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JONESIN': THE LIFE AND MUSIC OF PHILLY JOE JONES

By

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ABSTRACT OF THE THESIS

Jonesin': The Life and Music of Philly Joe Jones

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This thesis explores the life of drummer “Philly” Joseph Rudolf Jones, one of jazz’s most renowned, unknown figures. As the drummer for the Miles Davis Quintet/Sextet and a later incarnation of the Bill Evans Trio, Joe achieved worldwide fame and success. Yet, his life story has always been told in the footnotes of the towering figures he performed with: John Coltrane, Bud Powell, Charlie Parker, Thelonious Monk, etc. Jazz history books recognize Joe’s contributions and nearly all provide a space, albeit a small one, to recognize his accomplishments. Leonard Feather’s *The Encyclopedia of Jazz* has an entry for Joe, Lewis Porter’s *An Historical Survey of Jazz Drumming Styles* lists Joe as an important figure in the evolution of jazz drumming, and *The Oxford Companion to Jazz* states that “just about anyone of consequence worked with Jones.”¹ These texts and many others put Joe in a place of prominence for a handful of sentences. However, footnoting Joe’s success overlooks the fact that he recorded on more than one-hundred albums from 1955-1960 and was probably the most recorded American drummer in any genre during that time period.

Despite his popularity and critical acclaim, no published author has delved into Joe’s complex life with any depth. This thesis explores Joe’s musical biography and seeks to illuminate the paradoxes therein. Joe’s story contains drug use, prison time, and abrasive behavior. On the other hand, he was an excellent musician and a generous man who

¹ Burt Korall, “Jazz Drumming,” in *The Oxford Companion to Jazz*, ed. Bill Kirchner (New York: Oxford University Press, 2000), 690.

mentored many young musicians. Joe's life is intertwined in a web of circumstantial experiences: a fatherless upbringing, military service during World War II, integrating the Philadelphia Transit Company, and working to survive as a musician in New York. There are also lesser-known parts of his life including his roots as a Rhythm and blues drummer, his love for big band music, and his associations with the avant-garde. Joe overcame the obstacles of socioeconomic status, racism, evolving musical styles, and the drug culture to become a superb musician who still found time to educate the next generation.

Acknowledgements and Dedication

To my family: you have my sincerest appreciation for your patience during the process of researching and writing this thesis. In particular, a thank you is due to my brother Derrick for offering the clever title to this thesis and my mother for her love and generosity. There is no way this thesis could have been completed without the guidance and support of my wife, Jessie. As a professional writer, her suggestions and input were invaluable to me. She tolerantly read and edited this entire piece and provided many insights on writing to me. The countless hours that she volunteered to give can never be replaced and I am forever indebted to her for that. I could not have completed this project without her help.

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discussing my transcriptions. It helps to have the ears of professional percussionists when dealing with drum transcriptions.

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CHAPTER 1

Roots

Joseph Rudolph Jones, one of the most influential jazz drummers of the twentieth-century, was born on July 15, 1923, in Philadelphia, Pennsylvania. “Philly Joe,” as he would later be known, was the youngest of nine children born to Lewis and Amelia Jones.¹

Lewis Jones has been cited as a professional hod carrier² (a “hod” is a box for carrying bricks, mortar, and other building materials), but the 1920 census lists him as a coal carrier, lists his full name as “Armistead Jones,” and states that he had been born in Virginia.³ Lewis died when Joe was just a year old.⁴ Prior to his death, Pennsylvania native Amelia had stayed home to keep the house and raise the children. With the untimely passing of her husband, Amelia and the four children still living at home were suddenly thrown into economic uncertainty; Amelia was obligated to enter the workforce.

The family’s residence throughout this period is difficult to trace for this exact reason. Joe was born in the family’s home at 119 East Rittenhouse Street, although the census document lists the family at 117 East Rittenhouse Street.⁵ Present-day photographs of the area show an empty lot where these homes once stood.⁶ By the time of the 1930 census, the family was living at 430 Earlham Terrace. Their new residence was a typical

¹ Obituary of Philly Joe Jones, taken from the memorial service program. Document is included in the Appendix.

² Tim Weiner, “Philly Joe Jones, 62, A Jazz Great Whose Career Spanned Four Decades.” *Philadelphia Inquirer*, 1985.

³ U.S. Bureau of the Census. *Fourteenth Census of the United States: 1920 – Population*. Document is included in the Appendix.

⁴ Patrick Hazard, “Memories of Philly Joe Jones.” *My Global Eye*, 3 March 2011. <http://myglobaleye.blogspot.com/2011/03/memories-of-philly-joe-jones.html>. Accessed 3 February 2013.

⁵ U.S. Bureau of the Census. *Fourteenth Census of the United States: 1920 – Population*; The memorial service obituary lists the 119 East Rittenhouse Street address.

⁶ See the Appendix for photographs of Joe’s 1920 and 1930 residencies.

Philadelphia rowhome and was located a little more than a mile from their previous address on Rittenhouse Street. Despite the tragedy, the family had maintained their roots in the historic “Germantown” neighborhood and Philadelphia’s 22nd Precinct.⁷

The 1930 census reveals that the family is living in a completely segregated, black neighborhood. Although the 1920 census shows a neighborhood that is largely labor-based in occupation, the 1930 census describes a neighborhood that is mostly involved in the service industry. Many of the Jones’s neighbors during Amelia’s time of single motherhood were involved in service. They worked as servants, laundresses, cooks, and chauffeurs. Most of these neighbors listed “private family” as their place of employment. After her husband’s death, Amelia took a job as a servant for a private family in the wealthy white neighborhood of Chestnut Hill.

In an interview about Joe, guitarist and educator Tom Ferguson claimed that he had grown up on Matthews Street and that Joe’s family was living on Blakemore Street.⁸ This location is less than three miles away from their Earlham Terrace address and less than two miles from the Rittenhouse residence. In fact, Matthews and Blakemore are located only a few blocks over from Rittenhouse Street. Although their residence here could not be corroborated by any government documents, the relative financial instability of the family lends credence to a “family-on-the-move” narrative. Due to this circumstance, Joe changed schools frequently. He attended the Hill School, Simon Gratz, Ben Franklin, and eventually Central High School.⁹

⁷ U.S. Bureau of the Census. *Fifteenth Census of the United States: 1930 – Population Schedule*. Document is included in the Appendix.

⁸ Burt Korall, *Drummin’ Men: The Heartbeat of Jazz, The Bebop Years*, (New York: The Oxford University Press, 2002), 222.

⁹ Obituary of Philly Joe Jones, taken from the memorial service program. Document is included in the Appendix.

In this way, Joe's earliest years epitomize the black experience of this period: growing up in a racially-segregated black neighborhood, a fatherless childhood, watching his mother and her neighbors serve some of the wealthiest whites in American society, and being raised largely by the hands of his siblings. These early experiences of segregation and integration impacted Joe and helped to create his first framework for understanding the world.¹⁰ These themes and understandings would shape Joe's worldview as his experiences broadened in the decades that followed.

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Adolescence

Despite the instability of the Jones family, Joe received much nurturing from his sister Geraldine. "Because my mother had to go out and work hard to take care of the family, my sister took me to school with her. Mrs. Young, the principal and my mother's friend, allowed me to spend the day in kindergarten with the older kids. I was about two years-old. It was day care, long before it became a factor 'round the country.'" ¹¹ Geraldine was also quite protective of the "mischievous" Joe Jones and claimed to hide him in her bed when Joe had tried their mother's patience.¹²

Joe also began working from a very young age. Geraldine recalled that Joe shined shoes to contribute to the family's income. She remembered that Joe would walk into Germantown's segregated Horn and Hardart Restaurant and sit at the counter. Little Joe would pay for his food with his shoe-shine money and never experienced any sort of trouble

¹⁰ See the *1668 Germantown Quaker Petition Against Slavery*. The Germantown Quakers had a very progressive attitude toward African-American liberation that existed in this community for centuries.

¹¹ Korall, *Drummin' Men: The Heartbeat of Jazz, The Bebop Years*, 219.

¹² Hazard, "Memories of Philly Joe Jones." *My Global Eye*.
<http://myglobaleye.blogspot.com/2011/03/memories-of-philly-joe-jones.html>. Accessed 5 February 2013.

for these actions. Joe was already beginning to exhibit many characteristics that can be associated with the youngest child of a large family: competitiveness, solid self-confidence, sociability, and a charming sense of humor. In spite of the care-free attitude that would follow him through life, some of his actions revealed emotional complexities that stemmed from losing his father at such a young age. Geraldine recalled Joe asking many men, "Are you my daddy?" and Joe was always disappointed at the response.¹³

Joe's introduction to music came at a very early age from his grandmother:

I had an opportunity to pick several instruments because my maternal grandmother made all of her daughters take music and really get into it deeply ... One played the violin, another played tenor saxophone, and they all played piano, because my grandmother played piano. So my grandmother made my mother and all of my aunts take piano. I looked at all the instruments and said, 'The drums are what I want.' I didn't want to play the piano, although I used to have to take lessons. But I shied away from them because I wanted to play drums.¹⁴

Indeed Joe was raised in a very musical environment and his Aunt Helen Scott (not to be confused with trombonist Helen Jones), received some amount of fame playing saxophone in one of the Vi Burnside (of the International Sweethearts of Rhythm fame) all-girl bands.¹⁵ Joe took piano lessons with his mother until he could make the transition to the drums. "I started drumming when I was about nine. On May Day, another little fellow and I played snare drum around the May Pole, to help celebrate that day in Philadelphia."¹⁶ This first drumming performance was broadcast on a children's show for WIP radio,¹⁷ [Note: other sources have listed Joe as beginning to learn the drums as early as age 4].¹⁸

¹³ Ibid.

¹⁴ Rick Mattingly, "Philly Joe Jones," *Modern Drummer*, February/March 1982, 10.

¹⁵ Korall, *Drummin' Men: The Heartbeat of Jazz, The Bebop Years*, 220.

¹⁶ Ibid., 219-220.

¹⁷ Tim Weiner, "Philly Joe Jones, 62, A Jazz Great Whose Career Spanned Four Decades," 1985.

¹⁸ Sources include: Michael Ullman "Jones, Philly Joe," *The New Grove Dictionary of Jazz*, ed. Barry Kernfeld (London: MacMillan Press, 1988), 663.

Joe also began receiving his first bit of formal training as a drummer at this time. His first instructor was a man by the name of James “Coatesville” Harris. Harris was nicknamed “Coatesville” after his hometown, which is located about 40 miles west of Philadelphia. Although Harris never became “famous,” he did participate in a number of recordings for Louis Armstrong (mostly on the West Coast) in 1944 and another one in New York in 1947. Harris was apparently part of Armstrong’s working band in 1944 and appears on a few radio broadcasts as well. He returned to the Philadelphia area after his time with Armstrong and continued to work with and mentor younger players. Harris played with Jimmy Heath and his boopers (sic) in Philadelphia in 1951¹⁹ and he is rumored to be the drummer on the rare 1954 R&B recording of “Hamhocks and Hominy” with saxophonist John Coltrane.²⁰ Harris also participated in a few other 1959 recordings with Sonny Forriest in Philadelphia.

Joe was complimentary of Harris’s playing and was always quick to give Harris credit as his first influence and earliest mentor:

When I was very young, I played drums the way I felt like playing them. Didn’t study really. James ‘Coatesville’ Harris, a great drummer in Philadelphia got me started. After he found I had some kind of talent and a feel for the instrument, he showed me a bunch of things, set me up, got me going. That was the first formal instruction I had. Harris concentrated mostly on the rudiments. I didn’t develop any real reading ability until I studied with Cozy Cole in the 1940s.²¹

In another interview, Joe stated that “He sat me down at the drum seat and said ‘Here is what you have to do.’ He told me, ‘You’re going to be a good drummer one day.’”²²

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¹⁹ Lewis Porter, *John Coltrane: His Life and Music*, (Ann Arbor: The University of Michigan Press, 1999), 349.

²⁰ Ben Ratliff, *Coltrane: The Story of a Sound*, (New York: Farrar, Straus and Giroux, 2007), 17-18.

²¹ Korall, *Drummin’ Men: The Heartbeat of Jazz, The Bebop Years*, 221.

²² Mattingly, “Philly Joe Jones,” 41.

From Tap-dancer to Drummer

The traditions of tap-dancing and jazz music have an intertwining history that includes links to the floorshows of New York in the 1920s and stretch as far back as the music and dance shows of vaudeville. A perfect example of this interlocking history is Don Redman's well-known arrangement of Harris & Young's "Sweet Sue, Just You" for his orchestra. In the chart, there is a section left open for a tap solo during the live performance. On the 1937 recorded version, drummer Sid Catlett (who Joe would later cite as one of his biggest influences) fills in the spaces with his best "soft-shoe" impression on the snare drum.²³ The tradition of drummers substituting for tap-dancers on recordings goes back to ragtime recordings and can be heard on arrangements by George Hamilton Green and Harry Bruer.²⁴ It should be noted that some of the most well-known jazz drummers spent time as tap-dancers in their youth. Drummers who had tap-dance training includes Max Roach, Buddy Rich, Dannie Richmond, Elvin Jones, Charlie Persip, Art Blakey, and, of course, Philly Joe Jones.²⁵

Joe's beginnings in tapping, like his early drumming, did not come from any formal training. He learned it "on the streets," meaning that Joe had learned via watching and competing with others in various social gatherings as a child. Joe was also very opinionated about the styles of many celebrated dancers and considered tap-dancing his first love before discovering the drums. Joe would have the opportunity to play for tappers as an adult.

When I played for Baby [Laurence] or Teddy [Hale], it would be a challenge. Baby could keep up. I'd find all kinds of different things to do and I would do some of the

²³ *The Chronological Don Redman & His Orchestra, 1936-1939* (Classics 574).

²⁴ See recordings by Bob Becker and NEXUS; e.g. *Ragtime Concert*, Nexus 10284.

²⁵ Jane Goldberg, "A Drum is a Tapdancer," *The Village Voice*, August 1988.

*hardest licks I could think of. I'd do what I wanted to do but close to him, to his rhythm. I'd add maybe four or five rudiments, but he couldn't do all that rolling.*²⁶

Joe's favorite tapper was Honi Coles and it is rumored that Coles informally trained Joe in the art form.²⁷

Joe would, like many of his tapping peers, find that their rhythmic voice was best-suited behind a set of drums. "I could say more with sticks than I could with my feet. It's a different kind of coordination. The drummer's moving arms, legs, and mind...The drummer who has been a dancer can play better than someone who has never danced."²⁸ Despite Joe's move to drumming, his drive to entertain and compete with his peers kept his dancing habits in his back pocket for any occasion where it may come in handy. Writer Jane Goldberg recalled a memory of Joe from an August night at the Village Vanguard in 1977 where a tap-dance competition was taking place. A small group of musicians were clapping time on the street when the 53-year-old Joe made his entrance. "Suddenly, Philly Joe Jones stalked center floor and began laying down the irons: pulling trenches, cutting five tap wings, buck dancing, you name it."²⁹

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From Teenager to Serviceman (1935-1943)

By 1935, Joe's mother Amelia had remarried and relocated the family again. The 1940 census shows that Amelia had taken the name of her new husband, the Kansas-born retail salesman named Clarence Abbott. Joe (the only child left at home) kept his original last name and is listed as Clarence's step-son. The family relocated further south and moved

²⁶ Goldberg, "A Drum is a Tapdancer."

²⁷ John Szwed, *So What: The Life of Miles Davis*, (New York: Simon & Schuster, 2004), 122.

²⁸ Goldberg, "A Drum is a Tapdancer."

²⁹ Ibid.

about five miles closer to Center City Philadelphia. The family's new address, 1711 North 19th Street,³⁰ moved them into the North Philadelphia West neighborhood and would put the teenage Joe very close to Philadelphia's hub of jazz clubs. Although present-day photographs reveal a neighborhood of brand-new homes and a children's playground where Joe's house once stood,³¹ history tells a different story. It is alleged that Joe began performing professionally at this time, but there are no accounts of performances or recordings that can corroborate this.

Joe's 19th street address is located less than one block from the historic Columbia Avenue. Columbia Avenue was known as the home of Philadelphia's Café Society which Bill Leonard described as having a "very active music scene,"³² (not to be confused with the New York club of the same name where Joe would eventually become the house drummer). John Coltrane would eventually buy a rowhouse near Fairmount Park, just south of Columbia Avenue and 33rd street in 1952. Drummer Charlie Rice commented that "I met Joe when I was a teenager, at a place called The Roseland in West Philly...We both weren't old enough to be there. That's where I learned to play drums. Jimmy Preston and a couple of other musicians worked at the place."³³ To the east of Joe's house, Broad Street intersects Columbia Avenue between 13th and 15th streets at the location of Temple University. Indeed, Joe's teenage house would position him right in thick of Philadelphia history and culture.

Columbia Avenue would also go on to be the location of Philadelphia's horrific 1964 race riot near 22nd street and 23rd street that would leave over a thousand people either injured or in jail and over 200 stores damaged. In 1987, Columbia Avenue's name was

³⁰ U.S. Bureau of the Census. *Sixteenth Census of the United States: 1940 – Population Schedule*. Document is included in the Appendix.

³¹ See Appendix for photographs of Joe's teenage neighborhood in the present day.

³² Jimmy Heath and Joseph McLaren, *I Walked With Giants: The Autobiography of Jimmy Heath*, (Philadelphia: Temple University Press, 2010), 37.

³³ Korall, *Drummin' Men: The Heartbeat of Jazz, The Bebop Years*, 221.

changed to Cecil B. Moore Avenue to memorialize the event. Moore, a civil rights leader, was not largely involved in the rioting, but is cited as subduing the tensions.^{34 35}

Joe's presence in this new neighborhood further cultivated his love for the drums. Joe remembers hearing the locals in his neighborhood. "In 1938, '39 I used to watch this guy and another old man. He used to play drums, used to sit up with a pipe in his mouth and play every night." Joe also began sneaking away from his house to explore his neighborhood:

I lived across the street from a place called the Lennox grill in Philadelphia and I used to peek through the window of the club, they had bars on the windows, and I used to always stand there and look at this drummer ... My mother used to come around the corner and look up and see me peeking in and say, "Come on now," and I'd go home—I only lived across the street. But I used to sneak out of the house sometimes at night because they'd be playin' after my bedtime.³⁶

It was at this time that Joe heard his first big drumming influence playing on the radio:

Jo Jones was merely a heck of an influence on me when I was a kid. But my mind used to go past Jo Jones because at the same time, the Savoy was hollerin, and Chick Webb was playing. Chick was the drummer I used to listen to. I'd be listenin' to these broadcasts, and my mother used to really holler at me because I kept the radio on all night! I memorized the tune, it's in my mind right now, I could hum the tune the way he played it. I used to listen to the drum solos that he played in between.³⁷

Unfortunately, Joe's aspirations as a musician would have to be put on hold.

On September 16, 1940, President Roosevelt signed the Selective Training and Service Act that established the Selective Service System and instituted the WWII draft. On February 24, 1941, Joe enlisted in the Army. The United States was already two years into World War II and a young Joe must have felt compelled to join the war effort as he signed up

³⁴ "The North: Doing No Good," *Time Magazine*, 4 September 1964.

³⁵ Gerald Early, William H. Gass, and Naomi Lebowitz, "No Other Life," *Three Essays: Reflections of the American Century*, (St. Louis: The Press at Washington University, 2000).

³⁶ Ralph Gleason, "The Forming of Philly Joe." *Down Beat*, 3 March 1960, 28-29.

³⁷ *Ibid.*

voluntarily at the age of 17 while still attending high school. Joe's enlistment record states that he was born in 1922, which would incorrectly make him 18-years-old. Joe correctly listed that he had only finished three complete years of high school, which suggests that he lied about his age to gain entrance to the military. Joe's height was 71 inches (5' 11"), his weight was 158 pounds, and his marital status was "single, without dependents."³⁸

Joe would be assigned to the Quartermaster Corps of the Regular Army (which included officers, nurses, warrant officers, and enlisted men). Joe listed his civil occupation under the heading of "semiskilled chauffeurs and drivers, bus, taxi, truck, and tractor." This suggests that Joe had also worked in some sort driving capacity as a teenager, which could have been possible considering that driving age requirements were just being enacted across the country in the 1930s. Joe had supposedly driven the truck a little when he worked for the Washington Lane Fruit Market.³⁹

Joe would later reference his military experience in an interview with fellow drummer Arthur Taylor. The topic came up when the two men were discussing the police and the police mindset of the late 1960s. Joe stated:

*Well, I've been a policeman myself. Not a civilian—an army policeman. It's the same thing. It's a job, and you do a lot of things you really don't want to do, but you have to do them. I was a military policeman for over four years. It becomes nerve racking after a while, but it's a job that you've chosen, and you have to go along with it.*⁴⁰

Joe stretches his time as a serviceman a bit here: he was released from the service and back in Philadelphia by 1944, about three years after his enlistment date. In the interview, Taylor also asserts that police seem funny to him and wonders if it is just a job or if it is "another

³⁸ "Joseph R. Jones," *U.S. World War II Army Enlistment Records, 1938-1946*, National Archives and Records Administration.

³⁹ James Spady, "Philly Joe Seized the Percussionist Space in Music and Life: Towards a Perspective on PJ2's Matrix," *Revue de la Societe d' Anthropologie* (December 1993): 69-75.

⁴⁰ Arthur Taylor, *Notes and Tones: Musician-to-Musician Interviews*, (New York: G. P. Putnam's Sons, 1977), 50.

kind of thing.” Joe replies, “Well, it actually is just a job.”⁴¹ Joe never gave any details as to where he was militarily stationed except for a passing reference he made in 1968 to visiting England once as a wartime soldier.⁴²

Joe continued his interest in drumming during his military years. No recordings or gig listings exist from this period, but Joe was still anxious to play. “My drum thing was interrupted because I went into the service after I got out of high school, and I didn’t get a chance to play the drums on the military base all of the time. But I used to go over to where the band would play on the post, and I’d sit in and have a good time.”⁴³ The military would be a brief distraction for Joe; his resolve to become a professional drummer was only temporarily curbed. The 20-year-old Joe would return from the war with a determination that would characterize his entire life.

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Integration: The Trolley Car (1944-1947)

Joe was discharged from military service and back in Philadelphia by the summer of 1944. The war would only last for another year; the allied troops had just begun the offensive known as D-Day and the storming of Normandy Beach, beginning some of bloodiest months of the war. Back home in Philadelphia, Joe had to adjust himself from being an elite authoritative officer in the world’s largest military industrial complex, to being just another unemployed, black American in a segregated city. Luckily for Joe, the drum-fever had bit him and his main interest was to start practicing the drums.

⁴¹ Ibid.

⁴² Valerie Wilmer, “Ode to Philly Joe,” *Down Beat*, 21 March 1968, 14.

⁴³ Mattingly, “Philly Joe Jones,” 41.

Joe was unabashed in his service for his country and felt that his service had at least earned him as much credibility on the job market as his white peers. Prior to 1944, no black person had ever been allowed to drive for the Public Transportation Company (PTC) of Philadelphia. Joe applied for a driving position which would test the boundaries of a black veteran in segregated America. Despite the city's reluctance, many of the city's qualified white men were still in uniform and fighting overseas. Joe was not about to walk away without a fight. Two of his brothers—Ellis and William—were still enlisted in the Army and Joe had every reason to continue the battle for their rights back at home.

On June 23, 1944, just two and half weeks after D-Day, Joe was among sixty black Americans who were given an intelligence test and a physical examination for employment with the PTC. The 20-year-old Joe was among the fourteen that passed the first round and was among the final eight black men who were chosen as being fit to integrate the transit system of Philadelphia. Five were former PTC employees who understood the business and were eager to advance professionally and financially. Of these eight, seven, including Philly Joe, would accept the job offer and prepare themselves for one of the greatest domestic confrontations any of them would experience. As author James Spady eloquently described the situation, "Like Jackie Robinson in baseball, Elmer Imes in Astrophysics, Stevie Wonder in Digital based music, Percy Julian in Chemistry, Rosa Parks in the Montgomery Bus Boycott, the 'Philly Seven' occupied a unique space in desegregating the public transportation company of Philadelphia."⁴⁴

On August 1, 1944, the first day the men were to begin their new jobs, PTC Employees Union President Frank Carney led a full strike and declared, "We don't want Negroes and we won't work with Negroes." The strike not only caused a transit stand-still,

⁴⁴ Spady, "Philly Joe Seized the Percussionist Space in Music and Life: Towards a Perspective on PJ2's Matrix," 69-75.

but it also put war-production on hold and provoked a full police mobilization. On August 2, William Davis, head of the War Labor Board (WLB), wrote to President Franklin D. Roosevelt and stated that the WLB had no jurisdiction over the situation and it was up to the president to intervene. On August 3, President Roosevelt authorized Secretary of War Henry Sitmson to take control of the PTC under the Smith-Connally Act and Army Major-General Phillip Hayes was put in charge of the PTC.⁴⁵ On August 5, Hayes moved 5,000 troops into the city to oversee PTC operations and end the strike. After much tension that included the arrests of Carney and two other strikers, work had resumed and the PTC was officially desegregated by August 7.⁴⁶ The troops remained in Philadelphia to ride the buses and trains for the next week and a half. The PTC regained control of their organization on August 17 and would go on to have 18 drivers on staff by December and 900 black employees on staff within a year.⁴⁷

Philly Joe Jones's assignment was to be the first black trolley driver in Philadelphia history. With the aid of armed soldiers, Joe began his duties as operator of Street Trolley Car #23, the longest route in Philadelphia. The route stretched from the northernmost neighborhood in the city, Chestnut Hill (where his mother had worked as a maid), to South Philadelphia and ran along the center track of Germantown Avenue that still exists today. The route would take him through familiar territory and some of his former neighborhoods where he could count on a few familiar faces. The successful integration of PTC made world news and the Joe would have his first brush with fame as part of the "Philly Seven," [Note:

⁴⁵ Allan M. Winkler, "The Philadelphia Transit Strike of 1944," *Journal of American History* 59, (June 1972): 83.

⁴⁶ Ibid, 85.

⁴⁷ James Wolfinger, "Philadelphia Transit Strike (1944)," *Encyclopedia of U.S. Labor and Working-Class History*, ed. Eric Arnesen (Oxfordshire: Taylor & Francis, 2006), 1087–1088.

The seven men also included Elks Band Saxophonist James Stewart].⁴⁸ After the Army pulled out of Philadelphia, Joe continued to work as a trolley driver without any publicized incidents to follow.

Although Joe was engaged in radical social change by day, his nights were filled with percussive practice as he prepared himself to become a professional drummer. “When I got out of the service, I drove a streetcar in this city [Philadelphia], and while I was doing that, I bought my first set of drums. I took them down in the cellar where I lived and just went at it, until I thought I was ready to come out of the cellar.”⁴⁹

Joe’s experience as a trolley driver would bring him continued fame over this period, except this time it would be with the jazz community. The infamous legend of Joe stopping his trolley car to sit in at jam sessions and then resuming his route came from this period between 1945 and 1946. Joe’s trolley would pass Philadelphia’s famed DownBeat club on 11th Street between Chestnut and Market Streets.⁵⁰ Tom Ferguson claims that “Joe often stopped the trolley in front of the club. He’d grab the controls, jump out, and sit in for a number or two. The people hung out the windows of the trolley, growing more and more impatient. They wanted to get home, or wherever they were going. When Joe got back to the trolley, everybody would cheer, and off they’d go to South Philly.”⁵¹ Bill Leonard also remembered Joe’s trolley car coming near Broad Street and the new Club Zanzibar that boasted acts like Billie Holliday, Gene Ammons, and Sonny Stitt. “Philly Joe Jones, who was driving a trolley car during those years, would pass by and stop the trolley car so he could

⁴⁸ Spady, “Philly Joe Seized the Percussionist Space in Music and Life: Towards a Perspective on PJ2’s Matrix,” 69-75.

⁴⁹ Mattingly, “Philly Joe Jones,” 10.

⁵⁰ Melissa Gilstrap, “Larry McKenna’s stories of Philly Jo Jones, Clifford Brown, Downbeat Club & more,” *YouTube*, 6 July 2010. <http://www.youtube.com/watch?v=LSSVuCah4bQ>. Accessed 12 February 2013.

⁵¹ Korall, *Drummin’ Men: The Heartbeat of Jazz, The Bebop Years*, 222.

play a few sets at the Zanzibar.”⁵² Whether these stories are true or not is completely eclipsed by the tellings and retellings that would be passed around the Philadelphia jazz scene for years.

Joe also used his position as a streetcar driver to receive advice and network with fellow drummers:

Art Blakey used to come to town and get on the streetcar when I was working. Max Roach did the same thing. When Max was in town, I used to go out at night and hear him, then I'd go over during the day and see him. At one point I was driving a delivery truck, and he'd get in and talk to me while I was driving around the city.

Joe began gigging regularly sometime in early 1945. Little is known about Joe's first gigs except that a “friend had a band in Philly. He needed a drummer, and I could keep rhythm, so I went in.”⁵³

There are some early documents of Joe's performance listings that still exist. One of these early ads in the *Philadelphia Tribune* is for Jerome Ashford and his Quartette with Joe Jones at the drums, June 15, 1946 (a copy of the ad is included in the appendix of this volume). The performance venue is listed as Café Society on Columbia Avenue.⁵⁴ Joe also claimed his first important jobs came replacing Art Blakey at the Zanzibar in Philadelphia for a few dates. Joe made some early associations during these performances by having the opportunity to play with Dexter Gordon and Fats Navarro. Joe also played in a big band that was created by Philadelphia saxophonist Jimmy Heath and eventually left under the command of trumpeter Howard McGhee. In a November 18, 1961 interview, saxophonist John Coltrane recalled that “Before joining up with Dizzy, I played in Philadelphia with

⁵² Heath and McLaren, *I Walked With Giants: The Autobiography of Jimmy Heath*, 37.

⁵³ “Philly Joe Jones: The Return of Dracula,” *Down Beat*, 5 March 1959, 45-46.

⁵⁴ Research courtesy of Lewis Porter. See Porter, *John Coltrane: His Life and Music*, 71, 313. Document is included in the Appendix.

Howard McGhee, Jimmy Heath and Philly Joe Jones,” in 1948.⁵⁵ Coltrane also stated that “I had worked with Philly Joe Jones in 1949,” in another 1961 interview.⁵⁶

After some success in Philadelphia, Joe decided to move to New York:

I still worked on the streetcar and played drums at night. Finally, the club owner I was working for decided to give us the job for the whole year. After I was there about six months, I quit my streetcar job and figured I would launch my career playing music professionally and stay in the music business. I was making decent money then. I kept doing that until I got tired of being in Philadelphia. I felt I was ready for New York, so I packed up and moved there. That was about 1947 or '48.⁵⁷

Joe had been visiting New York frequently by this point and had received mentorship from his friend Max Roach. “Kenny Davis and I used to go to New York from Philadelphia to visit Max every weekend when he was living on Monroe Street in Brooklyn. We would go through different things with Max, and he would be helping us with licks.” The advice to move to New York came in the form of encouragement from other drummers. “During and before those years Max and Art used to come to Philly, and I’d be working in the clubs when they came to town, and I idolized them, and they used to say, ‘Why don’t you come to New York?’ ... I loved Max and Art, and I wanted to be with them, and I couldn’t because I was in Philly.”⁵⁸

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The Beginning of a Career: Philadelphia and the R&B Connection (1948-1949)

Once Joe had arrived in New York, he hit the ground running. Joe’s first bit of steady work came from trumpeter Joe Morris’s Orchestra, a rhythm and blues band. The 1940s was the height of the R&B craze in America and playing in an R&B group provided Joe with

⁵⁵ François Postif, “John Coltrane: An Interview,” *Jazz Hot*, January 1962, 12-14.

⁵⁶ Björn Fremer, “The John Coltrane Story,” *Jazz News*, 10 May 1961, 3.

⁵⁷ Mattingly, “Philly Joe Jones,” 33.

⁵⁸ Gleason, “The Forming of Philly Joe,” 28-29.

steady employment while he worked to get on his feet in New York. R&B was so popular that Joe Morris was booked opposite George Shearing at the Three Deuces on 52nd Street. It was during his set breaks at the Three Deuces that Joe would hear another of his earliest influences play, Warren “Baby” Dodds:

I went across the street one night to the Onyx. Just casually, you know. And I happened to look at the placards outside that said BABY DODDS ... Baby was playing in there with a bass drum, and a snare drum, and ONE cymbal, a ride cymbal. It wasn't a sock cymbal. He was swingin' SO MUCH I was late an entire set! I didn't get back to work. I missed the entire set, and Joe [Morris] fined me. I think it was a \$30 fine. I couldn't leave, I sat down and just stayed.⁵⁹

Outside of New York, the group would find the country still segregated, but they often found a home for their R&B sound on the “Chitlin Circuit.” Of course Joe was no stranger to R&B music. Many notable Philadelphia musicians had spent time playing R&B music in addition to the standards and other compositions. Philadelphia area natives like Ethel Waters and Jimmy Smith were equally as comfortable with R&B as they were with jazz. The R&B craze had found a permanent market in Philadelphia and many musicians would find R&B bands as a rite of passage. John Coltrane’s earliest recordings were with R&B groups,⁶⁰ and even Dizzy Gillespie was playing a kind of Rhythm and Blues at this time.⁶¹ R&B would later find a more direct route into jazz via the hard-bop stylings of groups like Art Blakey’s Jazz Messengers (whose personnel included Philadelphia natives Benny Golson, Bobby Timmons, and Jymie Merritt). As author David Rosenthal so aptly stated, “To some degree, jazz and urban black pop music were coterminous.”⁶²

⁵⁹ Gleason, “The Forming of Philly Joe,” 28-29.

⁶⁰ Rare Coltrane recordings like “Ham Hocks and Hominy” as well as “Beer Drinkin’ Baby” are evidence of this. Coltrane also performed early on with blues singer Eddie ‘Cleanhead’ Vinson.

⁶¹ Postif, “John Coltrane: An Interview,” 12-14.

⁶² Rosenthal, *Hard Bop. Jazz & Black Music 1955-1965*, (New York: Oxford University Press, 1992), 27.

The Joe Morris Orchestra would also be important to Philly Joe because of his associations with other members of the group. The first was saxophonist Johnny Griffin who would later have fame playing with the likes of Thelonious Monk and Bud Powell. Joe would later use Griffin on many of his dates as a leader. Not only did Johnny Griffin and Joe work together on Joe's very first recording with Joe Morris in 1948, but they would also work together on one of Joe's last recording dates with Dameronia in 1983. The second important association that Joe made with this group was with the Philadelphia bassist Percy Heath. Heath was part of a musical family that included brothers Albert and Jimmy. Joe and Jimmy would go on to become great friends and roommates who worked together frequently in the early 1950s. A third association would be with the pianist Elmo Hope. Joe and Elmo would work in each other's bands and record together numerous times until Hope's death in 1967.

The Joe Morris Orchestra had been working and recording before Joe joined the group. Upon his arrival, Joe had to hit the ground running and went out on the road almost immediately:

When I got to New York I joined a rhythm and blues band with Joe Morris, Johnny Griffin, Elmo Hope, and Percy Heath. It was an eight-piece group. We barnstormed all over the country, from Key West to Maine, to California. I stayed with them for three or four years, I guess. Joe Morris had lots of hits at that time. Today, you speak about having a number-one hit on the charts. In those days, Joe Morris had three or four hits going at once. He was making good money because he worked all of the time.⁶³

Joe's first recording date took place in New York on September 19, 1948. The group recorded six compositions that day with Morris on vocals and trumpet, Matthew Gee on trombone, Johnny Griffin on tenor saxophone, Bill McLemore on baritone saxophone, Elmo Hope on piano, Percy Heath on bass, and, of course, Joe Jones on drums. The exact same personnel would enter the studio again to record on December 22, 1948 and May 11, 1949.

⁶³ Rick Mattingly, *The Drummer's Time: Conversations with the Great Drummers of Jazz*, (Cedar Grove: Modern Drummer Publications Inc., 1998), 33.

Although much of what was recorded remained unreleased for years, four of the cuts were released on Saxophonograph Records and later on Atlantic.⁶⁴

Joe would go on to record two more times in 1949 under the leadership of J.B. Summers. The first session was J.B. Summers with the Tiny Grimes Orchestra and the second was J.B. Summers with Dog Bagby's Orchestra. Both dates took place in Philadelphia and included tune titles like "Drinkin' Beer" and "My Baby Left Me."⁶⁵ The personnel remained the same for both sessions except that Dog Bagby came in on piano for the second session. The pianist for the first session was none other than a 17-year-old Philadelphian named Ray Bryant. Joe claimed that when the group performed live they "had kilts and all that." The result was a very interesting mix of R&B with a strange, black-Irish flair.

Very little is known about Joe's movement in 1949, but he definitely spent some time in Washington D.C. According to a questionnaire that Joe filled out for Leonard Feather, Joe had an association with Ben Webster at this time.⁶⁶ Together they spent some time in Washington D.C. and played in that area. In terms of recording, Joe would slip into obscurity for the two years that followed his 1949 sessions. Joe would not record again until 1952. In the meantime, Joe would continue to work with groups like Tiny Grimes's Highlanders and Tadd Dameron, and he began his first serious practice regimen. He would also start down a long road of drug-use at this time that would plague his career for the rest of his life.

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⁶⁴ All of the recordings are now available together on CD: Classics (F)5057.

⁶⁵ All of Joe's recording with J.B. Summers can be found on the following CD releases: Collectibles COCD505, COCD5333.

⁶⁶ Joe Jones, interview by Leonard Feather, undated, transcript, Institute of Jazz Studies, Newark, NJ.

Mentorship: Cozy Cole, Sid Catlett, and Buddy Rich (1949-1952)

Joe began getting some steady work at this point in the form of big bands, notably Tadd Dameron's band. Joe was looking to expand his career, but was having difficulty reading the charts. "My reading ability was fairly good at that time, but it wasn't up to par like it should have been. I knew I was going to get a lot of heavy dates with some heavy music involved, so I went to Cozy [Cole] and started studying." The drum school that Cole operated at was called The Krupa and Cole Drum School. It was located on 48th Street in Manhattan. Joe recalled his experience studying with Cole in a 1982 interview:

Cozy had a magnificent school. Even Max [Roach] and old man [Jo] Jones were taking some advanced things with Cozy ... He really opened my eyes to my faults and showed me how to get strength with my hands. He was very rough on me ... Mainly, he straightened out my reading, and I've never had any problem with it since.⁶⁷

Cozy was a very highly-respected drummer in the jazz community and had played with everyone from Jelly Roll Morton and Red Allen to Teddy Wilson and Billie Holiday. Joe would continue to study with Cole, on and off, for about three years and cited him as being a great educator besides a drummer.

I like Cozy's method of teaching. He gets it to you easy, brings it to you so simple, you don't have any trouble learning. Not only that—he works with you very hard. You go to him for an hour's lesson, you pay for an hour and always get an hour and twenty minutes or an hour and a half. He's not a clock watcher, he's a student watcher.⁶⁸

The help that Cole provided would give Jones the skills he needed to start taking the "heavy gigs" he was looking for.

While Joe was taking lessons he would meet some of the drumming world's greatest stars, like Dave Tough and his idol Sid Catlett. "Big Sid," as he was referred to because of his

⁶⁷ Mattingly, *The Drummer's Time: Conversations with the Great Drummers of Jazz*, 33.

⁶⁸ Taylor, *Notes and Tones: Musician-to-Musician Interviews*, 43.

enormous build, would pass on his valuable knowledge of brush work to Joe. Joe and Sid were each regarded as the kings of brush work in their respective generations and Joe was always quick to cite Sid as the reason. "The cleanliness I've tried to develop came from Sid. He was one of the most beautiful drummers of all time. I want to pattern myself that way, and be able to do trio, band, and small-group work."⁶⁹

I got most of my brush work from him. Sid Catlett used to sit down and show me the things I wanted to know ... He taught Teddy Stewart of Kansas City, too. We used to practice together, and it came out that Sid showed Teddy the same things. We used to talk about how Sid used to play the brushes with so much finesse that it was just fabulous.⁷⁰

Sid Catlett was older than Joe and had been recording since the 1920s. Sid had worked with many of the big names in early jazz: Fletcher Henderson, James P. Johnson, Eddie Condon, Duke Ellington, etc., and he was one of a few drummers who had seamlessly transitioned from the older, swing jazz styles to bebop in the late 1940s. By the time they met, Sid had enjoyed associations with Dizzy Gillespie and Hank Jones, but was currently working steadily around New York with Louis Armstrong. Joe happened to meet Sid in the last few years of life. "Sid was very close to me, he liked me. And I loved him, and I used to want to be around him as much as I could. Everywhere he was, I was there."⁷¹ Unfortunately for Joe, their association came at the end of Sid's life.

Joe's next mentor came to him in the form of an odd gig, as the drummer for The Buddy Rich Band. The Buddy Rich gig came about during a point in Rich's career when he was doing some singing with his band. Joe said:

Buddy would play a big [drum] solo once a night, and the rest of the time he would direct the band and even sing! I would play the show. He didn't want to play that music

⁶⁹ "Philly Joe Jones: The Return of Dracula," 22.

⁷⁰ Gleason, "The Forming of Philly Joe," 28-29.

⁷¹ Ibid.

all night long. He would come up on the stand and play a spotlight and that would be it for him. I would play the rest of the music.

Joe admitted that it was a difficult gig to take, “To be a drummer in his band is hard, because Buddy will look at a drummer like ‘What the hell are you playing?’ I’ve heard him say that to other drummers. In fact, when I got the job, I went down to rehearsal and he was throwing sticks at a drummer.”⁷²

Despite Buddy Rich’s brash reputation, Joe had a positive impression of Buddy:

*He used to stop at the Alvin Hotel every night and pick me up on his way to work. Buddy Rich is beautiful. He is such a giant in the business that most drummers get a chill when they’re around him, but that’s because they don’t know him. I hear people talk, but I don’t pay any attention to what I hear; I go by what I know. Buddy is very warm. He loves drums and he loves drummers when they play ... I had fun in Buddy’s band.*⁷³

After Joe’s brief association with Buddy Rich, Joe left the Alvin Hotel and started taking more gigs back in the Philadelphia area.

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Philadelphia and Bull Moose Jackson (1951-52)

For whatever reason, Joe decided to return to the R&B format that he had abandoned with Joe Morris. The assumption is that his new group was more “high-profile” and Joe was probably in need of the money. The work would take Joe back to Philadelphia often, where he still had plenty of friends and family. The group that Joe began playing with was called Bull Moose Jackson and his Buffalo Bearcats. The name makes the group seem like a bit of a joke, but Jackson had some serious musicians in his Buffalo Bearcats who would provide Joe with some of his earliest long-term musical associations. The group

⁷² Mattingly, *The Drummer’s Time: Conversations with the Great Drummers of Jazz*, 34.

⁷³ Ibid.

included many of Philadelphia's young, up-and-coming musicians like saxophonist Benny Golson, bassist Jymie Merritt, and pianist/arranger Tadd Dameron.

Despite the group's relatively unknown status today, the Buffalo Bearcats had many hits including "I Want a Bowlegged Woman," "All My Love Belongs to You" and the risqué "Big Ten Inch Record." "I Can't Go On Without You" was #1 on R&B charts for many weeks. The group was also very entertaining and innovative. The abilities of each musician were used to the fullest extent. Benny Golson remembered Joe's entertainment prowess fondly:

Bull Moose and Tadd were from Cleveland. Bull Moose convinced Tadd to come out on the road with him. When he was thinking of changing the drummer, he asked me if I knew a good one. I suggested Joe, though I wondered just how well he would fit into the band ... I was just getting my feet wet. Joe came into the band. He sang played the piano and bass, did some tap routines. The guy was phenomenal.⁷⁴

Jymie Merritt, the bassist with whom Joe would work with again in the 1970s in a group called Le Grand Prix, was one of the first musicians to play electric bass.⁷⁵ Joe remembered that "this was back in the '50s. And Jymie was playing Fender bass back then. He was one of the first bass players I ever saw playing Fender. And he's about the best I've ever heard play Fender. He can make a Fender sound like an upright."⁷⁶ The group toured on and off with Joe for "about two years," and made one recording with Joe on February 6, 1952 in New York. After Philly joined the band, Bull Moose Jackson would have another hit with their recording of "Nosey Joe."⁷⁷

With Dameron and Jackson being natives of Cleveland, it is presumed that the group spent some time in the Cleveland area. It was during Joe's "unknown time in Cleveland" that

⁷⁴ Korall, *Drummin' Men: The Heartbeat of Jazz, The Bebop Years*, 224.

⁷⁵ Jim Pepper, *From Jazz Messenger to Forerunner: The Life and Music of Bassist Jymie Merritt*, (Master's Thesis, Rutgers University, 2012), 8.

⁷⁶ Sandy Davis, "Philly Joe Jones: Straightahead and Rarin' to Go," *Down Beat*, 9 September 1976, 18.

⁷⁷ "Nosey Joe," *YouTube*. <http://www.youtube.com/watch?v=iHNY4juwbeg>. Accessed 13 February 2013.

he met his next influential tutor: Charles Wilcoxon. Wilcoxon was a drum instructor of the rudimental tradition who is well-known today for authoring a few of the most important method books on the topic. His texts are some of the most widely used instructional methods in schools and universities today.⁷⁸ Joe told Art Taylor: “I’ve had some lessons with Charles Wilcoxon in Cleveland. He’s a beautiful teacher and has some beautiful books out, too. You [Art Taylor] have some of them.”⁷⁹ Wilcoxon’s influence can be heard in all of subsequent recordings Joe participated in. So much so that Joe was known to play rhythms from Wilcoxon etudes on gigs and recordings verbatim!⁸⁰

One of the most important and long-lasting professional relationships for Joe would come from Tadd Dameron. At this time, Dameron was just becoming known for his arranging and composing prowess. Tadd was the musical director of the Bull Moose Jackson group and was in charge of arranging many of the tunes, including some by Benny Golson. Dameron would eventually work with many important big bands (Lunceford, Rich, Eckstine, Gillespie), lead his own groups, and compose many jazz standards (“Good Bait,” “Hot House,” “Lady Bird,” etc.). Dameron and Jones would become fast friends and Joe would always consider Dameron the pinnacle of jazz. Joe’s last great group would be his 1980s tribute to Tadd called “Dameronia.”

Once Joe returned from the road, he decided to move into jazz on a full-time basis. “I was in Arnett Cobb’s band for a little while after [Jackson’s Band],” he remembered.⁸¹ Joe also made some more important professional associations around the Philadelphia area. Joe

⁷⁸ As educators, Joe Jones and Joe Morello would make all of their students play etudes out of Wilcoxon’s books. Thus, the next generation of drummers was well-versed in Wilcoxon etudes (John Riley, Steve Smith, Greg Buford, Jim Payne, etc.).

⁷⁹ Taylor, *Notes and Tones*, 42.

⁸⁰ The 1 October 1968 recording of “Trailways Express,” from the album *Mo’ Joe* begins with an eight-measure introduction that Joe copied from the first eight measures of Wilcoxon’s etude “Rolling in Rhythm.”

⁸¹ Mattingly, *The Drummer’s Time: Conversations with the Great Drummers of Jazz*, 33.

was developing a knack for seeing young talent. Jimmy Heath remembers, “Philly Joe Jones, the drummer, got a week-long engagement at Spider Kelly’s in Philadelphia. He hired Sugie Rhodes on bass and Dolo [Charlie] Coker on piano. His front line included Clifford [Brown] and me on tenor.”⁸² Brown, who was not yet well-known, would be one of many young players that Jones would notice and mentor over the years. Jimmy Heath lead a band that included Joe at the Pep Music Bar in Philadelphia in November of 1951.⁸³ The line-up was the same as at Spider Kelly’s except that Bob Berton replaced Sugie Rhodes on bass. This group seems to have been performing regularly, which helped to cultivate an association between Joe and Jimmy Heath that lasted for the next few years.

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Ellington, Dameron, and Miles (1951-1953)

After long stints on the road, Joe came back to New York and began working there on a more permanent basis. Joe moved into 446 Central Park West and took Philadelphia saxophonist Jimmy Heath as his roommate. It was during this time that Joe’s drug addiction began to consume his life. Jimmy Heath would remember 446 Central Park West as “a sort of hotel rooming place. My addiction continued, and that’s why I was with Philly Joe.”⁸⁴ Jimmy would be the first of many of Joe’s professional associations that existed largely because of a mutual drug addiction. Heath, who was just off from a stint with Dizzy Gillespie, began working in the shoe departments for the local Bloomingdale’s and Macy’s department stores during the holiday season of 1951. “So I was into stealing shoes. Philly Joe wore a size 10½, so he had all kinds of shoes. I would say, ‘Philly, what do you want today, brown suede,

⁸² Heath and McLaren, *I Walked With Giants: The Autobiography of Jimmy Heath*, 73.

⁸³ “Heath Leads Own Unit,” *Down Beat*, 2 November 1951, 9.

⁸⁴ Heath and McLaren, *I Walked With Giants: The Autobiography of Jimmy Heath*, 74.

black wing tips?' Since he was dealing drugs, I would bring home the shoes and get my stuff."⁸⁵

Joe's reputation as a heroin addict was increasing. The Philadelphia-born drummer Stan Levey remembered Joe this way:

*Joe had extraordinary talent—everything a great drummer needs. Good ears. Good hands. Good ideas. And the ability to execute and use what he knew and felt, in the right way. But he was stoned out of his mind all of the time. I'm not pointing a finger; I had more than a little difficulty with that sort of thing myself. I know it doesn't really do anyone any good. You can end up in prison or dead if you don't turn it around.*⁸⁶

Jimmy Heath remembers Joe's apartment as a place where junkie musicians would hang out. "Miles [Davis], [Sonny] Rollins, and all the others who had been messing around would come up to Philly Joe's. We were all in a clique together."⁸⁷ It was during these first "junkie-years" that Joe became the house drummer at New York's Café Society.⁸⁸ It was in this capacity that Joe would get his first opportunity to play with bebop greats like Charlie Parker and Dizzy Gillespie. Joe also took some gigs at the Down Beat Club in 1952, which gave him the opportunity to play with Miles Davis, Lee Konitz, and Zoot Sims for the first time.⁸⁹

Despite Joe's spiraling negative reputation as a junkie, his positive reputation as a drummer was snowballing just as quickly. 1953 would be Joe's pivotal year where he had finally "made it" into the upper echelon of the jazz community. On January 30, 1953, Joe participated in his first recording for Prestige records. The recording would include Charlie Parker on saxophone, Miles Davis on trumpet, Walter Bishop Jr. on piano, and Jimmy's

⁸⁵ Ibid.

⁸⁶ Korall, *Drummin' Men: The Heartbeat of Jazz, The Bebop Years*, 225.

⁸⁷ Heath and McLaren, *I Walked With Giants: The Autobiography of Jimmy Heath*, 75.

⁸⁸ Ullman, "Jones, Philly Joe," 663.

⁸⁹ Joe Jones, interview by Leonard Feather, undated, transcript, Institute of Jazz Studies, Newark, NJ.

brother Percy Heath on bass. This date was important for two main reasons. First, Parker famously used the name Charlie Chan to be able to record without his label, Mercury, knowing anything about it. Second, Joe introduced Miles to the pianist Red Garland that day. Miles would later recall that he was spending a lot of time with Philly Joe during this period,⁹⁰ (no doubt running heroin together).

The group would record three compositions that day and those recordings would live forever in infamy: “Compulsion,” “Serpent’s Tooth,” and “Round Midnight.” Of the recording titled “Serpent’s Tooth,” author Jack Chambers states:

*...the bop melody played over a medium tempo offers lots of opportunity for assertive drumming. Jones punctuates the phrases of the melody and of the solos with resounding accents and yet somehow manages to remain integral and unobtrusive as well. He shows a rare combination of aggression and sensitivity...*⁹¹

The recordings from this day would later be released under Miles Davis’s name on an album called *Collector’s Items*.⁹² This recording documents the earliest recording we have of Joe’s musical prowess as a jazz drummer and should be included in his personal canon of important recordings.

It was at this time that Joe took some steady work with the Tony Scott Quartet and the Kai Winding Septet. Joe took part in a live recording and two radio broadcasts that now exist as bootlegs. The live recording with the Tony Scott Quartet at Minton’s Playhouse on February 5 was released as *Music After Midnight*.⁹³ The radio broadcasts took place at Birdland with the Kai Winding Septet on May 9 and 16. The only recording to be released

⁹⁰ Miles Davis and Quincy Troupe, *Miles: The Autobiography*. (New York: Simon and Schuster), 161, 190.

⁹¹ Jack Chambers, *Milestones: The Music and Times of Miles Davis*, (New York: Da Capo Press, 1998), 168.

⁹² Prestige: Prest PR24022

⁹³ Brunswick BL54021.

from the broadcasts with Winding was “Sweet Miss,” on the album *The Kai Winding Septet*.⁹⁴ Joe would continue to work regularly with Tony Scott during the spring.

It was also around this time that Joe became known as “Philly” Joe Jones. It is unknown exactly when this happened, but it was somewhere between 1951 and 1953. *Modern Drummer* editor Rick Mattingly stated that Joe told him that Tony Scott gave him the name to help the audience distinguish between Joe and famous Basie-band drummer “Papa” Jo Jones. The Jazz Institut at Darmstadt corroborates this, but claims that Scott gave him the name in 1951;⁹⁵ however, there is no record of Joe playing with Tony Scott that early. Benny Golson claims that the name was given to Philly Joe by Tadd Dameron for the same reason. In any case, Joe’s trademark name, “Philly,” would become the affectionate, one-word name that most of the musicians and fans would know him as. Named after his hometown of Philadelphia, Joe’s relationship with the city would never disappear. Joe had been rightly named and would even say so himself in his later years as a resident of that city.

In an interview later in his life, Joe was quoted as saying that “I was in Buddy Rich’s band in ‘51, right after I left Duke Ellington.”⁹⁶ Although there is no documentation of Joe performing with Ellington in the early 1950s, Joe often added it to his list of credentials. In the same interview, Joe recalled the difficulty of the audition because former Ellington drummer Louie Bellson had thrown away the sheet music. Bellson, who first recorded with Ellington in 1951, was Ellington’s regular drummer through February of 1953 when he left the band.⁹⁷ According to clarinetist Tony Scott, he personally had suggested to Ellington that

⁹⁴ Bomo 4953.

⁹⁵ This brief biography was provided along with a bibliography of Philly Joe Jones by The Jazz-Institut, Darmstadt (directed by Wolfram Knauer). It was sent via e-mail during correspondence with The Jazz-Institut. Their website can be viewed here: <http://www.jazzinstitut.de/us.htm>.

⁹⁶ Ibid.

⁹⁷ Mattingly, *The Drummer’s Time: Conversations with the Great Drummers of Jazz*, 14.

Philly Joe Jones would be a good replacement for Bellson. Tony Scott recalled that the audition took place at the Bandbox club in New York:

Joe came in on a Tuesday and auditioned. All the older cats in the band, like Harry Carney, Russell Procope, and Hilton Jefferson, turned around and looked at him. Joe played the hell out of the Ellington things and was really swinging. He was hired to come in on Thursday. But he didn't show. He'd gone home to Philadelphia and was arrested. The police were wrong. It was a false arrest, a mistaken identity thing. But Joe was in jail for a couple of days and couldn't make the gig. When he came back to New York, it was too late.⁹⁸

Scott's only recording with Ellington, February of 1953, was Bellson's last recording with Ellington until 1963. So, Joe's audition was likely sometime shortly after that recording. If Scott's memory is correct and Hilton Jefferson was in the band, it would date the audition to February or March because Jefferson left the band shortly after a March recording session. This timeline is also more plausible considering Joe was working with Tony Scott's quartet in New York at that same time. Regrettably, there are no known recordings of Joe with Ellington from this period, private or otherwise. Fortunately, Ellington kept Joe in mind and they would work together again briefly in 1961.

Joe's next major milestone would come just a month later when he recorded with the Lou Donaldson/Clifford Brown Quintet on June 9.⁹⁹ "I did an album with Lou Donaldson, Clifford Brown, Percy [Heath], and Elmo [Hope]. That really launched my career in the recording business. I started getting a lot of record dates thrown my way."¹⁰⁰ This was a milestone for Joe as it was his first time recording for Blue Note Records. Joe would also work on Elmo Hope's trio record with Percy Heath for Blue Note just nine days later.¹⁰¹

⁹⁸ Korall, *Drummin' Men: The Heartbeat of Jazz, The Bebop Years*, 227.

⁹⁹ Blue Note 8-34195-2.

¹⁰⁰ Mattingly, *The Drummer's Time: Conversations with the Great Drummers of Jazz*, 33.

¹⁰¹ Blue Note 09463-1149825.

Joe also spent much of 1953 as part of Tadd Dameron's groups. Dameron worked in the aforementioned group with Clifford Brown, he ran a big band, and worked as a sideman (besides his usual composing and arranging work). On June 11, the Tadd Dameron Orchestra recorded four new charts by Dameron with the intention that they would all land on a Prestige recording called *The Arrangers*. After Brown's death, all four of the recordings were re-released on an album called the *Clifford Brown Memorial*¹⁰² (not to be confused with *The Clifford Brown Memorial Album*). Although Brown did not die until 1956, this would be the last time Joe would record alongside him.

The recording session was bittersweet, however, as the group played a composition by Dameron called "Philly J.J." In handwritten correspondence to Leonard Feather during his tenure in the Miles Davis Quintet, Joe stated that "My first major drum solo was with Tadd Dameron." Joe wrote the year "1953" in the margin above Dameron's name, no doubt referring to this one recorded drum feature that he played with Dameron.¹⁰³

Joe continued to work with Dameron's groups for the remainder of 1953 and eventually left to go out to Atlantic City with him in early 1954. Due to the fact that Joe had been dealing drugs, his apartment at 446 Central Park West had begun to draw a bit of attention. After Joe left to go on tour, roommate Jimmy Heath was busted at the apartment by federal agents. Jimmy recalled:

*This white guy who played saxophone with Woody Herman, Buddy Arnold, called me up to get some drugs. Buddy Arnold was his stage name. His real name was Arnold Grishaver. Even though Philly had suspicions that Arnold was a federal informer, I didn't really worry about the significance of that because I hadn't been involved in anything of that sort.*¹⁰⁴

¹⁰² Prestige PREP1353, Original Jazz Classics OJCCD-017-2.

¹⁰³ Joe Jones, interview by Leonard Feather, undated, transcript, Institute of Jazz Studies, Newark, NJ.

¹⁰⁴ Heath and McLaren, *I Walked With Giants: The Autobiography of Jimmy Heath*, 81.

Jimmy sold Arnold some heroin and was eventually arrested for it. Jimmy was sent to prison at what should have been the height of his career. Before Jimmy went to prison, Dameron called to offer him a gig, but Jimmy had to turn it down.

Joe had narrowly escaped a career-ending run-in with the law. Jimmy and Joe would work together again in 1959 once Jimmy was released from prison, but their close relationship was damaged for life. Joe continued to use drugs while Jimmy's bust, prison time, and long-term probation prompted Jimmy to keep his distance from people like Joe. Jimmy started getting steady work again in New York by 1960. "When I was in New York for those sessions, I stayed away from the guys I'd been hanging out with before, such as Philly Joe and others who I knew were heroin users."¹⁰⁵

The bust must have shaken Joe to some degree, though he never publically spoke about the event. Joe was still deeply involved in the heroin culture and no end was in sight. Whether or not the drug bust had anything to do with it, Joe did not record at all in 1954 and spent most of the year outside of New York, chasing down his demons on the road. After Joe finished his tenure with the Tadd Dameron Orchestra, Joe returned to New York to find his old drug buddy Miles Davis back in town. Miles had spent the better part of 1953 in California, St. Louis, and Detroit kicking his own drug habit. Joe and Miles quickly picked up their friendship where it had left off and began working together. Joe was about to begin the most important musical association of his professional life.

¹⁰⁵ Ibid, 113.

CHAPTER 2

On the Road with Miles Davis (1954-1955)

1954 would prove to be an odd year for Philly Joe Jones. There is no documented evidence to show that Joe made any recordings that year. Joe spent the earliest part of the year on the road with Tadd Dameron. Upon his return to New York, Joe discovered that his apartment at 446 Central Park West had been the location of Jimmy Heath's drug bust; Joe was still using and dealing drugs at this time. Upon rekindling his friendship with the newly clean (or at least heroin-free) Miles Davis, Joe decided to go out on the road again. "Miles Davis was the only group I gave up New York to go out with. That was '54, and it was my greatest experience in the music business."¹

Prior to his return to New York, Miles had spent the second half of 1953 performing throughout the Midwest as a single act. In other words, Miles would be backed by a group of local musicians at each performance. After a few months of playing in New York again in early 1954, Miles decided that he would go out on tour again. This time he would be booked as a single, but he would use Philly Joe Jones at each of his performances across the country:

Davis had been sent out as a single by his booking office and as a result had often played with many rhythm sections which failed to meet his standards. Miles began to travel with Jones, and Philly Joe acted as advance man when they arrived to play a date. Jones would scout up a good bass and piano man, and generally the quality of the section was better.²

Indeed, Joe had a knack for scouting great talent. He had been on some of first recordings of Benny Golson, Ray Bryant, and had essentially introduced the world to Clifford Brown. Joe would also reintroduce Red Garland and John Coltrane to Miles in 1955 as part of Miles's "First Great Quintet." Joe would also be the drummer on Lee Morgan's first date as a leader

¹ Rick Mattingly, *The Drummer's Time: Conversations with the Great Drummers of Jazz*, (Cedar Grove: Modern Drummer Publications Inc., 1998), 34.

² "Philly Joe Jones: The Return of Dracula," *Down Beat*, 5 March 1959, 22.

and on one of Ron Carter's first recordings. Throughout his life, Miles would use Joe as a source to find young, untapped talent.

However, Miles didn't remember the rhythm sections that Joe had found to be much better than the ones he was finding when he out on his own:

So, to support myself, Philly Joe Jones and I would go from city to city playing with local musicians. Philly would go ahead of me and get some guys together and then I would show up and we'd play the gig. But most of the time this shit was getting on my nerves because the musicians didn't know the arrangements and sometimes didn't even know the tunes. Things still weren't where I thought they could be.³

Other than these details, Joe's movement throughout 1954 is undocumented. Miles did not record between June 29 and December 24, so it is presumed that he and Joe spent most of that interim time on the road. Joe was no doubt digging deeper into his drug addiction that would lead to his well-documented junkie years between 1955 and 1958.

Upon returning to New York at the end of 1954, Joe would rekindle another old friendship. This time it would be with the young pianist who had recently arrived in New York named Ray Bryant. Joe had been a part of Bryant's first recording in Philadelphia and would now be a part of his first recording as a leader. On May 13, 16, and June 1 of 1955, Joe would perform with bassist Wendell Marshall, pianist Ray Bryant, and vocalist Betty Carter to record two albums for Columbia Records. The May 13 and June 1 sessions produced a piano trio album called *Ray Bryant Trio*.⁴ The May 16 session produced *Meet Betty Carter and Ray Bryant* along with some additional material that was recorded on May 13.⁵

Before these dates could take place, the jazz world received a shock on March 12, 1955 when the saxophonist Charlie Parker died. Parker was set to begin a booking at the

³ Miles Davis and Quincy Troupe, *Miles: The Autobiography*, (New York: Simon and Schuster, 1989), 179.

⁴ Epic LN3202, Columbia 485099-2.

⁵ Ibid.

Blue Note club in Philadelphia the same week that he passed. Instead, Philly Joe Jones and dozens of other musicians from Philadelphia, New York, Washington D.C., and elsewhere gathered to perform a benefit concert at the Blue Note for Parker's children.⁶ The concert/jam session ran from 2:00 in the afternoon until 2:00 in the morning. Joe would be lucky enough to escape the deadly effect of his vices in a way that Parker did not. In the mid-1970s Joe recalled hanging out and doing drugs with Parker:

He was so strung out and so was I, and I had it all the time. So he would hang out with me during the day and tell me 'C'mon, play some with me tonight.' So he'd be with me in the afternoon; we'd play chess, get high, and I used to cook all the time. I was living on 52nd Street, right off of Broadway. So Bird would come down to my house, have dinner when he was working at Birdland, and would go right from my house to work... He was a very good chess player. I learned a lot from him. And he would talk music all of the time. Bird liked me, and I of course liked him.⁷

The death of Parker cast a dark cloud over the jazz world that would loom for the whole summer and beyond.

That same summer, former Parker colleague Miles Davis was making associations with Columbia records. On July 17, Miles performed at the Newport Jazz Festival and made one of the biggest splashes of his career. The performance led to a recording contract with Columbia Records that was propelled by the producer George Avakian. As part of the deal, Avakian insisted that Miles put together a working group. Avakian remembers:

I didn't just want to have people floating in and out of the group. I wanted to have a permanent group that would have an identity, and it worked out that way thanks to Miles staying on the course, and the fact that I was able to get him a booking agent who would stick with him despite the fact that he had a terrible reputation at that time, and had been almost completely ignored by the establishment of booking agents and so forth because of his late unreliability and of course, his addiction.⁸

⁶ Frank Büchmann-Møller, *Someone to Watch Over Me: The Life and Music of Ben Webster*, (Ann Arbor: The University of Michigan Press, 2008), 153.

⁷ Sandy Davis, "Philly Joe Jones: Straightahead and Rarin' to Go," *Down Beat*, 9 September 1976, 20.

⁸ George Avakian, interview by the author, 30 September 2012, MP3 recording.

Miles and Joe did record one more time together before the formation of a permanent group. That recording took place on June 7, a little over a month before the Newport Performance. This recording, released as *The Musings of Miles* was significant as it was the first time that Red Garland would record professionally in a studio.⁹ Garland, who had been introduced to Miles by Joe in 1953, would find himself on the fast-track to fame following this first recording session. The ensemble was a quartet and it featured Joe on drums and Oscar Pettiford on bass. Pettiford was leading his own group at that time and both he and Miles were booked with their respective groups at New York's Café Bohemia club in July. Miles recalled:

Sonny Rollins on tenor, Red Garland on piano, Philly Joe Jones on drums, myself on trumpet, and a young bass player that Jackie McLean had told me about who was working with the George Wallington Quintet, Paul Chambers ... Everybody was raving about Paul, who was from Detroit. When I heard him I knew he was a bad motherfucker. We opened at the Bohemia, I think in July of 1955, and the place was always packed. After my engagement at Bohemia, Oscar Pettiford brought a quartet there that had Julian "Cannonball" Adderley on alto sax.¹⁰

Just as it was happening for Red Garland, things started moving very quickly for Joe as well. Within a year, Joe had moved from a relatively-obscure, traveling musician to the center of attention on the New York scene. In the months that followed, Joe would become part of one of the most famous quintets in jazz history.

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The Formation of the "First Great Quintet" (1955)

The group known as the First Miles Davis Quintet is one of the most well-known bands in the narrative of jazz history. Not only did the collective leave behind an exceptional number of recordings from their short existence, they are always treated with some amount

⁹ Prestige LP7007, Original Jazz Classics OJCCD004-2.

¹⁰ Davis and Troupe, *Miles*, 192-193.

of significance in all of the publications that detail the importance of their leader, Miles Davis. However, despite the numerous times the group has been mentioned in print, there remains a certain mystique that shrouds the history of this ensemble. There are only a few known audio recordings of the group's live performances (with variable quality) and there is no known video footage of the group performing together. Furthermore, there has been no major text dealing exclusively with this quintet and, though there are a significant number, existing transcriptions have gone largely unpublished. This awkward clash of fame and anonymity has positioned Miles's first quintet to be one of the most well-known, unknown groups in jazz history.

Despite their short existence, the quintet's recordings have enjoyed a considerable amount of commercial success. These recordings have been continually repackaged and rereleased over the years. They have also enjoyed a surge among jazz educators. Jamey Aebersold lists almost all of the recordings by the First Miles Davis Quintet in his list of Jazz's "Historically Significant Recordings" that accompany his method books.¹¹ A recording by the quintet is also listed on the short discography in John Riley's influential method book called *The Art of Bop Drumming*. Nearly every aspiring student of jazz will almost certainly hear these recordings at one point in their educational experience.

In spite of the absence of literature that deals solely with the quintet, there have been many books written on the life of Miles Davis. In each of these books, there is always a section that is dedicated to the history of Miles's first quintet. These books include *Miles Davis: The Definitive Biography* by Ian Carr, *Milestones: The Music and Times of Miles Davis* by Jack Chambers, *It's About That Time: Miles Davis On and Off the Record* by Richard Cook, *'Round About Midnight: A Portrait of Miles Davis* by Eric Nisenson, as well as Miles Davis's *Miles: The Autobiography*, [all of these referenced texts are included in the bibliography].

¹¹ See www.jazzbooks.com for an extensive list of texts in the *Jamey Aebersold Jazz* series.

Each of these books describes in great detail how and when the quintet was formed. For this reason, only the key points as they relate to Philly Joe will be summarized below.

The first important piece of information to understand is that Philly Joe was the key figure that led to the formation of the Miles Davis Quintet. With the exception of the way Miles met Paul Chambers, Joe was responsible for introducing and suggesting the other band members to Miles. Joe had introduced Miles to the pianist Red Garland at Davis's January 30, 1953 recording date with Charlie Parker and others. Garland did not perform on that recording, but he was present in the studio. Joe also introduced the idea of John Coltrane joining the group to Miles. Miles described the inclusion of Coltrane into the band this way:

And then Philly Joe brought up John Coltrane. I already knew Trane from the Audubon gig we had done together several years back. But that night Sonny had just blown him away. So when Philly told me who he was bringing, I wasn't excited. But after a few rehearsals – and I could hear now Trane had gotten a whole lot better than he was on that night Sonny set his ears and ass on fire – he said he had to go back home, so he left ... We practically had to beg him to come join the band for this gig we had in Baltimore, in late September 1955 ... After all this shit set up and Sonny Rollins hadn't come back, and Trane had gone back to Philly to play with Jimmy Smith, the organist, we found ourselves without a tenor. So Philly Joe called Trane and asked him to come with us. Trane was the only one who knew all the tunes, and I couldn't risk having nobody that didn't know the tunes. But after we started playing together for a while, I knew that this guy was a bad motherfucker who was just the voice I needed on tenor to set off my voice.¹²

It is interesting to note that Miles stated that they “practically had to beg” Coltrane to join the group, but Miles also admits that Philly Joe is the one who was making the phone calls to Coltrane. Apparently Joe was the persuasive voice that convinced Coltrane to join the band.

While it might at first seem odd that Miles's drummer was responsible for the formation of the Miles Davis Quintet, Miles' and Joe's friendship and their previous work together suggest that Joe was the perfect person to suggest a permanent band. Joe put

¹² Davis and Troupe, *Miles*, 195.

together all of the “pick-up” groups that Miles played with throughout 1954. Joe’s advice on band membership had therefore already proven itself reliable.

The first performance by the Miles Davis Quintet in Baltimore took place at a venue called Club Las Vegas. The band’s first performance happened on September 27, 1955, and the subsequent residency lasted until October 2. The quintet followed this with performances at the following venues: Blue Bird Inn, Detroit (possibly October 4-9); Birdland, New York (October 13-16); Carnegie Hall, New York (Saturday, October 15); and Andy’s Log Cabin, Gloucester Heights, NJ (October 17).¹³ Following their performance in Gloucester Heights, the ensemble took a short break and returned to New York to prepare for their first recording session.

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The First ‘Round About Midnight Session (1955)

The quintet would enter the studio for the first time on October 26, 1955. The weekend prior to this first session for Columbia, Joe would spend his time in the studio making records for Prestige and Bethlehem records. The first session was on Friday, October 21 in Hackensack, New Jersey where Joe guested as a sideman for Art Farmer on his release titled *Evening in Casablanca*.¹⁴ The second session was on Saturday, October 22, in New York where Joe provided the rhythmic accompaniment for *The Return of Howard McGhee*.¹⁵ Both of these sessions included Duke Jordan at the piano. These recordings, no doubt put a little money in Joe’s pocket as he approached Wednesday’s first recording session with the Miles Davis Quintet.

¹³ Peter Losin, “Miles Ahead session details,” <http://www.plosin.com/milesAhead/Sessions.aspx?s=551026>. Accessed 22 February 2013.

¹⁴ Prestige PREST 421-2, Original Jazz Classics OJC CD241-2.

¹⁵ Bethlehem BCP42, Affinity (E) AFF765 [CD].

Despite Miles's contract to Prestige Records, Columbia decided to jump-the-gun and begin recording the quintet before it had completed obligations to Prestige. The concept was that the group would start recording tapes for the vaults until it could fulfill its obligations. This probably explains why there was so much misinformation disseminated about these recording dates in the late 1950s. Some sources list the date as October 27, 1956 and even the COL 32015 LP release lists the recording date as March 3, 1958. "Ah-Leu-Cha" would be the only piece from this session included on the original *'Round About Midnight* album released on March 18, 1957.

The quintet's first session would take place from 3:30-8:30 in the afternoon in Columbia's Studio D at 799 7th Avenue, in Manhattan with George Avakian as the producer. The five hour session produced recordings of five compositions, which was pretty sparse considering the length of time in the studio. Comparatively, sessions at smaller labels like Prestige were usually short and produced a full album of material. Columbia was "the big time," so to speak, and extra time and care was taken to make sure the recording was exactly what they wanted. One example of the care taken in recording process can be heard on the session reel between takes of "Budo" when Avakian states that "We've put some echo on, which takes away the harshness." Miles replies, "I can hear it too."¹⁶

George Avakian's vision for the group was beginning to unfold just as masterfully as he had planned it. Avakian remembered producing the recording:

...that particular group meant a great deal to me psychologically because I told Miles that he has to hold it together in order to make it valid for me to sign him to a contract...I wasn't doing too much in the way of pick-up groups. I was concentrating on established groups which were traveling and therefore appearing constantly before the public, which is the solid basis of record sales. If you have artists who are constantly appearing in person, live, you have a ready-made record market. It's so simple. It's hard to accomplish, but if you accomplish that, you've got it made all the

¹⁶ Miles Davis, session reel notes to Miles Davis, *'Round About Midnight*, unpublished, compact disc.

*way ... A permanent group that stays together is a sure-fire money-maker. It can develop the music effectively because the musicians are working steadily and they're comfortable. They don't have great financial worries when there is steady work.*¹⁷

This recording session would be the first of many for this group over the next few years.

This recording session produced the recordings of “Two Bass Hit,” “Ah-Leu-Cha,” “Billy Boy,” “Little Melonae,” and “Budo.” The compositions were representative of what the group was playing live at that time and connected the group with beboppers of the previous years. “Two Bass Hit,” the first piece recorded on this date, was composed by Dizzy Gillespie and John Lewis and was a favorite in the Gillespie band’s book. Unlike Gillespie’s 1947 recording that used the ensemble breaks to feature bassist Ray Brown, Miles used the breaks to feature his drummer Philly Joe Jones. After quite a few false starts, the group successfully completed three takes of this piece from which Avakian had his pick.

Charlie Parker’s contrapuntal “Ah-Leu-Cha” was recorded second. For this version, Miles rearranged the tune so that two 4-bar drum features appeared on either side of the bridge. As with “Two Bass Hit,” Miles must have seen the strength of his drummer in the quintet and arranged the piece to feature his drummer. Besides a few false starts, three complete versions of this piece were recorded.

The third piece on this recording date was the traditional “Billy Boy” and it featured the rhythm section. This is particularly interesting because none of the “Billy Boy” recordings from this date were ever issued. “Billy Boy” would be rerecorded later and released on the album *Milestones* in 1958. The 1955 versions were much slower and produced two complete takes. These versions find the trio in fine form and could make for an interesting study when compared against the 1958 version. Every version of “Billy Boy” recorded by the trio has very exceptional brush breaks from Joe. Unfortunately, these

¹⁷ George Avakian, interview by the author, 30 September 2012, MP3 recording.

unreleased versions were not included in 2001 Legacy Edition reissue. The 1958 recording of “Billy Boy” is known amongst drummers as one of the greatest examples of Joe’s up-tempo brush work, just as the 1955 version may have been, had it been released.

The Jackie McLean composition “Little Malonae” was the fourth piece recorded on that date. Like “Billy Boy,” less time was spent on this piece than the previous two compositions. With the exception of three false starts and a minute of recorded rehearsal, the group recorded two complete takes without any hiccups. Interestingly, the group recorded the coda as a separate take that would be spliced in later.

The composition credited to Miles Davis and Bud Powell entitled “Budo” was recorded last. Just like Davis’s 1949 recording of “Budo,” this version preserved the short drum-breaks in the head arrangement. The group labored a little harder over this recording. At least seven false starts can be heard on the session reel, (Avakian stops the group a few times to get the microphone levels worked out and the group stops a few times to rehearse some of the sections). Avakian even cuts the group off in the middle of Miles’s solo once when he hears too many “clams” in the take.¹⁸ Again, the group finished with three complete takes to end the day.

Besides this being the quintet’s first recording together, it is notable for a number of other reasons. First, there is very little interaction between the musicians and the staff at Columbia. Everyone appears to be all business and the session reel reveals the minimal amount of discussion needed to complete an album. Avakian remembered the recording going “easily.” Despite the fact that all of the group’s members, except Miles, were deep in a heroin addiction, the group was extremely professional in the studio. When Avakian was asked if the group’s drug addiction affected the recording session at all, he responded, “Not

¹⁸ Miles Davis, session reel notes to Miles Davis, *‘Round About Midnight*, unpublished, compact disc.

at all. No, they were very easy to work with and no trouble whatsoever. I think it's because they could sense that this was 'make or break' for Miles."¹⁹

This session was also significant because of Avakian's production techniques. It is well-known that Teo Macero did a lot of editing and splicing on Miles's recordings of the 1960s and 1970s, but it is not well-known that these techniques were employed beginning with Miles's very first recording for Columbia. Analysis provided by Naoki Suzuki, Yukinori Ohmura, Wolf Schmalzer, and additional insights from Lewis Porter reveal that all three of the released recordings were made up of two or more of the takes, spliced together.

For Philly Joe, this recording made a strong statement about his relationship to Miles. Joe was featured prominently on this first recording and, after their experience on the road in 1954, Miles was undoubtedly more confident in displaying Joe's abilities. Miles was much closer to Joe than the other members of the group and had known Joe for a much longer period of time than he had the others. This relationship is evidenced in the amount of free space Joe is allowed to fill on these first famous recordings by the Miles Davis Quintet.

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The *Tonight Show* and The Modern Sounds Festival (1955-1956)

The band went on the road immediately after their first recording session. They performed at the Jazzarama in Boston the day after their recording session ended (October 27-November 6) and then at the Cotton Club in Cleveland (November 7-13).²⁰ During the two weeks that the group enjoyed a residency at the Jazzarama, Nat Hentoff released Miles's "comeback" article in *Down Beat* in the November 2, 1955 issue. The article was titled

¹⁹ George Avakian, interview by the author, 30 September 2012, MP3 recording.

²⁰ Peter Losin, "Miles Ahead session details," <http://www.plosin.com/milesAhead/Sessions.aspx?s=551026>. Accessed 22 February 2013.

“Miles: A Trumpeter in the Midst of a Big Comeback Makes a Very Frank Appraisal of Today’s Jazz Scene.” The article was controversial because of Miles’s blunt and often harsh assessments of other jazz musicians. In the article, Miles stated that “the kind of things that Charles Mingus and Teo Macero are writing for small groups, well, some of them are like tired modern pictures. Some of them are depressing. And Mingus can write better than that.” The comment provoked a response from Mingus that appeared in the November 30, 1955 article of *Down Beat* titled, “An Open Letter to Miles Davis.” As the saying goes, there is no such thing as bad press. The controversy undoubtedly created an additional buzz around the group. Although the quintet did not have an album to encourage listeners to hear them, *Down Beat*, an upcoming television appearance, and a busy performance schedule were all certainly helping to scaffold the group’s popularity. After the November 13 performance the band headed back east, leaving only November 14 and 15 as travel and recuperation days.

On November 16, the quintet made their first recording for Prestige in an effort to finish Miles’s contract with the label. The album known simply as *Miles* would be the first recording of “The New Miles Davis Quintet” to be released to the public. The album is known for its blue-hued photograph of a stream running amongst dying trees and vegetation. It is not known as one of the group’s “quintessential” recordings, but it does give the listener a glimpse of the group’s working repertory at that point. The album included several standards, Benny Golson’s “Stablemates,” and Miles’s theme music for the group known merely as “The Theme.”²¹ Unfortunately for Joe, he had no solos or any significant drum-breaks on this recording. Although he was really opening up in the live performances, the record-buying audience would have to wait until 1957 to hear it on vinyl.

²¹ Prestige LP7014, Original Jazz Classics OJCCD006-2.

With two recording sessions under their belt for two different record labels, the group headed to the Hudson Theatre the following evening to perform on *The Steve Allen Tonight Show*. Unfortunately, the video from this performance was lost. Besides NBC's lack of archival footage, no citizen has ever come forward with a copy of the video. It is one of the lost gems of jazz video. However, the audio from the performance does exist.²² The group performed two compositions that evening. The first was "Max is Making Wax," and the second was the standard "It Never Entered My Mind."

Immediately following the ensemble's performance on the *Tonight Show*, Philly Joe and the rest of the band performed two nights (November 18 and 19) at a New York club called Basin Street with the Erroll Garner Trio and the Johnny Smith Quartet. This was immediately followed by a one-week engagement at Olivia Davis' Patio Lounge in Washington D.C. (November 21-27) with Gene Bonniike's Trio.

As was common with Miles, the group took a booking during the Christmas holiday in Chicago. This allowed Miles to be with his family in St. Louis during the holidays. Before heading west, the band performed at the Blue Note in Philadelphia (December 5-10), then the ensemble played their two-week engagement at the Pershing Hotel's Birdland Show Lounge in Chicago starting on December 21 and concluding on January 1. Miles did not relent for the holiday season and the group was performing in Los Angeles just days after their residency at the Pershing Hotel. The quintet opened at Los Angeles's Jazz City club for two weeks on January 6 (concluding on January 19). The band also performed for two

²² The audio was originally released on the Japanese label Yadeon: Yadeon (Jap)502, but it was later released on Prestige Records: Prestige PRCD4-4444-2.

weeks in San Francisco's Blackhawk club (January 24-February 5) and Hollywood's Jazz City (February 10-March 1).²³

On February 18 the ensemble performed a set in Gene Norman's "Modern Sounds Festival" at the Pasadena Civic Auditorium in Pasadena, CA. The group opened the set with Oscar Pettiford's "Max is Making Wax," which they had recently performed on the *Tonight Show*. Although it is Pettiford's composition, the announcer credited it to Miles during the introduction. The set also included "Walkin," "It Never Entered My Mind" (which was also performed on the *Tonight Show*), "Woody'n You," "Salt Peanuts," and "The Theme."²⁴

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Classic Miles on Prestige and *Tenor Madness* (1956)

After the festival appearance, the band took a short break while staying on the West Coast. Joe was unaware of it at that time, but 1956 would become one of the most prolific years of his recording career. Joe would spend 22 days in the recording studio and his work would be released on at least that many albums. Despite Joe's break from playing with the quintet, Joe immediately took session work in Los Angeles. The pianist Kenny Drew was in town and he joined Joe and Coltrane to make Paul Chambers's first recording as a leader. The session took place on March 2 and was released as *Chambers' Music*.²⁵ Joe followed this session with two more dates in Los Angeles for the saxophonist Serge Chaloff. These sessions (March 14 and 16) were released for Capitol Records as *Blue Serge*.²⁶

²³ Peter Losin, "Miles Ahead session details," <http://www.plosin.com/milesAhead/Sessions.aspx?s=551026>. Accessed 22 February 2013.

