

The
TENORSAX
of
COLEMAN HAWKINS
“HAWK” “BEAN”
PART 2
1939 - 1949

Born: St. Joseph, Missouri, Nov. 21, 1904

Died: NYC. May 19, 1969

Introduction:

The Coleman Hawkins recordings in Europe 1934 – 1939 belong to the greatest treasures of jazz tenor saxophone. Returning to the US in 1939, he takes some time to adjust, and eventually there is a new Coleman Hawkins whose recordings particularly in 1943 – 1945 are equally important and magnificent!

History:

Returned to New York in July 1939. Led own band at Kelly's Stables, New York. Formed own big band for debut at the Arcadia Ballroom, New York, November 1939. Led big band at the Golden Gate Ballroom, New York, The Apollo Theatre, Savoy Ballroom, etc., until February 1941, then reverted to small band. Toured with own mixed band in 1943. Led own sextet in California for most of 1945, the sextet appeared in the film 'The Crimson Canary'. In 1946 took part in first 'Jazz at the Philharmonic' tour. Returned to Europe in May 1948 for appearances at Paris Jazz Festival, again visited Europe in late 1949-50 (ref. John Chilton).

COLEMAN HAWKINS SOLOGRAPHY

Continued from Europe 1939.

LIONEL HAMPTON AND HIS ORCHESTRA NYC. Sept. 11, 1939

Dizzy Gillespie (tp), Benny Carter (as), Chu Berry, Coleman Hawkins, Ben Webster (ts), Clyde Hart (p), Charlie Christian (g), Milt Hinton (b), Cozy Cole (dm), Lionel Hampton (vib, vo-041407).

Four titles were recorded for Victor, two have CH:

- | | | |
|----------|---------------------------|---------------------------------------|
| 041406-1 | When Lights Are Low | Solo 20 bars. (FM) |
| 041406-2 | When Lights Are Low | As above. (FM) |
| 041407-1 | One Sweet Letter From You | Solo 16+8 bars, (vib) on bridge. (SM) |

Hawkins' first session after his return to the U.S. contains two fine soli. A nice, restrained, relatively straight "... Sweet Letter ..." and a driving and inspired "... Lights ..." supported by a quite extraordinary rhythm section. There are certain objections which must be made, though. Even in the slowest tune, certain minor defects are present. For instance, the sound is not quite patent and in "... Lights ..." it is really too rough. The atmosphere has a touch of vulgarity and his playing lacks elegance. Possibly some lack of concentration is the reason for this, but his style has certainly changed to the rougher. Postscript: The appearance of the alternate "... Low" is very valuable, and Hawk's soli are different enough. In fact, one develops renewed interest in this session, which generally is very attractive, but where the combat possibilities are not exploited.

COLEMAN HAWKINS AND HIS ORCHESTRA NYC. Oct. 11, 1939

Joe Guy, Tommy Lindsay (tp), Earl Hardy (tb), Jackie Fields, Eustis Moore (as), Coleman Hawkins (ts), Gene Rodgers (p), William Oscar Smith (b), Arthur Herbert (dm), Thelma Carpenter (vo-042935).

Four titles were recorded for Bluebird:

- | | | |
|-----------|----------------------|--|
| 042933-8 | Meet Doctor Foo | Solo with orch 8 bars.
Solo 16+8 bars, (tp) on bridge.
Solo 8 bars. (FM) |
| 042934-12 | Fine Dinner | Soli 4, 16 and 4 bars. (FM) |
| 042935-1 | She's Funny That Way | Intro with (tp) 4 bars.
Solo 32 bars. Coda. (SM) |
| 042935-2 | She's Funny That Way | As above. (SM) |
| 042936-1 | Body And Soul | Solo 64 bars. (SM) |

Here, now, we encounter Hawkins' great and immortal record. The one that suddenly brought him forth to the renewed attention of the jazz world after his long self-imposed exile, and which gave him the nickname "Body and Soul of the Saxophone". It is in fact superfluous to try to add any further praise to all that has been said about it during the last 50 years. But if I did, it would be deserving. The solo which fills the record is an unusually perfect construction, without defects of any sort, technically or musically. No other tenor saxophonist can show a corresponding success, and the success will last as long as a single jazz fan is still alive. "... Funny ..." is far behind in musical quality, even if it is emotional and contains many fine details. It is a little restless compared to "Body ...", as if the soloist does not quite manage to relax. This is really rather sad, because greatness is near. The two takes are of similar quality and superficially not too different, although this disappears with closer listening. The two fast medium tunes are quite different, they swing well in a staccato and infectious way, but they are certainly vulgar. Openly spoken, this is the birth of the honking tenor. "Fine ..." is definitely worth listening to. "Dr. Foo" is more formal and of less interest.

VARSITY SEVEN

NYC. Dec. 14, 1939

Benny Carter (tp, as), Danny Polo (cl), Coleman Hawkins (ts), Joe Sullivan (p), Ulysses Livingston (g), Artie Shapiro (b), George Wettling (dm), Jeanne Bums (vo-158,59,61).

Four titles were recorded for Varsity:

- | | | |
|----------|----------------------|-----------------------------------|
| US1158-1 | It's Tight Like That | Solo 24 bars. (FM) |
| US1159-1 | Easy Rider | Solo 16 bars. In ens 8 bars. (SM) |
| US1160-1 | Scratch My Back | Solo 24 bars. (M) |

US1161-1 Save It Pretty Mama Solo 32 bars, last 16 with ens. (SM)

Note particularly "Save It ..." which contains very good music, rather heavy but melodious and well thought out. The first half is really remarkable. "Scratch ..." also is successful. What is lacking is a more airy accompaniment, as the atmosphere is somewhat dry. "It's Right ..." and "Easy ..." are more on the ordinary side.

LIONEL HAMPTON AND HIS ORCHESTRA NYC. Dec. 21, 1939

Benny Carter (tp, as), Edmond Hall (cl), Coleman Hawkins (ts), Joe Sullivan (p), Freddie Green (g), Artie Bernstein (b), Zutty Singleton (dm), Lionel Hampton (vib). Three titles were recorded for Victor, all have CH:

046024-1 Dinah Solo 32 bars. (FM)
 046024-2 Dinah As above. (FM)
 046025-1 My Buddy Duet with (cl) 32 bars to solo 32 bars. (FM)
 046026-1 Singin' The Blues Solo 32 bars, first 24 bars acc. by (vib), last 8 bars by ens. (S)

Certainly an excellent session with regard to Hawkins, and more important than his previous encounter with Hampton. Particularly the slow "... Blues" is wonderful. The atmosphere is filled with beauty and at the same time it swings perfectly with a very fine rhythm section. Perhaps his best solo from this period, apart from "Body and Soul" and completely without defects. In addition we find two excellent variations of "Dinah", extremely cleverly built with a concentrated, driving attack plus an almost as good "My Buddy" which starts with a charming cl/ts duet. Hall is in the lead here while Hawkins lies behind and fills out, and later hits hard with his well constructed solo. Certainly a very fine tenor sax session.

COLEMAN HAWKINS AND HIS ORCHESTRA NYC. Jan. 3, 1940

Benny Carter (tp), J.C. Higginbotham (tb), Danny Polo (cl), Coleman Hawkins (ts), Gene Rodgers (p), Lawrence Lucie (g), Johnny Williams (b), Walter Johnson (dm). Four titles were recorded for Bluebird:

046156-1 When Day Is Done In ensemble 16 bars at the beginning to solo 16 bars. Solo 24 bars to 8 bars in ensemble. (SM)
 046157-1 The Sheik Of Araby In ensemble 32 bars at the beginning. Solo 56 bars to 8 bars in ensemble. (FM)
 046158-1 My Blue Heaven In ensemble 32 bars at the beginning. Solo 24 bars to 8 bars in ensemble. (FM)
 046159-1 Bouncing With Bean In ensemble 32 bars at the beginning. Solo 48 bars to 16 bars in ensemble. (F)

Above all one must note "... Done", which contains excellent tenorsax playing. Quiet, relaxed and perfect, without sentimental or rough edges, belonging to the absolute top of Hawkins' production. Then, "The Sheik ..." and "... Heaven" are definitely good, a little rough, and the sound is not wholly clean in the upper register, but the ideas are so many, and the inspiration and swing are creditable. "... Bean" is the weakest track. The tempo is too high, the opening is rather tasteless and even with charming details the main impression is below medium. However, the session as a whole belongs to the better ones.

VARSITY SEVEN NYC. Jan. 15, 1940

Benny Carter (tp, as), Danny Polo (cl), Coleman Hawkins (ts), Joe Sullivan (p), Ulysses Livingston (g), Artie Shapiro (b), George Wettling (dm), Joe Turner (vo). Four titles were recorded for Varsity:

US-1284-1 How Long, How Long Blues Solo 8 bars. Sporadically obbligato. In ensemble 8 bars at the end. (S)
 US-1285-1 Shake It And Break It Solo 16 bars to 12 bars in ensemble. (M)
 US-1286-1 A Pretty Girl Is Like A Melody In ensemble 16 bars at the beginning and 10 bars at

the end. Solo 32 bars. (FM)

US-1287-1 Pom Pom Solo 64 bars. (FM)

"... Melody" and "Pom Pom" are really good and inspired, though there is not much help to be had from the rhythm section, while the two remaining tracks are more ordinary.

BENNY CARTER AND HIS ORCHESTRA **NYC. Jan. 30, 1940**

Benny Carter (tp, as), Lincoln Mills, Russell Smith, Joe Thomas (tp), Jimmy Archey, Vic Dickenson, Gene Simon (tb), Carl Frye, James Powell (as), Coleman Hawkins, Stanley Payne (ts), Eddie Heywood (p), Ulysses Livingston (g), Hayes Alvis (b), William Purnell (dm), Roy Felton (vo-1127).

Four titles were recorded for Vocalion:

M-1126/1	Sleep	Solo 18 bars. (F)
M-1126/2	Sleep	As above. (F)
M-1126/3	Sleep (NC)	As above. (F)
M-1126-1/4	Sleep	As above. (F)
M-1127(1)	Among My Souvenirs	Solo 7 bars. (M)
M-1127/2	Among My Souvenirs	As above. (M)
M-1127-1/4	Among My Souvenirs	As above. (M)
M-1128/2	Fish Fry	Solo 16 bars. (M)
M-1128/3	Fish Fry (NC)	Solo 3 bars (breakdown). (M)
M-1128/4	Fish Fry	Solo 16 bars. (M)
M-1128/9	Fish Fry	Solo 16 bars. (M)
M-1128/10	Fish Fry (NC)	Solo 16 bars. (M)
M-1129/rhs	Slow Freight (NC)	Solo 8 bars. (M)
M-1129-1/1	Slow Freight	As above. (M)

Note: Of 1127 there is one breakdown (no. 3) before Hawk. Of 1128 there are five breakdowns (nos. 1, 5, 6, 7, 8) before Hawk.

Before having heard the complete session I wrote: "'Slow Freight" is in a class by itself, swinging marvelously. With such balance in the rhythm section, it has to be good. This is Hawkins when he is most happy with himself. Great pity the solo is not longer. "Among ..." is quite pleasant without sensations, while "Sleep" sounds somewhat persistent, even if the execution is dexterious and clever. "Fish Fry" is not convincing, the sound might have been better, and in spite of some highlights it is rhythmically monotonous. A somewhat uneven session". After the complete session was released, it is getting more alive! First of all one is struck by the solo variations from take to take. The general impression of the tunes is not changed, but they all get more interesting. The four takes of "Sleep" are all "somewhat persistent", but they are quite different and thus give a profound insight into Hawk's playing. Note also, albeit unnecessary perhaps, that the reasons for breakdowns or rejected takes are anything but Hawk's faults, therefore the newly released alternates are not inferior to 78s. For a particular surprise, note the rehearsal take of "Slow Freight".

COLEMAN HAWKINS & HIS ORCHESTRA **NYC. May 17, 1940**

Bigband personnel including Coleman Hawkins (ts).

Bill Savory collection, broadcast, three titles:

Body And Soul (5:42)	Solo 4 choruses of 32 bars to long coda. (SM)
Basin Street Blues	Solo with orch 48 bars. (SM)
Theme	Straight. (S)

This is one of the major vintage jazz discoveries, a glittering jewel in the Bill Savory treasure chest! There are other broadcast versions of "Body ..." from this period, but nothing like this!! Here we have four uninterrupted choruses, with excellent sound, twice as long as the famous Victor recording half-a-year earlier, built upon each other with sovereign control, so beautiful!! One gets the impression that Hawkins could go on forever with his "... Soul" without losing imagination, strength, creativity nor joy of playing. Go to Harlem and dig this one, don't wait for a possible general

a availability which may never come. And when you are there, don't forget "Basin ..." which also has some great tenorsax playing. Thank you Bill!!

THE CHOCOLATE DANDIES

NYC. May 25, 1940

Roy Eldridge (tp), Benny Carter (as, cl-2995-2, p-2996), Coleman Hawkins (ts), Bernard Addison (g), John Kirby (b), Sid Catlett (dm).

