ROY HAYNES: THE EARLY YEARS

by

LESLIE K. HAYNES

A Thesis submitted to the

Graduate School – Newark

Rutgers, The State University of New Jersey

in partial fulfillment of requirements

for the degree of

Master of Arts

Graduate Program in Jazz History and Research

written under the direction of

Professor Lewis Porter, Ph.D.

and approved by

_______________________________________________

_______________________________________________

Newark, New Jersey

January, 2019
©2019

Leslie K. Haynes

ALL RIGHTS RESERVED
ABSTRACT OF THE THESIS

Roy Haynes - The Early Years

by

LESLIE K. HAYNES

Thesis Director:

Lewis Porter, Ph.D.

In four parts, this thesis covers the early years of the life, development, and career of Roy Haynes beginning with his ancestry and family history in Boston, to the early 1950s in New York, by which time he had become an established fixture on the scene of New York’s new evolution of African American music called bebop. The purpose of this study is to magnify the genesis of one of America’s treasured artists – taking a glimpse into the dawning of his influences and musical exposure, and later highlighting his gift in expressive versatility which carried him throughout his career, displaying the gradual making of an internationally renowned artist.

Part one is comprised of four chapters, and includes an introduction and biographical information. Chapter one covers his genealogy, taking a step back to identify the sources of his African and Caribbean roots that help to inform who he is personally and musically.

Chapter two sheds light upon his social and familial development in the historical context around and between World War I and The Great Depression. It touches upon the social, cultural, and economic existence of the immigrants who found themselves in and around the communities of Lower Roxbury. This section shows when and how Haynes’s
talent emerged, and how through his gift he was able to build a sound reputation as a solid musician around New England.

From that reputation, which traveled all the way to New York, chapter three continues with Haynes’s professional career in Boston, then leaps to New York City via a one-way train ticket to join the famed Luis Russell Orchestra.

In chapter four, the author explains plans for additional research, and the continued synthesis and distillation thereof toward the eventual publication of biographical literature for both adults and children.

Continuing with part two of this work, chapter five includes musical analyses highlighting Haynes’s contributions on three particular recordings between 1945 and 1949.

In part three, chapters six through fourteen feature interview transcripts from nine individuals who provide an overview of expert insight spanning several generations on a variety of cultural, musical, and stylistic influences and contributions of Haynes’s artistry.

Finally, in part four, there are several appendices which represent visual images on topics approached throughout, and in support of the narrative; namely, the following: Appendix A is a map showing the distance of the transatlantic voyage between West Africa and the island of Barbados in the Caribbean Sea. Appendix B depicts headshots of Edna and Gus during their respective immigration procedures in 1919 and 1920. Appendix C is a copy of the detailed passenger arrival list for Edna, who emigrated from the Caribbean to North America in 1920. Appendix D shows Edna and three of her sons during the 1930s. Appendix E is an image of Roy and his brother,
Michael circa, 1941. Appendix F is a copy from the Downbeat magazine feature showing Haynes with Cozy Cole who is sitting at Haynes’s drum set, circa 1943. Appendix G is a depiction of Haynes playing with the Frankie Newton orchestra in Boston, also in 1943. Appendix H is a copy of page one from the letter that Luis Russell sent to Haynes via the musician’s union Local 535 in 1945. Appendix J shows Haynes with the Luis Russell Orchestra in New York. Appendix K is a copy of the advertisement for the grand opening of Birdland in New York City, 1949. Finally, Appendix L is a photo of Haynes with his first car in 1950. There is also an extensive bibliography and discography.
PREFACE

While accompanying my father on a three-week European tour six years ago, the number of musicians and fans who know, love, and actively support his music really made an impression on me. Equally touched by many young female drummers who looked to him for inspiration in Moscow, St. Petersburg, Turin, and Istanbul, our time together quickly highlighted the fact that Roy Haynes is more than just my father, he is a global treasure. As I later pondered his legacy and the enthusiasm he generated abroad, several questions came to mind; namely, who is Roy Haynes? What are his musical contributions? Where does he fit in the story of American music?

Though born only within three hours of Lady Day’s tragic death into what some consider jazz royalty, I have lead a relatively sheltered life as a daughter, sister, wife, and nurturing mother – virtually unknown in the jazz community. Though related to talented musicians, I myself lacked the critical knowledge of the music’s history. Although I had long cherished the artistry of several notable musicians – Miles, Monk, Mongo, Coltrane, and Sassy – a steep learning curve became necessary to expand my depth of knowledge, to understand the origins and development of this music, as well as its place in the global historic and artistic pantheon. Ironic as it may seem, the idea of plunging into academic research was imperative for me to unravel the history of my own father’s musical endowment thus paving the way toward properly writing a necessary and critical narrative. Undertaking formal study became primary, and finding the right academic institution was the first step and method of choice to complete the task.

While simultaneously feeding my thirst for knowledge of the clave-oriented music to which my heart truly beats (obviously inherited from my father), my pursuit
began – reaching back and delving into the genres’ origins – not only Rags, Swing and Bebop, but Latin Jazz and Afro Cuban music are also embedded at the roots. Through my immersion, I began fulfilling the goal of building knowledge through extensive research: reading, listening, questioning, and seeking elders as primary sources of information.

Having access to the multitude of resources at Rutgers University and the Institute of Jazz Studies, I have integrated particularly acquired insight and methodologies to answer the pertinent who-, what-, when-, where-, why-, and how-questions about Haynes, in sync with socio-cultural data. In preparing to document my research findings, I have solicited advice from many present-day artists who still contribute to the idiom of this great music we call Jazz. Roy’s longtime collaborator and friend, Chick Corea, has submitted the following commentary.

Trying to describe Roy Haynes in words is the true task of a great poet. So, I will try to stumble across a few ideas in my way.

Ever since I heard Roy play and especially since I began playing with him, I always saw him as a musician who had no boundaries of style that caged him in. I can tell it is Roy by just hearing three seconds of his beat — his sound. He maintained a reverence for his elders in Jazz but continued to involve himself in musical scenes that went way beyond his swing and bebop roots.

I think he was the first drummer for Bird who used his hi-hat and bass drum in a syncopated way rather than playing straight recurring beats. He “broke the time up” but kept the groove swinging intensely. Roy always engaged the soloist and was the perfect accompanist from playing behind Sarah Vaughan to playing behind Eric Dolphy and John Coltrane.

Roy brought in a new element of loose and free style playing at a time when the drummer’s role was normally laying down a foundation groove that didn’t change much. Roy was the herald of the “new, modern style” of drumming carried on by Elvin Jones and Tony Williams. And today, in his 90s, he still plays with that abandon and freedom while embodying all the beauty of the history of jazz drumming. He truly is Roy-alty.
ACKNOWLEDGEMENTS AND DEDICATION

I would like to acknowledge the following people for their assistance and guidance throughout my tenure at Rutgers:

Special thanks to

Lewis Porter for his advice, insight, and generosity,

Jimmy Heath

for his unconditional support,

Sheila Jordan,

and Loris Holland

for their steadfast encouragement and motivation to reconnect with, and express my own musical voice.

Most of all, thank you

Daddy

for

the everyday music

and

lifelong inspiration.
# TABLE OF CONTENTS

## PART ONE: INTRODUCTION AND BIOGRAPHICAL INFORMATION

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>PART ONE: INTRODUCTION AND BIOGRAPHICAL INFORMATION</td>
<td>viii</td>
</tr>
<tr>
<td>CHAPTER ONE: GENEALOGY</td>
<td>1</td>
</tr>
<tr>
<td>BARBADOS, PANAMA, NOVA SCOTIA, MASSACHUSETTS</td>
<td>1</td>
</tr>
<tr>
<td>CHAPTER TWO: NEW ENGLAND LIFE</td>
<td>8</td>
</tr>
<tr>
<td>BUILDING A REPUTATION AROUND BOSTON</td>
<td>8</td>
</tr>
<tr>
<td>CHAPTER THREE: OAK BLUFFS TO HARLEM: A ONE-WAY TICKET</td>
<td>23</td>
</tr>
<tr>
<td>CHAPTER FOUR: PLANS FOR ROY HAYNES BIOGRAPHY</td>
<td>38</td>
</tr>
</tbody>
</table>

## PART TWO: CHAPTER FIVE: MUSICAL ANALYSIS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>BOOGIE IN THE BASEMENT</td>
<td>42</td>
</tr>
<tr>
<td>DING DONG</td>
<td>43</td>
</tr>
<tr>
<td>JUST YOU, JUST ME</td>
<td>45</td>
</tr>
</tbody>
</table>

## PART THREE: SELECTED THOUGHTS ON HAYNES – INTERVIEWS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHAPTER SIX: GEORGE WEIN</td>
<td>47</td>
</tr>
<tr>
<td>CHAPTER SEVEN: SONNY ROLLINS</td>
<td>52</td>
</tr>
<tr>
<td>CHAPTER EIGHT: JIMMY HEATH</td>
<td>70</td>
</tr>
<tr>
<td>CHAPTER NINE: LEWIS NASH</td>
<td>74</td>
</tr>
<tr>
<td>CHAPTER TEN: WALLACE RONEY</td>
<td>85</td>
</tr>
<tr>
<td>CHAPTER ELEVEN: SHEILA JORDAN</td>
<td>88</td>
</tr>
<tr>
<td>CHAPTER TWELVE: PAT METHENY</td>
<td>94</td>
</tr>
<tr>
<td>CHAPTER THIRTEEN: JOSEPH SAYLOR</td>
<td>98</td>
</tr>
<tr>
<td>CHAPTER FOURTEEN: JEFF “TAIN” WATTS</td>
<td>101</td>
</tr>
</tbody>
</table>

## PART FOUR: TOM LORD DISCOGRAPHY, SELECTED DISCOGRPAHY,
SELECTED REFERENCES, LITERATURE, APPENDICES

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOM LORD DISCOGRAPHY</td>
<td>105</td>
</tr>
<tr>
<td>DISCOGRAPHY OF RECORDINGS, FILMS/VIDEOS NOT LISTED BY TOM LORD</td>
<td>106</td>
</tr>
<tr>
<td>LITERATURE</td>
<td>281</td>
</tr>
<tr>
<td>REFERENCES</td>
<td>282</td>
</tr>
<tr>
<td>APPENDICES</td>
<td>296</td>
</tr>
<tr>
<td>DISTANCE BETWEEN WEST AFRICA AND BARBADOS</td>
<td>299</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Appendix</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>APPENDIX A</td>
<td>300</td>
</tr>
<tr>
<td>DISTANCE BETWEEN WEST AFRICA AND BARBADOS</td>
<td>300</td>
</tr>
</tbody>
</table>
CHAPTER ONE: GENEALOGY

BARBADOS, PANAMA, NOVA SCOTIA, MASSACHUSETTS

Once upon a time in the early 20th Century on the small island of Barbados in the British West Indies two people met, fell in love, and were married. Little did they know that eventually they would move some 2,100 miles away to Northeast America, and raise four of the most interesting sons that New England would know. In what some refer to as the jazz capital of the world, their third son would eventually celebrate his yet, ninety-third rotation around the sun when New York’s premier Jazz supper club, The Blue Note, would again host drummer Roy Haynes and the Fountain of Youth Band for an annual four-night birthday run in March 2018. This account of the early life of Haynes, dotted with various historical details surrounding the legend, will show how drumming is what he was born to do, a true livelihood, and the gift of his natural rhythmic expression would pave the way for him to succeed.