²⁴ This performance is available on CD: Columbia C2K 94750. For more information on this performance visit <http://www.plosin.com/milesAhead/Sessions.aspx?s=560218>

²⁵ Jazz West LP7, Blue Note B2-99175.

²⁶ Capitol T742, Capitol Jazz 4-94505-2.

Following the *Blue Serge* dates, Joe was back on the road with the quintet. The ensemble worked their way back across the country with performances in major cities. Miles and Paul went back early for a recording session in New Jersey on March 16 and met the group in Cleveland a few days later. The band performed at the following venues on this tour: Loop Lounge, Cleveland (March 19-25); Blue Note, Philadelphia (March 26-31); Ridge Crest Inn, Rochester NY (April 3-8); Oyster Barrel, Quebec City (April 9-15); Storyville Club, Boston (April 16-22).²⁷

Joe participated in two recording sessions during the band's residency at the Storyville club in Boston. On April 13, Joe made a day-trip to Hackensack, New Jersey to record an album for Prestige Records. The recording featured its leaders and was aptly titled *Bennie Green and Art Farmer*.²⁸ The second session date took place right in Boston and was Paul Chambers's second session as a leader. This session was recorded for Transition Records and included Pepper Adams and John Coltrane on saxophones, Curtis Fuller on trombone, and Roland Alexander on piano. The album would be known as *High Step* and was rereleased later by Blue Note Records.²⁹

After Joe returned to New York, the quintet immediately took two residencies at Café Bohemia. The first lasted from May 3-9 and the second lasted from May 25 to June 10. Miles remembers the residency this way:

The band was playing great and, and Trane was blowing his ass off. George Avakian from Columbia Records used to come down almost every night to hear the band. He loved the band, thought that it was a great group, but he especially loved the way Coltrane was playing now ... But as great as Trane was sounding, Philly Joe was the fire that was making a lot of shit happen ... Sometimes I used to tell him not to do that lick of his with me, but after me. And so that thing he used to do after I played

²⁷ Peter Losin, "Miles Ahead session details."
<http://www.plosin.com/milesAhead/Sessions.aspx?s=551026>. Accessed 22 February 2013.

²⁸ Prestige PRLP7041, Original Jazz Classics OJCCD1800-2.

²⁹ Transition LP30, Blue Note CDP7-84437-2.

*something—that rim shot—became known as the “Philly lick,” and it made him famous, took him right to the top of the drumming world ... But I left a lot of space in my music for Philly to fill up. Philly Joe was the kind of drummer that I knew my music had to have. (Even after he left I would listen for a little of Philly Joe in all the drummers I had later.)*³⁰

When George Avakian was asked if he had in fact been there “every night” as Miles had suggested, Avakian simply replied, “I was there many nights.”³¹

The band was quickly becoming one of the most in-demand groups in jazz, but Joe was not relenting on his sideman work. Joe contributed to a recording session by the Elmo Hope All Star Sextet on May 7. Elmo and Joe had performed together on both of their very first recording sessions for Joe Morris in 1948. Despite continued work with each other, Elmo and Joe had not recorded together in almost three years and would not record together again until 1961. The two men did share a bond, however, and each of them would perform in groups led by the other in 1959. This May 7 session produced one of Elmo Hope’s most known recordings: *Informal Jazz*.³² The “all-star” personnel included Donald Byrd on trumpet, Hank Mobley and John Coltrane on saxophones, and Paul Chambers on bass.

Two days after the Miles Davis Quintet’s first May engagement at Café Bohemia ended, Joe and the rest of the band headed to Hackensack, New Jersey for the band’s most abundant recording date ever. In one session the band turned out recordings of thirteen compositions. The material from this date would be released on three albums known as *Workin’*, *Steamin’*, and *Relaxin’ with the Miles Davis Quintet*. This session represented Miles’s second to last date for Prestige. The last would be on October 26 and it would include recordings of seven more compositions for the aforementioned albums as well four

³⁰ Davis and Troupe, *Miles*, 199-200.

³¹ George Avakian, interview by the author, 30 September 2012, MP3 recording.

³² Prestige PRLP7043, Milestone MCD47037.

compositions for an album called *Cookin' with the Miles Davis Quintet*.³³ Prestige would release the albums at a rate of one per year starting in 1957, but saving the last one for 1961. The compositions performed on these recording sessions were representative of the material the ensemble had been performing during their live engagements.

March of 1956 may have been the most fertile month of Joe's career. Not only had he recorded material for three classic albums by the Miles Davis Quintet and performed in two residencies at Café Bohemia with the group, he also performed on Sonny Rollins's exemplary album called *Tenor Madness*.³⁴ The May 24 recording took place for Prestige Records and included the entire Miles Davis Quintet with the exception of Miles. This session took place one day before Miles and the rest of the quintet began their second engagement of the month at Café Bohemia.

During the second stint at Café Bohemia, the ensemble entered the studio again for Columbia Records. This session was as productive as the first one and it allowed the group to record material for Columbia's vault of stock recordings. All three of the compositions that were recorded that day would be a part of the band's first release for Columbia, known as *'Round About Midnight*. "Dear Old Stockholm" and "Bye Bye Blackbird" were standards that were probably used in their live performances and "Tadd's Delight" is by Joe's colleague and friend Tadd Dameron.

Despite the business of Miles's group, Joe was still managing to find time for other work. Joe made one recording as a sideman in June for the saxophonist Phil Woods. *Pairing Off* would be the title of the album that came as a product of the septet's June 15 recording

³³ *Relaxin'*: Prestige LP7129, PRCD-8104-2; *Steamin'*: Prestige LP7200, PRCD-30167; *Workin'*: Prestige LP7166, Original Jazz Classics OJCCD-296-2; *Cookin'*: Prestige LP7094, Original Jazz Classics OJCCD128-2.

³⁴ Prestige LP7047, Original Jazz Classics OJCCD-124-2.

date.³⁵ Joe also went back on the road for another grueling tour with Miles: Blue Note, Philadelphia (June 11-16); Crown Propeller Lounge, Chicago (June 19-July 8); Graystone Ballroom, Detroit (Monday, July 9); Peacock Alley, St. Louis (July 13-21).³⁶ Live recordings of the ensemble's July 14 and 21 performances at Peacock Alley are available on CD.³⁷

Following the quintet's long tour, the band took a break for much of August. Joe would have another round of sideman work, recordings with Miles, and two more engagements at Café Bohemia before the year was over. With the exception of a single recording date on August 31, Joe did not work in August and probably needed the break. The death of trumpeter Clifford Brown (in an auto accident on June 26) was probably weighing heavily on Joe, and this would have been his first opportunity to return home and be in the presence of the mourners (and possibly grieve himself). The break was short-lived as Joe was set to begin a club engagement that spanned twenty-two days plus four days of recording in September alone.

•

Finishing *'Round About Midnight* for Columbia (1956)

Joe returned to the recording studio for one sideman date, Jackie's McLean's *Jackie's Pal* on August 31, before reuniting with Miles to take the quintet into the studio.³⁸ On September 10, the Miles Davis Quintet entered the studio for what would be their last session for Columbia while Miles was still fulfilling his contractual obligations to Prestige. This session would also be the third and last session needed to complete the *'Round About*

³⁵ Prestige PRLP7046, Original Jazz Classics OJCCD-092-2

³⁶ Peter Losin, "Miles Ahead session details," <http://www.plosin.com/milesAhead/Sessions.aspx?s=560605>. Accessed 22 February 2013.

³⁷ Spider Net/Soulyard VGM-SOU1997, The Jazz Factory (Sp)JFCD22879.

³⁸ Prestige PRLP7068, Original Jazz Classics OJCCD1714-2. Bill Hardman on trumpet, Jackie McLean on alto saxophone, Mal Waldron on piano, Paul Chambers on bass, and Philly Joe on drums.

Midnight album.³⁹ The album would not be released until 1957, but it would become canonized as one of the most important albums in jazz history.⁴⁰

The group recorded three compositions on this date. The first was the standard by Cole Porter called "All of You." Composer/conductor/educator Leonard Bernstein was in attendance for this sessions and it is presumed that "All of Me" was recorded while the quintet waited for him to arrive. The session reel indicates that the New York Philharmonic conductor was in the studio on some "studio chatter" right after the "coda" take of "All of Me." The quintet recorded the composition with only one complete take and two other partial takes (including the coda take).

Leonard Bernstein was in attendance that day for the quintet's recording of William Harris and Victor Young's standard "Sweet Sue, Just You." Bernstein had also been popular for an educational television series called *Omnibus* and Columbia had approached him about doing an educational LP called *What is Jazz?*.⁴¹ Bernstein was using "Sweet Sue, Just You" to illustrate the differences between a swing arrangement played by a swing band, and a "modern" arrangement. The Miles Davis Quintet was employed to perform Teo Macero's arrangement of the modern version. Miles Davis researcher Peter Losin transcribed some of interactions between Avakian, Bernstein, and Davis.⁴² This first bit takes place after a rehearsal of the arrangement:

Bernstein: "Beautiful, just beautiful. The release was marvelous ... Let's do it. Only one though, huh? With the intro."

Davis: "Okay, where's the intro?"

³⁹ Columbia CL949, CK 85201.

⁴⁰ See nearly any text on the recorded history of jazz.

⁴¹ Columbia CL 919.

⁴² Peter Losin, "Miles Ahead session details," <http://www.plosin.com/milesAhead/Sessions.aspx?s=560910>. Accessed 22 February 2013.

Bernstein: "...to refresh your memories about it, you haven't done that now for an hour..."

Coltrane: "The intro?"

Davis: "Yeah, well we'll play it in that same tempo..."

Bernstein: "That's right."

Davis: "One, here we go..."

After a false start, the conversation continues:

Bernstein: "You know what might [work here] Miles? If you did only the two pickup notes of the tune, and then forget the tune. Just so that everybody knows that you're playing 'Sweet Sue'. Do dah rowd... then you can do anything you want, but just... Every rah..." (Davis plays) "You know what I mean?"

Davis: "All right. The introduction..."

Bernstein: "So you do the intro (sings)..."

Davis: "Okay." Bernstein: "No, that's here... the last two chords."

Davis: "Red, you straight on those chords?"

Garland: "Yeah, I'm all right."

Davis: "Just play the intro and play right on the chorus. Here you go..."

Garland: "Hey, how many choruses is this?"

Davis: "One each. And ah..."

Bernstein: "One for Miles, one for, um..."

Davis: "Coltrane."

Bernstein: "...him and for you, and then a fourth chorus for everybody at once."

Davis: "Ah, Trane and I'll play one, you know, together, out, right?"

Bernstein: "And that's [our exit]..."

Bernstein: "All right, we're ready..."

Avakian: "Okay, should we make it?"

Davis: "Yeah, we'll try one."

Avakian: "Good..."

After four takes, Miles inquires as to how the recording is going:

Davis: "Say something, please..."

Avakian: "We love you... Miles, it's nice. Uh, look Miles, it's, it's rather long, it's five minutes and fifteen seconds..."

Davis: "Well, we gonna pick up the tempo a little bit..."

Avakian: "...and we'd like it to be shorter. Only one, okay?"

Davis: "...and Red, play what you wanna play, all right? And don't piss around, just play what you wanna play."

Avakian: "John, just play one chorus this time, okay?"

At the end of the seventh take, Bernstein inquires about the arrangement. Bernstein was definitely using his artistic license with the arrangement:

Avakian: "Miles? one second, yeah..."

Bernstein: "Miles? What happened to those two lovely pickups before you go on? You know... (sings)"

Davis (laughing): "Can I quote you?"

After the final take, the following studio chatter can be heard:

Avakian: "Fine, very good..."

Bernstein: (sings)

Avakian: "Okay..."

Davis (to Chambers): "Come on Paul, you gotta pee again?"

After Bernstein's departure from the studio, the band resumed work to record Thelonious Monk's composition "Round Midnight." It is somehow fitting that the last composition to be recorded would be the inspiration for the album's title. The quintet had

unquestionably been getting better the longer they worked together. The recording of this composition would also be one of their most known recordings as a group. It was recorded in just one complete take with no overdubs. Miles plays with his characteristic “breathy” tone and Coltrane’s solo is evidence that he was one of jazz’s rising stars.

Although there is no evidence of Bernstein’s presence during the recording of “Round Midnight,” some narration for “Sweet Sue, Just You” was recorded by Bernstein on the session reel. This begs the question of whether Bernstein was actually present for the recording of “Round Midnight” or not. He may have already left or he may have been sitting right there. Bernstein’s presence has undoubtedly had a major effect on many performers and could possibly have had some effect on one of jazz’s most exemplary recordings.

•

The Last Session for Prestige and the Quintet (1956)

Joe recorded two more albums over the course of three days in September. The first was a trio recording with Paul Chambers and Kenny Drew that took place on September 20 and 26 and was released as *The Kenny Drew Trio* for Riverside Records.⁴³ The second album was made between these dates on September 21 for Blue Note Records. This session was also for Paul Chambers and included Donald Byrd on trumpet, John Coltrane on tenor saxophone, Horace Silver on piano, and Kenny Burrell on guitar. The recordings were released as *Whims of Chambers* and would be one of Paul Chambers’s most famous recordings.⁴⁴

Joe provided some drumming on a session for Phineas Newborn Junior on October 16. Newborn’s album, *Phineas Rainbow*, included nine compositions. Only three of them

⁴³ Riverside RLP12-224, Original Jazz Classics OJCCD6007.

⁴⁴ Blue Note BLP1534, 8-37647-2.

needed drums and Joe came in to provide those parts.⁴⁵ Joe also provided his drumming services on an album for saxophonist J.R. Montrose on October 21. The album was recorded for Blue Note Records and would be called simply *J.R. Montrose*.⁴⁶ Meanwhile, the Miles Davis Quintet was still performing regularly: Café Bohemia, New York (September 7-29); Storyville, Boston (October 1-7); Café Bohemia, New York (October 15-29).

The September 15 and 29 performances were broadcast on Mutual Studios *Bandstand USA* shows, but they have never been released to the public.⁴⁷ Miles remembered that the social scene in Café Bohemia at this time changed the kind of audience that he was used to playing for:

*...we went back to Café Bohemia from early spring to late autumn 1956 and played to packed houses every night ... playing at Café Bohemia down in the village got me into another kind of social situation with people. Instead of being around a lot of pimps and hustlers, now I found myself around a lot of artists—poets, painters, actors, designers, filmmakers, dancers. I found myself hearing about people like Allen Ginsburg, LeRoi Jones (now Amiri Baraka), William Burroughs (who would write *Naked Lunch*, a novel about a junkie), and Jack Kerouac.*⁴⁸

On October 26, the quintet made their final recordings for Prestige. Miles knew that he owed Prestige this last date and his recordings for Columbia could not be released until he fulfilled this final recording session. This session proved to be superior to the previous two sessions that the quintet recorded for Prestige. The band first recorded seven compositions to finish the material needed to complete the three albums they had begun recording on May 11. Finally, the group recorded five more compositions that would be

⁴⁵ RCA LPM1421, RCA (Eu)2125765-2.

⁴⁶ Blue Note BLP1536, Blue Note CDP8-29102-2

⁴⁷Peter Losin, "Miles Ahead session details," <http://www.plosin.com/milesAhead/Sessions.aspx?s=560915>, <http://www.plosin.com/milesAhead/Sessions.aspx?s=560929>. Accessed 22 February 2013.

⁴⁸ Davis and Troupe, *Miles*, 203-204.

released as *Cookin' with the Miles Davis Quintet* and officially ended Miles's contractual obligation to Prestige.

Following this last recording session, the band returned to Café Bohemia to finish their engagement there. The last few days of this engagement (October 26-29) would culminate in the firing of Coltrane from the band. With the exception of Miles, all of the band members were deep into heroin addictions and Coltrane's habit was causing him to nod off on-stage. Sonny Rollins is supposed to have replaced Coltrane for a day or two to finish the week, but no recordings of this exists.⁴⁹ The band had just finished one of its most monumental recording sessions on Friday, October 26, and by Monday Miles had broken up one of jazz's most famous groups.

•

Transcription and Analysis: "Airegin" and "Blues By Five"


Joe was in fine form at the October 26 session with Miles Davis and he produced some of his best recorded moments with the quintet during that day. Joe's prowess as an accompanist was revealed during the performance of Sonny Rollins's composition titled "Airegin." In what is one of Joe's most innovative moments, he chose to provide a distinctive rhythmic accompaniment that allowed him to simultaneously accompany the group, provide a rhythmic foundation, and be his own creative voice in the ensemble. It is clear from this performance that the group was used to playing with Joe and did not need him to provide the foundational rhythms that explicitly revealed the meter. This is particularly notable because this style of drumming would not become prevalent until drummers like Tony Williams and Roy Haynes popularized it in the 1960s.

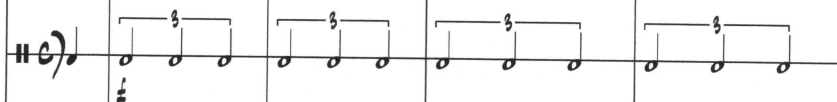
⁴⁹ Davis and Troupe, *Miles*, 207.

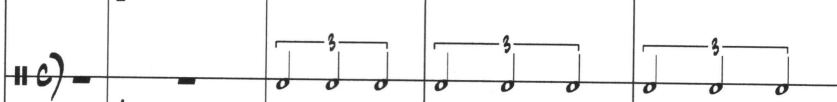
A rhythmic analysis of “Airegin” reveals Joe’s tendencies in the performance, [the analysis is included at the end of this section]. The analysis shows only the rhythms that each member of the group played without showing any harmonic or melodic content. The first observation of the performance shows that Garland and Chambers are functioning as time-keepers who provide a 3 against 4 *hemiola* that functions as an *ostinato*. Joe stretches the rhythmic language a step further by playing a polyrhythmic series of syncopated eighth-notes that also move through a series of *hemiolas* during the introduction. The rhythms are complicated a step further when John Coltrane enters in measure 9. Upon entering, Coltrane plays an eighth-note triplet against Joe’s eighth-notes and the other musicians’s quarter-note triplets. Breaking Coltrane’s repeated phrase down reveals that it is built of two, three-beat sub-phrases. These two sub-phrases are followed by a two-beat rest and repeated to make the entire phrase. Each phrase is then repeated as a vamp along with Chambers and Garland. Meanwhile, Joe is free to experiment with accents, syncopations, and dynamics. The rhythmic complexity of the vamp reaches its peak on Joe’s hi-hat in measures 18-20 before Miles enters to state the melody.


On “Blues By Five” Joe traded four-measure solos with pianist Red Garland, [Joe’s four measure phrases are transcribed and included at the end of this section]. Although they are not necessarily his most famous phrases, they are indicative of his style and percussive language. In the first chorus Joe makes use of the “open” double-stroke roll. Joe uses these often at varying lengths (see Chorus 3 and 4 as well). The first phrase of Chorus 2 shows Joe’s melodic inventiveness. If that entire phrase were only played on one drum, it would be rhythmically boring. The way Joe moves the rhythms around the drums in a melodic fashion, often breaking the triplet-rhythms up, gives this phrase its inventiveness (see Chorus 6 as well).


AIRGIN*A RHYTHM SCORE OF THE INTRODUCTION*

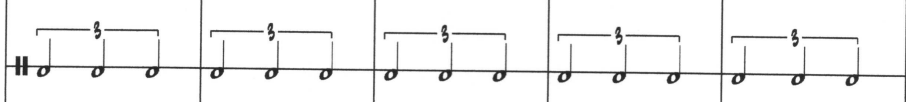
SAXOPHONE (COLTRANE) **|| c)** 

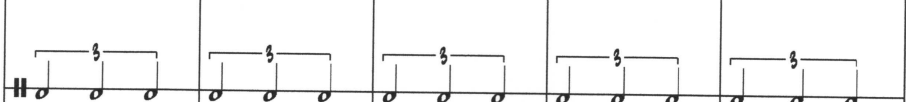
PIANO (GARLAND) **|| c)** 


BASS (CHAMBERS) **|| c)** 

DRUMS (JONES) **|| c)** 

SAX 

PNO 

BASS 

DRUM 

Musical score for measures 10-13, featuring Saxophone (SAX), Piano (PNO), Bass, and Drum.

SAX: Measures 10-13. Measure 10 starts with a rest, followed by a quarter note, a quarter rest, and a quarter note. Measures 11-13 feature eighth-note triplets.

PNO: Measures 10-13. Each measure contains a half note followed by a quarter note, with a triplet bracket over the quarter note.

BASS: Measures 10-13. Each measure contains a half note followed by a quarter note, with a triplet bracket over the quarter note.

DRUM: Measures 10-13. Each measure contains a continuous eighth-note triplet pattern.

Musical score for measures 14-17, featuring Saxophone (SAX), Piano (PNO), Bass, and Drum.

SAX: Measures 14-17. Measure 14 starts with a rest, followed by a quarter note, a quarter rest, and a quarter note. Measures 15-17 feature eighth-note triplets.

PNO: Measures 14-17. Each measure contains a half note followed by a quarter note, with a triplet bracket over the quarter note.

BASS: Measures 14-17. Each measure contains a half note followed by a quarter note, with a triplet bracket over the quarter note.

DRUM: Measures 14-17. Each measure contains a continuous eighth-note triplet pattern.

p

Musical score for four staves: SAX, PNO, BASS, and DRUM. The score is divided into four measures.

SAX: Measure 1: Quarter rest, eighth note, quarter rest, quarter note. Measure 2: Eighth note triplet, quarter note, eighth note triplet, quarter note. Measure 3: Quarter note, quarter rest, quarter note. Measure 4: Eighth note triplet, quarter note, eighth note triplet, quarter note.

PNO: Measure 1: Quarter note, quarter note, quarter note. Measure 2: Quarter note, quarter note, quarter note. Measure 3: Quarter note, quarter note, quarter note. Measure 4: Quarter note, quarter note, quarter note.

BASS: Measure 1: Quarter note, quarter note, quarter note. Measure 2: Quarter note, quarter note, quarter note. Measure 3: Quarter note, quarter note, quarter note. Measure 4: Quarter note, quarter note, quarter note.

DRUM: Measure 1: Eighth note triplet, quarter note, eighth note triplet, quarter note. Measure 2: Eighth note triplet, quarter note, eighth note triplet, quarter note. Measure 3: Eighth note triplet, quarter note, eighth note triplet, quarter note. Measure 4: Eighth note triplet, quarter note, eighth note triplet, quarter note.

Musical score for four staves: SAX, PNO, BASS, and DRUM. The score is divided into three measures.

SAX: Measure 1: Quarter rest, eighth note, quarter rest, quarter note. Measure 2: Eighth note triplet, quarter note, eighth note triplet, quarter note. Measure 3: Quarter note, quarter rest, quarter note.

PNO: Measure 1: Quarter note, quarter note, quarter note. Measure 2: Quarter note, quarter note, quarter note. Measure 3: Quarter note, quarter note, quarter note.

BASS: Measure 1: Quarter note, quarter note, quarter note. Measure 2: Quarter note, quarter note, quarter note. Measure 3: Quarter note, quarter note, quarter note.

DRUM: Measure 1: Eighth note triplet, quarter note, eighth note triplet, quarter note. Measure 2: Eighth note triplet, quarter note, eighth note triplet, quarter note. Measure 3: Eighth note triplet, quarter note, eighth note triplet, quarter note.

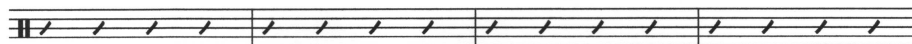
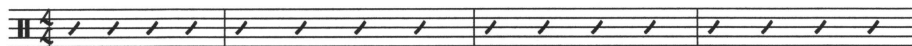
BLUES BY FIVE

RED GARLAND-PHILLY JOE JONES
READING 4's

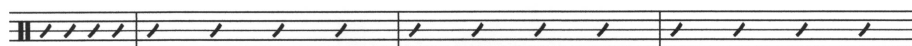
DAVIS/GARLAND

7:19

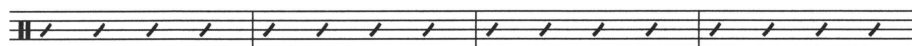
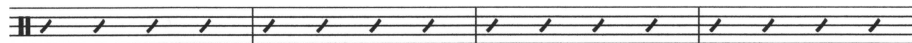
CHORUS 1



CHORUS 2



CHORUS 3



[illegible]

CHORUS 7

The musical score for Chorus 7 consists of three staves. The top staff is a piano accompaniment with a treble clef and a key signature of one sharp (F#). It contains four measures of a simple rhythmic pattern. The middle staff is a vocal line with a treble clef and a key signature of one sharp. It contains eight measures of music, including various note values, rests, and a final measure with a double bar line. The bottom staff is a piano accompaniment with a treble clef and a key signature of one sharp, containing four measures of a simple rhythmic pattern. The vocal line includes lyrics: "R R L L R L L" under the final measures.

CHAPTER 3

Return of the Sideman (1956-1957)

With the unfortunate break-up of the quintet, Joe was left without a steady gig. Coltrane headed back to Philadelphia and Miles flew to France for the month of November. Still in-demand as a session drummer, Joe took three recording dates in November. Attesting to the recording studios' demand for Joe, each date was for a different record label (Blue Note, Atlantic, and Prestige Records).

The first session was for Lee Morgan's *Lee Morgan Indeed!* album.¹ The recording took place on November 4 and included Clarence Sharp on alto saxophone, Horace Silver on piano, and Wilbur Ware on bass. The album was Morgan's first as a leader. The second session happened on November 19 and produced a little-known album called *Mood Jazz*.² The band was called the Joe Castro Trio and included Castro on piano and Ed Shonk on bass. The third session was for Joe's old friend Tadd Dameron. The recording was made on November 30 and was titled *Mating Call*. The quartet included John Coltrane, his first recording since the quintet had broken up a month earlier. The group also included Dameron as the pianist/arranger and John Simmons on bass.

Miles returned in December and put the band back together to go out on the road. The tour included the following performances: Blue Note, Philadelphia (December 3-8); Shrine Auditorium, Los Angeles (Wednesday, December 12,); DePaul University, Chicago (Tuesday, December 18); Crown Propeller Lounge, Chicago (December 21-27).³ The December 8 concert at the Blue Note was broadcast on *Bandstand USA* and has

¹ Blue Note BLP1538, Mosaic MD4-162.

² Atlantic LP1264.

³ Peter Losin, "Miles Ahead session details," <http://www.plosin.com/milesAhead/Sessions.aspx?s=561208>. Accessed 22 February 2013.

subsequently been released.⁴ Some sources including Ken Vail's *Miles' Diary* misdate the performance as December 8, 1955, but Tom Lord and Peter Losin's discographies have the correct December 8, 1956 date.

Although he had worked three days in November, Joe was also spending a lot of his time in long heroin binges. Most of Joe's free time was spent under the influence and November gave him a lot of free time to be high. Author J.C. Thomas later stated that Philly Joe Jones "was to drugs what W.C. Fields was to booze."⁵ Miles recalled:

Trane (who was back in the band) and Philly Joe were really starting to get on my nerves with their junkie shit—showing up late, sometimes not at all... Later I found out that Philly Joe was a bad influence on Trane while they were in the band together. At first, when Trane was using that shit I didn't look at how he was acting because the music was so strong, and he and Philly would always be promising me they would stop. But things got worse. Sometimes, Philly Joe would be so sick up on the bandstand he would whisper to me, 'Miles play a ballad, I'm getting ready to throw up so I gotta go to the bathroom.' He'd leave the stage and go throw up and come back like nothing had happened. He'd pull some stupid shit.⁶

Miles also detailed that the band members' tabs at the bar often exceeded their weekly pay. Joe would later recall his drug partnership with Coltrane, but he remembered that after Coltrane had gotten cleaned up he gave Joe the strength to clean himself up:

Trane practiced all day. I lived with him all the time when we were on the road. We roomed together or we would have separate rooms next to each other on the same floor. And then we were thrown together because of what we were doing with ourselves at the time in our personal lives ... He used to give me a lot of strength when he finally found himself and straightened his life out and I was still out there in the water. He used to always give me encouragement and, coming from him, it was a gas because I had been through so much with John.⁷

⁴ Teppa 76, Prestige PRCD4-4444-2.

⁵ J.C. Thomas, *Chasin' the Train*, (New York: Da Capo Press, 1976).

⁶ Miles Davis and Quincy Troupe, *Miles: The Autobiography*, (New York: Simon and Schuster, 1989), 210.

⁷ Sandy Davis, "Philly Joe Jones: Straightahead and Rarin' to Go," *Down Beat*, 9 September 1976, 52.

The quintet continued on, drug problems and all, but Miles was becoming agitated and it was only a matter of time before there was a blowout.

Following the holiday performances in Chicago, the band headed out to California for an engagement at Hollywood's Jazz City club (January 4-17).⁸ Joe immediately followed these concerts by performing on three sessions in Los Angeles during January of 1957. The first was Art Pepper's famous *Art Pepper Meets the Rhythm Section* on January 19.⁹ The rhythm section was the same as it was in Miles's band with Red Garland on piano, Paul Chambers on bass, and Philly Joe on drums, (Joe is rumored to have used Mel Lewis's drums for this date). The album's connotation suggests that this rhythm section had received such a strong stature among musicians that they were now referred to as just "The Rhythm Section," with an emphasis on *the*. The second session was on January 21 for French hornist John Graas. The album was titled *The John Graas Sextet* and included Jack Montrose and Bill Perkins on saxophones, Paul Moer on piano, and Paul Chambers on bass.¹⁰ Joe's last session in January took place two days later on January 23 with the same personnel (with the exception of Graas). This session was the second date for an album by Paul Chambers called *The East/West Controversy*.¹¹ The title is a reference to the debate over the differences in style between the East and West Coast jazz musicians. This session includes a mixture of musicians from both coasts. Joe came aboard for this second session to replace drummer Mel Lewis, who could not attend the second day of recording.

The Miles Davis Quintet, of course, was performing in the evenings following Joe's recording sessions. The band performed at The Blackhawk Supper Club in San Francisco

⁸ Peter Losin, "Miles Ahead session details," <http://www.plosin.com/milesAhead/Sessions.aspx?s=570216>. Accessed 22 February 2013.

⁹ Contemporary C3532, Original Jazz Classics OJCCD31992-02.

¹⁰ Decca DL8478, Fresh Sound (Sp)FSRCD508.

¹¹ Xanadu 104, Fresh Sound (Sp)FSRCD508.

from January 22-February 10 and then headed back to the Midwest. The group played two shows in Pittsburgh's Syria Mosque on February 13 and took a residency at St Louis's Peacock Alley from February 15 through February 23.¹² The February 16 and 23 performances were broadcast on KSTL-AM radio and have since been released on CD.¹³ The repertoire reveals that the band did not add anything new and was still performing all of the same material which they had recorded up to this point.

The band continued their trek back east with the following performances: Preview's Modern Jazz Room, Chicago (February 27-March 10); Comedy Club, Baltimore (March 26-31); Café Bohemia, New York (April 5-28). The Café Bohemia performances were significant for a few reasons: First, the trumpeter Kenny Dorham sat in with the band for two nights in a row. Second, the drug problems had become too much for Miles to handle and he broke up the quintet for good this time. Miles recollected that "By the time we got back to New York, in March of 1957, the shit had really hit the fan, and so I finally fired Trane again and also fired Philly Joe. Trane went to play with Monk at the Five Spot and Philly just played around, because by now he was a 'star.'" ¹⁴ Miles brought in saxophonist Sonny Rollins and drummer Art Taylor to finish out the engagement. Mutal Network broadcasted the April 13 performance on *Bandstand USA*.¹⁵ The recording of the broadcast has never been released to the public, but it represents the quintet's last recorded venture together.

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¹² Peter Losin, "Miles Ahead session details," <http://www.plosin.com/milesAhead/Sessions.aspx?s=570223>. Accessed 22 February 2013. Additional research provided to Peter Losin by Chris DeVito.

¹³ Soulard VGM-SOU 1997, Jazz Factory JFCD 22879.

¹⁴ Davis and Troupe, *Miles*, 214.

¹⁵ Peter Losin, "Miles Ahead session details," <http://www.plosin.com/milesAhead/Sessions.aspx?s=570413>. Accessed 22 February 2013. To the bitter end the band did not add any new material. The broadcast recording picked up performances of "The Theme," "Woody'n You," "Walkin'" and "All of You."

The “Lost” Period (1957)

April proved to be one of the busiest months of Joe’s career. He had played at Café Bohemia for the first part of the month and after being fired, he already had four recording dates waiting for him. The first one was notable as it was his first recording with trumpeter Clark Terry. Like Miles Davis, Terry was from St. Louis and he had served as an early mentor to Davis. The recording took place on April 12 and 17 and was hilariously released as *Serenade to a Bus Seat*.¹⁶ The quintet on this recording consisted of Joe Morris alumnus Johnny Griffin on saxophone, Wynton Kelly on piano, and Paul Chambers on bass. With this recording date, Philly Joe and Clark Terry began an association that would include another recording for Terry as a leader as well as numerous dates as sidemen together.

Joe’s next two recording dates were for Herbie Mann and Hank Mobley. Mann’s recording was an octet session that was released as *Salute to the Flute*.¹⁷ The album was recorded in New York on April 18 and was released for Epic Records. The distinguishing moment from this session was pianist Hank Jones’s celeste playing. Hank Mobley’s session took place on April 21. The ensemble was a sextet and the album was simply titled *Hank*.¹⁸

It is unknown as to what exactly Philly Joe did between April and September of 1957. It can be said with certainty that he did not record at all during this time. It is unknown, however, whether he performed in public regularly or not. He is rumored to have started his own band at this time, but no evidence of this has been discovered. It is assumed that he did perform in some sort of sideman capacity, but where and with whom is a mystery. He was fired by Miles because his drug habit had gotten so bad, thus it is possible that Joe spent most of his summer being a professional junkie. It is not unheard of for many

¹⁶ Riverside RLP12-237, Riverside RCD-30189.

¹⁷ Epic LN3395, Portrait RK44095.

¹⁸ Blue Note BLP1560, Blue Note CDP-7-95591-2.

of the jazz musicians who dealt with serious habits to have a period of time in which they just chased their demons.

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***Blue Train* and Joe's First "Unknown Session" as a Leader (1957)**

Whatever had caused Joe to stay out of the limelight for the summer had disappeared by September. John Coltrane had spent the summer playing with Thelonious Monk at the Five Spot and is probably responsible for getting Joe a gig substituting for drummer Shadow Wilson there when he was unavailable. Joe performed with the group from September 5 through 10 or 11, with Coltrane on saxophone, Monk on piano, and Ahmed Abdul-Malik on bass.¹⁹ A few days later, on September 15, Coltrane invited Joe to perform on a recording. Unlike Joe, Coltrane's career began to take-off when he left Miles's band. He had made three recordings as a leader for Prestige in the interim (with Miles's new drummer Art Taylor on two of them and Albert "Tootie" Heath on the other). Coltrane had just signed with Blue Note Records and assembled an "all-star" sextet for his session.

The recording session would be released as *Blue Train* and would be one of Coltrane's most famous and important recordings.²⁰ Not only was it special for Coltrane, Philly Joe proved that he was still a top-notch drummer and his abilities had only increased over the summer. In fact, Joe played two of his most renowned and transcribed solos on "Locomotion" and "Lazy Bird."²¹ Coltrane later gave an interview to Carl-Erik Lindgren on March 22, 1960 where he called *Blue Train* one of his favorite records and stated that

¹⁹ Robin Kelley, *Thelonious Monk: The Life and Times of an American Original*, (New York: Free Press, 2009), 109-110.

²⁰ Blue Note BLP1577, Blue Note 8-53428-2.

²¹ See the Appendix for Philly Joe's published and unpublished transcriptions.

“There’s such a good band on there.”²² Indeed, having Lee Morgan on trumpet, Curtis Fuller on trombone, Kenny Drew on piano, and Paul Chambers on bass beside Coltrane and Philly Joe made for a fantastic band.

The rest of September was filled with the busyness of multiple recording sessions. Joe once remarked that “I had drums in one studio, and another set in another studio, because I didn’t have time to set them up. I’d just grab the cymbals and run.” The two sets of back-to-back recording days in late September may have been one of the many instances that he was referring to. Joe’s calendar had a September 22 session in Hackensack, New Jersey for Blue Note and a September 23 session in New York for Riverside. Then Joe recorded on September 29 for Blue Note and on September 30 for Riverside at the same studios.

The two Blue Note dates would produce the popular *Newk’s Time* for Sonny Rollins and *The Cooker* for Lee Morgan. The Rollins date would include Wynton Kelly on piano and Doug Watkins on the bass.²³ “Newk” was Rollins’s nickname from an apparent resemblance to Major League Baseball star Donald Newcombe. The personnel for *The Cooker* included Pepper Adams on baritone saxophone, Bobby Timmons on piano, and Paul Chambers on bass.²⁴ Joe had been a part of Morgan’s first recording as a leader in 1956 and *The Cooker* is evidence of the progress Morgan had made since that first recording in the previous year. The two sessions for Riverside were both for the saxophonist Ernie Henry. The first is an octet recording that was released under the Ernie Henry All-Stars as *Last Chorus*.²⁵ The second session was a quartet session with Wynton Kelly on piano and Wilbur Ware on the

²² Lewis Porter, *John Coltrane: His Life and Music*, (Ann Arbor: The University of Michigan Press, 1999), 157.

²³ Blue Note BLP4001, Blue Note 7-84001-2.

²⁴ Blue Note BLP1578, Mosaic MD4-162 [CD].

²⁵ Riverside RLP12-266, Original Jazz Classics OJCCD1906-2.

bass. The eight recorded compositions from this session were released as *Seven Standards and a Blues* under the Ernie Henry Quartet.²⁶

The recording session for *Last Chorus* was a significant one because it produced the “unknown” recording of “Stablemates” that would be released on the CD reissue of Philly Joe Jones’s second album as a leader: *Drums Around the World*. On September 23, the band that was assembled recorded five compositions with Ernie Henry leading the band. Of the five, “Stablemates” was the only one that was left unreleased. Just before the 1992 CD rerelease of Philly Joe’s 1959 album *Drums Around the World* (which also included a version of “Stablemates”), producer Orrin Keepnews came across the 1957 recording of “Stablemates.” Baffled by the 1957 version, Keepnews included it with Joe’s 1959 material as an alternate take on the CD issue and printed the following message on the back of the CD:

The previously unissued (though not noticeably flawed) version of “Stablemates” is something of a mystery. Tape-box data and aural information on the surviving master reel make it clear that this is from an earlier session, presumably with the same players (Cannonball, Golson, and Mitchell are recognizable soloists), that apparently was abandoned without producing anything else considered worth retaining. But although I was undoubtedly the producer, I have no clear recollection—three decades after the fact—of the date, and can find no significant paperwork. I can’t think of anyone else who’s likely to remember, so just accept it as a small, inscrutable gift.²⁷

Keepnews is correct that Golson is the tenor saxophonist (who was present on both recordings as well as being the composer of the piece), but he is incorrect to state that Blue Mitchell and Cannonball Adderley are the other soloists. The alto saxophone solo on the 1957 version is played by Ernie Henry (who was leading the session) and the trumpet solo is likely played by Lee Morgan (who is actually on the 1957 and 1959 versions). The Jazz

²⁶ Riverside RLP12-248, Original Jazz Classics OJCCD1722-2.

²⁷ Orrin Keepnews, liner notes to Philly Joe Jones, *Drums Around the World*, Original Jazz Classics OJC CD1792-2, 1992, compact disc.

Discography by Tom Lord correctly lists the 1957 “mono take” as being from Henry’s date. It is easy to see where the mistake could be made. The bands are very similar with Philly Joe, Wynton Kelly, Golson, and Morgan playing on both versions. However Blue Mitchell, Cannonball Adderley, Curtis Fuller, Herbie Mann, Sahib Shihab, and Sam Jones were present at Joe’s date but not Ernie Henry’s date. Instead, Henry employed a slightly smaller group that included Melba Liston on trombone, Cecil Payne on baritone saxophone, and Paul Chambers on bass beside the cross-over personnel. This is important to recognize because Keepnews does not credit these musicians in the liner notes to *Drums Around the World* where this 1957 version is included alongside the 1959 version. Even if you buy a brand-new copy of the CD today the personnel is not correctly listed!

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Miles Takes Him Back (1957)

Joe began October with another a full schedule that included three recording sessions in the first half of the month. One of these was a little-known session that is dated October 1957. The recording, *Winner’s Circle*, features a nine-piece group co-led by Al Cohn and Frank Rehak. The band only recorded the composition “Not So Sleepy” that particular day and finished the album on two other dates in September and October with differing personnel.

On October 13, Joe was back in New Jersey to record the *Sonny Clark Trio* for the pianist and Blue Note Records.²⁸ The recording included bassist Paul Chambers and the compositions were all jazz standards. Two days later, Joe was back in New York at Riverside Records to record a trio session with bassist Wilbur Ware for Kenny Drew called *Pal Joey*.²⁹

²⁸ Blue Note BLP1579, Blue Note 5-33774-2.

²⁹ Riverside RL12-249, Original Jazz Classics OJCCD1809-2.

All of the music was composed by Richard Rodgers and Lorenz Hart for the musical of the same name. The original musical had debuted on Broadway in 1940, but there was a 1952 revival that had captured three Tony Awards, a New York Drama Circle's Award, and a whopping eleven Donaldson Awards.³⁰ The compositions and arrangements for Drew's album were solid and the concept was good, but the album has gone out of print numerous times, including the 1996 United States and the 2006 Japan CD releases.

Following Drew's session, Philly Joe rejoined the Miles Davis Quintet for a series of concerts at Birdland that began on October 17. Miles had been using Art Taylor as his drummer since Joe had left and had just recorded his famous large-ensemble collaboration with Gil Evans known as *Miles Ahead* with Taylor behind the drum kit. Although Miles was having great personal success as a performer and recording artist, he was struggling to keep a constant line-up in his band since Joe and Coltrane had departed. Sonny Rollins had left to pursue his own band and Miles fired Red Garland before the *Miles Ahead* sessions, then he fired Art Taylor shortly after the sessions. The group that performed at Birdland would be Miles, Bobby Jasper on saxophone, Tommy Flanagan on piano, Paul Chambers on bass, and Philly Joe Jones on drums. The band stayed at Birdland from October 17 through 30. During that time the concerts were broadcasted on the *ABC Dancing Party* radio show.³¹ The compositions from the broadcast are representative of the material the band had been playing for the last two years. It was during this week that Miles hired the alto saxophonist Julian "Cannonball" Adderley. Miles used Cannonball for the first time at a performance known as the Philadelphia Jazz Festival on October 19.³² The band played Philadelphia's Convention Hall and foreshadowed the creation of Miles's great sextet with Cannonball, but

³⁰ "Pal Joey," *TheatreHistory.com*, 2002. <http://www.theatrehistory.com/american/musical023.html>. Accessed 20 February 2013.

³¹ Peter Losin, "Miles Ahead session details," <http://www.plosin.com/milesAhead/Sessions.aspx?s=571017>. Accessed 22 February 2013.

³² Porter, *John Coltrane*, 132.

it is unknown whether or not Jasper and Adderley were performing in the group simultaneously.

In the interim days between performing with Miles, Joe took on two more recording sessions. The first one was a sextet date for Hank Mobley and Blue Note Records called *Poppin'*.³³ It was recorded in New Jersey on October 20, just one day after Joe's performance with Miles in Philadelphia. Joe's second recording date was with the Dick Johnson Quartet for Riverside Records. Johnson was mostly known as a clarinetist with the Artie Shaw band as well as other big bands. For this session he played alto saxophone and the album was released as *Most Likely...Dick Johnson*.³⁴ The session took place on October 30, just as Joe's engagement with Miles at Birdland was wrapping up. Following his residency at Birdland, Miles went out on the "Jazz for Moderns" tour with a few other jazz groups. Some of the venues included: Mosque Theatre, Newark (November 2); Kiel Opera House, St. Louis (November 12); Kansas City Auditorium (November 13); Huff Gymnasium, Urbana-Champaign (November 14); Orchestra Hall, Chicago (November 15); Masonic Auditorium, Cleveland (November 16); Masonic Temple, Detroit (November 17); Auditorium Theatre, Rochester (November 17); Carnegie Hall, New York (November 22); National Guard Armory, Washington (November 23).³⁵

Following the November tour, Miles put his band on hold to go to France. During his month in France, Miles worked with the René Urtreger Quartet. The group performed live and recorded the soundtrack for the film *Ascenseur Pour L'échafaud*. The drummer for all of this was the American expatriate Kenny Clarke. In his book *Klook: The Story of Kenny Clarke*, author Mike Hennessey states that Miles had developed a certain musical rapport with Philly

³³ Blue Note (Jap)GXF-3066, Mosaic MD6-181 [CD].

³⁴ Riverside RLP12-253, Fresh Sound (Sp)FSRCD528 [CD].

³⁵ Peter Losin, "Miles Ahead session details," <http://www.plosin.com/milesAhead/Sessions.aspx?s=571017>. Accessed 22 February 2013.

Joe that he was not getting from Kenny Clarke. Miles and Philly Joe had developed a call-and-response style that Miles was expecting Clarke to engage in as well. Al Levitt remembered that the two men had a confrontation about it at Club St. Germain:

Miles turned around to Kenny and rasped in the sandpaper whisper of his, "Kenny, how many mother-fucking times do I have to tell you– when I go bap, you go bap-da-bap-da-bap!" Kenny glared back, said nothing– but his eyes answered, "Aw, come on, man, that's ridiculous–when you play with Kenny Clarke, don't expect to hear Philly Joe." I don't think Kenny would have played that phrase even if his life had depended on it.³⁶

Miles didn't have to complain too much because he would be back in America with Philly Joe in just a few days.

In the meantime, Joe took on two more recording dates for the year. The first session was for trumpeter Red Rodney and took place in Hackensack, New Jersey on November 22. The group was a quintet and the recordings were released as part of *Red Rodney: 1957* on the Signal Record Label.³⁷ Ira Sullivan, Tommy Flanagan, and Oscar Pettiford were the other members of the band. The second session was for saxophonist Warne Marsh in New York on December 12. This session has largely been unissued, but the recording was made for Atlantic Records. Two of the compositions were released on an album called *Warne Marsh*,³⁸ but the other three compositions that were recorded that day have never been released. The quartet included Ronnie Ball on piano and Paul Chambers on bass.

Miles Davis returned to New York on December 20 and reunited with Joe and the rest of his band. The quintet reconvened and headed to Chicago for Miles's usual holiday performances in the Midwest. The band played a one-week engagement at the Sutherland

³⁶ Mike Hennessey, *Klook: The Story of Kenny Clarke*, (London: Quartet Books, 1990), 130.

³⁷ Signal LP1206, Savoy (Jap)SV-0148 [CD], Fresh Sound (Sp)FSRCD554-2 [CD].

³⁸ Atlantic LP1291, Mosaic MD6-174 [CD].

Lounge from December 24 through 29.³⁹ Following these performances, the band hustled back to New York. The band would only have four days between their gigs in Chicago and an upcoming residency in New York.

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The Miles Davis Sextet and *Milestones* (1958)

Immediately upon their return to New York, Miles rehired John Coltrane and established his sextet.⁴⁰ The band would basically be his quintet of the Prestige and Columbia recording fame with the addition of Cannonball Adderley on alto saxophone. Coltrane had just finished a tenure with Thelonious Monk would return to Miles's band with a newfound professionalism and musical sensibility. Red Garland had also returned to group and it is likely that Miles had welcomed Garland back for the December performances in Chicago. With the band intact, Miles immediately took the ensemble to the public: Birdland, New York (January 2-15); The Continental, New York (January 21-26).

Joe also fit two January recording dates in as a sideman. The first one was a Blue Note date for Sonny Clark on January 5, titled *Cool Struttin'*.⁴¹ The ensemble was a quintet that included Art Farmer on trumpet, Jackie McLean on alto saxophone, and Paul Chambers on bass. The second date was a Riverside date for Wynton Kelly on January 21, titled *Wynton Kelly Quartet*.⁴² The group included Kenny Burrell on guitar and Paul Chambers on bass. Joe also participated in an undated recording session with the vocalist Bill Henderson

³⁹ Peter Losin, "Miles Ahead session details," <http://www.plosin.com/milesAhead/Sessions.aspx?s=571017>. Accessed 22 February 2013.

⁴⁰ Porter, *John Coltrane*, 132.

⁴¹ Blue Note BLP1588, Blue Note 7-46513-2, 4-95327-2.

⁴² Riverside RLP12-254, Original Jazz Classics OJCCD402-2.

around this time.⁴³ Following these sessions and his gig with Miles at The Continental, Joe took a week off.

On February 4, the Miles Davis Sextet reconvened at Colombia's 30th Street Studios in New York to record the first session of their masterpiece album, *Milestones*. Joe was prominently featured on the John Lewis/Dizzy Gillespie composition "Two Bass Hit," which he had also recorded with the quintet in 1955. Joe's up-tempo brush work is a highlighting feature of the piano trio version of "Billy Boy," which they had also recorded first in 1955 (though it was never released). The biggest highlight of the session, however, was the title track "Milestones." For many musicians, this composition represented Miles's first step toward modal composition and static harmonies. For drummers, Joe had also updated the typical up-tempo jazz drum-beat to lean heavily on beats two and four with the bass drum and side-sticked snare drum. Upon first listening, it almost seems as if Joe's beat is unchanging and represents a solid, almost R&B groove. In his method book *The Art of Bop Drumming*, John Riley asks the listener to "Check out Joe's smoking uptempo playing and his slick, almost rudimental soloing" throughout the album.⁴⁴ About the recording of "Milestones" in particular he asks the reader to listen for the cross-stick placement during the bridge. In this, Joe sets up regular patterns only to turn the beat around and improvise the placement as well:

⁴³ Riverside 612.

⁴⁴ John Riley, *The Art of Bop Drumming*, (New York: Manhattan Music Publications, 1994), 75.

MILESTONES

DAVIS

m.17:
Bridge **Am7**

Following the recording session, the band took a few days off before hitting the road again. The band would spend most of the month of February in Joe's home state of Pennsylvania. The sextet performed at the following engagements: Lenny Litman's Copa, Pittsburgh (February 10-15); Town Hall, Philadelphia (Sunday, February 16, 8:00pm). Following these concerts, Joe returned to New York to begin numerous recording sessions as a sideman.

Joe took two recording sessions in one day for Riverside on February 25. The first was a session that was to be released as *The Johnny Griffin Sextet*. The personnel included Donald Byrd on trumpet, Pepper Adams on baritone saxophone, Kenny Drew on piano, and Wilbur Ware on bass. The second session that day was for pianist Thelonious Monk and featured the same musicians with the exception of Kenny Drew. The line-up was not what Monk and producer Orrin Keepnews had agreed on and it is likely that the musicians just hung around after Griffin's session to assist Monk. Author Robin Kelley states that "Blakey was the intended drummer and they planned to pair Sonny Rollins and Griffin, but Keepnews blamed Monk for not contacting them. At the last minute, he called Adams and

Jones to substitute.”⁴⁵ The session only fashioned the recording of one composition, Monk’s “Coming Up the Hudson.”

Johnny Griffin assembled Drew, Ware, and Philly Joe the following day for a quartet recording to be released as *Way Out!*.⁴⁶ The Jazz Discography by Tom Lord lists the date as February 26 or 27. If it is the case that the session took place over the course of two days, then Joe had a second recording in New Jersey for Blue Note and organist Jimmy Smith on February 26. Again, it would not have been unheard of for Joe to do multiple recording sessions in one day. Joe claimed that “I was the most-recorded drummer in New York for about a ten- or twelve-year period...I’d maybe finish one date at 3:00 in the afternoon and be on another one at 4:30 in a different studio.”⁴⁷ The session for Jimmy Smith was an organ trio recording with Kenny Burrell on guitar. The recording was released as *Softly as a Summer Breeze* and was Joe’s last recording session for the period of about a week.⁴⁸

On March 4, the Miles Davis Sextet gathered again to finish their work on *Milestones*. The first composition to be recorded was Jackie McLean’s composition titled “Dr. Jackyl.” Philly Joe plays a be-bop influenced solo that has been transcribed and published in the Spring 2007 issue of *Jazz Improv*. Legend has it that Red Garland and Miles Davis squabbled over something before the recording of “Sid’s Ahead” and Garland left the studio. That is why Miles plays piano on the recording when he is not playing his trumpet. The last composition that the group recorded that day was Jackie McLean’s “Little Melonae.” The Miles Davis Quintet had recorded it in 1955 as well but that version would not be released until 1973 on the album *Basic Miles*. The sextet recording from 1958 has never been

⁴⁵ Kelley, *Thelonious Monk*, 241.

⁴⁶ Riverside RLP12-274, Original Jazz Classics OJCCD1855-2.

⁴⁷ Rick Mattingly, *The Drummer’s Time: Conversations with the Great Drummers of Jazz*, (Cedar Grove: Modern Drummer Publications Inc., 1998), 33.

⁴⁸ Blue Note BLP4200, 4-97505-2.

released and probably never will be. According to Peter Losin, Adderley lays out on all of the takes of “Little Melonae,” making the personnel the same as the 1955 recording.⁴⁹ The Jazz Discography by Tom Lord lists the tune as being recorded in multiple takes on that day, but the matrix numbers that are listed correspond with the 1955 recording session by the quintet. So, it may be possible that this was never actually recorded and there is a mix-up with the 1955 version, especially considering the fact that Red Garland was not present in the studio by the end of the day.

The second *Milestones* session would be Joe’s only recording session in March and he did not record in April. The sextet was very busy touring/playing public performances and additional recordings sessions would have been difficult to schedule. The quintet played the following engagements: Pep’s, Philadelphia (March 17-22); Town Hall, Philadelphia (Saturday, April 5); Modern Jazz Room, Cleveland (April 7-13); Blue Bird Inn, Detroit (April 15-20).⁵⁰

Following the performances in Detroit, the band returned to New York to prepare for a residency at Café Bohemia. Before this could take place, Red Garland was replaced by the pianist Bill Evans. This would be an important connection for Joe because the two men would share a lifelong friendship and performing association. Bill Evans would later call Philly Joe his “all-time favorite drummer.”⁵¹ The two men also used drugs together and Joe was beginning to get out of control again by the time the band got back to New York. Author Peter Pettinger claims that Evans had “received enticements from those already hooked.

⁴⁹ Peter Losin, “Miles Ahead session details,” <http://www.plosin.com/milesAhead/Sessions.aspx?s=580304>. Accessed 22 February 2013.

⁵⁰ Ibid.

⁵¹ Peter Pettinger, *Bill Evans: How My Heart Sings*, (New Haven: Yale University Press, 1998), 184. There are numerous other sources where Evans stated this.

Among those colleagues, Philly Joe Jones was probably most to blame ... Bill and Philly Joe became great junkie-buddies over the years.”⁵²

The band pushed on and embarked on the following performances: Café Bohemia, New York (April 25-May 4) Storyville, Boston (May 5-11); Café Bohemia, New York (May 12-18).⁵³ By this time Joe was showing up late or not at all for many of the performances. Miles replaced Joe with the drummer Jimmy Cobb. When Cobb was asked why Joe left the band, he stated the following:

*He was starting to come late to Miles' jobs. Cannon[ball Adderley] was especially worried because he needed the job. He was living in Nat's apartment in New York and couldn't stand not to have a gig, you know. When Cannon saw that Philly wasn't showing up, he wasn't sure if Miles was going to keep the thing going.*⁵⁴

Jimmy Cobb stated in another interview that Miles called him and offered him the job. After Cobb accepted, Miles informed him that he would begin immediately that evening at George Wein's Storyville club in Boston.⁵⁵ The Café Bohemia dates from May 12 to May 18 are questionable as to who filled the drum chair. It is commonly accepted by Peter Losin and other sources that Cobb was onboard from the Boston dates and after. However, the May 17 *Bandstand USA* broadcast from Café Bohemia reveals that Philly Joe is playing the drums. It is possible that he subbed for Cobb, but it is more likely that the broadcast has been misdated by Tom Lord's *The Jazz Discography* and by other sources. It is possible that the

⁵² Ibid, 62.

⁵³ Peter Losin, "Miles Ahead session details," <http://www.plosin.com/milesAhead/Sessions.aspx?s=580304>. Accessed 22 February 2013. Note: Peter Losin possibly has it wrong that Joe left after the May 4 performance. Joe is present on the May 17 radio broadcast, unless the broadcast is misdated. However, Jimmy Cobb's first engagements with the band are at Storyville in Boston.

⁵⁴ Marc Myers, "Interview: Jimmy Cobb (Part 2)." JazzWax, 5 January 2009. <http://www.jazzwax.com/2009/01/interview-jim-1.html>. Accessed 2 March 2013.

⁵⁵ "NEA Jazz Master Jimmy Cobb on Joining the Miles Davis Sextet." PRX. <http://www.prx.org/pieces/35460-nea-jazz-master-jimmy-cobb-on-joining-the-miles-da>. Accessed 1 March 2013.

recording comes from two weeks or so earlier when the sextet was performing at the same venue.

In any case, the *Bandstand USA* broadcast is the only existing document of Bill Evans and Philly Joe Jones performing together in the Miles Davis Sextet.⁵⁶ The recording captured performances of “Four,” “Bye Bye, Blackbird,” “Walkin’,” and “Two Bass Hit.” Evans remembered the performance fondly in a May 21, 1979 interview for Jazz.FM91:

Now when I was with Miles, about halfway through my term with Miles, the drum chair changed to Jimmy Cobb, and the only things [that] are recorded are with Jimmy Cobb, that would be the Jazz Track album and the Kind of Blue album – which, you know, were wonderful things. But when I went back, and somebody gave me this last year, these live dates from the Bohemia, it's with Miles, and Coltrane, Paul Chambers, Philly Joe, and myself: the original quintet except I'm in place of Red Garland. Let me put this on for a second. And it was quite a surprise to me to find the groove I was getting into with Philly Joe and Paul during the piano solos. Let me just see if I can find...I'll find the solo. There's only “Bye, Bye, Blackbird” and a fast walking tune. This is a broadcast from the Bohemia, 1958. I guess it's this side. Let's see. It was surprising to me to go back, (hurriedly) now this is why I'm doing this listening, this is what this all started out about. This is the kind of playing that [...] I can't find myself playing like this, in this groove, with this kind of structure and feeling, anyplace else in my recorded jazz scene, and I've made, you know, close to a hundred albums between my own and other people. There's no groove just like this. And obviously, if Joe, Philly Joe, had stayed with Miles, we would've and I would've developed something else.⁵⁷

Shortly after the Café Bohemia concert, Joe had finally quit the band. Miles stated that “Everyone was tired of Philly's junkie shit by now and we just couldn't handle it any longer ... I would miss that ‘Philly thing,’ that ‘Philly lick’ on the rim ... I was going to miss Philly, but I knew I was going to like Jimmy, too.”⁵⁸ Joe's drug-use had gotten really out-of-hand by this point. Sometime between 1957 and 1959 Joe was also arrested in Philadelphia for narcotics. The drummer Elvin Jones recalled subbing for Philly Joe Jones with Coltrane in

⁵⁶ Yadeon 502 [CD], Jazzband EBCD2101-2, Prestige PRCD4-4444-2, Acrobat AMACD004 [CD].

⁵⁷ Ross Porter, “Bill Evans Interview with Ross Porter.” *Jazz.FM91*. <http://www.jazz.fm/player/ondemand/index.htm>, transcribed in Sean Gough, *Bill Evans (1929-1980): Miles Ahead to the Last Trio* (MA Thesis, Rutgers University, 2011), 53.

⁵⁸ Davis and Troupe, *Miles*, 229-230.

1958 or 1959 and being accosted by police officers that thought he was Philly Joe (who had been forbidden to play in his hometown due to a drug-related arrest record).⁵⁹ Heroin had really begun to erode Joe's career.

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Bud Powell (1958)

Joe's departure from Miles's band did signal the end of an era for Joe, but his career had just taken off in many ways too. 1958 would be Joe's most prolific year in terms of recording. Joe would play on and record around 30 albums in 1958. Joe also began to sow the seeds he needed to begin leading his own group. He was gaining a great reputation with Orrin Keepnews at Riverside and was beginning to urge the label to invest in him.

In the interim before he would start his own band, Joe continued to work as a sideman. Joe took two last sideman dates before he left Miles's band on May 7 and 12. The sessions were for Riverside Records with Clark Terry as the leader. The sessions were interesting because they were two of the only times Joe and Thelonious Monk recorded together as sidemen. Terry plays flugelhorn on the recording and the quartet is rounded out with Sam Jones on bass. The album was released as *Clark Terry in Orbit*.⁶⁰ The title track, "In Orbit," was originally called "The Globetrotter." With the launch of Sputnik a few months earlier, producer Orrin Keepnews thought that "In Orbit" represented a savvy marketing concept. Terry recalled that, "When Monk died they brought the record out as by Monk with me as a sideman!"⁶¹ Joe's melodic sensibilities at the drums can be heard on "Let's Cool One" from this date (a transcription by Ted Moore was published in *Modern Drummer* in April

⁵⁹ Porter, *John Coltrane*, 179.

⁶⁰ Riverside RLP12-271, Original Jazz Classics OJCCD-302-2

⁶¹ Kelley, *Thelonious Monk*, 242.

1998). Joe also fit in one brief recording date on May 2 as a substitute on a Gil Evans Orchestra recording. Evans had been working on his *Old Bottle, New Wine* album for months and Joe appears on the recording of “Willow Tree” only.⁶²

Joe’s first recording session after leaving Miles’s band would be one of the most important and memorable sessions to Joe. On May 25, Joe recorded a trio session on Blue Note Records for pianist Bud Powell. Although Joe had made many important recordings before this with Miles Davis, John Coltrane, Sonny Rollins, etc., these musicians were contemporaries of Joe and they all became famous together. Powell, on the other hand, had been a revered pianist since the 1940s and was firmly rooted in the birth of bebop music. The trio recording that they made included Sam Jones on bass. It was released as *The Amazing Bud Powell – Time Waits*.⁶³ Joe displayed his excellent brush technique on the performance of “Monopoly.” A drum transcription by Glenn Davis was published in *Modern Drummer* in April 1986.

Joe only took one recording session in the month of June. The session was made for Riverside Records with pianist Evans Bradshaw leading the group. The recording was a set of trio performances that would be released as *Look Out For Evans Bradshaw*. The session consisted of a variety of compositions from standards by Cole Porter and Hoagy Carmichael to jazz compositions by Hampton Hawes and Zoot Sims. Bradshaw also contributes one original composition called “The Prophet.” JAZZDISCO.org credits George Joyner as the bassist, but Tom Lord’s discography credits Jamil Nesser as the bassist. The album cover clearly indicates that Joyner is the performer.

⁶² World Pacific WP1246, (Jap)CP32-5372 [CD].

⁶³ Blue Note BLP1598, Blue Note CDP7-46820-2.

On July 1, Joe reunited with his old Miles Davis bandmates Cannonball Adderley and Bill Evans. The album they recorded that day was called *Portrait of Cannonball* and it was released on Riverside Records.⁶⁴ Adderley, a native of Florida, called upon fellow Floridians Blue Mitchell and Sam Jones to play trumpet and bass respectively. Author Peter Pettinger states that, “From Evans’s point of view, the session was important for the first performance of ‘Nardis,’ specifically written for Adderley and this session by Miles Davis. The trumpeter never recorded it, but Bill Evans took it over for life,” and often used as a vehicle for Philly Joe’s drum solos in later groups.⁶⁵

For the two following days (July 2 and 3), Joe continued to be paired up with Blue Mitchell at Riverside for Mitchell’s *Big Six* recording sessions.⁶⁶ These sessions reunited Joe with the following musicians: trombonist Curtis Fuller, saxophonist Johnny Griffin, pianist Wynton Kelly, and bassist Wilbur Ware. *Big Six* would be Joe’s last recording session until Miles invited Joe back to record one composition on his *Porgy and Bess* session later in the month.

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The Jazz at the Plaza Controversy (1958)

On July 9, 1958, the Miles Davis Sextet made an odd live recording that took place at the Plaza Hotel’s Persian Room in New York. The performance was part of a Columbia Records jazz promotion and it included a performance from the Duke Ellington Orchestra as well. The performance was not well-recorded and the instrumental mix was extremely out

⁶⁴ Riverside RLP12-269, Original Jazz Classics OJCCD-361-2

⁶⁵ Pettinger, *Bill Evans*, 58.

⁶⁶ Riverside RLP12-273, Original Jazz Classics OJCCD615-2

of balance. Bill Evans scholar Keith Shadwick claimed that Columbia waited to release the material for this very reason:

Clearly dismayed by what they heard on the playback, Columbia shelved the efforts of both leaders until 1973 when two separate LPs were released as Jazz At The Plaza, volumes 1 and 2...Davis consistently claimed in later years that he and his group were unaware that their efforts were even being recorded.⁶⁷

As if this was not controversial enough, there has been great debate about who the drummer was on this date. Although it was generally accepted that Jimmy Cobb was the drummer on that date, Bill Evans refuted the claim in an interview for Doug Ramsey's liner notes in *The Secret Sessions* boxed set (later reprinted in Shadwick's *Bill Evans: Everything Happens to Me*). Bill also stated that he had no idea that the group was being recorded:

But I'm happy about it simply because it's the only Miles recording with me and Philly Joe. See, we had a particular thing going with Paul and Philly and me together as the rhythm section. I play differently with Philly. You can hear the rhythmic thing that happened, the laidback feeling and all, that I didn't get with Jimmy Cobb because he's a different kind of drummer.⁶⁸

Despite Bill Evans's claim, Jimmy Cobb was listed as the drummer in the original liner notes. Speculation has continued, especially amongst Bill Evans researchers, as to who the drummer actually was. Peter Pettinger stated that, "Opinions vary as to whether Philly Joe Jones or Jimmy Cobb was at the drums."⁶⁹ However, Columbia's research firmly states that Jimmy Cobb was drummer, and in fact, Jimmy remembers playing the date! The 1999 boxed set of Miles Davis's complete Columbia recordings details this and provides their rationale as to why it is Jimmy Cobb and not Philly Joe Jones.

⁶⁷ Keith Shadwick, *Bill Evans: Everything Happens to Me*, (London: Outline Press, 2002), 67.

⁶⁸ Doug Ramsey, liner notes to Bill Evans, *The Secret Sessions*, Milestone, 8MCD-4421-2, 1996, compact disc.

⁶⁹ Pettinger, *Bill Evans*, 61.

In truth, Philly Joe Jones was not the drummer on that date and a number of reasons can be listed as to why. First, Miles had fired Joe following their May engagement at Café Bohemia. Miles could no longer stand Joe's drug problems and, with the exception of a few "pick-up" dates, Joe was never a part of Miles's group again. Jimmy was the regular drummer in the band beginning with the May 26 sessions that included "Green Dolphin Street," "Stella By Starlight," and so on. Second, Jimmy Cobb is the drummer for the Newport performances that occurred less than a week before this performance. Despite the inability to say exactly where Joe was on July 9, it is very unlikely that he played this date. Lastly, close analysis of the recording reveals that the drummer's language is nothing like that of Philly Joe. There is no use of "Wilcoxon-esque" rudiments or any of Joe's trademark rudimental work. The comping style is also more characteristic of Jimmy Cobb and does not contain any of Joe's double-stroke "open" rolls that lead the group into new sections. Although Jimmy is really swinging hard on this date, any person who has an ear for the individual languages/styles of each of the two drummers will conclude that Jimmy Cobb is at the drums on this date.

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Not Completely "Gone." *Porgy and Bess* (1958)

There is a discrepancy as to how the concept of a Miles Davis/Gil Evans collaboration on George Gershwin's music from *Porgy and Bess* came about. Of course Miles and Gil had a great success in the previous year with *Miles Ahead* and were looking forward to working together again. In an article titled "Sheer Alchemy, for a While: Miles Davis and Gil Evans," that originally appeared in *Jazz Monthly* (and has subsequently appeared in Bill Kirchner's *A Miles Davis Reader*), Max Harrison outlines how he believes the *Porgy and Bess* idea came about:

Although it proved highly advantageous to Evans and Davis, "Porgy and Bess," unlike "Miles Ahead," was not entirely their idea. It began as simply one of many LPs of music from Gershwin's opera that were the record industry's response to what for the period was an unusual amount of public relations activity surrounding the release of Samuel Goldwyn's film.⁷⁰

Miles Davis has refuted this claim in his autobiography. Miles claims that his girlfriend at the time, Frances, was involved in a stage production of *Porgy and Bess*. "Frances was dancing in *Porgy and Bess* at City Center when I first saw her again, so I went to see that a lot and that's where I got the idea to do the music on the *Porgy and Bess* album that Gil and I did in the summer of 1958."⁷¹ In any case, plans were made to begin recording in July while Gil began work on the arrangements. As Harrison has pointed out, these sessions would be part of Miles's "abiding interest in big bands of which the Evans sessions were only one expression."⁷²

The first of four three-hour sessions took place on July 22, 1958. The instrumentation for that session's ensemble would be two flutists/clarinetists, one alto saxophone, three French horns, four trumpets, four trombones, a tuba, a bassist, and a drummer. Miles would play the lead parts on the flugelhorn while Gil Evans conducted the band. That session would produce Gil's arrangements of "My Man's Gone Now," "Gone, Gone, Gone," and a particularly interesting piece that Gil composed known simply as "Gone."

Miles, since growing tired of Philly Joe's problems, had been using Jimmy Cobb as his regular drummer since May. Jimmy would be Joe's permanent replacement in the sextet and stayed with Miles from 1958 to 1963. However, the July 22 session included a drum feature in "Gone," and Miles wanted a fiery presence behind the drum set. It is hard to know

⁷⁰ Max Harrison, "Sheer Alchemy, for a While: Miles Davis and Gil Evans," in *A Miles Davis Reader*, ed. Bill Kirchner (Washington D.C.: Smithsonian Institution Press, 1997), 92.

⁷¹ Davis and Troupe, *Miles*, 229.

⁷² Harrison, "Sheer Alchemy, for a While," 93.

if Miles specifically wanted Philly Joe to play those parts or if he was just more used to playing with Joe after all of their years together. Either way, Miles decided to give Joe a call.

The only piece from the *Porgy and Bess* sessions that was not part of the original opera is “Gone,” a piece that Gil Evans composed as a prelude to “Gone, Gone, Gone.” The piece was regarded not only as an introduction, but also as a vehicle for Philly Joe and Miles to improvise. The “head” ensemble sections leave plenty of open spaces for drum fills and the solo section is an “ad lib A minor [concert G minor] blues” for Miles with rhythm section accompaniment.⁷³ The drums used on “Gone” do not sound like Joe’s and it is likely that they belonged to Jimmy Cobb.

The original production score-reduction of “Gone” helps to illuminate the structure that Gil conceived. It is written as a fast four (common time) in the key of Bb. The piece has a typical AABA format, but does not follow the typical 32-bar song form. The first ‘A’ section is fifteen bars in length while the second ‘A’ is eighteen bars in length. The awkward lengths are something that Gil Evans had been experimenting with for some time, but he had not developed his concept quite this far. In compositions like “Boplicity,” Gil utilized a 7-bar phrase moving to a 9-bar phrase in a way that makes formal analysis a little murky. Gil’s way of eschewing typical phrase lengths is different in “Gone,” though. In “Gone,” Gil uses five 5-bar phrases to make his first ‘A’ section. Each phrase is extended to five bars by adding one extra measure of drum solo. The second ‘A’ section is nineteen measures in length and is subdivided into a 7-bar, a 5-bar, and another 7-bar section. Each phrase is extended by increasing the number of beats that Joe fills with his drum solo. The bridge’s phrase lengths are more typical and it lasts for sixteen bars. The last ‘A’ section is thirty measures long and is subdivided into a 5-bar, another 5-bar, a 12-bar, and an 8-bar phrase.

⁷³ Gil Evans, “Gone,” Copyist’s score with annotations in Evans’s hand. The Teo Macero Collection, The Institute of Jazz Studies, Rutgers University Libraries, Rutgers University, Newark, NJ.

The 12-bar section contains four measures of an ensemble passage and eight measures of drum solo. The last eight measures have the whole ensemble in for four measures before a 4-bar drum solo leads into Miles's minor blues solo.

Following the flugelhorn solo, the ensemble kicks back in (at a notably faster tempo than before the solo) with three 5-bar phrases just as in the first 'A' section. The second 'A' section is different in that it gives one 5-bar phrase as has been typical thus far, but the next phrase contains 4 measures of ensemble work that lead into a 15-bar drum solo complete with ensemble hits. This section ends with one more added measure to give an ensemble chord on beat two (which is performed rather sloppily in terms of rhythm). The final 'A' section is altogether twenty-five measures in length making a total of forty measures following Miles's solo.

Despite the ingenuity of Gil's composition, the performance went quite poorly. Ian Carr pointed out in *Miles Davis: A Biography* that on:

*"Gone," there are clearly audible errors from some of the instruments, and some scrappy ensemble playing in general. Years later, Gil Evans said: "On most of those records, one more session would have cleared up the clinkers. Looking back on it, I'm outraged at myself for not sticking up for my rights."*⁷⁴

Indeed the mistakes are plentiful including an extremely audible mistake by a clarinet in the last 'A' section before the solo. An alternate take known as "Take 4" was released on the reissue for compact disc that clears up many of the previous errors, but presents a slew of new ones. In the reissue liner notes, Phil Schaap states that "Since several hours had passed between the two versions of 'Gone,' there is more difference between takes than is normal. Philly Joe Jones, although he never got to hear this alternate again, stated consistently that

⁷⁴ Ian Carr, *Miles Davis A Biography* (New York, NY: William Morrow and Company, Inc., 1982), 102.

for him this earlier take [take 4] was the better one.”⁷⁵ In the ensemble’s defense, Bill Kirchner points out in the reissue liner notes that:

*“Gone” is a Gil Evans original, his own improvisation on the spiritual “Gone, Gone, Gone.” It features some of the most difficult scoring on the album, and hearing two takes of it is engrossing, for Davis’ solos (all on a G minor blues), Philly Joe’s drum work, and the ensembles, the latter ragged at times but never uninspired.*⁷⁶

The production score has a handwritten note on the last page that states “this should be connected to gone gone gone.” There is also the handwritten word “echo” next to the last note with an arrow drawn down to the handwritten word “lots” which is circled.⁷⁷ This cues us into the fact that there were some post-production effects being added to the recordings at later dates. According to Miles, the producer Teo Macero “had started to splice tape together on *Porgy and Bess* and then on *Sketches of Spain*.”⁷⁸ If this is true, then one wonders why splicing wasn’t used to fix the performance of “Gone.” The artistic philosophy behind tape splicing, however, is a topic of discussion all its own.

Although the originally released recording contained so many flaws, the performance of the wind players should not overshadow the noteworthy compositional effort of Gil Evans and the amazing display of percussive mastery by Philly Joe Jones. Besides the “prelude-like” purpose of the composition, Max Harrison has also pointed out that there are cross-references between “Gone” and “There’s a Boat That’s Leaving Soon for New York.”⁷⁹ Indeed, Gil had found more than one way to tie this composition into the *Porgy and Bess* repertoire. As Phil Schaap wrote:

⁷⁵ Phil Schaap, liner notes to Miles Davis, *Porgy and Bess*, Columbia, CK 65141, 1997, compact disc.

⁷⁶ Bill Kirchner, liner notes to Miles Davis, *Porgy and Bess*, Columbia, CK 65141, 1997, compact disc.

⁷⁷ Gil Evans, “Gone,” Copyist’s score with annotations in Evans’s hand. The Teo Macero Collection, The Institute of Jazz Studies, Rutgers University Libraries, Rutgers University, Newark, NJ.

⁷⁸ Davis and Troupe, *Miles*, 252.

⁷⁹ Harrison, “Sheer Alchemy, for a While,” 93.

The tune "Gone" is the "ringer" in this version of Gershwin's Porgy and Bess. It's really by Gil Evans. Gil is, of course, using George Gershwin's 'Gone, Gone, Gone' as the key strain of his "Gone," but Evans' chart is, in fact, a work of its own. It is also the only time we get a soloist other than Miles Davis, the aforementioned Philly Joe Jones on drums.⁸⁰

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Transcription: Philly Joe's "Gone"

As can be seen in the transcription, Philly Joe has no problem maneuvering through the odd phrase lengths in "Gone," and glues the ensemble pieces together in way that makes the irregularities feel somewhat normal. There is also a certain aggressiveness to the orchestration that places the brass instruments in higher registers with loud dynamics. Philly Joe, known as a powerful drummer, adds his element of forceful playing but he also swings very hard. Had this arrangement been given proper rehearsal time, the recording would have been one of the most powerful arrangements on *Porgy and Bess*. The loud dynamics become that much more meaningful when contrasted by subtle and quiet dynamics that follow on "Gone, Gone, Gone."

The first specific note about Joe's playing is his enormous use of "stick shots." A stick shot is achieved when the drummer presses the tip of the stick against the head of the drum with one hand while he strikes that stick with the stick in his other hand. The resulting sound is similar to that of a rim shot, but the timbre is more "woody" as it is wood on wood instead of wood on metal. Philly Joe's use of the stick shot on the snare drum (indicated on the third space from the bottom by an "X") is almost as prevalent as his regular method of striking the drum (indicated in the third space from the bottom by a normal note head). Joe also makes use of many of the common rudiments of drumming. There are examples of flams (m. 18, 68), drags (m. 21-22, 80), and open rolls. The double-

⁸⁰ Phil Schaap, liner notes to Miles Davis, *Porgy and Bess*, Columbia, CK 65141, 1997, compact disc.

stroke open roll is sometimes hard to discern audibly, but measures 26, 64, and 70 are open rolls.

Philly Joe approaches the first three 5-bar phrases with a certain amount of regularity. He generally outlines the backbeats in the first two bars of each phrase with the hi-hat. With the exception of a few mistakes, Joe also tends to accent the ensemble hits by playing them rhythmically in unison. The second 'A' section labeled by a rehearsal letter 'B' begins the same way as the other phrases with Joe clearly marking when he is keeping time versus when he is soloing. In all three phrases of this section Joe makes use of space by resting during his solos in measures 22, 27, and 34.

Rehearsal letter 'D' in the transcription is where things start to get hairy. With the tempo moving slightly faster and members of the wind section losing their places, the rhythmic strength of the arrangement starts to become clumsy. Joe doesn't click the time as much with his hi-hat foot until after the ensemble begins to find its rhythmic grounding again (which may suggest that Joe is metrically uncomfortable for a few moments as well). Joe's rhythmic language is highly diverse in measures 64-66. These measures could almost cause the listener to question the meter as he moves between different rhythmic derivations. Unfortunately, Joe's playing and Gil's conducting don't seem to line up in measures 66-72. These measures are very difficult to count out and the transcription becomes somewhat messy as Joe and Gil are unable to agree on where the beat is. This may be speculation, but it almost feels like the extreme amount of space that Joe gives in measures 73-74 may be because Joe is trying to get back on the same page as Gil and the ensemble. It is worth noting, though, that despite the disorganized performance, Joe and Miles seem to line their parts up rather well and they never seem to be rhythmically off from each other.

GONE

PHILLY JOE JONES'S PART

GIL EVANS

6 11 16 20 24 28 32

3 4 5 6 7 8 9 10 11 12 13 14 15 16

55 TIME

51

56

61

66

70

74

78

RIGHT HAND IS BEING USED TO MUTE THE DRUM

L L L L ETC.

GRADUALLY FASTER

(SIMILE...)

R R L R L R L R L

The musical score is written for a single drum on a grand staff. It begins with a circled 'D' in a square box at measure 51. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and triplets. Dynamic markings include accents (>) and a 'SIMILE...' instruction. Performance directions include 'GRADUALLY FASTER' and 'RIGHT HAND IS BEING USED TO MUTE THE DRUM'. Rhythmic patterns are also indicated by letters: 'R R L R L R L R L' and 'L L L L ETC.'. The score concludes with a double bar line at measure 78.

CHAPTER 4

Riverside Records and *Blues for Dracula* (1958)

Following his brief amount of work on *Porgy and Bess*, Joe's professional relationship with Miles Davis would take a nearly three-year hiatus. Joe could hardly complain, though, because he had become one of the most in-demand sidemen in the entire jazz industry. Joe spent the rest of the summer and early fall of 1958 recording for Abby Lincoln and Chet Baker respectively on Riverside. Joe developed a steady working relationship with both performers that would keep him very busy. July and August's sessions produced Lincoln's *It's Magic* and Baker's *Chet Baker Sings—It Could Happen To You*.¹ September provided another reunion between Philly Joe and his former Joe Morris compatriot Johnny Griffin. The session would be for Chet Baker and the product was *Chet Baker in New York*.²

Joe was not satisfied to be solely a sideman, though. His real dream was to be a leader with his own group. Joe had seen the writing on the wall at Prestige and knew that his own date as a leader was out of the question. *Down Beat* recorded Joe's ambitions this way:

*He continued to record for Prestige but "kept asking to do a date of my own," he said. "It would be yes until we got down to brass tacks, then it would be no. So I stayed away from Prestige for awhile. Thelonious Monk and Kenny Drew suggested I go to Riverside. In fact Drew said he'd use me on his date."*³

Drew kept his word and used Joe on *The Kenny Drew Trio* recording in September of 1956 and his aforementioned October 1957 trio recording titled *Jazz Impressions of Pal Joey*, both

¹ Riverside RCD205-2, RCD5713-2.

² Riverside RLP12-281, Original Jazz Classics OJC CD-207-2.

³ "Philly Joe Jones: The Return of Dracula," *Down Beat*, 5 March 1959, 45.

for Riverside. The 1956 date was Joe's first outing for Riverside that began a longstanding relationship between Joe and Riverside producer Orrin Keepnews.

Keepnews had known of Joe for some time before Joe's first date at Riverside, but was not immediately taken with the idea of using him. "Keepnews, one of the guiding lights at Riverside, admits he was appalled when Jones's name was forwarded as drummer for Drew's date. 'I didn't want him,' Keepnews recalled. 'I didn't know too much about his work. But I went along with the musicians.'"⁴ Keepnews had been rejecting Joe's name for some time before this incident. In fact, Robin Kelley chronicles a moment in the summer of 1955 when Kenny Clarke did not show up to a recording session for Thelonious Monk at Riverside. "Monk suggested that they use Philly Joe Jones, but Keepnews was not familiar with his music and didn't think it would be prudent."⁵

Keepnews recalled that it was a good thing he had listened to the musicians and went against his own inclination not to use Joe. "Joe has become Riverside's house drummer. He has appeared on our LPs more than any other drummer, and mostly because leaders ask for him or assume that they'll get him. And he's wonderful at a session. He has the knack of knowing how to play for whatever we're doing."⁶ In later years Keepnews would gush about Joe:

Philly Joe was the greatest recording drummer I've ever known. He had an awareness of the requirements of the process and what he had to do. He would always ask about how the sound of the instrument was coming across in the booth. Philly was open to suggestions and conscious of what he had to do...He was controlled to a large extent by his habit. But this problem didn't interfere with his studio performances and how conscious he was of what had to happen in the studio.⁷

⁴ Ibid.

⁵ Robin Kelley, *Thelonious Monk: The Life and Times of an American Original*, (New York: Free Press, 2009), 190.

⁶ "Philly Joe Jones: The Return of Dracula," 45.

⁷ Burt Korall, *Drummin' Men: The Heartbeat of Jazz, The Bebop Years*, (New York: The Oxford University Press, 2002), 232.

