ts), 23, 24, 80, 81, 158
Jalard, Michel-Claude, 289
Jamal, Ahmad (p), 153, 167, 172, 176, 204, 208, 224, 249, 300, 323
James, Etta, 110, 220
James, Ida, 82
James, Leon, 235
James, Michael, 287
Jarrett, Keith (p), 595
Jarvis, Clif ord, 201, 266, 267
Jaspar, Bobby (ts), 457, 520
Jazz at the Philharmonic (JATP), 190, 239, 262
Jazz City, Hollywood, Los Angeles, CA (venue), 107, 110, 111, 125, 128
Jazz Crusaders, 348
Jazz Gallery, New York City (venue), 160, 184, 199–201, 208, 245, 247,
     248, 584, 585, 587
Jazz Messengers, 101
Jazz Seville, Los Angeles, CA (venue), 164, 172
Jazz Temple, Cleveland, OH (venue), 247, 267, 269, 270, 272, 284
Jazz Workshop, Boston, MA (venue), 298, 311, 315, 320, 333, 337
Jazz Workshop, San Francisco, CA (venue), 185, 204, 207, 213, 214, 221,
     231, 245, 253, 254, 269, 271, 276, 292, 297, 298, 301, 308, 315, 316,
```

```
322, 330, 335, 336, 338, 350, 361, 617, 646
Jazzarama, Boston, MA (venue), 96, 102
Jeffe, Ken, 167
Jefferson, Eddie, 187
Jefferson, Mike (p), 80
Jeffrey, Paul, 121
Jenkins, Alfred (p), 227
Jenkins, Duke, 94
Jepsen, Jorgen Grunnet, 424, 527
Jewell, Donna (voc), 283, 363
Jimbo's Bop City, San Francisco, CA (venue), 55, 75
Jive Bombers, The, 132
Jive, Jamaica, 115
Joe Pitt's Musical Bar and Caravan Republican Club, Philadelphia, PA
     (venue), 9, 10
Johfu, Mutsuo, 157, 240, 581, 630, 632, 646, 661, 664, 667, 695
Johnson, Buddy, 30, 82
Johnson, Candy, 113
Johnson, Dewey (tp), 355, 731
Johnson, Howard (tuba), 311, 328
Johnson, J. J. (tb), 19, 40, 60, 62, 63, 102, 104, 118, 132, 149, 154, 161,
     177, 231, 232, 302, 312, 359, 383, 386
Johnson, James (Jr.) (the younger) (dr), 6, 87, 88, 90, 405, 406
Johnson, Jimmy (the elder) (dr), 5, 6, 90, 367, 406
Johnson, Lionel "Sonny" (b), 353–356, 758, 759
Johnson, Reggie (b), 351
Joh n son, Sy, 110, 111
```

```
Johnson, Vern (p), 14
Jones, "Philly" Joe (aka Jo) (dr), 3, 17, 28, 34–36, 97, 100, 104, 110–113,
     115, 116, 119, 121, 128, 130, 131, 132, 137, 147, 148, 149, 151, 157,
     160, 161, 168, 174, 178, 179, 191, 199, 203, 216, 232, 250, 278, 284,
     317, 322, 403, 411, 417, 419, 421, 422, 424–426, 431, 433437, 442,
     443, 445, 446, 451, 453, 455, 456, 460, 483, 489, 504, 510, 517, 520,
     524, 536, 547, 548, 606, 608, 642
Jones, Calvin (tb), 174
Jones, Carmel, 253
Jones, Casey, 45
Jones, Elvin (dr), 61, 150, 166, 176, 179–181, 204,206–209, 215–217, 219,
     221–223, 226, 228–230, 232–240, 242, 243, 247, 248, 251, 253, 255–
     261, 266, 267, 271–273, 275–278, 280, 282–295, 298–304, 307–312,
     317–321, 324, 325–329, 331–333337, 338, 340, 342, 345, 346, 361,
     366, 592, 595, 597, 598, 601, 611, 614–618, 620, 622, 624–628, 630–
     632, 634, 635, 639, 643, 645–647, 649, 650, 652, 654, 657, 660, 663,
     664, 666, 667, 669–672, 674, 676, 686–688, 691694–697, 698699,
     700, 703, 705–707, 710, 713, 714, 716, 717, 719, 721, 722, 724, 727,
     729, 731–733, 735, 738–743, 745–747
Jones, Hank (p), 18, 101, 226, 242, 248, 285, 311, 320, 548
Jones, Jimmy (dr), 78
Jones, Jo (dr), 62, 115, 116, 151, 181, 324
Jones, LeRoi, aka Amiri Bar aka, 229, 247, 248, 294, 299, 321, 325, 719
Jones, Max, 190, 238
Jones, Norris (b), 361, 364
Jones, Quincy (arr, tp), 64, 261, 287, 307
Jones, Sam (b), 157, 201, 322
Jones, Sax, 207, 208
Jones, Spike, 342
Jones, Thad (tp), 242, 248, 298, 311, 320, 325, 353, 355, 572
```

```
Jones, Willie (dr), 136
Jordan, Clif ord (ts), 134, 216, 267, 311, 345
Jordan, Duke (p), 120
Jordan, Louis, 23, 70, 81
Jordan, Mary Etta, 17
Jordan, Sheila (voc), 302
Joyce, James, 194
Joyce, Jolly, Theatrical Agency, 83
Joyner, George (b), 457, 490, 497, 501
                                   K
Kager, Reinhard, 559
Kahn, Ashley, 117, 149, 152, 166, 253, 318, 326, 520, 547, 552, 561, 592,
     706, 707, 711, 759, 768
Kahn, Henry, 190
Kahn, Tiny, 18, 49
Kaloh, 104
Kammon, Leigh, 101
Kanzler, George, 255
Karlof, Boris, 342
Karpe, Kenneth Lee, 140
Karpis, Alvin, 325
Karting, Paul, 196, 288, 584
Kaufmann Concert Hall, New York City (venue), 245, 250
Kawaguchi, George (dr), 350
Kay, Conny (dr), 548
```

```
Keeny, Chick, aka Louis Chichini (dr), 18
Keepnews, Orrin, 137, 206, 462
Keepnews, Peter, 136, 140, 141, 157
Keith's RKO Theatre, Dayton, OH (venue), 44, 49
Kellar, Herb, 291, 302
Kellaway, Roger, 328, 329, 342
Kelly, Wynton (p), 147, 150, 166–168, 170, 172, 173, 175, 176, 178, 180–
     182, 185, 186, 188, 190–193, 195, 272, 274, 280, 312, 318, 341, 458,
     459, 530, 547, 549, 551, 552, 558, 568, 569, 571, 575, 576, 578–583,
     603, 606
Kennedy, John F., 292
Kenny, Beverly, 101, 103
Kenton, Stan (arr), 56, 87, 94, 176, 347
Kenyatta, Robin, 318
Kernfeld, Barry, 643, 645, 648, 650, 652, 675, 678, 681, 704, 708, 711
Kestenbaum, Myra (viola), 729
Key Hall, Los Angeles, CA (venue), 13, 14
Keyes, Frank (tp), 14
Khadijah (aka Rosemary Davis) (voc), 269, 272, 671
Kilduf, Gerald, 178
Kingston Trio, The, 234
Kinzer, James, 3
Kirk, Roland (sax), 203, 217, 225, 228, 229, 258, 272, 283, 287, 300, 318,
     345, 695
Kisai, Dickson, 157
Kittrell, Christine (voc), 68, 76, 77, 399
Klein, Norman, 156
```

```
Knepper, Jimmy, 328
Knight, Danny (vcl), 14, 15
Knight, Joe (p), 71, 75, 393, 395
Knoblauch, Steve (as), 354
Kobe Kokusai Kaikan, Kobe, Japan (venue), 336, 349, 757
Kofsky, Frank, 207, 222, 233, 282, 301, 350, 356
Kohler, Roy, 323
Kolax, King (tp), 13, 14, 15, 104, 369
Koloda, Richard J., 273
Kongress-Saal, Deutsches Museum, Munich (München), West Germany
    (venue), 184, 215, 241, 247, 265, 271, 290
Kongresshalle, Frankfurt am Main, West Germany (venue), 184, 194, 215,
    241, 247, 266, 270, 289, 582, 630
Kongresshaus, Zurich (Zürich), Switzerland (venue), 184, 196, 583
Konitz, Lee (as), 132, 180, 303, 306
Konserthuset, Gothenburg (Göteborg), Sweden (venue), 215, 239
Konserthuset, Stockholm, Sweden (venue), 183, 190, 215, 240, 246, 263,
     270, 286, 576, 628, 662, 664, 692
Konttinen, Matti, 240, 263, 627, 666
Konzertsaal des Volkshauses, Zurich (Zürich), Switzerland (venue), 246,
    263
Koseinenkin Hall, Tokyo (venue), 336, 349, 757
Koster, Piet, 384
Kotick, Teddy (b), 134, 165, 181
KQED-TV Studios, San Francisco, CA (venue), 271, 292
Kral, Irene (voc), 275
Krammer, H., 290
```

```
Kraner, D. H., 668
Kresge Auditorium, Massachusetts Institute of Technology (MIT), Boston,
    MA (venue), 336, 352
Krupa, Gene, 45, 87, 235
Kubota, T aka shi (ann), 349, 756
Kuhn, Steve (p), 198, 199, 218, 277
Kulttuuritalo, Helsinki, Finland (venue), 215, 239, 246, 263, 270, 287, 666
Kurhaus, Scheveningen, Netherlands (venue), 184, 196, 215, 239, 247, 266,
    288, 583
Kurtis, Jan, 743, 744, 745
Kyner, Sonny "Red" (as), 539
Kyoto Kaikan, Daini Hall, Kyoto (venue), 336, 349
                                    L
La Carousel Lounge, Atlanta, Georgia (venue), 335, 345,
La Tete de L'Art, Montreal, Quebec, Canada (venue), 270,280, 284
LaBarbera, Pat, 280
Lacy, Sam, 112
Lacy, Steve, 187, 199
Ladenson, Mark, 218
LaFaro, Scott (b), 181, 218, 221, 322
Lambert, Dave, 37, 101, 160, 179, 210, 230, 251, 277, 341, 342
Lancaster, Byard (sax), 176, 334, 346, 748
Lance, Herg, 63
Lance, Major, 301
Land, Harold (ts), 275
```

```
Lane, George, 612. See also Dolphy, Eric
Langford, William (p), 35
Lankin, Alan, 216, 280, 281, 283, 684, 687
LaRoca, Pete (Sims) (dr), 198, 199, 202, 204, 218, 227, 278, 319, 584, 585,
     587–589
Lasha, Prince, 300
Lateef, Yusef (ts), 61, 133, 158, 173, 204, 318, 323, 342, 364
Lathan, John (b), 64, 69, 70, 78, 151, 389, 396, 397, 399
Latin Quarter, Montreal, Quebec, Canada (venue), 79, 82
Lawrence, Steve, 103
Lawson, Hugh (p), 539
Le Jazz Hot, Montreal, Quebec Canada (venue), 315, 317. See also Casa
     Loma
Leach, Betty, 49
Lederman, Hal, 189
Leduc, Pierre, 317
Lee, Ada, 233, 234
Lee, Jeanne, 351
Lee, Julia, 49
Lee, Spike, 562, 597, 652, 708
Lees, Gene, 658
Legrand, Michel (arr, con), 145, 154, 528
Lehn, Erwin (arr, con), 196, 241, 630
Lémery, Denis, 289
Lenissois, Claude, 289
Lenny Litman's Copa, Pittsburgh, PA (venue), 143, 148
Leo's Casino, Cleveland, OH (venue), 246, 256, 257, 316, 328
```

```
Leonard, Bob, 204
Leonard, Howie, 45
Lessingtheater, Nuremberg (Nürnberg), West Germany (venue), 215, 241
Levin, Robert, 64
Levitt, Rod (v-tb), 558
Levy, Jackson (b), 61
Lewine, Harris, 47
Lewis, John (p), 49, 50, 62, 386
Lewis, Juno (perc, voc), 331, 332, 337, 338, 340, 746
Lewis, Mel (dr), 235, 238, 240, 241, 353
Lewis, Ramsey (p), 167, 187, 188, 222, 272, 282, 323
Leyh, Teddy, 116
Library of Congress, 492
Liederhalle, Beethoven-Saal, Stuttgart, West Germany (venue), 184, 197,
    215, 240, 630
Lighthouse All Stars, The, 112
Lighthouse, The, Hermosa Beach, CA (venue), 364
Lightning Jazz Trio, 326
Lightsey, Kirk (p), 158
Lincoln, Abbey (voc), 312, 341
Linde, Sam, 341
Lindgren, Carl-Erik, 190, 577, 775
Lindsey's Sky Bar, Cleveland OH (venue), 33
Linn, China, 353
Liston, Melba (tb, arr), 49, 494
Littig, Kurt, 289
```

```
Little Willie John, 113
Little, Booker (tp), 169, 226, 572, 608, 614
Little, William. See Kolax, King
Living Room, The, Newark, NJ (venue), 255
Lloyd, Charles (ts, fl), 312, 322, 348
Lock, Graham, 309, 310
Lockett, Ernest Butch (g), 14
Loew's Valencia, New York City (venue), 163, 168
Logan, Bettye (voc), 80
Lohmann, Jan, 129, 222, 234, 445, 575, 580, 603, 606
Long, Pete, 312
Longhorn Jazz Festival, Austin, TX (venue), 335, 345
Loop Lounge, Cleveland, OH (venue), 107, 113, 114
Los Angeles Jazz Festival, Los Angeles, CA, 364
Losin, Peter, 457, 569, 569
Lou's Crystal Bar. See Club Bill & Lou's
Louiss, Eddy (org), 326
Lovano, Joe (sax), 33, 284
Lovano, Tony "Big T" (ts), 31, 33, 34, 284
"A Love Supreme" (poem), 311, 319, 346
Lovell, Jef, 64, 73
Lovett, Leroy (p), 82, 86, 87
Lovette, Harold E., 177, 221, 286
Lowe, Bill (trb), 71
Lowe, Munell (g), 37
Lowenthal, Jef, 124
```

```
Loyola College, Montreal, Quebec, Canada (venue), 335, 344, 345
Lucky Kargo's, The, 147
Lunceford, Jimmy (arr), 7
Lustgarten, Edgar (cello), 729
Lutcher, Nell, 47
Luzzi, Mario, 399
Lyerly, Betty, 73
Lynch, Johnny (tp), 13, 14, 16, 17, 64
Lynn, Gloria (Lynne), 186, 219, 220, 225, 306, 334
Lyons, Jimmy (as), 294, 295
Lyons, Jimmy (promoter), 330
Lyric Theatre, Lexington, KY (venue), 29, 39
```

## M