Taking a preliminary look at the island from which Haynes’s parents emigrated – Barbados, lovingly known as “Little England,” is the easternmost of the Windward Islands and part of the Lesser Antilles chain in the Caribbean Sea. The Greater Antilles are a group of larger islands consisting of a combination of former British, French, and Spanish colonies; they are Jamaica, Cuba, Puerto Rico and Hispaniola, the island shared by Haiti and the Dominican Republic. However, Barbados, which appears as a small dot on the map as compared to the others, as far east into the Caribbean as one can see, is only 166.4 square miles: 60 miles long and 21 miles wide. Its first inhabitants were the
Amerindians also known as Arawaks, and later the Carib Indians settled there.¹

According to an article on a site entitled, “Totally Barbados.com:”

The Arawaks were very successful explorers and swept northwards amongst the islands of the Caribbean. However, despite their ability to find and colonize islands, they eventually settled in Barbados due to its coral reefs, lack of dense rain forests, fertile soil, and abundance of clay and conch shells. The coral reefs provided habitation for plenty of fish that the Arawaks could easily catch and eat.

The Arawaks (of which the Taíno were a subgroup) were a nomadic group of indigenous people throughout South America and the Caribbean), and were very handy with crops and wood, able to build canoes to navigate among and between various islands.

The Arawaks were also talented craftsmen, making sharp tools from conch shells to fish, building canoe type longboats, and making domestic products such as graters, juice squeezers, and clay.

The abundance of clay on the island facilitated pottery, and they made bowls, cups, and vessels decorated with pictures of their surroundings such as the animals they encountered. Also, they cultivated tobacco, which they chewed or smoked, and cotton, which they used to make hammocks for sleeping.

The Arawaks had olive skin and long dark hair, enjoyed singing and dancing, and lived in cone-shaped houses with thatched roofs. They were a kind and gentle people who did not have barbaric customs such as human sacrifice. They lived in peace in Barbados for hundreds of years in isolation from the rest of the world.

On the island of Barbados, two primary nutritional staples were cassava – which is a long starchy tuber, and a large meaty fruit known as paw-paw, also called papaya. Coincidentally, by the time the English had settled, and joined in the most lucrative of

¹https://www.totallybarbados.com/articles/about-barbados/history/before-1492/
industries during the time (the sugar industry), Africans who arrived via slave ships to the island would use the same crops that they had used in West Africa. As it is, with some research, the author will explore this topic further. There is some evidence that points to European settlers who brought specific crops from eastern Africa to West Africa, as well as to the New World.

Research shows that the Portuguese were among the first Europeans to encounter the island, though there is some evidence that Spanish explorers initially encountered and claimed the island as well, without ever inhabiting Barbados. However, it was Portuguese navigator, Pedro Campos, who gave the island its name: Los Barbados, which means the bearded ones. Supposedly, the name came from the bearded fig trees, which grew in abundance on the island.

As with the history of colonialism, the sugar industry and slavery were the main industries throughout Latin America and the Caribbean. In Barbados, the cultivation of sugar cane began in the 1640s and it developed into the primary commercial enterprise throughout the island. Barbados had been divided into large plantation estates, where British settlers brought indentured servants and citizens from West Africa to work, toil the land, harvesting the precious and valuable crop. Neither of Haynes’s ancestors – his maternal (Payne) nor paternal (Haynes) families have been able to precisely trace their ancestries directly to one particular country in Africa. However, regarding the Haynes ancestors in particular, which were of mixed European and African ancestry, the assumed names of the inventory of laborers were identified by which plantations they lived and worked on, and such lists were maintained by the plantation owners. Interestingly,

during this author’s visit to the Barbados Museum in 1989, a careful look at archives from the inventory of Haynes plantation owners showed that the spelling of names was written phonetically. Accordingly, with Akan names indigenous to West African nations such as Ghana – names like Kofi, Kwame, and Kobe – the names were listed and spelled phonetically in unorthodox fashion such as Koffee, Quamee, and Kobbee, for example. This presented a strong indication those listed on the Haynes plantation inventory were from the Gold Coast (also called the Cape Coast, which is modern day Ghana), and with further research this author intends to develop this hypothesis further, and also try to identify the specific tribes attributed to the Payne and/or Haynes family of ancestors.

Although the British abolished the slave trade in Barbados in 1807, the institution itself continued. However, nine years later in 1816, slaves resisted and rose up in the largest major slave rebellion in the island’s history — over 20,000 slaves revolted from over 70 plantations. It would be 18 more years before emancipation became effective in 1834, which came with a four-year apprenticeship period. Finally, on August 1, 1838, the emancipation of slaves in Barbados was achieved. The island’s independence would become effective decades later as of November 30, 1966.

As a teenager in the northeastern parish of St. John, Edna Gertrude Payne (1899), one of several children born to Maryanna and Willie Payne, encountered a dapper and charismatic organist from the populous town of Venture. Eustace Gustavus Haynes (1894) became Edna’s first boyfriend. They both attended and met at the local Moravian school and church up on a hill called the Mt. Tabor Moravian Church. Edna would often

---

3 Ibid.
reminisce many years later to her grandchildren that the first book that she learned to read was the Holy Bible. Gus however, five years Edna’s senior, was quite interested in music and had a beautiful tenor voice. Being a talented singer and the church organist, he was the featured soloist each year during the choir’s performance of Handel’s Messiah. As Gus and Edna grew in their relationship, they decided that building a life on the small island presented vast economic limitations, and began to plot their strategy to migrate north and settle down. Concurrently, the population in Barbados had become overwhelmed with a surplus of laborers with only scarce opportunities for upward mobility without an education.

At the turn of the century, the first major wave of West Indian immigrants (including Barbadians) to the United States took place between 1901 and 1920, with 230,972 entering the country, the majority of which were unskilled or semi-skilled laborers who came in search of economic opportunities. Edna and Gus, joined them, along with a host of other islanders bringing their hopes and dreams of better lives. Certainly, they also sought to escape the residual stigma of the slave trade, which had been deeply implanted on the psyche of island inhabitants. Their plan ensued to join the hundreds of Caribbean citizens in migrating 2,140 miles north to America.

Gus left the island first, traveling to one of Canada’s three Maritime Provinces – Sydney Mines, Nova Scotia, where work was plentiful in steel and coal. At an early age, he had developed a strong work ethic, an attribute he would later deposit into his four sons. After returning to Barbados, the couple continued planning; instead of settling in

Canada, they would opt for New England. In 1916 when Edna was 17 and Gus, 22, they were married in holy matrimony. Their first son, Douglas O’Neill was born during the late summer of the following year. Gus continued working over the next few years in British Columbia staying with relatives, and after saving enough money, he sent for his wife and son. Edna and her young son prepared for their journey to North America. On May 21, 1920, they boarded the ill-fated Brazilian steamship, Avaré for what would become a three-week journey. The Avaré took one week to sail from Barbados to Cuba; they then spent one week in Cuba, after which they continued sailing another full week from Cuba to the port of Ellis Island in New York.7

Finally reconnecting and settling in Massachusetts, Gus and Edna lived in Cambridge for a short while; they later moved into Lower Roxbury. Haynes brother, the Reverend Michael Eustace Haynes, describes their itinerary as follows:8

They lived on several streets. At first they lived on a little street called Woodbury Street, which was a little, narrow cobblestoned street. It ran from Shawmut Avenue into Washington Street, down where the Lenox Street Project is now. Then, they came up to Hubert Street, where Vincent was born. Hubert Street was facing Madison Park; and, from Hubert Street they went to Thorndike Street, which still exists today where Roy and I were born, on Thorndike Street.

Vincent was born on August 31, 1921, a year after the family had settled in Massachusetts. Roy Owen came along four years later on Friday, March 13, 1925, which his mother said was good luck. Rounding out the quartet, Eustace Michael (who later reversed his two names) was born on May 9, 1927.

---

7 See Appendix II Passenger Arrival List.
8 Northeastern University Black History Project.
While Edna and Gus had settled into New England, and Edna’s older brother, Ethelbert Theopholus, (also known as “E.T.”) born on November 4, 1891, had previously joined many West Indians, particularly from the islands of Jamaica, Barbados, and others to migrate to Panama in Central America for employment on the Panama Canal project. The Barbados government had agreed to large-scale recruitment, and eventually there were around 19,900 Barbadian laborers who took off to Panama. While there, E.T. met and fell in love with the beautiful Violet Clarke who hailed from the Bajan parish of St. George, and who resided in the Canal Zone with her parents. E.T. and Violet married, and immediately started a family. Two daughters, Rubinetta and Ruth, first cousins to the Haynes boys were born in Panama before the Canal was complete. Thereafter, Ethelbert and his family also migrated north to Massachusetts where E.T. would join his sister and brother-in-law.

---

CHAPTER TWO: NEW ENGLAND LIFE

BUILDING A REPUTATION AROUND BOSTON

Of particular importance in the Payne and Haynes families was spirituality, in the form of organized religion. In Barbados, both families belonged to the Moravian church, influenced by the Anglican Church, an extension of the Church of England. The Moravians arrived in Barbados from Germany in 1765 with plans to Christianize and educate the entire slave population, and they were the first missionaries to allow slaves in their congregation.  

Gus and Edna had planned to seek out a suitable counterpart to that denomination in the states, which would have been either Methodist or Episcopal. However, on the Sunday evening after Brother E.T. Payne’s arrival to Boston, he, Gus, and Edna sought out the local Episcopal congregation to attend the service, only to discover that the church had been closed for the evening. As they continued walking, they heard music coming from another place – it was a different congregation of the Pentecostal persuasion. As the story goes, E.T. and Edna ventured to go inside, while Gus decided to go home instead. Apparently, the experience that the Bajan siblings had that night at the Pentecostal church was life changing and they continued attending for some time. Edna would later join Christ Temple, and thereafter the Emmanuel Temple church on Warren Street, the pastors of both of whom were of Caribbean descent.