Finally, at the end of 1958, Orrin Keepnews gave Joe an opportunity to assemble a group and lead a recording session. The date would take place in New York on September 17, 1958 and would be called *Blues for Dracula*.⁸ The ensemble included many musicians that Joe had worked with and was already comfortable playing with. Besides Joe, the group included Nat Adderley on cornet, Julian Priester on trombone, Johnny Griffin on saxophone, Tommy Flanagan on piano, and Jimmy Garrison on bass. Joe also used the recording as an opportunity to showcase his arranging abilities on the Cal Massey composition “Fiesta.” Other compositions for the date included Owen Marshall’s “Trick Street,” Eddie Vinson’s “Tune Up,” Dizzy Gillespie’s “Owl!,” and the esoteric version of Johnny Griffin’s “Blues for Dracula.”

The liner notes for the reissue point out that *Blues for Dracula* “achieved cult status over the years through the unique spoken vocal on the title track.”⁹ The 2 minute 30 second statement of the head arrangement is accompanied by Joe’s overdubbed impersonation of Dracula, or more correctly his Lugosi-as-Dracula impersonation. *Down Beat*’s coverage of the recording session stated that the impression had the other men in the control room “doubled up with laughter.” “Joe’s hilarious 15 minutes as Dracula had to be edited down.”¹⁰

Joe’s Lugosi/Dracula impersonation was apparently something that he had worked on for years. Joe recalled:

Ever since I was a kid...I liked those Bela Lugosi and Boris Karloff horror pictures. Karloff is funny, too. But Lugosi breaks me up. ...In L.A., I worked at the Gay 90s with Lennie Bruce, and he is the greatest comedian in the world. One day I pulled this

⁸ Riverside RLP12-282, Original Jazz Classics OJCCD230-2.

⁹ Orrin Keepnews, liner notes to Philly Joe Jones, *Blues for Dracula* Reissue, Original Jazz Classics OJC CD-230-2, 1991, compact disc.

¹⁰ “Philly Joe Jones: The Return of Dracula,” 22.

*Lugosi accent on him, and he came right back with Bela. We got so we could talk about all kinds of things using Bela's sound and accent.*¹¹

Not only would Joe fondly remember his interactions with Lenny Bruce in later interviews and conversations, his impersonation of Lugosi gave him another life-long reputation as an impersonator. "Blues for Dracula" gave the world a glimpse into Joe's sense of humor via his sidesplitting lines like "I am really the bebop vampire," and "Children...drink your soup before it clots...Now, bite your mother goodnight." The impersonation was also a tribute to his childhood movie-hero who had passed in August of 1956. "Don't worry. Bela, Bela will return. Bela shall come back. Ha ha ha! [*laughs maniacally and then howls*]." The recording would later serve as the source of inspiration for saxophonist Wayne Shorter's allusion to Dracula in his 1961 composition "Children of the Night."¹²

Unfortunately, the album was not well-received by the public. *Down Beat* magazine only gave the recording two and a half stars (one of the worst ratings *Down Beat* would ever give any of Joe's recordings as a leader). The review did point out the similarity between Joe's impersonation and Lenny Bruce's, but called the routine "good, low comedy," and found his bebop-vampire line to be "rather silly." The review praised Jones and Flanagan, but was more reserved in its praise for the rest of the musicians. The review ends with the line "Accompaniments can't make an LP."¹³ The album was also plagued by poor production and less-than-stellar mixing. Jazz researcher Rob Palmer pointed out an editing error on "Blues for Dracula." At 6:50 on the recording, Tommy Flanagan is ending his piano solo when a very obvious edit in the recording occurs. The edit is awkward and it is clear that the tape was clumsily spliced at the end of Flanagan's solo. Palmer calls it, "the worst edit I

¹¹ Ibid.

¹² Michelle Mercer, *Footprints: The Life and Work of Wayne Shorter*, (New York: The Penguin Group, 2007), 90.

¹³ M.W. "Philly Joe Jones: Blues for Dracula," *Down Beat*, 2 April 1959, 27.

have heard in my entire life; a real train wreck.”¹⁴ However, in the liner notes to *The Riverside Records Story*, Orrin Keepnews stated that the album was “close to my heart, this remains every bit as unique and inimitable as the day it was made... I don’t think you need to have known Joe, one of the greatest drummers and most charming and exasperating human beings I’ve ever encountered, to appreciate the inspired lunacy here.”¹⁵

Although Joe’s first outing as a leader could hardly be called a success, it did establish him as a viable bandleader for the first time. Joe and Orrin Keepnews began work immediately on planning his second release. Both men mentioned their plans for the next recording in a March 5, 1959 issue of *Down Beat* that was intended to plug *Blues for Dracula* to the reading audience. It is clear that Joe was already thinking ahead and looking to establish himself as a recognized leader on the jazz scene.

Before Joe could continue this work, he immediately returned to the recording studio as a sideman. *Blues for Dracula* was recorded on a Wednesday and Joe recorded for A.K. Salim the following Friday, September 26. After a “Halloween” break from recording in October, Joe was back to record two more sessions, November 2 and 9, for Art Blakey. These dates would produce the *tour-de-force* drumming albums called *Drums Around the Corner* and *Holiday for Skins*.¹⁶ The first recording was essentially The Jazz Messengers augmented by an all-star percussion section that included Joe, Art Blakey, Roy Haynes, and Ray Barretto on congas. Joe would even exercise his abilities on the timpani during the session. Other than Art Blakey, Ray Barretto, and Philly Joe, the ensemble for the second session was

¹⁴ Rob Palmer, “Philly Joe Jones: Blues for Dracula,” 26 September 2012, correspondence from *Jazz Research Listserv*.

¹⁵ Orrin Keepnews, liner notes to *The Riverside Records Story*, Riverside 4RCD-422-2, 1997, compact disc.

¹⁶ Blue Note 5-21455-2, Blue Note 7-80701-2.

completely different. The ensemble was augmented by two chanters and six Latin percussionists in addition to Barretto.

After these two Blue Note dates, Joe would return to Riverside and resume his work with many of his Philadelphia brethren. Joe recorded two albums as a member of Benny Golson's quintet. The first session took place on November 12 and produced the album *The Other Side of Benny Golson*.¹⁷ This recording found Joe reuniting with Bull Moose Jackson alumni Benny Golson and Jymie Merritt. The second session took place on November 17 and resulted in the album *Benny Golson and The Philadelphians*. The second date was a quintet with two people whom Joe had recorded with at the earliest points in their careers: Lee Morgan and Ray Bryant. Joe Morris alumni Percy Heath also played at this session. In his review for the album at Allmusic.com, Scott Yanow states that "Golson is at the peak of his playing ability," and that the album is "recommended for hard bop collectors."¹⁸

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Everybody Digs Bill Evans (1958-1959)

Before 1958 was over, Joe would have yet another opportunity to perform on one of jazz's most quintessential albums. Having already made appearances on *Milestones* and *Porgy and Bess*, *Everybody Digs Bill Evans* would round out one of the best years of Philly Joe's career. The album would be Bill Evans's second studio album as a leader and his trio would consist of Sam Jones on bass and Philly Joe Jones on drums. Sam and Joe were enjoying a lot of work together in 1958 and this recording represented their sixth outing together that year (the other dates were for Chet Baker, Bud Powell, Julian "Cannonball"

¹⁷ Riverside RLP12-290, Original Jazz Classics OJCCD1750-2; United Artists UAL4020.

¹⁸ Scott Yanow, "Benny Golson and The Philadelphians," <http://www.allmusic.com/album/benny-golson-and-the-philadelphians-mw0000599225>. Accessed 28 February 2013.

Adderley, Abbey Lincoln, and another date for Chet Baker later in the year). The trio would also be a copy of the personnel that Adderley had used to back him on *Portrait of Cannonball* earlier in the year.

The recording session for *Everybody Digs Bill Evans* was held at the Plaza Sound Studio in New York and the album was completed in a single day. The recording is also noteworthy because of the marketing that Riverside opted to put behind it:

The album would give Evans a loyal record-buying audience of his own for the first time. Riverside's clever marketing campaign was important: after all, there was no doubting the implications of the record-cover art and the album's title, a literal reproduction of the high opinions expressed about Evan's playing by Miles Davis, George Shearing, Ahmad Jamal and Cannonball Adderley."¹⁹

Although Joe and Bill had worked together briefly in the Miles Davis Sextet and recorded with Cannonball, the recording date for *Everybody Digs Bill Evans* instilled a lifelong bond between the two men that would last until Evans's death. "It was his first trio disc with Philly Joe; subsequently, whenever he was without his regular drummer, Evans called on Jones, and over the years they would do several tours and residencies together."²⁰

Joe finished off the year with a session for Johnny Pace on December 23, and began 1959 with a session for Jackie McLean on January 18.²¹ The January 18 session would be the first of four recording sessions over the course of three days for Joe. This would be another of Joe's intense workweeks that would begin in New Jersey and then take him to New York. On January 19, Joe replaced Connie Kay to record three compositions that would finish Chet

¹⁹ Keith Shadwick, *Bill Evans: Everything Happens to Me*, (London: Outline Press, 2002), 72.

²⁰ Peter Pettinger, *Bill Evans: How My Heart Sings*, (New Haven: Yale University Press, 1998), 67-8.

²¹ *Chet Baker Introduces Johnny Pace*, Riverside RLP12-292, Original Jazz Classics OJCCD433-2; *Jackie's Bag*, Blue Note BLCDP7-46142-2.

Baker's *Chet*—*The Lyrical Trumpet of Chet Baker*.²² January 20 would find Joe as a sideman on a session for Kenny Dorham.²³

The January 19 session would be the memorable one, however, because a second session took place after Baker left the studio for the day. The replacement of Kay with Jones in the rhythm section for *Chet* reunited the old Miles Davis rhythm section: Bill Evans, Paul Chambers, and Philly Joe Jones. The recordings for *Chet* produced three slowed tempo performances of "Tis Autumn," "You and the Night and the Music," and "Time On My Hands." The recording of these performances was hardly the end of the night for the rhythm section, though.

After Chet Baker, Herbie Mann, and Pepper Adams exited the studio, the piano trio decided to jam for a while. Peter Pettinger claims that "When Evans, Chambers, and Jones started playing a little trio number at the end just for kicks, Orrin Keepnews suggested that they should at once make a trio record. The three musicians looked at one another and thought *another check*."²⁴ Although none of the musicians explicitly stated that they only recorded the album to receive additional money, the financial motivation probably didn't hinder the situation. Besides, all three musicians were deep into addictions and any additional money to get a fix would have been welcomed.

The recording that ensued included performances of "My Heart Stood Still," "On Green Dolphin Street," "How Am I to Know?," "Woody'n You," and an up-tempo version of "You and the Night and the Music," that the group had recorded earlier as a ballad with Chet Baker. The performances were not as remarkable as one would hope.

²² Riverside RLP12-299, Original Jazz Classics OJCCD-087-2.

²³ *Blue Spring*, Riverside RLP12-297.

²⁴ Pettinger, *Bill Evans: How My Heart Sings*, 75.

*Having those three musicians together in the studio was potentially a wonderful thing, but Evans was bothered by the difference between that potential and the performance. He regretted that the session had been thrown together so quickly. Admitting that the work needed better-organized topping and tailing, he nevertheless agreed to its final release in 1975. "It's very interesting to hear simply because of the great musicians involved with me," he said. "I think Philly Joe and Paul were pretty much at their peak at that time."*²⁵

The recording would originally be released as an LP titled *Peace Piece and Other Pieces* and later on CD as *Green Dolphin Street*.²⁶

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Drums Around the World (1959)

Although 1958 could arguably be considered the greatest year in Joe's career, 1959 would be a special year for Joe too. By 1959, Joe was already being considered a legend in the jazz community and was one of the most in-demand drummers for studio work. In light of this, Joe decided to push himself as a leader even harder. This would mean less time for studio work and less time for sideman performances. Unfortunately for his fans, this also meant less work for Joe in 1959. However, he had just finished a grueling few years and the need to be constantly recording and hustling new gigs was gone. Joe had already established himself and looked at 1959 as his opportunity to lead.

Joe performed one session date as a sideman in February as a substitute for Jimmy Cobb in a group that included Cannonball Adderley, Wynton Kelly, and Paul Chambers. Joe only performed on "Awful Mean" and, like Miles Davis's *Porgy and Bess*, it was his single outing on a collection of recordings where the rest was left to Jimmy Cobb.²⁷ Joe headed

²⁵ Ibid.

²⁶ Milestone M47024, Riverside RCD-5712-2.

²⁷ Vee-Jay 32YD-1003.

back over to Riverside to play dates for Abbey Lincoln again on March 25 and 26.²⁸ Other than these dates, Joe did not enter the studio at all between February and May of 1959.

In the interim, Joe did an interview for *Down Beat* that was published on March 5, 1959. Joe mentioned in the article that he had taken on some private students and was “branching into the instruction field.” Joe had also mentioned in a questionnaire that he completed for Leonard Feather during his Miles Davis tenure that his ambition was to “be a great percussionist and be recognized worldly, as such. Also, to someday teach.”²⁹ The 1959 *Down Beat* article was the first time that Joe mentioned that he had finally taken on some students. Joe would be a drum instructor/educator from 1959 all the way until his death.

Joe also used the article to plug his up-coming album titled *Drums Around the World*:

*It's been pending since I came to Riverside...I want to use the boobam drum and play the different rhythms of the countries this album will go through. I'll play the way the natives play their rhythms. We'll start and end in Africa, and in between we will cover India, Latin America, Cuba, for the Afro-Cuban influence, the American Indian, and the swinging modern drums of today. Some close friends from Ghana and Liberia have helped me with the rhythms.*³⁰

The group that Joe formed for the recording would be called Philly Joe Jones Big Band Sounds. The album was recorded over the course of three dates: May 4, 11, 28 (Joe also sprinkled some sideman dates in for Abbey Lincoln and Art Farmer between his own dates³¹). *Drums Around the World* would be an all-star assemblage that reads like a “who’s who” of jazz: Lee Morgan and Blue Mitchell on trumpets, Curtis Fuller on trombone, Herbie Mann on flute and piccolo, Cannonball Adderley on alto saxophone, Benny Golson on tenor saxophone, Sahib Shihab on baritone saxophone, Wynton Kelly on piano, Sam Jones (May

²⁸ Riverside RLP12-308, Original Jazz Classics OJCCD069-2.

²⁹ Joe Jones. interview by Leonard Feather, Undated. Transcript. Institute of Jazz Studies, Newark, NJ.

³⁰ “Philly Joe Jones: The Return of Dracula,” 46.

³¹ Abbey Lincoln (May 12): Riverside RLP12-308, Original Jazz Classics OJCCD069-2; Art Farmer (May 14): United Artists UAL4047, Blue Note 17465.

11) and Jimmy Garrison (May 4) on bass. The vehicles for straight-ahead jazz would be Joe's second recording of Dameron's "Philly J.J." and Benny Golson's "Stablemates," (which Joe had recorded numerous times before with Miles Davis, Ernie Henry, and many others). Joe used "Cherokee" as his American Indian vehicle, "Carioca (El Tambores)" as his Latin number, and Golson's "Land of the Blue Veils" to evoke the sounds of Asia. Joe also displayed his abilities as a composer/arranger by penning the Afro-Cuban composition "Blue Gwynn." The May 28th date would take place with Joe alone in the studio to record a drum solo with an intended African effect called "The Tribal Message."³²

The authenticity of the recording could be called into question. Joe had just recorded with Sabu Martinez, Ray Barretto, Chonguito Vincente, Victor Gonzales, Julio Martinez, Andy Delannoy, and Fred Pagani the previous November and must have had some of that on his mind. It is also possible that he acquired some insights into playing music Latin music from them. However, the language that the band uses on *Drums* rarely moves outside of typical bebop-esque jazz lines and Joe's drumming is rudimental on almost every piece. In Joe's defense, the drumming sounds like he is often improvising, which means that avoiding his personal drumming language would be impossible. However, his Latin and Afro-Cuban rhythms are no more authentic than they are when he plays a Latin or Afro-Cuban jazz number with any other group. He may use some world music rhythms, but they are deeply buried in the context of his "jazz" style.

Putting the question of authenticity aside, the superior performance of the group on *Drums Around the World* cannot be questioned. *Down Beat* magazine's October 1 review gave the album four stars. *Down Beat* called the recording an "interesting, as well as informative, study of jazz percussion ... The record is a worthwhile drum study, whether

³² Riverside RLP12-302, Original Jazz Classics OJCCD1792-2.

one is a student or a fan.”³³ The recording does display Joe in top form and his relatively unknown ability to swing and drive a big band is demonstrated with fervor. Although Joe’s solos are often excessively long, they are very musical and provide an exhilarating listening experience for other drummers.

Unfortunately, this recording was largely understood to be a “drummer’s record;” not for consumption by the general listener. The superficial themes outshined some great ensemble playing and rhythm section support. The marketability of the album to drummers may have been somewhat curbed when the album’s cover featured a reverse image of Joe at the drum set. The reverse image makes it seem as if Joe’s kit is set up backwards and his left-hand traditional grip on his sticks is flipped to a right-hand traditional grip. *Down Beat*’s favorable review gave the album a boost, but it did not get Joe another feature in the magazine like *Blues For Dracula* did. It would have been interesting to see how Joe’s career had played out if *Drums* had been released first. Despite its superiority, *Drums Around the World*’s educational marketing would have to live in the shadow of *Blues For Dracula*’s catchy, undead marketing.

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Showcase and Philly Joe’s Beat (1959-1960)

Joe took a summer break from recording between May and August and focused on making his own group a viable commodity for live club performances. Obviously Joe would have wanted to continue to pursue having a working big band, but the financial burden of running a big band is great. Little is known about whether Joe was able to get any work for

³³ “Philly Joes Jones: Drums Around the World,” *Down Beat*, 1 October 1959.

his big band, but Joe did receive combo work in varying sizes and often hired the musicians who played on his previous albums to work these jobs.

Joe returned to the studio to record a session for Wynton Kelly that would be known as *Kelly Blue* on August 12.³⁴ The rhythm section was a reprise of Miles Davis's sextet section: Joe on drums, Chambers on bass, and Kelly on piano. The horn section consisted of the Jazz Messengers's Lee Morgan and Wayne Shorter. Beside one standard, compositions for this recording were penned by Kelly, Shorter, and Morgan. Unfortunately, the total running time of these recordings was only about 35 minutes and none of the tunes from this date would become standards or favorites in their own right. However, this session is generally accepted as Wayne Shorter's first studio recording session (with the exception of a rare, little-known recording with a group called "The Princetonians").

Joe also participated in a recording session on September 24 for Blue Mitchell. The sextet on this date included Joe, Mitchell on trumpet, Curtis Fuller on trombone, Jimmy Heath on saxophone, Wynton Kelly on piano, and Sam Jones on bass. This date was special because it was Jimmy Heath's first recording session since returning from prison. Jimmy had gotten out earlier in the year and had taken some performance work with Miles Davis, but the terms of his probation would not permit him to play in clubs and placed restrictions on his ability to cross state lines. The former roommates didn't seem to have any hard feelings and the session played out over multiple days (September 24, 28, and 30) with Heath and Fuller out on the last date. This first post-prison date for Heath also helped him build a relationship with Riverside that brought him continued work, but his relationship with Joe never fully recovered. Heath said:

³⁴ Vee-Jay LP1016, (Jap)32YD-1001.

My writing for Riverside picked up in 1960 after I got married. I would go to New York by train for the day and stay in a hotel overnight because I couldn't be gone for longer than twenty-four hours. When I was staying in New York for those sessions, I stayed away from the guys I'd been hanging out with before, such as Philly Joe and others who I knew were heroin users.³⁵

After these sessions, Joe returned his focus to his own group and prepared for a session that would be his third as a leader in just fourteen months. The group known as The Philly Joe Jones Sextet recorded the album *Showcase* over the course of November 17 and 18 for Riverside Records.³⁶ The ensemble consisted of Blue Mitchell on trumpet, Julian Priester on trombone, Pepper Adams on baritone saxophone, Jimmy Garrison on bass, as well as Philadelphians Bill Barron on tenor saxophone and Charles “Dolo” Coker on piano. Coker and Jones had performed together in Philadelphia in 1951 and would play together again later on, but this date would represent the only recorded documentation of their work together. The album’s cover would depict Joe, seated behind a Gretsch drum set, giving an intense glance to one side while striking a cymbal. Joe contributed three of his own compositions for this date (“Gwen,” “Joe’s Debut,” and “Joe’s Delight”) as well as arranging Gil Evans’s “Gone,” which Joe had first performed on as part of Miles Davis’s *Porgy and Bess*.

Down Beat gave *Showcase* three stars, which meant that their reception of the album was not as good as *Drums Around the World*, but not as bad as *Blues for Dracula*. The lukewarm review gave most of the credit for the album’s success to Joe’s drumming and mentioned his mentor in describing his style as having “Shades of Catlett.” Jones also played piano on “Gwen,” and the review states that his piano playing, “surprisingly enough, differs somewhat from his drumming; while the latter is virile and slashing, the former is marked by a gentleness.” Unfortunately, Joe’s writing was not seen as being something that stood

³⁵ Jimmy Heath and Joseph McLaren, *I Walked With Giants: The Autobiography of Jimmy Heath*, (Philadelphia: Temple University Press, 2010), 113.

³⁶ Riverside RLP12-313, Original Jazz Classics OJCCD484-2.

out, (“the best writing on the date is by Barron”), and reviewer Don DeMichael’s final comment summarizes the album as a “good but hardly sensational effort.”³⁷ Unfortunately, Joe’s amazing playing was overlooked by the review. Joe’s incredible solo on “Battery Blues” is an example of his “rudimental jazz” soloing style that displays his astonishing technique.

Joe did not record again in 1959 and continued to diminish his sideman work. By 1960, Joe was only taking the sideman work he wanted to while continuing to focus on his own group. Joe was also taking on more students and beginning to expand himself as an educator. Joe’s first recording of 1960 would be an album called *The Soul of Jazz Percussion* for Warwick Records.³⁸ This recording was clearly a feature for the percussionists and was recorded on three different days with varying personnel. One of the dates lists Philly Joe Jones as well as Ed Shaughnessy on drums. Shaughnessy, who was known as a jazz drummer, would later earn his fame as a part of the *Tonight Show* Band.

Joe also participated in a drum feature for The Gretsch Company that took place on April 25, at Birdland. The performance alternated between Joe and Art Blakey and was released as *Gretsch Drum Night at Birdland*.³⁹ The performance was also significant as it was only the fourth release to feature a young bassist named Ron Carter. When asked about his rapport with Joe, Carter responded with the following:

Well, you know, when you play with someone of that stature, and being kind of green to New York as I was, you don’t get awed by someone like that because that kind of takes the edge off learning music I think. When you walk in and you’re so stunned at their presence, you kind of forget to do what you can do. And what you can do is what brought you into his presence. What your history is, as early as it was for me, was enough for someone to feel that I can fit into this environment with Philly Joe Jones, and Bill Evans, and all those guys who were on those early Riverside records. Again, he understood that I was the new kid on the block and didn’t try to take advantage of me in terms of maybe playing weird or just going outside and acting really outrageous. I

³⁷ Don DeMichael, “Philly Joe Jones: Philly Joe Jones Showcase,” *Down Beat*, 26 May 1960.

³⁸ Warwick W5003, Lonehill Jazz (Sp)LHJ10110.

³⁹ Roulette (S)R52049, Roulette 8-28641-2.

*just thought that he showed me a great deal of respect and I understood that this was his way of telling me that I was on the right track.*⁴⁰

Ron and Philly Joe had found each other at a time when Joe had just finished his tenure with Miles and Ron was about to begin a tenure with Miles in a few years that would make him wildly famous. This would be the first of many dates where Philly Joe and Ron Carter would work as a rhythm team. They would be paired on recording sessions with Milt Jackson, Dexter Gordon, and Tadd Dameron in 1962, as well as for Joe's *Philly Mignon* in 1977.

As a sideman, Joe only took one recording session that spring. It took place on April 27, just two days after the Birdland recording. The session for Wynton Kelly, but it was just a trio this time. The Wynton Kelly Trio was known as the piano trio from Miles Davis's group and it usually included Jimmy Cobb on drums. For whatever reason, Kelly decided to use Joe on this date and the subsequent recording it produced would be known as *Kelly At Midnight*.⁴¹ Again, the recording time was short and the running length of the album was less than 33 minutes.

Following the session, Joe went back to concentrating on his own group and made another recording with a quintet on May 20. The quintet consisted of Bill Barron on tenor saxophone, Mike Downs on trumpet, Walter Davis Jr. on piano, Paul Chambers on bass, and Joe at the drums. This date must have been very exciting for Joe because the session was being recorded for Atlantic Records. This would be Joe's first recording as a leader for major record label such as Atlantic and it would be named *Philly Joe's Beat*.⁴² The ensemble recorded nine compositions that day, but only seven of them would be released on the

⁴⁰ Ron Carter, interview by the author, 5 October 2012, phone interview, digital recording.

⁴¹ Vee Jay LP3011, Lonehill Jazz (Sp)LHJ10296.

⁴² Atlantic Atl LP1340, 81702-2; Collectables COL-CD-6264 [CD] titled *Philly Joe's Beat/Together!*.

record and the subsequent CD reissue years later. The recordings of “Joe’s Delight,” and “I’ll Keep You In My Heart,” have never been released.

Down Beat’s review of Joe’s Atlantic debut was very favorable and *Philly Joe’s Beat* received a four star rating. The review stated that Joe is “a brilliant percussionist, and he proves it throughout the recording. The rating is for his contribution and the entire rhythm section as a unit.” The review also called Joe’s solo on “Salt Peanuts,” one of his “best solos to date.” Regrettably, just like Joe’s previous recordings as a leader, the reviewer found Joe to be in fine form and his sidemen to be messy (e.g. “‘Two Bass Hit’ is fairly sloppy, except for Jones”). The review concluded by stating that Jones is “developing into the most dynamic, electrifying drum soloist in jazz today. This album is a milestone in that direction.”⁴³

Despite the critical success, the album never became a huge hit with the larger jazz community and is somewhat unknown today. This may have motivated Atlantic Records to discourage Joe’s efforts as a leader. After a summer working together, Joe took the same group (minus Chambers, but adding Jimmy DeBrest on bass) back for another recording session at Atlantic on October 4. The eight compositions that were recorded that day were never released. There has never been any critical discussion as to why they weren’t released, but if the previous sales of Joe’s recordings as a leader were any indication, Atlantic stood to lose money in releasing the recording. The group had proven on *Philly Joe’s Beat* that they could make a fantastic recording, but sales were not strong. The session reel from this date is a rare item and has never been released to the public.

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⁴³ Barbara Gardner, “Philly Joe Jones: Philly Joe’s Beat,” *Down Beat*, 2 February 1961, 34-35.

Together (1960-1961)

With the disappointment of Atlantic's decision to not release the material from the October 4 date, Joe resumed working as a sideman. Joe took two dates in November for trumpeter Freddie Hubbard and guitarist Grant Green. Both dates were for Blue Note Records and were recorded in Rudy Van Gelder's famous studio in Englewood Cliffs, New Jersey. The session for Freddie Hubbard was only his second as a leader. It was recorded on November 6 and was released as *Goin' Up*. The album featured rising stars McCoy Tyner (who had just joined John Coltrane's group) on piano and Hank Mobley (who would join Miles Davis's group in the months ahead), beside Hubbard and bassist Paul Chambers.⁴⁴ The Grant Green session was recorded on November 26 and was a quartet date that featured the Wynton Kelly Trio as the backing group for Green. The date was Grant Green's first studio recording ever and was not released immediately. After Green's success years later, it was released as *First Session* on CD, despite never having been released on LP.⁴⁵ Grant Green would go on to become one of Blue Note's most prolific recording artists.

Joe started 1961 with a recording session for Kenny Dorham and Blue Note on January 15 that would be released as *Whistle Stop*.⁴⁶ The session included Chambers on bass, Dorham on trumpet, Mobley on saxophone, and Kenny Drew on piano. Joe also made an undated recording somewhere around this time where Herbie Mann led a group on a confusingly titled recording called *Herbie Mann's African Suite: Johnny Rae's Afro-Jazz Septet*.⁴⁷ There is no known definitive date as to when it was recorded, but it can be

⁴⁴ Blue Note BLP4056, Blue Note 8-59380-2.

⁴⁵ Blue Note 5-27548-2.

⁴⁶ Blue Note BLP4063, 8-28978-2, 5-25646-2.

⁴⁷ United Artists UAL4042.

assumed that it was around this time. Discographies list its recording as early as 1959 or as late as 1962.⁴⁸

On February 2, Joe had another opportunity to record as a leader for Atlantic Records. This time he would be co-leading the session with drummer Elvin Jones, known at this time as the drummer of John Coltrane's famous quartet. The album only had three compositions and lasted less than 34 minutes, but it was a clever marketing idea to pair these two famous drummers as co-leaders. The album would be known as *Together* and featured Joe's composition "Beau-ty."⁴⁹ The recording included many of the musicians Joe had been working with over the past year: Blue Mitchell, Curtis Fuller, Hank Mobley, Wynton Kelly, and Paul Chambers. On the stereo version of the recording Elvin can be heard on the left speaker while Joe can be heard on right speaker.

Joe would spend six days in the studio in March to record five albums as a sideman. Three of the days were for Blue Note, two days were spent on a recording for Riverside, and one day would be Joe's final recording session with Miles Davis for Columbia. The first two Blue Note sessions were recorded on March 2 and 19 for saxophonist Tina Brooks and trumpeter Kenny Dorham. The session for Brooks was released as *The Waiting Game* and included Johnny Coles on trumpet, Kenny Drew on piano, and Wilbur Ware on bass.⁵⁰ It was not released immediately and was only made available years later on CD. The Kenny Dorham session was also rejected by Blue Note and has never been released. After the recording date with Miles, Joe recorded on Hank Mobley's famous *Workout* album on May

⁴⁸ The Herbie Mann discography (http://jazzjustice2.blogspot.com/2011/04/test_3183.html) suggests 1959, while the Tom Lord Discography suggests sometime between 1961 and 1962. The album was released in 1962 to the public, so it was likely recorded sometime in 1961.

⁴⁹ Atl LP1428, Collectables COL-CD-6264 [CD] titled *Philly Joe's Beat/Together!*.

⁵⁰ Blue Note 7243-40536-2.

26.⁵¹ The session included the same personnel from Miles's *Someday My Prince Will Come*, which took place just five days earlier (minus Miles of course). Joe also spent two days working on Blue Mitchell's *Smooth As the Wind* recordings on May 29 and 30.⁵²

On April 9, Joe performed as part of Freddie Hubbard's *Hub Cap* session for Blue Note.⁵³ *Hub Cap* reunited Joe with Jimmy Heath and Julian Priester besides giving him an opportunity to work with bassist Larry Ridley and pianist Cedar Walton for the first time. Joe and Larry Ridley would enjoy a long working association and both men would be permanent members of the group Dameronia in the 1980s. This recording and the others at this time reinvigorated Joe's presence and visibility in the jazz community. Despite Joe's somewhat lower period of quality output during 1959 and 1960, 1961 would represent the beginning of a reinvigorated period for Joe.

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The Last Session with Miles: *Someday My Prince Will Come* (1961)

On March 21, Philly Joe Jones entered Colombia's 30th Street Studio in New York for what would be his last recording session with Miles Davis. The date would be Davis's last session for an upcoming release called *Someday My Prince Will Come*. Miles was in an interim period in his career and was searching for new musicians to join his group. Jimmy Cobb and Hank Mobley were only destined to remain in the group for another year and Miles was not making any permanent decisions for the long-term health of his ensemble. Miles called his working group in on March 21 (Mobley, Kelly, Chambers, and Cobb), but he also placed calls to his old compatriots John Coltrane and Philly Joe Jones.

⁵¹ Blue Note BLP4080, CDP7-84080-2.

⁵² Riverside RLP367, Riverside RCD6021-2.

⁵³ Blue Note BLP4073, CDP7-84073-2.

Miles had not called on Joe since the *Porgy and Bess* session in 1958 and, other than a European tour in 1960, he had not called upon Coltrane since his sextet broke up in late 1959. Despite his love for both of their abilities, Davis had vowed not to use either man because of their ridiculous drug habits. By 1961, however, Coltrane was clean and his career was blossoming. If Davis's invitation to join the group for one day is seen as evidence of Joe's behavior, it could be implied that Joe was beginning to clean up his act too. Although Joe would be a heroin-addict for his entire life, there were definitely obvious periods when he was using and when he was not. Musicians's recollections of his drug use often fall into three or four-year blocks of time. The greatest piece of evidence from Joe's junkie career can be found by looking at the musicians he was playing with. Joe would often surround himself with addicts during some periods and at other times he would not. There is little indication of Joe's drug habit in the early 60s, but George Wein would later recall that by 1965, Joe was "clean as a whistle."⁵⁴

At any rate, Joe entered the studio to perform on one take of Miles Davis's composition titled "Blues No. 2." It was the last recording of the day and it is possible that Joe just happened to be in the studio socially and was asked to sit in. Coltrane recorded on one composition earlier in the day and was out by the time Joe stepped in to play. Joe is much more reserved in this performance than in his earlier recordings with Miles, but his comping behind Miles fits just like a hand-in-a-glove. Miles and Joe trade solos for a while and Joe also gets his own solo near the end of the performance. The recording is a clear example of how much the two men had come into their own as artists together. Their musical coherence is unified and both men interact with each other as if they are the same person. Again, Joe was shorted by the record company when Colombia opted not to release the recording of "Blues No. 2" on the album. It did appear on a collection of unreleased Miles

⁵⁴ Korall, *Drummin' Men*, 226.

Davis material called *Circle in the Round* in 1979 and was subsequently added to the CD reissue of *Someday My Prince Will Come* as a bonus track.⁵⁵

This date would be the end of a famous professional relationship for Miles and Joe, but their personal relationship would continue for many more years. Miles had great respect for Joe's opinions and would often seek Joe's wisdom in drumming matters. Joe would often visit Miles's home socially in the late 1970s and early 1980s. In an interview that Leonard Feather conducted with Herbie Hancock for his "Miles Smiles" profile, Herbie recalled Joe's presence during the formation of Miles's second quintet. "... as I heard later, Miles called up Gil Evans and Philly Joe Jones and said, 'Hey, come over and listen to my new band.'"⁵⁶ Apparently this was only the group's second day rehearsing together and Miles had invited two of the men whose opinions he valued most to listen to his new assemblage.

In Miles's later years he would remember Joe with a warm-hearted spirit. Miles's autobiography is filled with humorous remembrances and he states at the end of the book that "when you work with great musicians, they are always a part of you— people like Max Roach, Sonny Rollins, John Coltrane, Bird, Diz, Jack DeJohnette, Philly Joe."⁵⁷ This statement is an indication of Miles's opinion of Joe and he makes a clear indication that Joe belonged on the list of jazz's upper echelon of musicians. Quincy Troupe remembered Miles talking about Joe a lot in 1987; two years after Joe had passed. "Throughout the day he talked about many of his friends who had died—Monk, Bird, Coltrane, Fats Navarro, Freddie Webster, Bud Powell, Red Garland, Jimi Hendrix, Clifford Brown, and many, many others. But he talked about his old drummer, Philly Joe Jones the most, shaking his head and chuckling to

⁵⁵ Col KC236278, C2K46862.

⁵⁶ Leonard Feather, "Miles Smiles" in *From Satchmo to Miles.*, (New York: Da Capo Press, 1972).

⁵⁷ Miles Davis and Quincy Troupe, *Miles: The Autobiography*, (New York: Simon and Schuster, 1989), 411.

himself every time he mentioned Philly Joe's name ... It was clear that Miles had loved Philly Joe."⁵⁸

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Duke Ellington, Thelonious Monk, and *Bags Meets Wes* (1961)

Philly Joe and Duke Ellington had an extremely brief association in 1953. Many important events had transpired in both men's lives since the last time they met. In particular, Ellington had recorded his famous *Ellington at Newport* album in 1956. At that same time Joe was gaining international status as a member of the Miles Davis Quintet. Despite their brief association, Joe had never had the opportunity to record as a member of Duke's band. Joe would finally have that opportunity in a session that took place between May 1 and May 3.

These recording sessions occurred in New York and represented the crux of what would be the motion picture soundtrack to the upcoming movie titled *Paris Blues*. The plot of the movie is about two American jazz musicians (one white and one black) who move to France and fall in love with two vacationing American girls. They are left to choose between returning to America with the girls or stay in the racism-free atmosphere that celebrated jazz in France. Paul Newman and Sidney Poitier play the musicians and Joanne Woodward and Diahann Carroll play the love interests.⁵⁹ Louis Armstrong also has a role in the movie

⁵⁸ Quincy Troupe, *Miles and Me*, (Berkeley and Los Angeles: University of California Press, 2000), 161.

⁵⁹ "Paris Blues," *The Internet Movie Database*. <http://www.imdb.com/title/tt0055278/>. Accessed 3 March 2013.

as Wild Man Moore and contributed his trumpet playing to “Battle Royal” and “Wild Man Moore” on the soundtrack.⁶⁰

Duke Ellington composed all of the music for the soundtrack and amassed a large orchestra to record the music. One notable feature of the recording was that Duke had five drummers present to record the material. The Ellington Orchestra’s Sonny Greer was joined by Dave Jackson, Jimmy Johnson, Max Roach, and Philly Joe Jones. It is unlikely that Joe attended the May 2 session as he performed on a Blue Note recording session for Donald Byrd in New Jersey on that day.⁶¹ The Ellington session finished up on May 3 and the soundtrack was released that same year.⁶² The movie may have had a real impact on jazz musicians as many of them had moved, or were in the process of moving to Europe for the same reason as the characters in the movie. In just a few short years Joe would be one of those musicians.

On May 9, Joe took another Blue Note date as a sideman for Dexter Gordon’s *Dexter Calling*.⁶³ The album cover pictured the iconic saxophonist making a call in a telephone booth and the album would become one of his most noteworthy recordings. The session was a quartet date and reunited Joe with pianist Kenny Drew and bassist Paul Chambers. A 1962 review from *Billboard* stated that the album was “Solid jazz wax, especially for West Coast sales.”⁶⁴

Following the May 9 recording, Joe took a break from the studios for about 6 weeks. As the summer and Joe’s 38th birthday were approaching, a reflection of Joe’s achievements

⁶⁰ Stanley Dance, “Duke Ellington: Paris Blues Soundtrack,” *Jazz Times*, March 1999. <http://jazztimes.com/articles/7704-paris-blues-soundtrack-duke-ellington>. Accessed 20 February 2013.

⁶¹ Blue Note BLP4075, Blue Note 74226.

⁶² United Artists UAL4092.

⁶³ Blue Note BLP4083, Blue Note 8-34200-2.

⁶⁴ “Dexter Calling,” *Billboard*, 20 January 1962, 32.

to date reveals some remarkable accomplishments. He had performed with the best in jazz, made world-wide fame with Miles Davis, performed as a sideman on at least a dozen recordings that are still revered to this day, recorded as a leader, had a workshop of private students, and had just recorded with Duke Ellington—one of the most important composers and bandleaders in the history of jazz. Despite steadily moving toward middle-age, Joe had no intentions of relenting.

After a few weeks off, Joe returned to leading his own group. For this, Joe would seek out some of his old Philadelphia friends. Joe returned to work with his comrade, pianist Elmo Hope. Elmo had befriended Thelonious Monk and Monk had succeeded in helping the newly formed Philly Joe Jones Quintet get a gig at The Jazz Gallery in New York. On June 22 the group opened opposite Monk with Freddie Hubbard on trumpet, Phil Lassiter on alto saxophone, and Larry Ridley on bass.⁶⁵ Before the performance could take place, Elmo and Joe took part in a recording session earlier in the day for Riverside Records. The recording, released as *Homecoming*, included Blue Mitchell on trumpet, Frank Foster and Jimmy Heath on saxophones, and Percy Heath on bass.⁶⁶ Besides the reunion of Philadelphians, the rhythm section was the same as on Joe's first recording with Joe Morris. The album was all original compositions by Elmo Hope.

Meanwhile, the residency at the Jazz Gallery turned out to be disastrous. Both Joe and Monk had similar reputations of unreliability, a potential for drug use, and a hot-bloodedness that existed despite each man's good nature. Their on/off friendship was a product of these similarities. Author Robin Kelley described their relationship like this:

⁶⁵ Robin Kelley, *Thelonious Monk: The Life and Times of an American Original*, (New York: Free Press, 2009), 313.

⁶⁶ Riverside RLP12-381, Original Jazz Classics OJCCD1810-2.

The two men had a volatile friendship; one night Philly Joe threw a chair at Thelonious and they almost exchanged blows. And neither one respected the clock. On Saturday, July 1, Jones's group took the stand at 10:20 and played their forty-minute set. Monk's quartet was supposed to follow immediately at 11:00...Thelonious finally appeared at 1:00 a.m., but only played for twenty-five minutes before leaving the stand to make way for Philly Joe—who was nowhere to be found...It was all too much for [club owner Joe] Termini to take; he promptly fired Monk and Jones and filed a complaint with Local 802, [the musician's union].⁶⁷

Despite the incident, Joe and Elmo's relationship did not seem to be tarnished. They finished the work on *Homecoming* with just the piano trio on June 29. At an unknown date later in 1961, Joe and Elmo teamed up with bassist Paul Chambers for two more recording sessions. The undated recordings can be heard on the Elmo Hope Trio's *Here's Hope* and *High Hope*.⁶⁸ Joe would continue to be an occasional member of the Elmo Hope Trio for the next five years.

Besides his work with Elmo, Joe only took two other recording dates, one during the summer and one in the fall. The first was an obscure trio session with a little-known pianist named Chris Anderson. Their June 28 session would be part of Anderson's *Inverted Image* album.⁶⁹ The second was a July 19 date for the cornet player Nat Adderley. The session featured Wynton Kelly and Paul Chambers and would be a part of Adderley's *Naturally* album.⁷⁰ Joe's only recording in the fall took place on October 16 for Phineas Newborn Jr. with Paul Chambers along on bass. This recording would be released as Newborn's *A World of Piano*.⁷¹

It is unknown why Joe's work was so sparse during what is generally regarded as one of the high points in his career. It is possible that Joe was still trying to promote his own

⁶⁷ Kelley, *Thelonious Monk*, 313.

⁶⁸ Celebrity LP209; Beacon LP401. Also available on CD: *The Beacon & Celebrity Trio Recordings*, Prevue PR15.

⁶⁹ Chris Anderson on piano, Bill Lee on bass, Philly Joe on drums. Jazzland JLP(S9)57.

⁷⁰ Jazzland JLP(9)47, Original Jazz Classics OJCCD-1088-2.

⁷¹ Cont M3600, Original Jazz Classics OJCCD175-2.

group but the effect of Joe Termini's complaint to Local 802 could have factored in.

Conversely, the first half of 1961 had been a busy and dynamic time for Joe and it would return again in 1962. It is possible that Joe was just enjoying some time away from the recording studios for a while.

In any case, Joe was back in full force by December and recorded four albums as a sideman over the course of five days. The first three were dates for Blue Note. On December 5, Joe recorded on what would become Hank Mobley's follow-up to *Workout*, known as *Another Workout*.⁷² On December 14, Joe returned to Tadd Dameron's group to record what would be known as *The Lost Sessions*. This date would be the only time that Joe would record with influential saxophonist Sam Rivers. The recording was released on CD, but was never released on LP.⁷³ On December 16, Joe recorded a quartet album for Newark, New Jersey native and tenor saxophonist Ike Quebec. The recordings would be released as an album called *Blue and Sentimental* and featured Grant Green on guitar and Paul Chambers on bass.⁷⁴

Joe would have one more big recording highlight before the year's end. On December 18 and 19, Joe entered the Riverside studio to record on another one of jazz's classic albums. This time it would be a co-leadership album with the odd pairing of vibraphonist Milt Jackson and guitarist Wes Montgomery. The recording would be known as *Bags Meets Wes!* and included Wynton Kelly on piano and Sam Jones on bass.⁷⁵ Alex Henderson's review of the album states that "Although Jackson and Montgomery prove what lyrical ballad players they could be on the standard 'Stairway to the Stars,' ballads

⁷² Blue Note BST84431, CDP7-84431-2.

⁷³ Blue Note 5-21484-2. The ensemble consisted of Donald Byrd on trumpet, Curtis Fuller on trombone, Julius Watkins on French horn, Sam Rivers on tenor saxophone, Cecil Payne on baritone saxophone, Tadd Dameron on piano, Paul Chambers on bass, and Philly Joe Jones on drums.

⁷⁴ Blue Note BLP4098, Blue Note 3-93184-2.

⁷⁵ Riverside RLP407, Riverside RCD-30502.

aren't a high priority on this album. Instead, the improvisers put more of their energy into the blues."⁷⁶ This isn't surprising considering the entire ensemble's history of solid blues ability. The timbre of the vibraphone meshed with Montgomery's warm guitar tone creates an interesting blend of sonorities. The octave-based lines that Montgomery plays intertwine contrapuntally with Jackson's bluesy, shimmering vibraphone melodies.

Bags Meets Wes! was a remarkable way for Joe to end 1961. Although many would argue that Joe reached the pinnacle of his career with Miles, Joe was in the midst of an upswing that would continue into 1962. Joe recorded as much in 1961 as he had in 1956, and his 1961 output was only eclipsed by his output in 1958. Joe's December 14 session with Tadd Dameron would also represent his return to the Dameron band. Joe would begin 1962 with Dameron, but he would participate in numerous exemplary sessions as a sideman all throughout 1962.

⁷⁶ Alexander Henderson, "Bags Meet Wes!," *allmusic*. <http://www.allmusic.com/album/bags-meets-wes!-mw0000190526>. Accessed 3 February 2013.

CHAPTER 5

Established (1962)

The period being conceived in this chapter as the third and final stage of Joe's career began about 18 months before his 40th birthday. Joe had become one of the most popular musicians in jazz and, according to Miles Davis, had become a "star." Having established himself as a distinguished drummer, Joe had finally reached a point in his life where he could take the performing and recording dates of his choosing and no longer had to accept every gig because he needed the money. Joe's philosophical approach to his career in 1962 would be threefold. First, he would lead his own group in live performances as much as possible. Second, he would finally be able to take the big band dates that he always wanted. As Joe said himself, "Big-band is really my first love,"¹ and 1962 would give him some new opportunities therein. Third, Joe would do sideman work with musicians whom he liked personally as well as admired professionally. This small list would include Tadd Dameron, Bill Evans, Red Garland, and Ben Webster.

Joe began 1962 by taking his own quintet on the road. The front line/horn section of the group included an unknown tenor player named Rocky Boyd and Joe's regular trumpeter Freddie Hubbard. Hubbard, who was also working with Quincy Jones at that time, was a rising star in Art Blakey's Jazz Messengers.² Boyd had been Hank Mobley's replacement in the Miles Davis Sextet in late 1961.³ The only documented instance of Joe subbing with Miles during this period is the Birdhouse Club engagement in September with Mobley on saxophone. It is possible that Joe subbed again later in the year when Boyd was

¹ Rick Mattingly, "Philly Joe Jones," *Modern Drummer*, February/March 1982.

² Jeffrey McMillan, *DelightfulLee: The Life and Music of Lee Morgan* (Ann Arbor: The University of Michigan Press, 2008), 104.

³ Jack Chambers, *Milestones: The Music and Times of Miles Davis* (New York: Da Capo Press, 1998), 40.

playing, but it is certain that Joe knew of Boyd through his playing with Miles at the end of 1961.

Upon returning to New York in late February, Joe recorded his first big band session of the year for his old friend Tadd Dameron. The sessions took place on February 27, March 9, and April 16, and would be released as *The Magic Touch*.⁴ The band consisted of Bill Evans, Johnny Griffin, Clark Terry, and many other musicians Joe was accustomed to working with. The second date is notable because the young bassist Ron Carter and the veteran trumpeter Charlie Shavers were brought in to sub for George Duvivier and Joe Wilder. These dates were also important because they would be Dameron's last sessions and his last album ever. With the exception of *The Lost Sessions* from December of 1961 (a posthumous release by Blue Note) and a recording of solo piano improvisations that has never been released (also from 1961), *The Magic Touch* was Dameron's first recording since 1956's *Mating Call* (which included Joe on drums). Dameron had been released from prison in 1961 where he had served time on a drug charge. These last 1962 sessions probably had the energy and air of a "comeback" recording rather than the memorialized feeling of a "final" recording that they now have. The album encapsulates some of Dameron's best work as a composer/arranger and is probably the best recorded document of Joe's ability to play with a big band.

Joe was also able to squeeze a recording session in between the Dameron dates on March 22 for pianist Red Garland. The session was a quintet recording with Blue Mitchell on trumpet, Pepper Adams on baritone saxophone, and Sam Jones on bass. It was released as *Red's Good Groove*.⁵ Joe took another sideman session on June 25 to record six compositions

⁴ Riverside RLP 419; Original Jazz Classics OJC CD-143-2.

⁵ Jazzland JLP87; Original Jazz Classics OJC CD-1064-2.

for Dexter Gordon's album *Landslide*.⁶ Three of the six recordings made that day have never been released.

On July 5, Joe was able to take his second big band recording date of the year. This time he would be subbing for Connie Kay on Milt Jackson's album *Big Bags*.⁷ The band that recorded at this session was a 16-piece group that included Nat Adderley, Clark Terry, Melba Liston, James Moody, Hank Jones, Ron Carter, and Joe's old friend and roommate Jimmy Heath. The recording of this album was broke into three sessions over the course of two days. Joe only participated in the second session which produced the recordings of "Old Devil Moon," "You'd Be So Nice To Come Home To," and "Later Than You Think."

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Interplay and The Top Brass (1962)

On July 16, Joe headed into Riverside's studio to record as part of Bill Evans's new quintet album *Interplay*.⁸ Of the nine years that Bill spent recording as a leader for Riverside, this was the only album he made that was not a trio recording. The larger-than-usual-ensemble and the musicians that he chose to accompany him gave the music a forward-motion and energy that is not available on his previous trio recordings. There is no doubt that Philly Joe, trumpeter Freddie Hubbard, guitarist Jim Hall, and bassist Percy Heath could propel the band. Author Keith Shadwick stated that the "presence of Philly Joe Jones

⁶ Blue Note NT1051, 8-34200-2.

⁷ Riverside RLP49; Original Jazz Classics OJC CD-366-2.

⁸ Riverside RLP9445; Original Jazz Classics OJC CD-308-2.

alone guaranteed a harder drive than normal for Evans... ”⁹ Richard Hadlock’s *Down Beat* review gave the album 4 ½ stars.¹⁰

Additional recording dates for the album took place on July 17 and August 21 and 22. The final takes from everything on July 16 and 17 were released on the album while nothing from the August recordings was released initially. The August dates also included saxophonist Zoot Sims and bassist Ron Carter in place of trumpeter Freddie Hubbard and bassist Percy Heath. These recordings would be released on Evans’s albums *Green Dolphin Street*, *Peace Piece and Other Pieces*, and finally on *The Interplay Sessions*.¹¹

Joe managed to squeeze in a second recording date on July 16 in New York. His second session of the day would take place for Atlantic Records and would be his third big band recording of the year. The album would be called *Sonny Stitt and The Top Brass*.¹² The instrumentation for the album was not what one would think of as traditional big band orchestration. The instrumentation was three trumpets, two trombones, one French horn, one alto saxophone, organ, bass, and drums. The arrangements for the recording were provided by Tadd Dameron and Jimmy Mundy.

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Freddie Takes Off (1962-1963)

At the end of 1962 Joe made the first of a series of recordings with Freddie Hubbard as the leader. Hubbard had been recording as a leader on Blue Note since 1960, with notable appearances by Philly Joe on Hubbard’s second album *Goin’ Up* (1960) and his third

⁹ Keith Shadwick, *Bill Evans: Everything Happens to Me* (London: Outline Press, 2002), 97.

¹⁰ Joe Goldberg, liner notes to Bill Evan, *Interplay*, Original Jazz Classics OJC CD-308-2, 1987, compact disc.

¹¹ *The Interplay Sessions*: Milestone M47066; Riverside RCD 018-2.

¹² Atlantic Atl 1395; Collectibles COL-CD-6532.

album *Hub Cap* (1961). Hubbard had been a member of Joe's working band for the last few years and he had been a sideman with Joe on recordings for other artists as well. Since *Hub Cap*, Hubbard had become famous for performing with Art Blakey's Jazz Messengers as well as for recording four more albums as a leader.

On December 27, Joe entered Blue Note's studio in Englewood Cliffs, New Jersey to record Hubbard's eighth album as a leader: *Here To Stay*.¹³ The band was a quintet that included Wayne Shorter on saxophone, Cedar Walton on piano, and Reggie Workman on bass. With the exception of Jones, every musician was a member of Art Blakey's Jazz Messengers. In fact, they had just recorded together on Blakey's *Caravan* just two months prior. For this date, the quintet recorded two standards, two compositions by Cal Massey, and two compositions by Hubbard. Of the two by Hubbard, one of them was titled "Philly Mignon" (not to be confused with Joe's 1977 recording session that was released by Fantasy/Galaxy Records under the same name), which stands as a tribute to his mentor/friend.

On March 7, 1963, Joe participated in what became a "filler" session for Hank Mobley and Blue Note Records. With the exception of a session in January for Donald Byrd, Mobley had not recorded in well over a year. However, Mobley's popularity must still have been soaring since he had performed in Miles's band and recorded his *Workout* and *Another Workout* just two years before. The six compositions recorded at this 1963 session would be used to round out his future albums *No Room From Squares*, *The Turnaround*, and *Straight No Filter*. Joe was clearly the elder in this quintet that included Donald Byrd on trumpet, Herbie Hancock on piano, and Butch Warren on bass. This session is also noteworthy

¹³ Blue Note BN-LA496-H2, CD-P7-84135-2.

because it was the only time that Joe recorded with Herbie Hancock, who was only 22 years old at the time.

On March 8 and 11, Joe returned to the recording studio to record a new album for Freddie Hubbard. This time it would be a large-ensemble album, Joe's fourth in 13 months, and would be Joe's last recording for more than five months. The recording was Hubbard's second for Impulse Records and would be the only time Joe ever recorded for Impulse. The instrumentation included eight brass, two woodwinds, piano, bass, drums, and a 10-piece string section for the first date. The instrumentation for the second date was eight brass, five woodwinds, piano, bass, and drums. With the exception of Art Blakey, all of the Jazz Messengers were present. Wayne Shorter, who was the current musical director for the Jazz Messengers, only played saxophone on the second day. On the first, day he was responsible for the arrangements and directed/conducted the group. Only ballads were recorded the first day; up-tempo compositions were recorded on the second day. Hubbard would also assemble a septet to finish the album on May 2, but Louis Hayes would have to substitute for Joe on the final date. The final product was released as *The Body and the Soul*.¹⁴

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Incarceration (1963)

If Joe had been clean from drugs at all in 1961 and 1962, he had decided to give in to his addiction again in 1963. Joe had been very active in 1961 and 1962, but he is mysteriously absent from recording between March 11 and August 19; almost exactly 6 months of time. According to Brian Priestley's liner notes in the album *Mo' Joe*, Philly Joe was imprisoned on Rikers Island on a drug offense in 1963. It is believed that Joe was

¹⁴ Impulse A (S) 38, WMC5-13 [Japan].

sentenced to spend what amounted to be a six months in prison. No records of his incarceration could be found at the time of this writing and correspondence with Mr. Priestley revealed that he was not in possession of any evidence either.¹⁵

If it is true that Joe served his sentence at the prison on Rikers Island in New York, then it would account for his almost exactly 6-month absence from recording. It would also explain why Freddie Hubbard had to hire Louis Hayes as a substitute to finish *The Body and the Soul* album. Lastly, it would explain why Joe's first recording in August was titled *Sounds from Rikers Island*, by former inmate Elmo Hope. It also seems that Joe's career was blemished in 1963: his studio recording output for all of 1964-1965 would amount to only two albums as a sideman.

Apparently, Joe's storied career would have to wait as he spent his 40th birthday in a jail cell. There has been an unfortunate tradition of jazz musicians doing time at Rikers Island. The police had been on to the connection between jazz and narcotics and Joe's arrest was part of a series of arrests around the same time. Joe would be in good company, though. His friends/colleagues Elmo Hope and Sonny Clark were also serving concurrent sentences at Rikers Island where they also worked as gravediggers.¹⁶

As mentioned previously, Joe's next recording session took place on August 19 and was titled *Sounds From Rikers Island*.¹⁷ The album is led by Rikers Island alumnus Elmo Hope. For this recording, two compositions were recorded with a piano trio, while the remaining seven compositions were recorded with a slightly larger group. This group was a sextet that was augmented by the vocalist Earl Coleman on "It Shouldn't Happen to a

¹⁵ Brian Priestley, liner notes to Philly Joe Jones, *Mo' Joe*, Black Lion BLCD760154, 1991, compact disc.

¹⁶ Sam Stephenson, "Sounds from Rikers Island," *Jazz Loft Project Blog*, 5 November 2010. <http://www.jazzloftproject.org/blog/uncategorized/sounds-from-rikers-island>. 1 January 2013.

¹⁷ Audio Fidelity AFLP 2119, Fresh Sound (Sp)FSRCD338.

Dream,” and vocalist Marcel Daniels on “Groovin’ High.” Musically, the session is really just a “blowing date” where the musicians have the opportunity to open up on some jazz standards. However, the album’s title implies that drug addiction and arrest were affecting the jazz scene. Nat Hentoff’s illuminating liner notes quote Hope extensively as he laments the woes of the drug and prison culture to which so many musicians had become accustomed to.

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Soulmates and No Room For Squares (1963)

Despite Joe’s significant setbacks, he was able to end 1963 on a high note. Presumably trying to get his chops back after his incarceration, Joe participated in some undated recordings around September of 1963. Some of the recordings were made with a trio that consisted of Joe, Elmo Hope on piano, and Larry Ridley on bass. Some other recordings made around the same time include the trio along with Tommy Turrentine on trumpet, Charles Greenlee on trombone, and John Gilmore on saxophone. It is unknown how many compositions the group recorded at these sessions as the recordings have never been released to the public.

By September, Joe had rekindled an old friendship with saxophonist Ben Webster. Author Jeroen de Valk claims that by 1963, Joe “was not his regular drummer, but he would often substitute.”¹⁸ On September 20 and October 14, Philly Joe was tapped to record an album led by the unlikely combination of Ben Webster and pianist Joe Zawinul. Webster and Zawinul were roommates at the time, so an album pairing the two would not have been unnatural considering their personal relationship. The collection of mostly ballads was

¹⁸ Jeroen de Valk, *Ben Webster: His Life and Music* (Berkeley: Berkeley Hills Books, 2000), 126.

released by Riverside as *Soulmates*.¹⁹ Besides Joe and the leaders, the quartet included Richard Davis on bass for the first date. For the second date the band expanded to a quintet by adding Thad Jones on trumpet while bassist Sam Jones replaced Davis.

In between his dates with Webster and Zawinul, Joe took new recording date for Hank Mobley at the Blue Note studio in Englewood Cliffs, New Jersey. The session took place on October 2, and would be released as *No Room For Squares*.²⁰ The quintet reunited Joe with trumpeter Lee Morgan, pianist Andrew Hill, and bassist John Ore. One important recording for Joe occurred during this session in the form of the title track “No Room For Squares.” During one stellar section of the performance, Joe traded four-measure phrases with Morgan and Mobley. This part of the recording has subsequently become a famous section for Joe and is also transcribed frequently in colleges and universities.²¹

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California: A New Beginning (1964)

In early 1964, Joe decided to move to Los Angeles on a somewhat permanent basis. It is unclear why he made this decision, but his arrest and prison record probably had some impact on his decision. If nothing else, his reputation as a heroin user had been solidified. Joe was no longer getting offers to work or record as a leader and had not recorded an album under his own name since 1960. Even Joe’s ability to get sideman work was beginning to dry up. Joe, no doubt, saw Los Angeles as an opportunity get himself clean, take himself away from the drug culture/social circles of New York, and start a new life in Los Angeles.

¹⁹ Riverside M476; Original Jazz Classics OJC CD-109-2.

²⁰ Blue Note BLP4149, CD-P7-84149-2.

²¹ A student performance of a transcription can be seen here: <http://www.youtube.com/watch?v=UiDNggtmpHc>.

First, Joe had to do a foreign tour. In March Joe went out on a week-long tour of Japan in the first of George Wein's "Drummers' Tours."²² For this tour a quartet of drummers would be accompanied by a small combo to perform drum features for the audiences. In retrospect, Wein stated that "Philly had done fantastically well on the first drummers' tour," and he would be asked to do it again the following year. Unbeknownst to Joe, his record of narcotics use had followed him to Japan. Without Joe knowing, narcotics officers secretly kept Joe under "observation" throughout the entire tour and filed a report back to the U.S. authorities after the tour.²³ By most accounts, Joe was clean and starting a new life at this point, but nonetheless "suspicions" were reported back. Joe finished the tour without any incidents and returned to California without any problems.

The first evidence of Joe working in California comes from a recording session that took place on May 13. The session was for Atlantic Records and the subsequent album was titled *The Two Sides of Jack Wilson*.²⁴ Wilson, who had played piano for the likes of Dinah Washington and Gerald Wilson, had struck out on his own in the previous year. By 1964 he was looking to put together a permanent band and he found that permanence in Philly Joe and bassist Leroy Vinnegar. This first recording session included a composition named "Good Time Joe."

On May 23, Joe appeared on the ABC variety television show *Hollywood Palace*. Joe only appeared on television two times in his life, the first being on Steve Allen's *Tonight Show* with the Miles Davis Quintet. Video of the *Tonight Show* appearance has been lost, but

²² Burt Korall, *Drummin' Men: The Heartbeat of Jazz, The Bebop Years* (New York: The Oxford University Press, 2002), 226.

²³ "Drummer Joe Jones Arrested," *N.Y. Amsterdam News*, 16 January 1965, 1-2.

²⁴ Atlantic Atl LP1427; Collectibles COL-CD-6177.

Joe's segment on *Hollywood Palace* still exists and can be viewed online.²⁵ Having just begun in January, the show was still in its infant stages at that point. Joe participated in what was the twenty-first episode of the first season with host Victor Borge introducing the segment. For his performance, Joe was part of drum-set quartet that provided accompaniment to a tap-dance performance by Caterina Valente. Borge introduced the drummers as "four of the top drummers in the business." The four drummers were mostly West Coast jazz drummers that included Louie Bellson, Philly Joe, Shelly Manne, and Irv Cottler. Together, these five individuals represented some of the most talented artists in the music business at that time and the bit came off without a hitch.

Joe spent the summer trying to find regular performing opportunities. This included going to jam sessions and trying to use his name recognition to lead a band. He found somewhat regular work with bands led by Jack Wilson. An unreleased live recording from the Atlantic vaults documents Joe performing at The Lindy Opera House in Los Angeles on August 9. The crux of the recording features a quintet that includes Curtis Amy on saxophones, Roy Ayers on vibraphone and Al McKibbin on bass. Some of material that the band plays harkens back to Joe's days with Miles Davis: "Oleo," "Walkin'," and "Woody'n You." On the performance of "Yours is My Heart Alone," Leroy Vinnegar sits in on bass, Buddy Collette replaces Amy, and Ayers takes a rest so that saxophonist Harold Land, trumpeter Bobby Bryant, and trombonist Lou Blackburn can blow for a while. On two other performances, the band turns into a full 17-piece big band for "The Good Life" and "The Fourth Dance."

²⁵ A clip of the performance can be found on YouTube: <http://www.youtube.com/watch?v=FsgD5yMShV8>.

On September 4, Joe returned to the studio with Wilson and Vinnegar to record *The Jazz Organs*.²⁶ Wilson played organ on this recording and was joined by organist Genghis Kyle and guitarist John Gray. For the second half of the session, Wilson kept the instrumentation the same but he exchanged all of the musicians out for new ones except Vinnegar. Unfortunately, the session with Joe was probably the weaker of the two. All five of the compositions recorded with the second quintet made the album while only two of the four recorded with Joe made the album. The recordings of “Street Scene” and “Blues ‘n Boogie” were included while the recordings of “Juicy” and “Spontaneous Blues” have never been released to the public. This date would not only be Joe’s last recording session ever in Los Angeles, but it would also be the last time he entered a recording studio for over eighteen months.

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A Horrible Year (1965)

1965 would come to represent another “lost” period in Joe’s career. He began the year living in Los Angeles and getting his career back on track. Joe’s appearance on *Hollywood Palace* the previous year gave him reinvigorated exposure and also showed his apt abilities at navigating situations with multiple drummers. Indeed Joe was a professional in these situations as he had also performed as part of George Wein’s first “Drummers’ Tour.” Wein asked Joe to go out on the road again in a second tour of the same name. Wein recalled:

We embarked on our second tour of Japan in 1965 with four drummers: Philly Joe, Louie Bellson, Charli Persip, and Buddy [Rich]...On the plane, Buddy said to Philly: “Look, Joe, you know what’s happening. You should tell us how it should go down, and

²⁶ Vault 108, LP108. This album was later picked up by the Essential Media Group and has been released in a digitally remastered format on CD.

we'll just follow your lead"... Out of respect, Philly insisted that Buddy close the show. In his heart, he wanted to make it tough for Buddy to follow him.²⁷

Buddy and Joe had an immense amount of respect and friendly rivalry toward each other. It had been almost fifteen years since Buddy had been an early mentor and influence on Joe's career. Buddy had shown Joe the ropes of the jazz world and Joe was probably looking for an opportunity to show Buddy that he had not only become a great drummer, but also that the student could finally defeat the master, so to speak.

The drumming concert seemed to be a success and also boasted the talents of Blue Mitchell and Junior Cook as its horn players. Wein's account of what happened at the end could be met with some skepticism, at least in how the performance impacted Joe emotionally. Wein recalled:

[Joe] went on and did his thing and was fantastic! Then they introduced Buddy to close the show... Buddy turned it on from the outset. He made a special effort. You know Buddy's ego. Standing there with a towel around his neck, like an athlete after a big win, Philly focused on Buddy. Slowly but surely, you could see Philly coming down, down, down. His face mirrored what was happening. Buddy was cutting him to bits. He turned and walked away. Obviously he couldn't take it anymore. His anger and frustration burst through. He said: "Motherfucker!" – so clearly it could be heard. Philly Joe had been clean as a whistle. He was so excited about being in Japan, where he had enjoyed such enormous success. When Buddy wiped him out, it destroyed him. That is my interpretation. Two days later, he went out and got busted for narcotics.²⁸

Frankly, both Buddy and Joe come from a rudimental background that showcases speed and ability. But, it should be noted that elements like Joe's "time-feel" and the overall creative "hipness" of his improvisations that made him the most in-demand drummer of the time do not translate in these types of "cutting" situations. Also, it might be a stretch to assume that Joe resumed heroin use specifically because he had not bested the master in a "cutting contest."

²⁷ Korall, *Drummin' Men*, 226.

²⁸ *Ibid*, 226-227.

In any case, the facts are the facts and Joe was busted in Kobe, Japan two days later on a narcotics charge. On Saturday, January 16, 1965, the *New York Amsterdam News* made the story a public spectacle. The headline “Drummer Joe Jones Arrested” ran on the front page. The story stated that the Japanese Narcotics Control Office announced that Philly Joe Jones and Charlie Persip (who was not named in the headline) were arrested on drug charges. The article also referenced their two performances in Tokyo before traveling to Kobe and named Buddy Rich and Louie Bellson as their tour-mates (the newspaper’s associative implication probably angered many). It continued by stating that Joe had been under observation during his 1964 Japanese tour as a build up to a bust during the 1965 tour:

*Narcotics officers reportedly seized 10 grams of drugs worth about \$600... and several hypodermic needles when they arrested the two musicians. The type of drug was not revealed but it was stated that a search of Jones’ hotel room in Kobe revealed traces of a powdered drug. The government spokesman also said Jones had shown signs of narcotics used at the Monday performance in Tokyo.*²⁹

If it is true that it had been less than two years since Joe was released from prison, it is surprising that he would have been allowed to move to California, let alone travel abroad. It is clear that U.S. officials were giving Joe a long rope only because he was being secretly followed since he had left New York.

The arrest derailed Joe’s career. Drugs had disrupted his career before, but now drug-related arrests were becoming more damaging than the drugs themselves. Joe had left New York, hoping to find a new life in California. The arrest ended that hope. Joe did not record at all in 1965 and would only perform on two American recording sessions for the rest of the decade. It seemed that Joe’s career had been permanently terminated. However, Joe’s musical resilience would eventually prevail.

²⁹ “Drummer Joe Jones Arrested,” *N.Y. Amsterdam News*, 16 January 1965, 1-2.

Joe was delivered an additional blow on March 8 of 1965. One of his dearest friends and a favorite composer/arranger Tadd Dameron passed away. Dameron had been ill for quite a while, but his premature death was still shocking to many in the jazz community. It was in Dameron's band that Joe had finally found his voice as a big band drummer and, along with work from Buddy Rich, found his way into jazz. In 1982, Joe told the *New York Times* that "Tadd was a genius...Tadd has never been given credit for all the beautiful music he left us."³⁰ Joe would later pay tribute to his fallen friend by forming a band called Dameronia. Joe did not receive any of Dameron's original music scores, but it has been suggested that Joe came to acquire some of Dameron's musical library.³¹

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A Return to New York (1966)

Early in 1966 Joe began working around New York again. Joe's first recording session back on the East Coast was with one of his closest and longest running associates in music: Elmo Hope. The two men had both recorded for the first time ever together with Joe Morris. Unfortunately, this would be the last time they would ever record together. Hope had not released an album since the *Sounds from Rikers Island* date with Philly Joe at the drums. Hope's drug addiction was a full-time job and cast a shadow on what should have been a promising career. His last two recording dates took place on May 8 and 9 and were released posthumously as *The Last Sessions Vol. 1* and *Vol. 2*.³² Joe only played on the first date with a trio that included bassist John Ore. With their many years together as sidemen

³⁰ Robert Palmer, "Tadd Dameron's Music, With Love," *The New York Times*, 9 April 1982.

³¹ Reppard Stone, "The Final Appearances of Philly Joe Jones in Washington, D.C.," in *Jazz Research Papers*, ed. Charles Brown (Saginaw: Saginaw Valley State University, 1986), 69-75.

³² Specialty SP2178, Original Jazz Classics OJC CD1765-2.

and members in each other's bands, hearing how far these two had come on this final recording is bittersweet.

Besides being unaware that he had made his last recording with Hope, Joe was also unaware that his next session would be his last at Blue Note's Englewood Cliffs studio in New Jersey for more than 15 years. Save for one recording that Joe made in France in 1969, this would be Joe's last release with Blue Note. On April 8, 1966, Joe walked into Blue Note's recording studio to record a large ensemble, big band album. It would be his last recording with trumpeter Lee Morgan. Joe had been the drummer on Morgan's first recording as a leader (*Indeed!*), and this 1966 session would be the last time the two Philadelphians played together. The arrangements were provided by Oliver Nelson and the final product would be released as *Delightful Lee Morgan*.³³ The album does really represent the end of an era for Joe. Besides Blue Note, it would be the last time Joe would ever record with trumpeter Ernie Royal, saxophonist Wayne Shorter, and pianist McCoy Tyner. An interesting bit of trivia is that this session was the only time Joe ever recorded with bassist Bob Cranshaw. This would be Joe's last recording of 1966 as he slipped into another period of obscurity.

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The Bill Evans Trio (1967)

Since late 1966, the pianist Bill Evans had been on the search for a new, permanent drummer to complete his trio. He had used the drummer Arnie Wise for most of 1966, but with the addition of bassist Eddie Gomez in the summer, the drum chair became rotational. Drummer Shelly Manne was used at a recording session that produced *A Simple Matter of Conviction*, but Wise was still used for most of the live appearances. Evans was appearing

³³ Blue Note BLP4243, CDP7-84243-2.

regularly at New York's Village Vanguard club at that time, so his line-up and his musicians are well-documented. The Evans-Gomez-Wise combination stayed intact for all three of the recorded performances between October and November of 1966. For each of the three recorded performances in January, February, and March, a drummer named Joe Hunt came aboard. Hunt did not stay long and was gone shortly after Evans's March appearance at the Village Vanguard.

In May 1967, Evans contacted Philly Joe about joining his trio. The two men had maintained a good friendship since performing together with Miles Davis and had worked together intermittently ever since. Evans was just about to enjoy an extended stay at the Village Vanguard once again and the first performances of the Evans-Gomez-Jones trio were secretly recorded by a fan. Recordings were made on the evenings of May 19, May 21, May 26, May 28, and June 1. The trio setting was great for Joe because he could showcase his amazing brush-work. Evans biographer Keith Shadwick wrote about the trio's first performance at the Vanguard:

...the sole up-tempo number from that date, "On Green Dolphin Street," positively steams along, Jones laying down a beat as grooved as Shelly Manne's but with his own brand of dynamism. The trio was swinging in a way that no other Evans working group had done before. Jones was always sensitive to the leader's intentions in any given song, but his primary concern and responsibility was always with the rhythm, the pulse. These are inescapable when a group is propelled by Jones...³⁴

The trio setting enticed Joe to perform as an equal partner in the group rather than just a rhythmic accompanist. There is no recorded evidence of a drum solo from the first two nights, but Joe takes one solo each night thereafter. He has some short solos on the recordings of "I'm Getting Sentimental Over You," "Peri's Scope," and "Nardis." Throughout

³⁴ Shadwick, *Bill Evans*, 136.

his years performing with Bill Evans, “Nardis” would stay in the repertory as a vehicle for Joe’s drum solo.

The May 19 performance would certainly represent another “upswing” in Joe’s career. He had moved back onto the center stage of the jazz community. May 19 would be bittersweet, though, because it was also the day that Joe’s friend Elmo Hope died. Joe and Hope had worked together for over twenty years and his death must have been a huge blow to Philly Joe. Hope had stopped recording in the previous year. The combination of drug-use, a hospitalization for pneumonia, and heart-failure eventually caused him to succumb.

Despite the loss of Hope, Joe pressed on with the substantial tour for the Evans trio. Evans biographer Peter Pettinger recalled the trio’s summer tour:

*This group traveled the familiar circuit, from San Francisco to Boston. In Rhode Island the fourteenth annual Newport gathering (the wettest ever) was followed by three nights at the Kings and Queens club in Providence. Evans also played at Carleton University in Ottawa for the first time, a booking that led to several autumn appearances at nearby Camp Fortune’s open-air venue.*³⁵

The Newport performance was particularly important for Joe because it was one of his highest-profile performances in years. The event was covered in an article for *Down Beat* by Dan Morgenstern titled “Newport ’67.” In the article Morgenstern stated that “Bill Evans played a strong set, egged by Philly Joe Jones’ drive and power into more aggressive and percussive playing than we have heard from him in recent years.”³⁶ The Newport performance is now available on the creatively-titled album called *Bill Evans Trio Concert (Newport Jazz Festival, Newport, RI July 2, 1967)*.³⁷

³⁵ Peter Pettinger, *Bill Evans: How My Heart Sings* (New Haven: Yale University Press, 1998), 184.

³⁶ Dan Morgenstern, “Newport ’67,” *Down Beat*, 10 August 1967.

³⁷ Wolfgang’s Vault #352.

Despite Joe's personal successes, the jazz community was being dealt one crushing blow after the next. Besides Elmo Hope, Billy Strayhorn and Henry "Red" Allen had also passed away earlier in the year. On July 17, saxophonist John Coltrane died. Coltrane's premature death had been one of the most shocking tragedies to hit jazz since the death of Charlie Parker. Although they had lost touch in the last few years, Coltrane and Philly Joe had been great friends when they were in Miles's band and spent many nights running drugs and hanging out together. Like Elmo Hope, Coltrane's official cause of death was not drug-related, but the untimely death of both men raised suspicions about the impact of drugs on their premature deaths. Joe's circle of junkie friends was beginning to disappear, one-by-one.

On August 17 and 18, Joe performed with the Bill Evans Trio again at the Village Vanguard. These two nights would be special because they were recorded and released as *California Here I Come*.³⁸ As with Evans's entire recording output from the Vanguard that year, Evans deemed it unworthy of release and it would not be offered to the public until 1982 (after Evans's death). The group was much more "reigned in" for this recording than they were for the previous Village Vanguard recordings. Joe acts as an accompanist for most of this album and does not solo or trade fours at all.

The band recorded one last time at the Village Vanguard on September 3. Joe took an especially inspired solo that evening during the performance of "You and the Night and the Music," (a composition that Joe had first recorded with Evans on *Interplay* in 1962). This particular solo, in a live setting, is very different from the solos that can be heard on Joe's studio recordings. It is obvious that he is much more mindful of his audience and slips on his "drummer as entertainer" hat. At one point during this 90-second solo, Joe plays triplets

³⁸ Verve VE-2, 840033-2.

on the bell of his cymbal for 22 seconds without doing anything else. Some audience members can be heard laughing at that point as Joe presumably interacts with the audience. Joe follows this action with a series of loud, blazing rudiments on the drums before the band rejoins to play the final statement of head at double-time.

All of these Village Vanguard recordings, as well as many others, were released in 1996 on a boxed-set called *The Secret Sessions*.³⁹ The title came from the fact that all of these recordings were done in secret by a fan named Mike Harris. Due to the fact that these recordings were bootlegged, they exist in varying quality. It was only years after Evans's death that the public became aware of these recordings. The 8 CD set was released by Milestone after the Evans estate consented to its release.⁴⁰

Keith Shadwick stated that "Jones's imperturbable pulse [was] the creative wellspring of the entire project." However, Joe was itching to put his own band together again. As Joe had done before, he became the center of the jazz world as a sideman, and then used his position to try to launch a career as leader. Of his departure from Evans's group, Joe stated:

*I went out with Bill Evans for a while. Bill and I were friends for a long time, so when he asked me to come work with him, I said 'Okay.' I traveled with Bill and Eddie Gomez a little while, and then I got restless again, so I decided I would put my own group together. My group worked around New York.*⁴¹

Evans rehired Arnie Wise after Joe's departure. Joe's recordings with Bill Evans would be his last ones in the United States for more than two years.

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³⁹ Milestone M8CD-4421-2.

⁴⁰ "Bill Evans: The Secret Sessions," *The Bill Evans Webpages*.
http://www.billeevanswebpages.com/sec_sessionstrax.html. Accessed 19 February 2013.

⁴¹ Rick Mattingly, *The Drummer's Time: Conversations with the Great Drummers of Jazz* (Cedar Grove: Modern Drummer Publications Inc., 1998), 35.

Move to England (1967-1968)

In October, Joe headed to Europe to play the Berlin Jazz Festival with a band that was led by clarinetist Tony Scott. After his appearance in Berlin, Joe headed to London for a visit. It is unknown if Joe's visit was premeditated, but his visit turned into a permanent living situation. Joe had been to England as a soldier in the 1940s, but he had never visited recreationally. He stated he was finally "seeing it for the first time as a man. ... [I] ran into my friend John [Hart], he had no one to study with ... I'm living with John and helping him with his music."⁴² Hart was living in Hampstead, a suburb of London, and allowed Joe to live with him for what ended up being more than a year. Joe told *Down Beat* that he was planning to play with Hank Mobley at Ronnie Scott's club and he was also planning to play at Manchester's Club 43. Then he would do a few dates in Scandanavia with Mobley and a few dates in Germany with Herb Geller. When asked where he was considering performing after that, he replied "Not the states...Maybe the Far East."⁴³ The *Down Beat* article also pictured Joe seated and gazing at some sheet music in his hand. In the background, a music stand revealed a few pages of the method book Joe would release later in the year called *Brush Artistry*.

Joe had recently signed an endorsement deal with the Premier Drum Company. He had been famously photographed for the cover of his album *Showcase* with a set of Gretsch drums and had been known as a Gretsch endorser throughout the late '50s and early '60s. Joe also played on the *Gretsch Drum Night at Birdland*.⁴⁴ The move to Premier was huge, though, because it included teaching and clinician opportunities as well as a deal to write a method book. Joe would switch to using Premier Drums for the rest of his life.

⁴² Valerie Willmer, "Ode to Philly Joe," *Down Beat*, 21 March 1968.

⁴³ Ibid.

⁴⁴ A sample Gretsch advertisement with Joe appears here:
<http://www.gretschdrums.com/?fa=artistmaster&id=216>.

Despite many opportunities and plans, Joe was curbed from working in London by the union. In a lengthy interview about his time in London, Joe explained the situation to fellow drummer and Miles Davis alumni Art Taylor in 1969:

London is a different thing to me. I don't know, it's something about the English. They've been barbarians as long as I've read anything about them. But they're humanitarians, too. They've got a good feeling for people. I lived there for fourteen months, although they're selfish with the music end of it and they won't allow any musician living there to work. I sweated. I stayed there all that time without working. I applied for my card, you understand. They said, you come stay here for a year, but you can't take any jobs. If you do this, at the end of the year you go before the board and they will give you your card.⁴⁵

Joe would have to spend all of 1968 being relegated to jam sessions only. This may have been a severe situation for Joe, but the rest of the world would benefit from it. Joe decided to stay in England and focus on teaching and education. Joe took a larger load of students than he usually had and began work on his method book *Brush Artistry*.

In the spring, fellow drummer/expatriate Kenny Clarke took his trio to London for a month-long engagement at Ronnie Scott's Club. During his stay, he headlined a series of drum clinics around the United Kingdom. In London, 600 audience members attended a clinic/performance that Philly Joe ended up participating in. The Premier Drum Company, who was sponsoring the event, wanted a full representation of the musicians that they had endorsed. The drummers included Philly Joe, Kenny Clarke, Kenny Clare, and Terry Cox. Clarke also brought his trio members: organist Eddie Louiss and guitarist Jimmy Gourley. Author John Szwed described the event as:

...helpful and practical answers to audience questions and a grandstand finale in which Clarke, Clare and Jones were joined by Louiss and Gourley and traded choruses,

⁴⁵ Arthur Taylor, *Notes and Tones: Musician-to-Musician Interviews* (New York: G.P. Putnam's Sons, 1977), 44.

*eights and fours with one another, made the clinic, in the words of Crescendo reviewer Frank King, "a tremendous success."*⁴⁶

Joe would later remember Clarke as an enormous influence:

*He totally revolutionized the world of the drums. He originated the way we play [the] bass drum today – all those spaces. He taught us so much that we could progress a little further. When I first heard him play, I was so knocked out that I didn't sleep at night...We lived together in New York for a time and that was a great opportunity for me. Kenny was my mentor.*⁴⁷

In early July, Miles Davis headed to London for a vacation. His quintet had recorded *Miles in Sky* in May and had begun work on *Filles de Kilimanjaro* in June, but it was becoming clear to Miles that most of his bandmates were growing tired of the Miles Davis Quintet. Ron Carter in particular was tired of traveling and he was looking to be based in New York more permanently. Miles decided to spend some time with Philly Joe and take in the club scene in London. As Miles had done for the past fifteen years, he relied on Joe's input to find musicians for his band. The two men spent an evening in Ronnie Scott's Club where they heard the twenty-one year old British bass player Dave Holland working with singer Elaine Delmar. Author Ian Carr wrote about how Holland was approached to join Miles's band:

...just before the last set, Philly Joe Jones, who had been in the club with Miles, came over and said "Miles wants you to join his band. Talk to him after the set." At the end of the evening, however, Miles had disappeared and gone back to his hotel. The following day, Holland got a message to call Miles at his hotel, but upon phoning was told that Davis had checked out and gone back to America. This was extremely confusing, and Holland asked Philly Joe if it was a genuine offer. The drummer replied in the affirmative and told Holland to write Miles...Then he [Holland] was telephoned on [a] Tuesday by Jack Whittemore, Miles's booking agent, who said, "Miles has been talking about you. He wants you to come over tomorrow..."⁴⁸

Again, Joe had come through for Miles and aided him in hiring the bass player that would play alongside Miles on such albums as *In a Silent Way* and *Bitches Brew*.