```
Mabern, Harold (p), 274, 275

Mabley, Jackie "Moms," 187

Mabon, Willie (voc), 82, 124, 403

Macero, Teo (arr), 437

Machito, 147, 219

Madcaps, The, 87

Maddin, Jimmie, 173, 174, 188

Madi, Khalil (dr), 62

Magnolia Room, Tokyo Prince Hotel, Tokyo (venue), 336, 349, 754

Magnolia Theatre, Atlanta, GA (venue), 27, 30

Maher, Jack, 117

Main Ballroom, Chateau Gardens, New York City (venue),143, 147
```

```
Majeed, Harneefan. See Greenlee, Charles
Majid, Harnifan, See Greenlee, Charles
Makeba, Miriam, 219
Mallard, Sax, 87
Mallory, Eddie, 71
Malson, Lucien, 239, 289, 326
Maltz, Bob, 161
Mance, Junior (p), 261
Mann, Herbie (fl), 101, 102, 208, 210, 216, 252, 322, 327, 328, 334, 528
Manne, Shelly (dr), 18, 172, 271, 275, 293, 298, 307
Manning, Sean, 341
Marazuela, Agapito (dulzaina), 266
Marcus, Steve, 285
Mardi Gras, Kansas City, MO (venue), 213, 220
Mariano, Toshiko (aka Toshiko Akiyoshi) (p), 322
Markham, Pigmeat, 52
Marquette, Pee Wee (ann), 639, 646, 688
Marr, Hank (org), 271
Marron, Gordon (violin), 729
Marsalis, Ellis, 261
Marsalis, Wynton (tp, narration), 560
Marsh, Warne (ts), 303, 306, 310
Marshall, Calvin, 6
Marshall, Wendell (b), 494
Massey, Bill, 17
```

```
Massey, Calvin (Cal) (tp, arr), 11, 17, 135, 139, 267, 272, 345, 346, 353,
     364, 607, 608
Massey, Zane (sax), 607
Masson, Jean-Robert, 661
Mastersounds, The, 186
Matheus, Virgil G., 456
Mathias, Eddie (b), 322
Matsumoto, Hidehiko "Sleepy" (ts), 350
Matsumoto, Pat, 233
Matthews, Ronnie, 216, 321
May, Earl (b), 477
Mayer, Jon (p), 160, 200, 542, 543
McBee Cecil (b), 341
McCann, Les (p), 231, 258, 263, 276, 304
McClinton, Warren (dr), 332
McClurg, Joe, 249, 282
McCurdy, Roy (dr), 300
McDuf, Jack (org), 283
McEwan, Vincent (tp), 227
McFarland, Gary (vb), 277
McGhee, Andy, 50
McGhee, Brownie, 14
McGhee, Howard, 19, 21, 23, 24, 34, 122
McGrif, Jimmy (org), 326
McHugh, Fred, 300
McKeever, Gerald "Splivy" aka "Spliby," 299, 311
```

```
McKibbon, Al (b), 39, 45, 49, 50, 61, 371, 373
McKie's, Chicago, IL (venue), 245–247, 251, 258, 267, 268, 270, 277, 297,
     300, 304
McKinney, Bernard (tb, euphonium), 572
McKinney, J. C., 110
McKusick, Hal (as), 201, 538
McLean, Jackie (as), 116, 169, 174, 197, 283, 288, 306, 463
McLennon, Warren. See McClinton, Warren
McLeod, Alice. See Coltrane, Alice
McMillan Theatre, Columbia University, New York City (venue), 247, 267
McMillan, Jeff, 257, 362
McNair, Jimmy, 13, 15
McPartland, Jimmy, 156, 329
McPartland, Marian, 101, 114, 329
McPherson, Charlie (as), 323
McQueen, Fred (Dr.), 1
McQueen, Steve, 173
McRae, Carmen (voc), 155, 232, 234, 235, 260, 277, 291, 323, 324, 333
Meadow, Elliot, 193
Mehegan, John, 180, 197
Melody Lounge, Denver, CO (venue), 185, 206, 207
Melody Masters (band), 7, 9, 10
Melvin, Mel, 5, 7
Melzer, Ulrike, 242
Memorial Auditorium, Chattanooga, TN (venue), 85, 89
Memorial Auditorium, Stanford University, Stanford, CA (venue), 335, 337
```

```
Mercantile Senior Ballroom, Philadelphia, PA (venue), 21, 22
Mercury label, 30, 550
Mercury recording studios, New York City (studio), 27
Merrill, Helen (voc), 169, 557
Merrimacs Calypso Dancers, The, 104
Merritt, Jymie (b), 82, 403
Merrydown, John, 238
Messehalle, Cologne (Köln), West Germany (venue), 184
Messehaus, Nuremberg (Nürnberg), West Germany (venue), 184, 196
Met Ballroom, Philadelphia PA (venue), 13, 16
Midway, Pittsburgh, PA (venue), 125, 131
Miles, Barry, 161
Miles, Fred, 18, 279, 283
Mili, Gjon, 287
Miller, Walter (tp), 14
Mingus, Charles (b), 116, 120, 121, 211, 248, 255, 303, 304, 306, 307, 311,
     312, 324, 361
Minns, Al, 235
Minor Key, Detroit, MI (venue), 185, 204, 210, 213, 214, 217, 228, 245,
     246, 249, 257, 269, 270, 276, 277, 282
Minor Key, Flint, MI (venue), 245, 249
Miracles, 301
Miramar Ballroom, Gary, IN (venue), 28, 36
Mitchell, Billy, 113
Mitchell, Dwike, 116, 120
Mitchell, Guy, 57
Mitchell, Joe (tp, voc), 71, 393
```

```
Mitchell, Morrie, 329
Mitchell, Nathan H., 177
Mitchell, Red, 279
Mitchell, Roscoe (as), 343, 344
Mitchell, Tilly, 468
Mitchell, Tony (ts), 6
Mitten Hall Auditorium, Temple University, Philadelphia, PA (venue), 336,
     354, 758
Mobley, Hank (ts), 134, 347, 425, 436, 458, 459, 603, 606
Modern Jazz Quartet, The, 99, 104, 111, 112, 128, 156, 159, 160, 167, 176,
     188, 189, 204, 253, 293, 294, 323, 359, 422
Modern Jazz Room, Cleveland, OH (venue), 144, 146, 151, 158
Mofett, Charles (dr), 227, 356, 770
Mohr, Kurt, 6, 14, 88
Monaghan, Peter, 340
Moncur, Grachan III, 321, 351
Monk, Chip, 229
Monk, Nellie, 135, 475, 494
Monk, Thelonious (p), 71, 99, 113, 122, 126, 127, 133, 136, 137, 139, 140,
     144, 145, 147, 156, 157, 159, 160, 167, 168, 173, 174, 176, 180, 199–
     201, 204, 234, 243, 252, 255, 285, 294, 304, 306–309, 312, 315, 322,
     323–325, 328, 334, 337, 338, 339, 359, 360, 361, 460, 471, 472, 475,
     476, 492–494, 537, 572
Carnegie Hall Concert with Coltrane, 140, 492–493
quartet with Coltrane, 136–141, 144, 145, 150, 157
Monroe, Tommy, 121
Monterey Jazz Festival, Monterey, CA (venue), 185, 204, 206, 207, 214,
     231, 232
```

```
Montgomery, Buddy (vib), 186, 188, 189, 190, 194, 253
Montgomery, Wes (g), 228, 230, 231, 232, 253, 254, 283, 318, 341, 617,
    646
Montoliu, Tete (p), 287, 695
Montreal Jazz Festival, Montreal, Quebec, Canada (venue), 297, 306
Moody, James (ts), 70, 131, 185, 186, 187, 390
Mooglows, The, 119
Moore, Johnny (Johnny Moore's 3 Blazers), 16, 82, 376
Moore, Melvin (voc), 49
Moore, Oscar, 16
Moore, Wild Bill, 113
Moran, Pat, 124
Morel, Terry, 102
Morell, Marty (dr), 285
Morello, Joe (dr), 317
Morey, Jane, 115
Morgan, Alun, 121
Morgan, Frank, 54
Morgan, Lee (tp), 145, 147, 148, 155, 156, 157, 161, 204, 257, 284, 306,
    307, 347, 354, 355, 458, 459, 483, 484, 572, 591
Morgenstern, Dan, 62, 281, 334, 341, 342, 389
Morris, Bruce, 74
Morris, Fats (tb), 77, 397
Moses, J. C. (dr), 341, 342, 751
Mosque Theatre, Newark, NJ (venue), 146, 161
Most, Sam, 101, 102, 124
Motian, Paul (dr), 249
```

```
Mozart-Saal, Liederhalle, Stuttgart, West Germany (venue), 271, 290, 698
Mucci, Louis (tp), 558
Müller, Ulrike, 559
Mulligan, Gerry (bs), 19, 122, 160, 161, 167, 300, 312, 323, 328, 542
Mundy, Jimmy (arr), 371
Murat Theatre, Indianapolis, IN (venue), 245, 253
Murray, Gino (trb), 6
Murray, Sunny (Sonny) (dr), 294, 295, 298, 299
Music at Newport 1961, Newport, RI (venue), 214, 225, 615
Musikhalle, Grosser Saal, Hamburg, West Germany (venue), 184, 193, 215,
     240, 247, 264
                                   N
Nagasaki Kokaido, Nagasaki (venue), 336
N aka daira, Hozumi, 349, 753, 754, 757
N aka no, Akir (tp), 350
Nance, Ray (tp, vln), 232
Napoli, Joe, 327
Navarro, Theodore "Fats" (tp), 18, 19
Neal, Buddy (p), 46
Nelson, Don, 150, 199
Nelson, Eddie, 61
Nelson, Jimmy, 92
Nelson, Oliver (cl), 607
Nemattanew (Chief Roy Crazy Horse), 255, 256
Nero, Gene, 113
```

New House of Jazz, Philadelphia, PA (venue), 164, 169

New Minor Key, The, Detroit, MI (venue), 270, 282. See also Minor Key

Newborn, Phineas, 119, 153, 174, 204, 322

Newman, Joe (tp), 62, 285, 688

Newport Jazz Festival, Newport, RI (venue), 145, 154, 201, 224, 246, 255, 270, 280, 281, 316, 324, 336, 348, 364, 529, 535, 685, 732, 753

Nicholas, George Walker "Big Nick" (ts), 62, 375

Niedersachsenhalle, Hannover, West Germany (venue), 184, 192, 215, 240

Niemans, Rud, 197

Nippon Columbia Records, Kawasaki, Japan, 514

Njårdhallen, Oslo, Norway (venue), 183, 191, 246, 263, 270

Nola Studio, New York City (studio), 484

Nordstrom, Bengt "Frippe," 286

Norman, Gene (ann), 112, 421, 422

Normand, Cisco (dr), 317

Norsworthy, Fred, 235, 266, 278

Northern, Bob (frh), 558, 608, 609, 614

## $\mathbf{O}$

O'Brien, Herb, 366

O'Connor, Norman (ann), 732

O'Day, Anita (voc), 54, 75, 155, 157, 161, 172

O'Farrill, Chico (arr), 373

O'Laughlin, Stanley "Stash" (p), 70, 71, 77, 396, 397, 399

O'Reilly, Ted, 317

```
O.V. Catto Auditorium, Philadelphia, PA (Elks Lodge No. 20) (venue), 13,
     16
Oakland Civic Auditorium, Oakland, CA, aka Oakland Auditorium Arena
    (venue), 67, 74, 183, 189
Ohio Valley Jazz Festival, Crosley Field, Cincinnati, OH (venue), 316, 327
Ohio Valley Jazz Festival, Ohio State Fair Grounds, Columbus OH (venue),
     316, 328
Ohmura, Yukinori, 412, 670
Olatunji Center of African Culture, New York City (venue), 359, 361, 768
Olatunji, Babatunde, 208, 228, 229, 248, 254, 361, 364
Oliver, Bobby (p), 81
Oliver, Jimmy (ts), 17, 35, 52, 345
Olivia Davis' Patio Lounge, Washington, DC (venue), 96, 104
Olympia, Paris, France (venue), 183, 190, 215, 239, 246, 262, 575, 625, 659
Opera House, Chicago, IL (venue), 24, 770
Orchid Room, Kansas City, MO (venue), 79, 82
Ore, John (b), 199
Original Hi-Land Quintet, 115
Orioles, The, 119
Ornstein School of Music, 3, 10, 217
Orr, John (b), 345
Ørsted-Pedersen, Niels-Henning (b), 287
Ortiz de Urbina, Fernando, 266
Otis, Johnny, 91
Owens, Bill, 330, 331
Oyster Barrel, Quebec City, Quebec, Canada (venue), 108, 115
```

```
Pablo (label), 697
Pack, Claus, 264
Padgitt, Clint, 341
Page, Oran "Hot Lips," 62
Pagones, John, 223, 274, 283, 303
Palace RKO Theater, Columbus, OH (venue), 28, 36
Palais du Royale, South Bend, IN (venue), 21, 26
Palm Gardens, New York City (venue), 127, 138
Palmer, George, 202
Paludan-Müller, Martin, 286
Paradise Auditorium, Cleveland, OH (venue), 86, 94
Paradise Theatre, Detroit, MI (venue), 21, 24, 43, 45
Paradise, The, New York City (venue), 62
Park City Bowl, Chicago, IL (venue), 105, 107, 110
Parker, Charlie (as), 7, 14, 15, 17, 18, 19, 41, 43, 46, 47, 51, 56, 62, 63, 70,
     71, 80, 89, 118, 208, 209, 229, 302, 368
Parker, Doris, 105, 118, 124
Parker, Paul "Pee Wee," 54
Parsons, Barry G., 323
Pasadena Civic Auditorium, Pasadena, CA (venue), 107, 112, 421
Pasco, Hetty, 283
Pastras, Phil, 158
Pate, Johnny, 124
Patrick, Laurdine "Pat" (bs), 608, 614
```

```
Patterson, Floyd, 203
Patton, John (org), 261
Pauline, Joe, 148
Payne, Cecil (bs), 345, 346, 464
Payne, John, 173, 174
Peacock Alley, St. Louis, MO (venue), 108, 119, 125, 129, 130, 455, 456
Pedersen, Arthur, 327
Penick, Van, 341
Penn, Jean, 112
Penque, Romeo (fl), 558
Penthouse, Seattle, WA (venue), 316, 330, 743
Pep's, Philadelphia, PA (venue), 68, 76, 144, 148, 298, 302, 307, 315, 316,
     318, 323, 332, 335, 345, 706
Pepin, Elizabeth, 75
Pepper, Art (as), 92
Perkins, Bill, 110
Perkins, Carl (p), 55
Perkins, Charlie, 299
Perkins, Walter (dr), 235, 261
Perrilliat, Nat, 261 Perry, Joan, 47
Pershing Ballroom, Chicago, IL (venue), 29, 41
Persian Room, Plaza Hotel, New York City (venue), 145, 157
Persip, Charli (aka Charlie) (dr), 99, 100, 317, 538, 572
Petersen, Leif Bo, 47
Petersen, Poul, 263
Petersen, Wolfgang, 562
```