Years later, E.T. would start his own Pentecostal Mission church at a location on Lenox Street near Shawmut Avenue. As Michael reported, “We went there to some degree. Roy tended to go between there at St. Cyprian. St. Cyprian’s was the West

---

http://Barbados.org/churches/moravian.htm#WpgpiGJOnYU.
Indian enclave. Our closest friends were all in the choir, and some cousins were in the choir at St. Cyprian.” Another West Indian, Elder Preston, had a Mission on the same corner as E.T.’s Mission. It was the Sunday Schools at these two churches that many of the West Indian families preferred to send their children each Sunday, although the parents themselves did not; they would attend either St. Cyprian’s, which happened to be the same church that Edna’s friend, Sarah Mae Manning attended. The other option would be St. Augustine’s Church on Lenox Street. “Most kids had music lessons when I was growing up, of some sort,” Michael shared. “Recitals were a big thing in the 1930’s and 1940’s. Everybody is in music lessons. So you’re going to so and so’s recital at one place, and so and so’s recital at St. Cyprian’s, and so and so’s recital at Butler’s Hall. Roy studied the violin,” as did young Louis Eugene Walcott, who by the age of 13 had performed with the Boston College Orchestra. Of his rare talent, he once said, “I am constantly practicing in my head. In fact, a teacher in school once sent me to the principal, because I was drumming with my hands on the desk in class. My father used to say I was just nervous. I’m always thinking rhythms, drums.” The self-taught musician admits that listening to jazz professionals helped to develop his unique expressive technique. (Nation News, 2014)

In terms of religious experiences and musical exposure, around the mid-1930s there came a young evangelist to the Boston area who took the town by storm. Rev. William Frederic Fisher conducted revival meetings, captivating folks with his dramatic Easter Sunday presentations. He brought with him an exciting band of musicians led by the music director Layman Tracy Hunter, and they would assume 6-month residencies throughout various states including Boston, in what appeared to be carefully organized
business ventures. Additionally, there was Marcus Garvey who became a leader of Black Nationalism and Pan-Africanism movements of which Gus Haynes was a follower, along with multitudes of Caribbean families. It is said that Garveyism led the way to the Nation of Islam and Rastafarianism. Sonny Rollins, during this author’s interview, expressed experiences of accompanying his grandmother as a child to participate in Garveyite marches in Harlem, being of popular Caribbean American’s black consciousness in the 1930s and 1940s in Harlem.

Upon arrival to the states, E.T.’s family continued to grow. Ultimately, they had a total of 11 children. As it were, the Payne and Haynes families would settle among other Caribbean and African American families and raise their children in the Roxbury and Cambridge sections of Massachusetts.

The Haynes family had a good eight or nine years in New England; then, they would face one of the worst economic devastations in global history known as the Great Depression, which would last from 1929 until around 1939. The family struggled as other immigrant families did in that town. As Michael would say in retrospect, (everyone called him Eustace as a younger, though he is currently known as Michael, or Reverend as pastor emeritus of the historic Twelfth Baptist Church in Roxbury), “I’m sure both my mother and father had visions of sugarplums dancing in their heads. They expected great things out of being in America.”

The Reverend has shared many family details during an extensive interview for Northeastern University. He has discussed what it was like during the early years in Boston, recalling how they knew what it was to be hungry and cold during those early years. Although Gus was able to buy a small house at 30 Haskins

11 Northeastern University Lower Roxbury Black History Project.
Street in Roxbury in 1927 when Roy was only two years old, that investment would shortly be impacted with the timing of the stock market crash of 1929, when Michael was only two years old, leading to one of the most globally devastating economic events in history. Their parents worked very hard to maintain the family and pay the mortgage as they struggled to make ends meet. Luckily, there was music.

Though this author has never heard many complaints from Haynes about struggling times to this day, however, Roy speaks quite fondly of his childhood, of how the neighborhood was similar to the United Nations, a very heterogeneous community consisting of Irish, French Canadian, Jewish, Portuguese, West Indian, and African American – referred to as Negro or Colored back then. Actually, the previous owner of 30 Haskins Street was a Jewish fellow who helped Gus secure the mortgage. Roy still speaks buoyantly of his memories growing up there, and remains very proud of his father for having accomplished the feat of home ownership back then. Haynes often reminisces of the cherry tree in the front yard where everyone would come to pick the most delicious cherries. He spoke of the aroma of the fragrant lilac tree, there too. He also recalls how the family home sat across the street from a Synagogue. He and his brother would be paid to “out the lights” at the Synagogue for the Sabbath. Growing up in a neighborhood which, as he describes, was like the United Nations, certainly helped to develop Haynes’s appetite for specialties like chopped chicken liver, matzoth crackers, cheese and blueberry blintzes, and other popular dishes. He would later describe his appreciation for brick oven pizza with olive oil, which he learned to appreciate when working clubs in Italian neighborhoods. His childhood memories that centered on food would exist for a long time into adult life.
During winter days on Haskins street, Roy and other boys from throughout the neighborhood loved to slide down from the top of the long hill on their sleds. Perhaps Haynes even developed an early love for cars then, since he would enjoy building things by hand, particularly, go-carts, which he obviously made from reclaimed wood and other recycled pieces. He would christen his go-cart with his lucky number “13.” To this day, there is little talk of hunger, or of being cold in the night, but talk of the beautiful times he had growing up on Haskins Street. In hind sight, however, one can understand where his conservation of energy, and the idea of eliminating wasteful habits came from; even his turning “out the lights” later in life in his personal residences when the lights were not in use; and, of how the importance of saving money was ingrained in him at an early age.

Haynes confessed recently that he often enjoyed playing the harmonica when this author found one in the home; also, that at times he would go with a few of his friends to tap dance at a popular downtown thoroughfare to earn a little money where the white folks were en route to their destinations. Michael explained the scenario that once the boys were old enough, (age 12) they would be of legal age to work — either selling newspapers or shining shoes. Early on, the boys learned value of honest work; Roy shined shoes and Michael sold newspapers to help contribute to the family household. Somehow, there was also money for violin lessons when Roy was eight. Had there been a sister in the family, she would probably have studied piano, which was the norm in Roxbury among Caribbean families then. The boys would have studied violin; well, at least that is what Edna wanted and Roy stuck with it for a while. Coincidentally, one of Edna’s associates, also from the islands, was Sarah Mae Manning, later to be known as Sumayyah Farrakhan, the mother of Louis Eugene Walcott, currently known as Louis
Farrakhan, to whom she gave a violin when he was around five or six years old. In the meantime, waves of opera and popular music flowed through the air from the French Canadians home next door – the Gervais family home at 24 Haskins Street. As young as he can remember, Roy heard and began to learn those melodies and lyrics from members of that family.

His oldest brother Douglas was also musical and had studied trumpet at the Boston Conservatory. When he was home, Douglas played the popular radio stations, where he and his brother enjoyed the sounds of the big bands of the 1930s. During a conversation with Ted Panken (2007), Haynes stated:

> Ever since I can remember, I was banging. I was playing on things. Rhythm. Listening to a lot of music. On the radio… They had good radio stations in Boston. That’s when I heard Artie Shaw, naturally, Basie, Duke, singers like Billie Holiday, Fats Waller—all of that was on the radio. Basie made a tune called 9:20 Special. I guess that was on the dial, the 920 Club. Man, I heard everything there, ever since I can remember.

Haynes was talking about the mid to late 1930s when he was a teenager. Music was all around – at home, in the neighborhood, and in school. He also played in the marching band during middle school. Haynes was introduced to music early. “My father sang in a choir and played organ,” he says. “We had an organ in our house when I was growing up. In the late 1930s my older brother Douglas was a roadie for Blanche Calloway, who was Cab Calloway’s sister.” Douglas introduced Haynes to one of his heroes, Count Basie’s drummer Jo Jones, when he was still a teenager. “Jo’s drums on


the Basie record *The World is Mad* turned me on. When I heard it, I really knew that’s what I wanted to do.” (Josephson, Smithsonian Magazine, 2003, para. 9)

Haynes has offered numerous accounts explaining how he used to drum with his thumbs on the desks by the time he reached high school, which is something that had captivated his classmates, but had obviously annoyed his teacher. Eventually, his teacher would ask him to leave and not return without one of his parents. It was during this time when Haynes began to do what he loved, what he was born to do – play the drums. To this day, he still gives in to “thumb drumming” on desks and tables wherever he goes. Music and drumming would be his life’s work – his calling.

Roy is a product of the Boston public school system, having attended the William Bacon School, Timilty School, and Boston Memorial High School respectively. Each summer, he and Michael would attend the Breezy Meadows Camp located in Holliston, Massachusetts, a summer camp managed by the Robert Gould Shaw House for underprivileged children from the Greater Boston area and Providence, Rhode Island. Reverend Michael E. Haynes attended the camp as a young adult, and then later served as the program director from 1951-1962.¹⁴ Michael recalls having a young Louis Walcott and his brother as members of the youth programs that he conducted at Breezy Meadows. The brothers went on to become talented classically trained musicians in violin and piano respectively. Later, during the 1950’s however, when Calypso became popular, Louis became a Calypso singer.

¹⁴ Repository.library.northeastern.edu (see complete link in email).
One summer, during KP duty, instead of washing the dishes, Roy started *playing* them – the pots, pans, spoons, plates, and all. Once Gus realized that his young son was serious about drumming, he decided to get lessons for him. He knew a professional drummer who resided in the yellow brick apartment building across the street from the Haynes family on Haskins Street – they were actually drinking friends. Apparently, and periodically, certain all-black bands would come to town from Charleston, South Carolina in particular, and perform throughout the local neighborhoods in lower Roxbury. One of the local veteran drummers would bring his snare drum to go and sit in with them, and impress everyone with his talent. Haynes stated that he used to run from one neighborhood to the next just to hear the band and this amazing, impressive drummer. Brother Michael, in a recent account in oral history has stated that:

> One of the big things in black Roxbury during the summer was that the Jenkins Orphanage from South Carolina would come with their bus. They had this band and they would play on the streets of Lower Roxbury. Roy got fascinated with the drummer. The guy lived on… had settled on Haskins Street, a guy named Herbie Wright, one of the first black jazz drummers in the Boston area. Roy got fascinated with this guy. He never turned off from that point on. (Lower Roxbury Black History Project)

Shortly thereafter, Gus made good on his promise and Roy was able to take a few lessons in rudimental drumming with Wright — Haynes had really looked up to him.