⁴⁶ Mike Hennessey, *Klook: The Story of Kenny Clarke* (London: Quartet Books, 1990), 209.

⁴⁷ Ibid.

⁴⁸ Ian Carr, *Miles Davis: The Definitive Biography* (New York: Thunder's Mouth Press, 1998), 235.

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Brush Artistry (1968)

By the end of the summer, Joe's method book *Brush Artistry* became available to the public. The Premier Drum Company released the book and it was printed in England. Joe dedicated the book "To my wonderful family: Mrs. Amelia J. Abbott (mother), Mrs. Geraldine Lee (sister), Mr. Ellis H. Jones (brother), and Chief Warrant Officer William R. Jones (brother)." The preface gave Joe's recommendations for brushes and an explanation on how to use his book:

I recommend a brush of hard rubber, medium weight such as Premier Brushes (which don't rattle) or with loop handles such as are made by various manufacturers. They should have a fairly wide spread to improve your brush sound.

On the following pages you will find twelve interesting ways of playing and controlling wire brushes. With the exception of No. 1, (the conventional stroke all drummers use) each stroke is original. After having studied Brush Artistry you will be able to demonstrate fascinating techniques with complete confidence.⁴⁹

The book printed endorsements from Elvin Jones, Kenny Clarke, Max Roach, and English drummer Tony Kinsey. The exercises detailed the physical motions needed to complete basic rhythms in jazz drumming. Each motion was given a name like "Smooth One," "Tippin'," and "The Cup." Unfortunately, the book was not promoted heavily and went out of print within a few years. Despite many renewed interests for jazz and a surge in jazz education in the 1980s, the book never came back into print and has been largely forgotten. The book has maintained a cult status and has appeared in various places throughout the internet.⁵⁰

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⁴⁹ Philly Joe Jones, *Brush Artistry* (London: The Premier Drum Company Limited, 1968), Preface.

⁵⁰ The book is available in its entirety here: http://www.garber.ca/marc/brush_artistry/index.htm. Also, various pages of the book have appeared on blogs like this one: http://jonmccaslinjazzdrummer.blogspot.com/2009/08/philly-joe-jones-brush-artistry_23.html.

Trailways Express (1968)

Although Joe had been banned from performing live in England, he was still free to record in England and perform anywhere he wanted to outside of the country as long as he maintained his English residency. Joe went to Paris at some unknown date in 1968 to record a trio album. The title would only be known by the names of the musicians who were on the record: *Marice Vander-Luigi Trussardi-Philly Joe Jones*.⁵¹ The album may have been his first European recording, but it hard to say for sure given the fact that it is undated.

On October 1, Joe was finally able to go into the recording studio to begin work on an album that he would release as a leader. It would be Joe's first recording as a leader since the *Together* album that he co-led with Elvin Jones in 1961. The musicians on the recording were all British and they also included Joe's roommate John Hart on bass. Other musicians included Les Condon on trumpet, Chris Pyne on trombone, Peter King on alto saxophone, Harold McNair on woodwinds, and Mick Pyne on piano. The only composition that they recorded that day was Joe's own "Trailways Express."

The second recording date took place on October 31. For this date, Joe brought in trumpeter Kenny Wheeler and bassist Ron Mathewson to replace Condon and Hart. Five compositions were recorded on this date and the final product would be released on the Black Lion record label as an album titled *Mo' Joe*.⁵² For this second session, Joe contributed another composition titled "Mo' Joe." The group also recorded Dameron's "Ladybird," possibly as a tribute to Joe's fallen friend, and Gil Evans's "Gone" for the third time in his life. Joe must have been particularly fond of this drum feature and was always aiming to provide a superior recorded version. Unlike the version Joe recorded for *Showcase*, this time he

⁵¹ All Life (F) AL012, Dreyfus Jazz (F) 849232-2.

⁵² Polydor (E) 2460142, Black Lion (E) BLCD760154 [CD].

the etude and “Trailways Express,” but instead recalls his first lesson with Joe when he was instructed to buy Wilcoxon’s *Modern Rudimental Swing Solos* (the volume in which “Rolling in Rhythm” appears) and how they began work on “Rolling in Rhythm.” Payne explained how Joe broke it down into chunks and instructed him to memorize it.⁵⁴ The etude, which is really just an exercise in learning varying lengths of the open-roll, must have been very important to Joe.

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Move to Paris (1968-1969)

By the end of 1968, Joe had lived for a year without working in in England. He was very eager to perform by this point. At Ronnie Scott’s Club on October 19, Joe sat in with a band led by Ruby Braff and George Wein. Supposedly, Joe sat in with intention of staying on the bandstand for the rest of the night, blazing through drum solos on each tune. Eventually the band stopped while Wein dismissed him from the bandstand and would not continue until he left!⁵⁵ Joe was clearly desperate to perform.

Joe’s relentless drive allowed him to stick it out and he was finally allowed to appear before the board to receive his union card. Joe recalled that the situation played out this way:

I stayed all that time and refused jobs. I had several calls for jobs, at astronomical figures. I said, I can’t make that one. And believe me, I would have loved to have made it, but I didn’t know where it was coming from, underneath or what... At the end of the time, when I applied for the card, they gave me the runaround for a couple of weeks. I informed them that I was going to France and would be coming back to England shortly. I went to France and went back to England and asked them what the decision was at the board meeting. They said, “We have the right to reject or to take anyone in the union that we want to.” And they rejected me. I said, “On what grounds?” They

⁵⁴ Jim Payne, “A Lesson With Philly Joe Jones,” *Modern Drummer*, 1 June 2011.

⁵⁵ Brian Priestley, liner notes to Philly Joe Jones, *Mo’ Joe*, Black Lion BLCD760154, 1991, compact disc.

*would give no answer other than they have the right to decide who they want to come in their union or not. They could have told me that the first day.*⁵⁶

Regrettably, we will never actually know why Joe was rejected. His criminal history and highly publicized drug-use could have been a factor. However, nothing definitive can be noted here. Whatever Joe's next move would be, he knew he couldn't stay in England much longer.

Joe made one last recording in 1968 with his own quintet in France. Joe's aforementioned trip to France while awaiting his union card status could have been when this recording was made, but the album only lists "Europe 1968." It is also possible that the undated *Marice Vander-Luigi Trussardi-Philly Joe Jones* album, which was recorded in France, was actually made at the end of 1968 too. In any case, Joe's quintet recorded four compositions for the label Top Jazz that were released along with recordings by the Elvin Jones Trio as *Philly Jo [Sic] Jones Quintet/Elvin Jones Trio*.⁵⁷ The Italian record release suggests that it could have been made in Italy, but again, there is no substantial proof. The band consisted of Joe's roommate John Hart on bass, Jimmy Gourley on guitar, French pianist René Urtreger, and Joe's old friend and clarinetist Tony Scott.

With 1968 coming to a close, Joe knew that he needed to get out of England. He had received work in France and moving there would have been a natural progression given the circumstances. Kenny Clarke, Dexter Gordon, fellow Pennsylvanian Slide Hampton, and many other American Jazz expatriates were already living in France. Joe left England at the end of 1968 and by 1969 was calling Paris, France his home.

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⁵⁶ Taylor, *Notes and Tones*, 45.

⁵⁷ Top Jazz (It) SJ1017.

The Paris Recordings (1969)

1969 would be a mixed year for Philly Joe. His personal career would gain some steam again as he was finally free from the constrictions of the English musician's union. The move to France definitely improved Joe's exposure and he returned to abundant studio recording work, taking more work than he had received in the previous five years. But, just as with 1967, a positive year for Joe's career would be marred by the tragedies of his friends and professional colleagues. The first bit of bad news came on January 4, with the death of Paul Chambers. He was the second member of the first Miles Davis Quintet to pass away. He died at the tender age of 33. Given Joe's recording schedule, it is likely that he did not return home for the funeral. Instead, Joe did what he always did in these situations and channeled his grief into his work.

Joe began working almost immediately. On January 6, Joe took his first session date of the year to record on an album that would be called *The Fabulous Slide Hampton Quartet*.⁵⁸ Hampton, a trombonist, led the group that included Joachim Kuhn on piano and Niels-Henning Orsted Pedersen on bass. Joe also reconnected with drummer Kenny Clarke. Clarke was teaching at a school in Paris at that time and got Joe a job teaching brushwork two days a week.⁵⁹

On January 31 and February 1, Joe recorded another large-ensemble session as a leader. The subsequent album was called *Philly Joe Jones with Jeff Gilson's Orchestra*.⁶⁰ Gilson, who arranged the music for this date, played piano and conducted the band throughout the recording session. This album went out of print quickly and is largely forgotten in Joe's canon of recorded work as a leader. The cover of the album pictures a very

⁵⁸ Pathe-Marconi (F) C062-10156.

⁵⁹ Mattingly, *The Drummer's Time*, 36.

⁶⁰ Vogue (F) CLVLX-357.

alert-looking Philly Joe sitting at his drums with his head turned back over his left shoulder, with an intense gaze toward the viewer.

Following his February 1 recording session, Joe left the studio to head to a performance at a club known as the Chat Qui Pêche. German trombonist Albert Mangelsdorff and Joe's friend, bassist John Hart were accompanied by Joe and some other unknown musicians. Following the performance, John Hart was killed in a car accident in southern France on the night of February 1.⁶¹ This must have been devastating for Joe considering he had lived with and taught music to Hart for the last year. Hart had enabled Joe to move to Europe and was just getting his career off the ground with Joe's help. The loss of John Hart and Paul Chambers within a month of each other must have weighed heavily on Joe's mind during his first few months in France.

After a brief absence from recording, Joe completed his last official recording for Blue Note Records on July 12. The recording was made in Paris under Hank Mobley's leadership and resulted in the album *The Flip*.⁶² Slide Hampton joined the group on trombone while Vince Benedetti and Alby Cullaz played piano and bass respectively. The trumpeter was a largely unknown musician that Joe had been using in his working bands at that time named Dizzy Reece.

In the time between recording sessions, Joe was leading groups with revolving membership in public performances. A recording from Pescara Jazz Festival in Pescara, Italy is one of the only recorded examples of Joe's working unit from this period. The performance took place on July 18 and the result was released on an album called *Round*

⁶¹ Brian Priestley, liner notes to Philly Joe Jones, *Mo' Joe*, Black Lion BLCD760154, 1991, compact disc.

⁶² Blue Note BST84329.

Midnight.⁶³ The material from this performance included an untitled blues, “Round Midnight,” “It Don’t Mean a Thing,” and a composition called “Percy.” The band consisted of Reece, saxophonist Bent Jaedig, pianist Larry Vuckovich, and bassist Isla Eckinger.

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Freedom, Black Power, and Archie Shepp (1969)

*When the freedom comes up for me, I’m free to do whatever I want to do, because I have a rhythm instrument. But I’m listening to what they’re playing free, too, to try to color what they are playing... Some guys, when they see freedom, they think it’s time for them to act crazy. And they act so crazy that they forget what the freedom is all about.*⁶⁴
-Philly Joe Jones

In 1969, Joe began a very important lifelong association with the saxophonist Archie Shepp. Shepp was about fifteen years Joe’s junior, but he had also been raised in Philadelphia’s Germantown neighborhood and, like Joe, had exiled himself to France. Shepp had worked with John Coltrane during the mid-1960s and is known for his work on Coltrane’s album *Ascension*. Shepp was a proponent of the so called “New Thing” or “1960s Avant-Garde,” and had worked with musicians like Don Cherry and Cecil Taylor. Shepp was also known for his messages of Black Power and his music is often regarded as being “Afrocentric” in nature. His album *Fire Music* included an elegy to Malcolm X titled “Malcolm, Malcolm Semper Malcolm.”

Although Philly Joe and Archie Shepp had left the United States, both men had only been away a short time and had experienced the triumphs and woes of Civil Rights in the mid-1960s together, (Joe had experienced Civil Rights achievements first-hand when the Philadelphia Transportation Company became integrated in the 1940s). While Joe was in England during 1968, Martin Luther King Jr. had been murdered and the Civil Rights Act of

⁶³ Lotus (It) ORL8295.

⁶⁴ Sandy Davis, “Straightahead and Rarin’ to Go,” *Down Beat*, 9 September 1976, 19.

1968 had been signed. These tense events that led America into 1969 were no-doubt being felt half-way across the globe by these two men.

In a 1969 interview, Joe was asked about his feelings regarding the black-power fist he wore around his neck. His response was, “What are my feelings about it! [?] What are you asking me! [?] I’ve got it around my neck! I’m in full accord with it!” The interviewer then asked if Joe thought there was a connection between that feeling and his music. Joe responded:

Yeah. In every way you can possibly think of. That’s where all that kind of music comes from – from black weakness. You get black power from black weakness. That’s where it all came from! Black torture, poverty, black slavery. That music is born out of all that stuff my grandfather went through. Can you imagine, dig, my father saw his father in slavery... I have a strong feeling that’s the best way to protest. Protest through music. All that screaming and hollering you hear in the music. All that stuff Trane [John Coltrane] was doing. It’s another way to protest, other than the violent way. All your anger comes out there. All the beauty and everything else comes out there.⁶⁵

From a social perspective, Joe had always been an advocate of Civil Rights and this sort of freedom. 1969 was first time Joe really began to move his music in a more political direction.

From a musical perspective, Joe was not known as a “free” player and amongst famous drummers of the 1960s like Tony Williams and Roy Haynes, Joe’s style seemed older, and was linked more with the previous generation. 1969 would be that pivotal year where Joe began exploring “free” music. It would become a life-long interest of Joe’s and he would continue to play “free” music throughout the rest of his life. However, Joe was very opinionated on the subject and frequently made his opinions public. Even though he was dabbling in the music in 1969, he had reservations:

⁶⁵ Taylor, *Notes and Tones*, 43-44.

Freedom music doesn't mean anything to me, because I've been playing free all my life. I don't think you can really play freedom music unless you know your instrument. That was just a door opener. John Coltrane opened the door for a whole bunch of... I call them bag carriers. The bags they carry their instruments in. They've been carrying their horn around for maybe a year. Soon as they get the opportunity, if somebody will allow them to get on the bandstand, they jump on and don't know anything about the horn and just make a bunch of noises.⁶⁶

This perspective is what made his association with Archie Shepp so important. Although Shepp was firmly associated with “freedom music,” Shepp could also play “straight-ahead music.” Each of the two men could play both ways and had opinions on the value of playing free. Joe’s philosophy of the music was as follows:

I think freedom music should be limited to those that can play it. It's nothing to open up and play freedom. I like it sometimes, just like chaos on your instrument. At least I have a ball with it, because whenever I do something like that, I do it without any unity. I just run through everything my hands will let me do. And my hands will let me do most anything I want to. You find some guys, especially drummers, that are going to get into playing so-called freedom, they get hung up because they haven't learned the foundation of the instrument first and can do nothing but make noise. I don't think freedom means just making noise, either. Like I said, everybody's been playing free. Every time you play a solo you're free to play what you want to play. That's freedom right there. I don't dig it the other way.⁶⁷

In another interview that Joe gave in 1976, he returned to the subject again and explained it this way:

I think a lot is being discovered by experimentation, but by the right people. See, scientists that experiment are qualified scientists, and they come up with something valid from their experiments. But when musicians who haven't studied at all are experimenting, what are they experimenting with?⁶⁸

The character of Joe’s work throughout the second half of 1969 would reflect this philosophy.

⁶⁶ Ibid, 46.

⁶⁷ Ibid, 47-48.

⁶⁸ Sandy Davis, “Philly Joe Jones: Straightahead and Rarin’ to Go,” *Down Beat*, 9 September 1976, 19.

Joe's first recording session with Shepp took place on August 12 in Paris. The session opened up with a twelve-piece band recording the title track "Yasmina, A Black Woman." The band included four drummers: Joe on drums, Sunny Murray on drums and percussion, Art Taylor on rhythm logs, and Laurence Devereaux on balafon. (Sunny Murray and Philly Joe would be paired together in "free" situations numerous times throughout the next ten years.) For the most part, Joe would "carry the band," as he called it, while the other drummers were free to experiment. The composition, like many of Shepp's compositions, included ostinatos in the bass, piano, and other instruments at times which gave the music a certain "groove." This groove allowed many of the percussionists and others in the band to play a more rhythmically free language. Following this recording, a quintet recorded "Sonny's Back" and a quartet recorded "Body and Soul." These recordings are more straight-ahead and expose the talents of bassist Malachi Favors Maghostut and pianist Dave Burrell. Hank Mobley adds his tenor saxophone stylings to complete the quintet on "Sonny's Back." The album was later released as *Yasmina, A Black Woman*.⁶⁹

Just a couple days later Joe was back in the studio to record Shepp's album *Poem For Malcolm*.⁷⁰ This album and the one recorded days before were later released together on CD by the Affinity record label. The sessions for *Poem For Malcolm* took place on August 14 and 15. On the first day a quintet recorded "Mama Rose" and "Poem For Malcolm." Joe played timpani for these while Claude Delcloo played drums. Shepp contributed saxophone and vocals, Burton Greene played piano, and Alan Silva played bass. In an interview, Shepp described and explained these works. Video of that interview can be seen on YouTube.⁷¹ For the second day of recording, Shepp brought pianist Vince Benedetti to record a trio version

⁶⁹ BYG (F) 529204, Affinity CDAFF771.

⁷⁰ BYG (F) 529.311, Affinity CDAFF771.

⁷¹ "Mama Rose," *YouTube*, 15 December 2006. http://www.youtube.com/watch?v=5W2dRm_1onk. Accessed 20 December 2012.

of Sonny Rollins's standard "Oleo." The trio was later augmented by trombonist Grachan Moncur III, saxophonist Hank Mobley, and bassist Malachi Favors Maghostut to record a composition called "Rain Forrest."

On August 16 Joe was back in the studio again with Shepp. This time the ensemble was a sextet that Shepp used in varying combinations depending on the composition. Along with Philly Joe, Burrell and Maghostut returned to complete the rhythm section. Trumpeter Lester Bowie contributed to the recording of "There is a Balm in Gilead," while Chicago Beauchamp and Julio Finn added harmonica to "Blasé" and "My Angel." Jeanne Lee is the singer throughout the album. The final product of these sessions was released as *Blasé*.⁷²

On the weekend of October 10 through 12, Joe accompanied Archie Shepp's band to play BYG Actuel's music festival in the small Belgian town of Amougies. BYG Records had recently created the BYG Actuel Record Label to specialize in Free Jazz. The event was created to showcase these groups along with some pop artists. The label had recorded and released the three aforementioned Archie Shepp albums and invited him to play at their festival. From Joe's perspective, the festival was terrible:

...half of them, you know what they're playing? Nothing. I just got through listening to fifteen or twenty groups in this last festival, day before yesterday. Nothing. One or two of them sounded good. It was a hippie festival that was supposed to be pop and jazz, but the pop just overwhelmed the jazz. They didn't have enough jazz or freedom artists there. In other words, the entire afternoon and evening, all the way up until six in the morning, was devoted to pop music. They've got group on top of group, and they're all working with electronics. They've got the electronics up so high on the guitars, basses and pianos that instead of playing music, they're making sounds. Like you turn your radio on too loud. One guy was playing an instrument and making it sound like an airplane crashing, and one was screaming. It was ridiculous. I enjoyed some parts of the festival because I love music and there were a couple of groups that really had something going.⁷³

Joe even viewed the set he played with Shepp as a bit of a train-wreck:

⁷² BYG (F) 329518, Charly (E) CD77.

⁷³ Taylor, *Notes and Tones*, 45.

I was there for two days, but I was subjected to listening to a lot of music I ordinarily wouldn't pay any attention to. I had to be there because I didn't know when we were going onstage. There were some groups that sounded very good. In fact, the group that went on before we did left the bandstand kinda warm, and Archie Shepp knew it was left warm and he went out there and smoked. Ray Draper was there, playing tuba beautifully... All of them stretched out into something we hadn't been playing. We had a few spots that didn't jell because some other performers joined in who really didn't belong in Archie's band...as soon as we would get a rhythm thing together and the horns would come in, somebody with a guitar from one of the pop groups would do something funny and would throw the whole meter off...Made noise out of it. So the African drummer and myself got together and overpowered that rhythm. We set another rhythm, but that was still there, and they were recording and televising.⁷⁴

Joe would continue to perform in Shepp's working band throughout the year.

Also in October of 1969, Joe made a recording as a sideman. The session was a trio recording made under the leadership of Mal Waldron with Barre Phillips on bass. The trio recorded the compositions "Set Me Free," "Jamaica Libre," "Desillusion," "You Were Always There," and a medley of the tunes "Yeah" and "Attila the Hun." The album was recorded by BYG, but the label never released the material. It was later released by Affinity in England as *Set Me Free*.⁷⁵

Joe made one last recording in 1969 with the co-leadership of Archie Shepp. The group recorded Chicago Beauchamp's composition "The Lowlands" and Julio Finn's "Howling in the Silence," which is broken into two parts: "Raynes or Thunders" and "Julio's Song." During the performance of "Howling in the Silence," the poem "These Little Things" by Augustus Arnold is read. "The Lowlands" is an 18-minute performance that is supposed to be a musical portrait of life in black ghettos. The screams and shouts of the performers and their instruments represent the pain and joy of life.⁷⁶ These recordings reveal Philly Joe at one of the freest points in his career and certainly his freest set of

⁷⁴ Ibid, 49.

⁷⁵ Affinity (E) AFF116, Jimco (Jap) JICL 89-231.

⁷⁶ Chicago Beauchamp, liner notes to Archie Shepp & Philly Joe Jones, *Archie Shepp & Philly Joe Jones*, America (F) 30AM6102, 1970, 33-rpm recording.

recordings as a leader. The album was released as *Archie Shepp & Philly Joe Jones*.⁷⁷ After this recording, Joe would not record in a studio again for roughly four years.

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Thelonious Monk and the Move Back to America (1969-1971)

At the end of 1969, pianist Thelonious Monk made his way to Europe for a series of concerts, some of which would be broadcasted on the radio and television. Monk began in England (at Joe's old hang-out, Ronnie Scott's) and continued to Germany, Italy, and eventually France. The final stop on the tour was a concert at the Salle Pleyel in Paris, France. The quartet that Monk brought along included saxophonist Charlie Rouse, bassist Nate "Lloyd" Hygelynd, and a relatively unknown drummer named Paris Wright. According to Monk biographer Robin Kelley, Paris Wright was "visibly nervous," but "handled himself well on 'Bright Mississippi,' 'Light Blue,' 'Straight, No Chaser,' and 'I Mean You.'"⁷⁸

Philly Joe was in attendance for the concert that evening and met up with Monk before the concert began. Joe watched the concert from backstage, no doubt waiting for an opportunity to sit-in. Robin Kelley described the event:

...halfway through the concert Monk called Philly Joe Jones from backstage to sit in with the band. Jones had been living in Paris for nearly a year, working on and off with Archie Shepp and leading his own band. Jones looked terrible – he was gaunt, missing his front teeth, and appeared fragile – but he gave young Wright a drum clinic. On "Nutty" he provided a spark that had been missing throughout most of the concert. The band picks up the tempo and Monk comes alive, playing against Joe's polyrhythms. The audience went wild for Philly Joe and responded favorably to the entire concert.⁷⁹

⁷⁷ America (F) 30AM6102.

⁷⁸ Robin Kelley, *Thelonious Monk: The Life and Times of an American Original*, (New York: Free Press, 2009), 407.

⁷⁹ Ibid.

From a musical perspective, Joe gave one of the most important drum solos of his career that evening. The concert was being video recorded and was eventually released as *Thelonious Monk Quartet Live at Salle Pleyel, Paris 1969*. Not only did this release give the public one of the very few released video clips of Philly Joe, but it also has multiple camera angles that give drumming enthusiasts excellent views of Joe's hands in addition to the usual camera shots. At the time of this writing, typing "Philly Joe Jones" into the Google or YouTube video search engines reveals that this clip is his most popular video. At present, the video of this drum solo on YouTube has attracted 223,575 views!⁸⁰

From a personal perspective, Joe had very a desolate look about him. The confidence and power of his drumming overshadows it, but Joe seems tired. It is not known if Joe was still using drugs at this point, but he certainly had been experiencing some misfortune in his life. Joe's newly missing front teeth were tangible proof of his hardships. It is difficult to speculate about a person's mental state, but 1969 had been a hard year for Joe. Depression definitely should not be ruled out. Joe was essentially forced out of England at the beginning of the year and had lost his friends John Hart and Paul Chambers earlier in the year. Like many other times in Joe's career, his personal demons usually became more visible during his most musical and innovative moments. His bedraggled appearance during his performance with Thelonious Monk that evening is a poignant symbol of this.

Sometime in the months that followed Joe's concert with Monk, Joe made the decision to return to the United States. His motive behind returning can only be speculated upon, but judging by Joe's appearance during his performance with Monk, Joe was ready for a change of pace. Sometime in 1970, Joe returned to America. He did so without fanfare and his return was a quiet one. Unlike his moves to New York, Los Angeles, London, and Paris,

⁸⁰ "Philly Joe Jones," *YouTube*, 27 December 2006. <https://www.youtube.com/watch?v=fIP1c3bkYoc>. Accessed 5 January 2013.

there were no recording dates awaiting him the minute he showed up. Joe turned 47 years old in 1970, and it is clear that he was looking for a new direction in his life.

The first evidence of Joe's return to America comes from a recording of concert that Joe participated in at the North Park Hotel in Chicago on August 30, 1970. The concert was billed as "A Musical Tribute to Charlie Parker" and was given one day after what would have been Parker's 50th birthday. Many musicians gathered and participated in the event. Joe took the stage toward the end of the night and joined trumpeter Art Hoyle, saxophonist Lee Konitz, pianist John Young, bassist Rufus Reid, and vocalist Eddie Jefferson. For their section of the concert, the group performed the Parker classics "Scrapple From the Apple," "Yardbird Suite," "Now's The Time," "Parker's Mood," and ended with a medley of "Disappointed" and "Lady Be Good." The entire concert was subsequently released on the Cadet and Chess record labels.⁸¹

Although Joe was considered a legendary drummer by this point, he worked much less and receded from public view throughout 1970 and 1971. Joe did return to sideman work with Thelonious Monk in early 1971 for a series of concerts where the Thelonious Monk Quartet opened for the popular music group Blood, Sweat and Tears. The first three performances took place at Lincoln Center's Philharmonic Hall on March 1 through 3, and Monk hired Joe, saxophonist Paul Jeffrey, and bassist Wilbur Ware to play the shows. The shows were especially important for Blood, Sweat and Tears's drummer Bobby Colomby. Philly Joe was Colomby's idol, so the performances carried a special significance. Biographer Robin Kelley described the event:

Bobby Colomby, BS&T's drummer, was beside himself. "I worshipped Philly Joe. When I saw him come into the hall during the sound check, I began playing some of his solos verbatim, but I don't acknowledge that he's there. I play about five of his solos from

⁸¹ Cadet 2CA60002, Chess CDCHESS 1014.

different recordings. ... And each time he gets more upright and smiles and goes back to what he was doing. Finally at the very end I play one of his long solos, put the sticks down and say, 'All right, we'll all be here at seven o'clock. Okay? Let's get some rest.' And I walk past him and nonchalantly ask, 'Are you Philly Joe Jones?' he says 'Uh-huh.' And then I say, 'Where did you cop all my licks?' He grabbed me and we hugged, and that night I never played so well in my life. I was walking on air. ... The guys in the band were looking at me like, 'Wow, what the hell's up with you.' I could do anything. I could play anything. I was transformed.'"⁸²

Following these performances with Blood, Sweat, and Tears (which also included a performance at the Coliseum in Washington D.C), Joe stayed aboard as a member of the Thelonious Monk Quartet and performed with Monk in Quebec City and Syracuse University. However, Monk fell into a depression after these performances and was hospitalized. Monk did not perform for almost two months. In the interim Philly Joe and Wilbur Ware formed a quintet of their own and began working with the anticipation of rejoining Monk once his health improved. Monk returned to performing on May 19 for a television taping. Unfortunately for Joe, Monk had replaced Joe with his son T.S. Monk at the strong persuasion of his wife Nellie. Wilbur Ware and Philly Joe pushed on with their group, but their quintet would be short-lived.⁸³

⁸² Kelley, *Thelonious Monk*, 421-422.

⁸³ Ibid, 422-423.

CHAPTER 6

The Last “Lost” Period and the Emergence of the “New Philly Joe Jones” (1971-1975)

The time that elapsed between the end of 1971 and the beginning of 1976 are generally regarded as the slowest part of Joe’s life in terms of music. Joe took work here and there, but he did not join any bands of significance. He only made one recording between 1970 and 1976 and his one recording session only included a single composition. Unlike Miles Davis, who had a “retirement” period in the late 1970s, Joe was not retired and he continued to take odd gigs here and there.

Since moving back to America, Joe had decided to make Philadelphia his home again. Joe returned to Germantown, the neighborhood where he had spent his adolescent years. Joe still had living family members (his sister Geraldine would end up outliving him by decades) and he would call Germantown home for the rest of his life. Joe moved into an apartment just off of Lincoln Drive and began expanding his reputation as music educator. His students would attend lessons at his apartment and work on their rudiments on an old bar stool that Joe practiced on.¹

For Joe, the early 1970s represented a time when he really took control of his personal life. Joe began dating a woman named Eloise and the two were soon married. After a few years in the apartment off of Lincoln Drive, Joe and Eloise Jones bought a home near Wayne Avenue, not far from their apartment.² Joe seemed to have finally rid himself of heroin for good by this point too. It was also during this period that Joe was also introduced to his adult son Chris. Joe had been unaware that he had a son up until then, but he accepted

¹ Greg Buford, interview by the author, 28 October 2012. Phone interview, Digital recording.

² Ibid.

Chris into his life. Chris began working on the drums and was often seen at Joe's gigs a few years later.

People began referring to Joe as the "New Philly Joe Jones," instead of his old reputation as "Crazy Philly Joe." Trumpeter/arranger Don Sickler recalled that, "the old problems were no longer a threat to people who were tight with him. We found him a very sensitive, intelligent guy. He'd sit for hours in our music room, playing the piano, concentrating on Monk material."³ In an interview that Joe did for *Down Beat* in 1976, he was asked to elaborate on why people had been calling him the "New Philly Joe Jones." Joe responded:

Me. Just me and the way I feel about the way a musicians should carry himself, how he should play... Before I was playing and I knew I could play. I knew I had a reputation, but I guess you could say I let myself get carried away with myself. As a musician, as an exponent of your instrument, there are always other musicians that can play that instrument just as well. And when you get thinking that you're the best, then it's time to begin thinking a little different.⁴

When Joe was asked if he meant that his ego gets in the way sometimes, he responded:

"That's right, if you let it." This "New Philly Joe Jones" was still just as hip and just as amazing behind the drums, but he also had a network of family support, was no longer part of the drug culture, and found solace living in the community that shared his nickname.

Joe's only recording from this period took place sometime in 1973. The recording was a release by the Sunny Murray Umum Quartet. Murray and Philly Joe had worked together with Archie Shepp in the late 1960s and would frequently perform as a drum duo in groups all the way through the 1980s. Joe only appeared on one composition during this

³ Burt Korall, *Drummin' Men: The Heartbeat of Jazz, The Bebop Years*, (New York: The Oxford University Press, 2002), 233.

⁴ Sandy Davis, "Philly Joe Jones: Straightahead and Rarin' to Go," *Down Beat*, 9 September 1976, 19.

session, "Encounter." For this recording Murray played drum set and Joe played the conga drum. The full album was released as *New American Music, Vol. 1*.⁵

However, to many of Joe's admiring fans, he had simply dropped off the map. In a November 8, 1973 issue of *Down Beat*, a fan wrote a letter in titled "Where's Philly Joe?" The writer stated that he was a big fan of Philly Joe and stated that "I haven't heard much about Joe. Is he still active!["?]" Indeed Joe was active, but just not on the international scale that had been on. The editor wrote back "Philly Joe is currently playing with the Al Grey Quartet at The Twin Lounge jazz club in Gloucester City, NJ."⁶ The club in Gloucester City, NJ was located about 30 minutes from where Joe was living in Philadelphia. Joe would continue to take only local gigs for the time being. In just a few years, though, Joe would mount a return to the international stage.

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Le Grand Prix and a Call from Bill Evans (1975-1976)

By the mid-1970s, Joe had established himself in his home city of Philadelphia again. Joe was teaching at home more frequently after having spent a short amount of time teaching in Philadelphia's Model Cities Program. Joe was also receiving steady work at a club called Trey's. Located in Philadelphia's Germantown neighborhood, Trey's Lounge was situated just off of Queens Lane and located near his home. Besides national acts like Jackie McLean, Betty Carter, and Charles Mingus, none of the local talent could bring in the crowds like management would have liked, except for Philly Joe. Trey's would employ Joe regularly for two years and eventually give him a weekly gig.⁷

⁵ Folkways FTS33901.

⁶ John Clark, "Where's Philly Joe," *Down Beat*, 8 November 1973, 10.

⁷ Davis, "Philly Joe Jones," *Down Beat*, 18.

It was during this time that Joe formed his most famous group to never record: Le Grand Prix. Like all of Joe's bands, it had a rotating membership that rarely found permanence. But it was with this group that Joe would enjoy his two-year stint at Trey's. Saxophonist Sonny Red was an early alumnus of the group while saxophonist Charles Bowen played regularly with the group later on. The rhythm section hardly changed personnel, though, and the infamous "classic" line-up was Middy Middleton on saxophone, Andy Bey on piano, Jymie Merritt on bass, and Philly Joe on drums. Jymie Merritt had been a member of the Bull Moose Jackson band with Joe, achieved jazz fame with Art Blakey's Jazz Messengers, and had been a member of Lee Morgan's last working band. Merritt was also a composer and wrote music for Le Grand Prix to play.⁸ The addition of Andy Bey to the group must have made for some interesting performances because Bey would eventually become a Grammy-nominated singer (in 2005 for his album *American Song*) and often sang with the band at Trey's.

Le Grand Prix was a change from the work Joe had been doing in France because this ensemble was a "straight-ahead" band. In a 1976 interview regarding Le Grand Prix, Joe was asked to evaluate the newly dominating "straight-ahead" scene in Philadelphia and asked if he could still go "outside." Joe responded:

Jymie Merritt has written a thing for us. In the music somewhere, he has written the chord that's going to be played, but one spot he has written "free" In there all the instruments, the horns, and the piano are all supposed to stay around that chord but play free on it. So there's nothing written there; everybody's going free and it's chaos, but its chaos on the same chord. So you see, if somebody would go crazy in another chord, it's not going to fit into what we're doing. You have to go freedom on G minor, for instance, if that's the chord he may be using.⁹

⁸ Ibid.

⁹ Ibid, 19.

So, although the group was said to be an “inside” group, they did have moments of “free” playing. It is unfortunate that this group never had the chance to record. The line-up alone describes a hybrid of playing styles. The idiosyncratic composing and R&B inflected bass grooves of Merritt, the piano stylings and wide vocal range of Bey, the history of styles brought by Philly Joe, and the unknown Middleton whose recording career consisted of work with Odean Pope and Sunny Murray. All of this was in a straight-ahead format that occasionally played “free.” Hopefully some private recordings will surface in the coming years.

Besides Le Grand Prix, Joe also performed with the Change of Century Orchestra around Philadelphia in November and December of 1975. The music was a thrill for Joe because it allowed him to perform with his first love, the big band. This group had two drummers and paired Joe with his drumming partner of the last few years, Sunny Murray. Joe said:

When I was carrying the band, Sunny was coloring it, and sometimes I'd let him carry it. Two drummers can carry a band, Kenny Clarke certainly proved that. In this instance, it was Sunny's music and he wanted me to carry it because he was busy coloring. Sometimes we switched though.¹⁰

In 1976, as Joe was holding his weekly gig at Trey's and performing around Philadelphia, he received a call from the pianist Bill Evans. As has been noted previously in this volume, the two men were close friends who had worked together, on and off, since 1958. Joe was even responsible for nicknaming Evans “The Phantom” because he was so quick to disappear after a performance had finished.¹¹ The purpose behind Evans's call was to hire Joe for a recording session. Evans was about to begin recording a new album with Harold Land on saxophone and Kenny Burrell on guitar. He was interested in using a

¹⁰ Ibid.

¹¹ Peter Pettinger, *Bill Evans: How My Heart Sings* (New Haven: Yale University Press, 1998), 193.

different rhythm section for the recording was considering Ray Brown and Philly Joe Jones. Evans had last used the two men on his album *Interplay*, which also had an instrumentation that included one horn, a guitar, and a piano trio. The quintet convened at the recording studio in Berkeley, California to record the album on May 27-30, 1976. The album did not have the same impact that Evans's earlier work had had, but Evans cited it as a favorite from this period.¹² The final product was named *Quintessence* and was released a year later on the Fantasy label.¹³

Although this album did not gain Joe any sort of additional notoriety, the making of the album helped restart Joe's career. The first important connection Joe made was with Fantasy Records. Fantasy also owned a subsidiary label called Galaxy, and by the following year Joe would have a contract with Galaxy. The second important connection was with Kenny Burrell, who called Joe for additional work in California. Burrell had recorded the album *Ellington is Forever* in the previous year had already begun work on *Ellington is Forever, Vol. 2*.¹⁴ Joe was called in for some of the later dates and ended up contributing on eight compositions for the album. Burrell used varying personnel for these sessions and Joe had the opportunity to work with Gary Bartz, Sir Roland Hanna, and old friend Nat Adderley among others.

In the September 9, 1976 issue of *Down Beat*, Joe was given a feature article/interview. The article truly represented Joe's upcoming return to the good graces of jazz's limelight. Although Joe mostly talked about Le Grand Prix, the article also delved into Joe's personal life. Joe revealed that his health was good and he was hoping to start work on an autobiography soon. With regards to his vices, Joe stated the following:

¹² Keith Shadwick, *Bill Evans: Everything Happens to Me* (London: Outline Press, 2002), 170.

¹³ Fantasy F9529; Original Jazz Classics OJC CD 698-2.

¹⁴ Fantasy F79008, FCD79008-2.

All my vices have been cut down, even my drinking. I don't drink at all during the day. Only a little bit when I'm working, and I don't get drunk anymore. See, I used to get drunk. It took me 10 or 15 years to learn what not to take. And to walk off that gig – walk off – and play out and walk off, ya know?... that was a phase of my life. Fortunately for me, I wasn't playing bad when I was getting high; I was playing very good. But I feel now that I would have played better, and I think I'm playing better today than I've ever played.¹⁵

Joe also stated that he was keeping very busy teaching and working on a second (never released) method book on brushes. Even though it seemed to the public like Joe had disappeared, Joe countered that claim:

No matter what I do in life, I'll never stop playing. If somebody says, "Where's Philly now; what's happened to him?" Nothing's happened to me. I'm playing all the time. You see yourself. Everytime you turn around, I'm working somewhere. Right? I go out from Philly if I can get the money I think I deserve; if not, I stay home. And I don't really want to be in New York because New York is too fast. It took me 20 years to find that out.¹⁶

Apparently the money would be right in the coming months because Joe would return to New York with some frequency throughout 1977 as his career was jolted and restarted.

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Mean What You Say, Philly Mignon, and Drum Night (1977)

1977 would be a key turning point in the return of Joe's career. It would also be his most prolific year as a leader: Joe recorded three albums as a leader for three different labels. Joe would also rekindle friendships with saxophonist Archie Shepp and pianist Red Garland. In the case of Garland, Joe joined his trio and presented a new, invigorated version of the Red Garland Trio with Leroy Vinnegar on bass. Joe performed often with in Garland's trio throughout 1977.

¹⁵ Davis, "Philly Joe Jones," *Down Beat*, 53.

¹⁶ *Ibid*, 52.

Joe's first recording date of 1977 was one of his best. On April 6 and 7, Joe took a band into CI studios in New York to make one of his most underrated albums of all-time, *Mean What You Say*.¹⁷ Besides Joe, the rhythm section consisted of Mickey Bass on bass and Mickey Tucker on piano. Charles Bowen, a member of one of the later incarnations of Le Grand Prix, played saxophones on the recording. On one of the days, Joe brought in Tommy Turrentine, trumpeter and brother of saxophonist Stanley Turrentine.

The album personified the Philly Joe of the mid-1970s. Joe had been down on his luck and had difficulty getting work. His former student Greg Buford remembered that "he really wanted to lead his own band, but a lot of the producers, like George Wein, they wouldn't trust Joe. He was really hurt..."¹⁸ The title of the album, *Mean What You Say*, seemed to be some sort of statement or critique from Joe on his position in the business. The composition "Mean What You Say," was the only one that Joe contributed for the album. The cover of the album pictured Joe with his mouth pursed to one side. His eyes were fixed in a deep, seemingly disappointed gaze. Joe, who was also known as a slick and fashionable dresser wore a very plain white, button-up shirt with blue stripes. The shirt hangs lazily off of his body and his posture slumps. The photograph fits the disappointed title perfectly.

From a musical perspective, this is one of Joe's best recordings in decades. The band plays six compositions, two composed by Bowen, in a "straight-ahead" manner (as all of Joe's bands would play from here until his death). Joe's brush-work on the recording of the ballad "You Tell Me," is some of the best work he ever presented. He used many advanced brush swiping techniques as well showcasing how to effectively use the hi-hat along with the brush patterns on the snare drum. Pianist Mickey Tucker is also in fine form throughout the entire album.

¹⁷ Sonet (Swd) SNTF735, SNTCD735.

¹⁸ Greg Buford, interview by the author, 28 October 2012. Phone interview, Digital recording.

Following the recording of *Mean What You Say*, Joe went out on the road with Red Garland and Leroy Vinnegar as a member of the Red Garland Trio. Two bootlegged recordings were made during the group's residency at San Francisco's Keystone Corner and released years later on CD. The first one is only dated "May 1977" and was released as *Groovin' Red* on the Japanese Keystone record label.¹⁹ The second recording is dated May 12, 1977 and was released as *Keystones!* on the Japanese Xanadu label.²⁰ The material performed on each recording is completely different, so it is possible that these albums represent two halves of the same evening. *Groovin' Red* also has twice as many tracks/compositions as *Keystones!* and boasts a longer running time.

Upon his return from the West Coast, Joe participated in a recording session for Archie Shepp. Shepp had spent the months of May and June of 1977 on the East Coast of the United States to make some recordings for a Japanese release on the Denon label before returning to Europe. The album to be recorded was a tribute to Duke Ellington and was released as *Day Dream*.²¹ The instrumentation consisted of a quartet that included Walter Davis Jr. on piano and Earl May on bass. *Day Dream* was the first time that Walter Davis Jr. and Philly Joe would record together and certainly would not be the last. Joe would include Walter Davis Jr. in his own working bands in the late 1970s and 1980s.

On June 27, Joe headed to New York's Storyville club for another of his many "drum nights." This particular evening featured the drummers Billy Hart, Al Foster, and Philly Joe Jones. However, unlike other "drum nights" this one was billed as the "Philly Joe Jones Quintet Plus Two." It was Joe's date, Joe's band, and the other drummers were not given lots of opportunity to outshine Joe. The band consisted of trombonist Allen Chapman,

¹⁹ Keystone (Jap) VACY-1012.

²⁰ Xanadu (Jap) CRCJ-5009.

²¹ Denon (Jap) YX-7570-ND, DC-8547 [CD].

saxophonist Charles Bowen, bassist Brian Smith, and pianists Billy Meek and Walter Davis Jr. Four compositions that were recorded throughout the course of the evening were released as *Drums Night* on the Mercury label.²² The album is one of a few “forgotten” albums that Joe made as a leader. The primary reason is that it was not released in America and was never subsequently released abroad on CD either.

In the fall, Joe negotiated a contract with Fantasy Records’s subsidiary Galaxy. The deal was a good one for Joe in that the label decided to put a lot of money behind him. Photographer Phil Bray was assigned to do promotional photographs of Joe. A photo from this session graced the cover of his next album while another was used as a promotional shot that is now stored in the Institute of Jazz Studies’s Photograph Collection, (and is included in the appendix of this volume). Joe flew to Berkeley, California to record his first album with Galaxy in late November. The product would be titled *Philly Mignon*.²³ Further evidence of financial backing for Joe is demonstrated by the musicians that Joe decided to hire. International stars like Nat Adderley, Dexter Gordon, and Ron Carter were hired to be a part of the project. Despite having these well-known “stars,” the exemplary performances of saxophonist Ira Sullivan and pianist George Cables make them the real “stars” on this album.

Instead of recording new music as Joe had been accustomed to doing over the past decade, the album favored pieces that were standards in the 1970s. The album opens with Charlie Parker’s “Confirmation,” which is followed by Benny Bailey’s “Neptunis.” For the third tune, Joe did an arrangement of Charles Bowen Sr.’s “Jim’s Jewel.” For the standard “Polka Dots and Moonbeams” (a composition Joe had often played with Bill Evans), Dexter Gordon provided a spoken word introduction. Joe had been a part of Gordon’s famous

²² Mercury (Jap) FDX-330.

²³ Galaxy GXY5112, Original Jazz Classics OJC CD1935-2.

Dexter Calling album in 1961 and the two men had also lived in Paris at the same time and worked on the same scene. Joe must have been excited to hear that Gordon had returned to America in the previous year and found him available to make an appearance on one of these recording dates. The final composition was the only piece offered by one of the musicians on the recording, Ron Carter's "United Blues." This is also the first album where Joe's drum tone is noticeably more muted sounding. Joe preferred the "boxier" open sound of his large Premier kit to the sound of the smaller "hip" kits. He was also a notoriously hard hitter, so it would come as no surprise if he had begun muting the drums in some way.

Also in December, Joe participated in a recording session as a sideman in the Red Garland Trio. This time, the recording was made for Galaxy Records in Berkeley. Although it was only dated "December 1977" it can be presumed that it was close to the *Philly Mignon* dates since Ron Carter was the bassist (instead of Leroy Vinnegar) and the recording was in Galaxy's California studio. This session of standards was released as *Crossings*.²⁴



Return to the Bill Evans Trio (1978)

During the latter part of 1977, the pianist Bill Evans had been going through a transition period. His band's personnel changed often and Philly Joe was brought in to substitute on a few occasions. Eventually substitution was exchanged for a permanent job in the Bill Evans Trio... again. Joe put his career as a leader on hold to go back out with Evans. The first item of business was to find a stable bass player. In January 1978, Evans began a residency at the Village Vanguard where Evans and Jones had the opportunity to "audition" and perform with a new bass player on each evening. The bass players that performed

²⁴ Galaxy GXY5106, Original Jazz Classics OJC CD472-2.

include George Mraz and Rufus Reid. On the final day, Michael Moore performed with the group and was given the job.²⁵ A recording of the group at the Vanguard on January 15, was released in 2003 as *Getting Sentimental*.²⁶

The Evans-Moore-Jones trio was set and the ensemble embarked on a five month tour. The group played at the Ibis Club in New York, the Jazz Workshop in Boston, the Amazingrace Club in Evanston, Illinois, as well as numerous other appearances that included the cities of Minneapolis, Seattle, San Francisco, San Diego, and an entire week at Howard Rumsey's Concerts by the Sea in Redondo Beach.²⁷ Unfortunately, Philly Joe and Bill Evans were still negative influences on each other. If both men had been clean going into this tour, their self-restraint did not last long. Philly Joe had revitalized his interest in drinking while Bill Evans had traded his old heroin habit in for cocaine. Besides Evans's general aloofness, Joe had started showing up late for performances again. Michael Moore remembered a gig they did in Seattle: "Bill went shopping in Sears with Philly Joe...They got horrible polyester suits – powder blue coats, white trousers, and reversible vests (pink on one side). They decided it all – I had nothing to do with it, except I had to wear the damn things." The trio began to deteriorate before it had really gotten off the ground.²⁸

From a musical perspective, not much was happening either. A quick listen to *Getting Sentimental*, the only publically released recording of this trio, will quickly inform the listener that the Evans-Moore-Jones combination was not one of Evans's best groups. In Keith Shadwick's Evans biography, musician Bill Kirchner recalled that Michael Moore had blamed Joe for the shoddy performances and blamed him for rushing the up-tempo

²⁵ Pettinger, *Bill Evans: How My Heart Sings*, 250.

²⁶ Milestone MCD9336.

²⁷ Pettinger, *Bill Evans: How My Heart Sings*, 253.

²⁸ *Ibid*, 254.

material.²⁹ Evans biographer Peter Pettinger described the sad scene at a performance in San Diego that laid the blame on the whole group:

*By the time the fourth number ("Theme from M*A*S*H") had come up, it was not so much the Bill Evans Trio as the Philly Joe Jones Circus Band on stage. Jones had his own followers who egged him on relentlessly. On the other hand, no drummer could propel "Turn Out the Stars" quite like he did, and his sense of theater could instigate a hushed "But Beautiful" at just the right moment. Somehow Evans maintained his concentration on these gigs, and Moore doggedly turned in distinctive bass solos. Sometimes, the pianist would depart from his instincts and start talking to the audience, almost putting together an act; but the more he talked, the worse he played.³⁰*

Pettinger's account is not an exaggeration either. The January 15 recording of "Theme From M*A*S*H" is aggressive, sloppy, and brutal. The trio blasts through the song with little sensitivity. The introspective, pensive sound associated with Evans is missing on nearly all of this material. After only a couple months Moore had enough and quit the group, temporarily sidelining their performance schedule. According to Keith Shadwick, Evans called George Mraz to join the group, but he declined the offer. Eddie Gomez then came back onboard to finish out some of the schedule, reuniting the classic Evans-Gomez-Jones line-up.³¹

Joe returned to New York in June to take a recording session as a sideman for pianist Duke Jordan. The session took place on June 30 and produced two complete albums worth of material. The first was a quartet session that included bassist David Friesen. The band was billed as the Duke Jordan/Art Farmer Quartet and the final product was titled *Duke's Artistry*.³² On the same day, Jordan also recorded a trio album using the same musicians

²⁹ Shadwick, *Bill Evans*, 178.

³⁰ Pettinger, *Bill Evans: How My Heart Sings*, 254-255.

³¹ Shadwick, *Bill Evans*, 178.

³² SteepleChase (Dan) SCS1103, SCCD31103.

with the exception of Art Farmer. Paul Jeffrey joined the group on “Moonglow” to add bells in. This album was released as *The Great Session* by the Duke Jordan Trio.³³

Following this session, Joe reconvened with Bill Evans to go back out on tour. An audition was held at the Village Vanguard, and Marc Johnson was hired to be the new bassist in the group. Johnson was from Dallas, a graduate of North Texas State University (where he had performed as a student with the likes of John Riley, Steve Houghton, Lyle Mays, and others), and had performed in Woody Herman’s band. He joined the Bill Evans Trio just in time to go to Europe for a festival tour.

The first big performance took place at George Wein’s “La Grande Parade du Jazz” in Nice, France on July 7. Saxophonist Lee Konitz was called aboard for the European tour and remembered that their first performance together was a little shaky. Konitz biographer Andy Hamilton claimed that “It was a troubled tour: the pianist was suffering from hepatitis, while Philly Joe Jones on drums was often barnstorming and unsympathetic.” Konitz recalled that “[Evans] had the tendency to play up on top of the beat and I have a tendency to try to play in the middle of the beat and sometimes behind. So when people do that I feel like I have to run to keep up because that’s not my comfortable feeling. So I was listening to Marc Johnson all the time – he was trying to hold it together.”³⁴ The concert was recorded and released as *Live in Nice: 1978* with guest appearances from Curtis Fuller, Stan Getz, and Christian Escoude.³⁵ Unfortunately, Evans’s hepatitis would plague the tour and many dates had to be cancelled.

³³ SteepleChase (Dan) SCS1150, SCCD31150.

³⁴ Andy Hamilton, *Lee Konitz: Conversations on the Improviser’s Art* (Ann Arbor: University of Michigan Press, 2007), 96-97.

³⁵ Jazz Lips (E) JL778 [CD].

On July 19 the ensemble played the Umbria Jazz Festival in Terni, Italy. This performance was also recorded and released on the *Live in Nice: 1978* album. It is clear from this recording that the band was finally finding a rapport and the performance goes much more smoothly than their first one. The concert was also video recorded. A clip of Philly Joe's drum solo during the group's performance of "Nardis" can be viewed online.³⁶ In this clip, Joe's stick technique is more open than usual as he blazes through the rudiments using grand-gestured legato strokes. His heavier than usual playing style involved lifting the sticks over his head at times before striking the drums. His variations on the open roll showed that his rudimental prowess was as good, if not better than, it had been in years.

The next big concert of the tour was a performance at the 1978 Montreux Jazz Festival. Kenny Burrell also joined the group for a performance of "A Child is Born," a tune he had recorded with Evans and Philly Joe on *Quintessence*. Again, video from this performance exists and shows Joe performing with confidence and youthful aggressiveness. A video of his drum solo from this concert can be viewed online and shows Joe in one of the finest soloistic forms in his life.³⁷

The tour ended with some performances in England and an appearance at the Cleveland International Jazz Festival in Middlesbrough. Evans had finally found a permanent bass player in Marc Johnson. Unfortunately, Joe was itching to lead his own band again and left shortly after the tour. For the short amount of time they had been together, the Konitz-Evans-Johnson-Jones combination had been very high profile and footage of many of their performances can be easily obtained.

³⁶ David Grebil, "Philly Joe Jones," *YouTube*, 25 May 2007. <http://www.youtube.com/watch?v=rSvehgKsFTM>. Accessed 10 March 2013.

³⁷ "Philly Joe Jones," *YouTube*, 14 January 2008. <http://www.youtube.com/watch?v=rPIL4sSTtgo>. Accessed 10 March 2013.

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A Return to Leadership (1978-1981)

Joe was back in the international limelight of jazz. He was hoping to capitalize on his stardom as a sideman and transition that fame into a leadership role. It was the same strategy that he used when he left Miles and Bill Evans the first time, and after coming off of a second stint with Bill Evans, Joe thought he would try his luck leading a band again. Joe was also interested in recording more and touring less. However, his stardom with Evans earned him some sideman opportunities that he accepted before he got down to focusing on his own band.

His first order of business after leaving Evans for the last time was to fly to Japan for some work. On September 25 and October 2 Joe participated in a quartet recording with three Japanese musicians for the Japanese label called Seven Seas in Tokyo. The musicians included pianist Naoki Kitajima, guitarist Yoshiaki Miyanoue, and bassist Takashi “Gon” Mizuhashi. As a tribute to Joe, the band recorded the composition called “Blues for Philly.” The five compositions that the quartet recorded were released as *Song For Wes*.³⁸

After finishing this session, Joe headed to New York to record on an album for saxophonist Frank Wright. The band was a septet and the album would be called *Kevin, My Dear Son*.³⁹ The other musicians included trumpeter Kamal Abdul-Alim, pianist Georges Arvanitas, bassist Reggie Workman, percussionist Khalil Abdullah, and vocalist Eddie Jefferson. With this session, Joe proved his adeptness at playing inside and out once again.

After almost a full year of sideman work, Joe flew out to Berkeley, California to get back to business as a leader. On October 10 through 12, Joe recorded two albums as a leader

³⁸ Seven Seas (Jap) SKS-3007.

³⁹ Chiaroscuro CR2014.

for Galaxy. The band was a septet and the personnel for both albums were the same. The albums would eventually be released together on CD years later. Joe called Marc Johnson to be the bassist for these recordings. Joe obviously liked Johnson's playing and they had enjoyed a good rapport together with Bill Evans. He also called his usual saxophonist Charles Bowen and hired West Coast saxophonist Harold Land. Veteran pianist Cedar Walton and trombonist Slide Hampton were also brought in. The recordings were bittersweet, however, as they would be the last for trumpeter Richard "Blue" Mitchell. The sessions would be dedicated to him. Mitchell had recorded on many of Joe's albums as a leader including *Together*, *Showcase*, *Big Band Sounds*, as well as numerous sideman occasions.

The first album that the group recorded was called *Drum Song*.⁴⁰ It included two original compositions by Slide Hampton and as well as some standards, of which Hampton arranged three. Joe included in the compositions Tadd Dameron's "Our Delight," which Joe would record often. The cover of *Drum Song* pictured a very healthy-looking Joe in the midst of a big smile. In contrast to the disheveled, toothless Joe that had performed with Thelonious Monk in Paris in 1969, this Joe looked happy and even displayed a full row of pearly white teeth.

The second album that the group recorded was called *Advance!*.⁴¹ For this album, the compositions were more adventurous and unknown. Cedar Walton contributed the composition "Midnight Waltz," and Joe arranged a version of Atlee Chapman's "Helena." Two other compositions, "Invitation" and "Smoke Gets In Your Eyes" displayed examples of Marc Johnson's amazing tone and ability. It is very clear why Joe wanted to continue working with him. Joe also brought one of his own compositions to the session. His

⁴⁰ Galaxy GXY5153, Milestone MCD-47094-2.

⁴¹ Galaxy GXY5122, Milestone MCD-47094-2.

“Trailways” was actually the same tune as his “Trailways Express” that he had recorded in England in 1968. According to Ed Michel’s liner notes, Joe had been a spokesperson for the Trailways Bus Company and had Slide Hampton arrange this composition as a commercial theme. Unfortunately, no proof of Joe’s work for the bus company could be obtained at the time of this writing. Both albums are now available together on a CD called *Drum Songs*.

Following these sessions, Joe returned to the East Coast to assemble and begin working with his own band. His ensemble would include bassist Larry Ridley and pianist Walter Davis Jr. These two musicians would work, off and on with Joe for the rest of his life. Joe was still using Charles Bowen frequently as his saxophonist; he would later use Charles Davis. Joe’s constantly rotating personnel included pianist Sid Simmons and bassist Andy McGee in 1980.⁴² Joe began leading a quartet, but his love for larger ensembles provoked him to expand the group to a septet whenever the job paid enough to do so. In his septet, Joe had started using Don Sickler as his trumpeter. It was around this time or earlier that Joe began talking to Sickler about forming a Tadd Dameron tribute band. Unfortunately, the project would have to wait for a few more years. Many members of this particular working band that Joe had formed would also be a part of the Dameron tribute in the 1980s.

In the meantime, Joe continued to perform with his band for the next four years whenever work was available. Although many of the members would record in the Dameron project, the Philly Joe Jones Quartet from this period never recorded. A private video recording of the group circulated the internet for a short while. A clip of Joe taking a drum solo with the group in 1978 was picked up by drummerworld.com. It can now be seen on YouTube and other places around the internet.⁴³ The solo is very typical of Joe’s playing

⁴² Larry Kart, *Jazz in Search of Itself* (New Haven: Yale University Press, 2004), 134.

⁴³ “Philly Joe Jones,” *YouTube*, 13 March 2009. <http://www.youtube.com/watch?v=ULVDw5G5h04>. Accessed 9 March 2013.

from this period. The drum set in the video is his large, wide-spread kit with multiple cymbals that he was accustomed to using in his later years. Joe's playing suggests that his health and vitality are well-intact.

Joe took one last sideman recording session in 1978. The session took place in New York on November 14 and 15. The recording date was led by saxophonist Marion Brown. The band that assembled was a quartet that included pianist Kenny Barron and bassist Cecil McBee. The band recorded six compositions of standards and other material. The album was released by BayState as *Soul Eyes*.⁴⁴

Working with the likes of Larry Ridley and Kenny Barron entered Joe into the "Rutgers" circle of jazz musicians. Larry Ridley and Kenny Barron were well-known jazz educators and both worked in the Jazz Studies program at Rutgers University in New Brunswick, New Jersey. Through this association, Joe was invited to teach a master class at Rutgers in 1979. Audio of the class has been uploaded to the internet by drummer Ted Sirota and can be heard on his website.⁴⁵

In the summer of 1979, WKCR-FM in New York played all of Miles Davis's recordings continuously for six days. The "Miles Davis Fest" also included interviews and remembrances from some of the musicians who had played with Miles. Philly Joe made his way into the studio and reminisced about his time with Miles as well as talking about the impact of The First Miles Davis Quintet. Other guests included Percy and Jimmy Heath, Bill Evans, Gil Evans, and Max Roach.⁴⁶

⁴⁴ BayState (Jap) 6036, BVCJ 1031.

⁴⁵ Ted Sirota, "Philly Joe Jones Drum Clinic @ Rutgers," *SoundCloud*. <https://soundcloud.com/tedsirota/sets/philly-joe-jones-rutgers>. Accessed 2 February 2013.

⁴⁶ Chambers, Vol. 2, p.297.

In 1980, Joe was invited to perform with Dizzy Gillespie in his so-called *Concert of the Century*.⁴⁷ The band that assembled was a star-studded “blast from the past” that included saxophonist James Moody, vibraphonist Milt Jackson, pianist Hank Jones, and bassist Ray Brown. It was the first of a few “throwback” concerts that Joe would participate in over the next couple of years. In the wake of Bill Evans’s recent death, Joe probably realized that many of his old friends certainly were not getting any younger and these last performances would be important. Regrettably, this concert would be the last time that Joe would be recorded with any of these musicians.

In the summer of 1981 Joe returned to Paris to work and record again. On June 19, he made another recording that would fall into the category of stellar, yet unknown. The band was called The Philly Joe Jones Octet and consisted of a combination of local musicians and American musicians. It was the last recording that Joe made where there were still no signs of aging and his power and clean technique came through with youth and vigor. The repertoire was all material that Joe had recorded numerous times: “Two Bass Hit,” “Trailways Express,” “Dedicated to Tadd,” Randy Weston’s “Hi-Fly” (which he had recorded on *Drum Song*), Dameron’s “Our Delight,” and Joe’s signature tune from this period, Benny Golson’s “Killer Joe.” Joe would use “Killer Joe” as his “theme” for the last few years of his life. The album was released by the Marge label as *Filet De Sole (Philly of Soul)*.⁴⁸ Of notable importance, saxophonist Charles Davis joined octet for the recording. Davis, who would be Joe’s regular saxophonist for the rest of his life, was a Dameron-fanatic. In 1979, Davis had led his own ensemble to record an album titled *Dedicated to Tadd*.

On November 6, 1981, Joe traveled to Radio City Music Hall to participate in an event called “Miles Ahead: A Tribute to an American Legend.” Always a loyal friend to Miles,

⁴⁷ Black Tiger (Can) DDB447388.

⁴⁸ Marge (F) 151972 [CD], 18 [CD].

Joe was often willing to take the time to pay tribute to his friend. Hosted by Bill Cosby and produced by the Black Music Association, Philly Joe had the opportunity to play with many musicians from “the old gang” of the 1950s and 1960s. In a lot of ways it was a reunion, but it was also the last time Joe would see many of the musicians who attended. The list of attendees included George Benson, Walter Bishop Jr., Ron Carter, George Coleman, Slide Hampton, Herbie Hancock, Jimmy Heath, J.J. Johnson, Quincy Jones, Jackie McLean, Tony Williams, and many others.⁴⁹

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Dameronia (1982-1983)

By 1982, Joe was finally ready to set his Tadd Dameron project into motion. Most people in the jazz community were aware of Dameron’s compositions like “Hot House,” “Lady Bird,” and “Good Bait,” but Joe thought that Dameron had much more to offer than just these few standards. He believed that Dameron had left behind a great body of work that had largely been ignored. Besides this professional relationship, Joe had been close friends with Dameron in a relationship that went all the way back to their years together in Bull Moose Jackson’s band. Joe later stated that he had lived with Dameron for over nine years.⁵⁰

Joe’s wife, Eloise applied for a grant from the National Endowment for the Arts that made the whole project a possibility. Eloise really embodied the old phrase that “behind every great man there is a great woman.” Without Eloise there would be no Tad Dameron project. Once the grant was secured, Don Sickler was tasked with transcribing the scores by

⁴⁹ Ian Carr, *Miles Davis: The Definitive Biography* (New York: Thunder’s Mouth Press, 1998), 409.; Jack Chambers, *Milestones The Music and Times of Miles Davis* (New York: Da Capo Press, 1998), 356-357.

⁵⁰ Robert Palmer, “Tadd Dameron’s Music, With Love,” *The New York Times*, 9 April 1982.

ear from the record. He enlisted the help of pianist John Oddo to create the charts. All of the compositions to be recorded for the first album were Sickler-Oddo collaborations with the exception of "Soultrane," which Sickler recreated on his own. Sickler was also tapped to be the musical director for the project and play trumpet on some of the recordings.⁵¹ Once the charts were in place, "Dameronia," as they would call the band, needed some personnel to begin working.

Besides Joe and Don Sickler, all of the members of the Philly Joe Jones Quartet were invited to be a part of the project. Larry Ridley joined as the bassist, Walter Davis Jr. came aboard as the pianist, and Charles Davis held down the tenor saxophone book. The remaining instrumentation called for a lead trumpet player, a lead alto player, a trombonist, and a strong baritone saxophonist. At the time of this project, Sickler had been subbing on Broadway in the pit orchestra for *Sugar Babies*. Also in the pit for this was alto saxophonist Frank Wess. Sickler asked Wess to come aboard. For the baritone saxophone chair, Joe demanded that it be filled by Cecil Payne, the man who had realized many of the original parts in Dameron's group and had recorded with Joe on Dameron's infamous album *The Lost Sessions*. The final two spots were filled by trumpeter Johnny Coles and trombonist Britt Woodman.⁵²

The close association between Don Sickler and Philly Joe had been cultivated over many years. They had performed together, on and off, for a number of years and had a personal relationship as well. Joe spent a lot of his spare time hanging out at Sickler's business on 130 W 28th Street in Midtown, Manhattan called Second Story Music. It was there that many of the initial discussions, personnel decisions, and final details for

⁵¹ Ira Gitler, liner notes to Dameronia, *To Tadd With Love*, Uptown UP 27.11, 1982, 33-rpm recording.

⁵² Bob Bernotas, liner notes to Dameronia, *Look, Stop and Listen*, Uptown UPCD 27.59, 2009, compact disc.

Dameronia were hammered out. Joe also used the place as a practice studio and kept a small, white Gretsch kit with an 18" bass drum there. Once the Dameronia band was put together, this location would also be used as the band's rehearsal space.⁵³

The group debuted in Philadelphia before moving to New York's Greenwich Village in April of 1982. Dameronia was booked to make their New York City debut at a club called Lush Life on April 7 through 10. There was one snag in the process, club owners started to worry about attendance considering the fact that it had been at least four years since Joe had been a presence on the New York scene, let alone the star attraction. To drum up press for the engagement, The New York Times was persuaded to do a feature on the project and writer Robert Palmer was sent to a rehearsal at Lush Life. Palmer's extensive and glowing article appeared in *The New York Times* on April 9, 1982. The press helped and the concerts were well-attended. Joe did not view the performance of 19 of Dameron's works as a historical piece, but rather he thought that Dameron's works had modern relevance to the contemporary jazz scene.⁵⁴

The success of the concerts led to a recording deal with the Uptown label as well as a beaming review by Robert Palmer in *The New York Times*. The review ran on April 21 and was titled "Philly Joe Jones Salutes Dameron Properly."⁵⁵ The recording session took place on June 28 in New York with the original band intact. The band recorded "Soultrane," "Sid's Delight," "On a Misty Night," "Fontainebleau," "The Scene is Clean," and the big feature piece that had set Joe's career in motion – "Philly J.J." Just as the concerts had been billed, the album was titled *To Tadd with Love*.⁵⁶

⁵³ John Riley, interview by the author, 2 April 2013. Phone interview, Digital recording.

⁵⁴ Palmer, "Tadd Dameron's Music, With Love," *The New York Times*.

⁵⁵ Robert Palmer, "Philly Joe Jones Salutes Dameron Properly," *The New York Times*, 21 April 1982.

⁵⁶ Uptown UP27.11.

While Dameronia was taking as much work as possible, Joe was still leading his own quartet that consisted exclusively of Dameronia members. On January 22, 1983, WBGO-FM broadcasted the Philly Joe Jones Quartet's live performance at The Jazz Forum in New York on its *Big Apple Jazz* radio show.⁵⁷ The broadcast of the first set only captured their version of Eddie "Cleanhead" Vinson's "Tune Up," (as well as an announcement that they had just finished performing Dameron's "Mating Call"). The second set continued with the Dameron compositions "Tadd's Delight," and "Soultrane." Joe pulled way back into his older repertoire by performing the Johnny Hines composition "Muse Rapture," that Joe had first recorded on his album *Philly Joe's Beat*. The set ended with performances of Clifford Brown's "Daahoud," (which Joe had recorded in 1961 with Phineas Newborn Jr. and in 1977 with Red Garland) and Freddie Hubbard's "Up Jump Spring," a composition that Joe never actually recorded in his life. During their performance, bassist Larry Ridley announced the song titles while Walter Davis Jr. played some accompanying piano. The recording is especially remarkable because it is one of the few existing instances where Charles Davis can be heard as the lone horn in an ensemble with Philly Joe.

The Dameronia band would also continue on together throughout 1983, taking work where it was available. Britt Woodman left the group shortly after their first recording session and trombonist Benny Powell came aboard as the permanent replacement. The Uptown label agreed to release another album and a recording session was planned for July of 1983. For this second session, it was decided that the band would be allowed to record eight compositions and they would not rerecord any of the previous six they had recorded. Don Sickler and his wife Maureen were close with Rudy Van Gelder of the Blue Note Records fame. Maureen had worked as Van Gelder's assistant and so a deal was struck

⁵⁷ Philly Joe Jones Quartet, *Big Apple Jazz: The Philly Joe Jones Quartet*, 22 January 1983, WBGO-FM broadcast, WBGO Archives, Newark, NJ, compact disc.

where the new Dameronia could be recorded for Uptown at Van Gelder's studio in Englewood Cliffs, New Jersey.

On July 11, 1983, the band assembled to record the new album. Unfortunately, the lead trumpet chair had been vacated and trumpeter Virgil Jones was tapped to participate in the recording. Unlike Benny Powell who was new to recording with the group, Jones had never played with the group at all. Despite this, he did a fantastic job and his tone blended well with the ensemble. The band recorded seven of Dameron's compositions as well as Joe's theme, Benny Golson's "Killer Joe." Joe's drumming on "Killer Joe" showed that at four days before his 60th birthday, he was still going strong. The band also decided to tap a guest soloist for this recording. They decided on Johnny Griffin. Johnny Griffin and Philly Joe had been friends for years and recorded together at Joe's very first recording session with the Joe Morris Orchestra in 1948. The band had one rehearsal the day before Griffin came in where Joe was quoted as saying, "Now don't forget, guys, tomorrow the Little Giant shows up so it's all business. We've been working on this music, but he's gonna come in here and just eat this stuff alive. So be prepared." Griffin came in the following day and did just that. It is especially amazing to hear Griffin and Philly Joe feed off of each other on the title track "Stop, Look and Listen."⁵⁸ The album was released as *Stop, Look and Listen*, but was also re-released on CD in 2009 with extensive liner notes by Bob Bernotas and additional insights on the project provided by Don Sickler.⁵⁹ *Down Beat's* Jack Sohmer gave the album a perfect 5 stars while Bill Shoemaker gave the re-release 4 ½ stars 26 years later.⁶⁰ Dameronia would continue to perform on and off throughout the 1980s.

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⁵⁸ Bob Bernotas, liner notes to Dameronia, *Look, Stop and Listen*, Uptown UPCD 27.59, 2009, compact disc.

⁵⁹ Uptown UP27.15, UPCD27.59.

⁶⁰ Jack Sohmer, "Look, Stop and Listen," *Down Beat*, June 1984, 33.

Sun Ra (1983)

Following the success of Dameronia, Joe made one last venture into Free Jazz. As a proponent of the Philadelphia jazz scene, Joe was undoubtedly aware of and in contact with Sun Ra. Sun Ra had been a staple of the Philadelphia scene and resided on Morton Street in East Germantown, the same neighborhood as Philly Joe. Sun Ra was about to embark on a European tour where he would temporarily sideline his “Arkestra” and instead take out the “Sun Ra All-Stars.” The band consisted of Arkestra members John Gilmore and Marshall Allen, but it also included a “dream team” line-up of “outside” players. These musicians included Don Cherry, Lester Bowie, Archie Shepp, Elie Omoie, Richard Davis, Clifford Jarvis, and Famoudou Don Moye. Philly Joe was hired for the tour as the second drummer alongside Clifford Jarvis.

On the week of October 23, Joe joined up with the Sun Ra All-Stars in Paris to play a week-long series of concerts that would culminate with Jazz Fest Berlin at Philharmonic Hall before returning for a final concert in Paris again. Sun Ra was in the process of a three-month European tour with his “Arkestra.” For this one week, he left his band behind and took engagements with his “All-Stars.” The band was very “free” in its playing style and it had name recognition in its members. The group’s performance locations included Milan, Zurich, Montreux, Brussels, and Nancy. The concert at the Berlin Jazz Festival was a sell-out and was billed in combination with Miles Davis’s band.⁶¹

One composition from the concert in Montreux was recorded (“Stars That Shine Darkly,” Parts 1 and 2). An album was released as *Stars That Shine Darkly Vol. 1 and 2* on the

⁶¹ John Szwed, *Space is the Place: The Life and Times of Sun Ra* (New York: Da Capo Press, 1997), 355-356.

Saturn label.⁶² Recordings from four other concerts were released in a massive 5-CD set called *Milan, Zurich, West Berlin, Paris* by the Sun Ra All-Stars.⁶³ The performance in Berlin was video recorded and clips can be viewed on the internet.⁶⁴ These performances would be some of the most “outside” playing Philly Joe would ever do, besides being some of his last playing of this kind. One other interesting aspect of these concerts was that they presented some of the best and most renowned “outside” musicians in jazz. For most in the jazz community, Philly Joe is associated with Miles, his tenures with Blue Note and Riverside, as well as his Dameronia band. All of these bands were “straight-ahead” bands, but amongst the “outside” musicians, Joe really was a giant of their music. Sun Ra’s All-Stars proved that Joe sat alongside the greats of Free Jazz and his name belongs on the short list of drummers that were among the best in that field. The name Philly Joe Jones should also be associated with Free Jazz among those in the jazz community.

Joe finished the tour in November, but stayed in Europe a few weeks longer. He participated in a recording date on December 11 and 12 in Monster, Holland for the vibraphonist Bobby Hutcherson. For this session, Hutcherson used a quartet that included pianist George Cables and bassist Herbie Lewis. The quartet recorded a collection of standards that was released as *Nice Groove*. Following these sessions, Joe returned to the United States. Joe’s health was beginning to deteriorate and his pace was beginning to slow. It was uncharacteristic of Joe to complain or quit working and he would do neither.

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⁶² Saturn 10-11-85, Saturn Gemini 9-1213-85.

⁶³ Transparency 311 [CD].

⁶⁴ “Sun Ra Arkestra – All Stars concert, Berlin 1983,” *YouTube*, 12 September 2010. <http://www.youtube.com/watch?v=AOqNCTYvXkA>. Accessed 1 February 2010.

Amiri Baraka, Branford Marsalis, and Bobby Hutcherson (1984)

Following Joe's big European tour in 1983 and recording session with Bobby Hutcherson in California, Joe returned to Philadelphia. Joe's health was beginning to decline and all of the traveling was probably taking its toll on him. Joe worked very sparingly in 1984. Dameronia was still together and still working as much as possible, but other than this ensemble, Joe laid low for the first part of 1984. It is not known to what extent Joe's health issues sidelined him in 1984. However, it can be presumed that his health played a role in lowering his profile.

After a break from the studio, Joe returned to recording in August of 1984. Joe flew to Berkeley, California to record for the last time in The United States on August 9 and 10. Bobby Hutcherson was the leader on the session and the subsequent album was titled *Good Bait*, after the composition of the same name by Tadd Dameron.⁶⁵ The quartet included pianist George Cables and bassist Ray Drummond. One particular point of interest was that "Young Lion" Branford Marsalis was the saxophonist on this session. Marsalis represented the new breed of younger players that exploded onto the jazz scene in the 1980s. Branford Marsalis would later become famous for leading his own groups as well as for being a member of *The Tonight Show* Band. Joe had performed with musicians as old as Duke Ellington and Charlie Shavers and had lived long enough to play with an up-and-coming star like Branford Marsalis.

Following this last American recording session, Joe returned to Philadelphia where he received an offer to perform with the poet Amiri Baraka (formerly LeRoi Jones). Baraka had grown out of the "Beat" generation and came to be a powerful voice in the Black Power and Black Arts movements. At the time, Baraka was performing his poetry in a trio setting

⁶⁵ Landmark LLP1501, LCD1501-2.

with drummer Max Roach and saxophonist Archie Shepp. The trio had booked a series of performances to gather support for Baraka's magazine *Black Nation*. The Baraka-Shepp-Roach trio had performed at a concert called "Jazz Against Reagan" about a month before—a 3 hour improvisation at the Afro-American Museum in Philadelphia—and were now scheduled for a benefit at McMillan Auditorium on the campus of Columbia University.⁶⁶

Due to Max Roach's unavailability, Philly Joe was tapped to perform in the concert. Joe had a long-running association with Archie Shepp, but he had never worked with Baraka before. Baraka recalled how the event played out:

*The next time we were scheduled to do this at Columbia University, Max could not come, but Philly did and he was uncharacteristically deferential because, though he was a master musician, he felt like he was entering an arena he didn't know much about. He thought we were doing something important and he wanted to know if what he was doing was correct. He was a giant, but in this circumstance, he felt he was with someone who was going to make some overt political statement and was careful not to fuck it up.*⁶⁷

The event took place on September 29, and Jon Pareles was in attendance to cover the event for *The New York Times*. According to the article he wrote, Fred Houn and the Afro-Asian Music Ensemble opened the show. Following their performance the Baraka-Shepp-Jones trio performed. Pareles stated that "Baraka stalked the stage, microphone in hand, as he declaimed, preached and sang a poetic history of African-Americans." Of Philly Joe, Pareles stated the following:

*Mr. Jones was an exemplary accompanist, swinging smoothly or mediating between sustained saxophone lines and choppy speech with neatly placed thumps on his tomtoms. At its best, the performance was a three-way collaboration, as when the musicians played wavelike crescendos while Mr. Baraka described the slaves' sea journey, or when Mr. Baraka let loose with a virtuosic combination of scat-singing and talking-drum language.*⁶⁸

⁶⁶ William Tanifeani, "Remember Philly Joe," *Jazz Magazine*, February 1986, 17.

⁶⁷ Amiri Baraka, *Eulogies* (New York: Marsilio Publishers, 1996), 216.

⁶⁸ Jon Pareles, "Jazz: Amiri Baraka," *The New York Times*, 3 October 1984.

Pareles described the performance as sounding like something that could have come from the 1960s with the exception of the final selection, an anti-Reagan poem. The event was probably Joe's last appearance in New York City. William Tanifemani later described the event in the French publication *Jazz Magazine* as being a "noble epitaph" for Philly Joe and that Joe "ran the distance with honor."⁶⁹

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The Last Recording and Last Performance (1984-1985)

Late in 1984 a new establishment opened on Georgia Avenue in Washington D.C. called Woodies' Pub. Philly Joe was booked to perform one weekend there late in 1984. A single weekend ended up turning into a permanent gig for Philly Joe. Woodies' Pub was looking to establish a house rhythm section and tapped Joe to create the house band. Joe enjoyed a regular gig there into early 1985. The pub was located directly across the street from Howard University and allowed Joe to network with the music faculty there. A deal was made for Joe to perform with the Howard University Jazz Repertory Orchestra.⁷⁰

Joe was scheduled to perform in a concert that was titled "The Music of Thelonious Monk." A rehearsal took place on April 12 with another one to follow on April 13. The concert took place on April 13 in the Cramton Auditorium at Howard University. The show ended with a performance of "Straight, No Chaser" and a drum solo by Philly Joe. Following the concert, a deal was negotiated with the Capital City Festival promoters for Joe to perform again in June as part of an all-Dameron festival. The festival was scheduled to end with a performance from Dameronia and a larger ensemble that included Dameronia and

⁶⁹ Tanifemani, "Remember Philly Joe," *Jazz Magazine*, 17.

⁷⁰ Reppard Stone, "The Final Appearances of Philly Joe Jones in Washington, D.C.," in *Jazz Research Papers*, ed. Charles Brown (Saginaw: Saginaw Valley State University, 1986), 183.

members of the Howard University Jazz Repertory Orchestra. Once the deal was in place, Joe left Washington D.C. and headed to Europe.

Almost immediately after arriving in the Netherlands, Joe was in the recording studio working on an album. The album was a co-leadership endeavor split between Philly Joe, bassist James Long, and saxophonist Clifford Jordan. The album was recorded in Rotterdam, Holland on April 18. The trio recorded four compositions and one, two-movement suite for an album titled *The Rotterdam Sessions*.⁷¹

Following this session, Joe and Clifford Jordan joined up with pianist Cees Slinger to perform a series of twenty-four concerts over the course of a month. Slinger recalled that Joe knew his health was deteriorating:

*Yes, he did know that this would be his last tour in Europe. He told us so one day when we were waiting for our flight in an airport coffee-shop. He was not feeling too good and knew that there was something wrong with his health. But we never actually heard him complain and he sure enough played superbly time and again... we had ample opportunity – and we used it – to show Joe we loved him, were it only by trying to keep up with his enormous drive and by giving him all the musical latitude he needed.*⁷²

On April 22, Joe recorded what is generally regarded as his final recording. The session took place in the coastal city of Monster, just outside of Rotterdam. The personnel consisted of Joe, Cees Slinger, Clifford Jordan, and bassist Isla Eckinger. The band recorded six compositions, four of them by Slinger, one by Jordan, and another by bassist Ray Brown. Slinger titled the album *Sling Shot!* and dedicated it to Philly Joe upon his passing.⁷³

The album begins with a short drum solo before band kicks into Slinger's "Sling Shot." As the performance moves along, Joe plays his last recorded drum solo. Joe also

⁷¹ Audio Daddio RS1013.

⁷² Cees Slinger, liner notes to Cees Slinger, *Sling Shot!*, Timeless Records SJP225, 1986, 33-rpm recording.

⁷³ Timeless (Du) SJP225, CDSJP225.

begins the performance of “Waltonia” with a cowbell introduction that segues into a bright Latin feel. Joe trades fours with Jordan and Slinger on this recording. The evidence left on this album suggests that Joe played strong all the way to the end of his life. Even his last recorded solos sound like a musician in his prime.

Joe returned to America at the end of May. Joe participated in one other undated, and rather odd, recording session in 1985. It could be presumed that Joe recorded it in January or February of 1985, but there is a possibility that he fit it in after returning from Europe. In any case, Joe participated in a Manhattan Transfer session in 1985 that produced the album *Vocalese*.⁷⁴ Joe was only on one composition, the song “To You.” The vocal quartet was accompanied by a trio that consisted of Joe, bassist Richard Davis, and pianist Tommy Flanagan. Joe played brushes on the recording and showed the world one last time why he was the reigning master of brushwork.

On June 8, Joe headed to Washington D.C. to perform in the festival titled “Like Fine Wine: The Music of Tadd Dameron.” A rehearsal with the Howard University Repertory Ensemble and Dameronia was scheduled during the day and had to be abbreviated after many of the musicians arrived late. Joe had car problems on Interstate 95 and never made it to the rehearsal.⁷⁵

The concert took place that evening at the Convention Center in Washington D.C. at 8:15. Dameronia consisted of its usual members with the exception of Clifford Jordan who had been brought onboard to tackle the tenor saxophone parts. After intermission, Dameronia returned with members of the Howard University Jazz Repertory Orchestra (that included a young Wallace Roney). Howard University Professor Reppard Stone

⁷⁴ Atlantic Atl 81266-1, CD81266-2.