```
Peterson, Oscar (p), 46, 60, 73, 81, 94, 116, 158, 184, 190, 192, 194–197,
     202, 203, 261, 291, 328, 331, 580, 581
Petrillo, James C., 35
Pettiford, Oscar (b), 47, 101, 127, 137, 138, 141, 149, 168, 279, 489
Pfister, Bernhardt, 242, 633
Philharmonic Hall, Lincoln Center, New York City (later Avery Fisher Hall)
     (venue), 268, 271, 293, 335, 341, 342, 751
Phillips, Flip (ts), 46
Phillips, Jean, 299
Pierre, Catherine, 239
Pinelli, Joe, 351
Pink Poodle, The, Indianapolis, IN (venue), 315, 322
Pinkney, Owen (dr), 132
Pitts' Musicalounge, Philadelphia, PA (venue), 86, 93
Pitts, Rudolph (dr), 11, 14
Pitts, Trudy (org), 272
Pittsburgh Jazz Festival, Pittsburgh Civic Arena, Pittsburgh, PA (venue),
     316, 323
Plugged Nickel, Chicago, IL (venue), 298, 309, 315, 321, 335, 343
PM West (TV show), 232, 234
Poindexter, Pony (as), 75
Polillo, Arrigo, 190, 194
Polk, Harry (g), 44, 51
Pollar, Mary (ann), 189
Pollikof, Max, 267
Pollock, Jackson, 343
Pomeroy, Doug, 381
```

```
Pomeroy, Herb, 50, 156
Pons, Lily, 167
Pope, Odean (ts), 98, 100, 345
Porter, Bob, 384, 477, 498
Postif, François, 5, 34, 208, 369, 775
Potter, Tommy (b), 37, 47, 138, 147
Poulshock, Norman (p), 367, 369
Powell, Benny (trb), 14
Powell, Bud (p), 18, 19, 48, 80, 100, 104, 120, 121, 279, 306, 307, 318
Powell, Chris, 81
Powell, Jesse (ts), 35, 39, 45, 49, 182, 371, 373
Powell, Richard "Richie" (p), 86–88, 90, 91, 406
Powell, "Specs" (dr), 375
Pozo, Francisco Chino (cga), 373
Prabhavananda, Swami, 745
Prestige label, 100, 102, 120, 125, 127, 131, 133, 138, 155, 477, 557, 612
Prestige All Stars, 436, 457, 462, 464, 488
Preston, Jackie, 124
Preview's Modern Jazz Room, Chicago, IL, aka Modern Jazz Room
     (venue), 125, 131, 141
Previn, Andre (p), 172
Price, Lloyd, 318
Price, Roger, 150
Priester, Julian (euphonium), 608
Priestley, Brian, 94, 390
Prima, Louis, 173
```

```
Primalon Ballroom, San Francisco, CA (venue), 44, 54
Pringle, Doug, 319
Prophet (aka Prophet Jennings), 253
Provizer, Steve, 10
Prysock, Arthur, 77, 225, 278, 331, 332
Prysock, Red, 80, 81, 93, 94
Psychos Trio, The, 225
Puente, Tito, 101, 180
Pythodd, Rochester, NY (venue), 115
Quaker City, 6, 101
Quebec, Ike, 62
Quersin, Benoît, 227, 228, 255, 262, 662, 775, 777
Quill, Gene (as), 181, 489
Quinichette, Paul (ts), 466, 488, 501
                                    R
Ra, Sun (Sonny Blount), 104, 105, 113, 202, 321, 344
Radio Recorders, Los Angeles, CA (studio), 86, 93
Raeburn, Boyd, 36 Raelets, The, 292
```

Rahim, Emanuel (perc), 346, 752

Ramey, Gene (b), 115, 120

Ramsey, Doug, 70, 110, 256

Ramone, Phil, 612

```
Randall's Island Jazz Festival, Downing Stadium, Randall's Island, New
     York City (venue), 164, 176, 185, 204, 214, 230
Randall, Kanzler, 220 Randle, Eddie, 129
Rave Music Bar, Philadelphia, PA (venue), 120
RCA-Victor Studios, New York City (studio), 316, 740
Rea, E. B., 35, 93
Red Garter, Buf alo, NY (venue), 246
Red Hill Inn, Pennsauken, NJ (venue), 144, 153, 255, 302
Red Rooster, Philadelphia, PA (venue), 126, 135
Redd, Freddie, 330
Redd, Gene (tp, vib), 71, 73, 75, 393, 395
Redd, Sonny, 216, 323
Redd, Vi, 336, 350
Redners Club, The, Philadelphia, PA (venue), 13, 15
Reed, Lucy, 124
Reed, Mitch, 101, 103
Reeves Sound Studios, New York City (studio), 126, 460, 471, 472, 475
Regal, Chicago, IL (venue), 166, 182
Rehak, Frank (tb), 156, 284, 489, 494, 538, 558, 559
Reig, Teddy, 204
Reinert, Brigitte, 289
Reisinger, Clyde (tp), 558
Reisner, Rob, 149, 154
Renaud, Tristan, 661
Rene, Eve, 329
Reynolds Hall, Philadelphia, PA (venue), 67, 73
```

```
Reynolds, Tommy (dr), 443
Rheinhalle, Düsseldorf, West Germany (venue), 215, 241, 582
Rhodes, Ed, 333, 691, 731, 750, 768, 778
Rhodes, James "Sugie" (b), 16, 24, 26, 29, 80
Ricardo, Stan "Ric," 110
Rice, Charlie (dr), 17, 24, 26, 29, 30, 33, 51, 80, 283
Rich, Alan, 230
Rich, Buddy (dr), 60, 155, 175, 177, 178, 317, 324
Richards, Johnny (arr), 55, 56, 147, 159, 168
Richards, Martin, 23
Richardson, Jerome (bs, bcl, f), 501, 528
Richmond Civic Auditorium, Richmond, CA (venue), 68, 75
Richmond, Barney (b), 88
Rickles, Don, 173
Ridge Crest Inn, Rochester, NY (venue), 108
Ridge Point Café, Philadelphia, PA (venue), 28, 34, 35
Riel, Alex (dr), 287
Riley, Ben (dr), 266, 324, 364, 770
Ritchie, Larry (dr), 160, 498, 542, 543
Rivers, James, 34
Rivers, Sam (ts), 340
Riverside (label), 550
Riverside Theatre, Milwaukee, WI (venue), 43, 46
Roach, Max (dr), 17, 18, 37, 41, 62, 91, 92, 119, 122, 136, 228, 304, 306,
     307, 312, 353, 361, 363, 364, 406
Robert-Schumann-Saal, Düsseldorf, West Germany (venue), 247, 263
```

```
Roberts, Pola, 273
Robertson, Hubert Jr., 138
Robertson, James "Jimmy" (tp), 64, 69–71, 77, 389, 396, 397, 399
Robeson, Paul, 35
Robinson, Doris (voc), 68, 69
Robinson, Frank "Sugar Chile," 49
Robinson, Larry, 37
Rodney, Red 19, 148
Rogers, Shorty (tp), 112, 113
Roker, Mickey (dr), 281, 342
Rolker, Donald, 178
Rollins, Sonny (ts), 48, 100, 108, 110–113, 117, 119, 121, 138, 140, 161,
     174, 194, 205, 243, 258, 266, 283, 286, 298, 300, 302, 303, 322, 334,
     341–343, 346, 353, 355, 431, 521, 566
Rolontz, Bob, 81
Roosevelt University, 56, 108, 119, 124, 203
Roosevelt University Jazz Club, 40
Roper, Walter, 35
Rose Room, Majestic Hotel, Cleveland, OH (venue), 67, 70
Rose, Boris, 378, 380–383, 387, 419, 640, 646, 672, 674, 716, 721
Rosedale Beach, Millsboro, DE (venue), 13, 15
Ross, Annie, 160, 179, 210, 230
Ross, Benny, 80
Ross, Charles "Charlie" (p), 64, 69, 70, 389
Ross, William, 93 Rossi, Roger, 115
Rouge Lounge, Detroit, MI (venue), 79, 82, 108, 119
Roulette (label), 204, 207
```

```
Rouse, Charlie (ts), 156, 199, 324, 339
Rowland, Steve, 412
Royal Arms, Buf alo, NY (venue), 270, 283, 538
Royal Room, Los Angeles, CA (venue), 85, 90
Royal Theater, Baltimore, MD (venue), 28, 35
Royal, Ernie (tp), 156, 558
Royce Hall Auditorium, University of California–Los Angeles (UCLA),
    Los Angeles, CA (venue), 271, 291
Ruckles, Charles (p, voc), 68, 76, 400
Ruff, Willie, 116, 120
Rusch, Robert (Bob), 229, 356
Rushing, Jimmy, 157
Russel, Hal, 40
Russell, Curley, 19, 279
Russell, George (arr, con), 145, 158, 208, 538
Russell, George ("Big George"), 253, 361
Russell, Nipsy, 89
Rutherford, Rudy, 113
Rutter, Larry, 351
                                    S
Sabicas, 251, 253
Said, A. N., 363
Saks, Norman, 720
Sales, Soupy, 323
```

Salgato, John (tp), 759

```
Salle Pleyel, Paris, France (venue), 271, 289, 316, 326, 695, 738
Salvador, Sal, 261
Salzedo, Carlos, 277
San Francisco Civic Auditorium, San Francisco, CA (venue), 183, 189
San Jose Civic Auditorium, San Jose, CA (venue), 183, 188, 189
Sanders, Pharoah (Farrell) (ts, as, f utes, tamb, bcl, perc, thumb p, spoken
    intro), 298, 299, 302, 313, 329–333, 337, 338, 340–344, 346–349, 351,
    353–357, 361–363, 731, 743, 745, 746, 747, 749, 750–755, 757–759,
     762, 768, 769, 770
Sankei Hall, Tokyo (venue), 336, 349
Santamaria, Mongo, 278, 318
Santos, Juma, aka Jim Riley (perc), 768
Saunders, Red, 187
Savoy (label), 514, 518, 527
Savoy Ballroom, Los Angeles, CA (venue), 86
Sax, Adolphe, 49
Sayao, Bidu (voc), 766
Sazman, J. R., 203
Schaap, Phil, 15, 170, 294, 356, 368, 375, 563
Schaefer, Hal, 117, 308
Schickele, Peter, 342
Schifman, Frank, 23. See also Apollo Theatre
Schlinger, Sol (bs), 538
Schlouch, Claude, 603
Schmidt, Pete, 116
Schmidt-Joos, S., 632
Schnitzmeier, Ken, 130
```

```
Schoen, Tom, 267
Scholz, Karl-Heinz, 193, 582
School Hall, St. Gregory's Rectory, New York City (venue), 335, 345
Schroeder, Barbet, 508
Schuller, Gunther (frh), 156, 201
Schwab Auditorium, Penn State University, State College, PA (venue), 269,
    272,670
Schwamenthal, Riccardo, 266, 670
Scott, Ernie (ts), 87
Scott, Ronnie, 238
Scott, Shirley (org), 82, 97, 98, 403, 411
Scott, Tony, 119, 178, 324, 328, 329, 361
Sears, Al (ts), 86
Segal, Jerry (dr), 150
Segal, Joe, 41, 119, 120
Segal, Nat. See Down Beat Club
Sellers, Chris, 384
Sermely, Eugene, 123
Severinsen, Carl "Doc" (tp), 538
Seville, The, Quebec (venue), 59, 62
Shaki, Bembe (ft), 340
Shank, Bud (as), 98, 156
Shankar, Ravi (sitar), 352, 365, 366
Sharpe, Clarence, 345
Sharrock, Sonny (g), 354
Shavers, Charlie, 49
```

```
Shaw, Artie, 36, 41
Shaw, Lonnie (bars), 14
Shaw, Milt, 286
Shearing, George (p), 36, 51, 56, 60, 61, 87, 88, 158, 179, 182, 202
Shelly's Manne-Hole, Los Angeles, CA (venue), 269, 271, 275, 276, 293,
    298, 307–309
Shepherd, Jean, 149
Shepp, Archie (ts), 287, 298, 299, 306, 313, 321, 324, 327, 328, 332, 333,
    338, 346, 351, 710, 731, 739, 740
Sheridan, Chris, 47, 57, 62, 384
Sherman Ballroom, San Diego, CA (venue), 86, 92
Sherman Hotel's Grand Ballroom, Chicago, IL (venue), 79, 82
Sherman, Ed, 323
Shew, Bobby, 311
Shibuya, T aka shi (tp), 350
Shields, Del, 257
Shihab, Sahib (as, bs), 136, 287, 466, 468, 494
Shiraki, Hideo (dr), 350
Shirley, Jimmy (g), 393
Shizuoka Kokaido, Shizuoka (venue), 336, 349
Shorter, Wayne (ts), 145, 155, 160, 176, 197, 294, 295, 302, 304, 312, 319,
    345, 350
Showboat, Philadelphia, PA (venue), 13, 16, 20, 34, 64, 145, 163–165, 167,
     174–177, 183, 185, 186, 201, 202, 214, 217, 228, 233, 245, 246, 251,
    254, 255, 257, 260, 270, 271–273, 279, 281, 282, 291, 297, 301, 302,
    588–590, 617, 657, 671, 673, 683, 684, 686, 687, 703
Shrine Auditorium, Los Angeles, CA (venue), 73, 109, 123, 164, 172, 183,
     188
```

```
Shuffers, The, 87
Sidran, Ben, 187
Silver, Horace (p), 62, 126, 134, 135, 136, 148, 151, 157, 161, 170, 178,
    203, 211, 216, 217, 219, 221, 222, 225, 227, 233, 235, 272, 276, 278,
    285, 308, 312, 318, 320, 327, 348, 364, 443
Simich, Milan, 249, 254, 285, 311, 354
Simmons, John (b), 18, 451
Simmons, Norm (p), 235
Simms, Tommy (tp), 82, 403
Simon, George T., 17, 249
Simone, Nina, 189, 243, 326, 364
Simpkins, C. O. (Cuthbert Ormond) (Coltrane biographer), 7, 10, 11, 23,
     73, 93, 97, 100, 101, 135, 141, 156, 170, 171, 174, 179, 202, 216, 226,
    253, 303, 307, 326, 332, 333, 343, 353, 355, 361, 364, 607
Sims, Tommy (tp), 10
Sims, Zoot (ts), 140, 174, 180, 181, 235, 263, 298, 303, 306, 320, 341, 342,
    362, 436
Sinatra, Frank, 60
Sinclair, John, 353
Skea, Dan, <u>310</u>
Slapin, Bill (bs), 494
Slappey, Lonnie (L. G.) (p), 64
Slaughter, Don (tp), 35, 39, 45, 371, 373
Sloate, Maynard, 111
Slonimsky, Nicolas, 110
Smalls' Paradise, New York City (venue), 145, 154, 184, 202, 535
Smith, Al, 110
Smith, Bill, 147
```