Three titles were recorded for Commodore:

2995-1	Smack	Solo 32 bars. In ens 8 bars. (FM)
2995-2	Smack	As above. (FM)
2995-3	Smack	As above. (FM)
2995-4	Smack	As above. (FM)
2995-5	Smack	As above. (FM)
2995-6	Smack	As above. (FM)
2996-1	I Surrender Dear	Solo 32 bars. Solo 32 bars to long coda. (SM)
2996-2	I Surrender Dear	As above. (SM)
2996-3	I Surrender Dear	Soli 32 and 16 bars to coda. (SM)
2997-1	I Can't Believe That You're In Love With Me	Duet with (tp) 32 bars to solo 32 bars. In ens 32 bars at the end. (FM)
2997-2	I Can't Believe That You're In Love With Me	Solo with ens 32 bars. Solo 32 bars, last 8 with ens. (SM)

same date

Coleman Hawkins (ts), Bernard Addison (g), John Kirby (b), Sid Catlett (dm).

One title was recorded for Commodore:

2998-1	Dedication	Solo 64 bars. (SM)
2998-2	Dedication	As above. (SM)
2998-3	Dedication	As above. (SM)

Several very fine things are to be heard here, and the most important is the lovely "Dedication". It sounds very inspired, is easy and restrained in a very favorable tempo, and belongs among Hawkins' best soli. Note that the first chorus, which is the simplest one, is also the best one. Nothing is achieved by stretching the ornamentation if some of the rhythmic precision and balance is lost. By this I mean to say that Hawkins impresses me immensely in this tempo, but that sometimes his monumental force is weakened by overplaying. Not that this is particularly valid here, or for that matter, on "I Surrender Dear", which also is an utterly beautiful piece. We are very happy to have an "alternate" recently presented by Atlantic, but by, why all that work with scissors and glue? I thought that even an imbecile by reading jazz magazines now understood that nobody wants "the artistic creations" of the reissuing companies, they want the real thing! It does not matter that they managed "... Dear" rather O.K., in contrast with the disaster made of Lester Young in another album. It seems a little suspicious, though, to hear Hawkins starting on a bridge right after the trumpet chorus, but maybe, maybe, time was running out for a ten-inch version? However, why couldn't we have two complete alternates released? Does Mr. F... or Mr. G... believe that the buyers of the record would die by hearing some faulty playing? Back to the music (some people never learn anyway), the two versions are strikingly different, both unforgettable, the original 78 issue slightly better. The two fast medium titles are rough, and they do not swing quite satisfactorily. The rapport with the rhythm section does not seem to be quite perfect, and certain lesser objections may be made to his concentration. "Smack" and particularly the 78 issue is the best one, but as stated before, the two slowest tunes are definitely to be preferred. Postscript: After this was written many years ago, based upon the 78 rpm issues and the Atlantic LPs, a lot of new material has appeared. First another "... Love With Me" in a much slower tempo suiting Hawk better. Seldom do two alternate takes differ so much in every respect. Three takes of "Dedication" are not one too many, they have many different details for the connoisseur. And then, a unique occasion, six takes of "Smack"!! Maybe this is too much for some people, but the takes are all different, mind you! Sometimes Sid Catlett drums too much, but Hawk manages to get through his chorus every time with a reasonable amount of success. I prefer take 4. Finally, my comments upon the splicing business were quite harsh and I apologize (I was young then), but I still feel that nobody should mess around with art and artists, the music is not the producers' property to day, no matter

how much they had the foresight and courage and initiative to record it there and then.

JAM SESSION

NYC. June 14, 1940

Bunny Berigan, Roy Eldridge, Harry James (tp), Tommy Dorsey, Jack Jenney (tb), Coleman Hawkins (ts), Count Basie (p), John Kirby (b), Gene Krupa, possibly Lionel Hampton (dm).

Martin Block's Make Believe Ballroom Jam Session, WNEW Station. Savoy Ballroom.

King Porter Stomp	Solo 96 bars. Solo with ens 48 bars. (F)
Ad-Lib Blues (Dream Band Jive)	Solo interrupted after 3 bars because of change of recording equipment, then continues with 1/2+16 choruses of 12 bars, last 3 in ensemble. (FM)
Body And Soul	Solo 48 bars which is then interrupted because of change of recording equipment, then continues with 16 bars + coda. It seems that at least a whole chorus is missing. (S)

This kind of jam session and high tempi is not exactly tailored to Hawkins, but he struggles defiantly. Particularly in the first part of "King Porter Stomp" he is quite successful and swings really well. However, he starts out too hard, and when he arrives at the third chorus, there is no more room for expansion, the result is more sweat than music. The "... Blues" is even more revealing. We hear one of the longest preserved soli in the (FM) tempo from this period, but it does not please us very much. He blows and blows, but never loosens up. This should be considered the definite proof that Hawkins and the 12 bar structure did not go well together. Hawkins and "Body And Soul", however, went together very well, so also here. Admittedly this version cannot be compared to the immortal Bluebird version, neither to the one on Dec. 29, 1940, but all the same it contains much beautiful phrasing of the kind for which Hawkins will be remembered forever.

Postscript of June 2020: The following was included in the previous version of this solography, dated 1940?:

Broadcast. Roy Eldridge collection. One title:

115	Body And Soul	Solo 64 bars to long coda. (S)
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Now this is interesting! A self contained item with piano intro followed by two choruses, with orchestra coming in and clearly heard at the end, almost like an alternate take of the Victor recording! Sounds like early forties also. When I heard it, it seemed quite new, substantially slower, and I cannot find any similar version in the solography. No announcer can be heard but the atmosphere indicates a broadcast. Perhaps this is a unique item, the only copy surviving the flood? Postscript of June 2020: Big disappointment; this version is the same as the one on the Bean-box, dated June 14, 1940, described above. Why the cut I heard many years ago and described above was in two parts is not known and no longer available.

COLEMAN HAWKINS AND HIS ORCHESTRA

NYC. July 19, 1940

Personnel probably as Aug. 9, 1940. Broadcast from the Savoy Ballroom.

California Here I Come	Solo 64 bars. (FM)
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A very fast solo, very deftly executed but not particularly interesting from a musical point of view.

COLEMAN HAWKINS AND HIS ORCHESTRA

NYC. 1940

Personnel unknown. Date earlier given as 1939. Possibly the date is July 19, 1940, see preceding session.

Broadcast from the Savoy Ballroom.

Talk Of The Town	Solo 80 bars, fades out before conclusion. (S)
Fragment	Solo 20 bars, fades out before conclusion. (S)
I'm Nobody's Baby	Solo 12 bars. (F)
Theme	Solo 24 bars, last half

with announcements. (S)

The recording here is very poor, and there are only fragments of the different titles. However, there is music of the greatest importance to be found, namely in "Talk ...", giving 2 1/2 chorus until Hawkins is faded out. The playing is very beautiful and simple. It seems so natural and unpretentious, being a casual radio program, and perhaps therefore so genuine and attractive. "Fragment" contains the same atmosphere, but never really gets started. "Theme" is rather straight and without much interest, and "... Baby" is also unimportant.

COLEMAN HAWKINS AND HIS ORCHESTRA **NYC. Aug. 4, 1940**
 Personnel probably as Aug. 9, 1940.
 Broadcast from the Savoy Ballroom.

1	Body and Soul	Solo 24 bars, last 16 with announcer. Ends abruptly. (S)
2	Chicago	Solo 32 bars. (FM)
3	I Can't Love You Anymore Than I Do	Soli 20 and 10 bars. (SM)
4	Sweet Emaline	Soli 16 and 32 bars, last one with orch. (FM)
5	Breeze And I	Solo 16 bars. (SM)
6	It's A Wonderful World	Solo 32 bars. (SM)
7	The Sheik Of Araby	Soli 72, 8 and 6 bars. Coda. (FM)
8	The Man I Love	Solo 32 bars, last 9 bars with announcer. Fades out quickly. (S)

This program contains much fine jazz music. Hawkins' big band does not have any function besides being a vehicle for the leader, and there is tenorsax playing in abundance. Sadly enough, the finest items are incomplete and are partly drowned by an announcer. "Body ..." is brilliant, following the same lines as the famous recording, but slower and with many different details, even if the real improvisation never starts. The solo ends unmotivatedly after 24 bars. "... Love" is also magnificent, played with nerve and inspiration, but when the second chorus begins, the program is ended, and certainly some very valuable tenorsax playing is lost. In addition, there are several interesting items. "I Can't ..." starts with a funny and original 4 bars break. "... And I" is lazy and very simple without much improvisation but pleasantly swinging instead. "... World" is rather bombastic and overplayed after a partly straight opening. The faster numbers are also mainly of quality. Note particularly "The Sheik ..." which is sparkling, not very original but with an enormously controlled drive, a good example of Hawkins' playing.

COLEMAN HAWKINS AND HIS ORCHESTRA **NYC. Aug. 1940**
 Personnel probably as Aug. 9, 1940. Date also given as Aug. 5.
 Broadcast from the Savoy Ballroom.

Blue Room	Soli 32 and 8 bars. (FM)
Keepin' Out Of Mischief Now	Not available.

One of the finest soli in faster tempi from the Savoy Ballroom broadcasts, forceful and inspired and rhythmically very sure and effective.

COLEMAN HAWKINS AND HIS ORCHESTRA **NYC. Aug. 9, 1940**
 Tommy Stevenson, Joe Guy, Tommy Lindsay, Nelson Bryant (tp), William Cato, Claude Jones, Sandy Williams (tb), Eustis Moore, Jackie Fields, Ernie Powell (as), Kermit Scott, Coleman Hawkins (ts), Gene Rodgers (p), Gene Fields (g), Billy Taylor (b), J. C. Heard (dm), Gladys Madden (vo-27853).
 Four titles were recorded for Okeh:

27850-2	Passin' It Around	Solo 16 bars. (S)
27851-1	Serenade To A Sleeping Beauty	Soli 20, 4, 8 and 8 bars. (SM)
27852-1	Rocky Comfort	Solo 80 bars. (FM)
27852-2	Rocky Comfort	As above. (FM)
27853-1	Forgive A Fool	Solo 8 bars. (S)
27853-2	Forgive A Fool	As above? ()

Somewhat variable music on the only studio recording session with the Coleman Hawkins Orchestra. The best track is without doubt "Serenade ...", mostly arranged, but the tenorsax parts are extremely well played and beautiful. Particularly brilliant soloing is found in the 8 bars solo. About the same goes for "... Fool", while "... Around" is overplayed and bombastic and would have earned much by simplifying. "... Comfort" is a hectic solo, certainly not badly executed, but without much emotional appeal. The orchestra is without individuality, but plays competently the surprisingly modern arrangements, this being 1940, and obviously Hawkins tries to follow the modern trend. His rhythmical capabilities are not quite sufficient, though. Postscript: The 'new' "... Comfort" is not that 'practically identical' as the Mosaic liner notes would have it!

COLEMAN HAWKINS AND HIS ORCHESTRA **NYC. Aug. 11, 1940**

Personnel probably as Aug. 9, 1940

Broadcast from the Savoy Ballroom.

Body And Soul	Solo 26 bars, last 16 with announcer. Ends abruptly. (S)
California Here I Come	Solo 64 bars. (F)
I'll Never Smile Again	Soli with orch 8, 16 and 4 bars. (SM)
's Wonderful	Soli with orch 32 and 8 bars. (FM)
Passin' It Around	Solo 16 bars. (SM)
Forgive A Fool	Soli 8 and 12 bars. (S)
Rocky Comfort	Solo with orchestra 4 choruses of 32 bars to coda. (FM)
Body And Soul	Solo 38 bars, last 14 with announcer. Ends abruptly. (S)

Another Savoy broadcast appeared recently (summer 2013)! It follows the same recipe as the other programs as a vehicle for tenor saxophone (although there are some interesting trumpet soli), and it may come as no surprise that this listener appreciates the two themes the most, and particularly the last one which has a full chorus. Although the announcer does his best to disturb him on the first one, he (the announcer) is certainly updated, because he refers to the three final titles as 'recently recorded', which is true, only two days before. They follow the arrangements of the recording sessions quite closely, but Hawk is allowed to extend his soloing, most notable on "... Comfort", rough but interesting. The other items should also be noted, particularly "... Smile Again" is nice.

**COLEMAN HAWKINS
AND HIS ORCHESTRA**

NYC. Aug. 25 (or 15), 1940

Personnel probably as Aug. 9, 1940.

Broadcast from the Savoy Ballroom.

1	Body And Soul	Solo 24 bars, last 16 with announcer. Ends abruptly. (SM)
2	Chant Of The Groove	Soli 64, 8 and 8 bars. (FM)
3	Forgive A Fool	Soli 8 and 12 bars. (S)
4	Sleep In A Deep	Solo with orchestra 32 bars. (M)
5	I Can't Get Indiana Off My Mind	Soli with orchestra 24 and 8 bars. (M)
6	Passin' It Around	Solo 16 bars. (SM)
7	When A Congressman Meets A Senator	Solo 12 bars. (FM)
8	I Can't Believe That You're In Love With Me	Solo 64 bars, to fadeout. (S)

As on the previous program from the Savoy Ballroom, the most interesting things happen when they are not intended. We hear again a variation of "Body And Soul" which is nearly talked to death, plus an unusually slow version of "I Can't Believe ...", which contains excellent and intense tenorsax playing, but where the conclusion again takes place prematurely. A very unfitting piano accompaniment arouses irritation in the second chorus. The other items touch us but slightly. The soli are of satisfying quality, but they are somewhat impersonal and quickly forgotten, the cool arrangements are part of the reason.

BILLIE HOLIDAY**NYC. Dec. 19, 1940**

Personnel probably includes Hot Lips Page (tp), Charlie Barnet (sop, as), Coleman Hawkins (ts), Teddy Wilson (p), definitely includes Lester Young (ts), Billie Holiday (vo-item 1).