⁷⁵ Stone, “The Final Appearances of Philly Joe Jones in Washington, D.C.,” 184.

conducted the ensemble which consisted of four trumpets, four trombones, five saxophones, and a rhythm section: a real big band.⁷⁶

Following the concert, Joe stayed in Washington D.C. to participate in Dr. Arthur Dawkins's oral history project. A one-hour video of Joe was taped on June 10. Joe was supposed to participate in a six-hour audio interview to follow, but it never happened. Joe stated that he was feeling sick and returned home to Philadelphia on June 11. A short time thereafter Joe was hospitalized. Shortly before his death, Joe was discharged from the hospital. Philly Joe Jones died at home on August 30, 1985 at the age of 62.

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The Funeral (1985)

Joe's final days had been positive ones. Joe had always been a strong person and he never quit working right up until the end. Joe's last five years had been a miniature of his entire career: he had realized the work of Tadd Dameron for the world, he was finally able to lead his own band, he worked in his preferred big band setting, he continued educating and took work at Rutgers and Howard Universities, he toured with the Sun Ra All-Stars as a legend of Free Jazz drumming, and he worked alongside Amiri Baraka to promote Black Power and Pride. As a tribute to Joe, Dameronia hired Kenny Washington as a replacement drummer and continued on for a few more years.

Joe's funeral took place on Saturday, September 7, 1985 at the Janes Memorial United Methodist Church in Philadelphia. A photograph of the church is included in the appendix of this volume. The church was located on Haines Street in Philadelphia's Germantown neighborhood, just one block over from where Joe was born and spent his

⁷⁶ Ibid.

earliest years. Joe stated in a 1969 interview that “I hope Allah gives me the strength to continue,” and when asked if he believed in Allah, he responded “Definitely. All of my life. It’s been beautiful. Allah has been beautiful.”⁷⁷ Whether Joe was actually a practicing Muslim or not, he was given a Christian funeral that was presided over by Reverend Henry H. Nichols who provided the eulogy and benediction.

Max Roach performed an introductory session of “Words and Sounds of Comfort.” For the musical selection portion of the funeral, organist Truddy Pitts accompanied Connie Thurman in a rendition of “One Day at a Time.” Acknowledgements and special tributes were provided by Lucy Stewart, Amiri Baraka, Evelyn Blakey, Jimmy Oliver, Shirley Scott, Kae Williams, and Congressman John Conyers. Amiri Baraka wrote a poem for Joe called “Pause for Joe” that he published in his anthology *Eulogies*. Baraka’s poem ended with the famous line, “The man so hip, a city took his name!! PHILADELPHIA JOE JONES.”⁷⁸ The pallbearers were Paul Brown, James Oliver, Bill “Mr. C” Carney, and Spencer Weston. The more than two-dozen honorary pallbearers included Joe’s son Chris, his brother Ellis, Sunny Murray, Bootsie Barnes, Hank Mobley, Archie Shepp, and the entire Dameronia band, (the program from the funeral is included in the appendix of this volume).

Joe’s life represents one of perseverance and the ability to overcome obstacles. Joe overcame his modest, fatherless upbringing. He overcame racism in Philadelphia’s public transportation system. He overcame the difficulties of the music business. He overcame rejection by the English Union Board. Joe also overcame a severe drug addiction that cut short the lives of many of his close friends. In the end, Joe overcame himself, grew into a

⁷⁷ Art Taylor, *Notes and Tones: Musician-to-Musician Interviews* (New York: G.P. Putnam’s Sons, 1977), 51.

⁷⁸ Baraka, *Eulogies*, 77.

father, a husband, and a friendly and modest human being. Finally, with all of this, Joe *became* one of the most important jazz drummers of the 20th century.

CHAPTER 7

Microtime in Jazz Drumming: The Beat-Upbeat Ratios of Philly Joe Jones

One of the most difficult elements to understand in a jazz performance is the rhythmic component called “swing.” How to properly quantify the “swinging” process at an analytic level poses a secondary difficulty. As musical analysis moves further into the 21st Century, the technological age has brought many advances in our ability to understand rhythm at its most microscopic level. The recent interest in the study of microrhythm has allowed theorists to move beyond subjective descriptions like “flexible timing” in favor of some evidence on how rhythms actually relate to each other as they move through time.

This chapter centers on microrhythmic timing as applied to “jazz eighth-notes” to reveal the mechanics behind a drummer’s “time-feel.” The crux of this study analyzes how two eighth-notes (or jazz eighths) are spatially related on a single beat and in context, throughout a short phrase. The subject of this study is Philly Joe Jones. Using Philly Joe as a case study, this analysis seeks to understand the microrhythmic relationships of Joe’s swinging ride cymbal articulations.

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Introduction

The data gathered from this analysis is measured in terms of the Beat-Upbeat Ratio (BUR). Finding a BUR involves measuring the proportion of time that elapses between the first and second eighth-notes, as well as the amount of time between the second eighth-note and the articulation of the next downbeat (either beat 1 or 3 in this case). The BUR is found by dividing the durational value of the first eighth-note (downbeat) by the second eighth-note (upbeat). Measured in terms of time, the previous example could have been measured

as three durational seconds for the first eighth-note, and one durational second for the next eighth-note. Thus, a true dotted eighth-note followed by a sixteenth-note would produce a 3.0 BUR (3 : 1 ratio).

The BUR measurements are made with the help of the software program called Audacity. In Audacity, a series of eighth-notes are manually “flagged” using the label tool. The values (timings) of each flag can be exported to a word processing document. The values represent the exact millisecond that each note is attacked. The BURs are calculated over a series of beats and a “mean BUR” or average is used to label each section. The goal is to find out if Philly Joe’s BURs changed as tempos changed and what his mean BURs are in a series of recordings with contrasting tempos.

Benadon 2006¹ and 2009² used microrhythmic analysis as a tool to study melodic lines and ensemble timing, but it was not applied to the rhythmic pulsation of drummers specifically. Friberg and Sundström 2002³ applied a similar method to measure “swing ratios” among drummers, but disregarded any drummers prior to 1964. The methods from these studies have been synthesized to create the aforementioned tools of measurement as well as the subsequent operational method that will be detailed next.

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¹ Benadon, Fernando. “Slicing the Beat: Jazz Eighth-Notes as Expressive Microrhythm.” *Ethnomusicology*, Vol. 50, No. 1. (University of Illinois Press, 2006).

² Benadon, Fernando. “Time Warps in Early Jazz.” *Music Theory Spectrum*. (University of California Press, 2009).

³ Friberg, Anders, and Andreas Sundström. “Swing Ratios and Ensemble Timing in Jazz Performance: Evidence for a Common Rhythmic Pattern.” *Music Perception: An Interdisciplinary Journal*, Vol. 19, No. 3. (University of California Press, 2002).

The Procedure

The next step in the analytical process is to assemble a collection of recorded samples. A series of controls are used to determine which recordings are most suitable for this analysis. The six recordings used in this case study are all listed chronologically by date in Figure 1 at the end of this chapter.⁴ The succeeding list is titled “Controls Used for This Analysis.” The controls are put in place to help reduce inconsistencies in the data and minimize any additional considerations needed to understand the results. Using these controls, two-measure excerpts are drawn from the six recordings of varying tempo. Each two-measure excerpt produces four measurable BURs. The four BURs of each excerpt are averaged to create the mean BUR. Creating a mean BUR helps to minimize the effects of any human error in the measuring process.

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Interpreting the Results

Thereafter, the six recordings are broken into two groups in Figure 2. The page labeled “Data” lists the three recordings that represent Joe’s performance with sticks while the page labeled “Data (cont.)” represents the performances with brushes. The three recordings in each section were chosen to represent the widest possible spectrum of tempos. The location of each excerpt is detailed to correspond with the recordings. The analysis of these six recordings met all of the guidelines listed in the “Controls Used for This Analysis” section.

⁴ Miles Davis, *Milestones*, Columbia/Legacy CK 85203, 2001, Compact Disc.
 Miles Davis, *Round About Midnight*, Columbia/Legacy CK 85201, 2001, Compact Disc.
 Miles Davis, *The New Miles Davis Quintet*, Prestige OJC CD006-2, 1982, Compact Disc.
 Miles Davis, *Workin’ With The Miles Davis Quintet*, Prestige OJC CD-296-2, 1987, Compact Disc.

The data listed for the performance of “There is No Greater Love” was taken from measures 5-6 of the ‘A’ section of the head, shortly after the introduction. The mean BUR reveals a reading of 2.6. When compared with Figure 3 from Benadon 2006, we understand that Philly Joe’s “jazz eighth-notes” on this section of the performance are about halfway between a triplet-derived rhythm (2.0 BUR, 2:1 ratio) and a dotted-eighth followed by a sixteenth-note rhythm (3.0 BUR, 3:1 ratio). Similar data was recorded for “Sid’s Ahead” as well as slightly varying data in favor of the triplet derivation on “Bye, Bye Blackbird.”

The data for the up-tempo performances reveal much lower BURs. The excerpt analyzed on “Stablemates” reveals a 1.5 BUR, which is an exact 3:2 ratio and corresponds with the third rhythm listed on Figure 3. The 1.2 BUR on “Four” is very near the second rhythm in Figure 3 while the 1.0 BUR on “Billy Boy” suggests that the eighth-notes in that excerpt are actually even.

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Conclusion

In interpreting these results, a number of correlations and understandings are revealed: (1) The “actual” durational value of the eighth-notes in the majority of the performances defy standard notation. They actually exist microrhythmically *between* available rhythmic notations. (2) A final average of all of the mean BURs in the data gives a Macro-level mean BUR of 1.9, which is very near the 2.0 BUR of the triplet derivation. This suggests that our instinctual association of this ratio with the “jazz eighth-notes” feel is probably as pedagogically accurate as we can get. (3) Figure 4 reveals that there is a direct correlation between ratios as a function of tempo. In other words, faster tempos produce lower BURs and vice versa. This finding is consistent with the findings of Friberg and

Sundström 2002 and Butterfield 2011. Figure 5 is a graphical depiction of the findings from Friberg and Sundström 2002.

The only piece of conclusive difference between Figure 4 and 5 is that Philly Joe's ratios tend to level off around 2.6 and do not continue to "open up" in the way a drummer like Tony Williams's ratios do. This "leveling off" in the swing ratio has been explored by Honig and Has 2008 as well as Butterfield 2011. Two additional pieces of inconclusive evidence are as follows: (1) It is possible that Philly Joe's ratios are, on the whole, lower than the drummers he is compared with. However, this cannot be stated conclusively because the methods used by Friberg and Sundström follow a slightly different process than this study and Benadon 2006. Therefore, there may be a margin-of-error between the two systems of analysis that could disprove that hypothesis. (2) The other inconclusive hypothesis is that the younger drummers have a "less-even eighth-note feel" than an older drummer like Philly Joe. In other words, the concept of swinging has moved even further from an even eighth-note feel at slower tempos, generationally since the post-1960 Tony Williams era. Again, the processes guiding these analyses have been not streamlined into a single accepted method for determining data. For these reasons, the aforementioned hypotheses remain inconclusive.

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Final Remarks

The evidence presented here favors connections between rhythm and tempo in jazz. As Benadon pointed out, "musical features such as contour, tempo, timbre, and articulation may cause some BURs to be perceived differently... A listener might perceive two attacks to be closer together if the upbeat's loudness is greater than that of the subsequent

downbeat.”⁵ In this, our understanding of rhythm is difficult to isolate as it is often hued by the other musical elements. Along with other factors, these elemental connections render our understanding of rhythm imprecise at times. Even the data realized in this study of Philly Joe Jones does not represent a normality that will reoccur in other analyses. Instead, it suggests that the rhythmic understanding of a single drummer is unique and personal. Hopefully this work will not be viewed as a conclusive study, and instead, will be viewed as a call to action for further investigation. This is just the beginning of what could be dozens of case studies into the microrhythmic understanding of jazz drumming.

⁵ Benadon, “Slicing the Beat,” 2006. 95.

FIGURE 1

<i>Analyzed Compositions</i>			
<u>Composition</u>	<u>Recording Date</u>	<u>Tempo (BPM)</u>	<u>Sticks/Brushes</u>
"Stablemates"	11/16/1955	164	Sticks
"There Is No Greater Love"	11/16/1955	66	Brushes
"Four"	5/11/1956	207	Sticks
"Bye Bye Blackbird"	6/5/1956	122	Brushes
"Billy Boy"	2/4/1958	271	Brushes
"Sid's Ahead"	3/4/1958	117	Sticks

Controls Used for This Analysis

1. All recordings come from a five-year window (1955-1960).
2. The number of recordings employing brushes and the number of recordings employing sticks are represented equally.
3. Each analyzed phrase contains a minimum of 8 eighth-notes.
4. The analysis only considers "swing/jazz eighth notes" played for a time-keeping purpose on the ride cymbal (the exception will be on the brush recordings where time is kept on the snare drum).
5. Only "swing" sections of the recordings are measured. No Latin, funk, rock, or double-time sections are taken into account.
6. The quality of the recording/excerpt should be good enough to discern the placement of each attack accurately. Often the quality of the excerpt will decide which part of the recording to analyze.
7. Due to increased potentials for a margin-of-error, no tempos over 275 b.p.m. are analyzed.
8. Each timing will be rounded to the nearest hundredth of one second. Each BUR will be rounded to the nearest tenth of one second. Average BURs will also be rounded to the nearest tenth of one second.
9. Since tempos can vary during a performance, excerpts are drawn from the first minute of each recording.

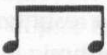

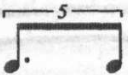

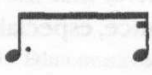
FIGURE 2

Data			
<u>Composition</u>	<u>Excerpt Location</u>	<u>Tempo (BPM)</u>	<u>BUR</u>
"Sid's Ahead"	MM. 1-2	117	.43/.15= 2.9
			.38/.14= 2.7
			.36/.17= 2.1
			.34/.13= 2.6
			Mean BUR= 2.6
"Stablemates"	MM. 5-6 of Miles's Solo	164	.25/.17= 1.5
			.31/.2= 1.6
			.15/.14= 1.1
			.31/.18= 1.7
			Mean BUR= 1.5
"Four"	MM. 1-2 of Miles's Solo	207	.13/.17= 0.8
			.2/.12= 1.6
			.17/.12= 1.4
			.16/.17= 0.9
			Mean BUR= 1.2

Data (cont.)

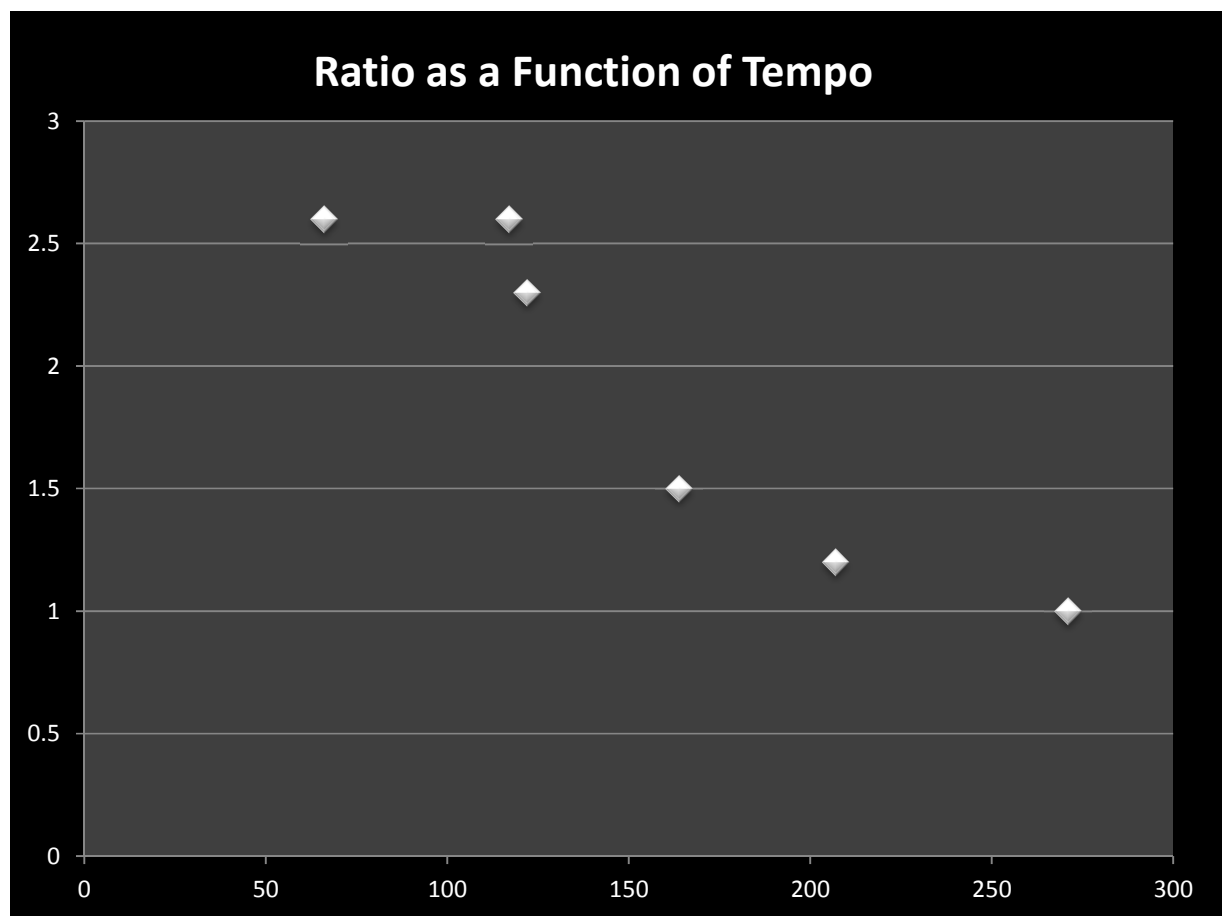
<u>Composition</u>	<u>Excerpt Location</u>	<u>Tempo (BPM)</u>	<u>BUR</u>
“There Is No Greater Love”	MM. 5-6 of the head	66	.52/.21= 2.5
			.65/.28= 2.3
			.59/.24= 2.5
			.85/.28= 3.0
			Mean BUR= 2.6
<hr/>			
“Bye Bye Blackbird”	MM. 1-2 of the head	122	.47/.16= 2.9
			.3/.16= 1.9
			.38/.16= 2.4
			.36/.17= 2.1
			Mean BUR= 2.3
<hr/>			
“Billy Boy”	M. 9 of the Introduction	271	.12/.12= 1.0
			.09/.13= 0.7
			.14/.13= 1.1
			.12/.11= 1.1
			Mean BUR= 1.0

FIGURE 3

Five BURs and their music notation equivalents.	
NOTATION	BEAT-UPBEAT RATIO
	1.0 (1 : 1)
	1.3 (4 : 3)
	1.5 (3 : 2)
	2.0 (2 : 1)
	3.0 (3 : 1)

Source:

Benadon, Fernando. "Slicing the Beat: Jazz Eighth-Notes as Expressive Microrhythm." *Ethnomusicology*, Vol. 50, No. 1. (University of Illinois Press, 2006).

FIGURE 4

Y-Axis = BUR

X-Axis = Tempo

FIGURE 5

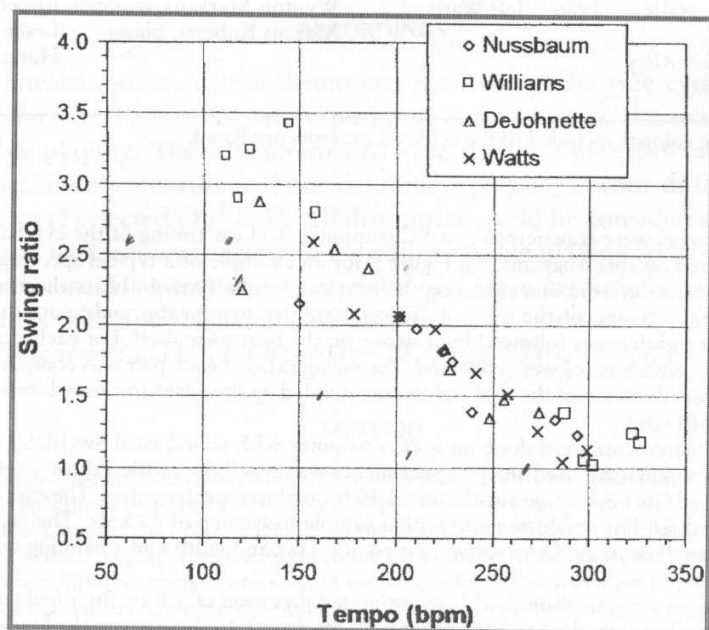


Fig. 1. Drummers' swing ratio as a function of tempo. All measurements are from the drummers' ride cymbal.

Source:

Friberg, Anders, and Andreas Sundström. "Swing Ratios and Ensemble Timing in Jazz Performance: Evidence for a Common Rhythmic Pattern." *Music Perception: An Interdisciplinary Journal*, Vol. 19, No. 3. (University of California Press, 2002).

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GLOSSARY

Beat-Upbeat Ratio (BUR) – Ratio found by dividing the durational value of the first eighth note (downbeat) by the second (upbeat). Thus, a true dotted eighth-note followed by a sixteenth-note would produce a 3.0 BUR (3 : 1 ratio).

Interview – George Avakian

This interview with George Avakian was set up in order to learn more about the Miles Davis sessions that George Avakian recorded for Columbia. The emphasis of the interview was to learn about what it was like to work with “Philly” Joe Jones and the rhythm section as well. As George indicated via e-mail before the interview, “I will be happy to answer any questions, but I doubt that I can be of substantial assistance. The recording with Joe went easily.” I spoke to the 93-year-old Mr. Avakian by phone in the afternoon on Sunday, September 30, 2012.

Dustin Mallory: When did you first meet Philly Joe or first take notice of him?

George Avakian: Oh, that’s hard to say.

DM: Ok.

GA: I just don’t remember. I just became aware of him along the way, along with so many musicians.

DM: Ok. Miles wrote in his autobiography that when he was playing at Café Bohemia around the time that they were being signed to Columbia that you were there every night. Is that true?

GA: I was there many nights.

DM: What was the scene like there?

GA: Well, you know, that particular group meant a great deal to me psychologically because I told Miles that he has to hold it together in order to make it valid for me to sign him to a contract. I didn’t just want to have people floating in and out of the group. I wanted to have a permanent group that would have an identity, and it worked out that way thanks to Miles staying on the course, and the fact that I was able to get him a booking agent who would stick with him despite the fact that he had a terrible reputation at that time, and had been almost completely ignored by the establishment of booking agents and so forth because of his late unreliability and of course, his addiction.

DM: Right. So...

GA: You know, Miles was just extremely eager to pull himself together and make a life and career for himself. I give him a lot of credit because he came out of that tailspin beautifully, and it was because he had a great desire to succeed.

DM: A lot has been written too about the drug problems of that group. Did you experience any trouble working with any of the musicians in the group because of that?

GA: Not at all. No, they were very easy to work with and no trouble whatsoever. I think it’s because they could sense that this was “make or break” for Miles. If Miles made it with the group it would be [an effect] of themselves, my camaraderie with that group.

DM: Awesome, and of course the '*Round About Midnight Sessions* you produced, and I believe Fran Laico was the recording engineer for that, and... [Note: Frank is listed as the recording engineer in the liner notes].

GA: [Inaudible] It was not.

DM: Oh no?

GA: I think it might have been Harold Chapman, but definitely not Frank. [Note: Harold is listed as the recording engineer for the *Milestones* album that George produced].

DM: Oh, ok. So what was your process of working with him?

GA: With whom?

DM: With uh...

GA: With Harold?

DM: Yeah.

GA: Well uh, it was nothing special at all. I worked mainly with Harold Chapman and Fred Plaut. They did almost all of my sessions at that time, and there were no problems involved with them because we all understood each other quite well. I recognized personal foibles which were not a serious matter, but the friendship that I had with them was such that there were no areas of conflict and we were all on the same page all the way.

DM: [pause] Ok.

GA: The best engineers I ever worked with.

DM: Great. Of course this was on the 12-inch LP format that you helped institute at Columbia. Was the concept for putting together an album on a 12-inch LP format different than what you had done with 78s before that?

GA: No not really, because of the same idea of starting off an LP, 10-inch or 12-inch, with the strong tracks that would attract the listener and make him want to play a side all the way through, and then turn it over. It applied, no matter what the size of the LP was.

DM: Ok. So the process was relatively similar for '*Round About Midnight* and when you produced *Milestones* later.

GA: Wait a minute, I didn't produce *Milestones*, but that's ok. I think *Milestones* was conceived in the same way [Note: George Avakian and Harold Chapman are listed as the producer and recording engineer, respectively, in the liner notes for *Milestones*].

DM: Ok, ok. Um...I did have a question about liner notes, because obviously you are the "Father of the Jazz Album Annotation." Um, and you did the liner notes for '*Round About Midnight* and you did the liner notes for...

GA: Everything that I enjoyed, if I had the time, I would write the annotation.

DM: Ok.

GA: Because nobody knew better than I what the intent of the release was. Of course I was very familiar with the performers and the repertoire.

DM: Ok...Well, I guess I don't want to take up too much more of your time, but I did want to ask you if you had any other interactions with Philly Joe Jones after these sessions were produced, or if you had any memorable impressions of his personality at all?

GA: No, we were good friends before and we were good friends afterwards, but I didn't record him very often because he was either working with somebody who was under contract elsewhere or...Well, it's just a question of our paths crossing at the right time. He was not under contract with any companies I recall. He was a permanent member of groups that were contracted elsewhere.

DM: Ok.

GA: I wasn't doing too much in the way of pick-up groups. I was concentrating on established groups which were traveling and therefore appearing constantly before the public, which is the solid basis of record sales. If you have artists who are constantly appearing in person, live, you have a ready-made record market. It's so simple. It's hard to accomplish, but if you accomplish that, you've got it made all the way. The great examples are the Brubeck Quartet, MJQ before that, Miles with the quintet we established together.

DM: Yeah.

GA: A permanent group that stays together is a sure-fire money-maker. It can develop the music effectively because the musicians are working steadily and they're comfortable. They don't have great financial worries when there is steady work.

DM: Yeah. Was it...Obviously, you worked with Columbia's Pop Music division as well.

GA: I was a part of it, yes.

DM: Was...

GA: Actually, Columbia didn't have a Jazz department. I was in charge of all popular LPs and the international exploitation of the catalog.

DM: Ok, I see. So, was recording a drummer like Philly Joe Jones a lot different than say, umm, drummers that you recorded...I believe you recorded Bill Haley's Comets, recorded them and stuff.

GA: Umm.

DM: Was that different?

GA: They're all different and if you know what their strengths are what they're likely to do, you've got to adjust for it. I no longer have any great recollection of a different set-up for Philly Joe as opposed to somebody else. But, over the years, working steadily or fairly steadily, with certain individuals, the engineers and I had specific set-ups in mind that we knew what to expect from them. You can't record Philly Joe the same way that you would record, let's say Connie Kay, because they're very different from each other.

DM: Right. Ok.

GA: But once you know them and they know you, there are no great problems.

DM: So obviously you're working, just kind of using your intuition to know how to work with each drummer. There's a...Do you have, like, a way of knowing, or was it just, you know, you just went person-to-person and used your intuition to decide how you would go about recording them?

GA: Well, a great deal of it is knowing the person individually. You don't have any great surprises if you're familiar with their work and with their personalities.

DM: I see...Thanks so much for talking to me. I really appreciate this...This will help me a lot with my studies here.

GA: I wish you good luck and I am glad that I was able to help you.

Interview – Greg Buford

Greg Buford is a drummer and former student of Philly Joe Jones. The following interview is a small part of an hour-long conversation with Greg that took place on October 28, 2012. Greg spent many years with Joe and remembered him fondly. The following transcript is a portion of the many memories and stories that Greg has about Joe.

Dustin Mallory: When did you start studying with Joe?

Greg Buford: I think in 19...oh my goodness, what could it have been...around...'75ish. Yeah...I could almost tell you the conditions. They were playing at a club called...it was on Queens Lane in Germantown...Trey's. I went out to hear him, and on the break I just introduced myself. When he came back from the set he invited me to play.

DM: Wow!

GB: Yeah, Here I am, like 19 years old. It turned out that Joe didn't like finishing out the night, so he left me with the band for the entire set. Now I was up there, Jymie Merritt, Andy Bey on piano and vocals. I think Sonny Red was on saxophones. But anyway, so yeah I was only about 19, and I couldn't hardly play jazz. He disappeared, I thought he was going to have me play one song and then he would come back up, but he didn't do that...When he finally came back to play the last song of the set, he kind of excused me. He knew I was in trouble [*laughs*]. So after that I asked him about lessons and he said yeah, I can help you out. So he gave me his number, and I called him before I went back to college, because I was on a break from college. I think we got one lesson in, and then I think, based on that lesson I decided; I said, here is the guy, this is Philly Joe Jones.

DM: The group you saw that night, was that *Le Grand Prix*?

GB: I don't know, maybe that's what he called every group he had during that time...I think you might be right because he had it on his bass drum.

DM: Ok, because I don't think that group ever recorded, to my knowledge.

GB: That's a good question, because that group went through a couple different phases. There was a local guy named Middy Middleton that played sax with him. Then he would start using more Philadelphia guys. Then it went to Charles Bowen on sax, who was from Wilmington...It went through a lot of changes, but he started using a lot of Philadelphia guys for a long time.

DM: Ok.

GB: But as an educator, it was interesting because the thing I liked about it, we didn't get to the drum set hardly at all. He had a barstool (and I would love to find that barstool), it was actually a barstool that was mounted to the floor. But he just had the barstool and we would go through the rudimental stuff on the barstool. But, the lesson could be all afternoon long. When I was at Berklee College of Music it was a half-hour exactly. You're in and you're out,

but Philly took his time. During the course of a lesson Art Blakey might call, or somebody like that. So, he would stop and have a short conversation and then we would get back to it. It was almost to the point where I would have to say, "Well Joe, I think I've been here too long. I better go." It wasn't like, "Ok, you gotta leave." So that was another thing that I realized was special. I mean, the guy wasn't rushing me out of his house. He was just like, "We're here, we can work on this."

DM: Wow. Were the lessons different when you first started with him versus the later period, when you were taking lessons with him?

GB: Well, it was mostly Charles Wilcoxon. Working on your hands and getting your rudiments together, then he would talk. It was mostly conceptual. You know, most people know how to play the drums. But, its just trying to get a concept. Then he would pretty much never say that his way of doing it was the only way to do it. He was very clear on that. But he was also very clear that whatever he did, he got a result; that what you were after was getting a result. He was also into very short things. Not long books that were real complicated and would take a long time to do. To just work on small things- small amounts of things over long periods of time, until you perfect it. So I guess less is more and all that kind of stuff, that's Philly Joe.

DM: Ok. So, did work out of any other books besides the Wilcoxon books?

GB: Nope. Of course with the drum set there were certain things...I kind of asked Philly, when we finally got to the drum set, to show the some of the stuff that you do. He wasn't in any hurry to do that, but he pretty much made it clear that he didn't expect me to play like him. He was like "Listen, I will show you where you can get your information, and you can be a better drummer, but the point is to not play like me." He made it very clear, find your own voice and find your own way of doing it.

DM: So, he didn't do much drum set with you. You were just, mostly at the barstool?

GB: Well, we did brushes (you know he has a couple books on brushes), and the Charles Wilcoxon stuff. Based on him, if you played the Charles Wilcoxon, and you knew how to use it on the drum set, you had enough to last you the rest of your life...Joe could play the jazz language. But then he would come and play this other stuff that wasn't in the jazz language yet. And he probably got it out of the Wilcoxon.

DM: Did he focus on technique with you? Did he have specific ways that he wanted you to hit the drums or hold the sticks?

GB: No, we didn't get into a lot of that. Maybe he did with younger players...He wasn't trying to change you. He would give you ideas to be better or be stronger, but he wasn't really trying to recreate you or make you feel like the teacher before you didn't teach you properly. Wherever you were, you would just work from there. Like I said, his was that it probably didn't matter how you held your sticks. If you got the result, you got the result.

DM: How long did you end up studying with him?

GB: Probably from the time I met him, until he died. I actually got a grant one year I was studying with him. You know I was paying for the lessons, and Joe only charged me \$10. That was the kind of person he was if he liked you. He just wanted to be fair. I don't think he was always interested in money. If you were somebody that may waste his time, than he may charge you a lot of money. But if it was just for the love of the drums and he believed that you were cool, he would almost give you the shirt off his back. So there are two sides to Joe. Fortunately for me, I knew the really nice Joe. The other Joe, it wasn't that he was mean, its just that, I think that Miles and all of those other people...even he talked about Buddy Rich the same way. They had a bad reputation because they didn't like, what Joe would call "jive people" or insincere people.

DM: Did you say you were taking lessons from him at his apartment at that time?

GB: Yeah, he had an apartment off of Lincoln Drive. Then he bought a house off of Wayne...He was working his way back. When I met him, he was in a down period in his life. Then he started to work with Bill Evans, and started to travel and get international... I guess he always was, but it was a little slow. He really wanted to lead his own band, but a lot of the producers, like George Wein, they wouldn't trust Joe. He was really hurt that he had to be the side man. He really wanted to lead a band.

DM: Do you have any memories of his last few gigs?

GB: The last year of his life, I think I was on the road...I did go by to see Eloise, the first break I had to come back. It was really sad...But one thing I could just say about this guy, the thing that attracted me to him the most was that right off the bat, his respect for people was not based on your individual ability to do anything. You didn't have to do anything for this guy to just treat you like a human being. Because when you come out of Berklee College of Music, everybody's judging you- how many books you've been through, how fast you play and all this other stuff. With Joe there was none of that. I can't even recall one time that ever said anything negative about another person's ability to play music...And the other thing is- when Joe was in town, it was so funny because everybody knew him; the trash-man, the mail-man, in every bar in town. He was just so friendly. He would go around and visit people, sit around in bars and talk. He might be getting back from a European tour, but he carried on like he was a regular Philadelphian. I think people kind of asked and knew he was a famous drummer, but they didn't mostly care. That was his hometown. It was just, everybody from every walk of life knew this guy and respected him and liked him. He would tell jokes and, everybody was included. He was just that kind of person.

DM: That's cool.

GB: Those are the kind of memories that I have. I guess maybe I've seen him play, maybe 100 times. But there were always times that he could play stuff that I never heard him play before. Where I thought I pretty much knew where he was, and whenever he wanted to he

could change all of that...You know, I would set his drums up for him. I would drive with him and set his drums up.

DM: Yeah?

GB: So one night he was working at this club called Syncopation in New York with his own group. So, I'm always sitting over by the drums, watching him very closely. If anything goes wrong, I'll come up and fix it, or just watch and hang out because I got to be there until the night is over. The next thing I know Michael Carvin comes up behind me, Louis Hayes, Roy Haynes, and some other famous drummer. So the next thing I know all these guys are breathing right down my back, and we're all watching Joe. And Joe is just looking like, Ok guys, alright...We're following everything- five-stroke roll, a ruff there- that's Joe. Then he turned away from us...and in about two beats, it wasn't even a whole bar long, he played something so ridiculous I don't think you could even transcribe it. It was perfectly in time and rhythm, but it didn't make any sense, yet it made all the sense. We all broke up!...Then he turned back at us and smiles. But, that was the way he thought.

DM: Wow...Thanks so much for talking to me.

GB: Stay in touch.

Interview – Ron Carter

The following questions about “Philly” Joe Jones were posed to bassist Ron Carter during Lewis Porter’s graduate seminar on Miles Davis and Wayne Shorter at Rutgers University, Newark. Ron spoke to the class on October 5, 2012 via speakerphone and took questions from the students that encompassed a range of topics. My questions aimed to learn about what it was like to work with “Philly” Joe Jones and to learn about his personality on the bandstand and in the recording studio.

Dustin Mallory: In the year 1962 you were paired with the drummer Philly Joe Jones...

Ron Carter: Yeah.

DM: ...for a series of recording dates with Tadd Dameron, Dexter Gordon, Milt Jackson, etc.

RC: You’re talking about heaven now, but go ahead.

DM: Ok, I was curious what kind of rapport you had with Philly Joe.

RC: Well, you know, when you play with someone of that stature, and being kind of green to New York as I was, you don’t get awed by someone like that because that kind of takes the edge of [off] learning music I think. When you walk in and you’re so stunned at their presence, you kind of forget to do what you can do. And what you can do is what brought you into his presence. What your history is, as early as it was for me, was enough for someone to feel that I can fit into this environment with Philly Joe Jones, and Bill Evans, and all those guys who were on those early Riverside records. Again, he understood that I was the new kid on the block and didn’t try to take advantage of me in terms of maybe playing weird or just going outside and acting really outrageous. I just thought that he showed me a great deal of respect and I understood that this was his way of telling me that I was on the right track.

DM: I also wanted to ask too: After all of those early sessions with him, there was quite a space of years, and then in 1977, you were on his solo date, the Philly Mignon sessions in 1977. I am curious how you got invited to be on that recording.

RC: Generally, whoever the producer is, he...The general process is for the producer, whoever he is, to get together with the bandleader, whoever he or she is; and decide what kind of personnel they want to do, and what kind of record they want to make, what kind of library...If the bandleader doesn’t have any meaningful recommendations, or none that are going to be offensive to the promoter or producer: In this case Orrin Keepnews, if that who it was. They generally take the person’s judgment as being a choice that the producer can live with. Having done dates for Orrin before, were talking about the same kind of sessions, he trusted Philly Joe’s sense that my presence on the date would make the music, uh...had a good chance of making the music more musically successful as Philly Joe had in mind.

DM: Thank you.

Interview – Wayne Shorter

The following discussion about “Philly” Joe Jones took place during an interview with saxophonist Wayne Shorter during Lewis Porter’s graduate seminar on Miles Davis and Wayne Shorter at Rutgers University, Newark. Wayne spoke to the class on November 16, 2012 via speakerphone and took questions from the students that encompassed a range of topics. During Wayne’s discussion of his time in Art Blakey’s band, he discussed how musicians tell the audience “their story” when they perform. It was during this discussion that Wayne mentioned “Philly” Joe Jones. I had the opportunity to follow-up with a question for Wayne about working with Joe.

Wayne Shorter: [Art Blakey] used to yell out, out to the audience, while somebody was playing, “Tell ‘em your story!” [While] playing that backbeat and everything you know, he’d come [and say] “Tell ‘em your story!” When Lee Morgan was playing trumpet he’d say “Talk to ‘em Lee. Talk to ‘em.” [laughter] Ding-da-ding-ding-da-ding “Talk to ‘em, Lee! Talk to ‘em! Tell me something! Tell me something good!” ... Philly Joe Jones, he said [that] that’s the way he played the drums. He played with words that he heard in his life.

Dustin Mallory: You mentioned the drummer Philly Joe Jones earlier. I know he was on some of your earliest recordings with Wynton Kelly, Freddie Hubbard, and others. I am just curious what that experience was like for you, and what it was like to work with Philly Joe Jones.

Wayne Shorter: Oh, Philly Joe, he was a lot of fun. In fact, that first recording, that was Wynton Kelly’s album...But, Philly Joe Jones, he was really something. I worked with him one night, it was called “Monday Night at Birdland,” and also “Monday Night at Birdland” with Trane too. But, Philly Joe would put on a Dracula cape... [laughter]...and get on the microphone and start talking like Bela Lugosi. He would do a whole dialogue, a whole script. [It was] not very long, then he would start playing the drums. [Then] he would take another time-out, always in a rhythm though. He didn’t say, “Ok, now its showtime, I’m gonna talk.” He’d be playing, then they would finish the song, and he would get the microphone and say something that was, almost rude from what they...talked about what they were playing...In that Bela Lugosi/Dracula voice. And if the audience was not paying attention, he would see if someone was not paying attention. One of the things Bela Lugosi would say, he would take the microphone and say “Goodbye.” [laughter].

Interview – John Riley

John Riley is a drummer, educator, and author of The Art of Bop Drumming and The Jazz Drummer's Workshop. Both texts include information on Joe as well as transcriptions that have also been printed in Modern Drummer magazine. Mr. Riley is currently the drummer for the Vanguard Jazz Orchestra and has performed with Stan Getz, John Scofield, Woody Herman, etc. The emphasis of this interview was to learn about "Philly" Joe Jones's sound, technique, and approach to the drums. The following excerpt is from the interview that took place by phone on Tuesday, April 2, 2013.

Dustin Mallory: When was the first time you saw Philly Joe perform live?

John Riley: It was in the late '70s with Bill Evans's trio. 1977.

DM: Was Marc Johnson on bass?

JR: Rufus Reid first, then Marc Johnson.

DM: He was probably using his Premier drums by then.

JR: Yeah, the big white kit.

DM: Do you remember the dimensions of that kit?

JR: I don't, but I think it was a 20 or 22 inch bass drum and... I believe a 12" on top and 14" and 16" floor toms.

DM: Do you remember what cymbals he was using, by chance?

JR: No, sorry.

DM: It's all good... I read in an article that you saw him a few times.

JR: I did.

DM: I assume throughout the '80s?

JR: I did. He used to hang out down at Don Sickler's rehearsal studio. He left a little, white Gretsch kit with an 18" bass drum there. Dameronia used to rehearse there.

DM: Oh, where was that located?

JR: It's still there. It's on either 27th or 28th Street between 6th and 7th Avenue. I think it's called Second Story or Second Floor Music, [ed. note: Second Story Music is located at 130 W 28th Street].

DM: When you saw Joe at that time, did you see him with Dameronia or did you see him with his quartet?

JR: I saw him with Dameronia, but I also saw him rehearsing there with various people and hung out with him a little bit, just one-on-one in that studio.

DM: Oh, really!? That's amazing! What was it like to interact with him?

JR: He was very nice. He was very generous, but if you asked him a specific question he would show you something slowly once, and then wouldn't play it slow again. You had to get it.

DM: [laughs] Well, that's cool, though, that you got to interface with him a little bit.

JR: Yeah, he was nice.

DM: That's great... So, if you were to explain to a student Philly Joe Jones's technique and style; how would you describe it?

JR: I would say that he had a really great sense of time and beautiful flow in the way he played the cymbal. The comping figures he played added an incredible amount of momentum without being terribly, intimately connected with what the soloist was doing. His solo playing was very slick, and, although he had his vocabulary, he always presented it in new ways. So, it was always surprising.

DM: Yeah.

JR: I never experienced this, but people that took lessons from him in Philly, in his house, said that they would go into the basement. They had a rec room down there with a bar and a couple of barstools. The lessons would be playing Wilcoxon [etudes] on these barstools.

DM: Yeah, that is the same thing Greg [Buford] told me... So, obviously when you write articles for students, you want to point out the big, important albums: the stuff with Miles, etc. Are there any recordings that knocked you out that aren't as well known?

JR: Oh, there are so many. I think the Sonny Clark Trio records... *Cool Struttin'*, people should check that out. They play "Two Bass Hit" on the Sonny Clark Trio record, and people think the version on *Milestones* is "it."

DM: Right.

JR: But he plays a lot of the same vocabulary on those solos... There is a Johnny Griffin record that is really good, from the late '50s... There is a Clark Terry record called *In Orbit* that's really good. There is the Bill Evans record *On Green Dolphin Street*, and the first records, [actually] the first couple of Bill Evans records, are really good. There is a Bill Evans record with Freddie Hubbard...

DM: *Interplay*?

JR: *Interplay*, right.

DM: Yeah, that's a great one.

JR: I like the Elmo Hope records.

DM: Oh yeah. The [*Sounds From*] *Rikers Island* one. That's a good one.

JR: Uh-huh. Freddie Hubbard's *Goin' Up*... Yeah, he's on a lot of records.

DM: [laughs] Yeah he is. I have been trying to put together a complete discography and it is like ninety pages long.

JR: Kenny Washington has been putting these compilation discs together that are just the solos from Joe, and he's got seven discs so far.

DM: Wow! Are these in publication?

JR: No. No, but I have a student in Europe who has transcribed every Philly Joe solo he could find. The book is about 300 pages-long.

DM: Wow, that's an undertaking!

JR: Yeah, it's amazing.

DM: Didn't Kenny Washington take over the drum chair in Dameronia when Joe passed?

JR: Yes.

DM: Do you know how long that band continued on?

JR: I don't know, but you could contact Kenny.

DM: I should do that. I didn't know he was doing so much Philly Joe stuff.

JR: Oh man! Every time I see him! I see him every weekend and he says "Man! I've been messin' with this one again. Every time I hear that guy I want to slit my throat!" [laughs]

DM: [laughs] I feel about the same way, to be honest, [laughs].

JR: [laughs]

DM: Well, as just kind of a wrap-up question: Is there anything else that you can think of, about Joe's drums, style, or way of playing that is not really out in the mainstream?...Just some comments that would be illuminating to young players.

JR: Well, he played on a lot of different drum sets in his prime years, which I would say was '53-'63, something like that. Not that long of a period. But he always had a pretty distinctive sound. One of the records, you probably know this, *Art Pepper Meets the Rhythm Section*. He's playing Mel's drums on that date.

DM: Oh yeah, I think I read that somewhere.

JR: The drums are a little deeper that he usually plays, but he gets an amazing sound out of them, especially the snare drum. He was a snare drummer.

DM: Right.

JR: He would always approach things with an awareness of the arrangement. Even in his trio playing it sounded a little bit like a big band. I think he was really influenced by Buddy Rich. I think Buddy was one of his favorite players.

DM: Yeah, I read somewhere that Buddy had hired him to play in his band when Buddy was singing.

JR: Yeah, that was for a year and a half around 1950 and '51. Buddy auditioned a million drummers and couldn't find anybody he liked. Somebody recommended Joe, and Joe went, and Buddy loved him.

DM: Wow. I couldn't imagine auditioning in front of Buddy.

JR: [laughs] Well, they were both snare drummers.

DM: Right. Well, thanks so much for talking to me about this stuff. I really appreciate it.

JR: Yeah... As far as transcriptions...There are transcriptions of Joe that have his signature at the bottom. It is my understanding that those are the ones that Joe said, "This is the right sticking. This is the right one."

DM: That's good to know. Thanks.

JR: Yeah, a quick story about Philly Joe: There is a story about the organist Jimmy Smith being in New York and he had a drummer named Jimmy Smith with him for a number of years. At one point, the band had a couple of days off. Jimmy Smith had a car with a trailer on it that he kept his organ and the drums in. They kept that in New Jersey, but Jimmy Smith the drummer came into New York to hang out for a couple of days and picked up a record date at the last minute, but he didn't have any cymbals. So, somebody said to him, "Go down to this bar on 2nd Avenue and Philly Joe will be there." So...Do you know this story?

DM: No, I don't think so.

JR: So, sure enough, he went down there and Joe was there, sitting at the bar. I think they knew each other. Jimmy Smith the drummer said "Joe, I've just picked up a last-minute record date, but I don't have any cymbals. Somebody said I can borrow some from you." Joe pulled out his wallet and pulled out three pawn tickets.

DM: [laughs]

JR: There is a nice 20" here. There is a nice 18" over at this place and there is a nice set of hi-hats over there. He took those pawn tickets and paid off the tickets and got the cymbals. He has been playing those cymbals his whole career!

DM: Wow! [laughs] That is hilarious!

JR: Yeah, it's pretty funny... There are some dark stories too, but people say that Philly Joe could have been successful at anything. [He was] super-smart, crafty, street wise, but he had a need for cash all of the time. So he did some unethical things.

DM: Sure. That's a full-time job right there... that need.

JR: I think so... Well, I hope I was of some use to you.

DM: Yeah, Absolutely. I really appreciate this. Thank you so much.

JR: Good luck.

[illegible]

Appendix – 1920 Residency Photo

The first photograph shows the Rittenhouse Street location of where Joe's first home once stood. The second photograph is the view directly across the street. This second photo is included to show the style of home that Joe may have lived in and to provide some historical context.



Appendix – 1930 Census Document

This is the 1930 Census document showing the location of the Jones Family. This document reveals an all-Black neighborhood that is largely employed in the service of private families.

[illegible]

Appendix – 1930 Residency Photos

These photographs show the 1930 home of the Jones Family at 430 Earlham Terrace. Notice that the house's design is a typical Philadelphia rowhouse.



This is the 1940 Census document showing the location of Joe's family. Notice that Joe's mother has remarried a man by the last name of Abbott. Joe is listed as Abbott's stepson and he is the last of Amelia's children still living at home.

[illegible]

Appendix – 1940 Residency Photos

These photographs show the location of where Joe's 1940 residency once stood. The neighborhood has since been demolished and rebuilt with brand-new homes. Joe's house would have been located at 1711 19th Street, where the fenced-in, children's playground is now located.



Appendix – Photographs of Joe

This photograph is promotional headshot from Atlantic Records. It is from circa 1960. The photograph appears here courtesy of the Institute of Jazz Studies, Rutgers University Libraries, Rutgers University.



Philly Joe - Atlantic Records
JONES

Appendix – Photographs of Joe (cont.)

This photograph was taken by French photographer Jacques Bisceglia and comes from the collection of Charles Lourie. It is from circa 1968-9. Notice that Joe is using Premier drums, the company that he endorsed in Europe. The photograph appears here courtesy of the Institute of Jazz Studies, Rutgers University Libraries, Rutgers University.



Appendix – Photographs of Joe (cont.)

This photograph was taken by Phil Bray for Galaxy (Fantasy) Records. A similar photograph of Joe wearing sunglasses appeared on the cover of the album *Philly Mignon*. This photograph is from the same photo-shoot and was used as a promotional headshot. The photograph appears here courtesy of the Institute of Jazz Studies, Rutgers University Libraries, Rutgers University.



PHILLY JOE JONES

Galaxy

Appendix – Photographs of Joe (cont.)

This photograph was taken by Gerald Futrick. It is from circa the late 1970s – early 1980s. The photograph appears here courtesy of the Institute of Jazz Studies, Rutgers University Libraries, Rutgers University.



Appendix - Performance Advertisement

This advertisement appeared in the *Philadelphia Tribune* on June 15, 1946. Joe would have only been 22 years-old at the time of this performance.

singing star was stuck twenty two stories above street level. Miss Fitzgerald called it the most frightening experience she had ever had.

After doing the mid afternoon show at the theatre, the Tisket Tasket girl hailed a cab and went to sign final papers for a series of radio guest appearances in the building at 18 W. 42nd st. Having completed her business, she took the elevator to return to the street where the cab was awaiting her return. Mid-way between the twenty second and twenty third floor the car developed mechanical difficulty and came to a halt. Emergency equipment and crews were immediately summoned. After nearly three hours work the car was finally released. On reaching the ground floor Miss Fitzgerald received still a additional shock...THE CAB WAS STILL WAITING! On arriving at the theatre the meter called for a payment of \$10.60. Thus with a tip it had cost the swing canary \$5.00 for a trip that would have cost one dime by subway. Ho, hum, such is the price of success.

trden and the large hotels in midtown Manhattan.

While Mike Jacobs, the promoter, has not publicly announced his selection for the chore it is known that he leans towards a Negro singer because of Louis' admirable record of service during the war when he made perhaps the largest single contribution to service charities of any individual.

Miss Rahn's name was submitted to the promoter several months ago and at that time he indicated it it would receive favorable consideration.

Should Miss Rahn be selected to sing, it will mean that she will have the largest audience in history short wave—for any sports event history has been arranged for and coverage of the big fight. Jacobs will indeed win a host of new fans for himself among the Negro liberal listening fans by such a heroic gesture. And Uncle Mike has never been one to overlook the right moves.

JIMMY TISDALE and his orchestra
APPEARING EVERY

MONDAY & THURSDAY • 4 P. M. — 12 A. M.

BUDWEISER

18th & South

AIR CONDITIONED

Cafe Society

MUSIC NIGHTLY BY

JEROME ASHFORD

AND HIS QUARTETTE

- ★ MARIE WOODS AT PIANO
- ★ JOE JONES AT DRUMS
- ★ AL MOORE (formerly with Louis Armstrong)



Jam Session Every Saturday

FROM 2:30 TILL

COLUMBIA AVE. at 13th

West Philly's Most Popular Niter

Club 421 . . Bar of Music



Presents Philadelphia's Most Beautiful

-Featuring-

Cocktail Lounge

Appendix – Performance Advertisement


This flyer was circulated to promote Dameronia's first performances at the club called Lush Life. This advertisement appears here courtesy of the Institute of Jazz Studies, Rutgers University Libraries, Rutgers University.

JONES, PHILLY JOE NO DATE

The Music
of
Tadd Dameron

Dameronia

April 7, 8, 9, 10
Wed. thru Sat.
LUSH LIFE
jazz and cocktails



“To Tadd With Love”

A salute to the great artistry of Tadd Dameron by an all-star band playing Tadd's compositions and arrangements. The band, led by drummer PHILLY JOE JONES, features FRANK WESS, CHARLES DAVIS, CECIL PAYNE, JOHNNY COLES, BRITT WOODMAN, WALTER DAVIS, and LARRY RIDLEY. Music transcriptions by Don Sickler, who will also play 2nd trumpet on the nine-piece arrangements, and by John Oddo.

“...Dameron left a legacy of beauty.”
The Illustrated Encyclopedia of Jazz

“... *the* arranger of the forties, the man who translated the music called bop into the language of the big band.”
Ira Gitler, Jazz Masters of the Forties

LUSH LIFE, 184 Thompson Street at Bleecker, in Greenwich Village
Showtimes at 9:30 pm, 11:30 pm, and 1:00 am
Reservations recommended (phone 228-3788)

Appendix - Obituary

The following obituary ran in *The New York Times* on September 3, 1985. It appears here courtesy of the Institute of Jazz Studies, Rutgers University Libraries, Rutgers University.

Obituary

D21

THE NEW YORK TIMES, TUESDAY, SEPTEMBER 3, 1985

Philly Joe Jones Dies at 62; Top Modern Jazz Drummer

By JON PARELES

Philly Joe Jones, a leading modern-jazz drummer, died of a heart attack Friday at his home in Philadelphia. He was 62 years old.

Mr. Jones was a hard-hitting drummer who gave a spacious sense of swing to his ensembles. His combination of deep-toned tom-tom and bass drums with subtle swirls of cross-rhythm on cymbals was widely imitated. He was a member of the trumpeter Miles Davis's influential mid-1950's quintet, with the bassist Paul Chambers, the pianist Red Garland and the saxophonist John Coltrane.

Joseph Rudolph Jones adopted the name Philly Joe to distinguish him from the pioneering jazz drummer Jo Jones. As a child, he was a featured tap dancer on "The Kiddie Show" on the Philadelphia radio station WIP. He began performing professionally after serving in the Army in World War II.

Mr. Jones played in the house bands of Philadelphia jazz clubs, accompanying such musicians as the pianist Elmo Hope and the saxophonists Charlie Parker, John Coltrane and Johnny Griffin. In 1950, he became the house drummer at the New York jazz club Birdland.

During the early 1950's, Mr. Jones played with two major jazz composer-arrangers, Gil Evans and Tadd Dameron; Mr. Dameron dedicated a piece to him, "Philly J.J." Mr. Jones he also had a short stint as drummer with the Duke Ellington Band. By 1952, he had begun his association with Miles Davis, which continued through 1958. The group was popular and widely

praised, although it rarely rehearsed.

After leaving Mr. Davis, Mr. Jones worked as a bandleader and a sideman with the saxophonists John Coltrane, Johnny Griffin, Art Pepper and Jackie McLean, the trumpeter Lee Morgan, the pianist McCoy Tyner and others. From 1967-72, he lived in Europe, where he taught drums with the percussionist Kenny Clarke. He returned to Philadelphia in 1972 and resumed his American career.

In the 1980's, Mr. Jones was the leader of Dameronia, a repertory group that recreated Tadd Dameron's small-band arrangements. He also appeared recently on albums by Bobby Hutcherson and the Manhattan Transfer, and made albums with his own quintet for the Milestone label.

He is survived by his wife, Eloise; a son, Chris; a sister, Geraldine Jones Lee, and a brother, Ellis H. Jones.



Raymond Ross

Philly Joe Jones

Appendix - Obituary

This obituary ran in the *Philadelphia Inquirer*. It appears here courtesy of the Institute of Jazz Studies, Rutgers University Libraries, Rutgers University.

OBITUARIES

Philly Joe Jones, 62, a jazz great whose career spanned four decades

By Tim Weiner
Inquirer Staff Writer

Philly Joe Jones, 62, one of jazz's most electrifying, fluid and powerful drummers, died yesterday evening at his home in Philadelphia.

More than 500 record albums are testimony to his constant brilliance in a constantly evolving music. His career spanned more than four decades and kept him traveling, playing and inventing until he underwent throat surgery this summer. He was at the vanguard of the evolution from the elegant prewar big-band orchestral styles to the melodically and rhythmically complex postwar styles of "cool" jazz.

From 1954 to 1959, Mr. Jones was the beating heart of the Miles Davis Quintet, considered by many musicians and listeners to be one of jazz's greatest ensembles. He was the house drummer for the seminal Prestige, Blue Note and Riverside record labels in the '50s and '60s. In recent years, he toured the world with his band, Dameronia, playing the music of Tadd Dameron, the great bebop composer, whom Mr. Jones played with from 1951 to 1954 and who composed "Philly JJ" in tribute to his brilliant young drummer.

Mr. Jones disdained the word most often used to pigeonhole his music. "I never use the term jazz," he said in an interview before a 1983 Dameronia concert at the Afro-American Cultural and Historical Museum in Philadelphia. "Our music is just progressive black music."

"It comes out of all the suffering and prejudice black people have suffered," he said. "But it's not protest music. You can hear everything in it. You can hear all the happiness, the sorrow of black people and the comedy."

Joseph R. Jones was born at home at 19 E. Rittenhouse St. in Germantown in 1923. His father was a hod carrier, and his mother worked at home, raising nine children. He first played drums at age 4 at a May Day parade, was featured on a children's show on radio station WIP in the early 1930s and began playing professionally at 14.

"Our whole family was musical, especially our aunt Helen Scott, who played the saxophone in an all-girl orchestra," Mr. Jones' sister, Geraldine Lee, recalled yesterday. "Joe would sneak into bars to play because he wasn't old enough. He never went to school for a lesson. Back then they always called him 'the next Chick Webb'" for his fiery style.

He was to evolve far beyond the big-band sounds he grew up hearing and absorbing in the 1930s. Working



Jones in 1978; he played with Duke Ellington and Miles Davis

around stints in the Army and with the Civilian Conservation Corps, he played throughout the 1940s in the house bands at the Cafe Society, the Zanzibar and the Blue Note in Philadelphia, backing up trumpeter Fats Navarro and some of America's greatest saxophonists: Dexter Gordon, Ben Webster and Charlie Parker. At the same time, after World War II, he maintained a day job as one of the city's first black streetcar drivers, piloting the No. 23, the nation's longest trolley line, from South Philadelphia to Chestnut Hill and back.

In 1947, he joined a band led by

saxophonist Johnny Griffin and trumpeter Joe Morris. In 1950, he became the house drummer at Birdland, on New York's 52d Street, and in 1952 played with the Duke Ellington Orchestra.

In 1952, Mr. Jones joined forces with Miles Davis, and they toured together for two years, picking up a piano, saxophone and bass player in each city they played. In 1954, they decided to form their own band with John Coltrane on saxophone, Paul Chambers on bass and Red Garland on piano. It is perhaps the most famous quintet in all of jazz, powered by a driving intelligence and rhyth-

mic complexity that was never excelled.

Mr. Jones' drums were the syntax of a flowing musical language, his rim shots — the gunfire sound produced by hitting the rim of the drum — the commas, parentheses and exclamation points of the music.

"The drums should be felt," he said in 1983. "They should be tasty and swinging all the time. Drums set the beat, and that's the bottom line in every band that you'll ever hear. Sometimes when I'm playing, I look down in the audience to see if I see any feet patting. Then I know people hear the beat."

In the Davis quintet and afterward, Mr. Jones would take apart and put back together the meters of songs, creating polyrhythms that reinvented standard tunes and gave life to new compositions.

The rhythm section of the Miles Davis Quintet defined the role of drummers, pianists and bassists in modern jazz much the same as the Count Basie Orchestra's rhythm section did for big bands in the 1930s. Coincidentally, the Basie orchestra drummer was Jo Jones, and Philly Joe Jones appended his city's name to his own so as to distinguish himself from his distinguished colleague in jazz.

"Philly Joe Jones was a gentleman who brought new accents to percussion long before they were brought into the jazz mainstream. His role helped the music progress in innumerable ways," said Phil Schaap, a jazz disk jockey and impresario in New York.

"He was my favorite drummer," recording him was like a dream come true," said Dr. Mark Feldman, the producer of the two Dameronia albums, *To Tadd With Love* and *Stop Look Listen*, which were nominated for Grammy awards in 1984 and 1985.

This year, in recognition of his excellence, Mr. Jones received a Jazz Masters grant from the National Endowment for the Arts, one of only a dozen musicians to be so honored since the NEA initiated the program in 1982.

Tenor saxophonist Archie Shepp, who played with Mr. Jones in Europe in the late '60s and early '70s, said simply: "He was one of the important pioneers in Afro-American music. His death is a profound loss for the many we have suffered in 7 years. His shoes will never be filled."

He is survived by his wife, his son, Chris, also a drummer in Philadelphia; a sister, and a daughter. Arrangements for services will be complete last night.

Correspondent Francis Davis contributed to this article.

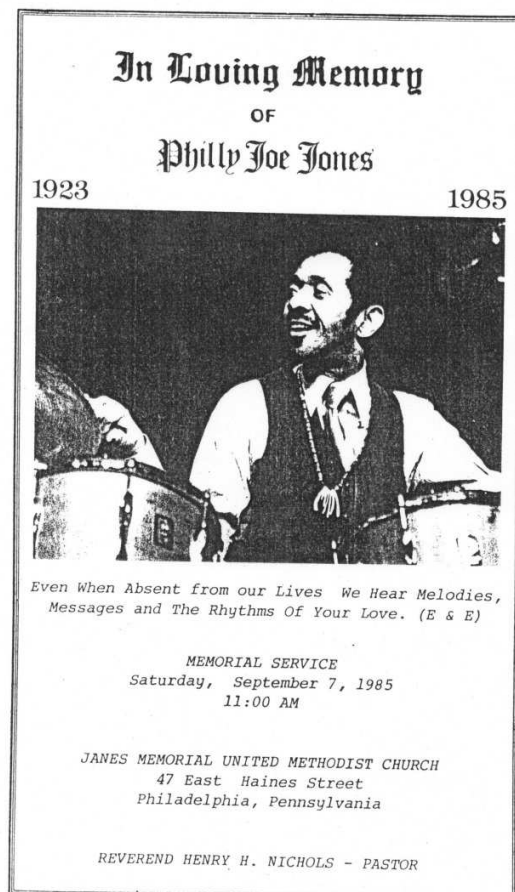
Appendix – Funeral Location Photographs

Joe's funeral took place at the Janes Memorial United Methodist Church located at 47 East Haines Street in Philadelphia's Germantown neighborhood. The memorial service took place on September 7, 1985 and was presided over by Reverend Henry H. Nichols. The two photographs below show the church where the service was held. It is located just one block over from Joe's childhood residence on Rittenhouse Street.



Appendix – Memorial Service Program

This is a copy of the Memorial Service Program from Joe's funeral. It appears here courtesy of the Institute of Jazz Studies, Rutgers University Libraries, Rutgers University.



WORDS AND SOUNDS OF COMFORT

MAX ROACH

Appendix - Memorial Service Program (cont.)

THE OBITUARY

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JOSEPH RUDOLPH JONES, professionally known as "Philly Joe Jones," was born at home, 119 East Rittenhouse Street, in historic Germantown in Philadelphia Pennsylvania, on July 15, 1923. The youngest of nine children of Amelia and Lewis Jones, he was destined to become a musician of the highest calibre. From a musical family, he began playing drums at age four. Later he tap danced, worked in vaudeville shows, and sang on the "Kiddie Hour" WIP's radio show. By the age of fourteen he had decided to become a percussionist and managed to sneak into nite clubs to see Philadelphia drummer, Coatesville Harris. Influenced by Chick Webb, Jonathan Jones, and other drummers of the 1930s, Philly Joe was to become a distinctive voice. He attended Hill School, Simon Gratz, Ben Franklin and Central High Schools.

He enlisted in the Army in 1941 where he served in the Motor Transport Detachment. Influenced by drummers Kenny Clarke, Teddy Stewart, Specs Wright, Jonathan Jones and Cozy Cole, Joe began to play professionally after World War II. In addition to playing he became one of Philadelphia's first Black streetcar drivers on Germantown Avenue's #23 trolley. He was house drummer in many of the city's finest clubs, among them The Woodbine, Zanzibar, and Cafe Society, where he worked as part of the rhythm section backing such great musicians as Fats Navarro, Dexter Gordon, Ben Webster and Charlie Parker. In the late 40's he was part of the Johnny Griffin-Joe Morris rhythm and blues band and the bands of Bullmoose Jackson, Tiny Grimes and Lionel Hampton. By the 50's Joe was working consistently in New York at Birdland and elsewhere, and he played with many of America's finest musicians, including Duke Ellington, Tadd Dameron, Miles Davis, John Coltrane, Jimmy Oliver, Billie Holiday, Lionel Hampton and others. Joe's melodic, fiery, and flowing musical style was uniquely his own; around the basic pulse his inventive accents and distinctive cymbal work, along with perfectly placed rim shots allowed him to paint most sensitive and often humorous musical pictures. His land band, Dameronia, was nominated for a Grammy Award in 1983 and 1984. He has received many awards, including NEA, Downbeat and Playboy. He has also received citations and awards from the cities of Lost Angeles and Philadelphia.

On Friday afternoon, August 30, 1985, Joe slipped away to be with the Lord.

He is survived by his music, his wife, Eloise, a son, Christopher; one sister, Geraldine Lee, one brother Ellis H. Jones; three aunts, Helen Scott, Vashti Stokes and Effie Brown, and three sisters-in-law, Frankie Jones, Lucy Stewart, Natalie Stewart and Gertrude Frisby, and

Appendix - Memorial Service Program (cont.)

and one nephew, Malik Stewart, and a host of other relatives and friends.

"I have fought a good fight, I have finished my course, I have kept the faith.

(2 Timothy, 4:7)

THE PALLBEARERS

=====

Paul Brown

James Oliver

Bill "Mr. C" Carney

Spencer Weston

HONORARY PALLBEARERS

=====

Butch Ballard

The Dameronia Band

Charles Johnson

Chris Jones

The Lassiter Brothers

Bill Meek

Sunny Murray

Ray Mantilla

Al Rucker

Albert White

Bootsie Barnes

Buddy Enlow

Jeffrey Johnson

Ellis Jones

Bob Lewis

Hank Mobley

Andy Peace

Archie Shepp

Kae Williams

THE ACKNOWLEDGEMENT

=====

The family of the late Philly Joe Jones, wishes to take this opportunity to extend their sincere appreciation for the many kind expressions of sympathy extended to them during their bereavement. May God forever bless and keep each one of you in His tender, loving care.

Service of Comfort By

BECKETT-BROWN FUNERAL HOME

Paul E. Brown - Funeral Director

5618 Baynton Street

Philadelphia, Pa., 19144

438-9170

Appendix - Memorial Service Program (cont.)

VIEWING: Friday, September 6, 1985
6:00 to 9:00 PM

MEMORIAL SERVICE
Saturday, September 7, 1985
11:00 AM

HYMN - "Blessed Assurance"
Gloria L. Ware - Soloist

PRAYER OF COMFORT -- Reverend Henry H. Nichols

SCRIPTURE READING . . . Reverend C. L. Smith
Psalms 23
I Thessalonians 4: 14 to 18

MUSICAL SELECTION . . . "One Day At A Time"
Connie Thurman, Soloist
Trudy Pitts, Organist

ACKNOWLEDGEMENTS AND SPECIAL TRIBUTES
Lucy Stewart
Amiri Baraka
Evelyn Blakey
Jimmy Oliver
Shirley Scott
Kae Williams
Congressman John Conyers

THE OBITUARY - (Soft Music)

THE EULOGY . . . Reverend Henry H. Nichols

THE BENEDICTION Reverend Henry H. Nichols

INTERMENT - Private

Appendix - Blindfold Test

Joe participated in Leonard Feather's "Blindfold Test" in 1962. The results were published in the March 29, 1962 issue of *Down Beat* Magazine. The transcription of the test appears here courtesy of *Down Beat*.

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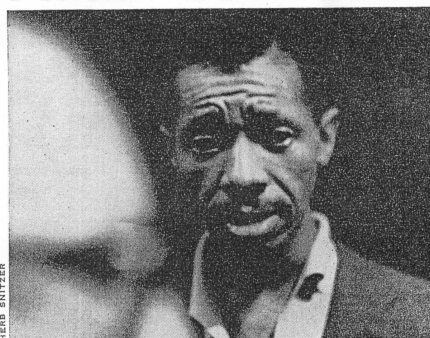
BLINDFOLD TEST PHILLY JOE JONES

By LEONARD FEATHER

Joseph Rudolph Jones may well be the most controversial drummer in the history of jazz. During his stint with Miles Davis last October at the Renaissance in Hollywood, I heard him praised more highly (for his extraordinary rhythmic complexity and unique solo and section work) and denounced more vehemently (for allegedly overpowering the rhythm section and the rest of the sextet) than any other percussionist now playing.

Regardless of what they may have had to say about his volume or taste, however, none of the listeners questioned his ability and technique. Philly Joe is not only a brilliant drummer but also a good pianist (his mother instructed him from early childhood), a capable composer, and a devoted student of jazz percussion history.

"Sid Catlett was my all-time favorite," Jones said. "He was fascinating; he could just hypnotize the audience. And a lot of the older drummers like Gene and Cozy and Buddy—yes, I'd call him an older drummer, too—I still go to hear them when I'm in New York. They were playing some of the most modern things then, and they sound good now."



HERB SINTZER

The Records

1. Clark Terry. *Swahili* (EmArcy). Terry, trumpet; Art Blakey, drums; Quincy Jones, composer, arranger.

I know that was Art Blakey. I'd know Art anywhere, and, of course, that was Clark Terry on trumpet. . . . Nobody plays like that but Clark, and I know Clark's playing very well. Just for the two of them, I'm going to give this five stars.

The arrangement was just fair; I couldn't get the message of which way it was going, but I could hear Clark, and the timbales sounded pretty good, but I couldn't really get the mood of it—it didn't reach me.

They could have swung a little more, but I'm still going to give it five because of Clark and Art—the approach that Clark had in reference to what Art was doing. In other words, I listen to what a trumpet player and a drummer play together, because I play with a trumpeter, and it can really jell if it's right.

2. Paul Horn. *Moer or Less* (from *The Sound of Paul Horn*, Columbia). Horn, alto saxophone; Paul Moer, piano, composer; Milt Turner, drums.

I'm going to take a long shot with this, Leonard. At first I thought it was Trane, but I think it's Paul Horn. . . . I heard the soprano saxophone, and I'm pretty sure that's who it is. I'd rate this one three stars—the drummer swung all the way with that one, in my opinion, but the arrangement didn't reach me.

It's a West Coast pianist, but I can't think of his name. There's nothing else I can say about this record.

3. Shelly Manne. *So What?* (from *The Poll Winners Exploring the Scene*, Contemporary). Barney Kessel, guitar; Ray Brown, bass; Manne, drums.

You've got me on this one, Leonard. I recognize the composition, and it sounded like someone trying to play like Paul Chambers, but it wasn't Paul.

Well, I'll take a long guess—it sounded like it might have been Red Mitchell on bass. The guitarist is someone I know real well, but right now I just can't think of

his name. He's a good funky guitarist.

I'll rate that one three stars for the arrangement and the togetherness. I hear that tune so much, playing it with Miles, that I guess I'm spoiled. I was trying to get a hold of the percussionist, but I don't know who it was.

4. Charles Persip. *Sevens* (from *Persip and the Jazz Statesmen*, Bethlehem). Roland Alexander, composer, tenor saxophone; Freddie Hubbard, trumpet; Persip, drums.

What did you say two stars meant—fair? I'll give this one star for the arrangement and the untogetherness. I know that was Charlie Persip. . . . I think that was his group, but I can't call the personnel off name by name, unless that could possibly have been Freddie Hubbard in there—it sounded a lot like Freddie, but if it wasn't Freddie, it was the group that Charlie had together.

It was very poorly recorded and played, and I didn't like that arrangement. The swapping of the drums with the horns was rushed—I just didn't like the whole thing.

5. Gene Krupa. *Arab Dance* (from *Percussion King*, Verve). Gene Krupa, Joe Venuto, Doug Allen, Mosey Alexander, percussion.

No comment on this one, Leonard. This didn't get to me at all—I didn't know who it was, and I couldn't even take a long guess. I didn't recognize any of the personnel. . . . It sounded like somebody was trying to play like Buddy Rich. No stars.

6. Herbie Mann. *Au Privave* (from *The Family of Mann*, Atlantic). Knobby Totah, bass; Rudy Collins, drums; Ray Mantilla, Ray Barretto, percussion.

This one I would only rate two stars. I know that was Herbie Mann, and I'm pretty sure that was Jimmy Garrison 'cause he sings when he plays the bass—a vocal concert. The drummer was strange. . . . I sort of guessed who it was at the beginning, and then I changed my guess later, so I don't know.

I couldn't comment on the arrangement—it didn't get to me, that one, either.

Maybe it was Patato or Jose playing

bongos. And it sounded like a conga or something. I'd know that tune if I started to play it, but the name of it? No, I just remember the melodies. . . . I know the melody backwards.

7. Quincy Jones. *Africana* (from *Around the World*, Mercury). Featuring Curtis Fuller, trombone; Michael Olaturu, percussion. Give them the whole constellation—that was beautiful! It was a beautiful thing in 6/8. . . . the arrangement was wonderful, I'd like to hear more of that.

The trombonist sounded like J. J. . . . I'm not too sure of that, though; I couldn't identify too many of the soloists, but they were all swinging and together, and I just wanted to hear more of it. The percussion was beautiful. I can't say who it was, but it was *there*.

8. Oliver Nelson. *Butch & Butch* (from *The Blues and the Abstract Truth*, Impulse). Nelson, composer, tenor saxophone; Eric Dolphy, alto saxophone; Freddie Hubbard, trumpet; Bill Evans, piano; Roy Haynes, drums.

I'd rate that four stars for the swinging arrangement. The tenor solo was beautiful, whoever it was, and I'm pretty sure that was Freddie Hubbard on trumpet. It sounded like Charlie Persip on drums, and I'd say Phil Woods on alto. This was well recorded, had a good balance, and everybody was together. I liked the piano solo very much.

9. Wynton Kelly. *Gone with the Wind* (Vee-Jay). Kelly, piano; Paul Chambers, bass; Jimmy Cobb, drums.

I'll rate that five stars, 'cause I know that's Wynton. I gotta know Wynton! That was Jimmy Cobb on drums—I recognize the rudiments. . . . and I'll take a chance and say that was Paul—they must have had Paul to play with them.

Well, they're together, and it's a pretty tune; however, they probably just threw the tune together for the album—not pre-arranged, you know, but just needed an extra tune and spotted that one. I'm very partial to Wynton.

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Appendix – List of Transcriptions in Publication

The following is a significantly abbreviated list of Philly Joe Jones transcriptions that exist in either electronic or print publication. There are also many other transcriptions that are not in print, including drummer Joerg Eckel's nearly complete collection of unpublished Philly Joe Jones transcriptions.*

<u>Title</u>	<u>Album</u>	<u>Publication</u>
"Lazy Bird"	<i>Blue Train</i>	Modern Drummer, August 1984
"Monopoly"	<i>The Amazing Bud Powell – Time Waits</i>	Modern Drummer, April 1986
"Nica's Dream"	<i>Art Farmer Quintet Featuring Gigi Gryce</i>	Modern Drummer, October 1990
"Woody'n You"	<i>Relaxin' With The Miles Davis Quintet</i>	Modern Drummer, January 1996
"Let's Cool One"	<i>In Orbit</i>	Modern Drummer, October 1998
"Salt Peanuts"	<i>Steamin' With The Miles Davis Quintet</i>	Modern Drummer, July 2001
"Four"	<i>Workin' With The Miles Davis Quintet</i>	Modern Drummer, December 2002
"Dr. Jackyl"	<i>Milestones</i>	Jazz Improv, Spring 2007
"A Peck a Sec"	<i>Goin' Up</i>	www.cactusjack.com
"Ahmad's Blues"	<i>Workin' With The Miles Davis Quintet</i>	www.cactusjack.com
"Half Nelson"	<i>Workin' With The Miles Davis Quintet</i>	www.cactusjack.com
"No Room For Squares"	<i>No Room For Squares</i>	www.jazzleadsheets.com
"Old World, New Imports"	<i>No Room For Squares</i>	www.jazzleadsheets.com
"Workout"	<i>Workout</i>	www.jazzleadsheets.com
"Out of Joe's Bag"	<i>Another Workout</i>	www.jazzleadsheets.com
"Deep Night"	<i>Cool Struttin'</i>	www.bandthedrumschool.com

Appendix – List of Transcriptions in Publication (cont.)

<u>Title</u>	<u>Album</u>	<u>Publication</u>
"Pot Luck"	<i>Kelly At Midnight</i>	www.conorguilfoyle.com
"Paul's Pal"	<i>Tenor Madness</i>	afranceschi.wordpress.com
"Tenor Madness"	<i>Tenor Madness</i>	afranceschi.wordpress.com

**Seaching for "Philly Joe Jones transcriptions" on the Image Search section of Google.com reveals dozens more transcriptions by students/educators available online in .pdf, .jpeg, or some other format. Also, drummer John Riley has transcribed many of Joe's solos; see his book The Drummer's Workshop.*

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50 of Joe's Landmark Recordings

The following list details 50 landmark recordings in Joe's career. These recordings were chosen based on one or more of the following factors: 1) Joe is featured prominently in some sort of soloistic role. 2) The recording is historically significant in some way. 3) The recording represents a personal/historical achievement for Joe as an artist (e.g. his first recording, his only recording as a pianist, etc.).

<u>Recording</u>	<u>Session Leader</u>	<u>Year</u>	<u>Notes</u>
1. "The Applejack"	Joe Morris	9/19/1948	First recording session
2. "Nosey Joe"	Bull Moose Jackson	2/6/1952	
3. "The Serpent's Tooth"	Miles Davis	1/30/1953	First "jazz" recording
4. "Philly J.J."	C. Brown/ T. Dameron	6/11/1953	First recorded feature
5. "Ah-Leu-Cha"	Miles Davis	10/26/1955	
6. "Woody'n You"	Miles Davis	5/11/1955	Feature date w/ Miles
7. "Ahmad's Blues"	Miles Davis	5/11/1956	
8. "Salt Peanuts"	Miles Davis	5/11/1956	
9. "Four"	Miles Davis	5/11/1956	
10. "Paul's Pal"	Sonny Rollins	5/25/1956	
11. "Half Nelson"	Miles Davis	10/26/1956	
12. "Blues By Five"	Miles Davis	10/26/1956	
13. "You'd Be So Nice To Come Home To"	Art Pepper	1/19/1957	
14. "Lazy Bird"	John Coltrane	9/15/1957	
15. "Locomotion"	John Coltrane	9/15/1957	
16. "Blues for Philly Joe"	Sonny Rollins	9/22/1957	
17. "Deep Night"	Sonny Clark	1/5/1958	
18. "Two Bass Hit"	Miles Davis	2/4/1958	
19. "Billy Boy"	Miles Davis	2/4/1958	Trio brush work
20. "Milestones"	Miles Davis	2/4/1958	
21. "Dr. Jackle"	Miles Davis	3/4/1958	
22. "Let's Cool One"	Clark Terry	5/7/1958	
23. "Monopoly"	Bud Powell	5/25/1958	
24. "Gone"	M. Davis/G. Evans	7/22/1958	
25. "Blues For Dracula"	Philly Joe Jones	9/17/1958	Joe's first album
26. "Drums in the Rain"	Art Blakey	11/2/1958	Joe plays timpani
27. "Night and Day"	Bill Evans	12/15/1958	
28. "Stablemates"	Philly Joe Jones	5/11/1958	
29. "Tribal Message"	Philly Joe Jones	5/28/1958	Solo Drumset
30. "Battery Blues"	Philly Joe Jones	11/17/1959	
31. "Joe's Debut"	Philly Joe Jones	11/17/1959	Joe's composition
32. "Gwen"	Philly Joe Jones	11/18/1959	Joe plays piano
33. "Pot Luck"	Wynton Kelly	4/27/1960	
34. "On Stage"	Wynton Kelly	4/27/1960	
35. "Got To Take Another Chance"	Philly Joe Jones	5/20/1960	
36. "Brown Sugar"	Philly & Elvin Jones	2/2/1961	
37. "Blues No. 2"	Miles Davis	3/21/1961	Last date w/ Miles

38. "Workout"	Hank Mobley	3/26/1961	
39. "Paris Blues"	Duke Ellington	5/1-3/1961	Only Ellington session
40. "Daahoud"	Phineas Newborn Jr.	10/16/1961	
41. "Sam Sack"	Milt Jackson and Wes Montgomery	12/18/1961	
42. "Bevan's Birthday"	Tadd Dameron	2/27/1962	Big Band Comping
43. "No Room For Squares"	Hank Mobley	10/2/1963	
44. "Peri's Scope"	Bill Evans	5/28/1967	
45. "Trailways Express"	Philly Joe Jones	10/1/1968	From year in England
46. "Yasmina, A Black Woman"	Archie Shepp	8/12/1969	First date w/ Shepp
47. "Lowlands"	Archie Shepp & P.J.J.	10/10/1969	Joe's "free" playing
48. "You Tell Me"	Philly Joe Jones	4/6/1977	Brush work
49. "Killer Joe"	Philly Joe Jones	7/11/1983	Philly Joe's Dameronia
50. "Sling Shot"	Cees Slinger	4/22/1985	Last Recording

DISCOGRAPHY AS A LEADER

The following 18 albums are all of the albums Joe released throughout his career as a leader. This list includes the two albums where Joe is listed as a co-leader alongside Elvin Jones. Also, Joe's final album as a leader was a co-leadership collaboration by Philly Joe Jones, James Long, and Clifford Jordan.