```
Smith, Floyd (g), 373, 374
Smith, Hale, 71
Smith, Jimmy (org), 95, 99, 132, 154, 159, 161, 168, 177, 182, 219, 220,
    252, 257, 272, 281, 328
Smith, Johnny, 103, 170, 179
Smith, Larry (ann), 218, 219, 601
Smith, Rodney (voc), 403
Smith, Stuf, 232, 326
Smith, Tony, 55
Smithers, Joan, 23
Snead, Bob, 156, 557
Snyder, Matthew, 169
Solidaires, The, 97
Soulard (label), 129, 130
Southern, Jerri (voc), 101
Spanier, Muggsy, 56, 121
Spellman, A. B., 71, 208, 229, 333, 540
Spencer, Red, 81
Spider Kelly's, Philadelphia, PA (venue), 79, 80, 82, 95, 99, 403
Splawn, Johnny (tp), 468
Sportpalast, Berlin, West Germany (venue), 184, 192
Spotlite, Washington, DC (venue), 145, 146, 153, 155, 159, 534, 535, 541
Spring, Evan, 334, 748
St. Andrew's Hall, Glasgow, U.K. (venue), 214, 237
St. Nicholas Arena, New York City (venue), 165, 180
St. Peter's Lutheran Church, New York City (venue), 769
```

```
Stabulas, Nick (dr), 181
Stader, Willie (b), 367, 369
Stadthalle, Karlsruhe, West Germany (venue), 184, 195
Stadthalle, Vienna (Wien), Austria (venue), 184, 196
Stanier, Carole, 362, 363
Starlite Arena, Baltimore, MD (venue), 59, 63
Statler Hilton Hotel (now the Capitol Hilton), Washington, DC (venue),
     165, 179, 180
Staton, Dakota (voc), 118, 148, 157, 176, 178, 179, 185, 186, 204, 300
Steele, Al, 19
Stegner, Bentley, 219, 268
Steif, Bill, 206
Steig, Jeremy (ft), 329
Stein, Andy (vln), 34
Stein, Lou, 18
Stewart, Buddy (voc), 18, 47
Stewart, Rex, 154
Stewart, Slam (b), 17, 56, 94
Stewart, Teddy (dr), 35, 40, 45
Stewart, Zan, 232
Still, Les, 73
Stitt, Sonny (ts), 70, 97, 111, 114, 115, 124, 148, 149, 174, 178, 187, 201,
    217, 250, 251, 254, 271, 282, 304, 322, 575
Stolar, Lee, 327
Storyville, Boston, MA (venue), 108, 109, 116, 121, 144
Strayhorn, Billy, 157
Strong, Fred (perc, voc), 53, 55, 383
```

```
Strozier, Frank (as), 222, 275
Stuarti, Enzo, 274
Südwestfunk TV Studio, Baden-Baden, West Germany (venue), 215, 242
Sukoenig, Alan, 279, 683, 687
Sukornyk, George B., 285
Sulieman, Idrees (tp), 457, 462, 466, 494
Sullivan, Ira (tpt, as, ts), 178
Sult, Karl-Heinz, 198
Sundown, Los Angeles, CA, aka Summit (venue), 164, 173, 188
Sutherland Lounge, Chicago, IL (venue), 141, 163, 164, 170, 183, 185, 186,
    187, 202, 203, 210, 213, 214, 217, 218, 232, 233, 274, 601, 602
Suzuki, Naoki, 412
Swinger, Kid (pseudonym for unknown reporter), 17
Swisshelm, Robert (frh), 608, 614
Symms, Sylvia, 101
Symonds, Nelson (g), 300
Symphony Ballroom, Boston, MA (venue), 37
Syochikuza, Os aka (venue), 336, 349
Syria Mosque, Pittsburgh, PA (venue), 85, 88, 125, 128
Szwed, John, 113
```

## $\mathbf{T}$

Tatum, Art (p), 54, 77, 81, 91, 94, 376

Taylor, Art (dr), 104, 112, 113, 119, 122, 138, 170, 181, 326, 420, 436, 457, 463, 464, 477, 479, 481, 488, 490, 497, 501, 507, 516, 518, 521, 522, 527, 544, 563, 565, 566, 572

```
Taylor, Billy (p, ann), 60, 101, 178, 261, 286, 312, 327, 334, 379, 380, 382,
     768
Taylor, Billy, Jr. (b), 62
Taylor, Cecil (p), 146, 159, 180, 293–295, 299, 311, 321, 539, 540
Taylor, Faron (voc), 147
Taylor, Frances (wife of Miles Davis), 186. See also Davis, Frances
Taylor, Sam, 193
Taylor, Tony, 174
Tchicai, John (as), 298, 313, 322, 326, 731
Teagarden, Jack, 277
Teatro dell'Arte, Milan (Milano), Italy (venue), 247, 266, 270, 289, 669
Teatro Lirico, Milan (Milano), Italy (venue), 184, 194
Ted Burke Musical Instruments, 3
Tegnell, David, 1, 301
Temptations, 301
ten Kate, Rolf, 239
Tenot, Frank, 592
Termini, Joe, 136, 137, 141
Terrace, East St. Louis, IL (venue), 85, 87
Terry, Clark (tp), 62, 256, 261, 306, 310, 311, 341, 342, 346, 359
Thaxton, Freddy (p), 68, 69
Theimer, Joe (dr), 367–369
Thiele, Bob, 261, 347, 618, 644, 645, 650, 708
Thigpen, Ed (dr), 466, 489
Third Annual New York Jazz Festival, Randall's Island, New York City
     (venue), 145, 156 T ird Annual Ohio Valley Jazz Festival, Cleveland,
     OH (venue), 297, 306
```

```
Thomas, Benny (voc), 367, 369
Thomas, Dylan, 283
Thomas, J. C. (Coltrane biographer), 5, 7, 15, 24, 37, 46, 47, 75, 76, 93,
     100, 121, 133, 149, 187, 207, 216, 227, 228, 257, 278, 282, 287, 306,
    311, 318, 327, 328, 329, 338, 341, 346, 348, 359, 364, 424
Thomas, Jimmy (vcl), 15, 16, 22
Thomas, Joe, 46
Thomas, Leon, 119, 178, 329, 332
Thomas, Phil (dr), 178
Thomas, Rita, 39
Thompson, Chuck (dr), 120
Thompson, Hugh (p), 78
Thompson, Jeannie, 221
Three B's, The (voc),
Timer, Joe. See Theimer, Joe
Times Auditorium, Philadelphia, PA (venue), 127, 139
Timmons, Bobby (p), 149, 150, 201
Tivolis Koncertsal, Copenhagen (København), Denmark (venue), 183, 191,
    270, 287, 579, 694
Tjader, Cal, 112, 167
Todd, Calvin (tp), 15
Tolliver, Charles, 321, 345
Tomasino, Sam, 115
Torin, "Symphony" Sid (ann), 60, 61, 63, 73, 159, 168, 179, 204, 219, 252,
    274, 378, 380, 381, 382, 386, 387, 639, 642, 672, 674
Torme, Mel (voc, dr), 46
Totah, Nabil (Knobby) (b), 150
```

```
Tough, Dave, 18
Town Hall, New York City (venue), 146, 149, 150, 160, 161, 165, 180, 184,
     197
Town Hall, Philadelphia, PA (venue), 143, 144, 148
Town Tavern, Toronto, Ontario, Canada (venue), 116
Towne Casino, Cleveland, OH (venue), 67, 69, 70
Townes, George (voc), 81, 82, 403
Towns, Donald (tp), 539
Tracy, Jack, 49, 56
Traikof, Bill (tp), 115
Traill, Sinclair, 78, 397
Treadwell, Oscar, 327
Treniers, 81
Trianon, San Diego, CA (venue), 67, 73, 74
Tristano, Lennie (p), 47, 303, 304, 306
Troelstra, Sep, 197
Trombetta, Vince (ts), 119, 120, 255 Tropical Garden, Philadelphia PA
     (venue), 14, 17, 23
Troupe, Quincy, 55, 115, 133
True, Johnny, 231
Tsujimoto, Kazuaki, 756, 778
Tubbs, Harry (arr), 489
Tucker, George (b), 176
Tucker, Jack, 123
Tucker, Shirley, 54
Turbans, The, 119
Turbinton, Earl, 261
```

```
Turner, Big Joe, 61
Turner, Ike, 124
Turner [sic], McCoy, 614. See Tyner, McCoy
Turner, Sam, 177
Turrentine, Stanley (ts), 307
Turrentine, Tommy (tp), 78, 396, 397, 399
Tyler, George D., 35
Tynan, John, 188, 232
Tyner, Aisha, 267, 272
Tyner, McCoy (p, arr), 81, 135, 179, 180, 198, 199, 202, 204, 206–209,
    215–217, 219, 221–223, 226, 228–230, 232–235, 239, 241, 242, 247,
    248, 251, 253, 255–261, 266, 267, 271, 272, 274, 275, 277–284, 286–
     291, 293–295, 298–304, 306–309, 311, 312 317, 319, 321, 322, 325,
     329, 331–333, 342, 345, 346, 347, 366, 584, 585, 587–590, 592, 595,
     597, 598, 601, 608, 611, 614–618, 620, 622, 624–628, 630–632, 634,
    639, 642, 643, 644–647, 649, 652, 657, 660, 661, 663, 664, 666–672
     674, 676, 681, 683, 685, 686–688, 691, 692, 694–696, 698–700, 703,
     705–707, 710, 713, 714, 716, 717, 719, 721, 722, 724, 725, 727, 729,
     731–733, 735, 738–743, 745–747
                                   U
Uline Arena, Washington, DC (venue), 85, 88
United Recorders, Los Angeles, CA (studio), 185, 590
United Sound Systems, Detroit, MI (studio), 59, 384
University of California—Berkeley, 222
University of Chicago, Chicago, IL (venue), 108, 119, 165, 178
Usher, Dave, 384
```

```
Vail, Ken, 55, 97, 99–102, 104, 113, 123, 129, 131, 132, 133, 141, 147, 152,
     153, 156, 159, 161, 167, 168, 172, 175, 176, 178, 188, 504
Valentine, Billy (p, voc), 43, 47, 70, 371, 374, 375, 376
Valentine, Jerry (arr), 494
Valley Music Theatre, Los Angeles, CA (venue), 298, 308
van der Mei, Elisabeth, 346, 348, 355, 356
Van Gelder Studio, Hackensack, NJ (studio), 96, 108, 109, 125, 126, 127,
     143, 144, 145, 146, 425, 426, 431, 443, 445, 451, 457, 458, 462–464,
    466, 468, 477, 481, 483, 488, 490, 497, 498, 501, 502, 507, 513, 516,
     518, 522, 527, 532, 544
Van Gelder Studios, Englewood Clif s, NJ (studio), 201, 209, 214, 215, 230,
    245, 246, 248, 261, 269, 270, 271, 274, 278, 282, 285, 297–299, 301–
    307, 311, 312, 315, 316, 318, 319, 321, 335, 346, 354, 359, 608, 643,
    645, 647, 649, 652, 654, 657, 674, 676, 681, 699, 703, 705, 707, 713,
     714, 724 727, 729, 731, 741, 747, 751, 752, 761, 762, 764, 766, 767
Van Gelder, Rudy, 234, 446, 650, 675, 681, 707
Van Oostveen, Fred, 239, 266
Van Trikt, Ludwig, 99
Vander, Christian, 263, 661
Vasilic, Alexander, 193
Vaughan, Sarah (vcl), 23, 24, 60, 159, 167, 287, 359
Venditti, Alain, 744, 762
Ventura, Charlie, 18, 47
Vernon's Restaurant, New Orleans, LA (venue), 246, 260
Versitones, The, 131
Verve (label), 643
Vessels, Lawson (p), 35
```

```
Video Hall, Tokyo (venue), 336, 350
```

Village Gate. See Art D'Lugof 's Village Gate

Village Recorder, The, Los Angeles, CA (studio), 729, 742, 749

Village Theater, New York City, later the Fillmore East (venue), 333, 336, 351, 356, 759

Village Vanguard, New York City (venue), 144, 145, 146, 150, 155, 159, 208, 214, 230, 233, 336, 341, 346, 355, 356, 364, 617, 618, 620, 622, 624, 752

Villegas (p), 122

Vinci, Gerald (violin), 729

Vines, Ziggy, 18, 19

Vinnegar, Leroy (b), 173, 221

Vinson, Eddie (*aka* Cleanhead, Mr. Cleanhead) (ts), 7, 15, 21, 24, 25, 27, 29, 30, 31, 32, 33, 34

Virgie and Elree, 47

Visser, Henk, 288

Vogel, Eric T., 607

Von Frank, George O., 226

## W

Waid, Dave, 258

Wailers, The, 159

Waldron, Mal (p), 127, 136, 137, 138, 140, 150, 169, 188, 233, 234, 457, 463, 464, 466, 468, 488, 501

Walker, Jack, 101

Walker, Jesse H., 199, 234, 351

Walker, Junior (g), 93, 94

```
Walker, T-Bone (g), 113, 172
Wall, Greg (sax), 512
Wallace, Guy (ann), 442, 443, 445, 453, 460, 517, 519, 541, 547
Wallington, George (p), 101
Walmsley, Buck, 186, 309, 321, 327, 328
Walton, Cedar (p), 168, 176, 294, 311, 341, 345, 347, 556
Warburton, Dan, 299
Ward, Carlos (as), 330, 332, 333, 341, 342, 743, 744, 751
Ward, Clara, Gospel Singers (voc), 249, 250
Ware, Wilbur (b), 136, 137, 178, 324, 460, 471, 472, 475, 476
Washington Park (Picnic Hill), Bud Billiken Parade and Picnic, Chicago, IL
     (venue), 185, 203
Washington, Dinah (voc), 37, 38, 46, 60, 80, 113, 156, 203, 218, 371, 512
Washington, Michael Spence, 158
Wasserman, John L., 330
Watanabe, Sadao (as), 350
Waters, Muddy, 102, 277, 323, 328, 334, 334
Watkins, Doug (b), 150, 462, 464, 488, 513
Watkins, Julius (frh), 136, 267, 465, 558, 572, 608, 614, 614
Watrous, Peter, 274
Watts, Lewis, 75
Watts, Marzette (sax), 299, 334, 748
WCBS-TV Studio 61, New York City (venue), 164, 169
Weathersby, Jimmy (b), 14
Webb, Chick, 11
Webb, Joe, 9, 10, 11
```