> “He was a special guy, of course I remember him – he was great,” Haynes recalled of the infamous drummer (personal communication, winter, 2018).

> However, at such a young age during the 1930s, Haynes could not have known about that the protégé drummer of Jim Europe’s band had lunged at his boss one night in 1919 at Boston’s Mechanics Hall during the concert’s intermission, stabbing him in the neck with a pen knife. Wright was one of two drummers known as the “Percussion
Twins,” Steve and Herbert Wright, of no blood relation. They were recruited by Colonel William Hayward, (former campaign director for Governor Charles S. Whitman) to join the band of musicians founded by the innovative bandleader/composer/arranger, Lieutenant James Reese Europe, of the 369th Infantry Regiment, formerly known as the 15th New York National Guard Regiment of the New York Army National Guard during World War I, gallantly christened by the Germans as the Harlem Hell Fighters.\(^\text{15}\)

Hayward, had the desire “to see the regimental band gain distinction as being the greatest military musical organization in the United States.” (Badger, 151). In order to continually add new members to the regiment, Hayward recruited students from Hampton Institute of Virginia, and a pair of clever drummers from the famous Jenkins Orphanage of Charleston South Carolina (Badger, 153). When the demand for more highly-skilled musicians had become apparent, Hayward also sailed down to Puerto Rico to recruit a few reed players.

However, on May 9, 1919, one fateful night in Boston, a dispute broke out at the Hall. Though Wright had been known for periodic emotional outbursts, he, along with the entire band, were among the most talented of African-American musicians around, led by Lieutenant Europe who happened to be the leading figure on the African-American music scene of New York City during the that decade.\(^\text{16}\) According to the George A. Borgman Archives blog:\(^\text{17}\)

Europe was one of the people who started a black musician’s guild in New York called the Clef Club and served as its first president in 1910. A one-hundred-piece symphony orchestra made up of members of the Clef Club

\(^{15}\) https://en.m.wikipedia.org/wiki/369th_Infantry_Regiment_(United_States).
\(^{16}\) https://en.m.wikipedia.org/wiki/James_Reese_Europe.
was established. The orchestra performed around New York and played Carnegie Hall on May 2, 1912.

When Panken (2007) asked Haynes about taking drum lessons, he replied,

No, there were no lessons in school with the drums. But my father knew I was interested in playing drums. A lot of drummers lived on our street, though not at the same time, including one named Herbie Wright. I think he was from South Carolina. He had high cheekbones, very dark-complexion. There was a band from the South that Jabbo Smith was involved in young called the Jenkins Band. They’d come through the neighborhood at different times of the year and would play outside. Herbie Wright sat in with them, and I was impressed. He had a thin-looking metal snare drum. My father started to give me drum lessons with Herbie. They were very loose, not formal. I remember him teaching me to play mamma-daddy, learning to roll and all of that.

Europe was a man about whose personage Noble Sissle, a vocalist for his band, recapitulated in his memoir when he wrote what took place at the hospital’s operating room shortly after the occurrence:\textsuperscript{18}

Just then, the door of the operating room softly opened and Herbert Wright, handcuffed to a plainclothes man, was ushered into the room. “Lieutenant Europe, is this the boy that stabbed you?” quietly asked the officer in charge of the assassin; “Yes; that is Herbert, but don’t lock him up; for he’s a good boy — just got a little excited tonight.”

“But, Lieutenant Europe,” urged the chief surgeon, “you are in a serious condition – and we’ve little hopes of saving you. If you have anything to say, you must say it now. We have hardly any hopes of your recovery. How do you feel about it?”

“I have nothing to say, I’ll get along all right. Herbert didn’t mean to do it – just hot-headed – go ahead and operate – I’ll get well.”

After being indicted for first-degree murder in 1919, Wright was sentenced to ten to fifteen years of prison after pleading guilty to manslaughter. In the biography of James Reese Europe\textsuperscript{19} (1995) the author states, “Herbert Wright spent the next eight years of his

\textsuperscript{18} Library of Congress African American Odyssey.
\textsuperscript{19} Badger, R. Reid, (1995).
life in the Massachusetts State Penitentiary; he was paroled on April Fool’s Day, 1927” (p. 223). Unfortunately, in the opinion of some, the authorities did not follow Europe’s deathbed advice.

As Haynes grew older, he began saving money from the odd jobs, and shining shoes, and doing little music performances during the week after school; he slowly began building his own drum set — piece by piece. He was still underage, and had to be careful during those late nights at the local venues. He has reported that he when working after school he would get home late, around midnight during the week. By the next morning in class, he was no longer energetically thumb drumming on his desks; instead, he would probably have fallen asleep in class. Eventually, as he got busier by around age 16 he would drop out of Roxbury Memorial, and by then began building his reputation around the Boston area as a drummer in demand.

As the boys grew older, music became more important to Roy, who gained a lot of influence from his brother Douglas, eight years his senior. According to Haynes, Douglas was really into music. In a continued conversation (Panken, 2007), he stated of Douglas:

He would leave Boston, where we were living, come to New York, go to the Savoy and check out the battle of the bands, with Basie and whatever other band was battling. He’d always come back and tell the stories about it. He had all the records. And he had some drumsticks at home, and that was my first affair with the drumsticks. He didn’t really play professionally. He went to New England Conservatory and studied theory. He had trumpets, and a ukulele. I remember him playing. He knew all the songs. He knew everything.
In the meantime, Roy was growing older and taking gigs here and there, playing with house bands during jam sessions. Boston during the late 1930s and early 1940s became a hub for jazz, and big bands gained a lot of support because folks loved to dance, and those bands loved to swing! So all the bands came through Boston, and there were local and national broadcasts. By the early 1940s, Haynes had begun developing a reputation as a solid drummer, and he really started working in Boston when he was still in high school when he was around age 16 or 17 years old. Haynes used to play with and for tap dancers like Baby Lawrence, and Jimmy on some shows in Boston. His preference is to tap dance on the drums.

Simultaneously, he would check out those bands as they came through Boston, especially the drummers, who played with them. Playing in the bawdy nightclubs of the old Scollay Square and Bowdoin Square in the early 1940s when he was still in high school, Haynes had to hide out in back rooms when he was not onstage. “They had a guy looking out to see if the cops were coming,” recalled Haynes. “Somebody used to come around from the school board to see if this guy Roy Haynes was playing. The first thing they want to do is send you away.”

In retrospect, the proverb that “a man’s gift makes room for him, and brings him before great men”\(^\text{20}\) is suitably applicable in the case of Haynes, when considering his career path.

In Boston there was a guitarist by the name of Tom Brown. He was into Charlie Christian. Tom Brown knew all of his solos on whatever records, and he would play those same solos. I started hanging around with him and making gigs. On my first gig, I didn’t even have a complete set of drums, maybe just a ride cymbal and a snare drum. That was with Tom

\(^{20}\) Holy Bible, Book of Proverbs 18:16.
Brown. I got a few dollars; I don’t remember exactly how much. I started playing with a lot of people, and I started working steady while I was in school, then I didn’t feel like waking up to go to school in the morning.

Haynes usually played around the Boston area as his semi-professional drumming career took off. At times, work would take him into the neighboring New England states such as New Hampshire, Vermont, and Connecticut. He has reported (Panken, 2007) that:

The audiences were really into the music. The people could feel the music and would groove with it. Later on, when I started working steady, the wars were on. I started working in downtown clubs, where there were a lot of servicemen — sailors and soldiers. They were happy just to be hanging out, so they dug the music in another way. But when I would play with people like Tom Brown and Sabby Lewis and other local people around neighborhood places in Boston proper, man, it was unforgettable.

When Panken had asked Haynes about who he listened to the most during that time Haynes replied:

I listened to all the drummers and whenever they played something great, it knocked me out! I didn’t analyze. Whatever I heard I guess automatically was going into my system. I didn’t try to figure it out, really. But naturally, I was into Jo Jones with the Basie band, and Jimmy Crawford was with Jimmie Lunceford, Sonny Greer was with Duke Ellington — on and on like that.

As the various big bands came through Boston, Haynes met Kenny Clarke around 1942 or 1943 when he was with Red Allen, and Max Roach when he was with the Benny Carter Big Band. Haynes also met Art Blakey when he was a teenager in Boston. Blakey had come through while playing with Fletcher Henderson, and he later decided to stay in Boston for an extended period. The two developed a long-lasting friendship – almost like father and son.
According to The Boston Jazz Chronicles, (R. Vacca, 2012) some of the bands that Haynes played with aside from Tom Brown and Sabby Lewis included the Tasker Crosson orchestra which was known as a training ground of sorts, for young musicians, and the Frankie Newton band which played the popular Ken Club sessions on Sundays (See Appendices). With regard to his brief encounters with Dixieland, while in Boston, Haynes states:

“I had played with Dixieland cats in Boston before I went to New York, Barney Bigard and Art Hodos. So, I was very familiar with that. They had the Harvard Jazz Society in Boston and they were involved with a lot of Dixieland music. I use to play gigs with them. Maybe two “all-stars” would come in from New York and they would get the rhythm section in Boston. People were always looking for me so I had sort of a head start.

Boston became well known for having sessions on Sundays, and since Sunday’s were off nights in New York City, many musicians would catch an early train to arrive in time to play one or two and different venues. In addition to the Ken Club, there were the Hi-Hat, and the Buckminster Hotel, which became the alternative location – the two venues would compete for clients and musicians, and the sessions stayed afloat for some time. Headliners such at Frankie Newton, James P. Johnson, and Red Allen for example, would rotate through these venues. Haynes also heard Mabel Robinson who was a beautiful vocalist and pianist about nine years his senior. He would end up playing with her at the Paradise Grill in Bowdoin Square around 1941. Other venues that Haynes played in were the Little Dixie Club which was on Massachusetts Avenue at the corner of Columbus Avenue, and the Pioneer Club. Haynes had successfully worked the New England area in numerous clubs and with a variety of people, among them trumpeter,
Felix Barboza, combo leader also known as Phil Edmunds, who led an 8 or 9-piece combo that played ‘shows and shake dances.’