Album	Year Recorded
<i>Blues For Dracula</i> (Riverside RLP 12-313, Original Jazz Classics CD230-2)	1958
<i>Drums Around the World</i> (Riverside RLP 12-302, Original Jazz Classics CD1792-2)	1959
<i>Showcase</i> (Riverside, Original Jazz Classics CD484-2)	1959
<i>Philly Joe's Beat</i> (Atlantic LP1340, Collectibles COL-CD-6264)	1960
<i>Together</i> (Atlantic LP1428, Collectibles COL-CD-6264)	1961
<i>Trailways Express/Mo' Joe</i> (Polydor (E) 2460142, Black Lion BLCD760154)	1968
<i>Philly Jo [sic] Jones Quintet/Elvin Jones Trio</i> (Top Jazz (It) SJ1017)	1968
<i>Philly Joe Jones with Jeff Gilson's Orchestra</i> (Vogue (F) CLVLX-357)	1969
<i>Round Midnight</i> (Lotus (It) ORL8295)	1969
<i>Mean What You Say</i> (Sonet SNTF735, SNTCD735)	1977
<i>Drums Night</i> (Mercury (Jap) FDX-330)	1977
<i>Philly Mignon</i> (Galaxy GXY5112, Original Jazz Classics CD1935-2)	1977
<i>Drum Song</i> (Galaxy GXY5153, Milestone MCD-47094-2)	1978
<i>Advance!</i> (Galaxy GXY5122, Milestone MCD-47094-2)	1978
<i>Filet De Sole (Philly of Soul)</i> (Marge (F) 151972, 18[CD])	1981
<i>To Tadd with Love</i> (Uptown UP27.11)	1982
<i>Look, Stop and Listen</i> (Uptown UP27.15, UPCD27.59)	1983
<i>The Rotterdam Session</i> (Audio Daddio RS1013)	1985

Discography with Miles Davis

Chronicle: The Prestige Recordings 1951-1956 (Prestige 8PCD 012); (Victor VICJ-40225/32) January 30, 1953; June 7, 1955; November 16, 1955; May 11, 1956; October 26, 1956

Collectors' Items (Prestige 7044); (Victor SMJ-6526); (Victor VICJ-23605) January 30, 1953

Miles Davis and the Jazz Giants (Prestige FCD-60015) January 30, 1953; June 7, 1955; May 11, 1956

The Essential Miles Davis (Columbia Legacy C2K 85475) January 30, 1953; June 5, 1956; September 10, 1956

Bluing: Miles Davis Plays the Blues (Prestige PRCD-11004) June 7, 1955; May 11, 1956; October 26, 1956

The Mute (Victor VICJ-60236) June 7, 1955; November 16, 1955; May 11, 1956; October 26, 1956

The Best of Miles Davis (Prestige PRCD-5701) June 7, 1955; May 11, 1956; October 26, 1956

Jazz Showcase (Fantasy OJCCD-6017) June 7, 1955; November 16, 1955; October 26, 1956

Musings of Miles (Prestige 7007); (Victor SMJ-6518); (Victor VICJ-23601) June 7, 1955

Miles Davis Plays for Lovers (Prestige PRCD-6019) July 9, 1955; November 16, 1955; May 11, 1956; October 26, 1956

1958 Miles (CBS/Sony SONP 50201); (CBS/Sony 32DP 521); (Sony SRCS 9102); (Sony SRCS 9744); (Sony SICP 1204) October 26, 1955

Basic Miles (Columbia PC 32025) October 26, 1955; September 10, 1956

Blue Christmas (CBS 20170) October 26, 1955; September 10, 1956

Circle in the Round (Columbia KC2 36278); (CBS/Sony 36AP 1409/10); (CBS/Sony CSCS 5340/1); (Sony SRCS 9308/9); (Sony SRCS 9759/60) October 26, 1955; March 21, 1961

Facets, Volume 1 (CBS/Sony SONP 50199); (CBS 62637) October 26, 1955; September 10, 1956

Jazz Omnibus (Columbia CL 1020) October 26, 1955

Miles Davis and John Coltrane: The Complete Columbia Recordings (Columbia Legacy C6K 65833) October 26, 1955; June 5, 1956; September 10, 1956; February 4, 1958; March 4, 1958; May 26, 1958; March 21, 1961

Miles Davis Quintet and Sextet (CBS/Sony SOPM 140) October 26, 1955; September 10, 1956

'Round About Midnight (Columbia CL 949); (Nippon Columbia YS-302); (CBS/Sony SONP 50033); (CBS/Sony 32DP 510); (Sony SRCS 9101); (Sony SRCS 9725); (Sony SICP 1201) October 26, 1955; June 5, 1956; September 10, 1956

'Round About Midnight Legacy Edition (Columbia Legacy C2K 94750) October 26, 1955; June 5, 1956; February 18, 1956; September 10, 1956

The Columbia Years, 1955-1985 (Columbia Legacy C4K 45000) October 26, 1955; June 5, 1956; February 4, 1958

The Complete Columbia Album Collection (Columbia Legacy 88697 52492 2) October 26, 1955; June 5, 1956; September 10, 1956; February 4, 1958; March 4, 1958; July 22, 1958; March 21, 1961

The Complete Columbia Recordings of Miles Davis with John Coltrane (Mosaic Records MQ9-191) October 26, 1955; June 5, 1956; September 10, 1956; February 4, 1958; March 4, 1958; March 21, 1961

The Making of 'Round About Midnight (Kind of Blue KOB 004) October 26, 1955; June 5, 1956; September 10, 1956

The Complete Prestige Recordings of John Coltrane (Victor VICJ-60573/90) November 16, 1955; May 11, 1956; October 26, 1956

The Best (Victor VICJ-60818) October 26, 1955; November 16, 1955; May 11, 1956

Miles: The New Miles Davis Quintet (Prestige 7014); (Victor SMJ-6531); (Analogue Productions APJ 7014); (Victor VICJ-23602) November 16, 1955

The Great Prestige Recordings (Analogue Productions APJ 035) November 16, 1955; May 11, 1956; October 26, 1956

The Legendary Prestige Quintet Sessions (Fantasy PRCD 4444) November 16, 1955; May 11, 1956; October 26, 1956; November 17, 1955; December 8, 1956; May 17, 1958

Colezo! (Victor VICJ-41122) November 16, 1955; May 11, 1956; October 26, 1956

Live in Den Haag (Lone Hill Jazz LHJ-10206) November 17, 1955; December 8, 1956

Rare Unreleased Broadcasts (Yadeon 502) November 17, 1955; December 8, 1956; May 17, 1958

Ballads and More (Victor VICJ-60525); (Victor VICJ-60522) March 16, 1956; May 11, 1956; October 26, 1956

Relaxin' with the Miles Davis Quintet (Prestige 7129); (Victor SMJ-6532); (Analogue Productions APJ 7129); (Victor VICJ-23504); (Victor VICJ-60125) May 11, 1956; October 26, 1956

Steamin' with the Miles Davis Quintet (Prestige 7200); (Victor SMJ-6533); (Analogue Productions APJ 7200); (Victor VICJ-23506); (Victor VICJ-60128) May 11, 1956; October 26, 1956

Workin' with the Miles Davis Quintet (Prestige 7166); (Victor SMJ-6503); (Analogue Productions APJ 7166); (Victor VICJ-23505); (Victor VICJ-60126) May 11, 1956; October 26, 1956

The Greatest History: 1955-1969 (CBS/Sony OOAP2076/81); (CBS/Sony 80DP 872/5); (Sony SRCS 5691/4) June 5, 1956; September 10, 1956; February 4, 1958

Session 1956/1958 (So What SW 145) June 5, 1956

This is Jazz #22: Miles Davis Plays Ballads (Columbia Legacy CK 65038) June 5, 1956

Best One (Victor VICJ-23850) October 26, 1956

What is Jazz? (Columbia CL 919); (Sony Classical SMK 60566) September 10, 1956

Bernstein on Jazz (Sony Classical SMK 60566) September 10, 1956

Blue Miles (Columbia Legacy CK 61405) September 10, 1956

This is Jazz #8: Miles Davis Acoustic (Columbia Legacy CK 64616) September 10, 1956

This is Miles: Acoustic Side (Sony SRCS 6841) September 10, 1956; February 4, 1958

The Essence of Miles Davis (Sony SRCS 5709) September 10, 1956

Miles Davis' Greatest Hits (Columbia Legacy CK 65418) September 10, 1956

Miles Davis and the Modern Jazz Giants (Prestige 7150); (Victor SMJ-6529); (Victor VICJ-23542) October 26, 1956

Cookin' with the Miles Davis Quintet (Prestige 7094); (Victor SMJ-6534); (Analogue Productions APJ 021); (Victor VICJ-23503); (Victor VICJ-60127) October 26, 1956

Rarities from Private Collections (Golden Age of Jazz JZCD 314) December 8, 1956; May 17, 1958

The Fabulous 'Fifties (Tokuma TKCB-71892) December 8, 1956; May 17, 1958

The Miles Davis Quintet at Peacock Alley (Soulard VGM-SOU 1997) February 16, 1957; February 23, 1957

Live in St. Louis 1956 (Jazz Factory JFCD 22879) February 16, 1957; February 23, 1957

Miles Davis All-Stars Live in 1958-59 (Jazz Band EB 418); (Jazz Band EBCD 2101) October 17, 1957; May 17, 1958

Miscellaneous Davis 1955-57 (Jazz Unlimited (D) JUCD 2050) October 17, 1957

Milestones (Columbia CL 1193); (CBS/Sony SONP 50087); (CBS/Sony 32DP 520); (Sony SRCS 9103); (Sony SRCS 9726); (Sony SICP 1203) February 4, 1958; March 4, 1958

Four-Play (Jazz Music Yesterday JMY ME 6402) May 17, 1958

Live in New York (Bandstand BD CD 1501); (Jazz Door JD 1242) May 17, 1958

Live in Zürich (Gambit 69220) May 17, 1958

Makin' Wax: Original Concert Performances 1953-1956 (Chakra CH 100) May 17, 1958

Miles Tones (Black Label BLCD-8027) May 17, 1958

Miles Davis/Gil Evans: The Complete Columbia Recordings (Mosaic Records MQ11-164) (Columbia Legacy CXK 67397) July 22, 1958

Porgy and Bess (Columbia CL 1274); (CBS/Sony SONP 50148); (CBS/Sony 35DP 61); (Sony SRCS 9107); (Sony SRCS 9704); (Sony SICP 1205) July 22, 1958

Love Songs (Columbia Legacy CK 65853) March 21, 1961

Someday My Prince Will Come (Columbia CL 1656); (CBS/Sony SONT 50203); (Mobile Fidelity Sound Laboratory MFSL-177); (CBS/Sony 35DP 64); (Sony SRCS 9105); (Sony SRCS 9702); (Sony SICP 1208); (Columbia Legacy CK 65919) March 21, 1961

DISCOGRAPHY OF PHILLY JOE JONES

The following complete discography of Philly Joe Jones is provided courtesy of the Jazz Discography by Tom Lord (www.lorddisco.com)

[M10918] Joe Morris

Joe Morris Orchestra : Joe Morris (tp) Matthew Gee (tb) Johnny Griffin (ts) Bill McLemore (bar) Elmo Hope (p) Percy Heath (b) Philly Joe Jones (d)

New York, September 19, 1948

A140	<u>In the gloamin'</u>	(unissued)
A141	<u>Wow ! [Ghee]</u>	Atl 870, LP8013, (Jap)P-6191A, Saxophonograph (Swd)BP504
A142	<u>The applejack</u>	Atl 866, LP81293
A143	(untitled baritone-tenor chase)	(unissued)
A144	<u>Baloreeny eyes</u>	-
A145	<u>Bass-it</u>	-

Note: Both issued titles also on Classics (F)5057 [CD].

[M10919] Joe Morris

same pers.

New York, December 22, 1948

A166	<u>Weasel walk</u>	Atl 870, LP8013, (Jap)P-6191A, Saxophonograph (Swd)BP504
A167	<u>Boogie woogie march</u>	Atl 855, Saxophonograph (Swd)BP504
A168	<u>Chuck-a-boogie</u>	- -
A169	<u>Jax boogie</u>	892
A170	<u>B-flat blues</u>	(unissued)

Note: All issued titles also on Classics (F)5057 [CD].

[M10920] Joe Morris

same pers.

New York, May 11, 1949

A230	<u>Beans and cornbread (ens vcl)</u>	Atl 878, Saxophonograph (Swd)BP504
A231	<u>(Transatlantic) Kid Swingster</u>	(unissued)
A233	<u>Gee No. 2</u>	-
A234	<u>Tia Juana [Rhumbop]</u>	Atl 892
A235	<u>Tia Juana (pt 2)</u>	(unissued)

Note: Matrices in between by Sticks McGhee recorded the same day.
Both issued titles also on Classics (F)5057 [CD].

[S13751] J.B. Summers

J.B. Summers with Tiny Grimes' Orchestra : J.B. Summers (vcl) acc by Danny Turner (as) Red Prysock (ts) Ray Bryant (p) Tiny Grimes (g) Laverne Baker (b) Philly Joe Jones (d) ensemble (vcl)

Philadelphia, PA, August 30, 1949

JB3	<u>Drinkin' beer</u>	Gotham 203, Collectables COCD5304 [CD], Blue Moon (It)BMCD6009 [CD]
	<u>Drinkin' beer (alt take)</u>	Blue Moon (It)BMCD6009 [CD]
JB4	<u>Hey now</u>	Gotham 203, Collectables COCD5304 [CD], Blue Moon (It)BMCD6009 [CD]
	<u>My baby left me</u>	Gotham 209, Collectables COCD5304 [CD]
	<u>Hey Mr. J.B.</u>	Collectables COCD5304 [CD], Blue Moon (It)BMCD6009 [CD]
	<u>Hey Mr. J.B. (alt take)</u>	Blue Moon (It)BMCD6009 [CD]

Note: Collectables COCD5304 [CD] titled "Tiny Grimes and his Rocking Highlanders, Vol. 1"; see flwg session for one more title; rest of CD by others.

[S13752] J.B. Summers

J.B. Summers with Dog Bagby's Orchestra : Doc Bagby (p) replaces Ray Bryant

Philadelphia, PA, November 14, 1949

JB5	<u>I want a present for Christmas</u>	Gotham 210, Collectables COCD5333 [CD], Blue Moon (It)BMCD6009 [CD]
	<u>I want a present for Christmas (alt take)</u>	Blue Moon (It)BMCD6009 [CD]
JB6	<u>My baby's left me</u>	Gotham 210, Collectables COCD5304 [CD], Blue Moon (It)BMCD6009 [CD]
	<u>My baby's left me (alt take)</u>	Blue Moon (It)BMCD6009 [CD]

Note: Collectables COCD5333 [CD] titled "J.B. Summers and the blues shouters"; rest of CD by others.

[J54] Bull Moose Jackson

Bull Moose Jackson And His Buffalo Bearcats : Frank Galbreath (tp) Burnie Peacock (as) Big John Greer (ts) Bull Moose Jackson (ts,vcl) Sonny Thompson (p) Lloyd Trotman (b) Philly Joe Jones (d)

New York, February 6, 1952

K8178	<u>Nosey Joe</u>	King 4524, Vogue (F)V3109, Route 66 (Swd)KIX-14
K8179	<u>Sad</u>	-
K8180	<u>Nevermore</u>	(unissued)
K8181	<u>Bearcat blues</u>	King 4551, Saxophonograph BP506

Note: All issued titles also on Classics (F)5156-2 [CD].

[D1544] Miles Davis

Collector's Items : Miles Davis Sextet : Miles Davis (tp) Sonny Rollins. Charlie Parker (ts) Walter Bishop, Jr. (p) Percy Heath (b) Philly Joe Jones (d)

New York, January 30, 1953

450	<u>Compulsion</u>	Prest LP7044, PR24022, Giants of Jazz LPJT43, Frequenz (It)044-004 [CD]
451-1	<u>The serpent's tooth</u>	Prest LP7044, PR24022
451-2	<u>The serpent's tooth</u>	- -
452	<u>'Round midnight</u>	- -

Note: Prest PR24022 entitled "Collector's items". Charlie Parker as "Charlie Chan" on label.

"Well you needn't" listed by others from this session, was never recorded.

All above titles also on Prest PR7822, P.012, Metronome MEP280, Music LPM2031, Esquire (E)32-030, Prestige 8PCD-012-2 [CD], Prestige PRCD-24022 [CD], OJC CD071-2 [CD], Prestige 7PCD-4407-2 [CD] .

[S3399] Tony Scott

Music After Midnight : Tony Scott Quartet : Tony Scott (cl) Dick Katz (p) Milt Hinton (b) Philly Joe Jones (d)

New York, February 5, 1953

84010	<u>Katz meow</u>	Br BL58050, BL54021
84011	<u>After after hours</u>	- -
84012	<u>I never knew</u>	- -
84013	<u>Away we go</u>	- -

Note: Brunswick BL54021 titled "Tony Scott in Hi-Fi"; see December 22 & 29, 1953 for rest of LP.

All above titles also on MCA (Jap)MCA-3047 (titled "Tony Scott Quartet"), MCA (Jap)MVJJ-30026 (titled "Tony Scott in hi-fi").

[W7987] Kai Winding

Kai Winding Septet : Kai Winding (tb) Brew Moore, Phil Urso (ts) Cecil Payne (bar) Billy Taylor (p) Percy Heath (b) Philly Joe Jones (d)

Broadcast "Birdland", New York, May 9, 1953

Sweet miss Bomo 4953

Note: "Sweet Miss" mistitled "Sweet Miss Nadine" on Bomo 4953.

There are more unissued titles from this broadcast.

[W7988] Kai Winding

same pers.

Broadcast "Birdland", New York, May 16, 1953

Sweet miss (unissued)

Someone to watch over me
(#1) -

Someone to watch over me
(#2) -

Honey -

The boy next door -

Lucky duck -

[B13487.10] Clifford Brown

Clifford Brown/Tadd Dameron Septet : Clifford Brown (tp) Benny Golson (ts) Gigi Gryce (as) Herb Mullins (tb) Tadd Dameron (p) Percy Heath (b) Philly Joe Jones (d)

Rehearsal, New York, June, 1953

<u>Somebody loves me</u>	Philology (It)W-1001-2 [CD], RLR Records (Sp)RLR88651 [CD]
<u>Indiana</u>	Philology (It)W-1001-2 [CD], RLR Records (Sp)RLR88651 [CD]
<u>I'll remember April</u>	RLR Records (Sp)RLR88651 [CD]
<u>A night in Tunisia</u>	Philology (It)W-1001-2 [CD], RLR Records (Sp)RLR88651 [CD]
<u>Bula-beige blues</u>	RLR Records (Sp)RLR88651 [CD]

Note: RLR Records (Sp)RLR88651 [CD] titled "Clifford Brown - The Lost Rehearsals 1953-1956"; see following session, 1954, and 1956 for rest of CD.

[D5119] Lou Donaldson

Lou Donaldson/Clifford Brown Quintet : Clifford Brown (tp) Lou Donaldson (as) Elmo Hope (p) Percy Heath (b) Philly Joe Jones (d)

New York, June 9, 1953

BN489-1	<u>Bellarosa (tk 2)</u>	Blue Note 1623, BLP5030, BNLA267, (Jap)BNJ-61001, BST84428
BN490-1	<u>Carving the rock (alt 1) (tk 4)</u>	Blue Note BST84428, (Jap)BNJ-61001
BN490-3	<u>Carving the rock (tk 6)</u>	Blue Note 1624, BLP5030, BLP1526, (Du)1A158-83385/8, (Jap)CP32-5244, Proper Intro (E)CD2023 [CD]
BN491-0	<u>Cookin' (alt) (tk 7)</u>	Blue Note BST84428, (Jap)BNJ-61001
BN491-1	<u>Cookin' (tk 8)</u>	Blue Note 1623, BLP5030, BLP1526, (Du)1A158-83385/8, (Jap)CP32-5244
BN492-0	<u>Brownie speaks (tk 9)</u>	Blue Note 1622, 45-1647, BLP5030, BLP1526, BNLA267-G, BST2-84433, (Jap)W-5504, CP32-5244, NME (E)NME-018, Proper Intro (E)CD2023 [CD]
BN493-0	<u>De dah (tk 10)</u>	Blue Note 1624, BLP5030, BLP1526, BNLA267-G, (Jap)W-5504, CP32-5244
BN494-0	<u>You go to my head (tk 11)</u>	Blue Note 1622, 45-1647, BLP5030, BLP1526, (Jap)CP32-5244, Proper Intro (E)CD2023 [CD], Essential Jazz Classics (Sp)EJC55421 [CD]
BN490-5	<u>Carving the rock (alt 2) (tk 14)</u>	Blue Note BST84428, (Jap)BNJ-61001

Note: "Carving the rock" as "Carvin' the rock" on Mosaic MR5-104, Blue Note (Jap)BNJ-61001.

Blue Note BLP1526 titled "Memorial album".

Blue Note (Jap)BNJ-61001 titled "More memorable tracks".

Blue Note BST84428 titled "Alternate takes"; the rest of this LP by Clifford Brown & J.J. Johnson.

Proper Intro (E)CD2023 [CD] titled "Clifford Brown - Brownie Speaks"; rest of CD by others.

Essential Jazz Classics (Sp)EJC55421 [CD] titled "Clifford Brown With Strings"; see

Clifford Brown & Gigi Gryce for rest of CD.

All master takes also on Past Perfect (G)205769-203 [CD] titled "Brownie Speaks".

All above titles also on Mosaic MR5-104 titled "The complete Blue Note & Pacific Jazz recordings of Clifford Brown"; the rest of this 5 LP set by Clifford Brown, Art Blakey and J.J. Johnson; see there.

All above titles also on Blue Note CDP7-81526-2 [CD], (Eu)7-81526-2 [CD] both titled "Clifford Brown memorial album"; for rest of these CDs see under Clifford Brown.

[D519] Tadd Dameron

Clifford Brown Memorial : Clifford Brown, Idrees Sulieman (tp) Herb Mullins (tb) Gigi Gryce (as) Benny Golson (ts) Oscar Estelle (bar) Tadd Dameron (p,arr) Percy Heath (b) Philly Joe Jones (d)

New York, June 11, 1953

- | | | |
|-------|----------------------------|------------------------------------------------------------------------------------------------------------------|
| 490 | <u>Philly Joe Jones</u> | Prestige PREP1353, PRLP159, PRLP7055, Esquire (E)EP71, 20-044, Barclay (F)84014, Past Perfect (G)205769-203 [CD] |
| 491-1 | <u>Choose now</u> | Prestige PRLP7055 |
| 491-2 | <u>Choose now</u> | Prestige PRLP159, PRLP7055, Esquire (E)20-044, Barclay (F)84014, Past Perfect (G)205769-203 [CD] |
| 492 | <u>Dial "B" for beauty</u> | Prestige PREP1353, PRLP159, Esquire (E)EP71, 20-044, Barclay (F)84014 |
| 493 | <u>Theme of no repeat</u> | Prestige PRLP159, PRLP7055, Barclay (F)84014 |

Note: All titles from Prestige PRLP159 also on Esquire (E)20-044.

Prestige P24049 titled "The Arrangers".

All above titles also on Prestige PR7662, PR16008, P24049, (Jap)SMJX-10097, Status ST8301, Stateside (E)SL10122, Barclay (F)BLP84.014, OJC 017, OJC CD017-2 [CD]; Status ST8301 remains unissued.

[H7593] Elmo Hope

New Faces - New Sounds : Elmo Hope Trio : Elmo Hope (p) Percy Heath (b) Philly Joe Jones (d)

Hackensack, N.J., June 18, 1953

- | | | |
|--------------|--------------------------------|-------------------------------------------------------------------|
| BN495-1 (2) | <u>Happy hour</u> | Blue Note BLP5029, CDP7-84438-2 [CD] |
| BN496-2 (5) | <u>Freddie</u> | - - , (Du)1A158-83385/8 |
| BN497-2 (8) | <u>Carving the rock</u> | - - |
| BN498-0 (9) | <u>Hot sauce</u> | - - |
| BN499-0 (10) | <u>Mo is on</u> | - - |
| BN499-1 (11) | <u>Mo is on (alt take) (*)</u> | - |
| BN500-1 (13) | <u>Stars over Marrakesh</u> | - - |
| BN501-1 (19) | <u>I remember you</u> | - - , (Jap)W-5509 |
| (tk 20) | <u>It's a lovely day today</u> | Blue Note (Du)1A158-83385/8, CDP7-84438-2 [CD], CDP7-99095-2 [CD] |

BN502- Sweet and lovely Blue Note BLP5029, CDP7-84438-2 [CD]
2?(23)

Note: All titles on Blue Note BLP5029 also on Blue Note (Jap)K18P-9271.

Blue Note CDP7-84438-2 [CD] titled "Trio and Quintet"; see May 9, 1954 and October 31, 1957 for additional titles.

Blue Note CDP7-99095-2 [CD] titled "Blue Berlin"; rest of this CD by others.

All titles, except (*), also on Gambit (And)69262 [CD] titled "Elmo Hope - Complete Studio Recordings - The Master Takes"; see various flwg sessions to March 9, 1966 and Curtis Counce, April, 1958 for rest of this 4 CD set.

All above titles also on Blue Note (Jap)CJ28-5125 [CD] titled "Complete Elmo Hope 3 & 5"; see May 9, 1954 for the remainder of this CD.

All above titles also on Blue Note 09463-1149825 [CD] titled "Elmo Hope - Trio and Quintet"; see May 9, 1954 & October 31, 1957 for rest of CD.

[B15083] Ray Bryant

Ray Bryant Trio : Ray Bryant (p) Wendell Marshall (b) Philly Joe Jones (d)

New York, May 13, 1955

C053423 Sneakin' around Epic LN3202, Columbia 485099-2 [CD]

C053424 Old devil moon - -

Get happy - -

Note: Columbia 485099-2 [CD] titled "Betty Carter & Ray Bryant - Meet Betty Carter & Ray Bryant"; see flwg session and Betty Carter for rest of CD.

All above titles also on Columbia CK64936 [CD] titled "Meet Betty Carter & Ray Bryant"; see flwg session for more titles; rest of CD by Betty Carter.

[C2339] Betty Carter

Meet Betty Carter And Ray Bryant : Betty Carter With Ray Bryant Trio : Betty Carter (vcl)
acc by Jerome Richardson (fl-1) Ray Bryant (p) Wendell Marshall (b) Philly Joe Jones (d)
Quincy Jones (arr)

New York, May 13, 1955

C053421 Thou swell Epic LN3202, Col JC36425, New World 295

C053422 Tell him I said hello -

C053425 I could write a book (1) - -

C053426 Moonlight in Vermont - - , New World 295

Note: See Ray Bryant for 2 more titles from this session.

Columbia JC36425 gives incorrect recording date for "Tell him I said hello".

All titles from Epic LN3202 also on Collectables 5676 [CD] titled "Meet Betty Carter And Ray Bryant"; rest of CD by Ray Bryant.

All above titles also on Columbia 485099-2 [CD], CK64936 [CD], both titled "Meet Betty Carter and Ray Bryant"; see flwg sessions to April 25, 1956 for more titles; rest of CD by Ray Bryant.

All above titles also on Gambit (And)69219 [CD] titled "Betty Carter and her Jazz Greats - Let's Fall in Love"; see various flwg sessions to August 30, 1960 for more titles; rest of CD by Ray Bryant, May 13 & June 1, 1955.

[C2340] Betty Carter

same pers.

New York, May 16, 1955

C053427 Gone with the wind Epic LN3202, Col JC36425
 C053428 The way you look tonight - -
 (1)
 C053429 Can't we be friends (1) - - , New World 295

Note: All above titles also on Official (Dan)3023, Columbia 485099-2 [CD], CK64936 [CD],
 Gambit (And)69219 [CD].

[B15084] Ray Bryant
 same pers.

New York, June 1, 1955

C053704 No moon at all Epic LN3202
 C053705 What is this thing called -
love ?
 C053706 Willow, weep for me -
 C053707 Threesome - , LA16001
 C053708 Bryant's folly Epic LN3339, Fontana (E)TFL5008, Columbia
 C2-38039

Note: Columbia C2-38039 titled "They All Played Bebop"; rest of this 2LP set by others.
 Epic LN3339 titled "After Hours Jazz".

All titles from Epic LN3202 also on Collectables 5676 [CD] titled "Meet Betty Carter
 And Ray Bryant"; rest of CD by Betty Carter.

All titles from Epic LN3202 also on Gambit (And)69219 [CD] titled "Betty Carter and
 her Jazz Greats - Let's Fall in Love"; rest of CD by Betty Carter.

All above titles also on Columbia 485099-2 [CD], CK64936 [CD].

[D1556] Miles Davis

The Musings Of Miles : Miles Davis (tp) Red Garland (p) Oscar Pettiford (b) Philly Joe Jones
(d)

Hackensack, NJ., June 7, 1955

745 I didn't Prest LP7007, LP7221, P24064, Esquire
 (E)EP152,
 Metronome (Swd)MEP158
 746 Will you still be mine ? Prest LP7007, LP7221, LP7352, Esquire
 (E)EP152,
 Metronome (Swd)MEP158
 747 Green haze Prest LP7007, LP7221, 45-103, Esquire (E)EP152,
 Metronome (Swd)MEP160
 748 I see your face before me Prest LP7007, LP7221, LP7352, Moodville
 MVLP2,
 Esquire (E)EP132, Metronome (Swd)MEP158,
 Fontana
 (E)688200ZL, Frequenz (It)044-002 [CD]
 749 A night in Tunisia Prest LP7007, LP7221, 45-114, Esquire (E)EP171,
 Metronome (Swd)MEP160, Vic (Jap)SMJ7576,
 Prestige
 PRCD-5701-2 [CD], Frequenz (It)044-002 [CD]
 750 A gal in calico Prest LP7007, LP7221, Esquire (E)EP152,
 Metronome

(Swd)MEP159

Note: All above titles also on Prestige P24064, P.012, 8PCD-012-2 [CD].

Prest LP7007 = OJC 004, OJC CD004-2 [CD], all titled "The musings of Miles".

"Green haze" as pt. 1 & 2 on Prest 45-103.

"Night in Tunesia" as pt. 1 & 2 on Prest 45-114.

Prest LP7221 entitled "The beginnings", LP7352 entitled "MD plays for lovers" and

P24064 entitled "Green haze".

All above titles also on 52nd Street Records (Sp)FSST04 [CD] titled "Workin' With The Miles Davis Quintet".

[F295] Art Farmer

Evening In Casablanca : Art Farmer (tp) Gigi Gryce (as) Duke Jordan (p) Addison Farmer (b)
Philly Joe Jones (d)

Hackensack, N.J., October 21, 1955

804	<u>Forecast</u>	Prest LP7017, P24032, OJC 241
805	<u>Sans souci</u>	- - -
806	<u>Evening in Casablanca</u>	- - -
807	<u>Satellite</u>	- - -
808	<u>Nica's tempo</u>	- - -
809	<u>Shabazz</u>	- - -

Note: See also under Prestige All Stars for a session titled "Two Trumpets", August 3, 1956.

[M4325] Howard McGhee

The Return Of Howard McGhee : Howard McGhee (tp) Sahib Shihab (as-1,bar) Duke Jordan (p) Percy Heath (b) Philly Joe Jones (d)

New York, October 22, 1955

6452	<u>Lover man (*)</u>	Bethlehem BCP42, 11034, Affinity (E)AFF765 [CD]
6453	<u>Lullaby of the leaves</u>	- - -
6454	<u>Don't blame me</u>	- 11035, -
6455	<u>Tweedles (+)</u>	- - -
	<u>Get happy</u>	- - -
	<u>Tahitian lullaby (*)</u>	- - -
	<u>Rifftide</u>	- - -
	<u>Oo-wee but I do</u>	- - -
	<u>Transpicious (1) (#)</u>	- 11061, -
	<u>You're teasing me (ss out) (#)</u>	- - -
	<u>I'll remember April</u>	- - -

Note: (*) These titles also on Bethlehem BCP6034.

(+) This title also on Bethlehem EXLP6.

All above titles also on Bethlehem BCP6039, titled "That bop thing".

All above titles also on Bethlehem (Jap)MP-2411, 22AP-130, YP-7126, COJY-9129, COCY-78649 [CD], Affinity (E)AFF94, London (E)LTZN15011.

Affinity AFF765 [CD] titled "The Bebop Master"; see June 13, 1960 for the rest of this CD.

All above titles also on Bethlehem (Jap)COCY-78649 [CD], TOCJ-62031 [CD].

[D1560] Miles Davis

Miles Davis Quintet : Miles Davis (tp) John Coltrane (ts) Red Garland (p) Paul Chambers (b)
Philly Joe Jones (d)

New York, October 26, 1955

C054129-fs	<u>Two bass hit</u>	(unissued) Col
C054129-1	<u>Two bass hit (incomplete)</u> <u>(*)</u>	Mosaic MQ9-191
C054129-2/5	<u>Two bass hit</u>	Col KC236278, C2K46862 [CD], Columbia/Legacy 519957-2 [CD], Sony/Legacy C2K94750 [CD], Mosaic MQ9-191, Poll Winners (Sp)PWR27229 [CD]
C054129-3	<u>Two bass hit (incomplete)</u>	(unissued)
C054129-3	<u>Two bass hit (incomplete)</u>	-
C054129-4	<u>Two bass hit (false start)</u>	-
C054129-4	<u>Two bass hit (incomplete)</u>	-
C054129-5	<u>Two bass hit</u>	-
C054130-1	<u>Ah-leu-cha (*)</u>	Mosaic MQ9-191
C054130-2	<u>Ah-leu-cha (false start)</u>	(unissued)
C054130-3	<u>Ah-leu-cha (incomplete)</u>	-
C054130-4	<u>Ah-leu-cha (false start)</u>	-
C054130-4	<u>Ah-leu-cha (**)</u>	Col CL949, Philips (E)BBE12350, (Eu)4219603BE, CBS 22132, Col 460605 [CD], Columbia/Legacy 519957-2 [CD], Sony/Legacy C2K94750 [CD], Frequenz (It)044-002 [CD], Poll Winners (Sp)PWR27229 [CD]
C054130-5/4	<u>Ah-leu-cha (**)</u>	Col CL949, Philips (E)BBE12350, (Eu)4219603BE, CBS 22132, Col 460605 [CD], Columbia/Legacy 519957-2 [CD], Sony/Legacy C2K94750 [CD], Mosaic MQ9-191, Poll Winners (Sp)PWR27229 [CD]
C054130-5	<u>Ah-leu-cha (*)</u>	Mosaic MQ9-191
C054131-1	<u>Billy Boy (p.b.d only)</u> <u>(incomplete)</u>	(unissued)
C054131-2	<u>Billy Boy (p.b.d only)</u>	-
C054131-3	<u>Billy Boy (p.b.d only)</u>	-
C054132-1	<u>Little Melonae</u> <u>(incomplete)</u>	-
C054132-2	<u>Little Melonae (false start)</u>	-
C054132-2	<u>Little Melonae (false start)</u>	-
C054132-2	<u>Little Melonae (***)</u>	Col C32025, JP13811, CBS (F)21070, (E)S65343, CBS/Sony SOPM140, 20AP1401, CBS 460824-2 [CD], Columbia/Legacy 519957-2 [CD], Sony/Legacy

		C2K94750 [CD], Mosaic MQ9-191, Poll Winners (Sp)PWR27229 [CD]
C054132-3	<u>Little Melonae (false start)</u>	(unissued)
C054132-2/3	<u>Little Melonae (**)</u>	Col C32025, JP13811, CBS (F)21070, (E)S65343, CBS/Sony SOPM140, 20AP1401, CBS 460824-2 [CD], Columbia/Legacy 519957-2 [CD], Sony/Legacy C2K94750 [CD], Poll Winners (Sp)PWR27229 [CD]
C054133-1	<u>Budo (incomplete) (*)</u>	Mosaic MQ9-191
C054133-1	<u>Budo (false start)</u>	(unissued)
C054133-1	<u>Budo (false start)</u>	-
C054133-1	<u>Budo (*)</u>	Col C5X45000, Mosaic MQ9-191
C054133-2	<u>Budo (incomplete)</u>	(unissued)
C054133-2	<u>Budo</u>	-
C054133-2	<u>Budo (insert)</u>	-
C054133-3	<u>Budo (false start)</u>	-
C054133-4	<u>Budo (false start)</u>	-
C054133-5	<u>Budo (false start)</u>	-
C054133-6	<u>Budo (false start)</u>	-
C054133-6	<u>Budo (incomplete)</u>	-
C054133-7	<u>Budo (incomplete)</u>	-
C054133-8	<u>Budo (****)</u>	Col CL1020, C32025, JP13811, CBS (F)BPG62637, 21070, (E)S65343, CBS/Sony SONP50199, SOPM140, Philips (E)BBE12350, BBL7182, BBL7356, (Eu)326000ARF, 429002BE, B07260L, R13602L, Radio-Televizie Beograd LPV4300Ph, CBS 460824-2 [CD], Columbia/Legacy 519957-2 [CD], Sony/Legacy C2K94750 [CD], Mosaic MQ9-191, Poll Winners (Sp)PWR27229 [CD]

Note: Some sources list date of this session as October 27, 1956 but the above is the correct date (Mosaic liners).

(**) The issued version of Mx C054130 consists of the start of take 4 plus the rest from take 5.

(***) The issued version of Mx C054132 consists of the start of take 2 plus the rest from take 3.

(****) The issued version of Mx 54133-8 includes some theme ensemble edits from take 1 or 2.

Recording date on Col C32015 incorrectly shown as March 3, 1958.

Mx C054132 was remade on 580403.

Col CL949, CBS 62323; both titled "Round about midnight".

Col KC236278, C2K46862 [CD] both titled "Circle in the round"; see various flwg sessions to January 27, 1970 for the rest of these LP/CD sets.

CBS 460824-2 [CD] titled "Miles and Coltrane"; see July 4, 1958 for the rest of this CD.

Mosaic MQ9-191 titled "The Complete Columbia Recordings of Miles Davis With John

Coltrane"; see various flwg sessions to March 21, 1961 for rest of this 9 LP set.
Poll Winners (Sp)PWR27229 [CD] titled "'Round About Midnight"; see June 5,
September 10 & October 26, 1956 for rest of CD.

All issued titles, except (*), also on Essential Jazz Classics (Sp)EJC55406 [CD] titled
"Miles Davis Quintet - Complete Studio Recordings"; see flwg sessions to October 25,
1956 and Brass Ensemble of the Jazz-Classical Music Society for rest of this 4 CD set.
All issued titles also on Columbia C6K90922 [CD] titled "The Complete Columbia
Recordings of Miles Davis with John Coltrane 1955-1961"; this is a 6 CD boxed set.

[D1561] Miles Davis

Miles : Miles Davis Quintet : Miles Davis (tp) John Coltrane (ts) Red Garland (p) Paul
Chambers (b) Philly Joe Jones (d)

Hackensack, NJ., November 16, 1955

- | | | |
|-----|----------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|
| 814 | <u>Stablemates</u> | Prest LP7014, P24064, Metronome
(Swd)MEP206 |
| 815 | <u>How am I to know ?</u> | - - - , Esquire (E)EP212, Metronome
(Swd)MEP206 |
| 816 | <u>Just squeeze me</u> | Prest LP7014, P24064, 45-268, Esquire (E)EP212,
Metronome (Swd)MEP205, Prestige PRCD-6019-
2 [CD],
Musica Jazz (It)MJCD1092 [CD] |
| 817 | <u>There is no greater love (ic
out)</u> | Prest LP7014, P24064, LP7352, Esquire
(E)EP222,
Metronome (Swd)MEP205, Prestige PRCD-6019-
2 [CD],
Playboy Jazz PBD2-30250-2 [CD] |
| 818 | <u>Theme [The theme]</u> | Prest LP7014, P24064, Esquire (E)EP212, EP222,
PMS100, Metronome (Swd)MEP207, Prestige
PRCD-5701-2 [CD] |
| 819 | <u>S'posin'</u> | Prest LP7014, P24064, 45-268, Esquire (E)EP212,
Metronome (Swd)MEP207 |

Note: Prestige P24064 titled "Green haze".

Prestige LP7014 = OJC 006, OJC CD006-2 [CD], all titled "The new Miles Davis
Quintet".

All above titles also on Prestige LP7254 titled "The original Quintet".

All above titles also on Prestige PRCD4-4444-2 [CD] titled "The Legendary Prestige
Quintet Sessions"; see various flwg sessions to May 17, 1958 for rest of this 4 CD set.

All above titles also on 52nd Street Records (Sp)FSST03 [CD] titled "Steamin' With
The Miles Davis Quintet".

All above titles also on Prestige P012, 8PCD-012-2 [CD], Essential Jazz Classics
(Sp)EJC55406 [CD].

[D1562] Miles Davis

Miles Davis Quintet : Miles Davis (tp) John Coltrane (ts) Red Garland (p) Paul Chambers (b)
Philly Joe Jones (d)

NBC TV "Tonight Show", Hudson Theatre, New York, November
17, 1955

Max is making wax

Yadeon (Jap)502

[Chance it]

It never entered my mind -

Note: Dated usually as October 18, 1955 but above date is more accurate.

There is a Steve Allen introduction before each title on Prestige PRCD4-4444-2 [CD].

Both above titles also on Prestige PRCD4-4444-2 [CD] (and listed as previously unissued).

Both above titles also on Lonehill Jazz (Sp)LHJ10206 [CD] titled "Miles Davis Quintet - Live in Den Haag".

[D1563] Miles Davis

Miles Davis (tp) John Coltrane (ts) Red Garland (p) Paul Chambers (b) Philly Joe Jones (d)

Live "Pasadena Civic Auditorium", Pasadena, CA, February 18, 1956

Chance it Columbia/Legacy 519957-2 [CD]

Walkin' -

It never entered my mind -

Woody'n you -

Salt peanuts -

The theme -

'Round midnight Sony/Legacy C2K94750 [CD]

Note: All above titles also on Sony/Legacy C2K94750 [CD].

[C3630] Paul Chambers

Chamber's Music : Paul Chambers Quartet : John Coltrane (ts) Kenny Drew (p) Paul Chambers (b) Philly Joe Jones (d)

Los Angeles, March 2, 1956

IM-3532 Dexterity (*) Jazz West LP7, Imperial LP9183, LPS12183, Blue Note B2-99175 [CD]

IM-3533 Stablemates (*) Jazz West LP7 (Jap)SMJ-7285

IM-3534 Easy to love (1) Jazz West LP7

IM-3535 Visitations (jc out,1) -

IM-3536 John Paul Jones [Trane's blues] [Vierd blues] (*) - , Blue Note B2-99175 [CD]

IM-3537 Eastbound (*) - , Imperial LP9246, LPS12243

IM-3538 That's what I've been thru (unissued)

Note: Essential Jazz Classics (Sp)EJC55423 [CD] titled "John Coltrane - Blue Train"; see September 21, 1956, Sonny Clark, Johnny Griffin and John Coltrane for rest of CD.

Both titles from Blue Note B2-99175 [CD] also on Blue Note CDP0777-799175-2-5 [CD] titled "The Art of John Coltrane".

All issued titles, except (1), also on Deutscher Schallplatten Club (G)C-114, London (E)BL5511-L, titled "John Coltrane Quartet".

(*) These 4 titles also on Gambit (And)69215 [CD] titled "John Coltrane - The Complete Paul Chambers Sessions - Trane's session"; see flwg 2 sessions for rest of CD.

All issued titles also on Mosaic Select MS-005 [CD] titled "Mosaic Select : Paul Chambers"; see flwg sessions to July 14, 1957 and Art Blakey, March 29, 1959 for rest of this 3 CD set.

All issued titles also on Score SLP4033, Imperial LP9182, LPS12182, Storyville

(E)SL28, Sonet (Swd)SLP28, Polydor (F)46-858, Blue Note BN-LA451, CDP7-84437-2 [CD], (G)BST84481/2, (E)BND4010, (Jap)LLJ-70059, CJ28-5160 [CD], B21Y-84437 [CD], West Wind (Jap)WLP-3012, Jazz West (Jap)TOJJ-5817.
Some issues as by John Coltrane.

[C3591] Serge Chaloff

Blue Serge : Serge Chaloff (bar) Sonny Clark (p) Leroy Vinnegar (b) Philly Joe Jones (d)

Los Angeles, March 14, 1956

15153	<u>I've got the world on a string</u>	Capitol T742, EAP3-742
15154	<u>Thanks for the memory</u>	- EAP2-742, (Jap)CR-8103
15155	<u>The goof and I</u>	- - , (Jap)CR-8103
15156	<u>Susie's blues [Funky blues]</u>	- - , (Jap)CR-8103
15157	<u>A handful of stars</u>	- EAP1-742, (Jap)CR-8103

Note: All above titles also on Mosaic MQ5-147, MD4-147 [CD], Capitol Jazz 4-94505-2 [CD], Definitive (And)DRCD11261 [CD].

[C3592] Serge Chaloff

same pers.

Los Angeles, March 16, 1956

15249	<u>All the things you are</u>	Capitol T742, EAP3-742, (Jap)CR-8103
15250	<u>Stairway to the stars</u>	- , EAP1-742, (Jap)CR-8103
15251	<u>How about you ?</u>	Capitol (Jap)CP32-5185 [CD]

Note: All titles from Capitol T742 also on Capitol M11032, (Eu)5C.052-80803, (Jap)ECR-88018, ECJ-50051, CP32-5185 [CD], Affinity (E)AFF146.

All titles from Capitol T742 also on Definitive (And)DRCD11261 [CD].

All above titles also on Mosaic MQ5-147, MD4-147 [CD], Capitol Jazz 4-94505-2 [CD].

[G5761] Bennie Green

Bennie Green & Art Farmer : Art Farmer (tp) Bennie Green (tb) Cliff Smalls (p) Addison Farmer (b) Philly Joe Jones (d)

Hackensack, N.J., April 13, 1956

872	<u>My blue heaven</u>	Prest PRLP7041, OJC CD1800-2 [CD]
873	<u>Skycoach</u>	- -
874	<u>Cliff dweller</u>	Prest PRLP7041, PR7776, OJC CD1800-2 [CD]
875	<u>Let's stretch</u>	- - -
876	<u>Gone with the wind</u>	- -

Note: All above titles also on Prestige (Jap)LPR8879, (Jap)WWLJ7047, (Jap)VICJ-23746 [CD].

[C3631] Paul Chambers

High Step : Curtis Fuller (tb) John Coltrane (ts) Pepper Adams (bar) Roland Alexander (p-1) Paul Chambers (b) Philly Joe Jones (d)

Boston, MA, April 20, 1956

<u>Train's strain [Trane's strain] (1)</u>	Transition LP30, (Jap)GXF-3126, Blue Note LA451-H2
<u>High step</u>	-

Nixon, Dixon and Yates
blues

Note: Transition LP30, the original issue, lists "Trane's strain" as "Train's strain".

Transition LP30 titled "Jazz In Transition".

Blue Note LA451-H2 titled "High Step".

All above titles also on Blue Note CDP7-84437-2 [CD], (G)BST84481/2, (E)BMD4010, (Jap)C28-5160 [CD], B21Y-84437 [CD], Gambit (And)69215 [CD], Mosaic Select MS-005 [CD].

[H7598] Elmo Hope

Informal Jazz : Elmo Hope All Star Sextet : Donald Byrd (tp) Hank Mobley, John Coltrane (ts)
Elmo Hope (p) Paul Chambers (b) Philly Joe Jones (d)

New York, May 7, 1956

884	<u>Wee jah</u>	Prest PRLP7043, PR7670, Milestone MCD47037 [CD]
885	<u>Polka dots and moonbeams</u>	- - -
886	<u>On it</u>	- - -
887	<u>Avalon</u>	- - -

Note: Milestone M47037, MCD47037 [CD] both titled "The all star sessions"; see June 22, 1961 for the rest of the LP/CD.

All above titles also on Milestone M47037, Esquire (E)32-039, Bellaphon (G)BJS40145, Prestige (Jap)SMJ-6536, (Jap)VICJ-30067, (Jap)LPJ-70033, (Jap)VICJ-23753 [CD].

All above titles also on Prestige 16PCD-4405-2 [CD] titled "John Coltrane - The Prestige recordings"; the rest of this 16 CD set by John Coltrane and others.

All above titles also on Prestige PRCD-31345-2 [CD] titled "John Coltrane - Side Steps"; this is a 5 CD set.

[D1565] Miles Davis

Miles Davis Quintet : Miles Davis (tp) John Coltrane (ts) Red Garland (p) Paul Chambers (b)
Philly Joe Jones (d)

Hackensack, NJ., May 11, 1956

888	<u>In your own sweet way</u>	Prest LP7166, P24034, Metronome (Swd)MEP9027, Prestige PRCD-6019-2 [CD], 52nd Street Records (Sp)FSST04 [CD]
889	<u>Diane</u>	Prest 45-248, P24034, LP7200, Moodsville MVLP37, Status LP8319, 52nd Street Records (Sp)FSST03 [CD], Poll Winners (Sp)PWR27225 [CD]
890	<u>Trane's blues</u>	Prest LP7166, P24034, 52nd Street Records (Sp)FSST04 [CD]
891	<u>Something I dreamed last night (jc out)</u>	Prest LP7200, LP7352, P24034, 52nd Street Records (Sp)FSST03 [CD], Poll Winners (Sp)PWR27225 [CD]
892	<u>It could happen to you</u>	Prest LP7129, PR24001, Metronome

- (Swd)MEP419, Jazz
World JW77009 [CD], 52nd Street Records
(Sp)FSST06
[CD]
- 893 Woody'n you Prest LP7129, LP7373, PR 24001, Metronome
(Swd)MEP420, Jazz World JW77009 [CD], 52nd
Street
Records (Sp)FSST06 [CD]
- 894 Ahmad's blues (p,b,d only) Prest LP7166, PR7752, P24034, 52nd Street
Records
(Sp)FSST04 [CD]
- 895 The surrey with the fringe
on top Prest 45-248, P24034, LP7200, PR7322,
Moodsville
MVL32, Vic (Jap)SMJ7576, Prestige PRCD-5701-
2
[CD], 52nd Street Records (Sp)FSST03 [CD], Poll
Winners (Sp)PWR27225 [CD]
- 896 It never entered my mind Prest 45-165, P24034, LP7166, PR7322,
Moodsville
MVL32, Metronome (Swd)MEP9027, Vic
(Jap)SMJ7576,
Prestige PRCD-6019-2 [CD], 52nd Street Records
(Sp)FSST04 [CD]
- 897 When I fall in love (jc out) Prest 45-195, LP7352, LP7200, P24034, PRCD-
6019-2
[CD], 52nd Street Records (Sp)FSST03 [CD], Poll
Winners (Sp)PWR27225 [CD]
- 898 Salt peanuts Prest LP7200, LP7373, P24034, Vic
(Jap)SMJ7576,
52nd Street Records (Sp)FSST03 [CD], Poll
Winners
(Sp)PWR27225 [CD]
- 899 Four Prest LP7166, P24034, Vic (Jap)SMJ20, SMJ7576,
52nd Street Records (Sp)FSST04 [CD]
- 900 Theme (pt 1) Prest LP7166, P24034, 52nd Street Records
(Sp)FSST04 [CD]
- 901 The theme (pt 2) Prest LP7166, P24034

Note: "It never entered my mind" as pt. 1 & 2 on Prest 45-165.

"When I fall in love" without the piano solo on Prest 45-195.

Jazz World JW77009 [CD] titled "Relaxin"; see October 26, 1956 for the rest of this
CD.

Poll Winners (Sp)PWR27225 [CD] titled "Cookin' With The Miles Davis Quintet"; see
October 26, 1956 for rest of CD.

All titles from Prestige LP7166 also on Prestige 0888072300804 [CD], OJC CD296-2
[CD] titled "Workin".

All titles from Prestige LP7200 also on Esquire (E)32-138, OJC CD391-2 [CD] titled
"Steamin".

Both titles from Prestige LP7129 also on Prestige (E)CDJZD003 [CD] titled
"Cookin'/Relaxin'.

Both titles from Prestige LP7129 also on OJC CD190-2 [CD] titled "Relaxin".
 All above titles also on Prest P.012, 8PCD-012-2 [CD], PRCD4-4444-2 [CD], Essential Jazz Classics (Sp)EJC55406 [CD].

[G670] Red Garland

Red Garland Trio : Red Garland (p) Paul Chambers (b) Philly Joe Jones (d)

New York, May 11, 1956

894 Ahmad's blues Prest LP7166, PR7752, P24034, (Jap)VICJ-23668 [CD]

Note: Prestige LP7166 titled "Workin".

Prestige PR7752 titled "The P.C. blues".

Prestige P24034 titled "Workin' + Steamin". Both LPs as by Miles Davis.

Above title also on Essential Jazz Classics (Sp)EJC55402 [CD] titled "Red Garland - The 1956 Trio"; see flwg sessions to December 14, 1956 for rest of CD.

[R5337] Sonny Rollins

Tenor Madness : Sonny Rollins Quartet/Quintet : Sonny Rollins (ts) John Coltrane (ts-1) Red Garland (p) Paul Chambers (b) Philly Joe Jones (d)

Hackensack, N.J., May 24, 1956

902	<u>My reverie</u>	Prest LP7047, P24004, Metronome (Swd)MEP282, Giants of Jazz (It)CD53061 [CD]
903	<u>The most beautiful girl in the world</u>	Prest LP7047, Metronome (Swd)MEP283, Giants of Jazz (It)CD53061 [CD]
904	<u>Paul's pal</u>	Prest LP7047, Metronome (Swd)MEP282
905	<u>When your lover has gone</u>	Prest LP7047, Metronome (Swd)MEP283, Prestige PRCD-24004 [CD]
906	<u>Tenor madness (1)</u>	Prest LP7047, P24004, Bellaphon (G)BLST6514, Giants of Jazz (It)CD53061 [CD], Prestige 16PRCD-4405-2 [CD], PRCD-5703-2 [CD], PRCD-24004 [CD], PRS-31239 [CD], PRCD-31345-2 [CD]

Note: Prestige PR7047, PR7657, (F)68.329, OJC 124, OJCCD-124-2 [CD], all titled "Tenor madness".

Prestige 16PRCD-4405-2 [CD] titled "John Coltrane - The Prestige recordings"; rest of this 16 CD set by others.

Giants of Jazz (It)CD53061 [CD] titled "Sonny Rollins 1956".

All above titles also on Prestige JZD002 [CD] titled "Tenor Madness & Saxophone Colossus"; see June 22, 1956 for rest of CD.

All above titles also on Prestige PR7657, P24082 (titled "Taking care of business"), (Jap)MJ-7086, LRP-8880, SMJ-6521, VIJ-203, VIJJ-30002, SMJ-9013/15, SMJX-10030, (F)68.329, Esquire (E)32-058, Barclay (F)84060, Bellaphon (G)ST40149, OJC 124, OJCCD-124-2 [CD], Prestige (Jap)VDJ-1514 [CD], VICJ-23502 [CD], VICJ-40017/34, VICJ-8005, VICJ-2067 [CD], VICJ-5096 [CD], Prestige 7PCD-4407-2 [CD], Prestige PRSA-7047 [SACD].

[D1566] Miles Davis

Round About Midnight : Miles Davis New Quintet

New York, June 5, 1956

C056090-R	<u>Dear old Stockholm</u> <u>(incomplete)</u>	(unissued) Col
C056090-1	<u>Dear old Stockholm</u>	Philips (E)BBE12418, (Eu)429736BE, Col 460605 [CD], Sony/Legacy C2K94750 [CD], Mosaic MQ9-191, Poll Winners (Sp)PWR27229 [CD]
C056090-2	<u>Dear old Stockholm</u> <u>(incomplete)</u>	(unissued)
C056090-3	<u>Dear old Stockholm</u> <u>(incomplete)</u>	-
C056090-4	<u>Dear old Stockholm</u>	-
C056090-5	<u>Dear old Stockholm (*)</u>	Mosaic MQ9-191
C056091-1	<u>Bye bye, blackbird (*)</u>	Mosaic MQ9-191
C056091-2	<u>Bye bye, blackbird</u> <u>(incomplete)</u>	(unissued)
C056091-3	<u>Bye bye, blackbird</u>	Col CJ40798, (F)STSPR55, S66310, 64111, Philips (E)BBE12418, (Eu)429736BE, Col 460605 [CD], 469440-2 [CD], Sony/Legacy C2K94750 [CD], Mosaic MQ9-191, Poll Winners (Sp)PWR27229 [CD]
C056092-R	<u>Tadd's delight</u> <u>(incomplete)</u>	(unissued)
C056092-R	<u>Tadd's delight</u> <u>(incomplete)</u>	-
C056092-1	<u>Tadd's delight</u> <u>(incomplete)</u>	-
C056092-2	<u>Tadd's delight</u>	Philips (E)BBE12351, 45JAZ100, BBL7208, (Eu)362000ARF, 429603BE, BO7227L, Col 460605 [CD], Sony/Legacy C2K94750 [CD], Mosaic MQ9-191, Poll Winners (Sp)PWR27229 [CD]
C056092-3	<u>Tadd's delight</u>	(unissued)
C056092-4	<u>Tadd's delight</u> <u>(incomplete)</u>	-
C056092-5	<u>Tadd's delight (*)</u>	Mosaic MQ9-191

Note: "Tadd's delight" also known as "Sid's delight".

45 rpm issues of C056092 are edited.

All issued titles, except (*), also on Columbia CL949, CBS (Eu)62323, Columbia/Legacy 519957-2 [CD]; all titled "Round about midnight".

All issued titles, except (*), also on Essential Jazz Classics (Sp)EJC55406 [CD].

All issued titles also on Columbia C6K90922 [CD].

[W8930] Phil Woods

Pairing Off : Phil Woods Septet : Donald Byrd, Kenny Dorham (tp), Phil Woods, Gene Quill (as), Tommy Flanagan (p), Doug Watkins (b), Philly Joe Jones (d)

Hackensack, N.J., June 15, 1956

914	<u>Stanley the stomper</u>	Prest PRLP7046, P24065, OJC CD-092-2 [CD]
915	<u>Cool aid</u>	- - -
916	<u>Pairing off</u>	- - -
917	<u>Suddenly it's spring</u>	- - -

Note: Prestige P24065 titled "Altology"; see March 29, 1957 for rest of this 2 LP set.
All above titles also on OJC 092, Esquire (E)32-026, Barclay (F)84053, Prestige (Jap)LPJ-70050, VICJ-23076 [CD].

For a session of November 2, 1956 see "The Young Bloods".

For sessions from December 1956 & January 1957 as by Phil Woods, see Sal Savador.

[D1567] Miles Davis

At Peacock Alley : The Miles Davis Quintet : Miles Davis (tp), John Coltrane (ts), Red Garland (p), Paul Chambers (b), Philly Joe Jones (d), Spider Burks (announcer)

Live "Peacock Alley", St. Louis, MO, July 14, 1956

<u>Introduction</u>	Spider Net/Soulyard VGM-SOU1997 [CD]
<u>A-leu-cha</u>	-
<u>A foggy day (rg,pc,pjj only)</u>	-
<u>All of you (#1)</u>	-
<u>Woody'n you</u>	-
<u>Walkin'</u>	-

Note: All above titles also on The Jazz Factory (Sp)JFCD22879 [CD] titled "Miles Davis Quintet with John Coltrane - Live in Saint Louis 1956"; see July 21, 1956 for rest of CD.

[D1567.10] Miles Davis

same pers.

Live "Peacock Alley", St. Louis, MO, July 21, 1956

<u>Two bass hit</u>	Spider Net/Soulyard VGM-SOU1997 [CD]
<u>Well you needn't</u>	-
<u>Billy boy (rg,pc,pjj only)</u>	-
<u>All of you (#2)</u>	-
<u>Oleo</u>	-
<u>Airegin (into)</u>	-
<u>The theme</u>	-
<u>(announcement)</u>	-
<u>The theme (fade)</u>	-

Note: "Oleo" is announced as "Airegin (Airegon)" and "Airegin" is announced as "Newk's #2".

All above titles also on The Jazz Factory (Sp)JFCD22879 [CD]; "Oleo" is not listed in the CD brochure but plays on the CD.

[M4918] Jackie McLean

Jackie's Pal : Jackie McLean Quintet Introducing Bill Hardman : Bill Hardman (tp), Jackie McLean (as), Mal Waldron (p), Paul Chambers (b), Philly Joe Jones (d)

Hackensack, N.J., August 31, 1956

969	<u>Sweet doll</u>	Prest PRLP7068, OJC CD1714-2 [CD]
970	<u>Just for Marty</u>	- -
971	<u>Dee's dilemma</u>	- -
972	<u>It could happen to you</u> (jmcl out)	- -
973	<u>Su-blues</u>	- -
974	<u>Steeplechase</u>	- -

Note: First 4 titles also on Jazz Connections (Sp)JC1002 [CD].

Last 2 titles also on Jazz Connections (Sp)JC1003 [CD] titled "Jackie McLean: Complete 1955-1957 Quartet, Quintet and Sextet Sessions, Volume 2"; see following 3 sessions for rest of this 2 CD set.

All above titles also on New Jazz NJLP8290 titled "Steeplechase".

All above titles also on OJC 1714, Prestige (Jap)SMJ-7213, SMJ-6592, Esquire (E)32-111, Jazz Connections (Sp)JC1001-6 [CD].

[D1568] Miles Davis

Teo Macero (arr-1) Leonard Bernstein (narration-2) added

New York, September 10, 1956

C056584-1	<u>All of you</u>	Mosaic MQ9-191
C056584-2	<u>All of you</u>	Col CL949, B2491, CBS (Eu)S52975, (F)S88138, Philips (E)BBE12266, (Eu)429295BE, Col 460605 [CD], Columbia/Legacy 519957-2 [CD], Sony/Legacy C2K94750 [CD], Mosaic MQ9-191, Frequenz (It)044-002 [CD], Poll Winners (Sp)PWR27229 [CD]
C056584-2	<u>All of you (insert)</u>	(unissued)
C056585-1	<u>Sweet Sue, just you (1,*)</u>	Mosaic MQ9-191
C056585-R	<u>Sweet Sue, just you (1) (incomplete)</u>	(unissued)
C056585-R	<u>Sweet Sue, just you (1) (incomplete)</u>	-
C056585-2	<u>Sweet Sue, just you (1) (incomplete)</u>	-
C056585-2	<u>Sweet Sue, just you (1) (incomplete)</u>	-
C056585-R	<u>Sweet Sue, just you (1) (incomplete)</u>	-
C056585-3	<u>Sweet Sue, just you (1,*) (incomplete)</u>	Mosaic MQ9-191
C056585-4	<u>Sweet Sue, just you (1)</u>	(unissued)
C056585-5	<u>Sweet Sue, just you (1,*)</u>	Mosaic MQ9-191
C056585-6	<u>Sweet Sue, just you (1) (incomplete)</u>	(unissued)
C056585-7	<u>Sweet Sue, just you (1) (incomplete)</u>	-
C056585-8	<u>Sweet Sue, just you (1)</u>	Col CL919, J-1, KC32025, JP13811, 91A02053, CBS

(Du)S65343, (Eu)S21070, (F)BPG62614,
 BPG62637,
 Philips (E)BBL7149, (Eu)B07210L, CBS/Sony
 SOPM140,
 SONP50199, Supraphon (Cz)0152114,
 Columbia/Legacy
 519957-2 [CD], Sony/Legacy C2K94750 [CD],
 Mosaic
 MQ9-191, Poll Winners (Sp)PWR27229 [CD]
 Mosaic MQ9-191
 CO56586-1 Miles Davis comments (*)
'Round midnight Col 4-33037, CL949, KC32025, B2491, CS9808,
 A2S1374, CBS (E)BPG62637, (G)S88138,
 (Du)S65343,
 (Eu)S52742, (F)EP6009, S66310, S64111,
 CBS/Sony
 SONP50164, SOPB55028, Philips (E)BBE12266,
 (Eu)429295BE, GJ09, Col/Sony 467144-2 [CD],
 Columbia 460605-2 [CD], 469440-2 [CD],
 Columbia/Legacy 519957-2 [CD], Sony/Legacy
 C2K94750 [CD], Mosaic MQ9-191, Definitive
 (And)DRCD11376 [CD], Giants of Jazz
 (It)CD53045-2
 [CD], Frequenz (It)044-002 [CD], Poll Winners
 (Sp)PWR27229 [CD]

Note: Some sources list date of this session as October 10, 1956.

"Round about midnight" incomplete on Col 4-33037.

(2) Leonard Bernstein (narration) overdubbed on Mx CO56585 on following issues :
 Col CL919, Philips (E)BBL7149, (Eu)B07210Z, CBS (F)BPG61637 and maybe some
 other issues.

Columbia/Sony 467144-2 [CD] titled "The essential"; see various flwg sessions to Feb
 12, 1964 for the rest of this CD.

Columbia 460605-2 [CD] titled "Round about midnight"; see Oct 27, 1955 and June 5,
 1956 for the rest of this CD.

Giants of Jazz (It)CD53045-2 [CD] titled "Round Midnight, Inspired by the Motion
 Picture".

All titles from Columbia CL949 also on CBS/Sony (Jap)SOPL-151 titled "Round
 Midnight".

All issued titles, except (*), also on Essential Jazz Classics (Sp)EJC55406 [CD].

All above titles also on Columbia C6K90922 [CD].

[D6589] Kenny Drew

The Kenny Drew Trio : Kenny Drew (p) Paul Chambers (b) Philly Joe Jones (d)

New York, September 20 & 26, 1956

<u>Caravan</u>	Riverside RLP12-224
<u>Come rain or come shine</u>	- , OJC CD6007 [CD]
<u>Ruby my dear</u>	- , OJC CD6007 [CD]
<u>Weirdo</u>	-
<u>Taking a chance on love</u>	-
<u>When you wish upon a star</u>	-

Blues for Nica -
It's only a paper moon -

Note: All above titles also on Jazzland JLP9 entitled "The tough piano trio".

All above titles also on Riverside (Jap)SMJ6037, OJC 065, Victor (Jap)VICJ-23529 [CD],
 OJC CD065-2 [CD].

[C3632] Paul Chambers

Whims Of Chambers : Donald Byrd (tp) John Coltrane (ts) Horace Silver (p) Kenny Burrell (g) Paul Chambers (b) Philly Joe Jones (d)

Hackensack, N.J., September 21, 1956

tk 3	<u>We six (*)</u>	Blue Note BLP1534, BN-LA451-H2, (Jap)TOCJ-66041 [CD]
tk 5	<u>Omicron (*)</u>	Blue Note BLP1534, BN-LA451-H2
tk 6	<u>Tale of the fingers (db,jc,kb out)</u>	-
tk 8	<u>Whims of chambers (db,jc out)</u>	-
tk 9	<u>Nita (*)</u>	- , BN-LA451-H2, 7-99175-2 [CD], (Jap)K18P-9125
tk 11	<u>Just for the love (*)</u>	Blue Note BLP1534, BN-LA451-H2, 7-99175-2 [CD], 4-98240-2 [CD], EMI (It)4788192 [CD], Essential Jazz Classics (Sp)EJC55423 [CD]
tk 13	<u>Dear Ann</u>	Blue Note BLP1534

Note: Blue Note BLP1534 titled "Whims of Chambers".

(*) These 4 titles also on Gambit (And)69215 [CD].

All above titles also on Blue Note BST81534, (G)BST84481, (E)BND4010, (Jap)GXX-8018, BLP-1534, LNJ-70128, Blue Note 8-37647-2 [CD], (Du)8-37647-2 [CD], (It)7-89872-2 [CD], (Jap)B21Y-84437 [CD], CJ28-5160 [CD], Mosaic Select MS-005 [CD].

[N1615] Phineas Newborn, Jr.

Calvin Newborn (g) Jamil Nasser (b) added, [aka Jamil Nasser (b)] Philly Joe Jones (d) added

New York, October 19, 1956

G2JB7826	<u>Overtime</u>	RCA LPM1421, (Jap)PG127, RCA (Eu)2125765-2 [CD]
G2JB7827	<u>Clarisse</u>	- - -
G2JB7828	<u>What is this thing called love?</u>	- - -

[M9786] J.R. Monterose

J.R. Monterose : Ira Sullivan (tp) J.R. Monterose (ts) Horace Silver (p) Wilbur Ware (b) Philly Joe Jones (d)

Hackensack, N.J., October 21, 1956

tk 2	<u>Wee jay (alt)</u>	Blue Note CDP8-29102-2 [CD]
tk 3	<u>Wee jay</u>	Blue Note BLP1536, CDP8-29102-2 [CD]
tk 7	<u>Marc V</u>	- -

tk 9	<u>The third</u>	-	-	
tk 10	<u>Bobbie pin</u>	-	-	
tk 12	<u>Ka link</u>	-	-	
tk 15	<u>Beauteous</u>	-	-	, (Jap)K18P-9125

Note: Blue Note CDP8-29102-2 [CD] titled "J.R. Monterose".

All titles from Blue Note BLP1536 also on Blue Note (Jap)GXX-8093, BLP-1536, BN-1536, all titled "Yesterdays (1956-57)"; rest of LP by others.

All titles from Blue Note BLP1536 also on Gambit (And)69295 [CD] titled "J.R. Monterose Original Quartet & Quintet - Complete Studio Recordings"; see various flwg session to 1964 and George Wallington, April 4-6, 1957 for rest of 2 CD set.

[D1569] Miles Davis

Miles Davis Quintet : Miles Davis (tp) John Coltrane (ts) Red Garland (p) Paul Chambers (b) Philly Joe Jones (d)

Hackensack, NJ., October 26, 1956

995	<u>If I were a bell</u>	Prest 45-123, LP7129, LP7457, PR24001, Metronome (Swd)45-233, Vic (Jap)SMJ7577, Jazz World JW77009 [CD], Franklin Mint GJR025, Prestige PRS-31239 [CD], 52nd Street Records (Sp)FSST06 [CD]
996	<u>Well you needn't</u>	Prest LP7200, LP7373, P24034, Musica Jazz (It)2MLP1041, Vic (Jap)SMJ7577, 52nd Street Records (Sp)FSST03 [CD], Poll Winners (Sp)PWR27225 [CD]
997	<u>'Round midnight</u>	Prest 45-413, LP7150, PR7373, PR24012, Metronome (Swd)MEP9002, Vic (Jap)SMJ20, SMJ7577, Prestige (F)68.315, Prestige PRCD-6019-2 [CD], Poll Winners (Sp)PWR27229 [CD]
998	<u>Half Nelson</u>	Prest LP7166, PR7373, P24034, 0888072300804 [CD], OJC CD296-2 [CD], 52nd Street Records (Sp)FSST04 [CD]
999	<u>You're my everything</u>	Prest LP7129, PR24002, PR24001, Metronome (Swd)MEP9002, Jazz World JW77009 [CD], Prestige PRCD-6029-2 [CD], 52nd Street Records (Sp)FSST06 [CD]
1000	<u>I could write a book</u>	Prest 45-195, PR LP7129, LP7373, PR7322, PR24001, Moodville MVLP32, Metronome (Swd)MEP420, Vic (Jap)SMJ7577, Jazz World JW77009 [CD], Prestige

		PRCD-5701-2 [CD], 52nd Street Records (Sp)FSST06 [CD]
1001	<u>Oleo</u>	Prest 45-395, LP7129, LP7373, PR24001, Metronome MEP419, J45-531, Center STCEM17029, Vic (Jap)SMJ7577, Jazz World JW77009 [CD], Prestige PRCD-5701-2 [CD], 52nd Street Records (Sp)FSST06 [CD]
1002	<u>Airegin</u>	Prest 45-413, LP7094, LP7373, PR24001, Metronome (Swd)MEP357, J45-531, 52nd Street Records (Sp)FSST05 [CD], Poll Winners (Sp)PWR27225 [CD]
1003	<u>Tune up</u>	Prest 45-395, LP7094, LP7373, PR24001, Metronome (Swd)MEP356, 52nd Street Records (Sp)FSST05 [CD], Poll Winners (Sp)PWR27225 [CD]
1004	<u>When lights are low</u>	Prest LP7094, LP7094, PR24001, Metronome (Swd)MEP356, 52nd Street Records (Sp)FSST05 [CD], Poll Winners (Sp)PWR27225 [CD]
1005	<u>Blues by five</u>	Prest LP7094, PR24001, 52nd Street Records (Sp)FSST05 [CD], Poll Winners (Sp)PWR27225 [CD]
1006	<u>My funny Valentine (jc out)</u>	Prest 45-353, LP7094, PR24001, PR7322, Moodville MVL32, Metronome (Swd)MEP357, Vic (Jap)SMJ7577, Franklin Mint GJR026, Prestige PRCD-6019-2 [CD], PRS-31239 [CD], 52nd Street Records (Sp)FSST05 [CD], Poll Winners (Sp)PWR27225 [CD]

Note: Mx 1004 incorrectly titled "Just Squeeze me" on cover of LP7094.

"If I were a bell" as pt. 1 & 2 on Prest 45-123.

"I could write a book" without piano solo on Prest 45-195.

All titles also on Prest P.012.

Franklin Mint GJR026 titled "The Greatest Jazz Recordings Of All Time".

Prestige PR7094 titled "Cookin'", PR7129 titled "Relaxin'", PR7150 titled "Miles Davis and the Modern Jazz Giants", PR7166 titled "Workin'", PR7200 titled "Steamin'", PR7322 titled "Miles Davis & John Coltrane play Rodgers & Hart", PR7352 titled "Miles Davis plays for lovers", PR7373 titled "Jazz Classics", PR7457 titled "Miles Davis Greatest Hits", PR7580 titled "Steamin'", P24001 titled "Miles Davis", P24012 titled "Tallest trees", and PR24034 titled "Workin' & Steamin'".

All titles from Prestige LP7094 and LP7129 also on Prestige (E)CDJZD003 [CD].

All titles from Prestige LP7200 also on Esquire (E)32-138.

All titles from Prestige LP7129 also on OJC CD190-2 [CD] titled "Relaxin".

All titles from Prestige LP7094 also on OJC CD128-2 [CD] titled "Cookin'".
 All above titles also on Prest 8PCD-012-2 [CD], PRCD4-4444-2 [CD], Essential Jazz Classics (Sp)EJC55406 [CD].

[M10682] Lee Morgan

Lee Morgan Indeed ! : Lee Morgan (tp) Clarence Sharpe (as) Horace Silver (p) Wilbur Ware (b) Philly Joe Jones (d)

Hackensack, N.J., November 4, 1956

tk 3	<u>Gaza strip</u>	Blue Note 45-1661, BLP1538, (Jap)K18P-9125, Mosaic MQ6-162, MD4-162 [CD]
tk 4	<u>Reggie of Chester</u>	Blue Note 45-1661, BLP1538, (Du)1A158-83385/8, Mosaic MQ6-162, MD4-162 [CD]
tk 6	<u>Little T</u>	Blue Note BLP1538, Mosaic MQ6-162, MD4-162 [CD]
tk 7	<u>Little T (alt take)</u>	Mosaic MQ6-162, MD4-162 [CD]
tk 9	<u>Stand by</u>	Blue Note BLP1538, Mosaic MQ6-162, MD4-162 [CD]
tk 11	<u>Roccus</u>	- - -
tk 12	<u>The lady</u>	- - -

Note: For sessions of November 5 & 7, 1956 issued on Savoy MG12091 as "Introducing Lee Morgan" see under Hank Mobley.

All titles from Blue Note BLP1538 also on Blue Note (Jap)GXX-8017, BLP-1538, BN-1538.

Mosaic MQ6-162, MD4-162 [CD] titled "The complete Blue Note Lee Morgan Fifties Sessions"; see following sessions to February 2, 1958 for rest of these 6 LP/4 CD sets.

For a session from November 5, 1956, titled "Introducing Lee Morgan" on Savoy, see under Hank Mobley.

[C2969] Joe Castro

Mood Jazz : Joe Castro Trio : Joe Castro (p) Ed Shonk (b) Philly Joe Jones (d)

New York, November 19, 1956

2215	<u>You stepped out of a dream</u>	Atlantic LP1264, EP599
2216	<u>How high the moon</u>	(unissued)
2217	<u>Prelude to a kiss</u>	-
2218	<u>Bernie's tune</u>	-

[D521] Tadd Dameron

Mating Call : Tadd Dameron Quartet : John Coltrane (ts) Tadd Dameron (p,arr) John Simmons (b) Philly Joe Jones (d)

New York, November 30, 1956

1025	<u>Mating call</u>	Prestige PRLP7070, Metronome 9009, Fantasy FCD60-013 [CD], Giants of Jazz (It)CD53038 [CD]
1026	<u>Soultrane</u>	Prestige PRLP7070, Giants of Jazz (It)CD53038 [CD]
1027	<u>Gnid</u>	-

1028	<u>Super jet</u>	-	
1029	<u>On a misty night</u>	-	, PR7426, Metonome (Swd)MEP299
1030	<u>Romas</u>	-	, Metronome (Swd)MEP299, ?9009

Note: Prestige PRLP7070(mono) = ST7070(stereo).

All above titles also on Prestige 16PCD-4405-2 [CD] titled "John Coltrane, The Prestige Recordings"; rest of this 16 CD set by others.

All above titles also on Prestige (Jap)VICJ-40017-34 [CD] titled "The Complete Prestige Recordings"; rest of this 18 CD set by others.

All above titles also on Prestige PRCD-30163 [CD] titled "Mating Call".

All above titles also on Lonehill Jazz (Sp)LHJ10297 [CD] titled "John Coltrane - The Pianists' Touch"; see The Cats for rest of CD.

All above titles also on Prestige PRLP7247, ST7247, PR7745, P24084, (Jap)SMJ-6538, SMJ-7557, LPR-8878, VICJ-23620 {CD}, Bellaphon (G)BJS40154, OJC 212, OJC CD212-2 [CD], Prestige PRCD-31345-2 [CD].

[D1572] Miles Davis

Miles Davis Quintet : Miles Davis (tp) John Coltrane (ts) Red Garland (p) Paul Chambers (b) Philly Joe Jones (d)

Broadcast, Bandstand USA, "Blue Note", Philadelphia, PA.,
December 8, 1956

<u>Tune up (*)</u>	Teppa 76, Rare LP11/15, CD11 [CD]
<u>Walkin'</u>	- - -
<u>Four (incomplete)</u>	

Note: "Walkin'" on Teppa 76 as "Royal garden blues".

Rare CD11 [CD] titled "John Coltrane, The legendary Masters unissued or rare 1951-65"; see May 17, 1958 for 2 more titles from this CD; rest of this 5 CD set by others.

(*) This title also on DejaVu (It)DVRECD31 [CD].

All titles from Teppa 76 also on Cicala (It)BLJ8039, Rarelp (It)09, Yadeon (Jap)502.

Both issued titles also on Prestige PRCD4-4444-2 [CD] (and listed as being previously unissued), Lonehill Jazz (Sp)LHJ10206 [CD].

[P2566] Art Pepper

Art Pepper Meets The Rhythm Section : Art Pepper (as) Red Garland (p) Paul Chambers (b) Philly Joe Jones (d)

Los Angeles, January 19, 1957

<u>You'd be so nice to come home to (*)</u>	Cont C3532, S7532, Vogue (E)EPC1232
<u>Red Pepper blues (1)</u>	Cont C3532, S7532, Vogue (E)LAC-12066
<u>Imagination</u>	- - -
<u>Waltz me blues (1)</u>	- - -
<u>Straight life</u>	- - -
<u>Jazz me blues (1)</u>	- - -
<u>Tin tin deo (*)</u>	- - -
<u>Star eyes</u>	- - - , EPC1232
<u>Birks' works</u>	- - -
<u>The man I love (#.1)</u>	Cont S7630, (Jap)SR-3158, LAX-3131, GXC-3155, P-7568, OJC 389, CD389-2 [CD], Mobile Fidelity UDSACD 2034 [SACD]

Note: Contemporary C3532(mono) = S7532(stereo).

(*) These 2 titles also on Contemporary CCD-5714-2 [CD] titled "The Best of Art Pepper"; see various fwlg sessions to September 3 & 4, 1980.

All titles, except (1), also on Giants of Jazz (It)CD53241 [CD].

All titles from Contemporary C3532 also on Contemporary S7018, OJC 338, OJC CD338-2 [CD], OJC (Eu)OJC20 338-2 [CD], Contemporary (Jap)SR-3085, LAX-3011, GXC-3101, P-7563, Avid (E)AMSC962 [CD].

All above titles also on OJC 31992-02 [CD] titled "Art Pepper Meets The Rhythm Section".

All above titles also on Contemporary JCD-688-7532 [CD], CCD7532-2 [CD], (Jap)VDJ-1556 [CD], VIJ-301, VICJ-23531 [CD], VICJ-5079 [CD], VICJ-2098 [CD], Essential Jazz Classics (Sp)EJC55412 [CD].

[G5054] John Graas

John Graas Sextet : John Graas (fhr) Jack Montrose, Bill Perkins (ts) Paul Moer (p) Paul Chambers (b) Philly Joe Jones (d)

Los Angeles, January 21, 1957

L9809	<u>Cluster (pm out)</u>	Decca DL8478, Fresh Sound (Sp)FSRCD508 [CD]
L9810	<u>Canon-friar (jm out)</u>	- -
L9811	<u>Mood (bp out)</u>	- -
L9812	<u>I'm confessin' (pc,pji duet,*)</u>	-

Note: Fresh Sound (Sp)FSRCD508 [CD] titled "John Graas - Westlake Bounce - The Music of John Graas"; see Paul Chambers, January 22 & 23, 1957 for rest of CD.

All titles, except (*), also on Lonehill Jazz (Sp)LHJ10148 [CD].

[C3634] Paul Chambers

Jack Montrose (ts) Bill Perkins (ts,bar-1) Paul Moer (p) Paul Chambers (b) Philly Joe Jones (d)

Los Angeles, January 23, 1957

<u>Jazz City [Motif] (1)</u>	Xanadu 104, Vee Jay Int'l VJS3062
<u>Sweet saxophones [My buddy]</u>	- -
<u>Early morning smog [Mood]</u>	- -
<u>Two visitors [Cannonball]</u>	- -
<u>Cute [Neat foot] (jm,bp out)</u>	- -
<u>The song is ended (jm out)</u>	-
<u>There will never be another you (bp out)</u>	-

Note: "Cute" played here is a Paul Moer composition - i.e. not the Neal Hefti tune.

"My buddy" played here is not the familiar tune "My buddy".

Titles on Vee Jay Int'l and Affinity issues are listed in parenthesis.

Vee Jay VJS3062 = Vee Jay (Jap)RJL-6020, both titled "Getting Together", both issued as by Mel Lewis.

All titles from Xanadu 104 also on Xanadu (Eu)197.101, (Jap)7006?, EPM (F)FDC5151 [CD].

All titles from Vee Jay Int'l VJS3062 also on Vee Jay (Jap)UXP-100J4, Affinity (E)AFF56.
All above titles also on Affinity (E)AFF56, Fresh Sound (Sp)FSRCD508 [CD].

[T1873] Clark Terry

Serenade To A Bus Seat : Clark Terry Quintet : Clark Terry (tp.cowbell-1) Johnny Griffin (ts.claves-2) Wynton Kelly (p) Paul Chambers (b) Philly Joe Jones (d)

New York, April 12 & 17, 1957

That old black magic (1,2) Riverside RLP12-237

Star dust (*,!) -

Cruisin' (*) -

Digits (*) -

, Jazzland JLP-10

Boomerang -

Donna Lee (*,#) -

, Riv 12-267

Boardwalk -

Serenade to a bus seat -

Note: Riverside 12-267 titled "Riverside Drive"; rest of LP by others.

Jazzland JLP-10 titled "Clark Terry/Kenny Dorham - Top Trumpets"; rest of LP by Kenny Dorham.

(#) This title also on Riverside RLP12-267, RLP3506.

(*) These 4 titles also on Milestone M47032 titled "Cruising".

(!) This title also on Riverside ALF-12-244 titled "Jazz for lovers"; rest of LP by others.

All above titles also on Riverside RCD-30189 [CD] titled "Serenade To A Bus Seat - Keepnews Collection".

All above titles also on Jazzland JLP-7, Riverside (Jap)SJM-6209M, OJC 066, OJC CD-066-2 [CD], Riverside (Jap)VICJ-23087 [CD], VICJ-2119 [CD], Riverside (Eu)0888072301894 [CD].

[M1226] Herbie Mann

Salute To The Flute : Herbie Mann (fl) Anthony Ortega Dick Hafer (ts,b-cl) Dave Kurtzer (bar) Hank Jones (p.celeste-1) Joe Puma (g) Oscar Pettiford (b) Philly Joe Jones (d)

New York, April 18, 1957

CO57718 Little Niles Epic LN3395, Col PC36972, Portrait RK44095 [CD]

CO57719 Pretty baby (1) - - -

CO57720 Song for Ruth - - -

Note: Columbia PC37072 titled "Flute Mann".