```
Webman, Hal, 69
Webster Hall, New York City (venue), 301, 303
Webster, Ben (ts), 18, 231, 232, 264, 286, 298
Wein, George, 116, 201, 225, 306, 348, 349, 359, 360, 739, 753, 754
Weinger, Harry, 685 Weinstock, Bob, 427, 446, 451, 466, 480, 501, 508,
    512, 516, 532, 544
Weir, Bob, 236
Welcome Inn, Cleveland, OH (venue), 213, 216
Wells, Rufus, 68
Wendt, Reinhold, 266, 607, 632
Werner, Lars, 191, 286, 577
Weser-Ems-Halle, Oldenburg, West Germany (venue), 184, 192
Wess, Frank (ts, fl), 488
WesThend, The, Detroit, MI (venue), 61
West, Harold "Doc" (dr), 15
West, Paul (b), 166
Westdeutscher Rundfunk (WDR) studios. See Apollo Theater (WDR
    studio), Düsseldorf, West Germany Western Recorders, Los Angeles,
    CA (venue), 316, 746
Westin, Lars, 664
Weston, Randy, 121, 155, 178, 222, 261, 334
Weston, Spencer (dr), 87
White, Andre (dr), 280
White, Michael (violin), 254, 300, 729
White, Raymond, 22. See also Embassy Ballroom
Whittemore, Jack, 254, 306
Wiggins, Gerald "Jerry," 54
```

```
Wilberforce University (Shorter Hall, Jones Auditorium), Wilberforce, OH
     (venue), 29, 36
Wilder, Joe, 62
Wilke, Jim (ann), 331, 743
Wilkins, Ernie (arr), 156
Wilkins, Violet, 17
Williams, "Pinky" (as, bs), 71, 393, 395
Williams, Andy, 103
Williams, Cootie, 30
Williams, Elmer (as), 14
Williams, Eugene "Hot Sauce," 33
Williams, Herb (tp), 14
Williams, Howard (p), 518
Williams, Joe, 166, 179, 195, 250, 285, 304, 312, 323, 327
Williams, John (b), 87, 90, 405, 406, 407
Williams, Marion, 326
Williams, Martin, 227
Williams, Mary Lou (p), 51, 323
Williams, Mose (tp), 6
Williams, Richard (tp), 661
Williams, Rudy (bars), 35
Williams, Tony (dr), 300, 308, 311, 319, 345, 350, 520
Williamson, Don, 324, 364
Wilmer, Valerie, 332
Wilson, Bert (ts), 340
Wilson, Derby, 35 Wilson, Flip, 311
```

```
Wilson, Gerald (arr, tp), 49, 71, 371
Wilson, John S., 37, 140, 160, 176, 180, 181, 209, 250, 251, 256, 347, 348,
     356
Wilson, Nancy, 82
Wilson, Russ, 170, 171
Wilson, Shadow (dr), 136, 137, 139, 140, 324, 475, 476, 492
Wilson, Sunnie, 50
Wilson, Teddy (p), 115, 248, 277, 312
Wilson, Tom, 540, 572
Winding, Kai, 18, 102, 104, 118, 131, 147, 254, 307, 646
Winters, Jerri, 124
Witherspoon, Jimmy, 110, 188, 189
Woideck, Carl, 5, 78, 199, 228, 229, 255, 262, 274, 354, 775
Woode, Jimmy (b), 157
Woodman, Britt (tb), 614
Woods, Phil (as), 138, 181, 323, 528
Woodyard, Sam (dr), 536, 654
Workman, Reggie (b), 135, 215, 216, 217, 219, 221–223, 226, 228–230,
     232–235, 239, 241, 294, 302, 304, 366, 601, 602, 608, 611, 613, 614–
     618, 620, 622, 624–628, 630–632, 634, 635, 640, 692
Wriggle, John, 267 Wright, Charles "Specs" (dr), 16, 19, 35, 39, 40, 45, 49–
     55, 57, 63–65, 68–71, 77, 79, 80, 172, 371, 373, 374, 375, 377, 389,
     393, 395
Wright, Elmon (tp), 39, 45, 49, 371, 373
Wright, Fats (p), 18, 82
Wright, Leo (as), 242
```

# $\mathbf{Y}$

```
Yancey, Estella "Mama" (voc), 231
Young, Al, 175
Young, James "Sax" (saxophone), 16, 24, 26, 29, 33, 207, 208
Young, Larry (org), 307, 311, 349, 754
Young, Lee, 54
Young, Lester (ts), 23, 47, 48, 60, 62, 71, 114, 119, 120, 122, 123, 133, 154, 157, 181, 229, 277
Young, Webster (co), 457
Youngman, Henny, 323

Zanini, Marcel, 138, 139
```

Zanzibar, Philadelphia, PA (venue), 59, 63, 404
Zawinul, Joe (p), 322
Zebra Lounge, Los Angeles, CA (venue), 185, 204, 205, 213, 221
Zenni, Stefano, 190, 194
Zoller, Atilla (g), 199
Zwerin, Michael, 326, 364
OceanofPDF.com

# **Song Title Index**

**Note:** This index lists song titles found in the text, together with composer information where available. "Coltrane?" identifies a work that was probably composed by Coltrane, although authorship cannot be confirmed. For all other index information, see the Main Index. Page numbers through 366 refer to the Chronology; page numbers 367 and higher refer to the Discography.

#### A

```
Abide with Me (trad.), 472
Abstractions (G. Schuller), 206
Acknowledgement (J. Coltrane), 319, 346, 707, 710, 711, 733, 734
Affirmation (J. Coltrane), 727
Africa (J. Coltrane), 290, 608, 614
African Blues, 70. See Afro-Blue
Afro Blue (M. Santamaria), 290, 304, 333, 337, 677, 687, 688, 689, 694–696, 698, 700, 718, 721, 738, 743, 755
After the Crescent (J. Coltrane), 725
After the Rain (J. Coltrane), 279, 681, 683
Ah-Leu-Cha (C. Parker), 411, 455, 530
Ahmad's Blues (A. Jamal), 426
Ain't Gonna Cry No More (unknown), 375, 376
Ain't Life Grand (A. Cohn), 495
Ain't Misbehaving (Waller-Brooks-Razaf), 393
```

```
Ain't Nothing But a Fool (T. Jarrett), 399
```

Airegin (S. Rollins), 445, 456, 457

Aisha (M. Tyner), 612

Alabama (J. Coltrane), 295, 699, 700

Alabama Stomp, 701. See Alabama

All Blues (M. Davis), 171, 176, 188, 191, 196, 561, 562, 576, 579, 583

All Mornin' Long (R. Garland), 490

All of You (C. Porter), 281, 437, 455, 456, 460, 520, 534, 547, 575, 582

All or Nothing at All (J. Lawrence-A. Altman), 657

All the Things You Are (J. Kern-O. Hammerstein), 87, 459, 681

All Through the Night (C. Porter), 544

Altruvista (A. Coltrane), 761, 766

Amen (J. Coltrane), 740

Ammon Joy (M. Waldron), 501

Anatomy (M. Waldron), 457, 466

Anedac (W. Harden), 518

Angel Eyes (M. Dennis-E. Brent), 160, 542

Angelica (D. Ellington), 655

Another Tune, 729. See Living Space

Around Midnite. See 'Round (About) Midnight

Ascension (aka Blue Valse/Blue Waltz) (J. Coltrane), 731, 735, 738, 740

Ascent (J. Coltrane), 740 Attaining (J. Coltrane), 740

Autumn Leaves (Prevert-Kosma), 580, 581, 667, 668

Autumn Serenade (S. Gallop—P. Derose), 677

Avalon (Jolson-DeSylva-V. Rose), 180, 425

```
B Minor, 650. See Miles' Mode
B. J. (W Harden), 518
Baby Get Lost (L. Feather?), 512
(Back Home Again in) Indiana (B. MacDonald-J. Hanley), 544
Bags' Groove (M. Jackson), 477, 547
Bags & Trane (M.Jackson), 548
Bahia (A. Barroso), 544
Bakai (C. Massey), 468
Bakay. See Bakai
Ball Bearing (J. Griffin), 459
Ballad. See After the Rain
Ballad for Trane (J. Mayer), 160, 200
Bass Blues (J. Coltrane), 479
Be-Bop (D. Gillespie), 548
Beer Drinking Baby (unknown), 375, 376
Believer, The (M. Tyner), 502
Bemsha Swing (T. Monk), 587
Bessie's Blues (J. Coltrane), 590, 703–705
Big Nick (J. Coltrane), 643, 645, 655
Big Paul (T. Flanagan), 512
Billie's Bounce (C. Parker), 497
Billy Boy (trad.), 411, 456, 504
Bird's Nest, 14
Birk's Works (D. Gillespie), 55, 380, 382–384, 386, 387, 490
```

```
Birk's Works (Air Check 2), 387. See Birk's Works
Bittersweet (Hale Smith, Jr.), 389, 390, 392
Black Pearls (B. Graham), 522
Blessing, The (O. Coleman), 585, 587
Blue Calypso (M. Waldron), 463
Blue Hymn (G. Amnions), 501
Blue in Green (M. Davis-B. Evans), 552
Blue Monk (T. Monk), 492
Blue Train (J. Coltrane), 239, 340, 483, 588, 601, 618, 625, 627, 628
Blue Valse, 735, 738. See Ascension
Blue Waltz, 735, 736, 738. See Ascension
Blues, 653. See Up 'Gainst the Wall
Blues by Five (M. Davis), 446
Blues for Pablo (G. Evans), 169, 558
Blues for Tomorrow (aka Club Dues) (G. Gryce), 471
Blues in the Closet (O. Pettiford), 168
Blues Legacy (M. Jackson), 548
Blues Minor (J. Coltrane), 614
Blues No. 2 (M. Davis), 606
Blues to Bechet (J. Coltrane), 597
Blues to Elvin (J. Coltrane), 597
Blues to You (J. Coltrane), 597
Bob's Boys (H. Mobley), 436
Body and Soul (J. Green—R. Sour—E. Heywood—F. Eyton), 15, 69, 199,
     223, 254, 584, 589, 595, 616, 645, 646, 743
Boplicity (C. Henry), 131
```

```
Brasilia (Brazilia) (aka Neptune) (J. Coltrane), 618, 645, 724. See also Neptune
```

Brazilia, 723. See Song of Praise

Budo (M. Davis-B. Powell), 412

Burgundy Walk (J. Hodges), 405, 407

But Not for Me (G. Gershwin), 584, 585, 599

By the Numbers (J. Coltrane), 516

Bye Bye Blackbird (M. Dixon-R. Henderson), 151, 266, 274, 433, 519, 520, 530, 541, 575, 601, 660, 663, 664, 666, 668, 671, 674

Bye Bye Blackbird—Part 1. See Bye Blackbird

Bye-Ya (T. Monk), 492

## $\mathbf{C}$

C Major, 764, See Mars

C. T. A. (J. Heath), 457

Call (J. Coltrane), 752

Call His Name (C. Kittrell), 400

Calombola. See Carambola

Carabola. See Carambola

Carambola (C. O'Farrell-D. Gillespie), 47, 373

Caravan (D. Ellington), 384, 540

Castle Rock (Sears-Drake), 405

Cat Walk (T. Charles), 465

Cattin' (M. Waldron), 466

Centerpiece (H. Edison-B. Tennyson), 548

Central Park West (J. Coltrane), 595

```
Champ, The (D. Gillespie), 386, 387
Chance It, 419, 422. See Max Is Making Wax
Chasin' Another Trane (J. Coltrane), 617, 620
Chasin' the Trane (J. Coltrane), 266, 288, 319, 320, 590, 618, 620, 666, 670,
    683, 691, 696
Cheek to Cheek (A. Berlin), 501
Cherokee (R. Noble), 564
Cherryco (D. Cherry), 585, 586
Chim Chim Cheree (R. & R. Sherman), 320, 713, 716, 724
Chronic Blues (J. Coltrane), 468
Clifford's Kappa (R. Draper), 498
Closing Announcement (Wha' Happened), 520. See Two Bass Hit
Club Dues, 471. See Blues for Tomorrow
Coast to Coast (D. Gillespie-B. Harding), 373
Collidoscope (J. Coltrane), 769
Colt Gallops, The, 672, 673. See One Up and One Down
Come Rain or Come Shine (J. Mercer-H. Arlen), 482, 502
Compassion (J. Coltrane), 741, 747
Con Alma (D. Gillespie), 55
Conception (G. Shearing), 123
Configuration (J. Coltrane), 763
Confirmation (C. Parker), 209, 599
Congo Blues (R. Norvo), 379
Consequences (J. Coltrane), 741, 747
Cosmos (J. Coltrane), 743
Countdown (J. Coltrane), 170, 563, 564
```

```
Countdown (W Harden), 514
```

Cousin Mary (J. Coltrane), 254, 288, 565, 588, 589, 601, 646, 696, 697, 770

Creation, 721, 763. See untitled original (65–0402a)

Creation. See Seraphic Light

Crepuscule with Nellie (T. Monk), 140, 181, 471, 472, 492, 537

Crescent (J. Coltrane), 337, 354, 703, 705, 755, 758

Crescent 2, 725. See After the Crescent

Crescent 3, 727. See Transition

## D

Dahomey Dance (J. Coltrane), 611, 612

Dakar (T. Charles), 464

Damned Don't Cry, The (C. Massey), 607–609

Dancers on Drums (E. Wilkins), 156

Darcy (V. Trombetta), 255

Darkness (J. Coltrane), 752

Dealin' (M. Waldron), 488

Dear Ann (P. Chambers), 443

Dear Lord (J. Coltrane), 725

Dear Old Stockholm (trad.), 433, 681

Dearly Beloved (J. Coltrane), 740

Dedicated to You (Cahn-Chaplin), 677, 678

Delilah (V. Young), 626

Dexterity (C. Parker), 423

Dial Africa (W. Harden), 527

Diane (E. Rapee-L. Pollack), 426