Broadcast. Information on "... Blues" stems from a Boris Rose listing.

The Man I Love	No solo.
Jam Session Blues	Not available.

COLEMAN HAWKINS'**KELLY STABLES ORCHESTRA****NYC. Dec. 29, 1940**

Personnel unknown but includes Hot Lips Page (tp), Coleman Hawkins (ts), probably Sandy Williams (tb), excellent rhythm section.

Broadcast WNEW: Bundles for Britain.

Another group on same date features Hot Lips Page and Lester Young.

Theme	Straight but prominently in ens 64 bars and with ens behind (tp) 64 bars. Solo 32 + appr. 16 bars, the rest missing due to change of recording disc. (FM)
Cuttin' At Kelly's	Solo 64 bars. Prominently in ens at the end 80 bars, of these soloing 2 x 8 bars. (First and third bridge). (M)
Body And Soul	Solo probably 4 choruses of 32 bars, where the first 4 bars of the third chorus are missing due to change of recording disc. (A whole chorus might be missing). (S)

A magnificent program with excellent sound. "Theme" is unusually groovy with a rhythm section to its uttermost advantage. Hawkins drives the ideas home as a giant walking through a forest with the trees breaking like matches. "... Kelly's" is a little more square and riffy and does not impress similarly. Then, as a conclusion, we get a "Body And Soul" of the very, very best quality, probably better than any other privately recorded version (postscript of Sept. 16, 2013: This does not hold any longer after the discovery of the Bill Savory version!!). The recording is good and crisp, and the listening is memorable.

METRONOME ALL-STAR BAND**NYC. Jan. 16, 1941**

Harry James, Ziggy Elman, Cootie Williams (tp), Tommy Dorsey, J. C. Higginbotham (tb), Benny Goodman (cl), Benny Carter, Toots Mondello (as), Tex Beneke, Coleman Hawkins (ts), Count Basie (p), Charlie Christian (g), Artie Bernstein (b), Buddy Rich (dm).

Two titles were recorded for Victor:

060331-1	Bugle Call Rag	Solo 16 bars. (F)
060332-1	One O'Clock Jump	Solo 12 bars. (M)

"... Rag" contains a very rough solo in a tempo which is too fast, the result is staccato, heavy and not very successful. "... Jump" contains only riffs and is accordingly without value from a solo point of view.

COUNT BASIE AND HIS ORCHESTRA**Chi. April 10, 1941**

Buck Clayton, Harry Edison, Al Killian, Ed Lewis (tp), Ed Cuffee, Dan Minor, Dicky Wells (tb), Tab Smith (sop, as), Earle Warren (as), Don Byas, Coleman Hawkins, Buddy Tate (ts), Jack Washington (bar), Count Basie (p), Freddie Green (g), Walter Page (b), Jo Jones (dm).

Two titles were recorded for Okeh:

C 3678-1	9.20 Special	Soloes during a sequence of 32 bars alternating with orchestra. (FM)
C 3678-2	9.20 Special	As above. (FM)
C 3680-1	Feedin' The Bean	Solo 72 bars. (M)
C 3680-2	Feedin' The Bean	As above. (M)

Hawkins' only session with the Basie orchestra. Only a guest visit, which does not bring forth music of great importance. "Feedin' ..." contains 6 blues choruses. The first one is O.K., but nothing more happens. There is no plan, no evolution, no climax. Routine work is the correct word for it. For "... Special" one has the same feelings, the music is all right, but without inspiration, and it is easily forgotten. Postscript: The above comments were based upon OK 6244. The alternates are of the same

general quality and development. One may notice, however, that the "... Bean" alternate perhaps is more different than could be expected.

BENNY GOODMAN AND HIS ORCHESTRA **NYC. April 14, 1941**

Billy Butterfield, Jimmy Maxwell, Irving Goodman (tp), Lou McGarity, Cutty Cutshall (tb), Les Robinson, Gus Bivona (as), Georgie Auld, Pete Mondello, Coleman Hawkins (ts), Skippy Martin (bar), Johnny Guarneri (p), Mike Bryan (g), Artie Bernstein (b), Dave Tough (dm).

(Date also given as March 17, 1941).

Georgia On My Mind Solo 64 bars to coda. (SM)

A good solo on a beautiful tune in a pleasant tempo. Not quite up to Hawkins' best ballads, but of definite lasting musical value.

COLEMAN HAWKINS **probably 1942**

Unknown (tp), possibly Lem Davis (as), Coleman Hawkins (ts), unknown (rhythm). "V for Victory" broadcast.

Unknown Title Solo 16 bars (NC). (M)

A fine swing performance with three altosax choruses and one trumpet chorus before the acetate runs out just when Hawk seems to get steaming!

COLEMAN HAWKINS DUO **Cleveland, Oct. 29, 1942**

Coleman Hawkins (ts), Lanny Scott (p).

Broadcast from the Lindsey Sky Bar. Date may be 1941.

Cherry Solo 3 choruses of 32 bars. (M)

Jim Solo 2 choruses of 32 bars. (SM)

A recent discovery of great importance since this period was so affected by the recording ban. Although the surviving acetates are pretty rugged, they show Hawkins in a pleasant mood, stylistically closer to 1941 than to 1943. Lanny Scott gives fine backing with his Fats Waller inspired style. Both the swinging "Cherry" and the more pensive "Jim" are invaluable treasures in my opinion, adding another small piece to the Hawkins puzzle.

COLEMAN HAWKINS **Boston, June 17, 1943**

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

Broadcast from the Tic Toc Club.

Sign Off Solo 6 choruses of 32 bars (last chorus with announcer to fadeout). (FM)

possibly same

Same/similar.

Feeling Zero Solo 32 bars. (S)

Two brilliant discoveries with good sound, filling a gap in our Hawk knowledge! A fine version of "... Zero" anticipates the Apollo version by eight months, and the "Sign Off" has a unusual long and pleasant solo in a typical I-close-but-I-could-go-on-forever mood!!

COLEMAN HAWKINS **ca. 1943**

Coleman Hawkins (ts), Nat Jaffe (p).

Acetate, one title:

Embraceable You Solo 64 bars to coda. (S)

Postscript of March 2020: A very nice discovery!!

LEONARD FEATHER's ALL STARS **NYC. Dec. 4, 1943**

Cootie Williams (tp), Edmond Hall (cl), Coleman Hawkins (ts), Art Tatum (p), Al Casey (g), Oscar Pettiford (b), Sidney Catlett (dm).

Four titles were recorded for Commodore:

A 4691-1 Esquire Bounce Solo 32 bars,
last 8 bars with ensemble. (M)

A 4691-2 Esquire Bounce Solo 24 bars. (M)

A 4691-3 Esquire Bounce As take 1. (M)

A 4692-1	Mop Mop	Solo 32 bars. (FM)
A 4692-2	Mop Mop	As above. (FM)
A 4692-x	Mop Mop	As above. (FM)
A 4693-1	My Ideal	Solo 16 bars. Solo 16 bars to coda. (S)
A 4693-2	My Ideal	As above. (S)
A 4694-1	Esquire Blues	Solo 24 bars. (M)
A 4694-2	Esquire Blues	As above. (M)

Because of the recording ban, most of the year 1943 passed before Hawk got a chance to record. As far as I know, there are no broadcasts nor private sessions from this year, therefore a void exists which is rather unfortunate, because Hawk's style has developed substantially. I have always felt that he had problems, after returning from Europe, to adapt to the American jazz scene, and even if there are numerous excellent tracks from the 1939-1942 period, there is something restless and undeveloped about his performances. Now he is Phoenix, having collected all loose ends and showing himself as the true tenorsax giant!! This first-rate session with excellent artists on all instruments presents Hawk in a variety of moods. The lovely "My Ideal" presents Hawk in a mature ballad mood with elaborate runs and embroiderings, executed to perfection and utterly enjoyable. A little disappointment, however, that the two takes are so similar, more variation would be expected. Of the remaining three items, "Mop Mop" is my favorite. Take 2 is executed roughly and intensively, note for instance the second eight!! The previous unissued take 1, however, I feel has the best Hawk solo as a whole. The "... Blues" has two very nice blues choruses, but again, the takes are quite similar, a kind of prearranged construction, nevertheless very enjoyable. "... Bounce", however, has three definitely different versions. Take 1 is very simple but effective, while take 2 and 3 are more elaborate and interesting. In all, this is the Indian Summer of swing jazz, and the beginning of a series of magnificent Coleman Hawkins performances. Postscript:

A third take has appeared on a recent CD, can you believe it!

COLEMAN HAWKINS AND HIS ORCHESTRA NYC. Dec. 8, 1943

Bill Coleman (tp), Andy Fitzgerald (cl), Coleman Hawkins (ts), Ellis Larkins (p), Al Casey (g), Oscar Pettiford (b), Shelly Manne (dm).

Four titles were recorded for Signature:

T 1905	Voodte	Solo 64 bars. (FM)
T 1906	How Deep Is The Ocean	Solo 64 bars to long coda. (S)
T 1907	Hawkins Barrel House	Solo 24 bars. (FM)
T 1908	Stumpy	Straight 32 bars. Solo 64 bars, last half with ens. (FM)

This is the first of the extraordinarily successful recording sessions for Signature. The period 1939-1942 seems almost an intermezzo, now CH plays wonderfully!! "How Deep ..." is a solo feature (minus piano intro) for Hawk, with ensemble background in last chorus. It is concentrated and utterly inspired from beginning to end, a real masterpiece. "Voodte" is an ordinary song, quasi-swing with a touch of "I Got Rhythm", Hawk's chorus, however, is of high class. "Stumpy" has a good solo with a rough opening, while the playing in "... Barrel House" consists of two simple blues choruses, more emotion than improvisation.

COLEMAN HAWKINS QUINTET NYC. Dec. 18, 1943

Coleman Hawkins (ts), Ellis Larkins (p), Jimmy Shirley (g), Oscar Pettiford (b), Max Roach (dm).

Four titles were recorded for Signature, 19002 "These Foolish Things" were rejected, but:

T 1917-X	Lover Come Back To Me	Soli 64 and 16 bars. (M)
T 1917-Y	Lover Come Back To Me	As above. (M)
T 1918	Indiana	Soli 32 and 64 bars. (FM)
T 19001	Blues Changes	Solo 6 choruses of 12 bars. (M)

Even better than the previous session!! Hawk plays with hellfire in "Lover ...", backed in medium tempo by a very flexible and pushing rhythm section. This is a perfection Hawk rarely achieved before the war. And then "... Changes"! The blues never has been Hawk's greatest force, on the contrary, and it seems he rarely even tries. This boogie-woogie rolling blues, however, with recurrent chord changes is unusually

successful, with its incredible dynamics! Really one of Hawk's greatest performances! Postscript: Great new discoveries! A lovely alternate take of "Lover ...", and a rather worn test pressing cannot conceal that this version is not at all inferior to the one we know. And with regard to "Indiana", why was this item rejected, with Hawkins in his prime, wailing along on a sparkling rhythm base, wow!!

COLEMAN HAWKINS' SWING FOUR **NYC. Dec. 23, 1943**

Coleman Hawkins (ts), Eddie Heywood (p), Oscar Pettiford (b), Shelly Manne (dm).
Four titles were recorded for Signature:

T 1923	Crazy Rhythm	Soli 32 and 96 bars. (F)
T 1924	Get Happy	Soli 32 and 64 bars. (FM)
T 19005	The Man I Love	Solo 128 bars. (FM)
T 19006	Sweet Lorraine	Solo 64 bars. (SM)

Note: There is no alternate take of "The Man I Love" as earlier believed.

Is this the very best of the unforgettable Signature sessions? "... Love" is for me one of the greatest jazz jewels! A top inspired Eddie H starts off, then Oscar who breathes so loudly in his excellent chorus. And then CH! Four choruses on a string with an incredible drive and with a musical logic defying competition (almost!). In "Get Happy" Eddie H plays better than ever before, and even if I don't like the song, CH does great things, like the fourth eights in the last solo! "Sweet ..." is lovely in slow medium tempo, and "Crazy ..." may be compared with the "old days" in Paris. Seven years have done a lot to Hawk. This is neither better nor the opposite, just different!!

COLEMAN HAWKINS ACC. BY **NYC. 1944**

Unknown large orchestra. The date may be Aug. 18, 1944 with the Paul Baron orchestra, but there is no further evidence of this session.

Body And Soul	Solo 64 bars to coda. (S)
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As lovely as you can get it, the more versions the better!!!

JAM SESSION **NYC. Jan. 15, 1944**

Roy Eldridge (tp), Jack Teagarden (tb), Barney Bigard (cl), Coleman Hawkins (ts), Max Ceppos (vln), Frank Froeba (p), Dick Kisinger (b), Terry Snyder (dm).
Broadcast, WNEW Swing Session. Announced by Leonard Feather.
Date also given as April 1944.

Mop Mop	Solo 64 bars. (FM)
Tea For Two	No solo.
Sweet Lorraine (NC)	No solo.
I Surrender Dear (NC)	In ensemble 32 bars. (F)
Sweet Georgia Brown	Solo 128 bars. (FM)
The Blues	Faint obbligato. Solo 36 bars. (S)
Honeysuckle Rose	Faint in ens 64 bars. (FM)

Several sparkling CH items here! "Mop Mop" moves along dynamically, but "Sweet Georgia ..." takes the prize with a sensationally good, long solo. "The Blues" is unusual in its quietness, a rare piece of Hawk, who almost never played the slow blues. The session in toto is worth attention!!