Portrait RK44095 [CD] titled "When lights are low"; see April 29, 1957 for rest of this CD.

[M9048] Hank Mobley

Hank : Donald Byrd (tp) John Jenkins (as) Hank Mobley (ts) Bobby Timmons (p) Wilbur Ware (b) Philly Joe Jones (d)

Hackensack, N.J., April 21, 1957

tk 2 Easy to love Blue Note BLP1560, 45-1688, CDP-7-95591-2 [CD]

tk 3 Fit for a hanker -

tk 4 Hi groove, low feedback -

tk 7	<u>Time after time</u>	-	, 45-1688
tk 9	<u>Dance of the infidels</u>	-	

Note: Blue Note CDP-7-95591-2 [CD] titled "Jazz Hot & Blue - Blue Note Plays The Music Of Cole Porter", rest of this CD by others.

All above titles also on Blue Note (Jap)BLP1560, BN-1560, TOCJ-1560 [CD], Mosaic MD6-181 [CD].

[C7481] John Coltrane

Blue Train : John Coltrane Sextet : Lee Morgan (tp) Curtis Fuller (tb) John Coltrane (ts)

Kenny Drew (p) Paul Chambers (b) Philly Joe Jones (d)

Hackensack, N.J., September 15, 1957

22990-1	<u>Lazy bird</u>	(unissued)
22990-2	<u>Lazy bird (rehearsal)</u>	Blue Note 8-53428-2 [CD]
22990-3	<u>Lazy bird</u>	Blue Note BLP1577, 8-53428-2 [CD], Essential Jazz Classics (Sp)EJC55423 [CD]
22987-2	<u>Moment's notice (1)</u>	
22987-5	<u>Moment's notice (3 false starts & incomplete)</u>	(unissued)
22987-6	<u>Moment's notice</u>	Blue Note BLP1577, 45-1718, (Du)1A158-83391/4, (Jap)FCPA-6202, CJ25-5181-4 [CD], TOCJ-5630 [CD], Blue Note B2-99175 [CD], 8-53428-2 [CD], Essential Jazz Classics (Sp)EJC55423 [CD]
4324-7	<u>Blue train</u>	(unissued)
4324-8	<u>Blue train (2)</u>	Blue Note 8-53428-2 [CD]
4324-9	<u>Blue train</u>	Blue Note BLP1577, 45-1691, United Artists (G)UAS29816E, Sunset (G)SLS50229, Super Sunset (G)SLD55031-2Y, Blue Note (Jap)FCPA-6202, (F)BN854185-2 [CD], (Jap)TOCJ-5630 [CD], Blue Note B2-99175 [CD], 8-53428-2 [CD], (F)854197 [CD], Essential Jazz Classics (Sp)EJC55423 [CD]
22988-10	<u>Locomotion</u>	(unissued)
22988-11	<u>Locomotion</u>	Blue Note BLP1577, United Artists (G)UAS29816E, Sunset (G)SLS50229, Super Sunset (G)SLD55031-2Y, Blue Note (Jap)K18P-9125, FCPA-6202, Blue Note 8-53428-2 [CD], Essential Jazz Classics (Sp)EJC55423 [CD]
22989-12	<u>I'm old fashioned</u>	Blue Note BLP1577, (Jap)TOCJ-5630 [CD], Blue Note CDP7-96098-2 [CD], 8-53428-2 [CD], Essential Jazz Classics (Sp)EJC55423 [CD]

Note: (1) Coltrane's solo edited out.

(2) Drew's solo edited out and inserted in master tk 9.

The title from Blue Note 45-1691 also on Blue Note (F)45-1691, United Artists

XW134, Blue Note BST89903, BST2-94429 (2 LP set), (Jap)BNJ-71067-8, Blue Note BST2-92468 (2 LP set), B12L-92468 (2 LP set), B21S-92468 [CD], CDBST2-92468 [CD], Liberty (F)LBS83442/3 (2 LP set), Blue Note (Jap)W-5512, K16P-9031/32 (2 LP set), K22P-6096/97 (2 LP set), LNS-90031, LNP-95060, NR-9022, NP-9748, NXA-5025, PRP-8269, SPM-1006, Blue Note CDP7-96110-2 [CD], (Jap)CJ28-5171 [CD], Toshiba EMI (Jap)SPCD-1017 [CD], Blue Note (Jap)CJ28-5176 [CD], TOCP-7455-6 [CD], Rhino R2-71255 [CD].

The title from Blue Note CDP7-96098-2 [CD] also on Blue Note (Jap)CJ28-5023 [CD], CJ28-5172 [CD], TOCP-7873 [CD].

All titles from Blue Note BLP1577 also on Blue Note BST81577, B11E81577, (E)BNS40009, (Du)5C038-60094, (It)BST36506, (Bra)31C152-53712, (Jap)BLP-1577, GXF-3010, GXK-8055, LNJ-80067, (Rep. of China)CJS666, Blue Note CDP-46095-2 [CD], B2-46095 [CD], (Jap)B21Y-46095 [CD], Mobile Fidelity MFSL-UDCD547 [CD], Blue Note (E)BNZ21 [CD], (G)CDP7-46095-2 [CD], (Jap)CP35-3088 [CD], CP32-5231 [CD], CJ28-5076 [CD], TOCJ-5667 [CD], TOCJ-1577 [CD], (all titled "Blue Train"), Blue Note (Jap)TOCJ-5787-92 [CD] titled "J-Ladies Collection/Special Box Vol. 2".

[R5347] Sonny Rollins

Newk's Time : Sonny Rollins Quartet : Sonny Rollins (ts) Wynton Kelly (p) Doug Watkins (b) Philly Joe Jones (d)

Hackensack, N.J., September 22, 1957

tk 5	<u>Tune up</u>	Blue Note BLP4001, LA159-G2, LA401-H2, (Jap)K18P-9126, Blue Note BST89903, CDP7-93203-2 [CD], 4-77396-2 [CD]
tk 9	<u>Asiatic raes</u>	Blue Note BLP4001, (In)JAZ 1, Blue Note 4-77396-2 [CD]
tk 13	<u>The surrey with the fringe on top (wk,dw out)</u>	Blue Note BLP4001, LA401-H2, Liberty (Jap)K22P-6074/75, Franklin Mint GJR069, Solar (Sp)4569879 [CD]
tk 15	<u>Wonderful, wonderful</u>	Blue Note BLP4001, NME (E)NME-018
tk 17	<u>Namely you</u>	- , LA401-H2
tk 19	<u>Blues for Philly Joe</u>	-

Note: Blue Note BLP4001(mono) = BST84001(stereo).

All titles from Blue Note BN-LA401-H2 also on Blue Note BST84508.

All above titles also on Blue Note 5-90833-2 [CD] titled "Newk's Time".

All above titles also on Blue Note 7-84001-2 [CD] titled "Newk's Time".

All above titles also on Applause APP 2320, Blue Note (E)BNS40011, (Jap)GXK-8089, LNJ-80086, BNJ-71021, BN-4001, CJ28-5150 [CD], TOCJ-4001 [CD], Blue Note (Eu)5-76752-2 [CD], Blue Note 5-90833-2 [CD].

[H4880] Ernie Henry

Last Chorus : Ernie Henry All Stars : Lee Morgan (tp) Melba Liston (tb) Ernie Henry (as) Benny Golson (ts,arr-1) Cecil Payne (bar) Wynton Kelly (p) Paul Chambers (b) Philly Joe Jones (d)

New York, September 23, 1957

<u>Autumn leaves (1)</u>	Riv RLP12-266, OJC 086, OJC CD1906-2 [CD]
<u>Beauty and the blues</u>	- - -

<u>All the things you are</u>	-	-	-
<u>(Im,eh + rhythm only)</u>			
<u>Melba's tune</u>	-	-	-
<u>Stablemates (mono take)</u>	OJC CD1792-2	[CD]	

Note: Some sources incorrectly give recording date as September 15, 1957.

OJC CD1792-2 [CD] titled "Drums Around The World; see Philly Joe Jones, May 4 & 11, 1959 for rest of CD.

All above titles also on Fresh Sound (Sp)FSRCD653 [CD] titled "The Last Sessions"; see following session for rest of CD.

All above titles also on Riverside (Jap)SMJ-6176, (Jap)VII-150.

[M10687] Lee Morgan

The Cooker : Lee Morgan (tp) Pepper Adams (bar) Bobby Timmons (p) Paul Chambers (b) Philly Joe Jones (d)

Hackensack, N.J., September 29, 1957

tk 3	<u>Just one of those things (alt take)</u>	Mosaic MQ6-162, MD4-162 [CD]
tk 4	<u>Just one of those things (2)</u>	Blue Note BLP1578, Mosaic MQ6-162, MD4-162 [CD]
tk 6	<u>Heavy dipper</u>	- - -
tk 7	<u>A night in Tunisia (1)</u>	- - -
tk 9	<u>Lover man</u>	- - -
tk 10	<u>New-Ma</u>	- - -

Note: Blue Note BLP1578(mono) = BST81578(stereo).

(1) This title also on Blue Note 45-1692.

(1) This title also on Blue Note CDP7-91138-2 [CD] titled "The best of Lee Morgan"; see various flwg sessions to September 18, 1965 for rest of CD.

(2) This title also on Blue Note BN-LA224-G titled "Lee Morgan memorial album"; liners incorrectly list date of this tune as December 26, 1957; see various flwg sessions to September 18, 1965 for rest of LP.

(2) This title also on Blue Note (G)BST84446.

(2) This title also on Blue Note CDP7-95591-2 [CD] titled "Jazz hot & blue - Blue Note plays the music of Cole Porter"; rest of CD by others.

The stereo version of this LP was issued years after the intial mono release. For the stereo version of "A night in Tunisia" on Blue BST81578, the wrong outheme insert ending was edited on to the master take (The note information in the Blue Note Discography is different but has been corrected in the Mosaic CD brochure). It was corrected on the Mosaic releases.

All titles from Blue Note BLP1578 also on Blue Note (F)BST81578, (Jap)GXX-8132, BLP-1578, BN-1578.

[H4881] Ernie Henry

Seven Standards And A Blues : Ernie Henry Quartet : Ernie Henry (as) Wynton Kelly (p) Wilbur Ware (b) Philly Joe Jones (d)

New York, September 30, 1957

<u>Soon</u>	Riv RLP12-248, OJC 1722, CD1722-2 [CD]
<u>My ideal</u>	- - -
<u>Specific gravity</u>	- - -

<u>Lover man</u>	-	-	-
<u>I've got the world on a string</u>	-	-	-
<u>Sweet Lorraine</u>	-	-	-
<u>I get a kick out of you</u>	-	-	-
<u>Like someone in love</u>	-	-	-
<u>Like someone in love (alt take)</u>	Riv RLP12-266, (Jap)SMJ-6176, (Jap)VII-150, OJC		
	086		

Note: All titles from Riverside RLP12-248 also issued on Riverside (Jap)SMJ-6304, (Jap)VIIJ-30040.

All above titles also on Fresh Sound (Sp)FSRCD653 [CD].

For a session of November 13, 1957 see under Kenny Dorham.

[W8166] Winner's Circle

Donald Byrd (tp) Frank Rehak (tb) Gene Quill (as) John Coltrane (ts) Al Cohn (bar) Eddie Costa (p) Freddie Green (g) Oscar Pettiford (b) Philly Joe Jones (d)

New York, October, 1957

Not so sleepy

Bethlehem BCP6024, Bethlehem Charly
(G)CDGR223-2
[CD], Avid (E)AMSC969 [CD]

Note: Bethlehem Charly (G)CDGR223-2 [CD] titled "John Coltrane - The Bethlehem Years"; see flwg session and Art Blakey, December 1957 for rest of this 2 CD set.

[C5320] Sonny Clark

Sonny Clark Trio : Sonny Clark (p) Paul Chambers (b) Philly Joe Jones (d)

New York, October 13, 1957

tk 2	<u>I didn't know what time it was (alt take)</u>	Blue Note (Jap)GXF-3069
tk 3	<u>I didn't know what time it was</u>	Blue Note BLP1579, (Sp)5-21755-2 [CD]
tk 5	<u>Two bass hit</u>	- , 7-96904-2 [CD], (Jap)CJ28-5030 [CD]
tk 7	<u>Two bass hit (alt take)</u>	Blue Note (Jap)GXF-3069
tk 8	<u>Be-bop</u>	Blue Note BLP1579, (Jap)FCPA-6207, Blue Note 7-89032-2 [CD]
tk 9	<u>Tadd's delight (alt take)</u>	Blue Note (Jap)GXF-3069
tk 10	<u>Tadd's delight</u>	Blue Note BLP1579
tk 11	<u>Softly, as in a morning sunrise</u>	Blue Note 45-1719, BLP1579, (Jap)K16P-9031/32, K18P-9126, K22P-6096/97, K23P-6726, FCPA-6207, W-5509, CJ28-5021 [CD], CJ28-5036 [CD], CJ28-5172 [CD], CP32-5448 [CD], TOCJ-5187/88 [CD], TOCJ-5829 [CD], TOCJ-5934 [CD], TOCJ-66038 [CD],

tk 12 I'll remember April (p-solo) TOCJ-66053 [CD], TOCP-50230 [CD], Capitol (Jap)TOCJ-5714 [CD], Blue Note 5-30816-2 [CD] Blue Note BLP1579, K23P-6726, FCPA-6207, W-5509, (Jap)CJ28-5022 [CD], TOCJ-5829 [CD], TOCJ-5851 [CD], TOCJ-5873 [CD], TOCJ-66038 [CD]

Note: Some sources incorrectly list date of this session as September 13 or November 13, 1957.

Blue Note BLP1579(mono) = BST81579(stereo).

All titles from Blue Note (Jap)GXF-3069 also on Blue Note (Jap)GXX-8157 (both titled "The Art of the Trio"), BNJ-61017, TOCJ-1617 [CD].

All titles from Blue Note BLP1579 also on Blue Note (Jap)GXF-3005, GXX-8051, BST-81579, BLP-1579, BN-1579, TOCJ-5763 [CD], TOCJ-1579 [CD], TOCJ-9007 [CD].

All above titles also on Blue Note CDP7-46547-2 [CD], (Jap)CP32-5204 [CD], CJ28-5061 [CD], Blue Note 5-33774-2 [CD], Gambit (And)69263 [CD].

[D6595] Kenny Drew

Jazz Impressions Of Pal Joey : Kenny Drew (p) Wilbur Ware (b) Philly Joe Jones (d)

New York, October 15, 1957

<u>Bewitched, bothered and bewildered</u>	Riverside RL12-249, OJC CD6007 [CD]
<u>Do it the hard way</u>	-
<u>I didn't know what time it was</u>	-
<u>Happy hunting horn</u>	-
<u>I could write a book</u>	- , OJC CD6007 [CD]
<u>The lady is a tramp</u>	- , OJC CD6007 [CD]
<u>My funny Valentine (p solo)</u>	-
<u>What is a man ?</u>	-

Note: All above titles also on Riverside (Jap)VICJ-41731 [CD] titled "Jazz Impressions of Pal Joey".

All above titles also on Riverside (Jap)SMJ6106M, OJC CD1809-2 [CD], Lonehill Jazz (Sp)LHJ10343 [CD].

[D1579.10] Miles Davis

Miles Davis Quintet : Miles Davis (tp) Bobby Jaspar (ts) Tommy Flanagan (p) Paul Chambers (b) Philly Joe Jones (d)

Radio Broadcast, ABC Dancing Party, Live "Birdland", New York, between October 17 & 31, 1957

<u>All of you</u>	Jazz Unlimited (Dan)JUCD-2050 [CD], Definitive (And)DRCD11294 [CD], RLR Records (Sp)RLR88666 [CD]
<u>Four</u>	Jazz Unlimited (Dan)JUCD-2050 [CD], Definitive (And)DRCD11294 [CD], RLR Records (Sp)RLR88666 [CD]
<u>Nature boy</u>	RLR Records (Sp)RLR88666 [CD]
<u>A night in Tunisia</u>	RLR Records (Sp)RLR88666 [CD]

(incomplete)

[M9051] Hank Mobley

Poppin' : Art Farmer (tp) Hank Mobley (ts) Pepper Adams (bar) Sonny Clark (p) Paul Chambers (b) Philly Joe Jones (d)

Hackensack, N.J., October 20, 1957

tk 3	<u>Gettin' into something</u>	Blue Note (Jap)GXF-3066
tk 4	<u>Tune up</u>	-
tk 6	<u>Poppin'</u>	-
tk 8	<u>East of Brooklyn</u>	-
tk 12	<u>Darn that dream</u>	-

Note: All above titles also on Blue Note (Jap)GXX-8163, Blue Note (Jap)TOCJ-1620 [CD], Mosaic MD6-181 [CD].

[J3794] Dick Johnson

Most Likely ... Dick Johnson : Dick Johnson Quartet : Dick Johnson (as) Dave McKenna (p) Wilbur Ware (b) Philly Joe Jones (d)

New York, October 30, 1957

<u>Aw c'mon, Hoss</u>	Riv RLP12-253
<u>The end of a love affair</u>	-
<u>Federall</u>	-
<u>It's bad for me</u>	-
<u>It's so peaceful in the country</u>	-
<u>Lee-antics</u>	-
<u>Me 'n Dave</u>	-
<u>Stella by starlight</u>	-
<u>The loop</u>	-

Note: All above titles also on Riverside (Jap)VII-4083, WWLJ-7043, Fresh Sound (Sp)FSRCD528 [CD].

[R5034] Red Rodney

Red Rodney : 1957 : Red Rodney (tp) Ira Sullivan (tp-1,ts) Tommy Flanagan (p) Oscar Pettiford (b) Philly Joe Jones (d)

Hackensack, N.J., November 22, 1957

<u>Star eyes</u>	Signal LP1206, Savoy (Jap)SV-0148 [CD]
<u>You'd better go now</u>	-
<u>Stella by starlight</u>	-

Note: Savoy (Jap)SV-0148 [CD] titled "Fiery"; see flwg session for rest of CD.
All above titles also on Fresh Sound (Sp)FSRCD554-2 [CD].

[M2312] Warne Marsh

Warne Marsh : Warne Marsh (ts) Ronnie Ball (p) Paul Chambers (b) Philly Joe Jones (d)

New York, December 12, 1957

2869	<u>Will you still be mine ?</u>	(unissued)
2870	<u>The best things in life</u>	-
2871	<u>Too close for comfort</u>	Atl LP1291, Lonehill Jazz (Sp)LHJ10342 [CD]

2872 It's all right with me - -
 2873 Tune up (unissued)
 Note: Both issued titles also on Mosaic MD6-174 [CD].

[H4289] Bill Henderson

Bill Henderson Acc By All Star Group : Bill Henderson (vcl) acc by Julius Watkins (fhr)
Charlie Rouse (ts) Hank Jones (p) Wilbur Ware (b) Philly Joe Jones (d)

New York, 1958

Busy signal Riverside 612
How long has this been
going on ? -

[C5322] Sonny Clark

Cool Struttin' : Art Farmer (tp) Jackie McLean (as) Sonny Clark (p) Paul Chambers (b) Philly Joe Jones (d)

Hackensack, N.J., January 5, 1958

tk 1	<u>Blue minor</u>	Blue Note BLP1588, (Jap)NP-2008, NP-9021, K16P-9031/32, K18P-9126, K22P-6096/97, FCPA-6207, W-5508, Blue Note (Jap)CJ28-5036 [CD]
tk 2	<u>Cool struttin'</u>	Blue Note 45-1714, BLP1588, (Jap)NP-9022, LNS-90031, LNP-95060, FCPA-207, (F)BN854185-2 [CD], (Jap)CJ25-5181/84 [CD], CJ28-5036 [CD], CJ28-5171 [CD], CJ28-5176 [CD], TOCJ-5829 [CD], TOCJ-5851 [CD], TOCJ-5925 [CD], TOCJ-5933 [CD], TOCJ-6132 [CD], TOCJ-66038 [CD], TOCJ-66051 [CD], TOCP-7455/56 [CD], TOCP-8963 [CD], Toshiba-EMI (Jap)TOCP-8751 [CD], Victor (Jap)VICJ-5154 [CD], Blue Note 5-30816-2 [CD]
tk 4	<u>Royal flush</u>	Blue Note BLP1592, (Jap)LNJ-70093, K18P-9279, BNJ-61016, TOCJ-1592 [CD]
tk 5	<u>Sipping at Bell's</u>	Blue Note BLP1588
tk 6	<u>Deep night</u>	Blue Note BLP1588, (Jap)CJ28-5024 [CD], TOCJ-5829 [CD], TOCJ-66038 [CD]
tk 7	<u>Lover</u>	Blue Note BLP1592, 7-81131-2, (Jap)LNJ-70093, K18P-9279, BNJ-61016, TOCJ-1592 [CD]

Note: Blue Note BLP1592 was not released.

Blue Note BLP1588(mono) = BST81588(stereo).

All titles from Blue Note BLP1588 also on Blue Note (Jap)CP35-3089 [CD].

All titles from Blue Note BST81588 also on Blue Note (Jap)TOCJ-1588 [CD].

All above titles also on Blue Note 7-46513-2 [CD], 4-95327-2 [CD].

[K1045] Wynton Kelly

Wynton Kelly Quartet : Wynton Kelly (p) Kenny Burrell (g) Paul Chambers (b) Philly Joe Jones (d)

New York, January 31, 1958

Whisper not (*) Riv RLP12-254, OJC 401, CD402-2 [CD]

Action - - -

Dark eyes [Otchitchornyia] - - -

(take 1)

Dark eyes [Otchitchornyia] -

(alt take 2)

Note: (*) This title also on Riverside RLP93505 titled "Compositions of Benny Golson"; rest by others.

All titles from Riverside RLP12-254 also on Jazzland 83 titled "Whisper not", Milestone M47026, titled "Keep it moving", Riverside VDJ1540 titled "Piano", Milestone M47098, Riverside (Jap)VIJ-121, VDJ-1540 [CD], Riverside (Eu)CA/802/98.913 [CD].

All above titles also on Riverside (Jap)VICJ-23558 [CD], VICJ-5111 [CD].

A session of February 2, 1959, on Vee Jay as by Wynton Kelly, was recorded with Paul Chambers as the leader.

[D1583] Miles Davis

Milestones : Miles Davis Sextet : Miles Davis (tp) Cannonball Adderley (as) John Coltrane (ts) Red Garland (p) Paul Chambers (b) Philly Joe Jones (d)

New York, February 4, 1958

CO60199-1 Two bass hit (*) Mosaic MQ9-191

CO60199-2 Two bass hit CBS (F)S66403, Fontana (E)TFE17359, 17223, (Eu)467102TE, 467219TE, Giants of Jazz (It)CD53125

[CD], Jazz Track (Sp)JT945 [CD]

CO60200-1 Billy Boy (p.b.d only) CBS (Eu)S67257, Fontana (Eu)467068TE, (E)TFL5035, TFE 17195, Jazz Track (Sp)JT945 [CD]

CO60201-1 Straight no chaser (*) Mosaic MQ9-191

CO60201-2 Straight no chaser Fontana (E)TFE17197, (Eu)467069TE, 467219TE, Jazz Track (Sp)JT945 [CD]

CO60202-2 Milestones [Miles] (*) Mosaic MQ9-191

CO60202-3 Milestones [Miles] Col B11931, C5X45000, CBS (G)S88138, Fontana (E)TFE17359, 17223, TFL5089, (C)467102TE, 467219TE, CBS/Sony SONP50164, SONB55028, Coronet

(Aus)KEP221, Col/Sony 467144-2 [CD], Col

469440-2

[CD], Jazz Track (Sp)JT945 [CD]

Note: Some sources incorrectly list date of this session as April 2, 1958.

"Milestones" as "Miles" on Col CL1193, C5X45000, CS9428 and prob. other issues. Col 469440-2 [CD] titled "Mellow Miles"; see various flwg sessions to December 26/27, 1984 for the rest of this CD.

Jazz Track (Sp)JT945 [CD] titled "Milestones.... Miles Davis"; see following 2 sessions for rest of CD.

All titles, except (*), also on Col CL1193 = C59428 = CBS 460827-2 [CD]; all titled "Milestones".

All above titles also on Columbia CK40837 [CD] titled "Milestones"; see following session for rest of CD.

All above titles also on Mosaic MQ9-191, Columbia C6K90922 [CD].

[G6300] Johnny Griffin

Johnny Griffin Sextet : Donald Byrd (tp) Johnny Griffin (ts) Pepper Adams (bar) Kenny Drew (p) Wilbur Ware (b) Philly Joe Jones (d)

New York, February 25, 1958

<u>Stix' trix</u>	Riv RLP12-264, RIVM001, OJC CD1827-2 [CD]
<u>What's new ?</u>	- , Milestone M47054, OJC CD1827-2 [CD]
<u>Johnny G.G.</u>	- -
<u>Catharsis</u>	- , Milestone M47054, OJC CD1827-2 [CD]

Note: All titles on Ace Riverside (E)RLP264.

All above titles also on Riverside (Jap)SMJ6285, (Jap)VIJ30018.

Riverside RIVM001 titled "Riverside Jazz sampler"; rest by others.

Milestone M47054 titled "Little giant"; see February 26 & 27, 1958; August 4-5, 1959; December 21, 1961, January 5, 1962 & January 29, 1962 for more titles.

[M9519] Thelonious Monk

Blues Five Spot : Donald Byrd (tp) Johnny Griffin (ts) Pepper Adams (bar) Thelonious Monk (p) Wilbur Ware (b) Philly Joe Jones (d)

New York, February 25, 1958

Coming on the Hudson Milestone M9124, (F)68.154, (Jap)VIJ-4049

Note: Lonehill Jazz (Sp)LHJ10360 [CD] titled "Thelonious Monk Quartet featuring Johnny Griffin - Complete Live at the Five Spot 1958"; see July 9 & August 7, 1958 for rest of CD.

Above title also on Riverside (It)4004/7, Riverside (Jap)VIJ-5102-23, Riverside 15RCD-022-2 [CD], (F)99.912 [CD].

Remaining titles from this session are by Johnny Griffin.

For sessions of May 7 & 12, 1958 see under Clark Terry.

[G6301] Johnny Griffin

Way Out ! : Johnny Griffin Quartet : Donald Byrd, Pepper Adams out, rest same

New York, February 26 or 27, 1958

<u>Woody'n you (1)</u>	Riv RLP12-264, (Jap)SMJ6285, (Jap)VIJ30018, Milestone M47054, OJC CD1827-2 [CD]
<u>Hot sausage</u>	Riv RLP12-274, (Jap)VICJ-23791 [CD], Milestone M47054
<u>Where's your overcoat boy ?</u>	Riv RLP12-274, (Jap)VICJ-23791 [CD], Milestone M47054
<u>Sunny Monday</u>	Riv RLP12-274, (Jap)VICJ-23791 [CD]
<u>Cherokee</u>	- -

Terry's tune - -
Little John - - , Milestone
M47054

Note: (1) also on Ace Riverside (E)RLP264.

Riverside RLP12-274 = Riverside (Jap)SMJ-6067, (Jap)VII136, (Jap)WWLJ7063,
(Jap)SMG-6067M, (Jap)VICJ-23791 [CD], OJC CD1855-2 [CD].

[S8323] Jimmy Smith

Softly As A Summer Breeze : Jimmy Smith (org) Kenny Burrell (g) Philly Joe Jones (d)

New York, February 26, 1958

tk 5	<u>It could happen to you</u>	Blue Note BLP4200, B2-97505 [CD]
tk 6	<u>Hackensack (*)</u>	- - , (E)BST83367/8
tk 7	<u>These foolish things</u>	- -
tk 8	<u>Sometimes I'm happy</u>	- -

Note: (*) This title als on Blue Note (Eu)7243-8-33206-2-2 [CD].

Blue Note B2-97505 [CD] titled "Jimmy Smith - Softly As A Summer Breeze"; see flwg session for more titles; rest of CD by Bill Henderson, October 14, 1958.

All above titles also on Blue Note 4-79505-2 [CD] titled "Jimmy Smith - Softly As A Summer Breeze"; see flwg session & Bill Henderson, October 14, 1958 for rest of CD.

[D1584] Miles Davis

New York, March 4, 1958

CO60203-1	<u>Dr. Jackle [Dr. Jekyll] (false start)</u>	(unissued) Col
CO60203-1	<u>Dr. Jackle [Dr. Jekyll] (incomplete)</u>	-
CO60203-1	<u>Dr. Jackle [Dr. Jekyll]</u>	-
CO60203-1	<u>Dr. Jackle [Dr. Jekyll]</u>	-
CO60203-2	<u>Dr. Jackle [Dr. Jekyll]</u>	Col B11931, B11013, CL1193, Fontana (E)TFE17195, (Eu)467068TE, Coronet (Aus)KEP221, Mosaic MQ9-191, Giants of Jazz (It)CD53125 [CD], Jazz Track (Sp))T945 [CD]
CO60204-1	<u>Sid's ahead (rg out; md plays p)</u>	Col CL1193, Fontana (E)TFE17195, TFL5089, Philips (Eu)429743BE, Mosaic MQ9-191, Jazz Track (Sp))T945 [CD]
CO54132-1	<u>Little Melonae (incomplete) (ca out,*)</u>	(unissued)
CO54132-1	<u>Little Melonae - (ca out,*)</u>	-
CO54132-1	<u>Little Melonae - (ca out,*)</u>	-
CO54132-1	<u>Little Melonae - (ca out,*)</u>	-
CO54132-1	<u>Little Melonae (ca out,*)</u>	-
remake-3	<u>Little Melonae (ca out)</u>	Mosaic MQ9-191, Jazz Track (Sp))T945 [CD]

Note: According to the liner notes to Columbia C6K90922 [CD] "Sid's ahead" was performed before "Dr. Jackle" (despite the matrix numbers) and that Red Garland arrived late for

the session, hence Davis having to play piano on portions of "Sid's ahead".

Some sources incorrectly list the date of this session as April 3, 1958.

(*) This is a remake of the recording from October 27, 1955.

"Dr. Jekyll" also issued as "Dr. Jackle".

Col CL1193 = CS9428 = CBS 460827-2 [CD].

All issued titles also on Columbia CK40837 [CD], Columbia C6K90922 [CD].

[E3989] Gil Evans

Bill Barber (tu) Phil Bodner (reeds) Philly Joe Jones (d) replace Harvey Phillips, Jerry Sanfino, Art Blakey

New York, May 2, 1958

Willow tree

World Pacific WP1246, (Jap)CP32-5372 [CD], Poll Winners (Eu)PWR27214 [CD]

[T1877] Clark Terry

Clark Terry In Orbit : Clark Terry Quartet With Thelonious Monk : Clark Terry (flhrn)

Thelonious Monk (p) Sam Jones (b) Philly Joe Jones (d)

New York, May 7 or 12, 1958

In orbit (1,*,#)

Riv RLP12-271, (Jap)SMJ6167, Jazzland JLP96

One foot in the gutter

- - - ,
Milestone M47032, Riverside 4RCD-4422-2 [CD]

Trust in me

Riv RLP12-271, (Jap)SMJ6167, Jazzland JLP96

Let's cool one

- - - ,
Milestone M47032, M47064, (G)0081.130, Riv RS943/4

Pea-eye (2,#!)

Riv RLP12-271, (Jap)SMJ6167, Jazzland JLP96

Moonlight fiesta

- - -

Argentina (*)

- - - ,

Milestone M47032

Buck's business

Riv RLP12-271, (Jap)SMJ6167, Jazzland JLP96

Very near blue

- - - ,

Milestone M47032

Flugelin' the blues [C jam blues] (see note)

Riv RLP12-294, Milestone M47032

Note: "Flugelin' the blues" is listed on Riverside RLP1134, OJC 256, but plays "C jam blues"; see September 6, 1957 for the "C jam blues" listing.

Jazzland JLP-96(mono) = JLP59-96(stereo).

(1) This title on Riverside (E)673.007 as "Globetrotter"

(2) This title on Riverside (E)637.007 as "Zip co-ed".

Milestone M47032 (2 LP set) titled "Clark Terry - Cruising".

Milestone M47064, (G)0081.130, both titled "Memorial album"; rest of these 2 LP sets by others.

Riverside 4RCD-4422-2 [CD] titled "The Riverside Records Story"; see July 29, 1957 for one more title; rest of this 4 CD set by others.

Riverside RLP12-294, RLP1134, both titled "New Blue Horns"; rest of LP by others.

Riverside RS943/4 titled "The Thelonious Monk Story"; rest of this 2 LP set by others.

OJC 256 titled "New blue horns".

(#) These 2 titles also on Riverside 45-421.

(*) These 2 titles also on Riverside REP3252 titled "Giants meeting".

(!) This title also on Riverside FCD-60-018 [CD] titled "Thelonious Monk and the Modern Jazz Giants"; rest of CD by others.

All titles from Riverside RLP12-271 also on Riverside RS3009 (titled "C.T. meets Monk"), OJC 302 (titled "Clark Terry with Thelonious Monk", Riverside (Eu)673007 (titled "Globetrotters"), (F)68.919, Jazzland LP996 (titled "Clark Terry Quartet with Thelonious Monk").

All above titles also on Riverside (It)4005-5LP (titled "Monk on Riverside"; rest of 5 LP set by others); OJC CD-302-2 [CD], Riverside (Jap)VICJ-2165 [CD] (both titled "Clark Terry with Thelonious Monk").

All above titles also on Riverside VIJ-5102-23, 15RCD-022-2 [CD], both titled "Thelonious Monk - The complete Riverside recordings"; rest of these 22 LP/15 CD sets by Monk and others.

For a session of November 15, 1958 see under C Jam All Stars.

[D1585] Miles Davis

Miles Davis Quintet : Miles Davis (tp) John Coltrane (ts) Bill Evans (p) Paul Chambers (b) Philly Joe Jones (d)

Broadcast, Bandstand USA, "Cafe Bohemia", New York, May 17, 1958

<u>Four</u>	AFRS no. 41, Musica Jazz (It)2MLP1041, Rare LP 11/15, CD11 [CD]
<u>Bye bye, blackbird</u>	AFRS no. 41
<u>Walkin'</u>	- , Rare CD11 [CD], Musica Jazz (It)MJCD1089 [CD]
<u>Two bass hit</u>	Yadeon (Jap)502

Note: Jazz Band EBCD2101-2 [CD] dated incorrectly as August 1958 and is titled "Miles Davis All Stars Live in 1958-59"; see January 3, 1959; November 1, 1958 and Gerry Mulligan for the rest of this CD.

"Four" as "Four plus one more" and "Walkin" as "Rollin' and blowin'" on Chakra, Jazzbird, Carrere.

"Walkin" and "Two bass hit" as "No blues" and "Closing announcement (Wha' happened) on Jazzband.

The 2 versions of "Two bass hit" issued are edited.

The first 3 titles also on Chakra 100MD, Bopera 2-100, Jazzbird JAZ2005 titled "Miles tones", Carrere 6454, Bandstand (It)BDLP1501, BDCD1501 [CD] titled "Live in New York".

All above titles also on Gambit (And)69220 [CD] titled "Miles Davis Quintet With John Coltrane - Live In Zurich"; see April 8, 1960 for rest of CD.

All above titles also on JMY (It)ME6402 [CD] titled "Four-Play"; see June 30 & November 1, 1958 and January 3, 1959 for rest of CD.

All above titles also on RLR Records (Sp)RLR88632 [CD] titled "Radio Broadcasts 1958-1959"; see various flwg sessions to January 3, 1959 for rest of CD.

All above titles also on Yadeon 502 [CD], Jazzband EBCD2101-2 [CD], Prestige PRCD4-4444-2 [CD], Jazz Track (Sp)JT945 [CD], Acrobat AMACD004 [CD].

[P5713] Bud Powell

The Amazing Bud Powell - Time Waits : Bud Powell (p) Sam Jones (b) Philly Joe Jones (d)

Hackensack, NJ, May 25, 1958

tk 4	<u>John's abbey (alt) (*)</u>	Blue Note BST84430, (Jap)BNJ-61008/10, BJN-71079, Blue Note CDP7-93204-2 [CD]
tk 5	<u>Sub city (alt)</u>	Blue Note BLP1598
tk 8	<u>Sub city</u>	Liberty (Jap)K22P-6092/93
tk 9	<u>John's abbey</u>	Blue Note BLP1598, (F)BN854185-2 [CD], 854197 [CD]
tk 10	<u>Buster rides again</u>	Blue Note 45-1712, BLP1598, CDP7-93204-2 [CD]
tk 11	<u>Dry soul</u>	- -
tk 12	<u>Marmalade</u>	-
tk 14	<u>Monopoly</u>	Blue Note BLP1598, (Jap)K18P-6723, FCPA-6203, Blue Note CDP7-93204-2 [CD]
tk 16	<u>Time waits</u>	Blue Note BLP1598, (Jap)K18P-6723, FCPA-6203

Note: Some sources incorrectly list date as May 28, 1958.

Mosaic MR5-116 lists date for this session as May 24, 1958.

All titles from Blue Note BLP1598 also on Blue Note (Jap)LNJ-80068, GXK-8084, BLP-1598, BN-1598.

All titles, except (*), also on Blue Note BST81598(stereo) titled "The amazing Bud Powell - Time waits".

All titles, except (*), also on Blue Note CDP8-72734-2 [CD] titled "The amazing Bud Powell, Vol. 4".

All above titles also on Mosaic MR5-116, Blue Note CDP7-46820-2 [CD], (Jap)CP32-9510 [CD], Blue Note CDP8-30083-2 [CD], 5-21227-2 [CD].

[B11364] Evans Bradshaw

Look Out For Evans Bradshaw : Evans Bradshaw (p) Jamil Nasser (b) Philly Joe Jones (d)

New York, June 9, 1958

<u>Angel eyes</u>	Riv RLP12-263
<u>Love for sale</u>	-
<u>Georgia on my mind</u>	-
<u>Coolin' the blues</u>	-
<u>Prophets</u>	-
<u>Blueinet</u>	-
<u>Old devil moon</u>	-
<u>Hallelujah</u>	-

Note: All above titles also on Fresh Sound (Sp)FSRCD665 [CD] titled "Evans Bradshaw-Roosevelt Wardell + Roosevelt Wardell Trio".

[A919] Cannonball Adderley

Portrait Of Cannonball : Julian Adderley Quintet : Blue Mitchell (tp) Cannonball Adderley (as) Bill Evans (p) Sam Jones (b) Philly Joe Jones (d)

New York, July 1, 1958

	<u>Blue funk (1)</u>	Riverside RLP12-269, Milestone M-47001, OJC CD-361-2 [CD]
-2	<u>Minority (2)</u>	Milestone M-47001, OJC CD-361-2 [CD]
-3	<u>Minority (3)</u>	- -
-splice 2/3	<u>Minority</u>	Riverside RLP12-269, OJC CD-361-2 [CD]

-4	<u>Nardis</u>	-
-5	<u>Nardis (4)</u>	Riverside RLP12-269, Milestone M-47001, OJC CD-361-2 [CD], Riverside RCD-30072-2 [CD]
	<u>People will say we're in love</u>	(same issues)
	<u>Straight life (6)</u>	-
	<u>A little taste (7)</u>	-

Note: The spliced version of "Minority" comprises the theme statement & alto solo from take 2, the rest is from take 3.

Milestone M-47001 titled "Cannonball & Eight Giants".

Riverside RCD-30072-2 [CD] titled "Riverside Profiles - Cannonball Adderley"; see various flwg sessions to July 14, 1963 for rest of CD. This CD comes with a bonus CD of various artists compilation.

(1) Also on Riverside REP139.

(2) Also on Victor VIJ-4030, That's Jazz TJ045 [CD].

(3) Also on Victor VIJ-4030, Giants of Jazz (It)CD53121 [CD].

(4) Also on Riverside RLP[9]3504, SR-7045, Milestone MSP1, Bellaphon (G)BJS4070, Warner 20379-2 [CD].

(5) Also on Riverside SR-3013, RLP[9]3514, SR-7071.

(6) Also on Riverside REP139, That's Jazz TJ045 [CD].

(7) Also on Riverside RLP12-284, Musica Jazz MJP1018.

Riverside RLP12-269 = Riverside RLP500.269, RS-3042, 673.030, 2360.001, (Jap)SMJ-6083, Original Jazz Classics OCJ-361-1.

Milestone M-47001, 8161-47001TH = Milestone L45331/2, 68.113, HB6077.

Original Jazz Classics OJCCD-361-2 [CD] = Riverside (Jap)VICJ-23648 [CD], VICJ-2170 [CD].

[M8634] Blue Mitchell

Big Six : Blue Mitchell (tp) Curtis Fuller (tb) Johnny Griffin (ts) Wynton Kelly (p) Wilbur Ware (b) Philly Joe Jones (d)

New York, July 2 & 3, 1958

<u>Blues march (*)</u>	Riv RLP12-273, Milestone M47055, OJC CD615-2 [CD]
<u>Big six</u>	-
<u>There will never be another you (cf,if out,1,#)</u>	-
<u>Brother 'ball (1)</u>	-
<u>JAMF</u>	-
<u>Sir John</u>	-
<u>Promenade</u>	-

Note: Milestone M47055 titled "A blue time"; see various flwg sessions to March 28, 1962 for rest of LP.

(*) This title also on Riverside RLP93505 titled "The compositions of Benny Golson".

(#) This title also on Riverside RCD6021-2 [CD] titled "Blue Mitchell Plays for Lovers"; see flwg sessions to 1962 for rest of CD.

(#) This title also on Essential Jazz Classics (Sp)EJC55491 [CD] titled "Blue's Moods".

(1) These 2 titles also on OJC CD6009-2 [CD] titled "Blues on my mind"; see flwg sessions to September 28, 1959 for rest of CD.

All above titles also on Riverside (Jap)VIJ-4079, VIJJ-30037, VICJ-23089 [CD].

[D1589] Miles Davis

Porgy And Bess : Miles Davis With Orchestra Under The Direction Of Gil Evans : Johnny Coles, Bernie Glow, Ernie Royal, Louis Mucci (tp) Miles Davis (flhrn) Joe Bennett, Frank Rehak, Jimmy Cleveland, Dick Hixson (tb) Willie Ruff, Julius Watkins, Gunther Schuller (fhr) Bill Barber (tu) Phil Bodner, Romeo Penque (fl,cl) Danny Bank (b-cl,fl) Cannonball Adderley (as) Paul Chambers (b) Philly Joe Jones (d) Gil Evans (arr, cond)

New York, July 22, 1958

CO61300-4	<u>My man's gone now</u>	Col B12741, CL1274, Fontana (F)662036MR, Mosaic MQ11-164, Columbia 65141 [CD], Columbia/Legacy CK67425 [CD], Istituto Geografico De Agostini (It)MJ1040-1 [CD], Jazz Track (Sp)JT946 [CD]
CO61302-R	<u>Gone, gone, gone</u> <u>(rehearsal) (*)</u> <u>studio discussion</u>	Mosaic MQ11-164 -
CO61302-8	<u>Gone, gone, gone</u>	Col CL1274, Fontana (F)662036MR, Mosaic MQ11-164, Columbia 65141 [CD], Columbia/Legacy CK67425 [CD], Jazz Track (Sp)JT946 [CD]
CO61302-R	<u>Gone (rehearsal) (*)</u>	Mosaic MQ11-164
CO61302-3	<u>Gone (*)</u>	-
CO61302-4	<u>Gone (*)</u>	- , Columbia 65141 [CD]
CO61303-6	<u>Gone</u>	Col B12741, CL1274, Fontana (E)TFL5089, Mosaic MQ11-164, Columbia 65141 [CD], Jazz Track (Sp)JT946 [CD]

Note: Columbia 65141 [CD] titled "Porgy and Bess".

All titles, except (*), also on Col PC8085 = CBS 32188 both titled "Porgy and Bess".

All titles, except (*), also on CBS Jazz Masterpieces 450985 [CD] titled "Porgy and Bess".

All titles, except (*), also on Jazz (Dan)DLP2-771.

All titles from Columbia CL1274 also on Columbia CK40647 [CD].

All above titles also on Columbia/Legacy CXK67397 [CD].

[L4447] Abbey Lincoln

It's Magic : Abbey Lincoln (vcl) acc by Kenny Dorham (tp) Curtis Fuller (tb) Benny Golson (ts,arr) Jerome Richardson (fl,bar) Wynton Kelly (p) Paul Chambers (b) Philly Joe Jones (d)

New York, July 24, 1958

<u>Just for me</u>	Riv RLP12-277, OJC 205, CD205-2 [CD]
<u>An occasional man</u>	- - -
<u>Music, maestro, please</u>	- - -

[L4448]

Abbey Lincoln
Curtis Fuller, Jerome Richardson out

(tk 5)

Note: Both above titles from one of the above August 1958 sessions.
Both above titles also on Jazz Plaza Music (Sp)JPM8802 [CD].

[L4449] Abbey Lincoln

Abbey Lincoln (vcl) acc by Art Farmer (tp) Curtis Fuller (tb) Benny Golson (ts,arr) Sahib Shihab (bar) Wynton Kelly (p) Sam Jones (b) Philly Joe Jones (d)

New York, August 15, 1958

I'm in love

Riv RLP12-277, OJC 205, CD205-2 [CD]

Love

- - -

[L4450] Abbey LincolnCurtis Fuller, Sahib Shihab outIt's magic

Riv RLP12-277, OJC 205, CD205-2 [CD]

Out of the past

- - -

Little Niles

- - -

Note: All titles from Riverside RLP12-277 also on Riverside (Jap)SMJ-6309, VICJ-23694 [CD].

[B890] Chet Baker

Chet Baker In New York : Chet Baker Quartet/Quintet : Chet Baker (tp) Johnny Griffin (ts) Al Haig (p) Paul Chambers (b) Philly Joe Jones (d)

New York, September, 1958

Fair weather (#)

Riverside RLP12-281, 3505, OJC CD-207-2 [CD]

Hotel 49 (*)

- -

Blue thoughts

- -

Note: (*) This title also on Riverside EP146.

(#) This title also on Riverside RCD-5713-2 [CD], RCD-30073-2 [CD].

All above titles also on American Jazz Classics (Sp)99022 [CD] titled "Chet Baker in New York".

[B891] Chet BakerJohnny Griffin out

New York, September, 1958

Polka dots and

Riverside RLP12-281, OJC CD-207-2 [CD]

moonbeams (1)Solar (#,2)

- -

When lights are low

- -

Soft winds (*,#)

RLP12-294, RLP1134, RLP(9)3505, Original
Jazz Classics OJC-256, OJC CD-207-2 [CD],
OJC CD256-2 [CD]

Note: Riverside RLP12-294 titled "New Blue Horns"; rest of LP by others.

(1) This title also on Riverside RCD-30073-2 [CD], Giants of Jazz (It)CD53100 [CD].

(2) This title also on Musica Jazz (It)MJCD1096 [CD].

(#) These two titles also on Riverside RCD-5713-2 [CD].

All titles from Riverside RLP12-281 also on Riverside RLP1119, (Jap)SMJ-6095,

(G)61127, Jazzland JLP(9)88 (titled "Polka Dots and Moonbeams"), Carrere
(F)CA98.956, OJC 207.

All above titles also on American Jazz Classics (Sp)99022 [CD].

[J5112] Philly Joe Jones

Blues For Dracula : Philly Joe Jones Sextet : Nat Adderley (cnt) Julian Priester (tb) Johnny Griffin (ts) Tommy Flanagan (p) Jimmy Garrison (b) Philly Joe Jones (d,narration-1)

New York, September 17, 1958

<u>Blues for Dracula (1)</u>	Riv RLP12-282, (Jap)SH-6055, OJC 230, CD230-2 [CD]
<u>Trick street</u>	- - - -
<u>Tune up</u>	- - - -
<u>Fiesta</u>	- - - -
<u>Ow !</u>	- - - -

Note: OJC CD230-2 [CD] = Riverside (Jap)VICJ23772 [CD].

[S348] A.K. Salim

Blues Suite : Nat Adderley (cnt) Joe Wilder (tp) Buster Cooper (tb) Phil Woods (as) Seldon Powell (ts,fl) Sahib Shihab (bar) Eddie Costa (p) George Duvivier (b) Philly Joe Jones (d) A.K. Salim (arr,dir)

New York, September 26, 1958

[B8721] Art Blakey

Drums Around The Corner : Lee Morgan (tp) Bobby Timmons (p) Iymie Merritt (b) Art Blakey, Philly Joe Jones (d,tymp) Roy Haynes (d) Ray Barretto (cga)

New York, November 2, 1958

tk 4	<u>Let's take 16 bars</u>	Blue Note 5-21455-2 [CD]
tk 6	<u>Moose the mooche</u>	-
tk 7	<u>Drums in the rain</u>	-
tk 11	<u>Lee's tune</u>	-
tk 13	<u>Blakey's blues</u>	- , American Jazz Classics (Sp)99030 [CD]
tk 15	<u>Lover</u>	-

Note: See March 29, 1959 for rest of Blue Note 5-21455-2 [CD].

[B8722] Art Blakey

Holiday For Skins : Donald Byrd (tp) Ray Bryant (p) Wendell Marshall (b) Art Blakey, Art Taylor (d,chants) Philly Joe Jones (d) Sabu Martinez, Ray Barretto, Chonguito Vincente, Victor Gonzales, Julio Martinez (bgo,cga) Andy Delannoy (maracas) Fred Pagani (timbales) Austin Cromer, Hal Rasheed (chants)

New York, November 9, 1958

tk 2	<u>Aghano (inst) (db out)</u>	Blue Note BLP4004
tk 3	<u>The feast (pjj vcl)</u>	- , B1-80701, 7-80701-2 [CD], (Jap)TOCJ-5733 [CD]
tk 4	<u>Reflection (inst)</u>	Blue Note BLP4005
tk 7	<u>Mirage</u>	BLP4004, (Jap)TOCJ-5274/76 [CD]
tk 8	<u>Swingin' kilts</u>	BLP4005
tk 9	<u>Dinga (db,rb out)</u>	-

tk 12 O' Tinde (db,rb,wm out) - , B1-80701, 7-80701-2 [CD]

tk 13 Lamento Africano (db out) Blue Note BLP4004

Note: All titles from Blue Note BLP4004 also on Blue Note BST84004, (Jap)TOCJ-4004 [CD], all titled "Holiday for Skins, Vol. 1".

All titles from Blue Note BLP4005 also on Blue Note BST84005, (Jap)TOCJ-4005 [CD], all titled "Holiday for Skins, Vol. 2".

All above titles also on Blue Note 58291 [CD] titled "A Message From Blakey Holiday For Skins".

[G3271] Benny Golson

The Other Side Of Benny Golson : Benny Golson Quintet : Curtis Fuller (tb) Benny Golson (ts) Barry Harris (p) Iymie Merritt (b) Philly Joe Jones (d)

New York, November 12, 1958

<u>Strut time</u>	Riv RLP12-290, OJC 1750, CD1750-2 [CD]
<u>Jubilation</u>	- - -
<u>Are you real ? (*)</u>	- - -
<u>Cry a blue tear</u>	- - -
<u>Symptoms</u>	- - -
<u>This night</u>	- - -

Note: (*) This title also on OJC OJC-31258 [CD].

All above titles also on Milestone M47048, Riverside (Jap)SMJ6302, Fresh Sound (Sp)FSRCD540-2 [CD].

[G3272] Benny Golson

Benny Golson And The The Philadelphians : Lee Morgan (tp) Benny Golson (ts) Ray Bryant (p) Percy Heath (b) Philly Joe Jones (d)

New York, November 17, 1958

<u>Stablemates</u>	Un. Artists UAL4020
<u>Thursday's theme</u>	-
<u>You're not the kind</u>	-
<u>Blues on my mind</u>	-
<u>Afternoon in Paris</u>	-
<u>Calgary</u>	-

Note: All above titles also on Swing SW8418 titled "Benny Golson in Paris"; see under Roger Guerin for the rest of this LP.

All above titles also on United Artists UAS5076, (Jap)LAX-3119 titled "Benny Golson and the Philadelphians.

All above titles also on Lonehill Jazz (Sp)LHJ10372 [CD] titled "Benny Golson And The Philadelphians/Take a Number from 1 to 10".

All above titles also on Blue Note 4-94104-2 [CD], Fresh Sound (Sp)FSRCD540-2 [CD].

For recordings made in Paris on December 12, 1958 see under Roger Guerin.

[E3735] Bill Evans

Everybody Digs Bill Evans : Bill Evans Trio : Bill Evans (p) Sam Jones (b) Philly Joe Jones (d)

New York, December 15, 1958

<u>Some other time (p solo,*)</u>	Milestone M47063, Riv (Jap)VII6365
<u>Lucky to be me (p solo)</u>	Riv RLP12-291, (Eu)REP3215 (Ep)

<u>Peace piece (p solo)</u>	- , Riv S7/9-S7, (Eu)REP3218 (Ep), (Jap)VDJ1585 [CD], (Jap)VICJ5024 [CD], Riverside RCD-5712-2 [CD], RCD-30071-2 [CD]
<u>Epilogue (p solo)(1)</u>	Riv RLP12-291
<u>Tenderly</u>	- , (Eu)REP3115(Ep), Fontana (Eu)FJL104
<u>What is there to say ?</u>	- , Fontana (Eu)FJL104
<u>Oleo</u>	- , Fontana (Eu)FJL104
<u>Minority</u>	- , (Eu)REP3115 (Ep)
<u>Young and foolish</u>	- , (Eu)EEP3218 (Ep), (Jap)VDJ1585 [CD] Riv RCD-6026-2 [CD]
<u>Night and day</u>	Riv RLP12-291, RM3515/RS93515, RCD-5712-2 [CD]

Note: The double Milestone M47024 entitled "Peace piece and other pieces". (1) "Epilogue" appears twice on Riv RLP12-291 and Milestone M47024 and equivalents.

Riverside RCD-30071-2 [CD] titled "Riverside Profiles - Bill Evans"; see various flwg sessions to May 30, 1963 for rest of CD. This CD includes a bonus disc with a compilation of various artists.

All titles on Riverside RLP12-291 also on (S)RLP1129, (G)0061.122, (F)693-68944, (Jap)SMJ6090-M, OJC 068, CD068-2 [CD]; all titled "Everybody digs Bill Evans" and also on Milestone M47024, (F)CA271-68111; both titled "Peace piece and other pieces".

All titles on Fontana (Eu)FJL104 also on Fontana (Eu)683254 both titled "Dig it".

Riverside S7/9-S7 titled "The soul of jazz piano"; the rest of this LP by others.

Riverside ST3042 titled "Peace piece".

Riverside RM3515/RS93515 titled "Great jazz artists play the music of Cole Porter".

All titles, except (*), also on American Jazz Classics 99006 [CD] titled "Everybody Digs Bill Evans"; see January 19, 1959 for rest of CD.

All above titles also on Riverside (Jap)VICJ-23582 [CD] titled "Everybody Digs Bill Evans".

All above titles also on Riverside R018, RCD018-2 [CD].

[P8] Johnny Pace

Chet Baker Introduces Johnny Pace : Johnny Pace (vcl) acc by Chet Baker (tp) Herbie Mann (fl,b-cl) Joe Berle (p) Vinnie Burke (b) Philly Joe Jones (d)

New York, December 23, 1958

It might as well be spring Riv RLP12-292, OJC CD433-2 [CD]

Crazy she calls me - -

All or nothing at all - -

Note: The liner notes to Riverside RLP12-292 say "Joe Berle or Bill Evans (p)", however, this release is not listed in Bill Evans - The Complete Discography by Peter H. Larsen.

[M4926] Jackie McLean

Jackie's Bag : Donald Byrd (tp) Jackie McLean (as) Sonny Clark (p) Paul Chambers (b) Philly Joe Jones (d)

Hackensack, N.J., January 18, 1959

tk 3 Quadrangle (sc out) Blue Note BLP4051, CDP7-46142-2 [CD]

tk 8 Blues inn - - , (Jap)FCPA-6213

tk 10 Fidel - -

tk 12 unknown title (unissued)
 tk 13 untitled blues -

Note: Blue Note BLP4051(mono) = BST84051(stereo).

All titles from Blue Note BLP4051 also on Blue Note (E)BNZ-59 [CD], Blue Note (Jap)GXX-8082, BNJ-71071, BN-4051, C28-5098 [CD], TOCJ-4051 [CD]; see September 1, 1960 for rest of LP's/CD's.

[B893] Chet Baker
Philly Joe Jones (d) replaces Connie Kay

New York, January 19, 1959

<u>'Tis autumn</u>	Riverside RLP12-299, RS1135, OJC CD-087-2 [CD]
<u>You and the night and the music</u>	Riverside RLP12-299, RS1135, OJC CD-087-2 [CD], Riverside RCD-6025-2 [CD]
<u>Time on my hands (hm,pa,kb out)</u>	Riverside RLP12-299, RS1135, OJC CD-087-2 [CD]

Note: All titles from Riverside RLP12-299 also on Riverside (Eu)68950, (Jap)VIJ-4057, OJC 087.

All above titles also on Riverside 0888072301832 [CD], American Jazz Classics 99005 [CD], Jazz Plaza Music (Sp)JPM8808 [CD], Not Now Music (E)NOT3CD044 [CD].

[E3736] Bill Evans

Green Dolphin Street : Bill Evans Trio : Bill Evans (p) Paul Chambers (b) Philly Joe Jones (d)

New York, January 19, 1959

<u>You and the night and the music</u>	Milestone M47024, Riv (Jap)VICJ-23066 [CD]
<u>My heart stood still</u>	- -
<u>On Green Dolphin Street</u>	- -
<u>How am I to know ?</u>	- -
<u>Woody'n you (take 1)</u>	- -
<u>Woody'n you (take 2)</u>	- - ,
	Riverside RCD-5712-2 [CD]

Note: All titles on Milestone M47024 also on Milestone (F)CA271-68111; both titled "Peace piece and other pieces" and Riverside (Jap)SMJ6247-M, (Jap)VDJ1576 [CD]; both titled "Green Dolphin Street".

All above titles also on Riverside R018, RCD018-2 [CD], Milestone MCD-9235-2 [CD], American Jazz Classics 99006 [CD].

[D5387] Kenny Dorham

Blue Spring : Kenny Dorham (tp) David Amram (fhr) Cannonball Adderley (as) Cecil Payne (bar) Cedar Walton (p) Paul Chambers (b) Philly Joe Jones (d)

New York, January 20, 1959

<u>Passion spring</u>	Riv RLP12-297
<u>Spring Cannon</u>	-

Note: Above session also on Milestone M47036, Jazzland JLP82, OJC 134.

[C3638] Paul Chambers

Cannonball Adderley (as) Wynton Kelly (p) Paul Chambers (b) Philly Joe Jones (d-1) Jimmy Cobb (d-2)

Chicago, IL, February ?, 1959

59-1195-4	<u>Awful mean (alt) (1)</u>	Vee Jay (Jap)32YD-1083 [CD]
59-1195-6	<u>Awful mean (1)</u>	Vee Jay VJLP1014, VJLP2501, VJSLP2501, (Jap)PVC-8119 [CD], 32YD-1003 [CD]
59-1196	<u>There is no greater love (2)</u>	Vee Jay VJLP1014, (Jap)PVC-8119 [CD], 32YD-1003 [CD], That's Jazz (It?)TJ001 [CD], Tring (E)TFP005 [CD]
	<u>Shades of blue [Who's blues] (2)</u>	Vee Jay (Jap)22YB-2088 [CD], 32YD-1083 [CD], SBCD-2015 [CD], Fresh Sound/Vee Jay (Sp)VJ004 [CD]

Note: Liner notes of Vee Jay VJLP1014 incorrectly state that Philly Joe Jones (d) is only present on Mx 59-1195.

"Shades of blue" as "Who's blues" on Vee Jay (Sp)VJ004 [CD].

The location is listed incorrectly on Charly Le Jazz reissues as New York.

Many of the issues as by Cannonball Adderley.

Many of the unofficial issues have audience noise dubbed in.

Fresh Sound/Vee Jay (Sp)VJ004 [CD] titled "1st Bassman"; incorrectly listing date as February 6, 1961; see flwg session for rest of CD.

All titles from Vee Jay VJLP1014 also on Trip TLX5026, Thesis (F)THJ82029 [CD] (titled "Just Friends" as by Cannonball Adderley).

Edited versions of "Awful mean" (master) also on Vee Jay VJ2501, VJ(S)3026,

Columbia (E)33SX1419, Joy JOYS205, JOYS203, Down Beat S1051.

Unedited versions of "Awful mean" (master) also on Epitaph E4001, Everest FS227, Quadri-foglio (It)VDS325, Vogue (F)CMDEV9642, Card Classics (E)CD101 [CD], That's Jazz (It)TJ001 [CD] (mistitled "Cannon's blues" on last 2 issues).

All titles from Vee Jay VJLP1014(mono) = SR1014(stereo) also Vee Jay (Jap)LC-7, ULS-1656, 22YB-2003, XUP-81JY, Top Rank (Jap)30/034, RANK5021, Affinity (E)AFF115, Charly (E)CD58 [CD], Charly Le Jazz (E)CD24 (titled "Paul Chambers/Cannonball Adderley - Just Friends"), Suite Beat SBCD2006 [CD].

All above titles also on Fresh Sound/Vee Jay (Sp)VJ017 [CD], Mosaic MD6-205 [CD], Lonehill Jazz (Sp)LHJ10296 [CD].

[L4452] Abbey Lincoln

Abbey Is Blue : Abbey Lincoln (vcl) acc by Kenny Dorham (tp) Phil Wright (p) Les Spann (g.fl-1) Sam Jones (b) Philly Joe Jones (d)

New York, March 25, 1959

<u>Come Sunday</u>	Riv RLP12-308, OJC 069, CD069-2 [CD]
<u>Softly, as in a morning sunrise</u>	- - -
<u>Lost in the stars</u>	- - -

[L4453] Abbey Lincoln

Wynton Kelly (p) replaces Phil Wright

New York, March 26, 1959

Thursday's child Riv RLP12-308, OJC 069, CD069-2 [CD]
Brother, where are you ? - - -
(1)
Hum drum blues (unissued)
Drown in my own tears -

[J5113] Philly Joe Jones

Drums Around The World : Philly Joe Jones Big Band : Lee Morgan (tp) Curtis Fuller (tb)
Herbie Mann (fl,pic-1) Cannonball Adderley (as) Benny Golson (ts,arr-2) Sahib Shihab (bar)
Wynton Kelly (p) Jimmy Garrison (b) Philly Joe Jones (d,arr-3)

New York, May 4, 1959

Land of the blue veils (bg Riv RLP12-302, OJC CD1792-2 [CD]
out) (2)
El tambores [The Carioca] - - , Milestone
(1,3)
M47016, MCD47016-2 [CD]
Philly J.J. (hm out) Riv RLP12-302, OJC CD1792-2 [CD]

Note: Milestone M47016, MCD47016-2 [CD], both titled "The big beat"; see flwg sessions to November 18, 1959 for more titles; rest of this LP and CD by Art Blakey, Max Roach, Elvin Jones.

[J5114] Philly Joe Jones

Blue Mitchell (tp-1) Lee Morgan (tp-2) Curtis Fuller (tb) Herbie Mann (fl,pic-3) Cannonball
Adderley (as) Benny Golson (ts) Sahib Shihab (bar) Wynton Kelly (p) Sam Jones (b) Philly
Joe Jones (d)

New York, May 11, 1959

Stablemates (1,2) Riv RLP12-302, OJC CD1792-2 [CD], Milestone
M47016, MCD47016-2 [CD]
Blue Gwynn (3) (1,2) Riv RLP12-302, OJC CD1792-2 [CD]
Cherokee (ca,bg,ss out) - -
(1,3)
How about you ? (unissued)

Note: An alternative take of "Stablemates" was incorrectly attributed to this session on OJC CD1792-2 [CD]; see Ernie Henry, September 23, 1957 for this take of "Stablemates" from OJC CD1792-2 [CD].

[L4454] Abbey Lincoln
same

New York, May 12, 1959

Lonely house Riv RLP12-308, OJC 069, CD069-2 [CD]

[F304] Art Farmer

Brass Shout : Art Farmer Tentet : Art Farmer, Lee Morgan, Ernie Royal (tp) Jimmy
Cleveland, Curtis Fuller (tb) James Haughton (bar-hrn) Julius Watkins (fhr) Don Butterfield
(tu) Percy Heath (b) Philly Joe Jones (d) Benny Golson (arr)

New York, May 14, 1959

Minor vamp Un. Artists UAL4047, Liberty (Jap)TOCJ5320 [CD]

Five Spot after dark - -

Note: Both above titles also on United Artists (Jap)GXC3130.

Both above titles also on Gambit (And)69254 [CD] titled "The Brass Sessions : Brass Shout!/The Aztec Suite"; see various flwg sessions to late 1959 for rest of CD.

Both above titles also on Blue Note 17465 [CD] titled "Brass Shout/Aztec Suite"; see flwg 3 sessions for rest of CD.

[F306] Art Farmer

Art Farmer. Lee Morgan. Ernie Royal (tp) Curtis Fuller. Wayne Andre (tb) James Haughton (bar-hrn) Bob Northern (fhr) Don Butterfield (tb) Bobby Timmons (p) Percy Heath (b) Philly Joe Jones (d) Benny Golson (arr)

New York, May 14, 1959

Moanin'

Un. Artists UAL4047, Liberty (Jap)TOCJ5320 [CD]

April in Paris - -

Note: United Artists UAL4047 = United Artists VSM (F)FELP216.

Both above titles also on United Artists (Jap)GXC3130, Gambit (And)69254 [CD], Blue Note 17465 [CD].

[J5115] Philly Joe Jones

Philly Joe Jones (d) solo

New York, May 28, 1959

Tribal message

Riv RLP12-302, OJC CD1796-2 [CD], Milestone M47016, MCD47016-2 [CD]

Note: Riverside RLP12-302(mono) = Riv RSLP1147(stereo).

All titles from Riverside RLP12-302 also on Riverside (Jap)VII-5055, Jazzland

JLP92(mono), JLP992S(stereo).

All titles from OJC CD1792-2 [CD] also on Riverside (Jap)VICJ23772 [CD].

[K1049] Wynton Kelly

Kelly Great ! : Wynton Kelly Quintet : Lee Morgan (tp) Wayne Shorter (ts) Wynton Kelly (p) Paul Chambers (b) Philly Joe Jones (d)

New York, August 12, 1959

59-1220 Wrinkles (*) (+) (#) (%) Vee-Jay LP1016, 45-359, (Jap)32YD-1001 [CD]

59-1221 June night (*) - -

59-1222 Mama G - -

59-1223 What now ? [What know] - -

(*)

59-1224 Sydney - -

Note: "Mama `G'" also known as "Nelly blue" and "Jamming".

"What now" also known as "Goldie".

(%) This title also on Vee Jay LP3026 titled "Summit meeting"; rest of this LP by others.

Vee Jay LP1016(mono) = LP3004 = LP3016.

First 2 titles also on Trip TLX5010 titled "Smokin'" and Vee Jay LP1086(mono) = LPS1086(stereo) titled "The best of Wynton Kelly" with a string section directed by Bill Marx, dubbed in at a later date (prob 1962).

"Wrinkles" also on Vee Jay LP3026 titled "Summit meeting"; rest of this LP by others.

(*) These titles also on Affinity (E)AFF151 titled "Wynton Kelly & Friend"; see April 27, 1960 and July, 1961 for additional titles.

(+) This title also on Vee Jay 3038 titled "Someday my prince will come"; see flwg sessions to July 21, 1961 for the rest of this LP.

(#) This title also on Vee Jay NVJ2-902 [CD] titled "Someday my prince will come"; see flwg sessions to July 21, 1961 for the rest of this CD.

All above titles also on Lonehill Jazz (Sp)LHJ10264 [CD] titled "Introducing Wayne Shorter Quintet With Wynton Kelly & Lee Morgan"; rest of CD by Wayne Shorter, November 10, 1959. Lonehill lists date of this session as 1960.

All above titles also on Essential Jazz Classics (Sp)EJC55497 [CD] titled "Introducing Wayne Shorter Quintet With Wynton Kelly & Lee Morgan"; rest of CD by Wayne Shorter, November 10, 1959. Essential Jazz Classics lists date of this session as 1960.

All above titles also on Vee Jay 3004, NVJ2-907 [CD], (Jap)ULS1653, UXP67, ULS1634, RJJL6001, 22YB-2001, RJJL-2302, R32J-1007 [CD], FHCY-1007 [CD], Top Rank (E)LE30/033, 35-107, Mosaic MD6-205 [CD].

[M8638] Blue Mitchell

Blue Soul : Blue Mitchell (tp) Curtis Fuller (tb) Jimmy Heath (ts) Wynton Kelly (p) Sam Jones (b) Philly Joe Jones (d)

New York, September 24, 1959

<u>Minor vamp (*)</u>	Riv RLP12-309, Milestone M47055, OJC CD765-2 [CD]
<u>Minor vamp (take 1)</u>	Riverside RCD-30508 [CD]
<u>The head</u>	Riv RLP12-309, OJC CD765-2 [CD]

Note: (*) This title also on Riverside RLP93505 titled "The compositions of Benny Golson"; rest of LP by others.

Riverside RCD-30508 [CD] titled "Blue Soul"; see flwg 2 sessions for rest of CD.

[M8639] Blue Mitchell
same

New York, September 28, 1959

<u>Top shelf (1)</u>	Riv RLP12-309, OJC CD765-2 [CD]
<u>Nica's dream</u>	Riv RLP12-309, Milestone M47055, OJC CD765-2 [CD]
<u>Polka dots and moonbeams (*)</u>	- - -
<u>Waverly Street</u>	- - -
<u>Blues by five</u>	(unissued)

Note: (1) This title also on OJC CD6009-2 [CD].

(*) This title also on Riverside RCD6021-2 [CD].

All issued titles also on Riverside RCD-30508 [CD].

[M8640] Blue Mitchell
Curtis Fuller, Jimmy Heath out

New York, September 30, 1959

<u>The way you look tonight</u>	Riv RLP12-309, OJC CD765-2 [CD]
<u>Park Avenue petite (1)</u>	Riv RLP12-309, OJC CD765-2 [CD]
<u>Park Avenue petite (take</u>	Riverside RCD-30508 [CD]

1)

Blue soul (1) (*)

Riv RLP12-309, OJC CD765-2 [CD]

Blue soul (take 2)

Riverside RCD-30508 [CD]

Note: Riverside RLP12-309(mono) = RLP-1155S(stereo).

(*) This title also on Riverside 9S-5 titled "The soul of jazz"; rest of LP by others.

(1) These titles also on OJC CD6009-2 [CD].

All titles from Riverside RLP12-309 also on Jazzland JLP90(mono) = JLP-990S(stereo), (Jap)VIJJ-30038, VICJ-23760 [CD].

All above titles also on Riverside RCD-30508 [CD], Essential Jazz Classics (Sp)EJC55491 [CD].

[J5116] Philly Joe Jones

Showcase : Blue Mitchell (tp) Julian Priester (tb) Bill Barron (ts) Pepper Adams (bar) Dolo Coker (p) Jimmy Garrison (b) Philly Joe Jones (d)

New York, November 17, 1959

Battery blues

Riv RLP12-313, (Jap)SMJ-6193, Milestone M47016, MCD47016-2 [CD]

I'll never be the same

Riv RLP12-313, (Jap)SMJ-6193

Julia

- -

Joe's delight

- -

Joe's debut (bm out)

- -

Note: All above titles also on OJC CD484-2 [CD] titled "Showcase".

[J5117] Philly Joe Jones

Philly Joe Jones Sextet : Blue Mitchell (tp) Julian Priester (tb) Bill Barron (ts) Sonny Clark (p) Jimmy Garrison (b) Philly Joe Jones (d)

New York, November 18, 1959

Minor mode

Riv RLP12-313, (Jap)SMJ-6193

Interpretation

- -

[J5118] Philly Joe Jones

Dolo Coker (p) replaces Sonny Clark, and Philly Joe Jones (p-1)

same date

Gone (bm out)

Riv RLP12-313, (Jap)SMJ-6193, Milestone M47016, MCD47016-2 [CD], Musica Jazz (It)2MJP1012

Gwen (p,b,d only, 1)

Riv RLP12-313, (Jap)SMJ-6193

Note: (1) Philly Joe Jones (p) Jimmy Garrison (b) and Philly Joe Jones (d) by means of over-dubbing.

All titles from Riverside RLP12-313 also on Riverside RSLP1159, (Jap)VIJJ-30045, OJC 484, CD484-2 [CD].

[S9909] The Soul of Jazz Percussion

Booker Little, Don Ellis (tp) Curtis Fuller (tb) Teddy Charles (vib-1) Mal Waldron (p) Addison Farmer (b) Ed Shaughnessy, Philly Joe Jones (d) Willie Rodriguez (cga)

New York, spring 1960

<u>Witch fire (*)</u>	Warwick W5003, TCB (Swi)1003
<u>November afternoon (1)</u>	- , TCB (Swi)1004
<u>Construction crew</u>	- , TCB (Swi)1004

Note: Warwick W5003(mono) = W5003ST(stereo).

TCB (Swi)1003 titled "Sound of Inner City" as by Booker Little/Booker Ervin; rest of LP by Teddy Charles, August 25, 1960.

(*) This title also on Lonehill Jazz (Sp)LHJ10110 [CD] titled "Booker Little Featuring Booker Ervin - New York Sessions"; rest of CD by Teddy Charles, Young Men From Memphis.

[S9910] The Soul of Jazz Percussion

Donald Byrd (tp) Pepper Adams (bar) Bill Evans (p) Paul Chambers (b) Philly Joe Jones (d) Earl Zinders (perc)

New York, spring 1960

<u>Ping pong beer</u>	Warwick W5003, TCB (Swi)1004
<u>Prophecy</u>	- -
<u>Quiet temple</u>	- -

Note: Warwick W5003(mono) = W5003ST(stereo).

All titles from Warwick W5003 also on Fresh Sound (Sp)FSRCD0210 [CD].

[G6208] Gretsch Drum Night at Birdland

Charles Greenlee (tb) Sonny "Red" Kyner (as) Tommy Flanagan (p) Ron Carter (b) Art Blakey, Philly Joe Jones (d)

"Birdland", New York, April 25, 1960

<u>Wee dot</u>	Roulette (S)R52049
<u>Now's the time</u>	-

[G6210] Gretsch Drum Night at Birdland

Art Blakey (d) Philly Joe Jones (d) added

same concert

<u>Fours</u>	Roulette (S)R52049
<u>Drum solo exchange</u>	-
<u>Drum ensemble</u>	-

Note: All titles from Roulette (S)R52049 also on Roulette 8-28641-2 [CD].

[K1050] Wynton Kelly

Kelly At Midnite : Wynton Kelly Trio : Wynton Kelly (p) Paul Chambers (b) Philly Joe Jones (d)

New York, April 27, 1960

60-1497	<u>Pot luck</u>	Vee Jay LP3011, (Jap)32YD-1011 [CD]
60-1498	<u>Skatin'</u>	- -
60-1499	<u>On stage (1) (*)</u>	- - , 3038, 45-359
60-1500	<u>Weird lullaby (1) (*)</u>	- - , 3038, Affinity (E)AFF151
60-1501	<u>Temperance</u>	- - , Affinity (E)AFF151

Note: Vee Jay LP3011(mono) = Vee Jay SR3011(stereo).

(1) These 2 titles also on Vee Jay LP1086(mono) = LPS(stereo) titled "The best of Wynton Kelly" which has a string section directed by Bill Marx, dubbed in at a later

date (prob 1962).

(*) These two titles also on Vee Jay NVJ2-902 [CD].

All above titles also on Vee Jay NVJ2-914 [CD] titled "Kelly at midnight"; see July 20 & 21, 1961 for the rest of this CD.

All above titles also on Lonehill Jazz (Sp)LHJ10296 [CD] titled "Wynton Kelly Trio - Complete Vee Jay Studio Recordings"; see July 20 & 21, 1961 and Paul Chambers, February 2, 1959 for rest of this 2 CD set.

All above titles also on Vee Jay (Jap)22YB-2011, RJL2301, SMJ-7514, JC-6, UXP-70, ULS-1652, RJL-6014, R32J-1006, FHCY-1008 [CD], Trip TLX5010, Joy (E)JOYS153, Vee Jay (Jap)UXP-70-JY, ULS-1652JY, RJL-6014, Victor (Jap)VICJ-23521 [CD], Mosaic MD6-205 [CD].

[J5119] Philly Joe Jones

Philly Joe's Beat : Philly Joe Jones Quintet : Mike Downs (tp) Bill Barron (ts) Walter Davis, Jr. (p) Paul Chambers (b) Philly Joe Jones (d)

New York, May 20, 1960

4556	<u>Muse rapture</u>	Atl LP1340
4557	<u>Joe's delight</u>	(unissued)
4558	<u>Two bass hit</u>	Atl LP1340
4559	<u>Got to take another chance</u>	-
4560	<u>Lori</u>	-
4561	<u>I'll keep you in my heart</u>	(unissued)
4562	<u>Dear old Stockholm</u>	Atl LP1340
4563	<u>Salt peanuts</u>	- , 81702-2 [CD]
4564	<u>That's Earl, brother</u>	-

Note: Atlantic 81702-2 [CD] titled "Atlantic Jazz : Bebop"; rest of this CD by others.

All titles from Atlantic LP1340 also issued on London (E)LTZ-K15320, Atlantic (E)590028.

All issued titles also on Collectables COL-CD-6264 [CD] titled "Philly Joe's Beat/Together!". See Feb. 2, 1961 for other titles on Collectables COL-CD-6264 [CD].

[J5120] Philly Joe Jones

Mike Downs (tp) Bill Barron (ts) Walter Davis, Jr. (p) Jimmy DeBrest (b) Philly Joe Jones (d)

New York, October 4, 1960

5049	<u>The cat walk</u>	(unissued) Atl
5050	<u>Peaches T</u>	-
5051	<u>Noodlin'</u>	-
5052	<u>Strollin'</u>	-
5053	<u>Bebe</u>	-
5054	<u>Valyrie</u>	-
5055	<u>Blue 'n' boogie</u>	-
5056	<u>Spontaneous blues</u>	-

[H8553] Freddie Hubbard

Goin' Up : Freddie Hubbard (tp) Hank Mobley (ts) McCoy Tyner (p) Paul Chambers (b) Philly Joe Jones (d)

Englewood Cliffs, N.J., November 6, 1960

tk 2	<u>Blues for Brenda</u>	Blue Note BLP4056, (Jap)TOCJ4056 [CD], BN-
------	-------------------------	--------------------------------------------

LA356-H2

tk 9	<u>Karioka</u>	-	-
tk 17	<u>Asiatic Raes</u>	-	-
tk 19	<u>A peck a sec</u>	-	-
tk 21	<u>The changing scene</u>	-	- , 45-1809
tk 24	<u>I wish I knew</u>	-	- , 45-1809, BN-LA356-H2

Note: Blue Note BLP4056(mono) = Blue Note BST84056(stereo) = Blue Note (Jap)GXX-8126, BN-4056.
All above titles also on Blue Note 8-59380-2 [CD].

(For a session on TCB 1001 titled "Gettin' it together" as by Freddie Hubbard, see Curtis Fuller December 12, 1960.)

[G5825.10] Grant Green

First Session : Wynton Kelly (p) Grant Green (g) Paul Chambers (b) Philly Joe Jones (d)

Englewood Cliffs, N.J., November 26, 1960

tk. 2	<u>Just friends</u>	Blue Note 5-27548-2 [CD]
tk. 4	<u>Sonnymoon for two</u>	-
tk. 7	<u>He's a real gone guy</u>	-
	<u>A night in Tunisia</u>	(rejected)
tk. 11	<u>Seepin'</u>	Blue Note 5-27548-2 [CD]
tk. 12	<u>Grant's first stand</u>	-
	<u>Jordu</u>	(rejected)

[R489] Johnny Rae

Herbie Mann's African Suite : Johnny Rae Afro Jazz Septet : Herbie Mann (fl,b-cl) Johnny Rae (vib,mar) Bob Corwin (p) Philly Joe Jones (d) Jose Mangual (african and,latin-american,rhythm) Carlos "Patato" Valdes (african and,latin-american,rhythm) Victor Pantoja (african and,latin-american,rhythm)

New York, 1961-62

<u>St. Thomas</u>	United Artists UAL4042
<u>Jungle fantasy</u>	-
<u>Sorimao</u>	-
<u>Bedouin</u>	-
<u>Sudan</u>	-
<u>Ekunda</u>	-
<u>Guinean</u>	-

Note: United Artists UAL4042 (mono) = UAS15022(stereo).

United Artists UAS15022 titled "St. Thomas"; issued as by Herbie Mann.

[D5396] Kenny Dorham

Whistle Stop : Kenny Dorham (tp) Hank Mobley (ts) Kenny Drew (p) Paul Chambers (b) Philly Joe Jones (d)

Englewood Cliffs, N.J., January 15, 1961

tk.2	<u>"Philly" twist</u>	Blue Note BLP4063
tk.11	<u>Whistle stop</u>	-

tk.19	<u>Windmill</u>	-
tk.20	<u>Sunset</u>	-
tk.25	<u>Sunrise in Mexico</u>	-
tk.31	<u>Dorham's epitaph</u>	-
tk.34	<u>Buffalo</u>	-

Note: Blue Note BLP4063(mono) = Blue Note 84063(stereo).

All above titles also on Blue Note 8-28978-2 [CD].

For a session of March 13, 1961 (sometimes erroneously as February 1, 1961) see Rocky Boyd.

[J5121] Philly Joe Jones

Together : Philly Joe Jones & Elvin Jones : Blue Mitchell (tp) Curtis Fuller (tb) Hank Mobley (ts) Wynton Kelly (p) Paul Chambers (b) Philly Joe Jones, Elvin Jones (d)

New York, February 2, 1961

5327	<u>Le roi (for Roy Haynes)</u>	Atl LP1428
5328	<u>Brown sugar</u>	-
5329	<u>Beauty</u>	-

Note: Atlantic LP1428(mono) = Atlantic SD1428(stereo).

All above titles also issued on Atlantic (E)ATL5021, (F)462015, (Jap)SHJ-7242, P6006, AMJY-1428 and Collectables COL-CD-6264 [CD] titled "Philly Joe's Beat/Together!".

See May 20, 1960 for other titles on Collectables COL-CD-6264 [CD].

In the stereo version, Philly Joe is on the right channel and Elvin on the left.

[B13236] Tina Brooks

The Waiting Game : Johnny Coles (tp) Tina Brooks (ts) Kenny Drew (p) Wilbur Ware (b) Philly Joe Jones (d)

Englewood Cliffs, N.J., March 2, 1961

tk 1	<u>Dhyana</u>	Blue Note (Jap)TOCJ-66075 [CD]
tk 6	<u>The waiting game</u>	-
tk 7	<u>Talkin' about</u>	-
tk 19	<u>David the King</u>	-
tk 21	<u>One for Myrtle</u>	-
tk 22	<u>Stranger in paradise</u>	- , EMI (It)4788192 [CD]

Note: All above titles also on Mosaic MR4-106, Blue Note 7243-40536-2 [CD].

[D5397] Kenny Dorham

Kenny Dorham Sextet : Kenny Dorham (tp) Charles Davis (bar) Kenny Drew (p) Grant Green (g) Wilbur Ware (b) Philly Joe Jones (d)

Englewood Cliffs, N.J., March 19, 1961

tk.9	<u>Mason-Dixon line</u>	(rejected) Blue Note
tk.20	<u>Blues lament</u>	-
tk.24	<u>Cross "D" tracks</u>	-
tk.26	<u>Blue Ching</u>	-
tk.27	<u>Spadesville</u>	-
tk.31	<u>9 1/2 Street</u>	-

Note:

For a session from October 1, 1961 see Dave Bailey.