```
Django (J. Lewis), 528
Do I Love You Because You're Beautiful (Rodgers—Hammerstein), 544
Don't Blame Me (Fields-McHugh), 405
Don't Cry Baby Blues (J. Hodges), 405
Don't Explain (Holiday-Herzog), 463
Don't Take Your Love from Me (H. Nemo), 532
Double Clutching (C. Israels), 540
Down by the Riverside (Traditional), 249
Doxy (S. Rollins), 542
Dr. Jackie (J. McLean), 510, 511
Dr. Jekyll, 510. See Dr. Jackie
Drad-Dog (M. Davis), 604
Dream Chant, 763, 765. See Stellar Regions
Dreamer with a Penny, 36
Drinking Gourd, The, 609. See Song of the Underground Railroad
Drum Thing, The (J. Coltrane), 703
Duke, The (D. Brubeck), 169, 558
Dusk Dawn (J. Coltrane), 729
                                   \mathbf{E}
E Minor (J. Coltrane?), 766
E. F. F. P. H. (W. Harden), 514
Eastbound (K. Drew), 112, 423
Easy Rockin' (J. Lathan), 396, 397, 398
Easy to Love (C. Porter), 423
```

Eclypso (T. Flanagan), 462

El Toro Valiente (C. Salaam-C. Gambrel), 495

Emanon (D. Gillespie), 377

Embraceable You (G. Gershwin), 367

Empty Bed Blues, 32

Epistrophy (T. Monk), 140, 472, 492, 537

Equinox (J. Coltrane), 206, 571, 588, 592, 599, 601

Essii's Dance (R. Draper), 542

Everytime We Say Goodbye (C. Porter), 239, 241, 266, 307, 584, 598, 626, 630–632, 660, 664, 666–668, 670, 671, 695, 698

Everytime We Say Goodbye We Die a Little, 632, 633. *See* Everytime We Say Goodbye

Evidence (T. Monk), 492

Evolution (J. Coltrane), 743

Exactly Like You (Fields-McHugh), 467

Excerpt, *aka* Impressions, Excerpts (J. Coltrane), 632, 645, 647, 648, 650. *See* Impressions

Exotica (J. Coltrane), 584, 585, 588, 590, 595

Expression (J. Coltrane), 761

## F

Falling in Love (R. Rodgers-L. Hart), 463

Fancy Pants (C. Taylor), 295

Fat Sam from Alabam, 70, 71, 389. See Fat Sam from Birmingham

Fat Sam from Birmingham (B. Astor-G. Williams), 389, 392

Father and the Son and the Holy Ghost, The (J. Coltrane), 747

Feelin' Good (L. Bricusse-A. Newley), 713–715

```
Feeling of Jazz, The (B. Troup-G. Simon-D. Ellington), 655
Fidilia, 499. See Filide
Fifth House (J. Coltrane), 569, 571
Filide (R. Draper), 498
Filidia, 499. See Filide
Flamenco Sketches (B. Evans-M. Davis), 188, 196, 561, 562, 580
Flyin' Home (L. Hampton), 7
Focus on Sanity (O. Coleman), 587
Foggy Day, A (G. & I. Gershwin), 455
For You (J. Burke-A. Dubin), 395
Four (E. Vinson-M. Davis), 123, 421, 427, 519, 520
Four Plus One More, 520, 521. See Four
Four Squared, 520. See Four
Fran-Dance (aka Put Your Little Foot Right Out) (trad.-M. Davis), 524,
    530, 576, 583
Freddie Freeloader (M. Davis), 552
Freight Train (T. Flanagan), 512
From This Moment On (C. Porter), 466
                                   G
G. C. Rock (G. Crosse), 396, 397, 398
Gal in Calico, A (L. Robin-A. Schwartz), 445
Giant Steps (J. Coltrane), 155, 176, 227, 556, 564, 565, 589
Globetrotter, 405. See Burgundy Walk
Gnid (T. Dameron), 451
Godchild (G. Wallington), 131
```

```
Gold Coast (C. Fuller), 527

Goldsboro Express (J. Coltrane), 544

Good Bait (T. Dameron-C. Basie), 380, 382, 507, 588, 687, 688

Good Groove (B. Taylor), 380

Gotta Stop Loving You (T. Jarrett), 399, 399

Grand Central (J. Coltrane), 549

Greensleeves (trad.), 231, 601, 602, 608, 609, 616, 620, 622, 634

Groove Blues (M. Waldron), 501

Groovin' High (D. Gillespie), 382
```

# H

Hackensack, 136, 342, 580. See also Rifftide
Half Nelson (M. Davis), 445
Half Steps (J. Coltrane?), 766
Hallelujah (V. Youmans), 490
Ham Hocks and Hominy (H. Gillespie), 403
Harmonique (J. Coltrane), 209, 571
Hi Trane, 451. See Super Jet
High Step (B. Harris), 424
Hold 'Em, Joe, 342
Holiday for a Graveyard (O. Coleman), 770
Honeysuckle Rose (F. Waller-A. Razaf), 373
Hot House (T. Dameron), 367, 368
Hour of Parting, The (Spoliansky-Kahn), 395
How Am I to Know? (J. King-D. Parker), 417, 445
How Deep Is the Ocean (I. Berlin), 436

```
How High the Moon (N. Hamilton-M. Lewis), 87, 590
How Long Has This Been Going On (Gershwin), 462
How Long, How Long (L. Carr?), 374, 376
Hymn (J. Coltrane), 759
                                   I
I Can't Get Started (I. Gershwin-V. Duke), 382, 386, 585, 590
I Could Write a Book (R. Rodgers-L. Hart), 445
I Don't Know, 403
I Got a Feelin' (C. E. Ruckles), 400
I Got It Bad (D. Ellington), 490
I Hadn't Anyone (R. Noble), 498
I Hear a Rhapsody (J. Baker—G. Fregos—D. Gaspare), 468
I Know I'm A Fool, 77, 399
I Love You (C. Porter), 477
I Mean You (T. Monk-C. Hawkins), 537
I Never Knew (T. Kahn-G. Fiorito), 512
I See Your Face Before Me (Dietz—Schwartz), 516
I Surrender Dear (H. Barris-G. Clifford), 367
I Talk to the Trees (A. Lerner-F. Lowe), 542
I Thought About You (J. Mercer-J. Van Heusen), 606
I Want to Talk About You (B. Eckstine), 239, 275, 281, 286–290, 292, 311,
     363, 507, 589, 601, 625, 627, 664, 666–668, 671, 672, 683, 684, 685,
    688, 692, 695, 696, 698, 721
I Want You to Love Me, 375
I Wish I Knew (H. Warner-M. Gordon), 657, 658
```

```
I'll Get By (F. Ahlert), 532
I'll Wait and Pray (J. Valentine-G. Treadwell), 569
I'm a Dreamer, Aren't We All? (R. Henderson-B. DeSylva-L. Brown), 532
I'm Old Fashioned (J. Kern-J. Mercer), 483
I've Got a Mind to Ramble Blues (J. Hodges), 405
I've Got the Boogie and the Be-bop, 384
If I Were a Bell (F. Loesser), 445, 535, 583
If I'm Lucky (Darwin-Girard), 489
If There Is Someone Lovelier Than You (Dietz—Schwartz), 516
Impressions—2nd version, 738. See Impressions
Impressions, aka So What, aka Excerpts (J. Coltrane), 232, 239, 240, 266,
    267, 281, 288, 290, 294, 320, 325, 341, 588, 601, 602, 615, 617, 618,
    620, 622, 625–628, 630–632, 645, 647–650, 660–662, 664, 667, 668,
    674, 683, 684, 685, 687, 692, 694–697, 698, 700, 716, 735, 738
Impressions of Roy, 717. See Impressions
Improvisation, 640, 641. See Mr. PC.
In a Mellotone (D. Ellington), 342, 405
In a Sentimental Mood (Mills-M. Kurtz-D. Ellington), 654
In Fields (C. Taylor), 295
In Walked Bud (T. Monk), 537
In Your Own Sweet Way (D. Brubeck), 426, 517, 595
Inchworm, The (F. Loesser), 266, 642, 643, 644, 660, 663, 664, 666–668,
     670, 671, 672, 683
India (J. Coltrane), 618, 620, 622, 624, 754, 757
Indiana, 544. See (Back Home Again in) Indiana
Interplay (M. Waldron), 457
Interpretations, 674. See Mr. PC.
```

```
Invisible, The (O. Coleman), 585, 587
Invitation (B. Kaper), 532
Iris (J. Coltrane), 763
It Could Happen to You (J. Van Heusen-J. Burke), 426
It Might as Well Be Spring (Rodgers-Hammerstein), 501
It Never Entered My Mind (L. Hart-R. Rodgers), 419, 422, 427, 442, 520
It's Easy to Remember (L. Hart-R. Rodgers), 304, 634, 683
It's Only a Paper Moon (A. Arlen), 367
                                     J
J. M.'s Dream Doll (M. Waldron), 463
Jazz at the Plaza, 536. See Straight, No Chaser
Jeru (G. Mulligan), 131
Jimmy's Mode (J. Coltrane), 763
Jitterbug Waltz, The (F. Waller), 528
John Paul Jones (J. Coltrane), aka Trane's Blues (J. Coltrane), Vierd Blues
     (M. Davis), 112, 423, 427, 601
Joy (J. Coltrane), 741, 742
Juanita (H. Smith), 71, 390. See Bittersweet
Jug Handle (M. Waldron), 501
Jumpin' with Symphony Sid (L. Young), 379, 380, 382, 382, 386
Jupiter (J. Coltrane), 764
Jupiter Variation (J. Coltrane), 764, 765
Just for the Love (J. Coltrane), 443
Just Friends (J. Klenner-S. Lewis), 540
Just Squeeze Me (D. Ellington-Gaines), 417, 446
```

### K

Kiss of No Return, The (C. Salaam-C. Gambrel), 494, 495 Koko (C. Parker), 367 Kulu Sé Mama (Juno Lewis), 746 Kush (D. Gillespie), 757  $\mathbf{L}$ Lady Be Good (G. Gershwin), 382, 386 Last Blues, The (J. Coltrane), 680, 727 Late Date (M. Liston), 495 Late Late Blues, The (M. Jackson), 548 Laura (J. Mercer-D. Raksin), 180, 607 Lazy Bird (J. Coltrane), 483, 595 Lazy Mae (R. Garland), 497 Lead Us On (J. Coltrane), 752 Leave My Man Alone (C. Kittrell), 400 Leo (J. Coltrane), 340, 350, 353, 357, 749, 750, 752, 753, 756, 757, 758, 764 Liberia (J. Coltrane), 584, 599, 601 Light Blue (M. Waldron), 457 Like Someone in Love (J. Van Heusen-J. Burke), 477, 540

Like Sonny (*aka* Simple Like) (J. Coltrane), 556, 571, 585, 590

Limehouse Blues (D. Furber-P. Braham), 549

Linger Awhile (V. Rose-H. Owens), 393 Little Dirty, A. See Welcome Little Melonae (J. McLean), 412, 510, 511, 516 Little Old Lady (H. Carmichael-S. Adams), 569 Living Room, The, 729. See Living Space Living Space (J. Coltrane), 729 Locomotion (J. Coltrane), 483 Lonnie's Lament (J. Coltrane), 688, 690, 696, 703 Lord, Help Me to Be (A. Coltrane), 770 Love (J. Coltrane), 741, 747 Love and the Weather (I. Berlin), 489 Love Cry (A. Ayler), 770 Love for Sale (C. Porter), 523, 524 Love Me, 384 Love Me Pretty Baby (D. Gillespie?), 384 Love Supreme, A (Suite) (J. Coltrane), 319, 327, 346, 362, 708, 710, 733 Love Thy Neighbor (H. Revel), 532 Lover (R. Rodgers-L. Hart), 502 Lover Come Back to Me (Hammerstein—S. Romberg), 522 Lullaby of Birdland (G. Shearing), 350

## $\mathbf{M}$

Lush Life (B. Strayhorn), 334, 502, 676, 677, 678, 743, 744, 748

Man I Love, The (G. & I. Gershwin), 342 Man Made Miles, 640. *See* Mr. P.C.

Lyresto (K. Burrell), 512

```
Manhattan (R. Rodgers-L. Hart), 538
Manifestation (J. Coltrane), 749, 750
Manteca (W. Fuller-L. Gonzales-D. Gillespie), 36, 38, 39, 41, 50
March 2nd on the Books, 674. See My Favorite Things
Mars (J. Coltrane), 764
Mary's Blues (P. Adams), 464
Mating Call (T. Dameron), 451
Max Is Making Wax (O. Pettiford), 419, 422
Meditations (Suite) (J. Coltrane), 741, 747, 757
Melonae, 510. See Little
Melonae Midriff (B. Valentine), 494
Miles, 504. See Milestones
Miles' Mode, 618, 641, 649. See The Red Planet
Milestones (M. Davis), 504, 520
Minor Mishap (T. Flanagan), 462
Modal Excursion, 739. See untitled original (65–0801a)
Moment's Notice (J. Coltrane), 176, 189, 483
Monk's Mood (T. Monk), 461, 492
Moonglow (W Hudson-E. Delang-I. Mills), 393
Moonlight in Vermont (J. Blackburn-K. Suessdorf), 580, 581
Mountain Greenery (R. Rodgers-L. Hart), 188
Mr. Day (aka One and Four) (J. Coltrane), 590, 597
Mr. Knight (J. Coltrane), 597
Mr. P.C. (J. Coltrane), 266, 286, 288, 290, 565, 566, 602, 639, 642, 643,
    660, 661, 663, 664, 666–668, 670, 671, 674, 683, 687, 688, 690, 692,
     694, 695, 698
```

Mr. R. C. M. Jnr./My Favorite Things, 640. See My Favorite Things