Then I got that big band experience by playing with Phil Edmunds. We were playing a lot of shows and he had a lot of hard music. I could read music better then, than I can now. I learned to read music at the Boston Conservatory. What I learned wasn’t called ‘reading’ music. It was called ‘spelling.’ We could spell certain phrases. Certain things we’d look at and know what they would mean. A certain beat, or certain rests. I’d know how much to fill in that particular rest and lead up to the syncopated rhythm that was written. These things I could just tell and then I would feel them out. And, I had very good ears. So, between the two I was a good big band drummer.
CHAPTER THREE: OAK BLUFFS TO HARLEM: A ONE-WAY TICKET

As a preface to his permanent residency in New York City, Haynes had built a solid reputation in and around New England beginning in Boston, extending to Connecticut, to summers spent on Martha’s Vineyard. Toward the middle of 1945 working with Edmunds would be the last band Haynes would have worked with in Boston. The band was booked for the entire summer of 1945 on Martha’s Vineyard. They played the Tivoli Ballroom in Oak Bluffs; being on island was naturally a great way to spend the summer. While there, the local AFM union (535) of which Haynes had become a member at age 17, received a special delivery letter for him from flourishing Panamanian pianist and bandleader, Luis Russell, who was established in New York (See Appendices). Russell’s orchestra had become very popular, and was on the brink of national dancehall fame. His orchestra featured the crooning vocals of rising star, Lee Richardson. The performances by Russell’s orchestra would draw large crowds at theaters such as the Savoy Ballroom. In need of a drum replacement, Russell had heard about the young Boston native from alto saxophonist, Charlie Holmes. Holmes, born in Boston in 1910 also played oboe with the Boston Symphony Orchestra in 1926 after which he moved to New York in 1927.

Haynes would replace the previous drummer, Percy Brice, born March 25, 1923, who moved on after a year to assume the drum chair with Benny Carter’s orchestra. In Russell’s letter inviting Haynes to join his band, he included details about the band, the places they had played, and the different salary scales he would pay for various theater venues. Haynes accepted the offer stating that he could begin after Labor Day in
September once his run on the Vineyard was complete with Edmunds. Russell sealed the deal, sending a one-way train ticket to New York, and Haynes proceeded, sending his drums to the big city. The first New York performance with the band would be at the Savoy Ballroom in Harlem. “I was young and very exuberant! Luis Russell loved what I was trying to do, and it worked. That was really my first big band, I mean, 17-18 pieces!” Apparently, he did love what the young Haynes was doing, and how his style actually changed, rather, enhanced the sound of the band; several band mates confessed this to Roy’s brother Douglas, but not to him directly.

Being the son of an upstanding and relatively strict West Indian family, growing up in Boston, Roy had not been accustomed to wasting his money on frivolous things such as cigarettes, or alcohol, or anything stronger for that matter. On the other hand, he learned the value of a hard-earned dollar at a young age. As part of his introduction to New York, Russell welcomed him, providing a place for him to stay until he would find one of his own. He was still young and full of energy and musicality; year after year accepting some new opportunity to grow and expand – and grow, he did. His gift was making room for him – room to grow, and space to occupy. Once he had made it to the big city with all the bright lights, fancy cars, hip cats, and pretty girls, the growth continued. They opened at the Savoy Ballroom in Harlem; played the Apollo, toured major cities, and recorded for Apollo Records in 1946. Once, when they played the Regal Theater in Chicago, Haynes recalls having walked from the Regal down the street to a place called the Club Congo, to sit in with saxophonist Gene Ammons, Haynes discusses the skill and innate sense of rhythm and timing with which certain horn players performed, who would not necessarily rely upon a drummer’s timekeeping role:
He could play with a drummer. Coltrane had that thing. Pres, naturally, had it. Some people are depending on you to give them that. But I like to play with people who have that within them. Every now and then we can state it, but we just dance around it.

Haynes would stay with the orchestra for a year, and then handed in his notice.

Having traveled below the Mason-Dixon line for the first time in his life, Haynes did not particularly enjoy the culture in the southern states with its overt racism. He explained,

I got tired of traveling on that bus going all through the South. I had never been in the South before until 1945. The furthest south I had been was New York, Harlem, and that’s north; that’s uptown. It was like what you read and hear about. I don’t really want to get into all of that. But at least they told you! They told you what was on their mind down there. They’re a little more sophisticated up north; they didn’t tell you, but would stab you in the back.

However, due to popular demand, Haynes returned to the band and stayed one more year until 1947. Lee Richardson, who was a young vocalist with the band at the time, had recorded his first record, “The Very Thought of You,” which was a smash hit record and so, the orchestra continued touring around the states to sold-out venues.

Haynes particularly remembers playing for a full week at the Earle Theater in Philadelphia, and seeing all the girls show up to hear this featured vocalist. At that time, another crooner, Nat Cole and his Trio were headlining, “the original trio with Oscar Moore (guitar), and Johnny Miller (bass),” Haynes recalled; he was required to play with the Trio that week, too, making it a quartet – the Nat Cole Trio plus one, for one week.

After a second year with Russell, Haynes started going downtown to 52nd Street and hanging at Minton’s during this very exciting time when new musical ideas were brewing and beginning to take form in New York. Prior to moving to New York, Haynes
recalls his very first trip to 52nd Street, visiting with his father, brother, and sister-in-law:

(Panken, 2007):

I couldn’t believe all the names, all the people who were appearing, who I’d heard about and had the records, like Don Byas and Art Tatum and Billie. Everybody was down there! I couldn’t believe it. Walking around was like a dream. I remember the first night going more so than remembering the first night I played. They used to have off-nights Mondays and Tuesdays, so that could have been the first time. It could have been with Don Byas. But the first time I had a steady job on 52nd Street was with Kai Winding at the Three Deuces in 1949.

Back to his early years in New York, Haynes would end up collaborating with a myriad of up and coming trailblazers during the five years that followed his departure from the Luis Russell Orchestra, including Lester Young (1947-1949), Bud Powell (1949), Miles Davis (1949/1951), Sonny Rollins, (1951), and Charlie Parker (1949-1951), among others.

During a recollection of Haynes’s first meeting Lester Young in Detroit while with Russell’s band:

I listened to him talk, with his high voice. He was very comical, a very comical guy. I joined him also at the Savoy Ballroom in Harlem, and I’ll never forget the first night. I played the first couple of tunes, and he dug what I was doing. I knew he was sensitive, and I was busy with the left hand and the right foot, as usual, but I just kept the rhythm going. And once you do that, and you’re not too obtrusive…it ain’t what you do, it’s the way that you do it.

Two of Roy’s earliest influences were still very active when he came to New York. They were Jo Jones and Big Sid Catlett.

As a teenager, when I started I was into Jo Jones. That was automatic. In fact, the Boston Jazz Society asked me about different people that I wanted to be there for Roy Haynes Day (1978). The first one I named was Jo Jones. Jonathan “Jo” Jones, and he was there which really made me feel good.
Sid Catlett I loved because he was of that same feeling…probably a Kansas City feeling. I met Sid when I arrived in New York. I had seen him in Boston, but really got to know him around 1950. I remember I bought my first car and had the privilege of driving Sid Catlett home one night.

After leaving Russell, Haynes graduated to the next stage of his young career — joining Lester Young in October, 1947. As with Russell’s orchestra, Haynes, with Pres, also opened at the Savoy Ballroom. When asked whether Pres indicated anything to Haynes about how or what to play, Haynes responded, “He didn’t suggest anything to me, what to do. Because I knew what he wanted, and I was still dancing with my left hand and my right foot back and forth, and I was giving him that.” During that first week, Pres had an engagement at Town Hall with Billie Holiday. (L. Jeske, 1980, Downbeat Magazine).

My first week with Pres and here I am playing with Billie Holiday. But I was a positive youngster. I was strong, I had my mind made up to play and I had a direction where I wanted to go and what I wanted to do. I was very young when I went with Pres and I remember the first set at the Savoy. He turned to me after one of the tunes and said, ‘You sure are swing Pres; if you have eyes, the slave is yours.’ I had heard that Pres was very sensitive towards drummers, which he was. So when I played with him I just tried to swing lightly, politely, but still positive. And he dug it.

When defining what he thought about Pres, Haynes explains that, “Pres was one of the most original men he had ever met, as far as the way he talked, the way he played, the way he held his horn.” He also stated that he had a great sense of humor. “In fact, he kept me laughing, he was so humorous.” (Jeske, 1980). During his tenure with Pres, Haynes played Chicago’s Blue Note for as long as three or four weeks at a time. That is where he would accompany Sarah Vaughan. It would seem that there was always a demand for a good drummer, since Haynes found opportunities to work wherever he went. Having gained some experience accompanying her during the late 1940s, her
husband and manager at the time, George Treadwell, would eventually asked him to join Sarah; but that would not happen for another five years or so.

When Pres went on the road with Norman Granz and Jazz at the Philharmonic, Haynes began working more on 52nd Street, though he did several shows with Pres and JATP. However, of playing on 52nd Street in 1949 with the amazing Bud Powell, he said, “Bud was burning. He was on fire. Much fire.” Haynes also worked steadily with Kai Winding that year. At some point, most groups made appearances at the Orchard Room, the name of which was changed from the Onyx under new management. This was around the same time that Miles Davis left Charlie Parker, and Haynes had finished his time with both Powell and Winding, to join Miles for a stint at a place in Brooklyn called Soldier Myers. That group included Tadd Dameron, and later, Walter Bishop on piano, Nelson Boyd on bass, Sonny Rollins for a while on tenor, and Sonny Stitt on alto. “I was with Miles in 1949 before joining Charlie Parker. Miles used to say Charlie Parker stole his drummer,” says Haynes. So, as the story goes, while Haynes was still at the Orchard Room with Bud Powell, Max Roach approached him to advise that Charlie Parker was looking for a drummer to replace him – Max had recommended Roy for the gig. “Bird came over later; I was playing across the street with Bud Powell and we were swinging so ferociously that everybody was coming over on their breaks.”

After that gig had finished, Max left Charlie Parker. Max was from Brooklyn, so he was going to Brooklyn and Soldier Myers, and he suggested I replace him with Charlie Parker. Then Charlie Parker came over to the Onyx, the Orchard Room, and asked me himself, and I made it. I did most of the period between 1949 and 1953.
This all took place around the time while Max was enrolled at the Manhattan School of Music, he still managed to record with Miles and Bird. Of interest and importance during the late 1940s into the 1950s is something Haynes has spoken about from time to time; that is, how close the community of musicians was. First of all, Harlem was a different place — a wonderful place to live and create music. “The old guys used to say they wouldn’t leave Harlem to go to heaven.”