**CHAMBER MUSIC SOCIETY
OF LOWER BASIN STREET** **NYC. Jan. 16, 1944**

Louis Armstrong (tp, vo), Jack Teagarden (tb, vo), Coleman Hawkins (ts), Art Tatum (p), probably Remo Palmieri (g), probably Oscar Pettiford (b), possibly Sid Catlett (dm), plus full orchestra on "... Rose".
Broadcast from the Blue Network.

Basin Street Blues	Solo 16 bars. (SM)
Esquire Blues	Solo 12 bars. (M)
Honeysuckle Rose	Solo 16 bars. (FM)

Top-ranked CH contributions, same co-players as on the day before and the Esquire All-American Jazz Stars two days later.

**ESQUIRE METROPOLITAN OPERA HOUSE
JAM SESSION**

NYC. Jan. 18, 1944

Personnel on this jam session consists of Louis Armstrong (tp, vo), Jack Teagarden (tb, vo), Barney Bigard (cl), Coleman Hawkins (ts), Art Tatum, Teddy Wilson (p), Al Casey (g), Oscar Pettiford, Al Morgan (b), Sid Catlett (dm), Lionel Hampton, Red Norvo (vib, xyl), Mildred Bailey, Billie Holiday (vo) in various combinations. It does not seem necessary to present the details here. Note: Items where Coleman Hawkins is absent or does not solo are omitted from the list below.

Radio Presentation	Brief break. (FM)
Presentation Blues	Soli 18 and 24 bars. (FM)
I Can't Give You Anything But Love	In ensemble 8 bars. (FM)
I Got Rhythm	Solo 64 bars. (F)
Basin Street Blues	Solo 16 bars. (SM)
Esquire Bounce	Solo 24 bars. (FM)
Back O'Town Blues	In ensemble. (M)
Royal Garden Blues	Solo 12 bars. (M)
Stompin' At The Savoy	Solo 16 bars. (FM)
For Bass Faces Only	Solo 30 bars. (M)
My Ideal	Soli 16 and 16 bars to coda. (S)
Flying Home	Solo 64 bars. (FM)
Muskrat Ramble	Soli 6 and 6 bars. (M)

A lot of excellent CH soli on this session. It is difficult to highlight particular items, but I have a weakness for the "good old" "My Ideal", and also for "For Bass Faces ..." and "Basin Street ...". In "Presentation Blues" he enters too late and compensates by taking an additional chorus, thus in all 1 1/2. Note also the rough but swinging "... Rhythm" and "... Home". Postscript of Aug. 3, 2022: "Muskrat ..." also has CH, sorry (thank you Ronnie!!)

COLEMAN HAWKINS QUINTET

NYC. Jan. 31, 1944

Roy Eldridge (tp), Coleman Hawkins (ts), Teddy Wilson (p), Billy Taylor (b), Cozy Cole (dm).

Four titles were recorded for Keynote:

KHL 9-1	I Only Have Eyes For You	Duet with (tp) 36 bars. Solo 60 bars to duet with (tp) 12 bars. (FM)
KHL 9-2	I Only Have Eyes For You	As above. (FM)
KHL 9-3	I Only Have Eyes For You	As above. (FM)
KHL 10-1	'S Wonderful	Intro 4 bars to duet with (tp) 32 bars. Solo 32 bars. Duet with (tp) 32 bars. (M)
KHL 10-2	'S Wonderful	As above. (FM)
KHL 11-1	I'm In The Mood For Love	Solo 32 bars. Duet with (tp) 8 bars. (SM)
KHL 12-1	Bean At The Met	Solo 34 bars. In ens 32 bars. (FM)
KHL 12-2	Bean At The Met	As above. (FM)
KHL 12-3	Bean At The Met	As above. (FM)

Based upon the original 78 rpm. issues, I wrote: This is a very busy time for Hawk with an incredible number of recording sessions, but also incredible quality of performance. Here we have the "swing-swan's final song"! (almost!) The cooperation with Roy is marvelous, in fact the ensemble playing gives some of the highlights, like "... Eyes". Regarding soli, "... Love" is probably the summit, some of the finest from this period and of the same quality as that found on the Signature sessions. "'S Wonderful" also has a magnificent solo, while "... Met" is the weakest item, and "... Eyes" is unfortunately given a shuffle rhythm accompaniment when Hawk starts soloing. In all, one of the greatest Keynote sessions! With the appearance of five alternates, I must add: The pleasure is almost unbearable the first time the Keynote

box is played. Everything is different and familiar at the same time, and the music is all great. I agree completely with Dan Morgenstern, who likes Hawk best on take 2 of "... Eyes", and I presume it is mainly because of the completely original phrasing from bar 25 of Hawk's solo and onwards for a few bars. The "new" "S Wonderful" is remarkably slower than the wellknown one, and "Bean ..." has a solo on the first take which is smoother than on the next two. Only one wish: Why didn't they make more takes of "I'm In The Mood For Love"???

COLEMAN HAWKINS AND HIS ORCHESTRA NYC. Feb. 16, 1944

Dizzy Gillespie, Vic Coulsen, Ed Vanderveer (tp), Leo Parker, Leonard Lowry (as), Coleman Hawkins, Don Byas, Ray Abrams (ts), Budd Johnson (bar), Clyde Hart (p), Oscar Pettiford (b), Max Roach (dm).

Three titles were recorded for Apollo:

R 1000	Woody'n You	In ens 32 bars. Solo 32 bars. In ens 16+8 bars to coda, solo 8 bars on bridge. (FM)
R 1001	Bu-Dee-Daht	In ens 16+8 bars, (tp) on bridge. Solo 64 bars. (FM)
R 1002	Yesterdays	Solo 64 bars to coda. (SM)

A big band session filled with stars of the budding modern jazz, but apart from some Dizzy, Hawk gets almost the whole scene for himself. "... You" is a real gasser, played with a persistent dynamism rarely heard. "Bu ..." is also good, but not quite comparable. The big event, however, is "Yesterdays"! Played with a unique talent for drama, this is one of the great masterpieces of Hawkins, to be played over and over again!!

COLEMAN HAWKINS QUARTET NYC. Feb. 17, 1944

Coleman Hawkins (ts), Teddy Wilson (p), Israel Crosby (b), Cozy Cole (dm).

Four titles were recorded for Keynote:

HL 13	Flame Thrower	Soli 36, 64 and 16 bars. (F)
HL 14	Imagination	Soli 16, 12 and 20 bars. (SM)
HL 15	Night And Day	Soli 48 and 48 bars. (M)
HL 16-X	Cattin' At Keynote	Intro with (p) 8 bars. Solo 96 bars. (F)
HL 16-Y	Cattin' At Keynote	As above. (F)

A very happy quartet meeting with a perfectly amiable cooperation between Teddy and Hawk sharing the solo space and with fine bass and drum backing. The lovely "Imagination" is the session highlight, this is the majestic Hawk, a charismatic personality creating such strong, virile and at the same time sensitive music. What a strange man! "Cattin' ..." with two takes is also something to note. After TW's two choruses, Hawk rides out with three mighty ones. The takes are of the same quality. After some rethinking, I am inclined to change my mind and upgrade "Night And Day", which really has some masterly playing. To finish, play "Flame Thrower" and tell yourself it is the least interesting item! What does that tell of the general quality of this music!!

COZY COLE ALL STARS NYC. Feb. 22, 1944

Joe Thomas (tp), Trummy Young (tb), Coleman Hawkins (ts), Earl Hines (p), Teddy Walters (g), Billy Taylor (b), Cozy Cole (dm).

Four titles were recorded for Keynote:

HLK 17-1	Blue Moon	Solo 32 bars. (M)
HLK 17-2	Blue Moon	As above. (M)
HLK 18-1	Father Co-Operates	Solo 64 bars. (F)
HLK 18-2	Father Co-Operates	As above. (F)
HLK 18-5	Father Co-Operates	As above. (F)
HLK 18-6	Father Co-Operates	As above. (F)
HLK 19-1	Just One More Chance	Soli 32 and 14 bars. (S)
HLK 19-2	Just One More Chance	As above. (S)
HLK 20-1	Thru' For The Night	Solo 24 bars. (SM)
HLK 20-2	Thru' For The Night	As above. (SM)

The recent Keynote releases have made this session of 12" recordings much more interesting. In particular one should note the four versions of "Father ..."! Even if all are in "fast" tempo, the first one is "very fast", then the tempo goes down on take two and even more on take five, which is almost "fast medium", then rises again to a "comfortable fast" on the final version. I cannot put it better than Dan Morgenstem: "Hawkins rises to the occasion, and one notes how he fine-tunes elements of his climactic two-chorus rideout until he has it perfected, yet never losing the element of spontaneity". In comparison, "... Moon" is almost a little sluggish, but the soli are both good, and the previously unissued one is to be preferred. The slower items are of course very noteworthy, particularly the lovely "Just ... Chance" with Hawk in a prime ballad mood. The two takes must be considered of equal quality, as with "... Night". As a final note, Earl Hines' rich piano playing gives the session a more modern, searching character by close listening than a first impression may indicate.

COLEMAN HAWKINS AND HIS ORCHESTRA **NYC. Feb. 22, 1944**

Personnel as Feb. 16 with Budd Johnson (ts, bar).

Three titles were recorded for Apollo:

R 1003	Disorder At The Border	Solo 48 bars. (M)
R 1004	Feeling Zero	Solo 32 bars. (SM)
R 1005	Rainbow Mist (Body And Soul)	Solo 64 bars to coda. (SM)

Another Apollo session for the Hawk, with the others as mere errand boys. Some magnificent soli are the result. The "Rainbody And Soul" is the absolute maximum of a Hawk ballad performance, and to my taste not a bit inferior to the famous version of 1939. With a "... Zero" of same quality, a wonderful chorus around a very clever bridge, this is a festival!!! "... Border" has to be a disappointment in this company, four somewhat heavy blues choruses. But as a whole, how things are moving! We are a long distance from the Ramblers by now!

COZY COLE - COLEMAN HAWKINS ALL STARS **NYC. May 1, 1944**

Emmett Berry (tp), Walter Thomas (as, ts), Budd Johnson, Coleman Hawkins (ts), Johnny Guarneri (p), Max Shopnick (b), Cozy Cole (dm).

Four titles were recorded for Savoy:

S5450	Ol' Man River	Soli 12, 12 and 12 bars. (F)
S5451	Wrap Your Troubles In Dreams	Solo 16 bars. (M)
S5452	Ridin' The Riff	Soli 14, 4 and 4 bars. (FM)
S5453	Flat Rock	Solo 32 bars. (M)

I find this session as a whole somewhat flat and charmless in spite of the driving drums and good trumpet soli. Hawk certainly plays good, but his soloing is too brief on the best item, "Wrap ...", and too loosely connected on "... Riff" and "... River", the latter a rather tasteless construction. "Flat Rock" seems to be the best Hawk item, but the arranged ensemble backing is quite unnecessary.

AULD-HAWKINS-WEBSTER SEXTET **NYC. May 17, 1944**

Charlie Shavers (tp), Ben Webster (cl, ts), Georgie Auld (as, ts), Coleman Hawkins (ts), Bill Rowland (p), Hy White (g), Israel Crosby (b), Specs Powell (dm), unknown (vo-1019).

Four titles were recorded for Apollo:

R 1016	Pick-Up Boys	Solo 36 bars (last tenorsax solo). Coda. (FM)
R 1017	Porgy	Solo 32 bars (1st tenorsax solo). (S)
R 1018	Uptown Lullaby	Solo with ens 32 and 8 bars. (S)
R 1019	Salt Peanuts	Solo 8 bars. Solo 32 bars (last tenorsax solo). (F)

This is one of the sessions which I had forgotten, with a feeling that it was mediocre, but it seems I was wrong! There is a lot of memorable tenorsax playing, by all three giants, and I shall not discuss who wins the contest! Hawk, however, plays up to his best on all tracks. His three sparkling blues choruses on "... Boys" seem to be the highlight of the day, but also his fast playing on "... Peanuts", a song borrowed from "the enemy" as many a Hawk fan would put it, is excellent. "Uptown ..." would probably have been the most played item, if Hawk hadn't been badly underrecorded (did they only have time for one take?), it is a very charming melody. At last, "Porgy"; the first half allotted to Hawk, the rest to Auld; is a very interesting comparison.

COLEMAN HAWKINS AND HIS SAX ENSEMBLE **NYC. May 24, 1944**

Tab Smith (as, arr), Coleman Hawkins, Don Byas (ts), Harry Carney (bar), Johnny Guarnieri (p), Al Lucas (b), Sid Catlett (dm).

Four titles were recorded for Keynote (12"):

HL 29-1	On The Sunny Side Of The Street	Solo 32 bars. (SM)
HL 29-2	On The Sunny Side Of The Street	As above. (SM)
HL 30-1	Three Little Words	Solo 64 bars. (FM)
HL 31-1	Battle Of Saxes	Soli 32 and 64 bars. (F)
HL 32-1	Louise	Soli 32 and 32 bars. (M)
HL 32-2	Louise	As above. (M)

The arrangements on this session are not quite to my taste, and a Hawk/Don battle would have been the thing. It is obvious that Hawk is considered the master and Don the pupil, because the solo space given to Hawk is twice that of Don's. Hawk's contributions are certainly good, and I am particularly fond of the majestic "... Sunny Side ...". However, all items have very fine tenorsax soli, and the rhythm section should have its part of the praise. Note in particular Catlett's driving drums and bombs! And listen to Hawk's start on the third chorus of "Battle ...", such anger! Postscript: Another lovely version of "... Sunny Side ..." should be noted!