```
Mr. Syms (J. Coltrane), 588, 595
```

Mr. X (M. Roach), 566

My Favorite Things (Hammerstein-Rodgers), 206, 207, 208, 221, 223, 225, 226, 228–232, 235, 236,239–241, 243, 254, 266, 275, 281, 286–288, 292, 294, 304, 307, 323, 337, 341–344, 348, 350–354, 356, 362, 389, 588, 592, 601, 615–618, 622, 625–628, 630, 632, 639, 642, 643, 646, 660, 662–664, 666–668, 671, 674, 685, 687, 692, 694–696, 698, 722, 732, 735, 739, 743, 751–753, 756, 759, 768

My Funny Valentine (R. Rodgers-L. Hart), 157, 446, 535

My Ideal (R. Whiting-N. Chase), 532

My Little Brown Book (B. Strayhorn), 655

My Mother's Eyes, 292

My One and Only Love (Mallin-Wood), 677, 678

My Shining Hour (J. Mercer-H. Arlen), 571

### N

Naima (J. Coltrane), 155, 176, 206, 232, 236, 239, 287, 288, 311, 341, 353, 556, 565, 571, 589, 615, 616, 618, 622, 625, 626, 628, 660, 661, 663, 664, 692, 694, 696, 735, 739, 752, 757, 758

Nakatini Serenade (C. Massey), 502, 607

Nancy (with the Laughing Face) (J. Van Heusen—P. Silvers), 94, 652

Nature Boy (E. Ahbez), 321, 363, 674, 713, 714, 719, 739

Near and Far, 587. See Focus on Sanity

Neptune (aka Brasilia/Brazilia) (J. Coltrane), 618, 645. See Brasilia/Brazilia

New Rhumba (A. Jamal), 169, 558

Newk's Number 2 (Newk's #2) (S. Rollins), 457. See Airegin

Newk's Number One (S. Rollins), 446. See Oleo

News for Lulu (S. Clark), 481

Nice Work If You Can Get It (G. Gershwin), 377

Night Has (a) 1000 Eyes, The (Weisman-Garrett), 571, 584, 592, 599

Night in Tunisia (D. Gillespie), 155, 377, 379, 382, 517

Night We Called It a Day, The (M. Dennis-T Adair), 548

Nita (J. Coltrane), 443

Nixon, Dixon and Yates Blues, 424

No Better for You (O. Martin-G. Crosse), 71, 77, 389, 390, 396, 398

No Blues, 520. See Walkin

No Title, 729. See Untitled 90320

No Title Again, 727. See Untitled 90314

None Other (J. Coltrane), 769

Not So Sleepy (Mathews), 489

Not Yet (J. Coltrane), 647, 648–650

Now's the Time (C. Parker), 350, 367, 539

Number 5, 727. See Suite

Number Eight (J. Coltrane), 767

Number Five (J. Coltrane), 767

Number Four (J. Coltrane), 767

Number One (J. Coltrane), 754, 761, 766, 767

Number Seven (J. Coltrane), 767

Number Six (J. Coltrane), 767

Number Three, 767

Number Two (J. Coltrane), 767

Nutty (T. Monk), 140, 339, 475, 476, 492

```
Oasis, 494
Octagonal Skirt (C. Taylor), 295
Off Minor (T. Monk), 472
Offering (J. Coltrane), 763
Ogunde (trad. Afro-Brazilian, arr J. Coltrane), 761, 766, 768
Ogunde Varere, 766. See Ogunde
Ohnedaruth (A. Coltrane), 770
Old Black Magic (H. Arlen-J. Mercer), 295
Old Folks (D. L. Hill-W. Robinson), 603
Old Man River (O.Hammerstein-J. Kern), 48
Old New Blues, 566. See Cousin Mary
Olé J. Coltrane), 611, 616
Oleo (S. Rollins), 445, 456, 535, 542, 575
Om (J. Coltrane), 745
Omicron (D. Byrd), 443
On a Misty Night (T. Dameron), 451
On Green Dolphin Street (N. Washington-B. Kaper), 189, 523, 526, 575–
    577, 579, 581, 583
On It (E. Hope), 425
On the Sunny Side of the Street (J. McHugh-D. Fields), 3, 407
Once in a While (M. Edwards-B. Green), 518
One and Four, 590. See Mr. Day
One by One (M. Waldron), 466
One Down, One Up (J. Coltrane), 321, 718, 719, 725, 732191 (J. J.
    Johnson), 40
One Down, One Up (J. Coltrane), 321, 718, 719, 725, 732191 (J. J.
    Johnson), 40
```

One O'clock Jump (Count Basie), 180

One Up and One Down, 672. See One Up, One Down

One Up, One Down, 357, 672, 673. See One Down, One Up

Oo-La-La (D. Gillespie-J. Acea-R. Williams), 373

Oo-La-La-Madalena (wrong for: Oo-La-La) Ooh Bop a Lop, 22

Oop-Pop-A-Da (B. Gonzales), 38, 379, 382

Oomba (W Harden), 527

Orchestral Sketches no. 1 and no. 2, 560. See Blues for Pablo/New Rhumba

Original Slow Blues, 675

Original Untitled Ballad, 612. See To Her Ladyship

Ornithology (C. Parker-B. Harris), 367

Our Delight (T. Dameron), 490

Our Prayer (D. Ayler), 356, 770

Out of This World (H. Arlen-J. Mercer), 273, 333, 588, 647, 652, 687

Outer World, The (A. Cohn), 495

## P

Paul's Pal (S. Rollins), 498, 539

Peace and After (J. Coltrane), 727, 752

Peace on Earth (J. Coltrane), 337, 350, 363, 749, 750, 752, 755, 757

Pitch a Boogie Woogie (C. Ruckles), 401

Polka Dots and Moonbeams (J. Burke-J. Van Heusen), 425

Potpourri (M. Waldron), 463

Prayer and Meditation: 4 A. M. (J. Coltrane), 727

Prayer and Meditation: Day (J. Coltrane), 727

Prayer and Meditation: Evening (J. Coltrane), 727

```
Pristine (J. Coltrane), 168, 495
```

Promise, The (J. Coltrane), 687, 688, 692, 694, 695, 698

Psalm (J. Coltrane), 319, 319, 320, 707, 708, 710, 734

Pursuance (J. Coltrane), 319, 320, 707, 708, 734

Put Your Little Foot Right Out, 156, 523, 524. See also Fran-Dance

### R

Rab'n Trane. See Burgundy Walk

Real McCoy, The (M. Waldron), 501

Red Planet, The (*aka* Miles' Mode) (J. Coltrane, possibly E. Dolphy), 235, 618, 622, 639

Remember Me (H. Warren), 516

Resolution (J. Coltrane), 307, 319, 362, 706, 708, 733, 734

Reverend King (J. Coltrane), 749, 750

Rhodomagnetics (W Harden), 514

Rifftide (*aka* Hackensack) (T. Monk-C. Hawkins?), 192, 580, 581. *See also* Hackensack

Rise and Shine (V. Youmans), 516

Robbin's Nest (Sir C. Thompson-I. Jacquet), 488

Rockin, 690. See Traneing In

Rollin' and Blowin', 520, 521. See Walkin'

Rollin' Blowin' Walkin' 521. See Walkin'

Romas (T. Dameron), 451

'Round (About) Midnight, *aka* 'Round Midnight (B. Hanighen-C. Williams-T Monk), 152, 189, 438, 445, 528, 534, 575, 579, 583

Round Up the Usual Suspects (J. Mayer), 160, 200

```
Route Four (T. Charles), 464
Roy, 717. See Impressions
Royal Garden Blues. See Tune-Up
Royal Roost (K. Clarke), 431. See Tenor Madness
Ruby My Dear (T. Monk), 472, 475, 476
```

Russian Lullaby (I. Berlin), 507

# S

```
S'posin' (Denniker-A. Razaf), 417
Saidas Song Flute, 565. See Syeeda's Song Flute
Salt Peanuts (D. Gillespie-K. Clarke), 422, 427
Sambo Blues, 80
Satellite (J. Coltrane), 589, 597
Satin Doll (D. Ellington), 718, 721, 722
Saturn (J. Coltrane), 764
Say It (Over and Over Again) (F. Loesser-J. McHugh), 658
Say When (J. Moody-T. Dameron-D. Gillespie), 371
Selflessness (J. Coltrane), 746
Seraphic Light (J. Coltrane), 763
Serenity (J. Coltrane), 741, 747
Seven Come Eleven (B.Goodman—C. Christian), 69
Seventh (Coltrane?), 763
Shadrack (S. Rollins), 566
Sheik of Araby, The (H. Smith-T. Snyder-F. Wheeler), 260
Shifting Down (K. Dorham), 223, 540
Sid's Ahead (M. Davis), 510, 535, 541
```

```
Sid's Delight, 433. See Tadd's Delight
Sideways, 405. See Thru for the Night
Simple Like, 556. See Like Sonny
Sittin' Here Drinking (T. Jarrett-C. Kittrell), 399
Slave to Love (T. Jarrett), 399
Sleeper, The (J. Coltrane), 549
Slow and East, 390. See Slow and Easy
Slow and Easy (J. Lathan), 71, 389, 390
Slow Blues (1492 Blues), 516. See By the Numbers
Slow Dance (A. Levister), 288, 479
Slowtrane, 477, 478. See Trane's Slow Blues
Smoke Gets in Your Eyes (Kern—Harbach), 395
Smokestack (J. Griffin), 459
Snuffy (W Harden), 514
So Tired of Being Shoved Around, 77. See Tired of Being Shoved Around
So What (M. Davis), 169, 189, 196, 552, 558, 559, 568, 575–577, 579,
    582–583, 615, 622, 735
Soft Lights and Sweet Music (I. Berlin), 479, 480
Soft Winds (B. Goodman), 497
Softly as in a Morning Sunrise (Hammerstein—Rodgers), 311, 350, 620
Solacium (T. Flanagan), 462
Solitude (D. Ellington), 497
Some Other Blues (J. Coltrane), 569, 571, 588
Someday My Prince Will Come (F. Churchill-L. Morey), 603
Something Else. See All Blues
Something for You, 419. See Max Is Making Wax
```

```
Something I Dreamed Last Night (Yellen-Magidson-Fain), 426, 544
Song of Praise (J. Coltrane), 703, 722, 723, 724
Song of the Underground Railroad (trad.), 608, 609
Sonny's Crib (S. Clark), 481
Soul Eyes (M. Waldron), 457, 643–645, 647, 648
Soul Junction (R. Garland), 490
Soultrane (T. Dameron), 451
Speak Low (K. Weil-O. Nash), 482, 588
Spiral (J. Coltrane), 563, 589
Spiritual (J. Coltrane), 208, 288, 618, 620, 622, 624, 625, 692
Sportin' Crowd (H. Mobley), 431. See Tenor Madness
Spring Is Here (R. Rodgers-L. Hart), 532
Squeeze Me, 417. See Just
Squeeze Me Stablemates (B. Golson), 417, 423, 445
Stairway to the Stars (M. Malneck-F. Signorelli-M. Parish), 548
Stardust (H. Carmichael), 532
Stars Fell on Alabama (Parish-Perkins), 549
Stella by Starlight (V. Young-N. Washington), 523, 524
Stellar Regions (aka Venus) (J. Coltrane), 763, 765. See Venus Stevie (D.
    Ellington), 654
Still Another Tune, 729. See Dusk Dawn
Stompin' at the Savoy (B. Goodman—E. Samson—A. Razaf—C. Webb),
    528
Straight No Chaser (T. Monk), 156, 342, 504, 530, 535, 536, 541
Straight Street (J. Coltrane), 468
Strange Things All the Rage (H. Gillespie), 403
Strictly Instrumental (Seiler—Marcus—Benjemen—Battle), 489
```

```
Stuff I'm Partial Too, 640. See The Red Planet
Suite (J. Coltrane), 727
Suite Sue (J. Coltrane), 564
Summertime (G. Gershwin-D. Heyward), 36, 230, 584, 587, 595, 601
Sun Ship (J. Coltrane), 740
Sun Star (J. Coltrane), 763
Sun, The (A. Coltrane), 770
Sunday (Miller-Stein), 466, 467
Super Jet (T. Dameron), 451
Surrey with the Fringe on Top (Rodgers—Hammerstein), 426
Sweet and Lovely (Arnheim-Daniels-Tobias), 492
Sweet as Bear Meat (J. Hodges), 407
Sweet Georgia Brown (B. Bernie—M. Pinkard—K. Casey), 539
Sweet Lorraine (C. Burwell), 367
Sweet Miss (Garren-Winding), 367, 368
Sweet Sapphire Blues (R. Weinstock), 522
Sweet Sioux (J. Coltrane), 563, 564
Sweet Sue, 438. See Sweet Sue, Just You)
Sweet Sue, Just You (aka Sweet Sue) (V. Young—W Harris), 437, 438
Swing Low Sweet Cadillac (D. Gillespie?), 384
Syeeda's Song Flute (J. Coltrane), 565
                                   {f T}
```

Taboo, 36
Tadd's Delight (*aka* Sid's Delight) (T. Dameron), 433
Take the A Train (B. Strayhorn), 7

```
Take the Coltrane (D. Ellington), 655
Tale of the Fingers (P. Chambers), 443
Tally Ho (D. Gillespie), 371
Tanganyika Strut (C. Fuller), 527
Tapestry in Sound (J. Garrison), 743
Tea for Two (Caesar—Youmans), 466
Tenor Conclave (H. Mobley), 436
Tenor Madness (S. Rollins), 431
Teo (M. Davis), 603, 606
That's All (A. Brandt-B. Haynes), 50
That's What I've Been Thru, 423
Theme for Ernie (F. Lacey), 507, 508
Theme, The (M. Davis), 417, 422, 427, 455, 456, 460, 530, 535, 536, 568,
    575, 576, 579, 581, 583
Then I'll Be Tired of You (Harburg-Schwartz), 544
There Is No Greater Love (I. Jones), 417
There Will Never Be Another You (H. Warren-M.Gordon), 350
They Can't Take That Away from Me (G. Gershwin), 490
They Say It's Wonderful (I. Berlin), 658, 676
Things Ain't What They Used to Be (M. Ellington-Persons), 488
This Here, aka Dis Here (B. Timmons), 228
This Is No Laughing Matter (A. Frisch), 498
This Nearly Was Mine (R. Rodgers), 544
Three Little Words (H. Ruby-B. Kalmer), 342, 548
Thru For the Night (T. Young), 405
Time After Time (Styne-Cahn), 544
```