[D1611] Miles Davis

Miles Davis (tp) Hank Mobley (ts) John Coltrane (ts-1) Wynton Kelly (p) Paul Chambers (b) Jimmy Cobb (d) Philly Joe Jones (d-2)

New York, March 21, 1961

C066505-5/7	<u>Teo (1) (hm out)</u>	(unissued)
C066505-9	<u>Teo (1) (hm out)</u>	Col 31380, CL1656, Mosaic MQ9-191, Columbia C6K90922 [CD]
C066506	<u>I thought about you</u>	Col 31379, CL1656
C066507	<u>Blues no. 2 (2)</u>	Col KC236278, C2K46862 [CD]

Note: "Teo" pt I & II and edited.

CL1656 = Col 8456; both titled "Someday my prince will come".

[M9057] Hank Mobley

Workout : Hank Mobley (ts) Wynton Kelly (p) Grant Green (g) Paul Chambers (b) Philly Joe Jones (d)

Englewood Cliffs, N.J., March 26, 1961

tk 3	<u>Smokin'</u>	Blue Note BLP4080, BN2-84080 [CD], Liberty (Jap)K22P-6131/32
tk 4	<u>Uh-huh</u>	Blue Note BLP4080, BN2-84080 [CD]
tk 8	<u>The best things in life are free</u>	- -
tk 11	<u>Workout (*)</u>	- -
tk 15	<u>Greasin' easy</u>	- -
tk 21	<u>Three coins in a fountain (gg out)</u>	Blue Note BST84431, BN2-84080 [CD], CDP7-89914-2 [CD], CDP7-84431-2 [CD], (Jap)BNJ-71081

Note: Blue Note BLP4080(mono) = BST84080(stereo).

Blue Note BST84431 titled "Another workout"; see December 5, 1961 for rest of LP.

(*) This title also on Blue Note (Jap)FCPA-6211, W-5507.

Blue Note CDP7-89914-2 [CD] titled "Blues Eyes - Sinatra songs the Blue Note way"; rest of CD by others.

Blue Note CDP7-84431-2 [CD] titled "Another workout"; see December 5, 1961 for rest of CD.

All titles from Blue Note BLP4080 also on Blue Note (Jap)GXX-8098, BN-4080, TOCJ-4080 [CD].

All above titles also on Blue Note CDP7-84080-2 [CD], (Jap)CP32-9522 [CD].

[M8644] Blue Mitchell

Jimmy Cleveland, Urbie Green (tb) Philly Joe Jones (d) replace Britt Woodman, Julian Priest, Charlie Persip

New York, March 29 & 30, 1961

<u>Smooth as the wind (td arr)</u>	Riv RLP367, Milestone M47055, OJC CD871-2 [CD]
<u>But beautiful (td arr,*)</u>	- - -

<u>A blue time (td arr)</u>	-	-	-
<u>The best things in life are free (td arr)</u>	-	-	-
<u>For all we know (bg arr,*)</u>	-	-	-
<u>I'm a fool to want you (bg arr,*)</u>	-	-	-

Note: Riverside RLP367(mono) = RS9367(stereo).

All titles from Riverside RLP367 also on Fortissimo XK8006, which is an experimental version of "Smooth as the wind". In this version the record was pressed from the inside out. It can be played on a normal turntable but it starts at the innermost groove and ends at the outer edge.

(*) These titles also on Riverside RCD6021-2 [CD].

For sessions of October 31 & November 1, 1961 see under Riverside Jazz Stars.

[H8554] Freddie Hubbard

Hub Cap : Freddie Hubbard (tp) Julian Priester (tb) Jimmy Heath (ts) Cedar Walton (p) Larry Ridley (b) Philly Joe Jones (d)

Englewood Cliffs, N.J., April 9, 1961

tk 3	<u>Earmon Jr.</u>	Blue Note BLP4073, CDP7-84073-2 [CD]
tk 6	<u>Hub cap</u>	Blue Note BLP4073, BN-LA356-H2, (Jap)K18P-9127, CDP7-84073-2 [CD]
tk 11	<u>Cry me not</u>	Blue Note BLP4073, 45-1810, BN-LA356-H2, (Du)1A158-83391/4, (In)JAZ 2, CDP7-84073-2 [CD], CDP7-93202-2 [CD], CDP7-96098-2 [CD]
tk 14	<u>Plexus (alt take)</u>	Blue Note CDP7-84073-2 [CD]
tk 15	<u>Plexus</u>	Blue Note BLP4073, CDP7-84073-2 [CD]
tk 18	<u>Luana</u>	Blue Note BLP4073, BN-LA356-H2, CDP7-84073-2 [CD]
tk 21	<u>Osie Mae</u>	- , 45-1810, CDP7-84073-2 [CD]

Note: Blue Note BLP4073(mono) = Blue Note BST84073(stereo).

Blue Note CDP7-96098-2 [CD] titled "Ballads in blue - big sounds for the small hours"; rest of this CD by others.

All titles from Blue Note BLP4073 also on Blue Note BN-LA496-H2, (Jap)GXX8005.

All titles from Blue Note BLP4073 also on Blue Note (Jap)LNJ-80100, GXX-8005, BNJ-71053, BN-4073, TOCJ-4073 [CD].

All above titles also on Blue Note (Jap)CJ28-5062 [CD].

[E1954] Duke Ellington

Paris Blues : (Feature Film): Duke Ellington And His Orchestra : Willie Cook, Ed Mullens, Cat Anderson, Clark Terry (tp) Ray Nance (tp,vln,vcl) Britt Woodman, Juan Tizol, Lawrence Brown, Murray McEachern, Lou Blackburn (tb) Jimmy Hamilton (cl,ts) Russell Procope (as,cl) Johnny Hodges, Oliver Nelson (as) Paul Gonsalves (ts) Babe Clark (ts,cl) Harry Carney (bar,cl,b-cl) Harry Smiles (oboe) Les Spann (fl,g) Duke Ellington (p) Aaron Bell (b) Jimmy Johnson, Sonny Greer, Max Roach, Dave Jackson, Philly Joe Jones (d) Lawrence Brown (cond)

motion picture soundtrack, New York, May 1-3, 1961

<u>Nite</u>	United Artists UAL4092
<u>Nite</u>	(unissued)
<u>unknown title</u>	-
<u>Paris blues</u>	-
<u>Autumnal suite</u>	United Artists UAL4092
<u>Autumnal suite</u>	(unissued)
<u>Birdie jungle</u>	United Artists UAL4092
<u>Birdie jungle</u>	(unissued)
<u>Paris stairs</u>	United Artists UAL4092
<u>Paris stairs</u>	(unissued)
<u>Paris stairs</u>	-
<u>Autumnal suite</u>	-
<u>Paris blues</u>	United Artists UAL4092
<u>Paris blues</u>	(unissued)

Note: United Artists UAL4092 = UAS5092, UALA274-G, (Jap)SJET7042, HMV (E)CLP1499.
issued titles also on Ryko RCD10713 [CD] titled "Paris Blues"; other titles by Louis
Armstrong, Billy Strayhorn

[B17146] Donald Byrd

The Cat Walk : Donald Byrd (tp) Pepper Adams (bar) Duke Pearson (p) Laymon Jackson (b)
Philly Joe Jones (d)

Englewood Cliffs, N.J., May 2, 1961

tk 2	<u>Say you're mine</u>	Blue Note BLP4075
tk 5	<u>Hello bright sunflower</u>	-
tk 8	<u>Each time I think of you</u>	-
tk 10	<u>Duke's mixture</u>	-
tk 14	<u>The cat walk</u>	-
tk 15	<u>Cute</u>	-

Note: Blue Note BLP4075(mono) = BST84075(stereo).
All above titles also on Blue Note 74226 [CD] titled "The Cat Walk".
All above titles also on Blue Note (Jap)TOCJ-4075 [CD], Mosaic MD4-194 [CD].

[P646] Paris Blues

Ray Nance (tp) solo Cat Anderson, Ed Mullens, Willie Cook, Clark Terry (tp) Lawrence
Brown, Britt Woodman, Lou Blackburn, Murray McEachern (tb) Juan Tizol (v-tb) Johnny
Hodges, Oliver Nelson (as) Russell Procope (as,cl) Paul Gonsalves (ts) Jimmy Hamilton,
Arthur "Babe" Clarke (ts,cl) Harry Carney (bar,b-cl) Harry Snivers (oboe) Les Spann (fl,g)
Duke Ellington, Billy Strayhorn (p) Aaron Bell (b) Jimmy Johnson, Sonny Greer, Max Roach,
Dave Jackson, Philly Joe Jones (perc)

New York, May 1, 2 & 3, 1961

Paris blues Un Artists UAL4092

Note: Jacques Butler, Roland Legrand, Germain Couvin, Maurice Longrais (tp) Al Levat, Billy
Byers, (tb) Guy Lafitte, Barel Coppet, Emilien Antille, Louis-Joseph Marel, Slan
D'Albonne (saxes) Aaron Bridgers (p) Jean Vees, Joseph Reinhardt (g) Silvie Mamie
(b) Moustache Galepides (d). These musicians appear on the screen but did not
record the filmsoundtrack, except for Byers and Lafitte.
United Artists UAL4092(mono) = UAS4092(stereo).

[G4537] Dexter GordonDexter Calling : Dexter Gordon (ts) Kenny Drew (p) Paul Chambers (b) Philly Joe Jones (d)

Englewood Cliffs, N.J., May 9, 1961

tk 4	<u>Landslide</u>	Blue Note LT1051, (Jap)GXX-8175, CDP7-96579-2 [CD]
tk 8	<u>Modal mood (*)</u>	Blue Note BLP4083, LA393-H2, CDP7-46544-2 [CD]
tk 13	<u>Clear the Dex (*)</u>	- , LA393-H2, CDP7-46544-2 [CD]
tk 20	<u>Soul sister (*)</u>	Blue Note 45-1828, BLP4083, CDP7-46544-2 [CD]
tk 26	<u>Smile (*)</u>	Blue Note BLP4083, CDP7-46544-2 [CD], CDP7-91139-2 [CD]
tk 28	<u>Ernie's tune (*)</u>	Blue Note BLP4083, LA393-H2, CDP7-96579-2 [CD]
tk 32	<u>I want more</u>	Blue Note BLP4083, CDP7-96579-2 [CD]
tk 34	<u>End of a love affair</u>	- , LA393-H2, CDP7-96579-2 [CD]

Note: All titles on Blue Note LA393-H2 also on Blue Note 84502.

Blue Note BLP4083(mono) = Blue Note BST84083(stereo) = Blue Note (Jap)BN4083.

Blue Note LT1051 titled "Landslide"; see May 5 & June 25, 1962 for the rest of this LP.

(*) All these 5 titles also on Up-Front UPF-188 (dated summer 1973) titled "Dexter Gordon".

All above titles also on Blue Note (Jap)CP32-9523 [CD], Blue Note 8-34200-2 [CD].

[H7601] Elmo HopeHomecoming : Elmo Hope Sextet : Blue Mitchell (tp) Frank Foster, Jimmy Heath (ts) Elmo Hope (p.arr) Percy Heath (b) Philly Joe Jones (d)

New York, June 22, 1961

<u>Moe Jr. (take 2)</u>	Riv RLP12-381, Milestone M47037, MCD47037 [CD], OJC CD1810-2 [CD]
<u>Moe Jr. (take 4)</u>	Milestone M47037, MCD47037 [CD], OJC CD1810-2 [CD]
<u>Eyes so beautiful as yours</u>	Riv RLP12-381, Milestone M47037, MCD47037 [CD], OJC CD1810-2 [CD]
<u>A kiss for my love (take 4)</u>	Riv RLP12-381, Milestone M47037, MCD47037 [CD], OJC CD1810-2 [CD]
<u>A kiss for my love (take 5)</u>	OJC CD1810-2 [CD]

[A4185] Chris AndersonInverted Image : Chris Anderson (p) Bill Lee (b) Philly Joe Jones (d)

New York, June 28, 1961

<u>See you Saturday</u>	Jazzland JLP(S9)57
<u>I hear a rhapsody</u>	-
<u>You'd be so nice to come home to</u>	-

[H7602] Elmo Hope
 Elmo Hope Trio : Blue Mitchell, Frank Foster, Jimmy Heath out

New York, June 29, 1961

<u>La Berthe</u>	Riv RLP12-381, Milestone M47037, MCD47037
	[CD]
<u>Homecoming</u>	- - -
<u>One mo' blues</u>	- - -
<u>Imagination</u>	- - -

Note: All titles from Riverside RLP12-381 also on Riverside (Jap)VIIJ-30063, (Jap)VICJ-23795 [CD].

All above titles also on OJC CD1810-2 [CD], Gambit (And)69262 [CD].

[A1043] Nat Adderley
 Nat Adderley (cnt) Wynton Kelly (p) Paul Chambers (b) Philly Joe Jones (d)

New York, July 19, 1961

<u>Chloe [Song of the swamp]</u>	Jazzland JLP(9)47, OJC CD-1088-2 [CD]
<u>Images</u>	- -
<u>Oleo</u>	- -
<u>Scotch and water</u>	- -

Note: All titles from Jazzland JLP(9)47 also on Fontana (E)FJL118, (Eu)683.268JCL, 883.268JCY.

[N1630] Phineas Newborn, Jr.
 A World Of Piano : Phineas Newborn, Jr. (p) Paul Chambers (b) Philly Joe Jones (d)

Los Angeles, October 16, 1961

<u>Cheryl</u>	Cont M3600, S7600, OJC 175, CD175-2 [CD]
<u>Manteca</u>	- - - -
<u>Lush life</u>	- - - -
<u>Daahoud</u>	- - - -

Note: All above titles also on American Jazz Classics (Sp)99032 [CD].

[H7605] Elmo Hope
 Here's Hope : Elmo Hope Trio : Elmo Hope (p) Paul Chambers (b) Philly Joe Jones (d)

New York, 1961

<u>Hot sauce</u>	Celebrity LP209, Fresh Sound (Sp)FSRCD181 [CD]
<u>When the groove is low</u>	- -
<u>De dah</u>	- -
<u>Abdulla</u>	- -
<u>Freffie</u>	- -
<u>Stars over Marakesh</u>	- -

Note: Fresh Sound (Sp)FSRCD181 [CD] titled "Elmo plays his original compositions"; see flwg 2 sessions for the rest of this CD.

All above titles also on Prevue PR15 [CD] titled "The Beacon & Celebrity Trio Recordings".

All above titles also on VSOP 2, Celebrity (Jap)TFJL38006, (Jap)TFCL-88922 [CD], Gambit (And)69262 [CD].

[H7606] Elmo Hope

High Hope : same pers

New York, 1961

<u>Chips</u>	Beacon LP401, Fresh Sound (Sp)FSRCD181 [CD]
<u>Moe's bluff</u>	- -
<u>Happy hour</u>	- -

Note: All above titles also on Gambit (And)69262 [CD], Prevue PR15 [CD].

[M9058] Hank Mobley

Another Workout : Grant Green out

Englewood Cliffs, N.J., December 5, 1961

tk 2	<u>Gettin' and jettin'</u>	Blue Note BST84431, CDP7-84431-2 [CD]
tk 8	<u>Out of Joe's bag</u>	- -
tk 9	<u>Hank's other soul</u>	- -
tk 15	<u>I should care</u>	- -
tk 16	<u>Hello young lovers</u>	- -

Note: All titles were first scheduled on Blue Note (Jap)GXF-3079 (not released) and later issued on Blue Note BST84431.

All above titles also on Blue Note (Jap)BNJ-71081, (E)BNZ-130 [CD], Blue Note 62646 [CD].

[D523] Tadd Dameron

The Lost Sessions : Donald Byrd (tp) Curtis Fuller (tb) Julius Watkins (fhr) Sam Rivers (ts) Cecil Payne (bar) Tadd Dameron (p.arr) Paul Chambers (b) Philly Joe Jones (d)

Englewood Cliffs, N.J., December 14, 1961

tk.7	<u>The elder speaks</u>	Blue Note 5-21484-2 [CD]
tk.19	<u>Bevan beeps</u>	-
tk.22	<u>Lament for the livery</u>	-
tk.31	<u>Aloof spoof</u>	-

Note: Other titles by other leaders.

[Q97] Ike Quebec

Blue And Sentimental : Ike Quebec (ts,p-1) Grant Green (g) Paul Chambers (b) Philly Joe Jones (d)

Englewood Cliffs, N.J., December 16, 1961

tk 3	<u>Like</u>	Blue Note BLP4098, (G)8699397 [CD]
tk 4	<u>Don't take your love from me</u>	- -
tk 15	<u>Minor impulse (1)</u>	- -
tk 17	<u>Blues for Charlie (1)</u>	- -
tk 22	<u>That old black magic</u>	Blue Note CDP7-89914-2 [CD]
tk 26	<u>It's all right with me</u>	Blue Note CDP7-95591-2 [CD]
tk 28	<u>Blue and sentimental</u>	Blue Note BLP4098, BST89904, BN-LA160-G2, CDP7-99178-2 [CD], (G)8699397 [CD]

Note: Blue Note BLP4098(mono) = BST84098(stereo).

Blue Note BST89904 titled "Three decades of jazz, Vol.3"; rest of LP by others.

Blue Note BN-LA160-G2 titled "A decade of jazz, Vol. 3"; rest of LP by others.

Blue Note CDP7-89914-2 [CD] titled "Blue Eyes - Sinatra songs the Blue Note way"; rest of CD by others.

Blue Note CDP7-95591-2 [CD] titled "Jazz hot & blue - Blue Note plays the music of Cole Porter"; rest of CD by others.

All titles from Blue Note BST84098 also on Blue Note (F)BST84098, (G)8699410 [CD]; one remaining title is by Grant Green, December 23, 1961.

All titles from Blue Note BLP4098 also on Blue Note (Jap)K18P-9237, BN-4098, TOC]-4098 [CD].

All above titles also on Blue Note CDP7-84098-2 [CD], C]28-5138 [CD], both titled "Blue and sentimental"; one more title by Grant Green, December 23, 1961.

All above titles also on Blue Note 3-93184-2 [CD] titled "Blue And Sentimental"; see Grant Green, December 23, 1961 for one more title; this is a Rudy Van Gelder edition.

[J258] Milt Jackson

Bags Meets Wes : Milt Jackson & Wes Montgomery : Milt Jackson (vib) Wynton Kelly (p) Wes Montgomery (g) Sam Jones (b) Philly Joe Jones (d)

New York, December 18, 1961

tk 3	<u>Blue Roz (alt)</u>	Milestone 47013, Milestone MCD-9252-2 [CD]
tk 4	<u>Blue Roz</u>	Riv RLP407, Milestone 47013, OJC 234, CD234-2 [CD], Riverside RCD-30502 [CD], RISA-9407 [SACD]
tk 8	<u>Jingles (alt)</u>	Milestone 47065, OJC CD234-2 [CD], Riverside RCD-30502 [CD], RISA-9407 [SACD]
tk 9	<u>Jingles</u>	Riv RLP407, Milestone 47013, OJC 234, CD234-2 [CD], Riverside RCD-30502 [CD], RISA-9407 [SACD]
tk 2	<u>Stairway to the stars (alt)</u>	Milestone 47065, OJC CD234-2 [CD], Riverside RCD-30502 [CD], RISA-9407 [SACD]
tk 3	<u>Stairway to the stars (alt)</u>	Riverside RCD-30502 [CD]
tk 6	<u>Stairway to the stars</u>	Riv RLP407, Milestone 47013, OJC 234, CD234-2 [CD], Riverside RCD-5705-2 [CD], RCD-5707-2 [CD], RISA-9407 [SACD]
tk 2	<u>Stablemates (alt)</u>	Riv 12RCD4408-2 [CD], Riverside RCD-30502 [CD], Milestone MCD-9252-2 [CD]
tk 4	<u>Stablemates</u>	Riv RLP407, Milestone 47013, OJC234, CD234-2 [CD], Riverside RCD-30502 [CD], RISA-9407 [SACD]

Note: All above titles also on Riverside 12RCD4408-2 [CD] titled "Wes Montgomery; the complete Riverside recordings"; see December 19, 1961 for more titles, rest of this 12CD set by Wes Montgomery and others.

Milestone 47013 titled "Wes and Friends".

Milestone 47065 titled "The Alternative Wes Montgomery"; see Wes Montgomery for additional titles.

Riverside RCD-30502 [CD] titled "Bags Meets Wes!"; see flwg session for rest of CD.

[J259] Milt Jackson
same pers

New York, December 19, 1961

tk 2	<u>Sam sack (alt)</u>	Riv 12RCD4408-2 [CD], Milestone MCD-9252-2 [CD]
tk 3	<u>Sam sack</u>	Riv RLP407, Milestone 47013, OJC 234, CD234-2 [CD], Riverside RCD-5707-2 [CD], RCD-30502 [CD], RISA-9407 [SACD]
tk 4	<u>S.K.J. (alt)</u>	Riv 12RCD4408-2 [CD], Milestone MCD-9252-2 [CD]
tk 7	<u>S.K.J.</u>	Riv RLP407, Milestone 47013, OJC 234, CD234-2 [CD], Riverside RCD-30502 [CD], RISA-9407 [SACD]
tk 3	<u>Delilah (alt)</u>	Milestone 47013, OJC CD234-2 [CD], Riverside RCD-30502 [CD], RISA-9407 [SACD]
tk 4	<u>Delilah</u>	Riv RLP407, OJC 234, CD234-2 [CD], RCD-5705-2 [CD], RCD-30074-2 [CD], Riverside RCD-30502 [CD], RISA-9407 [SACD]

Note: Riverside RLP407(mono) = RLP9407S(stereo).

Riverside RCD-5705-2 [CD] titled "The Best of Wes Montgomery"; see December 18, 1961 for one more title; rest of CD by Wes Montgomery and others.

All titles from Riverside RLP407 also on Riverside (Jap)VIJ-124, SHJ-6058, VDJ-1550 [CD].

All titles from OJC CD234-2 [CD] also on Riverside (Jap)VICJ-23556 [CD].

All above titles also on Riverside 12 RCD4408-2 [CD].

[D524] Tadd Dameron

The Magic Touch : Joe Wilder, Clark Terry, Ernie Royal (tp), Jimmy Cleveland, Britt Woodman (tb), Julius Watkins (fhr), Leo Wright, Jerry Dodgion (as,fl), Jerome Richardson (ts,fl), Johnny Griffin (ts), Tate Houston (bar), Bill Evans (p), George Duvivier (b), Philly Joe Jones (d), Tadd Dameron (arr,ldr)

New York, February 27, 1962

<u>Our delight</u>	Riverside RLP419, OJC CD143-2 [CD]
<u>Our delight (alt take) (*)</u>	-
<u>Dial "B" for beauty</u>	- -
<u>Bevan's birthday</u>	- -

Note: OJC CD143-2 [CD] titled "Magic Touch"; see flwg 2 sessions for rest of CD.

(*) This title also on Musica Jazz (It)MJC1096 [CD].

[D525] Tadd Dameron

Charlie Shavers (tp), Ron Carter (b) replace Joe Wilder, George Duvivier

New York, March 9, 1962

<u>On a misty night</u>	Riverside RLP419, 45-474, OJC CD143-2 [CD]
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On a misty night (alt take) -
Swift as the wind - - -
Fontainebleau - , RLP3511, (Jap)SR-7046, OJC
 CD143-2 [CD]

[G695] Red Garland

Red's Good Groove : Red Garland Quintet : Blue Mitchell (tp) Pepper Adams (bar) Red Garland (p) Sam Jones (b) Philly Joe Jones (d)

New York, March 22, 1962

Red's good groove Jazzland JLP87, Riv (Jap)VICJ-23766 [CD]
Love is here to stay - -
This time the dream's on - -
me
Take me in your arms - -
Excerent ! - -
Falling in love with me - -

Note: All above titles also on Riverside (Jap)VIJ-5047, OJC CD1064-2 [CD].

[D526] Tadd Dameron

Clark Terry (tp) Jimmy Cleveland (tb) Jerry Dodgion (as,fl) Jerome Richardson (ts,fl) Johnny Griffin (ts) Tate Houston (bar) Bill Evans (p) Ron Carter (b) Philly Joe Jones (d) Barbara Winfield (vcl) Tadd Dameron (arr,ldr)

New York, April 16, 1962

Just plain talkin' Riverside RLP419, OJC CD143-2 [CD]
Just plain talkin' (alt take) -
If you could see me now - -
(bw vcl)
You're a joy (bw vcl) - -
Look, stop and listen (*) - -

Note: (*) This title also on Franklin Mint GJR074.

Prestige RLP419(mono) = RLP9419(stereo).

All titles from Riverside RLP419 also on Riverside (Jap)SMJ-6288, OJC 143.

[G4539] Dexter Gordon

Dave Burns (tp) Dexter Gordon (ts) Sonny Clark (p) Ron Carter (b) Philly Joe Jones (d)

Englewood Cliffs, N.J., June 25, 1962

tk 6 Blue gardenia Blue Note LT1051
 tk 12 Second balcony jump -
 tk 21 Six bits Jones -
Three o'clock in the (unissued)
morning
McSplivens -
My heart stood still -

Note: All titles from Blue Note LT1051 also on Blue Note (Jap)GXKP175.

See May 9, 1961 for one more title from Blue Note LT1051.

All issued titles also on Blue Note 8-34200-2 [CD].

[J263] Milt Jackson

Nat Adderley (cnt) Clark Terry (tp,flhrn) Bernie Glow, Ernie Royal (tp) Jimmy Cleveland, Melba Liston, Paul Faulise (tb) Jerome Richardson, George Dorsey (as) James Moody (ts,fl) Jimmy Heath (ts) Arthur "Babe" Clarke (bar) Milt Jackson (vib) Hank Jones (p) Ron Carter (b) Philly Joe Jones (d) Ernie Wilkins (arr,dir)

New York, July 5, 1962

<u>Old devil moon</u>	Riv RLP429, Milestone 47006, OJC 366, CD366-2 [CD]
<u>You'd be so nice to come home to</u>	- - - -
<u>Later than you think</u>	- - - -

[E3754] Bill Evans

Interplay : Bill Evans Quintet : Freddie Hubbard (tp) Bill Evans (p) Jim Hall (g) Percy Heath (b) Philly Joe Jones (d)

New York, July 16, 1962

<u>When you wish upon a star</u>	Riv RLP445/RLP9445
<u>You go to my head</u>	-
<u>Wrap your troubles in dreams</u>	-
<u>You and the night and the music</u>	- , Fontana (Eu)SET505A, Riverside

RCD-5712-2 [CD]

Note: All above titles also on Milestone MCD-47066 [CD] titled "Bill Evans With Freddie Hubbard and Zoot Sims - The Interplay Sessions"; see flwg sessions to August 22, 1962 for rest of CD.

All above titles also on OJC CD308-2 [CD] titled "Interplay"; see following session for rest of CD.

All above titles also on Riverside R018, RCD018-2 [CD].

[S12526] Sonny Stitt

Sonny Stitt & The Top Brass : Sonny Stitt And His Orchestra : Reunald Jones, Blue Mitchell, Dick Vance (tp) Jimmy Cleveland, Matthew Gee (tb) Willie Ruff (fhr) Sonny Stitt (as) Perri Lee (org) Joe Benjamin (b) Philly Joe Jones (d) Tadd Dameron (arr-1) Jimmy Mundy (arr-2)

New York, July 16, 1962

6347	<u>Boom boom (2)</u>	Atl 1395, (Jap)AMCY-1205 [CD]
6348	<u>Souls valley (2)</u>	- - , Atl 5028
6349	<u>The four ninety (1)</u>	- -
6350	<u>On a misty night (1)</u>	- -
6351	<u>Stittsie (1)</u>	- -

Note: "Stittside" also known as "Stittsie".

All above titles also on Collectables COL-CD-6532 [CD] titled "Sonny Stitt & The Top Brass"; see following session for rest of CD.

[E3755] Bill Evans

New York, July 17, 1962

<u>Interplay</u>	Riv RLP445/RLP9445, (Jap)VDJ1585 [CD], Riverside RCD-30071-2 [CD], Milestone MCD-47066 [CD]
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I'll never smile again (take Re-6) Riv R018, RCD018-2 [CD]

I'll never smile again (take Re-7) Riv RLP445/RLP9445, Milestone MCD-47066 [CD]

Note: All titles on Riverside RLP445/RLP9445 also on Riv (Jap)SMJ6150 and OJC 308, CD308-2 [CD]; all titled "Interplay".

All titles, except take Re-6, also on Milestone M47066, (F)CA271-68137; both titled "The interplay sessions".

All above titles also on Riverside R018, RCD018-2 [CD], (Jap)VICJ-23519 [CD], OJC CD308-2 [CD].

[E3757] Bill Evans

The Interplay Sessions : Bill Evans Quintet : Zoot Sims (ts) Bill Evans (p) Jim Hall (g) Ron Carter (b) Philly Joe Jones (d)

New York, August 21, 1962

Loose bloose (tk-3) (*) Milestone M47024, Riv (Jap)SMJ6247

Loose bloose (mix of tk-2 and tk-4) Milestone M47066

Fudgesickle built for four -

Time remembered - , Riverside RCD-5712-2 [CD]

Funkallero -

Note: Riverside (Jap)SMJ-6247 titled "Green Dolphin Street".

All titles from Milestone M47024 also on Milestone (F)271-6811; both titled "Peace piece and other pieces".

All titles, except (*), also on Milestone MCD-47066 [CD].

All above titles also on Milestone MCD-9200-2 [CD] titled "Loose Blues"; see following session for rest of CD:

All above titles also on Riverside R018, RCD018-2 [CD].

[E3758] Bill Evans

New York, August 22, 1962

My bells Milestone M47066

There came you -

Fun ride -

Note: All titles from M47066 also on Milestone (F)CA271-68137; both titled "The interplay sessions" and also on Riverside (Jap)VIJ4026 titled "Unknown session".

All above titles also on Riverside R018, RCD018-2 [CD], Milestone MCD-47066 [CD], Milestone MCD-9200-2 [CD].

[H8559] Freddie Hubbard

Here To Stay : Freddie Hubbard (tp) Wayne Shorter (ts) Cedar Walton (p) Reggie Workman (b) Philly Joe Jones (d)

Englewood Cliffs, N.J., December 27, 1962

tk 4 Full moon and empty arms Blue Note BN-LA496-H2, CDP7-84135-2 [CD]

tk 9 Assunta - -

tk 18 Father and son - -

tk 20 Nostrand and Fulton - -

tk 23 Body and soul - -

(bar) Bob Northern (fhr) Robert Powell (tu) Cedar Walton (p) Reggie Workman (b) Philly Joe Jones (d)

New York, March 11, 1963

<u>Carnival [Manha de carnaval]</u>	Impulse A(S)38, (Jap)WMC5-13 [CD]
<u>Aries</u>	- -
<u>Thermo</u>	- -

[H7608] Elmo Hope

Sounds From Rikers Island : Elmo Hope Orchestra : Lawrence Jackson (tp) Freddie Douglas (as,sop) John Gilmore (ts) Elmo Hope (p) Ronnie Boykins (b) Philly Joe Jones (d) Earl Coleman, Marcel Daniels (vcl)

New York, August 19, 1963

<u>One for Joe</u>	Audio Fidelity AFLP2119, (Jap)32ED-5040 [CD]
<u>Ecstasy</u>	- -
<u>A night in Tunisia</u>	- -
<u>Trippin'</u>	- -
<u>It shouldn't happen to a dream (ec vcl)</u>	- -
<u>Monique (lj,fd out)</u>	- -
<u>Groovin' high (md vcl)</u>	- -

Note: All above titles also on Fresh Sound (Sp)FSRCD338 [CD] titled "Sounds From Rikers' Island"; see flwg session for rest of CD.

[H7609] Elmo Hope

Elmo Hope Trio : Elmo Hope (p) Ronnie Boykins (b) Philly Joe Jones (d)

New York, August 19, 1963

<u>Kevin</u>	Audio Fidelity AFLP2119, (Jap)32ED-5040 [CD]
<u>Three silver quarters</u>	- -

Note: All titles from Audio Fidelity AFLP2119 also on Audio Fidelity SD6119,
All titles from Audio Fidelity AFLP2119 also on Chiaroscuro CR2009 titled "Hope from Rikers Island".
Both above titles also on Gambit (And)69262 [CD], Fresh Sound (Sp)FSRCD338 [CD].

[H7610] Elmo Hope

Elmo Hope Trio : Elmo Hope (p) Larry Ridley (b) Philly Joe Jones (d)

New York, autumn 1963

<u>unknown titles</u>	(unissued) Dauntless
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[J5122] Philly Joe Jones

Tommy Turrentine (tp) Charles Greenlee (tb) John Gilmore (ts) Elmo Hope (p) Larry Ridley (b) Philly Joe Jones (d)

New York, September, 1963

<u>unknown titles</u>	Dauntless
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[W2799] Ben Webster

Soulmates : Ben Webster (ts) Joe Zawinul (p) Richard Davis (b) Philly Joe Jones (d)

New York, September 20, 1963

<u>Trav'lin' light</u>	Riverside M476, Milestone M47056, OJC 109, OJC CD-109-2 [CD], Riverside 4RCD-4422-2 [CD], (Jap)VICJ-60105/08 [CD]
<u>Like someone in love</u>	Riverside M476, Milestone M47056, OJC 109, OJC CD-109-2 [CD]
<u>Too late now (take 1)</u>	Milestone M47056
<u>Too late now (take 3)</u>	Riverside M476, Milestone M47056, OJC 109, OJC CD-109-2 [CD]
<u>Come Sunday (take 4)</u>	Milestone M47056, Prestige PRCD-24195-2 [CD]
<u>Come Sunday (take 5)</u>	Riverside M476, Milestone M47056, OJC 109, OJC CD-109-2 [CD], Prestige PRCD-24227-2 [CD]

Note: Milestone M47056 titled "Travelin' light".

Prestige PRCD-24195-2 [CD] titled "Gentle Duke"; rest of CD by others.

Prestige PRCD-24227-2 [CD] titled "The Jazz Giants Play Duke Ellington - Caravan";
rest of CD by others.

Riverside 4RCD-4422-2 [CD], (Jap)VICJ-60105/08 [CD] both titled "The Riverside
Story"; rest of these 4 CD sets by others.

[M9060] Hank Mobley

No Room For Squares : Lee Morgan (tp) Hank Mobley (ts) Andrew Hill (p) John Ore (b)
Philly Joe Jones (d)

Englewood Cliffs, N.J., October 2, 1963

tk 2	<u>No room for squares (#)</u>	Blue Note BLP4149, CDP7-84149-2 [CD]
tk 3	<u>No room for squares (alt)</u>	-
tk 8	<u>Three way split</u>	- -
tk 13	<u>Comin' back (*)</u>	-
tk 17	<u>Me and you</u>	- -
tk 19	<u>Carolyn (alt)</u>	-
tk 22	<u>Carolyn</u>	- -
tk 29	<u>Syrup and biscuits (*)</u>	-

Note: Blue Note BLP4149(mono) = BST84149(stereo).

All titles from Blue Note BLP4149 also on Blue Note (Jap)BN-4149, TOCJ-4149 [CD].

(#) This title also on Blue Note 854191-2 [CD].

(*) These 2 titles also on Blue Note 5-27549-2 [CD].

All titles, except (*), also on Blue Note 5-24539-2 [CD].

[W2800] Ben Webster

Thad Jones (cnt) added, Sam Jones (b) replaces Richard Davis

New York, October 14, 1963

<u>Frog legs (take 4)</u>	Riverside M476, Milestone M47056, OJC 109, OJC CD-109-2 [CD]
<u>Frog legs (take 5)</u>	Milestone M47056
<u>Soulmates</u>	Riverside M476, Milestone M47056, OJC 109, OJC CD-109-2 [CD]
<u>The governor</u>	(same issues)
<u>Evol Deklaw Ni [Love</u>	-
<u>walked in]</u>	

Note: Riverside M476(mono) = MS476(stereo).

All titles from Milestone M47056 also on Milestone (It)HB6146.

All titles from Riverside M476 also on Riverside RS9476, (Jap)VICJ-60514 [CD].

[W7495] Jack Wilson

The Two Sides Of Jack Wilson : Jack Wilson (p) Leroy Vinnegar, Philly Joe Jones (b)

Los Angeles, May 13, 1964

7862	<u>Once upon a summertime</u>	Atl LP1427, (Jap)AMCY-1154 [CD]
7863	<u>Sometime ago</u>	- -
7864	<u>Erika</u>	(unissued)
7865	<u>The good life</u>	Atl LP1427, (Jap)AMCY-1154 [CD]
7866	<u>The end of a love affair</u>	- -
7867	<u>The scene is clean</u>	- -
7868	<u>Glass enclosure</u>	- -
7869	<u>Good time Joe</u>	- -
7870	<u>Kinta [After you've gone]</u>	- -

Note: All titles from Atlantic LP1427 also on Atlantic (Jap)AMJY-1427, Collectables COL-CD-6177 [CD].

[W7496] Jack Wilson

Bobby Bryant (tp,flhrn) Lou Blackburn (tb) Buddy Collette (as,fl) Harold Land (ts) Jack Wilson (p) Leroy Vinnegar (b) Philly Joe Jones (d)

"Lindy Opera House", Los Angeles, August 9, 1964

8122	<u>Yours is my heart alone</u>	(unissued) Atlantic
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[W7497] Jack Wilson

Bobby Bryant (tp,flhrn) Melvin Moore, Emmett Berry, Charlie Patterson (tp) Lou Blackburn, John Ewing, Pete Myers, Donald Cooke (tb) Buddy Collette (as,fl) Jay Migliori (as,sop) Harold Land (ts) Curtis Amy (ts,sop) Jack Nimitz (bar,cl) Roy Ayers (vib) Jack Wilson (p) Al McKibbon (b) Philly Joe Jones (d)

"Lindy Opera House", Los Angeles, August 9, 1964

8123	<u>The good life</u>	(unissued) Atlantic
8125	<u>The fourth dance</u>	-

[W7498] Jack Wilson

Curtis Amy (ts,sop) Roy Ayers (vib) Jack Wilson (p) Al McKibbon (b) Philly Joe Jones (d)

"Lindy Opera House", Los Angeles, August 9, 1964

8124	<u>Woody'n you</u>	(unissued) Atlantic
8126	(Medley :)	-
	<u>Young and foolish</u>	-
	<u>Goodbye</u>	-
8127	<u>Oleo</u>	-
8128	<u>Out of sight</u>	-
8129	<u>Most soulful man</u>	-
8130	<u>Walkin'</u>	-
8131	<u>Tenderly</u>	-
8132	<u>Jackleg</u>	-
8133	(Medley :)	-

	<u>Too late now</u>	-
	<u>CFD</u>	-
8134	<u>Flame on the desert</u>	-
8135	<u>Nirvana</u>	-
8136	<u>Harbor freeway</u>	-

[W7499] Jack Wilson

The Jazz Organs : Jack Wilson, Genghis Kyle (org) John Gray (g) Leroy Vinnegar (b) Philly Joe Jones (d)

Los Angeles, September 4, 1964

8156	<u>Blues 'n boogie</u>	Vault 108
8157	<u>Spontaneous blues</u>	(unissued)
8158	<u>Street scene</u>	Vault 108
8159	<u>Luicy</u>	(unissued)

[H7611] Elmo Hope

The Final Sessions, Volume 1 : Elmo Hope (p) John Ore (b) Philly Joe Jones (d)

New York, March 8, 1966

<u>I love you</u>	Specialty SP2178, Inner City IC1037, OJC CD1765-2 [CD]
<u>A night in Tunisia</u>	(same issues)
<u>Stellations</u>	-
<u>Pam</u>	Specialty SP2178, Inner City IC1018, OJC CD1765-2 [CD]
<u>Elmo's blues</u>	Specialty SP2178, Inner City IC1037, OJC CD1765-2 [CD]

Note: All above titles also on Evidence ECD2147-2 [CD] titled "The Final Sessions"; see following 2 sessions for rest of CD.

All above titles also on Gambit (And)69262 [CD].

[M10710] Lee Morgan

Delightful Lee Morgan : Lee Morgan, Ernie Royal (tp) Tom McIntosh (tb) Jimmy Buffington (fhr) Don Butterfield (tu) Phil Woods (as,fl) Wayne Shorter (ts) Danny Bank (bar,fl,b-cl) McCoy Tyner (p) Bob Cranshaw (b) Philly Joe Jones (d) Oliver Nelson (arr)

Englewood Cliffs, N.J., April 8, 1966

1719 (tk 3)	<u>Sunrise, sunset</u>	Blue Note BLP4243, CDP7-84243-2 [CD]
1720 (tk 17)	<u>The delightful Deggie</u>	-
1721 (tk 25)	<u>Filet of soul [Hoppin' John]</u>	-
1722 (tk 35)	<u>Yesterday</u>	- - , CDP7-94861-2 [CD]
1723 (tk 36)	<u>Zambia</u>	-
1724 (tk 43)	<u>Need I ?</u>	-

Note: "Zambia" same tune as "Kozo's waltz".

Blue Note CDP7-94861-2 [CD] titled "Love me blue - The Music of Lennon & McCartney"; rest of CD by others.

[E3796] Bill Evans

Bill Evans (p) Eddie Gomez (b) Philly Joe Jones (d)

Live "Village Vanguard", New York, May 19, 1967

<u>Blue in green</u>	Milestone 8MCD-4421-2 [CD]
<u>Waltz for Debby</u>	-
<u>Detour ahead</u>	-
<u>On Green Dolphin Street</u>	-

[E3797] Bill Evans

Bill Evans (p) Eddie Gomez (b) Philly Joe Jones (d)

Live "Village Vanguard", New York, May 21, 1967

<u>My foolish heart</u>	Milestone 8MCD-4421-2 [CD]
<u>If you could see me now</u>	-
<u>Elsa</u>	-

[E3798] Bill Evans

Bill Evans (p) Eddie Gomez (b) Philly Joe Jones (d)

Live "Village Vanguard", New York, May 26, 1967

<u>How deep is the ocean ?</u>	Milestone 8MCD-4421-2 [CD]
<u>Polka dots and moonbeams</u>	-
<u>I'm getting sentimental over you</u>	-
<u>I should care</u>	-

[E3799] Bill Evans

Bill Evans (p) Eddie Gomez (b) Philly Joe Jones (d)

Live "Village Vanguard", New York, May 28, 1967

<u>Star eyes</u>	Milestone 8MCD-4421-2 [CD]
<u>Peri's scope</u>	-
<u>Haunted heart</u>	-
<u>Airegin</u>	-
<u>Little Lulu</u>	-
<u>Five (theme)</u>	-

[E3800] Bill Evans

Bill Evans (p) Eddie Gomez (b) Philly Joe Jones (d)

Live "Village Vanguard", New York, June 1, 1967

<u>Turn out the stars</u>	Milestone 8MCD-4421-2 [CD]
<u>Nardis</u>	-
<u>California, here I come</u>	-
<u>Very early</u>	-
<u>Easy living</u>	-
<u>Wonder why</u>	-

[E3802] Bill Evans

California Here I Come : Bill Evans Trio : Bill Evans (p) Eddie Gomez (b) Philly Joe Jones (d)

Live "Village Vanguard", New York, August 17 & 18, 1967

<u>California, here I come</u>	Verve VE2-2545
<u>Polka dots and</u>	-

<u>moonbeams</u>	
<u>Turn out the stars</u>	-
<u>Stella by starlight</u>	-
<u>You're gonna hear from me</u>	-
<u>In a sentimental mood</u>	-
<u>G waltz</u>	-
<u>On Green Dolphin Street</u>	-
<u>Gone with the wind</u>	- , 840033-2 [CD]
<u>If you could see me now</u>	-
<u>Alfie</u>	-
<u>Very early</u>	-
<u>'Round midnight</u>	-
<u>Emily</u>	-
<u>Wrap your troubles in</u>	-
<u>dreams</u>	-

Note: All above titles also on Verve (E)811674-1, (F)2610063, (G)2367426/27, (Jap)35MJ3215/16, Verve 268102 [CD].

[E3802.10] Bill Evans

Bill Evans (p) Eddie Gomez (b) Philly Joe Jones (d)

Live "Village Vanguard", New York, August 17 & 18, 1967

<u>Happiness is a thing called</u>	Verve 527953-2 [CD]
<u>Joe</u>	
<u>In a sentimental mood</u>	-
<u>Re : person I knew</u>	-
<u>California, here I come</u>	-
<u>(#1)</u>	-
<u>Alfie</u>	-
<u>Gone with the wind</u>	-
<u>Turn out the stars</u>	-
<u>Polka dots and</u>	-
<u>moonbeams</u>	-
<u>Stella by starlight</u>	-
<u>Very early</u>	-
<u>You're gonna hear from me</u>	-
<u>Emily (#1)</u>	-
<u>Wrap your troubles in</u>	-
<u>dreams</u>	-
<u>'Round midnight</u>	-
<u>On Green Dolphin Street</u>	-
<u>(#1)</u>	-
<u>If you could see me now</u>	-
<u>I'm getting sentimental</u>	-
<u>over you</u>	-
<u>You're gonna hear from me</u>	-
<u>(#1)</u>	-
<u>G waltz (#1)</u>	-
<u>California, here I come</u>	-
<u>(#2)</u>	-

<u>Emily (#2)</u>	-
<u>Alfie (#1)</u>	-
<u>Wrap your troubles in dreams (#1)</u>	-
<u>In a sentimental mood (#2)</u>	-
<u>California, here I come (#3)</u>	-
<u>You're gonna hear from me (#2)</u>	-
<u>Alfie (#2)</u>	-
<u>Gone with the wind (#1)</u>	-
<u>Emily (#3)</u>	-
<u>G waltz (#2)</u>	-
<u>Wrap your troubles in dreams (#2)</u>	-
<u>In a sentimental mood (#2)</u>	-
<u>California, here I come (#4)</u>	-
<u>You're gonna hear from me (#3)</u>	-
<u>Alfie (#3)</u>	-
<u>Gone with the wind (#2)</u>	-
<u>Emily (#4)</u>	-
<u>G waltz (#3)</u>	-
<u>Wrap your troubles in dreams (#3)</u>	-
<u>On Green Dolphin Street (#2)</u>	-
<u>G waltz (#4)</u>	-
<u>You're gonna hear from me (#4)</u>	-
<u>Wrap your troubles in dreams (#4)</u>	-
<u>Gone with the wind (#3)</u>	-
<u>Emily (#5)</u>	-
<u>G waltz (#5)</u>	-
<u>Spoken introduction</u>	-

[E3803] Bill Evans

Bill Evans (p) Eddie Gomez (b) Philly Joe Jones (d)

Live "Village Vanguard", New York, September 3, 1967

<u>Time remembered</u>	Milestone 8MCD-4421-2 [CD]
<u>You and the night and the music</u>	-

[V673] Maurice Vander

Maurice Vander-Luigi Trussardi-Philly Joe Jones : Maurice Vander (p) Luigi Trussardi (b)
Philly Joe Jones (d)

Paris, 1968

<u>Sonnymoon for two</u>	All Life (F)AL012, Dreyfus Jazz (F)849232-2 [CD]
<u>Wims of Chambers</u>	- -
<u>Darling, je vous aime</u>	-
<u>beaucoup</u>	-
<u>Philly</u>	- -
<u>It don't mean a thing</u>	- -
<u>Satin doll</u>	- -
<u>Over the rainbow</u>	- -
<u>My foolish heart</u>	- -

Note: Dreyfus Jazz (F)849232-2 [CD] titled "Wims of Chambers".
 All above titles also on CY Records CYL6463.

[J5123] Philly Joe Jones

Trailways Express : Les Condon (tp) Chris Pyne (tb) Peter King (as) Harold McNair (ts,fl)
Mick Pyne (p) John Hart (b) Philly Joe Jones (d)

London, October 1, 1968

<u>Trailways Express</u>	Polydor (E)2460142, Black Lion (E)BLCD760154 [CD]
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[J5124] Philly Joe Jones

Kenny Wheeler (tp,flhrn) Ron Mathewson (b) replace Les Condon, John Hart

London, October 31, 1968

<u>Mojo [Mo' Joe*]</u>	Pol 2460142, Black Lion (E)157000,BLCD760154 [CD]*
<u>Gone, gone, gone</u>	- - -
<u>Baubles, bangles and beads</u>	- - -
<u>Here's that rainy day</u>	- - -
<u>Lady bird</u>	- - -

Note: Polydor 2460142 = Black Lion (F)BL278081, BLP30116, BL127006 & (E)BL142,
 Intercord Black Lion 28408-3U.
 Black Lion (E)BLCD760154 [CD] titled "Mo' Joe".
 All above titles also on Black Lion (Jap)PA-7050.

[J5125] Philly Joe Jones

Philly Jo (Sic) Jones Quintet/Elvin Jones Trio : Tony Scott (cl,ts-1) Jimmy Gourley (g) Rene
Urtreger (p) John Hart (b) Philly Joe Jones (d)

unknown location, Europe, 1968

<u>Body and soul</u>	Top Jazz (It)SJ1017 [CD]
<u>La ronde</u>	-
<u>Dear old Stockholm (1)</u>	-
<u>Tune up</u>	-

Note: The rest of Top Jazz (It)SJ1017 [CD] by Elvin Jones, 1968.

[H1357] Slide Hampton

The Fabulous Slide Hampton Quartet : Slide Hampton (tb) Joachim Kuhn (p) Niels-Henning Orsted Pedersen (b) Philly Joe Jones (d)

Paris, January 6, 1969

<u>In case of emergency</u>	Pathe-Marconi (F)C062-10156
<u>Last minute blues</u>	-
<u>Chop suey</u>	-
<u>Lament</u>	-
<u>Impossible waltz</u>	-

Note: All above titles also on EMI (F)7243-539648-2 [CD] titled "All Star 69".

[J5126] Philly Joe Jones

Philly Joe Jones : Philly Joe Jones Acc By Jeff Gilson's Orchestra : Luis Fuentes, Benny Vasseur (tb) Jean-Louis Chautemps (as,ts) Jean-Charles Capon (cello) Jeff Gilson (p,arr,cond) Guy Pedersen, Jean-Francois Catoire (b) Philly Joe Jones (d)

Paris, January 31, 1969

<u>Sursauts</u>	Vogue (F)CLVLX-357
<u>Espagnolade</u>	-
<u>Activicite</u>	-
<u>Interlude</u>	-

[J5127] Philly Joe Jones

Paris, February 1, 1969

<u>Tabor blues</u>	Vogue (F)CLVLX-357
<u>Fable of Gutemberg</u>	-
<u>Invitation au voyage</u>	-
<u>Spontaneous combustion</u>	-

[M9070] Hank Mobley

The Flip : Dizzy Reece (tp) Slide Hampton (tb) Hank Mobley (ts) Vince Benedetti (p) Alby Cullaz (b) Philly Joe Jones (d)

Paris, France, July 12, 1969

4804 (tk 5) <u>Early morning stroll</u>	Blue Note BST84329
4805 (tk 12) <u>18th hole</u>	-
4806 (tk 18) <u>Feelin' folksy</u>	-
4807 (tk 21) <u>Snappin' out</u>	(unissued)
4807 (tk 24) <u>Snappin' out</u>	Blue Note BST84329
4808 (tk 26) <u>The flip</u>	-

Note: All issued titles also on Blue Note 5-93872-2 [CD].

[J5128] Philly Joe Jones

Round Midnight : Dizzy Reece (tp) Bent Jaedig (ts) Larry Vuckovich (p) Isla Eckinger (b) Philly Joe Jones (d)

Live, Jazz Festival, Pescara, Italy, July 18, 1969

<u>untitled blues (*)</u>	Lotus (It)ORL8295
<u>It don't mean a thing</u>	-
<u>'Round midnight</u>	-
<u>Percy</u>	-

Note: (*) "untitled blues" as "That's Earl brother" on Lotus (It)ORL8295.
All above titles also on Lotus (It)14.073, Joker (Jap)UPS2065KR.

[S5550] Archie Shepp

Yasmina, A Black Woman : Clifford Thornton (cnt) Lester Bowie (tp) Arthur Jones (as)
Archie Shepp (ts,vcl) Roscoe Mitchell (bassax,pic) Dave Burrell (p) Malachi Favors
Maghostut, Earl Freeman (b) Philly Joe Jones (d) Sunny Murray (d,perc) Art Taylor (rhythm
logs) Laurence Devereaux (balafon)

Paris, France, August 12, 1969

Yasmina, a black woman
(as vcl)

Byg (F)529304, Affinity (E)AFF21, Monkey

(F)MY40003, Affinity (E)CDAFF771 [CD]

Note: Monkey (F)MY40003 titled "Volume 3"; see flwg session for one more title; rest of LP by others.

Affinity (E)CDAFF771 [CD] titled "Yasmina/Poem for Malcolm"; see flwg sessions to August 14, 1969 for rest of CD.

[S5551] Archie Shepp

Archie Shepp, Hank Mobley (ts) Dave Burrell (p) Malachi Favors Maghostut (b) Philly Joe Jones (d)

Paris, France, August 12, 1969

Sonny's back

Byg (F)529304, Affinity (E)AFF21, CDAFF771 [CD]

Body and soul (hm out,*)

Byg (F)529304, Affinity (E)AFF21, Monkey
(F)MY40003, Affinity (E)CDAFF771 [CD]

Note: (*) This title also on BYG (F)23 titled "New thing"; rest of LP by others.

All titles from Byg (F)529304 also on Actuel (F)4, BYG (Jap)BYG-4, YX-2031, Seven Seas (Jap)K23P-6239, P-Vine (Jap)PLP-6503, Le Jazz (F)CD51 [CD].

[S5552] Archie Shepp

Poem For Malcolm : Archie Shepp (sop.voice) Burton Greene (p) Alan Silva (b) Philly Joe Jones (tympani) Claude Delcloo (d)

Paris, France, August 14, 1969

Mama Rose

Byg (F)529.311, Affinity (E)CDAFF771 [CD]

Poem for Malcolm

- -

[S5553] Archie Shepp

Grachan Moncur, III (tb-1) Archie Shepp (ts,p) Hank Mobley (ts-1) Vince Benedetti (p-1)
Malachi Favors Maghostut (b) Philly Joe Jones (d)

Paris, France, August 14, 1969, August 15, 1969

Rain forrest

Byg (F)529.311, Affinity (E)CDAFF771 [CD]

Oleo (1)

- -

Note: Both above titles also on Monkey (F)MY40003 titled "Volume 3".

All titles from Byg (F)529311 also on Actuel (F)11, BYG (Jap)BYG-16, YX-2033, Affinity (E)AFF78.

[S5554] Archie Shepp

Blase : Lester Bowie (tp-1) Archie Shepp (ts) Dave Burrell (p) Malachi Favors Maghostut (b)
Philly Joe Jones (d) Chicago Beauchamps, Julio Finn (hca-2) Jeanne Lee (vcl)

Paris, France, August 16, 1969

<u>My angel (jl vcl,2)</u>	Byg (F)529318, Charly (E)CD77 [CD]
<u>Blase (jl vcl,2)</u>	- -
<u>There is a balm in Gilead (jl vcl,pjj out,1)</u>	- -
<u>Sophisticated lady (jl vcl,*)</u>	- -
<u>Touareg (db out)</u>	- -

Note: (*) This title also on BYG (F)23 titled "New thing".

All above titles also on Actuel (F)18, Affinity (E)AFF7, BYG (Jap)BYG-21, YX-2032, Byg (F)529208 (titled "Poem for Malcolm/Blase"), Charly (E)SNAD634 [CD].

[W325] Mal Waldron

Set Me Free : Mal Waldron (p) Barre Phillips (b) Philly Joe Jones (d)

Paris, France, October, 1969

<u>Set me free</u>	Affinity (E)AFF116, Jimco (Jap)JICL-89231 [CD]
(Medley :)	- -
<u>Yeah</u>	- -
<u>Attila the Hun</u>	- -
<u>Jamaica libre</u>	- -
<u>Desillusion</u>	- -
<u>You were always there</u>	- -

Note: The above was originally recorded for Byg (France) but was never issued by them.

[S5557] Archie Shepp

Archie Shepp & Philly Joe Jones : Chicago Beau (sop,hca,vcl) Anthony Braxton (sop-1,as)
Archie Shepp (ts,p) Julio Finn (hca,vcl) Leroy Jenkins (vln) Earl Freeman (b,vcl) Philly Joe Jones (d)

Paris, France, November 10, 1969

<u>The lowlands (cb,ef vcl)</u>	America (F)30AM6102
<u>Howling in the silence : (jf vcl,1)</u>	-
<u>Raynes or thunders</u>	-
<u>Julio's song</u>	-

Note: All above titles also on Fantasy 86018, America (Jap)XMS-161.

[P1159] Charlie Parker Memorial Concert

Art Hoyle (tp,flhrn) Lee Konitz (as,ts-1) John Young (p) Rufus Reid (b) Philly Joe Jones (d)
Eddie Jefferson (vcl)

"North Park Hotel", Chicago, August 30, 1970

<u>Scrapple from the apple</u>	Cadet 2CA60002, Chess CH-2-9217, Cadet (F)CH50015, Chess (E)6671002, Bellaphon (G)BLST6509, Jazz Reactivation (E)JR159, Chess CDCHES 1014 [CD]
<u>Yarkbird suite</u>	Cadet 2CA60002, Chess CH-2-9217, Cadet

(F)CH50015,
 Chess (E)6671002, Bellaphon (G)BLST6509,
 Chess
 CDCHESS 1014 [CD]
Now's the time (ej vcl) (same issues)
Parker's mood (ej vcl) -
 (Medley :) -
Disappointed (ej vcl,1) -
Lady be good (ej vcl,1) -

Note: Jazz Reactivation (E)JR159 titled "Konitz/Gordon/Dorham".

[M12483] Sunny Murray

New American Music Vol. 1 : Sunny Murray Umum Quartet : Middy Middleton (ts) Edward Crockett (b) Sunny Murray (d) Philly Joe Jones (cga) Joe Lee Wilson (vcl)

New York, c. 1973

Encounter Folkways FTS33901

Note: This was originally recorded for the Creative Artist Program Record Edition by Desto Records.

Folkways FTS33901 is a collection by Gil Evans, Milford Graves, Sam Rivers, Mary Lou Williams & Sunny Murray.

[E3859] Bill Evans

Quintessence : Harold Land (ts) Bill Evans (p) Kenny Burrell (g) Ray Brown (b) Philly Joe Jones (d)

Berkeley, CA, May 27-30, 1976

<u>Sweet Dulcinea</u>	Fantasy F9529, FCD611-9529 [CD], OJC CD698-2 [CD]
<u>Martina</u>	- - -
<u>A child is born</u>	- - -
<u>Bass face [Central Avenue boogie]</u>	- - -
<u>The second time around</u>	- - -
<u>Nobody else but me</u>	Fantasy F9630, (Jap)VIJ6419, OJC CD698-2 [CD]

Note: All titles on Fantasy F9529 also on Fantasy (F)5969, (Jap)SMJ6165, (Jap)VIJ4017; all titled "Quintessence".

OJC CD698-2 [CD] titled "Quintessence".

All above titles also on Fantasy 9FCD1012-2 [CD], (Jap)VDJ-25042 [CD].

For a session from September 27-30, 1976 see Tony Bennett.

[B16282] Kenny Burrell

Nat Adderley (cnt) Quentin Jackson (tb) Gary Bartz (as) Jerome Richardson (ts-1) Sir Roland Hanna (p) Kenny Burrell (g) George Mraz (b) Philly Joe Jones (d)

Berkeley, CA, July-August 1976

In a sentimental mood Fantasy F79008, MPF4506, Fantasy FCD-79008-2 [CD]

<u>I'm beginning to see the</u>	-	-
<u>light</u>		
<u>The Jeep is jumpin' (1)</u>	-	-
<u>I let a song go out of my</u>		
<u>heart (cnt,p,b,d only)</u>	-	-
<u>Satin doll (tb,p only)</u>	-	

[B16283] Kenny Burrell
Jimmy Jones (p) replaces Sir Roland Hanna, Gary Bartz (cl) Jerome Richardson (sop-1)
 Berkeley, CA, July-August 1976

<u>I ain't got nothin' but the</u>	Fantasy F79008, Fantasy FCD-79008-2 [CD]
<u>blues (1)</u>	

[B16284] Kenny Burrell
Nat Adderley (cnt) Quentin Jackson (tb,vcl) Gary Bartz (sop) Jimmy Jones (p) Kenny Burrell
(g) Monk Montgomery (el-b) Philly Joe Jones (d)

Berkeley, CA, July-August 1976

<u>In a mellow tone</u>	Fantasy F79008, Fantasy FCD-79008-2 [CD]
<u>Prelude to a kiss (g,el-b</u>	
<u>only,qj vcl)</u>	- -

Note: All titles from Fantasy F79008 also on Fantasy (F)5944, (Jap)SMJ9515/16.

[J5129] Philly Joe Jones
Mean What You Say : Tommy Turrentine (tp-1) Charles Bowen (sop,ts) Mickey Tucker (p)
Mickey Bass (b) Philly Joe Jones (d)

New York, April 6 & 7, 1977

<u>Mean what you say (1)</u>	Sonet (Swd)SNTF735, SNTCD735 [CD]
<u>Ugetsu (1)</u>	- -
<u>You tell me</u>	- -
<u>D.C. farewell</u>	- -
<u>Jim's jewel</u>	- -
<u>Gretchen</u>	- -

Note: All above titles also on Seven Seas (Jap)K23P-6144, Discophon Estereo (Sp)4353.

[G700.10] Red Garland
Groovin' Red : Red Garland (p) Leroy Vinnegar (b) Philly Joe Jones (d)

Live "Keystone Corner", San Francisco, CA, May, 1977

<u>Straight no chaser</u>	Keystone (Jap)VACY-1012 [CD]
<u>Only you</u>	-
<u>Never let me go</u>	-
<u>Our love is here to stay</u>	-
<u>The best things in life are</u>	
<u>free</u>	-
<u>Solar</u>	-
<u>I wish I knew</u>	-
<u>Dear old Stockholm</u>	-
<u>Billy boy (into)</u>	-
<u>The theme</u>	-

[G701] Red GarlandKeystones ! : Red Garland Trio : Red Garland (p) Leroy Vinnegar (b) Philly Joe Jones (d)

Live "Keystone Korner", San Francisco, CA, May 12, 1977

<u>Autumn leaves</u>	Xanadu (Jap)CRCJ-5009 [CD]
<u>It's impossible</u>	-
<u>Daahoud (theme)</u>	-
<u>It's all right with me</u>	-
<u>On Green Dolphin Street (theme)</u>	-

[S5593] Archie SheppDay Dream : Archie Shepp (ts,sop) Walter Davis, Jr. (p) Earl May (b) Philly Joe Jones (d)

New York, June 3, 1977

<u>Don't you know I care ?</u>	Denon (Jap)YX-7570-ND, DC-8547 [CD]
<u>Caravan</u>	-
<u>Day dream</u>	-
<u>Satin doll</u>	-
<u>I got it bad</u>	-
<u>Prelude to a kiss</u>	-

Note: All above titles also on Denon (Jap)CY-4662 [CD].

[J5130] Philly Joe JonesDrums Night : Philly Joe Jones Quintet Plus Two At Storyville : Allen Chapman (tb) Charles Bowen (sop,ts) Billy Meek (p) or Walter Davis, Jr. (p) Brian Smith (b) Philly Joe Jones, Al Foster, Billy Hart (d)

Live "Storyville", New York, June 27, 1977

<u>Killer Joe</u>	Mercury (Jap)FDX-330
<u>'Round midnight</u>	-
<u>Strollin'</u>	-
<u>Bolivia</u>	-

Note: All above titles also on Mercury (Jap)RJ-7409.

[J5131] Philly Joe JonesPhilly Mignon : Nat Adderley (cnt-1) Dexter Gordon (ts-2) Ira Sullivan (ts-3,sop-4) George Cables (p-3) Ron Carter (b) Philly Joe Jones (d)

Berkeley, CA, November 29-30 & December 1, 1977

<u>Confirmation (1,3)</u>	Galaxy GXY5112
<u>Jim's jewel (gc out,1,4)</u>	-
<u>United blues (3)</u>	-
<u>Neptunis (2)</u>	-
<u>Polka dots and moonbeams (2)</u>	-

Note: Spoken introduction on "Polka dots and moonbeams" by Dexter Gordon.

All above titles also on Galaxy (Jap)SMJ-6243.

[G702] Red Garland

Crossings : Red Garland (p) Ron Carter (b) Philly Joe Jones (d)

Berkeley, CA, December, 1977

<u>Solar</u>	Galaxy GXY5106, OJC CD472-2 [CD]
<u>Railroad crossing</u>	- -
<u>Never let me go</u>	- -
<u>Oleo</u>	- -
<u>But not for me</u>	- -
<u>Love for sale</u>	- -

[E3865] Bill Evans

Getting Sentimental : Bill Evans (p) Michael Moore (b) Philly Joe Jones (d)

New York, January 15, 1978

<u>I should care</u>	Milestone MCD9336 [CD]
<u>How my heart sings</u>	-
<u>Gary's theme</u>	-
<u>I'm getting sentimental over you</u>	-
<u>Quiet now</u>	-
<u>Re: person I knew</u>	-
<u>The peacocks</u>	-
<u>Emily</u>	-
<u>Song from M*A*S*H</u>	-
<u>[Suicide is painless]</u>	-
<u>Turn out the stars</u>	-
<u>When I fall in love</u>	-
<u>In your own sweet way</u>	-
<u>But beautiful</u>	-
<u>I love you</u>	-

[J5612] Duke Jordan

Duke's Artistry : Duke Jordan/Art Farmer Quartet : Art Farmer (flhrn) Duke Jordan (p) David Friesen (b) Philly Joe Jones (d)

New York, June 30, 1978

<u>My heart skips a beat (#1)</u>	SteepleChase (Dan)SCCD31103 [CD]
<u>My heart skips a beat (#2)</u>	-
<u>My heart skips a beat (#3)</u>	SteepleChase (Dan)SCS1103, (Dan)SCCD31103 [CD]
<u>Midnite bump (#1)</u>	-
<u>Midnite bump (#2)</u>	- -
<u>Dodge City roots</u>	- -
<u>Midnight moonlight (*)</u>	- -
<u>Thinking of you (af out, #)</u>	- -
<u>Lady Dingbat</u>	- -

Note: (*) This title also on SteepleChase (Dan)SCCD30006 [CD] titled "Player's palace, Vol. 1"; rest of this CD by other SteepleChase artists.

(#) This title also on SteepleChase (Dan)SCCD31150 [CD] titled "The Great Session"; see following session for rest of CD.

All titles from SteepleChase (Dan)SCS1103 also on SteepleChase (Jap)RJ7479, SCM51103, ULS-6042.

All titles from SteepleChase (Dan)SCCD1103 [CD] also on IMS (Jap)SCCD31103 [CD], SteepleChase (Jap)VACE-1108 [CD].

[J5613] Duke Jordan

The Great Session : Duke Jordan Trio : Art Farmer out, Paul Jeffrey (bells-1) added
same location & date

<u>All the things you are</u>	SteepleChase (Dan)SCS1150, SCCD31150 [CD]
<u>Satin doll</u>	-
<u>Lady bird</u>	-
<u>Blues in the closet</u>	-
<u>Moonglow (1)</u>	-
<u>A night in Tunisia</u>	-

Note: All above titles also on SteepleChase (Jap)UPS-2154, IMS (Jap)SCCD1150 [CD], SteepleChase (Dan)SCCD31150 [CD].

[E3866.10] Bill Evans

Live in Nice 1978 : Bill Evans Trio and Guests : Bill Evans (p) Marc Johnson (b) Philly Joe Jones (d)

Live "La Grande Parade du Jazz", Nice, France, July 7, 1978

<u>Nardis</u>	Jazz Lips (E)JL778 [CD]
<u>Theme from M.A.S.H.</u>	-
<u>The peacocks</u>	-
<u>I should care (*)</u>	-
<u>On Green Dolphin Street</u>	-
<u>When I fall in love</u>	-

Note: (*) "I should care" incorrectly labeled as "In your own sweet way".

[E3866.20] Bill Evans

Lee Konitz (as) added

Live "La Grande Parade du Jazz", Nice, France, July 7, 1978

<u>Like someone in love</u>	Jazz Lips (E)JL778 [CD]
<u>You don't know what love is</u>	-
<u>What is this thing called love</u>	-

[E3866.30] Bill Evans

Curtis Fuller (tb) Stan Getz (ts) Christian Escoude (g) added

Live "La Grande Parade du Jazz", Nice, France, July 7, 1978

<u>Lover man</u>	Jazz Lips (E)JL778 [CD]
<u>All the things you are</u>	-

[E3866.50] Bill Evans

Bill Evans Trio : Bill Evans (p) Marc Johnson (b) Philly Joe Jones (d)

Live, Umbria Jazz Festival, Terni, Italy, July 19, 1978

<u>The peacocks</u>	Jazz Lips (E)JL778 [CD]
<u>Theme from M.A.S.H.</u>	-
<u>Midnight mood</u>	-
<u>Nardis</u>	-

[E3866.60] Bill Evans

Lee Konitz (as) added

Live, Umbria Jazz Festival, Terni, Italy, July 19, 1978

<u>Solar (incomplete)</u>	Jazz Lips (E)JL778 [CD]
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[M8962] Yoshiaki Miyanoue

Song For Wes : Naoki Kitajima (p) Yoshiaki Miyanoue (g) Takashi "Gon" Mizuhashi (b)
Philly Joe Jones (d)

Tokyo, September 25 & October 2, 1978

<u>Song for Wes</u>	Seven Seas (Jap)SKS-3007
<u>Willow, weep for me</u>	-
<u>Blues for Philly</u>	-
<u>In a sentimental mood</u>	-
<u>Maki's dream</u>	-

[W9318] Frank Wright

Kevin, My Dear Son : Kamal Abdul-Alim (tp) Frank Wright (ts,b-cl-1) Georges Arvanitas (p)
Reggie Workman (b) Philly Joe Jones (d) Khalil Abdullah (perc) Eddie Jefferson (vcl)

New York, October, 1978

<u>Odeon</u>	Chiaroscuro CR2014
<u>No end to the sun</u>	-
<u>November the first</u>	-
<u>Cowboys and Indians</u>	-
<u>A long way from home (1)</u>	-
<u>Kevin, my dear son</u>	-

Note: All above titles also on also on Sun Records SEB004.

[J5132] Philly Joe Jones

Drum Song : Blue Mitchell (tp) Slide Hampton (tb) Harold Land (ts) Charles Bowen (ts-1,sop-1) Cedar Walton (p) Marc Johnson (b) Philly Joe Jones (d)

Berkeley, CA, October 10-12, 1978

<u>Our delight</u>	Galaxy GXY5153
<u>I waited for you</u>	-
<u>Bird</u>	-
<u>Two bass hit</u>	-
<u>Hi fly</u>	-
<u>Drum song (1)</u>	-

[J5133] Philly Joe Jones

Advance ! : Blue Mitchell (tp,flhrn) Slide Hampton (tb) Charles Bowen (ts,sop-1) Harold Land (ts) Cedar Walton (p) Marc Johnson (b) Philly Joe Jones (d)

Berkeley, CA, October 10-12, 1978

<u>Trailways (1)</u>	Galaxy GXY5122
<u>Invitation</u>	-
<u>Helena</u>	-
<u>Midnite waltz (cw,mj,pjj only)</u>	-
<u>Smoke gets in your eyes</u>	-

Note: Harold Land (ts) solo on "Trailways" and "Invitation", Charles Bowen (ts) solo on "Helena".

All above titles also on Galaxy (Jap)VIJ-6314.

[B14070] Marion Brown

Soul Eyes : Marion Brown (as) Kenny Barron (p) Cecil McBee (b) Philly Joe Jones (d)

New York, November 14 & 15, 1978

<u>Sunshine road</u>	Baystate (Jap)RVJ-6036
<u>Soul eyes</u>	-
<u>Body and soul</u>	-
<u>Afrisa</u>	-
<u>Goodbye Pork Pie Hat</u>	-
<u>Blue Monk</u>	-

Note: All above titles also on Baystate (Jap)RJL-2601, Baystate BVCJ-1031 [CD].

[G4621] Dexter Gordon

Woody Shaw (tp) Curtis Fuller (tb) Dexter Gordon (ts) George Cables (p) Ron Carter (b)
Philly Joe Jones (d) Eddie Jefferson (vcl)

New York, January 26, 1979

<u>Diggin' in</u>	Col JC35978, CBS 83643, (Jap)25AP1758, Wounded Bird WOU5978 [CD]
<u>It's only a paper moon</u>	Col JC35978, CBS 83643, (Jap)25AP1758, Wounded Bird WOU5978 [CD]
<u>These foolish things</u>	(unissued)

[G4622] Dexter Gordon

New York, February 1, 1979

<u>Alone together</u>	(unissued) Col
<u>I fall in love too easily</u>	-

[G2282] Dizzy Gillespie

Concert Of The Century : Dizzy Gillespie (tp) James Moody (ts) Milt Jackson (vib) Hank Jones (p) Ray Brown (b) Philly Joe Jones (d)

Concert "Place des Arts", Montreal, Canada, November 24, 1980

<u>Blue 'n' boogie</u>	Black Tiger (Can)DDB447388
<u>Time on my hands (jm out)</u>	-
<u>The shadow of your smile</u>	-
<u>Darben, the Red Foxx</u>	-

Oh what a beautiful
morning (hj,rb,pjj only)

-

[J5134] Philly Joe Jones

Filet De Sole (Philly Of Soul) : Philly Joe Jones Octet : Roger Guerin (tp) Glenn Ferris (tb)
Hirshel McGinnis (as) Charles Davis, Hal Singer (ts) Gene Adler (p) Wilbur Little (b) Philly
Joe Jones (d)

Paris, France, June 19, 1981

<u>Two bass hit</u>	Marge (F)151972 [CD]
<u>Our delight</u>	-
<u>Dedicated to Tadd</u>	-
<u>Trailways Express</u>	-
<u>Hi fly (rg,gf,hm,hs out)</u>	-
<u>Killer Joe</u>	-

Note: All above titles also on Marge (F)18 [CD].

[J5135] Philly Joe Jones

To Tadd With Love : Dameronia : Johnny Coles (tp) Don Sickler (tp-1,dir) Britt Woodman
(tb) Frank Wess (as) Charles Davis (ts) Cecil Payne (bar) Walter Davis, Jr. (p) Larry Ridley
(b) Philly Joe Jones (d)

New York, June 28, 1982

<u>Philly J.J. (1)</u>	Uptown UP 27.11
<u>Soultrane (1)</u>	-
<u>Sid's delight</u>	-
<u>On a misty night (1)</u>	-
<u>Fontainebleau</u>	-
<u>The scene is clean</u>	-

Note: All above titles also on DIW (Jap)DIW-1070.

[R221.10] Sun Ra

Milan, Zurich, West Berlin, Paris : Sun Ra All Stars : Lester Bowie (tp) Don Cherry (tp,vcl)
Archie Shepp (sop.ts,vcl) Marshall Allen (as,fl,oboe) John Gilmore (ts,vcl) Sun Ra (p) Richard
Davis (b) Famoudou Don Moye (d,perc) Philly Joe Jones, Clifford Jarvis (d) collective pers.

Live, Milan, Italy, 1983

<u>unidentified title</u>	Transparency 311 [CD]
<u>unidentified title</u>	-
<u>unidentified title</u>	-
<u>East of the sun</u>	-
<u>King Porter stomp</u>	-
<u>King Porter stomp</u>	-
<u>What's new?</u>	-
<u>unidentified Ra piano solo</u>	-
<u>Cocktails for two</u>	-
<u>Spontaneous simplicity</u>	-
<u>Space is the place</u>	-

[R221.20]

Sun Ra

same pers

Live, Zurich, Switzerland, 1983

<u>unidentified title</u>	Transparency 311 [CD]
<u>unidentified title</u>	-
<u>unidentified Ra piano solo</u>	-
<u>unidentified blues</u>	-
<u>Lights on a satellite</u>	-
<u>What's new?</u>	-
<u>Cocktails for two</u>	-
<u>Poinciana</u>	-

[R221.30]
same pers

Sun Ra

Live, West Berlin, Germany, 1983

<u>Stars that shine darkly</u>	Transparency 311 [CD]
<u>unidentified jam #1</u>	-
<u>Somewhere else</u>	-
<u>Early morning blues</u>	-
<u>Poinciana</u>	-
<u>unidentified title</u>	-
<u>The shadow world</u>	-
<u>unidentified jam #2</u>	-

[R221.40]
same pers

Sun Ra

Live, Paris, France, 1983

<u>unidentified title</u>	Transparency 311 [CD]
<u>unidentified title</u>	-
<u>Over the rainbow</u>	-
<u>Lights on a satellite</u>	-
<u>What's new?</u>	-
<u>Poinciana</u>	-
<u>'Round midnight</u>	-

Note: Transparency 311 [CD] is a 5 CD set.

[J5136] Philly Joe Jones

Look Stop Listen : Dameronia : Virgil Jones (tp) Don Sickler (tp.dir) Benny Powell (tb) Frank Wess (as) Charles Davis (ts) Johnny Griffin (ts-1) Cecil Payne (bar) Walter Davis, Jr. (p) Larry Ridley (b) Philly Joe Jones (d)

Englewood Cliffs, N.J., July 11, 1983

<u>Look stop and listen (1)</u>	Uptown UP27.15, UPCD27.59 [CD]
<u>If you could see me now (1)</u>	- -
<u>Choose now</u>	- -
<u>Focus</u>	- -
<u>Killer Joe (1)</u>	- -
<u>Dial "B" for beauty</u>	- -
<u>Our delight (1)</u>	- -
<u>Theme of no repeat</u>	- -

Look stop and listen (alt)
(1) -
If you could see me now
(alt) (1) -

Note: Uptown UPCD27.59 titled "Dameronia".

[R223] Sun Ra

Stars That Shine Darkly Volumes 1 And 2 : Sun Ra All Stars : Don Cherry (pocket-tp) Lester Bowie (tp) Marshall Allen (as,EVI) John Gilmore (ts) Archie Shepp (sop) Eloe Omoe (contra-alto-cl) Sun Ra (p.syn,vcl) Richard Davis (b) Clifford Jarvis, Philly Joe Jones (d) Famoudou Don Moye (d,sun-perc)

Montreux, Switzerland, between November 2 and 5, 1983

SunRa 11- Stars that shine darkly ... Saturn 10-11-85
83A (part 1)
Stars that shine darkly ... Saturn Gemini 9-1213-85
(part 2)

Note: Saturn 10-11-85 also titled "Hiroshima" and Saturn Gemini 9-1213-85 also titled "Outer reach intensity-engery".

[H9309] Bobby Hutcherson

Nice Groove : Bobby Hutcherson (vib) George Cables (p) Herbie Lewis (b) Philly Joe Jones (d)

Monster, Holland, December 11 & 12, 1983

<u>All of you</u>	Baystate (Jap)RJL8096, Timeless (Du)CDSJP210 [CD]
<u>Spring is here</u>	- -
<u>I mean you</u>	- -
<u>If I were a bell</u>	- -
<u>Autumn leaves</u>	- -
<u>Summertime</u>	- -
<u>Star eyes</u>	- -

Note: All above titles also on Timeless (Du)SJP210 titled "Four seasons".
Timeless (Du)CDSJP210 [CD] also titled "Four seasons".

[H9310] Bobby Hutcherson

Good Bait : Branford Marsalis (ts-1,sop-2) Bobby Hutcherson (vib) George Cables (p) Ray Drummond (b) Philly Joe Jones (d)

Berkeley, CA, August 9 & 10, 1984

<u>Love samba (2)</u>	Landmark LLP1501, LCD1501-2 [CD], LCD1310-2 [CD]
<u>Good bait (2)</u>	- -
<u>Highway one (1)</u>	- - -
<u>In walked Bud (1)</u>	- - -
<u>Montgomery (1)</u>	- -
<u>Spring is here</u>	- -
<u>Israel (1,2)</u>	- -

Note: Landmark LCD1310 [CD] titled "Landmarks", a compilation of tracks recorded for

Landmark; see following sessions for additional titles.

All above titles also on Landmark (Jap)VDJ-1020 [CD], VICJ-5009 [CD].

For a session of February 22, 1985 see under "One Night with Blue Note Preserved".

[J5137] Philly Joe Jones

The Rotterdam Session : Philly Joe Jones/James Long/Clifford Jordan : Clifford Jordan (ts)
James Long (b) Philly Joe Jones (d)

Rotterdam, Holland, April 18, 1985

<u>D.B. blues</u>	Audio Daddio RS1013
<u>Presidential suite</u>	-
<u>First movement</u>	-
<u>Second movement</u>	-
<u>Miss Brown calling</u>	-
<u>Whispering grass</u>	-
<u>Soul fountain</u>	-

[S7790] Cees Slinger

Sling Shot : Clifford Jordan (ts) Cees Slinger (p) Isla Eckinger (b) Philly Joe Jones (d)

Monster, April 22, 1985

<u>Slingshot</u>	Timeless (Du)SJP225, CDSJP225 [CD]
<u>Growing up</u>	- -
<u>Waltonia</u>	- -
<u>Eye witness blues</u>	- -
<u>If it were only you</u>	- -
<u>Dizzizzit</u>	- -

[M1162] The Manhattan Transfer

Manhattan Transfer (vcl) acc by Tommy Flanagan (p) Richard Davis (b) Philly Joe Jones (d)
The Four Freshmen (vcl group) : Bob Flanagan, Autie Goodman, Mike Beisner, Rod Henley
(vcl)

autumn 1985

<u>To you</u>	Atl (F)81266-1, CD81266-2 [CD]
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DUSTIN E. MALLORY

CURRICULUM VITAE

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BIOGRAPHY

Born September 8, 1986 in Saginaw, MI

ACADEMIC EDUCATION

Rutgers, The State University of New Jersey, M.A. Jazz History and Research Thesis: "Jonesin': The Life and Music of Philly Joe Jones"	2013
Saginaw Valley State University (SVSU), B.A. Music Education (K-12 certification), <i>Magna Cum Laude</i>	2009
Cass City High School, Diploma Graduated with honors	2004

PROFESSIONAL EXPERIENCE

<i>Cadence: The Independent Journal of Creative Improvised Music</i> Reviewer/Critic/Contributor	2012-Present
Rutgers, The State University of New Jersey (Newark, NJ) Part-time Lecturer in Music Theory	2011
Midland High School (Midland, MI) Student Teacher, 5-12 Instrumental Music	2009
Herter Music Center (Saginaw, MI) Percussion/Guitar Instructor	2008-2009
Cass City Arts Council (Cass City, MI) Artistic Director of Music in the Park Series	2006-2007

CONFERENCE PRESENTATIONS

McGill University Graduate Music Symposium "Motives, Rhythms, and Metrical Dissonances: The Brush Artistry of Sid Catlett"	2012
Music Theory Society of the Mid-Atlantic (MTSMA) Annual Meeting "Microtime in Jazz Drumming: The Beat-Upbeat Ratios of Philly Joe Jones"	2013

RESEARCH INTERESTS

Jazz Drumming, Percussion Ensemble History/Literature, Rhythm Theory/Analysis in Music, Jazz Pedagogy, Jazz Education Curriculums, Microtiming Analysis, Jazz History from 1950-1975