COLEMAN HAWKINS' ALL AMERICAN FOUR NYC. May 29, 1944

Coleman Hawkins (ts), Teddy Wilson (p), John Kirby (b), Sid Catlett (dm).

Four titles were recorded for Keynote (12"):

HL 33-1	Make Believe	Soli 32, 64 and 16 bars. (M)
HL 33-2	Make Believe	As above. (M)
HL 34-1	Don't Blame Me	Solo 32 bars. Solo 16+8 bars, (p) on bridge. (S)
HL 34-2	Don't Blame Me	As above. (S)
HL 35	Just One Of Those Things	Soli 8, 64 and 64 bars. (F)
HL 36	Hallelujah	Soli 4, 32, 32 and 64 bars. (F)

This may be the finest of the Keynote sessions, a fact which tells a lot! The quartet functions perfectly, and CH obviously is very inspired. My favorite item is the easy, rolling "Make Believe", you should note the majestic opening of the longest solo. This song ranks high on the top-twenty all-time Hawk! Also the beautiful "... Blame ..." is very remarkable, slow but swinging, and with such gorgeous, long lines. Again, the opening of a solo, the 16 bars one, makes your hair rise. Of the fast items, "Just One ..." in an almost fast-medium tempo, is the better one with a dynamic drive, while "Hallelujah" is just a little too up-tempo. The general impression of all items (12") is remarkable. Postscript: With the comments above, you can imagine the importance of two alternates of the best items! The quality is the heavenly same I would say. Note, however, that Hawk fluffs on the opening of the third chorus (middle of 64 bars solo) on "Make ...", enough for another try.

COZY COLE-COLEMAN HAWKINS ALL STARS NYC. June 14, 1944

Personnel as May 1, 1944, except Eddie Barefield (as), Sid Weiss (b) replace Johnson and Shopnick.

Four titles were recorded for Savoy:

S5466	Jersey Jumpoff	Solo 32 bars. (FM)
S5467	Stompin' At The Savoy	Solo 32 bars. (M)
S5468	On The Sunny Side Of The Street	Solo 48 bars to long coda. (S)
S5469	Jump Awhile	Solo 34 bars. (M)

I must admit that I did not appreciate these sides very much in my youth, I felt that Cozy Cole was too prominent. However, today I feel differently, although I still do not quite dig the arrangement nor his shuffle contributions. He swings the band magnificently at times, and Hawk plays up to his very best. "... Street" is played in a ballad tempo, as a solo feature for Hawk, with great success. Of the three other items, I prefer "Jersey ..." slightly to "Jump ...", but both are very fine. "... Savoy" is a little too fussy in the opening for my taste, but still quite acceptable. I prefer this date to that of May 1.

COLEMAN HAWKINS SEPTET

NYC. July 27, 1944

Charlie Shavers (tp), Edmond Hall (cl), Coleman Hawkins (ts), Clyde Hart (p), Tiny Grimes (g), Oscar Pettiford (b), Denzil Best (dm).

Six titles were recorded for Regis/Manor, 1180 It Had To Be You" was rejected but:

S1177	All The Things You Are	Solo 72 bars. (SM)
S1178	Shivers	Solo 32 bars. (M)
S1179	Step On It	Intro 8 bars. Solo 52 bars. (FM)
S1181	Riding On 52nd Street	Solo 56 bars. (F)
S1182	Memories Of You	Solo 22 bars. (S)

"All The Things ..." is a sparkling performance, a relaxed but imaginative solo, the highlight of a successful session. "Memories ..." is unusually reticent to be Hawk, almost introvert, but good. On "Step ...", Hawk swings like hell; note also that the beginning of the solo has more Chu Berry than ever on any Hawk performance. "... 52nd Street", which has the magnificent Clyde Hart, is more ordinary. The recently issued "Shivers" has very bad sound balance and not particularly exciting with regard to Hawk.

**COLEMAN HAWKINS ACC. BY
PAUL BARON ORCHESTRA**

NYC. probably Aug. 1944

Personnel probably as Aug. 18, 1944 (see below).

Mildred Bailey CBS Radio Show ? (possibly a rehearsal session for the Aug. 18. show).

The Man I Love

As below.

NYC. Aug. 18, 1944

The orchestra is an all star aggregation of 32 pieces including Billy Butterfield, Roy Eldridge, Gordon Griffin, Yank Lawson, Jimmy Maxwell, Charlie Shavers (tp), Will Bradley, Ward Siloway (tb), Ernie Caceres, Nick Caiazza, Hank D'Amico, Paul Ricci (saxes), Teddy Wilson (p), Remo Palmieri (g), Al Hall (b), Specs Powell (dm), Red Norvo (vib), Elaine Vito (harp), plus woodwinds and string section. Mildred Bailey CBS Radio Show.

The Man I Love

Solo 32 bars (SM) to 48 bars (FM)
to 8 bars to coda. (SM)

Two excellent version of "... Love", just like two takes from the same recording session. Mildred Bailey introduces the first one but no audience is heard. Hawk plays quite differently on the two versions, and which one to prefer is a hard question to answer. You must have both!!

SIR WALTER THOMAS AND HIS ALL STARS

NYC. Oct. 11, 1944

Jonah Jones (tp), Eddie Barefield (cl, as), Hilton Jefferson (as), Coleman Hawkins, Walter Thomas (ts, arr), Clyde Hart (p), Milt Hinton (b), Cozy Cole (dm).

Four titles were recorded for Joe Davis:

8127A-1	In The Hush Of The Night	Intro 8 bars. Solo 16 and 14 bars. (M)
8127A-2	In The Hush Of The Night (NC)	Uncompleted intro. (M)
8127A-3	In The Hush Of The Night	As take 1. (M)
8127A-4	In The Hush Of The Night	As take 1. (M)
8127A-5	In The Hush Of The Night (NC)	Intro 8 bars. (M)
8127A-6	In The Hush Of The Night	As take 1. (M)
8127B-1	Out To Lunch (NC)	No solo.
8127B-2	Out To Lunch	Solo 32 bars. (M)
8127B-3	Out To Lunch	As take 2. (M)
8128A-1	Every Man For Himself	Solo 32 bars. (FM)
8128A-2	Every Man For Himself	As above. (F)
8128A-3	Every Man For Himself	As above. (F)
8128B-1	Look Out Jack	Solo 24 bars. (F)
8128B-2	Look Out Jack (NC)	No solo.
8128B-3	Look Out Jack (NC)	No solo.

8128B-4 Look Out Jack As take 1. (F)

I am not particularly fond of the arrangements on this session, but the rhythm section is good, and Hawk's soloing is in fact better than the first, possibly negative, impression may give. Three groovy versions of "Every Man ..." are something, the fast blues choruses on "Look Out ..." likewise. In fact, all items have prominent tenorsax playing.

**COLEMAN HAWKINS
AND HIS ALL-AMERICAN FIVE** NYC. Oct. 17, 1944

Buck Clayton (tp), Coleman Hawkins (ts), Teddy Wilson (p), Slam Stewart (b), Denzil Best (dm).

Four titles were recorded for Keynote:

HL 64-1	I'm Yours	Duet with (tp) 16 bars. Solo 32 bars. Duet with (tp) 8 bars. (M)
HL 64-2	I'm Yours	As above. (M)
HL 64-3	I'm Yours	As above. (SM)
HL 65-1	Under A Blanket Of Blue	Solo 16+8 bars, (tp) on bridge. Solo 16 bars, last 8 with ensemble. (SM)
HL 66-1	Beyond The Blue Horizon	Duet with (tp) 32 bars. Solo 64 bars, last 8 with ensemble. (F)
HL 66-2	Beyond The Blue Horizon	As above. (F)
HL 66-3	Beyond The Blue Horizon	As above. (F)
HL 67-1	A Shanty In Old Shanty Town	Intro 8 bars. Solo 32 bars. (FM)
HL 67-2	A Shanty In Old Shanty Town	As above. (FM)
HL 67-4	A Shanty In Old Shanty Town	As above. (FM)

Again a marvellous Keynote session, where everything seems to be perfect. Whether Hawk has no companion horns or he uses Roy, Buck, Shavers or anyone else, his stamina and mastery are always unchallengeable. For once, I don't agree with DM who states that "CH obviously didn't care much for the rather banal melody of "I'm Yours", at least not at the foxtrot tempo chosen for it here". In fact, the tempi vary considerably, going slower as takes progress. Note CH's opening on take 1, I believe he enjoyed himself!! The slow medium "... Blanket Of Blue" was unfortunately made in one take only, as it may be considered the highlight of the session. "... Shanty Town" also has first-rate soli, particularly on the faster take 2. Play finally "... Horizon" and consider it as the least interesting item, then you will grasp Hawk's genius, if not before! Maybe this Keynote Hawk session is the better one, I change my mind constantly, depending upon my mood!!!

CHARLIE SHAVERS ALL-AMERICAN FIVE NYC. Oct. 18, 1944

Charlie Shavers (tp), Coleman Hawkins (ts), Teddy Wilson (p), Billy Taylor (b), Denzil Best (dm).

Four titles were recorded for Keynote:

HL 68-1	My Man	Solo 16 bars. (SM)
HL 68-2	My Man	As above. (SM)
HL 69-1	El Salon De Gutbucket	In ens. Solo 24 bars. (M)
HL 69-2	El Salon De Gutbucket	As above. (M)
HL 70-1	Embraceable You	Solo 16 bars. (S)
HL 71-1	Undecided	Solo 32 bars. (FM)
HL 71-1	Undecided	As above. (FM)
HL 71-3	Undecided	As above. (F)

Since CH is only a "sideman" on this Keynote session, his soli are shorter than usual. However, the quality is the usually excellent one in all tempi. On "My Man" he gets more in the groove on the 78 rpm. take, but in "El Salon ..." it is the other way around; while the double time approach is evident also on the 78 rpm., it is completely and perfectly executed on take 2, a real masterpiece and one item to remember in the middle of general omnipotence! "Embraceable ..." is just as beautiful as could be expected. "Undecided" is interesting with three takes, but maybe Hawk is a little short of inspiration here.

COLEMAN HAWKINS QUARTET**NYC. Oct. 19, 1944**

Coleman Hawkins (ts), Thelonius Monk (p), Edward "Bass" Robinson (b), Denzil Best (dm).

Four titles were recorded for Joe Davis:

On The Bean	Soli 48 and 64 bars. (FM)
Recollections	Solo 46 bars to coda. (S)
Flyin' Hawk	Soli 64 and 32 bars. (FM)
Drifting On A Reed	Solo 46 bars to coda. (S)

This is a much better session than one is inclined to believe. Far from being an anachronism, Monk does some able comping, and Hawk seems to get into a very happy mood. The titles group into two ballads and two fast-medium swingers. "... Bean" (based on "Whispering") and "Flyin' ..." swing to satisfaction, one may get the feeling that he wanted to swing regardless of the presence of a rhythm section, but I do not at all want to diminish the good work of his three co-players. And the two ballads are first rate solo features for Hawk, impossible to improve!

COLEMAN HAWKINS ACC. BY PAUL BARON ORCHESTRA**NYC. Oct. 22, 1944**

Personnel as Aug. 18, 1944.

CBS Broadcast AFRS Mildred Bailey Show No. 3.

Yesterdays	Solo 32 bars. Solo 32 bars to long coda. (SM)
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Also "Yesterdays" may be heard in unlimited quantity, every version is just beautiful

COZY COLE AND HIS ORCHESTRA**NYC. Nov. 14, 1944**

Charlie Shavers (tp), Hank D'Amico (cl), Walter Thomas (as, ts), Coleman Hawkins (ts), Clyde Hart (p), Tiny Grimes (g), Slam Stewart (b), Cozy Cole (dm).

Four titles were recorded for Continental:

3275	Willow Weep For You	Solo 14 bars. (S)
3276	Look Here (Cool Jive)	Solo 16 bars. (M)
3277	Ghost Of A Chance	Soli 8 and 16 bars. (SM)
3278	Take It On Back	Part of intro 4 bars. Solo 32 bars. (FM)

On this and the next session CH is "only" one soloist among many others, and his soli are therefore of limited length. However, there is no inferiority about what we find here! I dig the "Ornithology" opening of his "Look Here" solo the most, but find pleasure in all items, and "Willow Weep ..." in particular, an incredibly beautiful performance.

COZY COLE AND HIS ORCHESTRA**NYC. Nov. 21, 1944**

Personnel as Nov. 14, except Don Byas (ts), Johnny Guarneri (p) replace Thomas and Hart.

Four titles were recorded for Continental:

3283	Memories Of You	Solo 8 bars (last tenorsax solo). (S)
3284-1	Comes The Don	No solo.
3284-2	Comes The Don	No solo.
3285	When Day Is Done	Solo 16 bars. (SM)
3286	The Beat (The Drag)	Solo 8 bars (last tenorsax solo). (M)

Even less space than on the previous Continental session is allocated to Hawk. However, there are notable soli here, particularly the fast-fingered "... Done".

LEONARD FEATHER'S ALL STARS**NYC. Dec. 1, 1944**

Buck Clayton (tp), Edmond Hall (cl), Coleman Hawkins (ts), Leonard Feather (p), Remo Palmieri (g), Oscar Pettiford (b), Specs Powell (dm).