Of style and approach in Haynes’s musical expression, a lot has been said. During the course of research, one of the things that has risen to the surface recently, as a result of being immersed in Haynes’s music is the obvious “snap, crackle”-ness of sound, the polyrhythmic nature that at times seems to fall into the Afro-Cuban category. This does not really come as a surprise, and certainly stands out as part of his percussive proclivity to dance and swing on the set. Before delving into an analysis to highlight examples, here below is some commentary from Haynes himself culled from an interview conducted by Panken, on the subject:

I was always into the Latin music. My folks were from the Caribbean anyhow — Barbados. And I always listened to it. When I first came to New York, there was a lot of great Latin music — uptown, all over Manhattan. When places like Birdland opened, and the Royal Roost, Machito’s band was very popular. He had a drummer named Uba, and we were always checking Uba out. He didn’t play with a complete trap set. He had timbales in his set, and a bass drum, and no hi-hat… I forget exactly his setup. But I used to listen to him all the time, and Tito Puente and those guys, way back in the day. I was very close with Willie Bobo. Mongo and Willie Bobo were living in the same complex in the Bay Area when they were playing with Cal Tjader. They had checked out my concept way back then on records and from in-person appearances, and they would say that I approached the drum set like timbales. They were telling me that in the late ’50s and early ’60s. So there was some relation. And that was my approach. I felt that. I was into that on a lot of solos and everything.
Jack Hooke and Symphony Sid used to present Monday Latin Night at the Village Gate, and sometimes they would feature a jazz guy with one of the Latin bands. When Jack called me to do it, I was to play with Tito Puente’s band as a guest. And man, we got hooked up so heavy there with the rhythms that Tito…the lead trumpet was the musical director of the band, and, man, we got so involved, he gave them the cue to take it out. It got too hot! Tito was my buddy. We knew each other from the late ’40s.

Again, the following very interesting dialogue between Ted Panken and Roy:

TP: On Billy Hart’s website, there’s a long interview where he says that you and Max were listening to a lot of timbales players, that you were playing like a timbalero. Was Afro-Cuban music important? Were those drummers important to you?

ROY: I’ve mentioned that many times, especially in the last few years. Some of my solos were into that timbal-type thing. In fact, Mongo and Willie Bobo talked about that many years ago, my concept on my solos. It was there, definitely.

TP: Was that innate? Did you go to the Palladium to hear those bands…?

ROY: Man, you could just walk from Birdland on Broadway to the Palladium outside and hear the drums playing. Birdland had Machito’s band there a lot, or Tito, and I was checking it out a lot. I was into that. I loved that.

It is all a part of Haynes’s modernity, and what he brings to the bandstand.

Throughout his early career, he was developing and creating his sound through his feelings and interactions on the bandstand. His natural style while obviously influenced by his predecessors came about because of the combination of natural talent and ability, coupled with the scaffolding, to borrow a sociological term used in language education. That term refers to a sort of template or precedent that learners can refer to in order to acquire language. Of course, that can be applied in almost any idiom.

During an exploration of guitarist Pat Metheny’s assertion wherein he was quoted in 1990 after the release of his album, *Question and Answer*, this author took some time
to research and analyze the concept and implications of Haynes with respect to modern drumming. Metheny’s words, which were first uttered nearly three decades ago, still reverberate to this day. While this author has also briefly discussed the notion of modern drumming and innovation during interviews with other drummers, including Jeff “Tain” Watts, Lewis Nash, and most recently with Jack DeJohnette, this will be expanded upon in the biography. Several notable concepts such as Haynes’s ideologies about music were touched upon by several musicians during inquiry and interview, even by author Stanley Crouch, who in the following example has astutely stated:

Impressively, Haynes invented a style that has expanded while never becoming dated. In the 1940s—following the innovations of Kenny Clarke and Max Roach—Art Blakey and Haynes became the next two originals in the new style of bebop, which was built upon a looser approach to the rhythm. It was a motion away from the rudimental figures that had defined jazz drumming from the start.²¹

Crouch further explains the impact of Haynes’s creativity:

Syncopation, or accenting unexpected beats, was only the beginning of what Haynes did. For all their originality, both Elvin Jones with John Coltrane and Tony Williams with the Miles Davis group were deeply affected by his novel conceptions.²²

In terms of Haynes’s innovative technique, it is said that he has, “…extracted the rhythmic qualities from melodies and created unique new drum and cymbal patterns in an idiosyncratic, now instantly recognizable style. Rather than using cymbals strictly for effect, Haynes brought them to the forefront of his unique rhythmic approach. He also

²² Ibid.
established a distinctively crisp and rapid-fire sound on the snare; this was the inspiration for his nickname, ‘Snap Crackle.”

To differentiate what it means to be the father of modern drumming and why it matters, Metheny further elaborated: (personal communication, April, 2017)

When I think of Roy as “the father of modern drumming” I mean that statement in a much broader way than any specific techniques or phrases that Roy brought to the table (although there are dozens and dozens of those as well). I would say that Roy presented a new kind of sound on the kit, an expressive and unmistakable touch and a way of hearing and playing that was all his own and identifiable in a bar or two. There was a freedom and individuality there with him that was something that had not appeared before. When you hear even those earliest recordings of Roy, that vibe is already there, making those records sound almost eerily modern even now.

The language represented in that new vibe was the beginning of something that continues to this day - virtually every drummer is affected by it, whether they can historically identify Roy as the source or not. Jack and Tony would be among the first generation to immediately follow what Roy introduced - and both of them have the kind of expansive Roy-vibe, expressed in very different ways. I would say that by now, we are in the fourth or maybe even the fifth post-Roy generation.

One of the young drummers who followed in the footsteps of Haynes, not necessarily in the stylistic genre, but more in the following of his own intuition, and by listening and keeping open ears as to learning, creating and innovating in his own right is Marcus Gilmore, who, when asked to describe the difference between Klook and Haynes, stated that Klook is known for moving away from the bass drum to keep time, utilizing the ride cymbal in what the drummers call, ding-dinga-ding. In other words, they were creating a new language while keeping rhythm. Whereas, Haynes, elaborated on that ride cymbal by changing up the time, creative movement, and musicality to it while looking to

---

the hi-hat (a language on which Papa Jo innovated and was known for creating). So that the language that Haynes created using both the ride and hi-hat were musical innovations in sound, style, and taste, while incorporating a newness in rhythm and dynamics as Metheny stated. Both helped create a new wave of drumming, yet Max Roach and Kenny Clarke are both credited most often for spearheading that wave. They are also the two drummers whose role in the rhythm sections, “punctuated polyphonic dialogue and polyrhythmic underpinning (“comping” and “dropping bombs”) supplied the characteristic trademark that distinguishes modern jazz from its antecedents (Owens 1986, 260).”

24 Gilmore, as per Ben Ratliff, “is a stylebook of outward and sophisticated new jazz drumming.”

25 Assuming that this is what author Robin D.G. Kelley was alluding to last October during a Thelonious Monk Centennial event, when he offered what this author considered to be quite a shocking statement that “Gilmore is a legend.”

Yet, when listening to “Woody ‘n You,” written by Dizzy Gillespie, which is considered to be the very first bebop recording session, Haynes says he was impressed and stated, “It was like he was talking to me.” In hindsight, one can consider the instance when Max attempted to recruit Roy to temporarily fill the drum chair with Bird.

When considering musical style and influence, what comes to mind is Haynes’s fashion sense, which was later highlighted when both Miles Davis and Roy were listed in Esquire magazine as among America’s best dressed men alongside the likes of actors Fred Astaire and Clark Gable. Both musicians loved fine clothes and nice cars — they stayed modern in many aspects. Modernity was a way of life. The following brief

24 Brown, (39).
25 Ratliff (p. 160).
question and answer ensued between Haynes’s eldest son and this author, regarding drumming influences:

Q. Last year when studying Miles, you said, “Miles said to me that he told all his drummers to listen to dad.” Well, in your opinion, which ones actually sound like, or were influenced by him?
A. Yes. Mostly Tony Williams and Art Taylor.
Q. Can you give me a direct quote from Miles?
A. “I told all my drummers to listen to Roy.”

Delving further into the idea of Miles’s admiration of Roy’s playing, since the retrieving of ample documented evidence pointing to their collaborative efforts has been practically non-existent, as compared to other of the trumpeter’s collaborations with drummer, yet several instances are available; this author sought out to address the account that Miles told his drummers to listen to Roy which resulted in a recent discourse, though brief, with Vincent Wilburn Jr., the son of Dorothy Davis, Miles’s sister:

Q: When you have a moment, I have a “drummers” question for you with reference to Uncle Miles. Do you recall Uncle Miles telling his drummers to listen to Roy Haynes?
A: He talked to me about how sharp Roy was but he called it “slick.”

Now, there is a word that Haynes uses often which stands to reason since he and Miles were contemporaries. It is very interesting to observe him at this age, realizing that he came from a different era, yet he maintains many aspects of the culture from then in terms of euphemisms, idioms, mannerisms, and the like. The aforementioned fact is that Roy Haynes is still actively performing at the age of 93, and ironically, he remains modern. He himself is one of the architects of modern jazz. As discussed by Lenny White during Panken’s popular DownBeat blindfold test from 2010, he asserts that:
“This is the history of jazz right here — the living history of jazz.” As a drummer, 66-years young at the time, Lenny shared that Haynes is one of his six drumming heroes, the others who are: Philly Joe, Max, Elvin, Art Blakey, and Tony, who, in Lenny’s words, “transcend the instrument. They’re not drummers. They are musicians who happen to play drums. Because they have such a unique approach to playing music, they don’t play just drums—they play music, and the drums are the instrument that they use to interpret the music.”

It brings to remembrance LeRoi Jones’s essays in a book entitled, Black Music, where he enjoys what could be called, a day in the life of Roy Haynes, where they are discussing his impressions of the music, his creative contributions, and the lack of tangible accolades (winning of readers’ and critics’ polls, etc.) coupled with criticism at large by those outside the creative realm—those known as music critics.

To offer some historical background and social context with regard to Haynes and his modernistic contributions of the mid 1940s, Jones shares how the conversation ensued that day touching on many topics, musical and nonmusical, “but always there was Roy’s insistence upon the shortsightedness of critics and the difficulties arising when one is trying to make a living playing jazz. This points back to literature covered in class, particularly Hentoff’s wonderful article on the “Life Perspectives of the New Jazz,” countering the critics and giving voice and legitimacy to the various perspectives of the progenitors of the art itself—the musicians. In this case, Haynes’s complaint is the lack of notoriety by the critics, yet, the center of his discourse points to the fact that his

27 Hentoff, DownBeat (22-25).
lifestyle as a professional did not attract an undue amount of attention like those of his contemporaries who had issues with substance abuse, or their irresponsibility and unprofessionalism in arriving late to gigs, and things of that nature.\(^{28}\)

I bet if I was some kind of nut or something, you know, weird or something, I’d get a lot of notice. But there doesn’t seem to be too much attention paid to guys who seem to be normal. I mean who make all their gigs and raise families. It’s a wild thing.