```
Time Was (Prado-Luna), 468
Tin Tin Daeo (J. Fuller-C. Pozo), 380, 381, 383, 384, 386
Tin Tin Deo, aka Tin Tin Deyo. See Tin Tin Daeo
Tippin' (D. Byrd), 495
Tired of Being Shoved Around (J. Lathan), 396, 398
To Be (J. Coltrane), 761, 762
To Her Ladyship (B. Frazier), 612
Tommy's Time (T. Flanagan), 462
Tommy's Tune, 462. See Tommy's Time
Too Young to Go Steady (H. Adamson-J. McHugh), 657
Train's Strain. See Trane's Strain
Training In, 693. See Traneing In
Trane Stops in the Night, 672. See Inchworm, The
Trane's Blues (J. Coltrane), 423, 426, 601. See also John Paul Jones, Vierd
     Blues
Trane's Slow Blues (aka Slowtrane) (J. Coltrane), 477, 478
Trane's Strain (C. Fuller), 424
Traneing In (J. Coltrane), 236, 479, 589, 660, 663, 664, 666, 688, 690, 692
Tranesonic (J. Coltrane), 763
Transition (J. Coltrane), 727
Trinkle Tinkle (T. Monk), 324, 476, 537
Trippin', 496. See Tippin'
True Blues (J. Coltrane), 14, 369
Truth Is Marching In (A. Ayler), 356, 770
Tune-up (M. Davis-E. Vinson), 446, 453
Tunji (J. Coltrane), 649, 650, 652
```

Turtle Walk (Wheeler), 489 26–2 (J. Coltrane), 598
Two Bass Hit (J. Lewis-D. Gillespie), 411, 456, 497, 504, 519, 530
Two Sons (R. Draper), 498 Two,
Three, Four, 650. *See* Tunji

### U

Undecided (S. Robin-S. Shavers), 490 Under Paris Skies (H. Giraud), 498 unidentified composition, 739 Untitled (For Swing?), 587. See Bemsha Swing Untitled 90314 (J. Coltrane), 727 Untitled 90320 (J. Coltrane), 729, 730 Untitled Opus #1, 586. See Cherryco untitled orig. (J. Coltrane), 599. See26–2 untitled original (J. Coltrane), 595. See Exotica untitled original (J. Coltrane), 724. See Brasilia untitled original (J. Coltrane), 672. See One Up, One Down untitled original (J. Coltrane), 618. See Brasilia untitled original (B. Frazier). See To Her Ladyship untitled original (63–0306b) (J. Coltrane?), 674 untitled original (63–0306e) (J. Coltrane?), 675 untitled original (63–0306f) (J. Coltrane?), 675 untitled original (65–0610c). See Untitled 90314 untitled original (65-0616d) (J. Coltrane?), 729. See Untitled 90320 untitled original (65–0801a) (J. Coltrane), 739 untitled original (65–0930a) (J. Coltrane?), 743

untitled original I(65–0402a) (J. Coltrane?), 721 Up 'Gainst the Wall (J. Coltrane), 652, 653, 683, 684

#### $\mathbf{V}$

Velvet Scene (M. Waldon), 465

Velvet Sunset (E. Bostic), 393

Venga Vallejo, 612. See Olé

Venus (J. Coltrane), 763, 764

Vierd Blues (M. Davis), 423, 427, 601. See also John Paul Jones

Vigil (J. Coltrane), 721, 729, 739

Vilia (F. Lehar), 674, 675

Village Blues (J. Coltrane), 288, 592

Violets for Your Furs (M. Dennis), 468

Visitations (P. Chambers), 423

Vodka (M. Waldron), 466

# W

Wabash (C. Adderley), 549

Walkin' (R. Carpenter), 189, 190, 422, 453, 455, 460, 510, 519, 534, 575–577, 579, 581, 583

Wanna Talk, 693. See I Want to Talk About You

Way You Look Tonight, The (J. Kern-D. Fields), 459, 466

We Love to Boogie (D. Gillespie), 383

We Six (D. Byrd), 443

Weejah (E. Hope), 425

Weirdo, 510. See Sid's Ahead

Welcome (J. Coltrane), 349, 725, 727, 753, 754, 778

Well, You Needn't (T. Monk), 442, 445, 456, 472

Wells Fargo (W Harden), 514

West 42nd Street (W Harden), 514

What Is There To Say? (Harburg-Duke), 490

What Is This Thing Called Love (C. Porter), 161, 542

What's New (B. Haggart-J. Burke), 123, 580, 581, 652

Wheelin' (M. Waldron), 488

When I Fall in Love (Young-Heyman), 427

When Lights Are Low (B. Carter), 446

When the Saints Go Marching In, 249

Where Are You?, 36

While My Lady Sleeps (B. Kaper), 468

Whims of Chambers (P. Chambers), 443

Why Was I Born? (Kahn-Hammerstein), 512

Wild Man Blues (L. Armstrong-J. Morton), 528

Wise One (J. Coltrane), 703, 704

Witches Pit (P. Adams), 465

With a Song in My Heart (R. Rodgers-L. Hart), 482

Woody'n You (D. Gillespie), 150, 422, 426, 455, 460, 490, 517, 539

Wow (Mathew Gee), 380

## Y

Yesterdays (J. Kern-O. Harbach), 379, 542, 580, 581

You Are Too Beautiful (R. Rodgers-L. Hart), 677, 678

```
You Don't Know What Love Is (D. Raye-G. DePaul), 658
```

You Go to My Head (F. Coots-H. Gillespie), 395

You Leave Me Breathless (F. Hollander), 287, 479, 587

You Say You Care (Stein-Robbin), 507

You Stole My Wife, You Horsethief (P. Reis-H. Sims), 371

You're a Weaver of Dreams (V. Young-J. Elliott), 549

You're Blasé, 123

You're My Everything (H. Warren-M. Dixon-J. Young), 445

Your Lady (J. Coltrane), 699

OceanofPDF.com



Coltrane's sound, up close. (Photo: Chuck Stewart)



Miles Davis and John Coltrane at Columbia's 30th Street Studio, Manhattan, June 5, 1956. (Photo: Aram Avakian/Aram Avakian Estate)



"Philly" Joe Jones and John Coltrane at Columbia's 30th Street Studio, Manhattan, June 5, 1956. (Photo: Aram Avakian/Aram Avakian Estate)



French saxophonist Marcel Zanini was one of fewer than a dozen people who attended this concert at Manhattan's Palm Gardens, October 10, 1957. Left to right: Red Garland, Donald Byrd, Phil Woods,

Tommy Potter, John Coltrane, Art Taylor. (Photo: Marcel Zanini)



Coltrane appeared twice at the Randall's Island Jazz Festival, August 23, 1958—fi rst with the Miles Davis Sextet, then with the New York Jazz Festival Orchestra (an all-star group). (Photo: Chuck Stewart)



Paul Chambers (left) and Coltrane performing with the Miles Davis Sextet, Randall's Island Jazz Festival, August 23, 1958. (Photo: Chuck Stewart)



Coltrane performing with the New York Jazz Festival Orchestra at the Randall's Island Jazz Festival, August 23, 1958. That's Lee Morgan (trumpet, far left) and Jimmy Cleveland (trombone) behind Coltrane. (Photo: Chuck Stewart)



The Miles Davis Sextet at Birdland, New York City (1678 Broadway at 52nd St., Manhattan), ca. 1959. Left to right: "Philly" Joe Jones, Julian "Cannonball" Adderley, Paul Chambers, and John Coltrane. (Photo: Beuford Smith)



The John Coltrane Quartet at the Randall's Island Jazz Festival, August 20, 1960. Left to right: McCoy Tyner, John Coltrane, Steve Davis, and Pete LaRoca. (Photo: Chuck Stewart)



Rehearsing at the Südwestfunk TV Studio, Baden-Baden, Germany, December 4, 1961. (Photo: Hans E. Haehl)



Recording "Nancy (With the Laughing Face)" at Rudy Van Gelder's studio, Englewood Cliffs, New Jersey, September 18, 1962. (Photo: Jim Marshall)



Still working on "Nancy (With the Laughing Face)," with Coltrane sitting down this time. (Photo: Jim Marshall)



Coltrane, French drummer Daniel Humair, and Elvin Jones at Orly Airport, France, November 17, 1962. (Photo: Roger Kasparian/Yasuhiro Fujioka collection)



Getting on the bus to leave Orly Airport, France, November 17, 1962. (Photo: Roger Kasparian, courtesy of Michel Delorme/Yasuhiro Fujioka collection)



Backstage at the Olympia, Paris, France, November 17, 1962. (Photo: Roger Kasparian, courtesy of Michel Delorme/Yasuhiro Fujioka collection)



Warming up backstage at the Olympia, Paris, France, November 17, 1962. (Photo: Roger Kasparian, courtesy of Michel Delorme/Yasuhiro Fujioka collection)



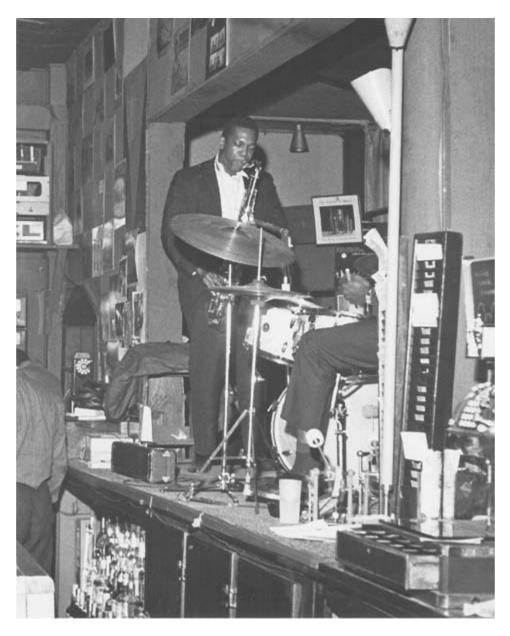
In performance at the Olympia, Paris, France, November 17, 1962. (Photo: Roger Kasparian, courtesy of Michel Delorme/Yasuhiro Fujioka collection)



At the Johnny Hartman session, Rudy Van Gelder's studio, March 7, 1963. Elvin Jones (left) seems skeptical of something Bob Th iele is pointing out in the March 1963 issue of *Jazz* magazine (that's Duke Ellington on the cover). (Photo: Joe Alper, courtesy of Jackie Alper)



Coltrane and Johnny Hartman in good spirits at Rudy Van Gelder's studio, March 7, 1963. Hartman and Coltrane both lived in Saint Albans, Queens. Coltrane picked up Hartman at his house and they drove together to the studio while discussing the songs they wanted to do. (Information courtesy of John Coltelli of the committee working to preserve Coltrane's Dix Hills home. Photo: Joe Alper, courtesy of Jackie Alper)



At the Half Note, November 11, 1964. The Half Note was owned by the Canterino family (that's Sonny Canterino at the bottom left) and featured Italian food. The bands played on a raised bar, as can be seen in this photo. (Photo: Raymond Ross)



On the Half Note's cramped bandstand, even more so with Coltrane's saxophone cases onstage. Elvin Jones has extra foot pedals in case one breaks, as often happened. McCoy Tyner is barely visible behind Elvin Jones. Some of the tables were on a platform, so the audience is at two different levels. (Photo: Raymond Ross)



Half Note, March 28, 1965. A rubber band is barely visible, on an upper key, supporting one of Coltrane's saxophone key springs. The Quartet also performed at the Village Gate earlier that day. (Photo: Raymond Ross)



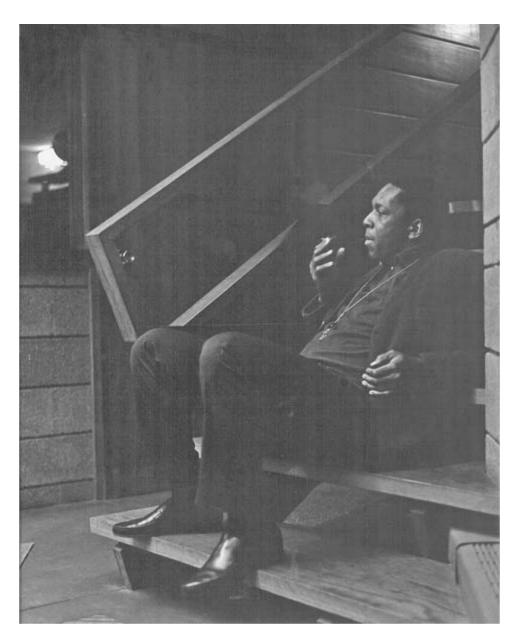
Listening to a playback during the second *A Love Supreme* recording session at Rudy Van Gelder's studio, December 10, 1964. (Photo: Chuck Stewart)



Archie Shepp (left) and Coltrane, Van Gelder Studio, December, 10, 1964. (Photo: Chuck Stewart)



Archie Shepp (left) and Coltrane, Van Gelder Studio, December 10, 1964. (Photo: Chuck Stewart)



Relaxing at Van Gelder Studio. (Photo: Chuck Stewart)

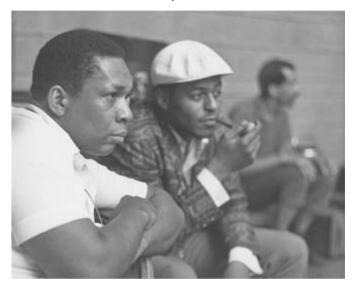


Recording Ascension at the Van Gelder studio, June 28, 1965. (Photo: Chuck Stewart)



"Back to the studio, Elvin!" In Rudy Van Gelder's backyard, between takes of *Ascension*, June 28, 1965. Photographer Chuck Stewart recalled that after the first take, Elvin Jones threw his snare drum

away and said "That's it! No more." (Yasuhiro Fujioka interviewed Chuck Stewart at his home in New Jersey, June 26, 1997. Photo: Chuck Stewart)



Coltrane and Archie Shepp, Rudy Van Gelder's studio, June 28, 1965. John Tchicai is visible in the background. (Photo: Chuck Stewart)



Recording Ascension, June 28, 1965. (Photo: Chuck Stewart)



Coltrane and Jimmy Garrison. On July 26, 1965, the John Coltrane Quartet performed *A Love Supreme* at the sixth Festival International du Jazz Antibes Juan-les-Pins, France. Michel Delorme (French CBS/Columbia A&R man), who picked up Coltrane at the Nice airport and took him to the Grand Hotel in the Juan-les-Pins section of Antibes, recalls that it wasn't a cool evening, but Coltrane and the other musicians wore their jackets and ties. (Photo: Harald Dayot)



Coltrane playing "My Favorite Th ings" at the Antibes festival, July 27, 1965. (Photo: Harald Dayot)



Rashied Ali, Pharoah Sanders, John Coltrane, and Alice McLeod at Rudy Van Gelder's studio, April 21 or 28, 1966. (Photo: Chuck Stewart)



Coltrane wiTheric Dolphy's fl ute, May 1966. This photograph was taken at Chuck Stewart's Manhattan studio (136 West 44th St.), probably early in the morning of May 30, 1966, after a late night performance at the Village Vanguard. (Chuck Stewart interviewed by Yasuhiro Fujioka, September 23, 1998. Photo: Chuck Stewart)



Coltrane and Jimmy Garrison at the Newport Jazz Festival, July 2, 1966. (Photo: Joe Alper, courtesy of Jackie Alper)



The John Coltrane Quintet, Newport Jazz Festival, July 2, 1966. (Photo: Joe Alper, courtesy of Jackie Alper)



Koseinenkin Hall, Tokyo, Japan, July 22, 1966. (Photos: Masahiro Mochida.)





Koseinenkin Hall, Tokyo, Japan, July 22, 1966. (Photo: Masahiro Mochida)



Aichi Bunka Kodo, Nagoya, Japan, July 23, 1966. Th is Yamaha alto saxophone was given to Coltrane by Yamaha Japan, and auctioned in Manhattan in February 2005. (Photo: Eiichi Imataka)



No China's Andrew Chines
The Size Adult P Comman, A proName of the China's Chines
The Chines
The China's Chines
The Chines
The China's Chines
Th

Committee Commit

JOHN W. COLTRANE 1926 - 1967

Funeral program, July 21, 1967.



Albert Ayler cries out while performing at Coltrane's funeral, July 21, 1967, St. Peter's Lutheran Church in Manhattan. (Photo: Raymond Ross)

OceanofPDF.com