Four titles were recorded for Continental:

9001	Scram	In ensemble. (M)
9002	Esquire Stomp	No solo.
9003	Esquire Jump	Solo 32 bars. (FM)
9004	Thanks For The Memory	Solo 48 bars to very long coda. (S)

Only two real Hawk items out of four, but two good ones! A swinging "... Jump", marred only by too much cymbals by an otherwise excellent drummer. And "... Memory", a feature number for tenorsax in the very best tradition.

GEORGE WETTLING's NEW YORKERS **NYC. Dec. 12, 1944**

Joe Thomas (tp), Jack Teagarden (tb, vo), Hank D'Amico (cl), Coleman Hawkins (ts), Herman Chittison (p), Billy Taylor (b), George Wettling (dm).

Four titles were recorded for Keynote:

HL 72-2	Home	Solo 16 bars. (M)
HL 72-4	Home	As above. (M)
HL 73-1	Too Marvellous For Words	Solo 32 bars. (F)
HL 73-2	Too Marvellous For Words	As above. (FM)
HL 73-3	Too Marvellous For Words	As above. (FM)
HL 74-1	You Brought A New Kind Of Love	Part of intro to solo 16 bars. (SM)
HL 74-2	You Brought A New Kind Of Love	As above. (SM)
HL 75-1	Somebody Loves Me	In ensemble. Solo 64 bars, last 8 with ensemble. (F)

This is a beloved session! The combination of the one and only Big T, the much underrated but immortal Joe Thomas and Mr. Hawk, joined by many other top musicians, produces some unusually charming music. "You Brought ..." is a lovely piece, bless Big T and his vocal and trombone, but Hawk contributes nicely. Note that the non-78 take has an opening which seems uncertain, and that it is shorter by 16 bars. The two takes of "Home" are quite similar but good, and the two faster items are quite impressive. You should note that this session seems to represent the conclusion of the very important "post-swing" era of 1943-1944, where Hawkins seems to achieve musical results similar to the incredible performances in Europe in 1936-1937. On a large number of sessions he works completely within the swing concept, and the results have really been staggering. Now he enters a new period, more experimental, with solo performances, bop-influenced themes, modern rhythm sections. How did he make it?? Read on, read on ...

MARY LOU WILLIAMS' ORCHESTRA **NYC. Dec. 15, 1944**

Bill Coleman (tp), Claude Greene (cl-1302), Joe Evans (as-1302), Coleman Hawkins (ts), Mary Lou Williams (p), Eddie Robinson (b), Denzil Best (dm).

Three titles were recorded for Asch:

1300	Song In My Soul	Solo 32 bars. Solo 12 bars to coda. (SM)
1301	This And That	Solo 28 bars. (FM)
1302	Lady Be Good	Soli 8 and 64 bars. (F)

An interesting session, even if you don't like it. Mary Lou's modern concepts drive the session and nothing is like you expect. "Lady ..." is played in an up-tempo with a very modern ensemble presentation, maybe too fast for a top solo performance, but still quite good Hawk. "This ..." is not particularly exciting. "Song ..." is the most interesting item, almost a solo vehicle for tenorsax, showing how modern CH really could play at this early date, fitting nicely into the difficult structure. We may perhaps like Hawk better on Keynote, but this session is an interesting historical document.

COLEMAN HAWKINS TENORSAX SOLO **NYC. prob. Jan. 1945**

Coleman Hawkins (ts).

Probably supervised by Timme Rosenkrantz.

9462-5-A	Hawk's Variations Part 1	Solo feature for solitary tenorsax, 2:15
9462-5-B	Hawk's Variations Part 2	Solo feature for solitary tenorsax, 2:15

NYC. prob. early 1945

As above.

2073	Picasso	Solo feature for solitary tenorsax, 3:10
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These recordings represent a most proper introduction to the Hawk of the late forties. A better proof of the statement that a new era has begun cannot be given. While his roots always will be with the old tradition, Hawk shows a unique ability and willingness to test new concepts. Even today, solitary tenorsax is not common and

rarely successful, however Hawk takes his self-chosen challenge and creates almost eight minutes of exciting music. One might expect one of the young upcoming beboppers to try a thing like this, but maybe they never got the chance? Hawk, however, could obviously do anything around 1945, his second prime, and the results are memorable to this very day.

COLEMAN HAWKINS AND HIS ORCHESTRA **NYC. Jan. 11, 1945**

Howard McGhee (tp ÷ 795), Coleman Hawkins (ts), Sir Charles Thompson (p), Eddie Robinson (b), Denzil Best (dm).

Six titles were recorded for Asch:

790	Sportman's Hop	Prominent in ens. Solo 16 bars. (M)
791	Bean Talking	Prominent in ens. Solo 32 bars. (F)
792	Ready For Love	Solo 28 bars to long coda. (SM)
793	Ladies Lullaby	Prominent in ens. Solo 32 bars. (M)
794	The Night Ramble	Prominent in ens. (M)
795	Leave My Heart Alone	Solo 46 bars to long coda. (SM)

This is certainly an original session! To be honest, I do not like it very much, the arrangements are somewhat artificial, they lack true feeling. The rhythm section seems often to be way out and not very swinging. However, Hank still plays very good. It is really surprising that he manages to switch from swing to semi-bop music this well. In fact, the end of 1944/beginning of 1945 represents the big change in Hawk's style. The numerous sessions of 1944 with Teddy Wilson, Cozy Cole, Sid Catlett, etc. seem to have been a training ground for developing his harmonic and rhythmic sense in the direction of new trends, now he really lets loose into the modern era, with greater success than many younger musicians!! Back to the details: "Night ..." is an arch-example of what I call unsuccessful experiments, while "... Talking" and "Ladies ..." are better. However, I prefer "Ready ..." and above all the lovely "Leave ...", worth a whole session!

ESQUIRE ALL STARS BAND **NYC. Jan. 17, 1945**

Coleman Hawkins (ts) with unknown bigband instrumentation.

AFRS ONS 490, part of the "2nd Esquire Concert".

The Man I Love	Solo 32 bars (S) to 48 bars (M) to 8 bars and long coda. (S)
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The orchestra opening has violins and no real jazz contents, but CH plays beautifully as ever on this kind of vehicle.

JAZZ AT THE PHILHARMONIC **LA. Feb. 12, 1945**

Neal Hefti, Shorty Sherock (tp), Corky Corcoran, Coleman Hawkins (ts), Milt Raskin (p), Dave Barbour (g), Charles Mingus (b), Dave Coleman (dm).

Recorded at the Philharmonic Auditorium.

Stompin' At The Savoy	Solo 4 choruses of 32 bars (last (ts)-solo). (M)
I've Found A New Baby	Solo 3 choruses of 32 bars (last (ts)-solo). (FM)
Body And Soul	Solo 64 bars to long coda. (S)

CH's first appearance with JATP and a very successful one! On "... Savoy" and "... Baby" he steps on it and plays with energy and inspiration, possibly also with some competitiveness, since he has the very talented Corky as his companion (note CC's solo on "... Baby!"). And "Body ..." is another magnificent version of the famous song, a feature number for CH with a nice 8 bars piano introduction and the full group backing him in the second chorus, lovely!!

COLEMAN HAWKINS AND HIS ORCHESTRA **LA. Feb. 23, 1945**

Howard McGhee (tp), Coleman Hawkins (ts), Sir Charles Thompson (p), Allan Reuss (g), Oscar Pettiford (b), Denzil Best (dm).

Four titles were recorded for Capitol:

573-3	April In Paris	Soli 30 and 16 bars. (SM)
574-4	Rifftide	Soli 32 and 8 bars. (FM)
575-5	Stardust	Solo 48 bars. (S)
576-6	Stuffy	Solo 32 bars. (M)

The Capitol recordings in 1945 represent something of a milestone or ultimate ambition. Here we meet Hawk with a swing-based yet modern oriented rhythm section, inspiring him to create some of his greatest performances. Maybe he never before played better than this? And maybe he never again played so good? There is a delicate touch of perfection here, particularly in slower tempi, and "April ..." is an unforgettable piece of music, everything fits together so beautifully! And what about "Stardust"! I believe this is one of the most memorable versions ever of this song, and no other tenorsax player ever came close to what Hawk does on this occasion. The "Riff tide", alias "Lady Be Good", and "Stuffy" must not be forgotten in this worship, Hawk swings magnificently on a similarly magnificent rhythm section!! Where are alternates from the Capitol sessions??

COLEMAN HAWKINS QUINTET**LA. Feb./March 1945**

Personnel as Feb. 23 minus Reuss.

From the film "Crimson Canary". Hawk is seen on the film.

1:58	Hollywood Stampede	Solo 32 bars. (F)
0:36	Riff tide (NC)	No solo.

Hollywood, Feb./March 1945

Same. AFRS Jubilee No. 122 and 218, recorded at NBC studio.

Mop Mop	Soli 32 and 8 bars. (F)
Body and Soul	Solo 64 bars to coda. (SM)

Another magnificent version of "... Soul" with particularly colorful variations in the second chorus, but with maybe a too forceful approach at times. "Mop Mop" has some good playing in a very fast tempo. Quite ordinary tenorsax playing on the soundtrack, not comparable with the many Hawk/McGhee performances from this period. The first part of the chorus never really gets going, although the conclusion is of class. Postscript of May 2019: Note that on "Riff tide" there is talking through the ensemble and the recording stops when Hawk begins to solo.

COLEMAN HAWKINS AND HIS ORCHESTRA**LA. March 2, 1945**

Howard McGhee (tp ÷ 585,587), Vic Dickenson (tb - 585,586), Coleman Hawkins (ts), Sir Charles Thompson (p), Allan Reuss (g), Oscar Pettiford (b), Denzil Best (dm).

Four titles were recorded for Capitol:

585-3	Hollywood Stampede	Solo 32 bars. (FM)
586-4	I'm Through With Love	Soli 32 bars and 16 bars to coda. (SM)
587-4	What Is There To Say	Soli 16 and 16 bars. (S)
588-5	Wrap Your Troubles In Dreams	Duet with (p) 32, 16 and 8 bars, solo 16 bars after 16. (M)

LA. March 9, 1945

Howard McGhee (tp ÷ 596), Coleman Hawkins (ts), Sir Charles Thompson (p), Allan Reuss (g), John Simmons (b), Denzil Best (dm).

Four titles were recorded for Capitol:

593-9	Too Much Of A Good Thing	Solo 16 bars. (M)
594-4	Bean Soup	Solo 32 bars. (M)
595-3	Someone To Watch Over Me	Soli 16 and 16 bars. (S)
596-3	Talk Of The Town	Solo 48 bars to coda. (S)

The first four Capitol titles have already been commented upon, here are the remaining eight. Again an amazing rhythm section is a key to success, but also Howard McGhee's firm trumpet and the swing-to-bebop arrangements, note for instance Hawk's modern approach to "... Stampede" alias "Sweet Georgia Brown", "Too Much ..." alias "Fine And Dandy", and "Bean Soup" alias "Tea For Two". Again the slower tempi contain those items most likely to keep you enthralled forever, and to select favorite items is likely to be on the criteria of how much Hawk is playing! What can be better than the lovely playing on "Someone ..." or "What Is There ..."? Maybe "... Talk ... Town", where you can be hypnotized by the start of the 16 bars. Honestly, these sessions are so good that every note should be captured again and again!!!

CAPITOL JAZZMEN**LA. March 30, 1945**

Bill Coleman (tp), Buster Bailey (cl), Benny Carter (as), Coleman Hawkins (ts), Nat King Cole (p), Oscar Moore (g), John Kirby (b), Max Roach (dm), Kay Starr (vo - 600, 601).

Four titles were recorded for Capitol, no CH on 601 "Stormy Weather", but:

599-1	You Can Depend On Me	Solo 32 bars. (SM)
599-2	You Can Depend On Me	Solo 24 bars. (SM)
599-3mst	You Can Depend On Me	Solo 32 bars, last 4 in ens. (M)
599-4	You Can Depend On Me	As above. (M)
600-1	If I Could Be With You	As below. (SM)
600-2	If I Could Be With You	As below. (SM)
600-3mst	If I Could Be With You	Solo 10 bars. (SM)
602-1	Riffamarole	Solo 24 bars. (F)
602-2	Riffamarole	Solo 36 bars. (F)
602-3	Riffamarole	Solo 24 bars. (FM)
602-4	Riffamarole	Solo 24 bars. (F)
602-mst	Riffamarole	Solo 36 bars. (F)

The best Hawk item is definitely "If I ..." with a lovely opening of the tenorsax solo. Three straightforward blues choruses on "Riffamarole", but only two on the recently available alternate take, and finally a rather restless "You Can ..." with two comparable versions. Postscript of Aug. 4, 2019: The complete session with alternates have now become available. Note how they struggle with arrangements and tempi. Not a great Hawk session but interesting details to be found.

SIDNEY CATLETT AND HIS ALL-STARS **NYC. Oct. 1945**

Dick Vance (tp), Tyree Glenn (tb, vib), Hilton Jefferson (as), Coleman Hawkins (ts), Billy Taylor (p), John Simmons (b), Sid Catlett (dm), Matthew Meredith (vo-55). Four titles were recorded for Super Disc:

MF 54	Just A Riff	Solo 32 bars. (M)
MF 55	Before Long	No solo. (S)
MF 56	What's Happenin'?	Solo 64 bars. (FM)
MF 57	Mop De Mop Mop	Solo 32 bars. In ens. (F)

I am not very happy about this session. In spite of Sid Catlett's masterly drumming, the music lacks cohesiveness; the mixture of styles is not fruitful compared to many other sessions from this period. The tunes are not very attractive and the arrangements lousy. Hawk plays in a rather modern style here, and his work is certainly quite acceptable, but I believe this is a session you will play once only.