It is appropriate and necessary in the context of modernity to provide a description of the aesthetic, social, and historical consequences or relevance of Haynes’s creative contributions. During an interview by Nat Hentoff in November of 1955, while surveying the current jazz scene, Miles Davis offered his opinions and intellectual criticism of jazz drummers during that time, stating that:

The best drummers are Max Roach, Kenny Clarke, Philly Joe Jones, Art Blakey and Roy Haynes, though Haynes has almost destroyed himself working with Sarah [Vaughan];\(^{29}\)

Well, maybe destroyed is too strong a word because after all, he seems to be the last one standing, or sitting as it were, on the throne; pun intended. In the words of Gary Giddins in *Weatherbird*, during his tenure at the Village Voice in 2003 entitled, “Give the Drummers Some: Roy Haynes and Max Roach Master Time,” he refers to Burt Korall when he wrote,

“One reason traditionalists and avant-gardists as well as modernists like working with him is that, as Korall writes, musicians “find it difficult to coast” when Haynes is monitoring every bar with the “broken rhythms, provocative syncopation, and improvisatory Haynes-tailored techniques that no one ever has been able to duplicate.” One reason Haynes was

\(^{28}\) Jones (57).

\(^{29}\) Gennari, 106.
always relegated to Roach’s shadow is that he put off becoming a leader. In the mid 1950s, when Roach found Clifford Brown and created one of the great bands of the day, Haynes was exhibiting an unequaled meld of restraint and aggression as Vaughan’s drummer. As the ideal accompanist, he received less attention than his peers or even the most prominent of the musicians he decisively influenced, including Elvin Jones, Tony Williams, and Jack DeJohnette. Yet not even Roach could match him for pure spontaneity.”

Speaking of which, in this study comparing drummers *per se* has not been warranted while researching the genre of authentic African American music known as bebop, and it is not employed in this study. However, during the research process, questions have emerged regarding the musical relationship between Max Roach and Roy Haynes. Subsequently, it has become a focal point in order to obtain as clear an understanding as possible as to the nuances, influences, and contributions of each artist, realizing that though they were only one year apart agewise, and both spoke the same musical language, the personal, cultural, familial, economic, and musical experiences of both gentlemen may differ in various ways. Further into this subject this author has sought to clarify the differences and similarities in their drumming realizing that the drum language they employed seemed to be singular. Accordingly, analyses from several drummers and other musicians were solicited, which in turn has enlightened the author and will allow for further synthesis into this work going forward. Excerpts resulting from those conversations are included herewith in a subsequent chapter.
CHAPTER FOUR:

PLANS FOR ROY HAYNES BIOGRAPHY

This thesis only discusses the early years of Roy Haynes’s career and development, stopping just shy of his tenure with Charlie “Yardbird” Parker, and into the 1950s. Haynes has been blessed with a long and fruitful career. Much of what has been discussed here has only scratched the surfaces, yet will be elaborated upon in further detail. Additional details will be fleshed out in the book as the narrative continues through the years and decades, discussing key high moments, and low ones too. The narrative will include historical and familial perspectives — including that of Haynes’s own offspring — his sons and grandson, who remain active in music performance, composition, arrangements and various collaborations. Additional interviews which have already been conducted with members of the community will be included with continued research and additional interviews — reaching several elders in the field, as well as younger colleagues with whom Haynes has collaborated, in order to offer multifaceted perspectives, while emphasizing points and perspectives heretofore stated.

In the beautiful and truthful words of drummer, Billy Hart during an interview (E. Iverson, January 2006) the following addresses one of the controversial topics that this author has encountered during research, a portion of which will address several concerns surrounding the key players mentioned. This is something that this author deems worth mentioning, and gladly shares in partial closing of this segment of this work:

Well, every great modern drummer told me they got what they do from Max. Roy, Elvin, and Tony all told me that. But Max was not the inventor of that style, he’s the personification of it. The inventor of that
style, the one that paid the most dues — and even though he’s dead, he’s still paying the dues because we don’t acknowledge him — was Kenny Clarke. Most of the great drummers have played piano. Not some, most. Kenny Clarke was a great piano player. From 1896 (or whatever) to almost 1946, drummers didn’t play the ride cymbal. People played the snare drum, or when it was finally invented, the high-hat. Kenny Clarke is the guy who played the ride cymbal. Also, Kenny Clarke played with Freddie Green before Green played with Basie and Jo Jones. Jo Jones and Clarke were from the same era; actually…Klook was like Monk, a little more advanced than the others. And he gave us the ride cymbal beat. I have a friend who played with Clarke at the end of his life. He said that when Clarke played that cymbal beat, he OWNED that beat.

In conclusion, finally pointing to a conversation that Haynes had with Scott Fish in 1980 which took a turn toward the topic of eventually writing a biography, Scott declares:

Roy mentioned earlier in the conversation that he was saving certain things for his book. I asked him if he was serious about writing it. “I have to do a book,” he said. “I’m of the age where I’ve been involved. I played with Louis Armstrong! Billie Holiday! I played with so many different people.” At the beginning of this interview, I mentioned some of the more traditional names that Roy performed with. Others were very surprising, showing that Roy Haynes is extremely versatile and open-minded. For instance, he played with Ike and Tina Turner. Another time he recorded with Ray Charles and later B. B. King.

Surprising, indeed; though whether surprising or not, the stories should be told and while Haynes is still living, breathing, and creating, an undertaking of the task is at hand, and will continue with his collaboration, for as long as possible, until completion.

In ending this segment of the early years, concluding at 1950, it is worthy to note that 1950 was a very significant year in Haynes’s professional and personal growth. He bought his first car that year, a 1949 Oldsmobile convertible, (the same one he drove when racing through Central Park with Miles Davis). Taking a hint from his father Gus,
who tinkered with cars as some have stated, Haynes would later become a car enthusiast. He still owns a Bricklin, a gull-wing sports car, to this day. Haynes also alludes to one of his most memorable professional experiences to happen that year. When asked by Eric Jackson during a radio interview in 1994, what it was like playing with Charlie Parker, he recalled:

Oh boy, I get this question every time I appear someplace. And sometimes I really don't know how I'm going to answer it, you know but I used to say that the drums seemed to play themselves. I was just sitting there. But I'll tell you one experience I do remember. In 1950 working in New York at a place called Cafe Society with Charlie Parker, and I think Kenny Dorham was with us at that time. And Art Tatum was playing opposite us at this club, Cafe Society, and during those days, they didn't have air conditioning. The club was packed and we were wearing ties and suits and everything. And Billie Holliday came and sat in with us. Can you imagine? Art Tatum! Charlie Parker! Billie Holiday! And, I had just bought my first car that same week. We were there for four weeks. So, why I mention the air conditioning was, we would stay in the club during the intermission to listen to Art Tatum. It was such a feeling with Charlie Parker and that engagement I'll never forget. I'll remember that always.
PART TWO: CHAPTER FIVE : MUSICAL ANALYSIS

For the duration of the past two years while conducting research on the great Roy Haynes, engaging in the critical listening of recordings throughout his 70-year career, two basic facts have emerged about his style — one is that there is a common thread, like so many have said, particularly the drummers who have participated in this work. Research proves that the Roy Haynes sound is, most times clearly identifiable. Secondly, that identifiable feature points to his style of unpredictability. In other words, an educated listener will notice things about the drumming that point to Haynes, and there are aspects about those things that one may or may not expect.

To explain, take several recordings of choice for analysis — which were taken from the time after Haynes arrived to New York in 1945, to several years after graduating from his two-year tenure at the University of Luis Russell. Other recordings took place during his time with Lester Young. Haynes has been quoted in this work as saying that Pres was known to be sensitive to drummers, and for that reason, Haynes had deliberately toned down his swing a bit so as not to be obtrusive. However, shortly after he arrived in New York, the orchestra had been contracted to do a recording.
BOOGIE IN THE BASEMENT

On one track, “Boogie in the Basement,” Haynes swings, while his early “crackling” become apparent throughout the song. Toward the end, space is given for a few fills.

Intermittently, beginning around 2:36 between the bass fills, Haynes dances in triplets in a very syncopated fashion; first – dancing a syncopated shuffle on the snare, the second time at 2:40, with cymbals crashing while syncopating, again, in triplets, trading with the bassist. Finally, the last two times, Haynes’s shuffle, hop, skip, and jump – still syncopating, incorporates the final - did-it, ‘n’ dit-it ‘n’ did it, ‘n’ did-it, ‘n’ dit-it ‘n’ at 2:43, 2:45 and 2:46, and right out.
DING DONG

When it came to trading fours or eights with the Pres, Haynes was relied on his faithful Snap Crackle style of playing, which certainly comes through — case in point with the snappy, “Ding Dong” which Pres recorded in New York on June 28, 1949.\(^\text{30}\)

Personnel includes Jesse Drakes (trumpet), Jerry Elliot (trombone), Junior Mance (piano), Leroy Jackson (bass).

In the opening seconds of Pres’s introduction of this great uptempo swing number, he takes a break (around 0:04-0:08) where Haynes plays a most inspiring, and lighting fast drum fill to be played in a matter of four seconds. The fiery syncopated notes captivate the listener’s attention immediately, swinging out of nowhere, like a bull out of the pen — clean, crisp, and very tasteful. Moving on through the song, around 0:55, he offers tasteful shots and mild jabs at just the right intervals, nicely filling in, and enhancing the spaces in Pres’s solo phrasing. This could be what is meant by “breathing” — when Haynes states in later interviews that the music has to “breathe.” Breathing becomes a pulse, a give and take, and it takes a really attentive listener to utilize such options toward enhancing the overall sound of the whole.