COLEMAN HAWKINS AND HIS 52ND STREET ALL STARS **NYC. Feb. 27, 1946**

Charlie Shavers (tp), Pete Brown (as), Coleman Hawkins, Allen Eager (ts), Jimmy Jones (p), Mary Osborne (g), Al McKibbin (b), Shelly Manne (dm). Four titles were recorded for Victor, CH is probably not present on "Allen's Alley" and does not solo on "Low Flame". However:

1308	Say It Isn't So	Solo 48 bars to coda. (S)
1309	Spotlite	Solo 32 bars. (FM)

This session presents one masterpiece, "Say It ...", a feature number for Hawk. A very modern solo, to quote George Hoefer: "The influences of the bop movement are apparent in his use of a constant implied double time". "Spotlite" is a bop theme with a rough but good solo. Note that "Low Flame" features no tenorsax but the a losax of Pete Brown, and that Allen Eager flies high on "... Alley", but why no 4/4 chase with Hawk?

JAZZ AT THE PHILHARMONIC **LA. April 22, 1946**

Buck Clayton (tp), Charlie Parker (as-"... Blues"/"I Got ..."), Willie Smith (as), Coleman Hawkins, Lester Young (ts), Ken Kersey (p), Irving Ashby (g), Billy Hadnott (b), Buddy Rich (dm). Recorded at the Embassy Theatre.

J.A.T.P Blues	Solo 5 choruses of 12 bars. (M)
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I Got Rhythm	Solo 3 choruses of 32 bars. (FM)
I Surrender Dear	Solo 32 bars. (S)
I've Found A New Baby	Soli 64 and 8 bars. (F)

Blues is not Hawk's strong point, and the five rough choruses here are not very remarkable. Rough is also "... Rhythm" but works better. To be preferred is the very slow version of "... Dear", although not quite comparable to his greatest performances in this tempo.

same

Personnel as above plus Ray Linn (tp), Corcy Corcoran, Babe Russin (ts).

Bugle Call Rag	Solo 32 bars. (F)
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CH misses the break of the first chorus but continues with style. However, dare I say it, he is cut by Babe Russin on this date!

JUBILEE ALL STARS **Hollywood, ca. April 22/23, 1946**

Buck Clayton (tp), Coleman Hawkins, Lester Young (ts), Ken Kersey (p), Irving Ashby (g), Billy Hadnott (b), Shadow Wilson (dm), Helen Humes (vo-"... Woman"). AFRS Jubilee 190 and 192, probably one show.

One O'Clock Jump (Theme)	No solo.
I Got Rhythm	Solo 3 choruses of 32 bars. (F)
Lady Be Good	Solo 32 bars. In ens 32 bars. (FM)
Sweet Georgia Brown	Soli 96 and 8 bars, last in the ending ensemble. (F)
Unlucky Woman	No solo.
One O'Clock Jump (Theme)	No solo.

In spite of an angry opening of "Lady ..." this title never works properly for Hawk. However, the two fast tunes have him to great advantage. Both Prez and Hawk get three choruses each with Hawk last (Buck in between), and the latter (nor the first) has no problems getting into a good, fast swinging groove which could continue forever!

COLEMAN HAWKINS QUARTET **Hollywood, ca. April 22/23, 1946**

Coleman Hawkins (ts), Ken Kersey (p), Bill Hadnott (b), Shadow Wilson (dm). AFRS Jubilee Show No. 190. Same concert as above.

Body And Soul	Solo 64 bars to coda. (S)
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Another "... Soul" of the same, as ever, magnificent quality, there are just no more words to say ...

JAZZ AT THE PHILHARMONIC **LA. unknown date**

Session recorded at the Embassy Theatre with Billie Holiday (vo) and accompaniment. Date has been given as April 22, 1946, but Billie Holiday was not in California at that time. Coleman Hawkins' presence has been suggested, but I believe this is wrong. For discussion, see chapters on Illinois Jacquet and Lester Young.

JAZZ AT THE PHILHARMONIC **NYC. May 27, 1946**

Buck Clayton (tp), Coleman Hawkins, Lester Young (ts), Illinois Jacquet (ts-first three items), Kenny Kersey (p), Al McKibbin (b), J. C. Heard (dm). CBS broadcast from Carnegie Hall.

"Slow Drag" previously thought to derive from the April 22 concert.

Camegie Blues	Solo 6 choruses of 12 bars. (FM)
Lady Be Good	Solo 3 choruses of 32 bars. (F)
Sweet Georgia Brown	Solo 3 choruses of 32 bars. (F)
I Can't Get Started	Solo 32 bars. In ens 8 bars. (S)
Slow Drag	In ens 24 bars. Solo 24 bars. In ens 12 bars. (S)

Hawk never was a real blues player, and even if "Carnegie ..." is neatly performed, the blues in uptempo seems to be something he does not really cater for. However,

"Slow Drag", a slow blues, is the exception to confirm the rule; a magnificent performance with two choruses of maximum creativity and inspiration, a quite unique item in Hawk's recording history. His chorus on "... Started" is also a gem. The two fast versions of "Lady ..." and "Sweet ..." in combat with Prez and Illinois are thrilling, and it is a real loss that we get no 4/4 chases, that would have made tenorsax history!!

JAZZ AT THE PHILHARMONIC**NYC. June 3, 1946**

Coleman Hawkins (ts), Kenny Kersey (p), Al McKibbin (b), J. C. Heard (dm).
Recorded at Carnegie Hall.

It's The Talk Of The Town (NC)

Fades in to solo
22 bars to coda. (S)

The beginning of this beautiful piece unfortunately seems to be lost, but a little more than half-a-chorus is enough for Hawk!

same date

Coleman Hawkins (ts) may participate in a Billie Holiday set but cannot be heard properly, for details, see Lester Young.

COLEMAN HAWKINS QUINTET**Chi. Oct. 24, 1946**

Roy Eldridge (tp), Coleman Hawkins (ts), Kenny Kersey (p), Charlie Drayton (b), Jackie Mills (dm).
Concert.

Bean And The Boys

Soli 64 and 16 bars. (F)

The "Bean ..." is an easily camouflaged "Lover Come Back To Me", and while the sound quality is not too good, we nevertheless evidence some good, active Hawk, inspired by the impish Little Jazz!

COLEMAN HAWKINS AND HIS ORCHESTRA**NYC. Dec. 1946**

Fats Navarro (tp-1857,58) J. J. Johnson (tb-1857,58), Porter Kilbert (as-1857,58), Coleman Hawkins (ts), Hank Jones (p), Curley Russell (b), Max Roach (dm), Milt Jackson (vib-1958,59,60).

Four titles were recorded for Sonora:

1857	I Mean You	Solo 8 bars. (M)
1858-1	Bean And The Boys	Solo 16 bars. (F)
1858-2	Bean And The Boys	As above. (F)
1859	You Go To My Head	Solo 40 bars to coda. (SM)
1860	Cocktails For Two	Solo 32 bars. Solo 14 bars to coda. (SM)

The prominent Hawk item is "You Go ..." a ballad of the very best, which is a statement you by now should know the meaning of. "Cocktails ..." sounds original with Milt's vibes backing but is not as concentrated and flowing as the best ballads. The faster items, with a full modern group, are very interesting as a whole, with Fats Navarro flying high as the main benefit. Hawk's contributions are, however, not among the most everlasting. "I Mean ..." is fine and modern played, but much too brief, and "... Boys" is fast and strained with take 1 as the better tenorsax item.

ESQUIRE ALL-AMERICAN AWARD WINNERS**NYC. Dec. 4, 1946**

Buck Clayton, Charlie Shavers (tp), J. J. Johnson (tb), Coleman Hawkins (ts), Harry Carney (bar), Teddy Wilson (p), John Collins (g), Chubby Jackson (b), Shadow Wilson (dm).

Four titles were recorded for Victor, no CH on "Blow Me Down" and "Buckin' The Blues", but:

3369-1	Indiana Winter	Solo 32 bars. (F)
3370-1	Indian Summer	Intro 4 bars to solo 46 bars to coda. (S)

"Indian Summer" is a feature number for Hawk, no space for anybody else, and the result is one of the most memorable ballads of the late forties. This is far even from 1944, sound and general approach are very modern, and better, the stamp of genuineness is there. Hawk never tries to play halfheartedly along with the current winds, he is a modern tenorsax player, whether a friend of Henderson and MKCP likes it or not! "... Winter" is quite OK without being memorable.

CHUBBY JACKSON AND HIS JACKSONVILLE SEVEN**NYC. Dec. 4, 1946**

Charlie Shavers (tp), J. J. Johnson (tb), Coleman Hawkins (ts), Harry Carney (bar), Teddy Wilson (p), John Collins (g), Chubby Jackson (b), Shadow Wilson (dm).

3373 Dixieland Stomp In ensemble. (M)

A Dixieland parody, of no interest to Hawk friends.

METRONOME ALL STARS

NYC. Dec. 16, 1946

Personnel as Dec. 17 except Dave Tough (dm) instead of Rich and minus Sinatra. Rehearsal for recording session Dec. 17.

Sweet Lorraine Solo 8 bars. (SM)

NYC. Dec. 17, 1946

Charlie Shavers (tp), Lawrence Brown (tb), Johnny Hodges (as), Coleman Hawkins (ts), Harry Carney (bar), Nat King Cole (p, vo-37178), Bob Ahern (g), Eddie Safranski (b), Buddy Rich (dm), Frank Sinatra (vo-37177), June Christy (vo-37178). Note that Mosaic gives Dec. 15, which may be correct, but then the rehearsal date above must be wrong.

Two titles were recorded for Columbia, complete session with breakdowns recently issued on Mosaic, the following have CH:

37177-1 Sweet Lorraine Solo 8 bars. (SM)

37177-2 Sweet Lorraine As above. (SM)

37177-3 Sweet Lorraine As above. (SM)

37177-BD5 Sweet Lorraine (NC) As above. (SM)

37178-1 Nat Meets June Obbligato 10 bars. (SM). Solo 12 bars. (FM)

37178-2 Nat Meets June As above. (SM/FM)

37178-3 Nat Meets June As above. (SM/FM)

37178-4 Nat Meets June As above. (SM/FM)

37178-BD2 Nat Meets June (NC) Obbligato 10 bars. (SM)

Good opportunities to study alternate versions, the three "...Lorraine"s have the same structure but the details are 'twisted' a little tradition, and the differences are exciting. And note how he steps on it in "Nat ..."!!

COLEMAN HAWKINS & HIS ORCHESTRA NYC. late 1946 / early 1947

Coleman Hawkins (ts), unknown (tp), (tb), (as), (ts), (bar), (p), (b), (dm), Dolores Martin (vo).

Two titles were recorded for Ca-Song:

CS 105 The Old Song Solo with orch 16 bars. (S)

CS 106 You Said Goodbye Solo with orch 16 bars. (S)

One of the rarest records with Hawk and a puzzle how it came about. Although the tenorsax is professional as always, the items are easily forgotten.

JAZZ AT THE PHILHARMONIC

Pittsburgh, March 5, 1947

Buck Clayton (tp), Trummy Young (tb), Willie Smith (as), Coleman Hawkins, Flip Phillips (ts), Kenny Kersey (p), Benny Fonville (b), Buddy Rich (dm).

Recorded at the Syria Mosque Auditorium.

How High The Moon Soli 64, 8 and 8 bars. (FM)

Rough playing here but quite within acceptable and enjoyable limits!

JAZZ AT THE PHILHARMONIC

NYC. May 5, 1947

Roy Eldridge (tp), Charlie Parker (as), Coleman Hawkins (ts), Hank Jones (p), Eddie Safranski (b), Buddy Rich (dm), Helen Humes (vo-"I Cried ...").

Concert at Carnegie Hall. Date falsely given earlier as Summer 1949.

Bean And The Boys (Lover CBT Me) Solo 16 bars. (F)

The Man I Love No solo.

Stuffy Soli 8 and 64 bars. (M)

I Cried For You Riffs with (as). ()

A good but too brief "Lover ..." and a "Stuffy" with drive, but drum backing is too hard.

COLEMAN HAWKINS ALL STARS **NYC. June 1947**
Miles Davis (tp), Kai Winding (tb), Howard Johnson (as), Coleman Hawkins (ts), Hank Jones (p), Curly Russell (b), Max Roach (dm).
Four titles were recorded for Aladdin:

215	Bean-A-Re-Bop	Solo 32 bars. (FM)
216	Isn't It Romantic	Solo 46 bars to coda. (S)
217	The Way You Look Tonight	Solo 68 bars. Soli with ens 4, 4 and 8 bars. (M)
218	Phantomesque	Intro with ens 4 bars to solo 32 bars. Solo 16 bars. (S)

A modern session all the way through, although only "... Re-Bop" gives Davis and Winding a chance to solo. This item also has the most interesting Hawk, a real bop solo, rough but impressingly well played by 'an old man'! The slow "... Romantic" comes next as a fine ballad. "Phantomesque" sounds just like it, with Hawk mostly in arrangement, no solo as such, and "... Tonight", while having some useful tenorsax, has ensemble so badly out of tune that it is no pleasure. Play "... Re-Bop"!

LESLIE SCOTT ACCOMPANIED BY
COLEMAN HAWKINS' QUINTET AND STRINGS **NYC. Dec. 10, 1947**
Coleman Hawkins (ts), Hank Jones (p), Chuck Wayne (g), Jack Lesberg (b), Max Roach (dm), Leslie Scott (vo).
Four titles were recorded for Victor:

2647	How Did She Look	Part of intro 2 bars. Solo 16 bars. Brief coda. (SM)
2648	Under A Blanket Of Blue	Intro 4 bars. Obligato 8 bars. Solo 8 bars. Brief coda. (S)
2649	Never In A Million Years	Intro 4 bars. Obligato 8 bars. Solo 8 bars. Brief coda. (S)
2650	You Were Meant For Me	Intro 4 bars. Obligato 16 bars. Solo 16 bars. Obligato 8 bars. Brief coda. (SM)

The liner notes of RCA PM 42046 says 'these tracks are hardly vintage Hawks. Some collectors admit to having bought the two 78s because of Hawk's presence and to never having played the records a second time over the last twenty years. This is a regrettable omission ...'. Yes, so crazy can jazz fanatics be!! I heard these for the first time when writing this solography, and I was immensely pleased! A welcome change from a hot atmosphere, a very fine vocalist, and a Hawk as inspired as Lester by Billie Holiday! Particularly the slowest tunes are wonderful, as a whole and for their tenorsax, note for instance the obligato playing. The summit of the session is the utterly beautiful solo on "... Million Years". This was certainly a pleasant surprise, a "new" Hawk!

COLEMAN HAWKINS AND HIS ALL STARS **NYC. Dec. 11, 1947**
Fats Navarro (ts÷2664), J. J. Johnson (tb÷2664), Budd Johnson (as÷2664), Coleman Hawkins (ts), Marion DiVeta (bar÷2664), Hank Jones (p), Chuck Wayne (g), Jack Lesberg (b), Max Roach (dm).
Six titles were recorded for Victor:

2659	April In Paris	Solo 48 bars to long coda. (S)
2660	How Strange	Intro 2 bars to solo 48 bars to 4 bars and coda. (S)
2661	Half Step Down Please	Solo 32 bars. (FM)
2662	Angel Face	Solo 40 bars. Solo 4 bars to coda. (S)
2663	Jumping For Jane	Soli 8 and 32 bars. (FM)
2664	I Love You	Solo 32 bars. Solo 14 bars to coda. (SM)

A modern session where Hawk fits in nicely; well it is his own team so why not? However, again it is interesting to note how he has adapted to the modern trends, there is no change of style when Navarro's trumpet or J. J.'s trombone take over from

tenorsax. "Half Step ..." and "... Jane" are from a development point of view the most interesting, being bop features, and Hawk plays absolutely to satisfaction. My personal taste leads me, however, to play "I Love You", a light and kind ballad, far from the Body & Soul approach but nevertheless a first rate tenorsax feature. Also the modern ballads "Angel Face" and "... Strange" are very nice.

COLEMAN HAWKINS **Paris between May 10 and 16, 1948**

Coleman Hawkins (ts), Erroll Garner (p), Percy Heath (b), Kenny Clarke (dm).
Paris Jazz Festival, Theatre Marigny.

Cocktails For Two Solo 64 bars to long coda. (S)

This was a great disappointment, since I expected to hear some interesting coplaying tenorsax/piano. However, the item is tenorsax all the way, and what you hear from piano in a bad recording could be by anyone. Hawk plays quite ordinarily.

same

Howard McGhee (tp), Jimmy Heath (as), Coleman Hawkins (ts), Erroll Garner (p), Slam Stewart (b).

I Surrender Dear

COLEMAN HAWKINS QUARTET **Hollywood, prob. Nov. 1948**

Coleman Hawkins (ts), Al Haig (p), Tommy Potter (b), J. C. Heard (dm).
AFRS Just Jazz No. 37. Date also given as July/Aug..

Sophisticated Lady Solo 64 bars to coda. (S)

Rifftide (Lady Be Good) Soli 128 and 64 bars. (F)

Stuffy Solo 128 bars. Solo 64 bars to 32 bars 4/4 with (dm) to solo 32 bars. (M)

Again it is remarkable how modern Hawk plays now, quite different from only two years ago. New harmonies and rhythmic twists appear, note for instance the start of the fourth chorus in "Rifftide" or the concluding chorus on "Stuffy". And "... Lady" is a beautiful modern ballad performance.

JAZZ AT THE PHILHARMONIC **NYC. Feb. 11, 1949**

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

Four titles were recorded at Carnegie Hall, "The Things We Did Last Summer" is a feature number for Navarro without Hawkins, but:

Stuffy Soli 4 and 2 choruses of 32 bars. (M)

Rifftide Solo 3 choruses of 32 bars. (F)

Sophisticated Lady Solo 64 bars to coda. (S)

Although a new JATP discovery is exciting, and Navarro's presence is sensational, the performance does not really function. It is sluggish, CH seem to be not much inspired, and in fact this rhythm section doesn't swing! But by all means, CH is never unimportant. A nice version of "... Lady" is well worth noticing. "Rifftide" is however like "Stuffy" mostly routine and not very interesting.

JAZZ AT THE PHILHARMONIC **Pittsburgh, PA. March 4, 1949**

Fats Navarro (tp-"Rifftide", "Stuffy"), Coleman Hawkins (ts), Hank Jones (p), Ray Brown (b), Shelly Manne (dm).

Private recordings exist of the entire concert at Syria Mosque.

Four titles this group (CH is not present on "The Street Beat", solo feature for FN):

Sophisticated Lady Solo 64 bars to coda. (S)

Disorder At The Border Solo 9 choruses of 12 bars. Solo 24 bars. 5 choruses 4/4 with (dm). (FM)

Rifftide Solo 3 choruses of 32 bars. (F)

Stuffy Solo 3 choruses of 32 bars. Soli 32 and 8 bars. (FM)

Postscript of Dec. 2022: This session is almost a blueprint of the one three weeks earlier, for good and for bad, but Hawk is always important.

JAZZ AT THE PHILHARMONIC **Unknown loc., prob. May 5, 1949**

Roy Eldridge, Buck Clayton (tp), Kai Winding (tb), Willie Smith (as), Coleman Hawkins, Flip Phillips (ts), Hank Jones (p), Eddie Safranski (b), Buddy Rich (dm), Helen Humes (vo - "Be ...").

C Jam Blues	Probably no solo.
Be-Baba-Be-Ba	Probably no solo.

COLEMAN HAWKINS AND HIS ALL STARS **NYC. Aug. 29, 1949**

J. J. Johnson (tb-276,277), Bennie Green (tb-278,279), Coleman Hawkins (ts), Cecil Payne (bar), Al Haig (p), John Collins (g), Nelson Boyd (b), Shadow Wilson (dm).
Four titles were recorded for Mercury/Clef:

276-5	The Big Head	Soli 12 and 12 bars, also 6 choruses of semi-straight. (SM)
277-7	Skippy	Soli 8, 4, 12, 4 and 32 bars and some semi-straight. (M)
277-6/8?	Skippy	As above. (M)
278-5	Platinum Love	As below. (SM)
278-6	Platinum Love	Solo 32 bars. Solo 16 bars to coda. (SM)
279-6	There's A Small Hotel	Solo 48 bars. Solo 14 bars to coda. (SM)

It is evident that the fifties are approaching, this is neither swing nor bebop but approaching modern mainstream. CH plays with usual authority and there are many highlights, like the final 32 bars solo on "Skippy" (original take) or the fourth chorus on "... Head", better blues by Hawk is rarely found! And even more memorable are the beautiful "... Love" and "... Hotel" with lovely guitar backing by Collins combined with Al Haig's modern piano (note also the lovely Benny Green on "... Love"!).

JAZZ AT THE PHILHARMONIC **NYC. Sept. 18, 1949**

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

Body And Soul	Solo 64 bars to coda. (SM)
Riff tide	Straight 32 bars to solo 96 bars. Solo 64 bars to straight 32 bars. (F)
The Big Head	Soli/straight 5 and 6 choruses of 12 bars. (M)
Stuffy	Intro 8 bars. Straight 16 bars to solo 3 choruses of 32 bars. Straight with (dm) 3 choruses. (M)
Sophisticated Lady	Solo 64 bars to coda. (S)

A modern Hawk with a modern rhythm section, the latter one seems somewhat lame to me, in fact so that Hawk never seems to let loose the way we know he can. Even "... Soul" seems to be less convincing than usual. The faster titles are rather abrupt and lack the easy flowing progress of vintage Hawk, in fact these soli are reminding of the style change beginning in 1954. The performance in general seems badly rehearsed, and a noisy public does not improve the situation, particularly the last part of "Stuffy" is catastrophic. Note how he shows his displeasure on "... Head"'s third chorus of second solo! Maybe I am too critical, but this is not a Hawk session to remember. The best item by far is "... Lady".

COLEMAN HAWKINS/

BUCK CLAYTON QUINTET

Prob. Paris, Dec. 1949

Buck Clayton (tp), Coleman Hawkins (ts), Raymond Le Senechal (p), Pierre Michelot (b), Wallace Bishop (dm).

Live recording.

Mop Mop	Soli 8 and 64 bars. (F)
I'm In The Mood For Love	Duet with (tp) 32 bars. Solo 64 bars. (M)

Swing trumpet, semi-modern tenorsax, piano and banjo and too moppish drums.
Hawk plays OK, but the session is easily forgotten.

COLEMAN HAWKINS / KENNY CLARKE Lausanne, Dec. 3, 1949

Nat Peck (tb), Hubert Fol (as), Coleman Hawkins, James Moody (ts), Jean-Paul Maugeon (p), Pierre Michelot (b), Kenny Clarke (dm). Note however that many titles are without Peck, Fol and Moody, or having them only in ensemble backing. Recorded by Swiss radio at the Maison du Peuple. Twelve titles:

Robbins' Nest	No solo.
Rifftide	Soli 4 and 3 choruses of 32 bars. (FM)
It's The Talk Of The Town	Solo 64 bars to long coda. (S)
The Man I Love	Soli 4 and 2 choruses of 64 bars. (FM)
Hawk's Blues	Soli 5, 2 and 2 choruses of 12 bars. (M)
Stuffy	Soli 3 and 2 choruses of 32 bars. Soli 8 and 8 bars. (FM)
Disorder At The Border	Soli 12 and 6 choruses of 12 bars. (FM)
Sophisticated Lady	Solo 64 bars to long coda. (S)
Sweet Georgia Brown	Soli 5 and 4 choruses of 32 bars. (FM)
Body And Soul	Solo 64 bars to long coda. (S)
Assy Panassy	No solo.
Ornithology	Solo 48 bars. (F)

The problem with this concert is that it does not swing. Possibly the recording balance (lack of) may take some of the blame, but it is obviously that Hawk is fighting to swim upstream. When he fails, he resorts to force, like in "Stuffy", "... Border", "Rifftide", "... Georgia Brown" and "... Blues". Hawk's improvisations are always noteworthy, but the surroundings are disturbing, and I feel confident he was not happy with the rhythm section, even a "sure thing" like "... Man I Love" does not function properly. No surprise the slow titles are by far the best ones, and "... Soul", "... Lady" and in particular "... Talk of The Town" are excellent performances, but the piano accompaniment seems inappropriate at times. To conclude; we are always happy with new discoveries of this kind, but I believe the program will not be played much by Hawk collectors, there is so much better stuff around.

COLEMAN HAWKINS AND HIS ORCHESTRA Paris, Dec. 21, 1949

Nat Peck (tb ÷ 3045, 46), Hubert Fol (as ÷ 3045, 46), Coleman Hawkins (ts), Jean Pierre Maugeon (p), Pierre Michelot (b), Kenny Clarke (dm).

Six titles recorded for French Vogue:

3041	Sih-Sah	Solo 4 choruses of 12 bars. (SM)
3042-X	It's Only A Paper Moon	In ensemble. Soli 8 and 32 bars. (M)
3042-Y	It's Only A Paper Moon	As above. (M)
3043	Bean's Talking Again	Solo 4 choruses of 12 bars. (S)
3044-X	Bah-U-Bah	Break 2 bars to solo 64 bars. (M)
3044-Y	Bah-U-Bah	As above. (M)
3045	I Surrender Dear	Solo 46 bars to coda. (S)
3046	Sophisticated Lady	Solo 46 bars to coda. (S)

Another decade is coming to a close, but Hawk stays on! More than a quarter of a century has passed since he created jazz tenorsaxophone, and yet he still counts among its most prominent voices. He has managed to adapt admirably to the modern developments, and one must be very careful not to compare the music of 1949 to that of 1944, or for that matter 1939 or 1934. What you personally may enjoy is one thing, Hawk's music is another. The bridge between the old and new is easiest to cross with the ballads, "Sophisticated ..." and "... Dear" are wonderful performances from every point of view. You have to be somewhat adaptable regarding the modern slow blues of "Suh-Sah" and "... Again", habit of tradition may make you uneasy, but you will before long find these items very good. The final test comes in upper tempi, even medium which is the fastest here. When I first noticed items like "... Paper Moon" and "Bah ..." many years ago, they left me somewhat cold, compared to the 'good old days'. Today I have changed my views and have great appreciation also for the

modern uptempo Hawk. However, I never play old and new Hawk on the same night, it makes me frustrated!

To be continued in 1950.

...ooo...