Midway through the short song, around 1:15, Pres’s beauty of expression lingers, as he reaches down to the lower register of his horn, and back up again, singing and soaring around 1:19 - 1:20. Haynes plays three drum fills while trading with the President; first, at around 1:57 - 2:00 where his fill implements a series of five tastefully consecutive rolls; plays a second fill at 2:04 - 2:07, also nice — the latter three seconds,

tastefully syncopated; and for the final time around, his fill brings the “Snap Crackle, and Pop” at 2:11 - 2:14. Never understood why the “Pop” was eliminated from the verbal phrase; perhaps, to paraphrase something that Charles Mingus once told Haynes, some beats are suggested, rather than played outright.
JUST YOU, JUST ME

This final analysis is taken from a different recording by Pres, dating back to December 4, 1948, live at the Royal Roost in New York. In this recording, Drakes is still on trumpet, but other personnel includes Freddy Jefferson (piano), Ted Kelly (trombone), and Ted Briscoe (bass) on a standard entitled, “How High the Moon.” The link in this case is of the entire album called, “Just You Just Me,” and the selection of choice begins around 17:34, at track number six. In this arrangement, Haynes takes the listener by surprise and opens up the introduction with eight bars of pure syncopated rhythm, which leads into Drakes beautifully muted trumpet playing completely catering to the style that brings the listener to a somewhat Spanish or Cuban style rumba. During the second eight bars after Drakes’s introduction, now, actually beginning, he flourishes the notes playing around the melody line, while Haynes holds fast to the rhythmic first, playing the melody in a jazzy, rumba-style feeling. By the time Pres comes in, Haynes is comping in traditional swing style, the rhythm and feeling shift from rumba to swing. Haynes never takes a solo; however, he is featured during the intro and outro as it were, when the feeling is rumba, the bass player is playing the appropriate tumbao, and it gives this standard a refreshing feel, which shifts back to rumba around 21:21 - 21:56, with Haynes’s tasteful syncopation leading the way.

Considering that it is late 1948, the feeling that Haynes embodies during the second selection can be considered a precursor to songs he played into the 1950s such as with Charlie Parker on “Tico Tico,” “Little Suede Shoes,” and on Haynes’s own debut

31 http://projazz.net/lester-young-just-you-just-me-full-album/
recording as a leader with the Cuban-American pianist, Adriano Acea on “Little Leona.”

There are many other songs which can be analyzed for different reasons. One other favorite is the spicy rendition of “Reflection” ten years later in 1958 on the Roy Haynes Trio album, “We Three,” which features Phineas Newborn and Paul Chambers. Haynes always seems to return to his syncopated roots to joyously express a feeling of his innate internal clave.
PART THREE: SELECTED THOUGHTS ON HAYNES – INTERVIEWS

CHAPTER SIX: GEORGE WEIN

This interview was conducted by the author, and took place at the apartment of George Wein on March 21, 2016, and was captured via tape recording. Only an excerpt is included here as it relates specifically to aspects of Haynes’s career. The author set out to garner the opinion of this very highly respected friend and colleague at the onset of research, also taking into consideration the similarities in their ages, and the fact that they met each other when they were so young, and in the same town. Wein’s opinion helped to set the pace of the author’s research, and looms large especially on account of his own accomplishments in the field of this great genre called jazz. It is the hope and expectation that the remainder of the one-hour interview transcript will be considered in future publications.

GW: Before the war, at the jam sessions at the Ken Club, that’s when I’d meet him. And he was a kid, and I was a kid, you know — and he would be sitting in with Frankie Newton, and them, playing with the different bands. I knew who he was, even at that age — see, Boston had had a couple of drummers, Alan Dawson was around before Tony Williams, but I mean Alan Dawson and Roy, they were the drummers from Boston. But Roy was, you know, he wasn’t into — you know... I always wondered what he thought of Kenny Clarke. Because Kenny played in Boston for quite a while, and you should ask him. He played in Boston with Red Allen and J.C. Higginbotham. And, I don’t know whether Kenny was an influence on Roy or not. I think that’s something you should get into, but — because Kenny was before the Be-Bop revolution came in, Kenny was
playing, but he was part of the Be-Bop; and it was very in its infancy at that time. And, uh - I’m not sure that Roy was in Boston very much at that time, I just, there’s no way, chronologically, I can give you these things. But that’s the very beginning.

And Kenny was the first of the modern drummers, and Roy became a modern drummer because he came out of the traditional era. Because Roy is my age, we came out of the same... you know. I came out of the Army in 1946, and Roy was on the road with Luis Russell. That was a big thing to me that he had gone on the road, see — ‘because I knew he was off to be a musician, and um — I didn’t see him much between ’46 and ’50. I was in school. When I opened Storyville, Roy was in and out of Boston, you know. And he had already become known with Bird, you know he had already made the records with Bird, and built a little reputation. And when he was in Boston, I would use him as the house drummer. And, so — now, I don’t know, when did he go with Sarah Vaughan?

LKH: 1953.

GW: So, did he meet Sarah at Storyville, or what?

LKH: I’m not sure; that’s another question for me to ask — as to when he met Sarah.

GW: Because, he stayed with her for quite a while.

LKH: Five years.

GW: And, career-wise, that was a mistake.

LKH: Hmmm...

GW: Now, from the point of view, Roy was always - uh - shall we say a “conservative guy” as far as making a living. He was rather clean compared to the scene that was out there. So in that case, it wasn’t a mistake. But from his career point of view, when Max,
and Blakey and all of them were making their reputations, and Philly Joe, Roy was playing drums for Sarah Vaughan.

LKH: Uh-hmm.

GW: And that has affected his career ever since, because Roy was a better drummer than all of them.

LKH: Um-hmm.

GW: And once he had left there. Now, but he had played with — before that — he had played with Lester Young, he had played with Bird, he had played with — but I don’t know, see — I can’t, I just speak as an objective situation. That Roy, if he had had a group and stuck with it, you know, he would have a — be a different figure to this day. He’s made it up because he’s lasted, and people realize that he’s as great as he is. Because personally, in my mind, I think Roy Haynes is greater than any drummer that ever lived.

LKH: Wow!

GW: I really think so. And, not just in his creativity, but in his musicality.

LKH: Um-hmm.

GW: I knew Roy for years. But I was in Nice about 5-6-7 years ago. And Roy was playing a concert in one of those Maison du Cultures - Houses of Culture. I had closed… I didn’t have my festival in Nice. I think Roy had played my festival a few times.

LKH: Um-hmm.

GW: And I heard his group for the first time, that I sat for two hours. ‘Because I don’t sit that much when I book groups. I’m running around or something, and I listen, and it
sounds great, man, it’s good. But to listen for two hours, and hear the way Roy handled each number with each thing, the subtlety and the, and the awareness of what was happening and the way that he directed the sound of the group, was directed by the way he played the drums. He wasn’t just keeping the time, and swinging.

LKH: Um hmm.

GW: It was, I’ve never heard a drummer...and other drummers had their beat; Elvin had his beat (Elvin Jones) and Philly Joe had his flash. And, uh - Buddy Rich was Buddy Rich, but Roy — Roy Haynes is something else. That’s all I can say.

LKH: Wow! So what year would that have been at the Maison du Culture in Nice? Do you remember what year that was?

GW: Roy probably has it on his records, better than I have. Just trying...

LKH: It was after Sarah Vaughan, or before?

GW: Oh no, this was only in the last 5-6-7 years.

LKH: Oh, OK. With his group?

GW: Trying to think if my wife was alive, I think…

LKH: Oh, okay, — so that’s a recent...

GW: I would say it might have been, uh 2006 or 2007.

LKH: Last ten years. OK, got it.

GW: But look, I heard him play 100 times before that. You know what I mean? I played with him. We had a trio in Boston with him and Jimmy Woody. You know, and I was a piano player then. I don’t know how they put up with me. I play a little better now than I
played then. But, wish — the way I played then - I don’t know how they’d put up with me. Nate Chinen, when he wrote my book, asked Roy what it was to play with me back then, Roy said, “It was a gig.”

(gentle laughter)

LKH: When was that, what year would that have been? And where did you play together?

GW: That was 1953, 1952. You know.

LKH: Hmmm. And you played at Storyville? Or other places?

GW: At Storyville. Roy played at Storyville a lot, and uh. And I heard you asking about if he played with Billie Holiday.

LKH: Well, I found, the old recordings, from...

GW: What year was that recording?


GW: So, he must have come back to play with us a little bit after he left Sarah.

LKH: Right.
CHAPTER SEVEN: SONNY ROLLINS

This interview, the first of two conversations, was conducted by the author, and took place via telephone conversation on January 20, 2018, and was captured via tape recorder. It is transcribed in its entirety. The second interview will be used in conjunction with the Roy Haynes biography.

LKH: Mr. Rollins, thank you so much for taking the time to speak with me about the research that I am doing about my father. I am interested in hearing your perspective on collaborating with Roy Haynes, dating back to the late 1940’s, how would you describe those experiences?

SR: I was there. I was sort of a young guy. I was always the youngest guy of all these people. Just very happy to be included with these people, myself. As far as Roy’s playing is concerned, if Roy was there…well, he made Sonny Rollins and the Big Brass. I was really a kid when I made all those records. I was sort of the young guy on the scene. I don’t know… but, I was the youngest guy of all these people. So that uh, I was just very uh, happy to be included with these people. And so, as far as Roy’s story is concerned, if Roy was there and drums, hey, everything fit so precisely and concisely that, you know, there was nothing to even think about if Roy was there. In fact, I made a couple of records, uh, I don’t know when, uh, that Roy made more than that early record, and then the laid it on to me. I don’t know if you have that in your literature or not.

LKH: Which one was that?

SR: Well, he made Sonny Rollins and the Big Brass, then he made uh, an album with so much of uh, um, not jazz so I guess you could put it that way, see if you can see a song
that sounds like “Toot, Toot, Tootsie…” Roy made that with me. And I’m not... He made another record which may — there was popular song at the time on a Broadway show called “Bells are Ringing.” And there’s a song on there called, “Just in Time.”

You’re probably too young to remember that.

LKH: Right, but I’m going to certainly look into it.

SR: It was a big successful Broadway show. And “Just in Time” was one of the songs from the show. And I did a version of it with your father on drums. And it had its, it was unusual… the arrangement we did was unusual.

(THE SOUND OF SONNY, With Roy Haynes on drums)

SR: That was, a lot of the things that we were doing, that I was doing — that were not exactly the norm. But Roy was always, as I said, he was there for whatever task I asked of him. Every time we were together, Roy was there. I remember early on going on a job with Miles Davis’s band and uh, we all piled into — Miles had just got a new car. I think it was a Chrysler car, maybe I think, might even have been a convertible, I don’t know. But anyway, we played several jobs; I played in Boston, maybe. And, I remember we played in Princeton. Very memorable jobs for me and my — in my development, and uh — it must have been on it playing with your father in those situations every time.

LKH: Along with Miles Davis of course.

SR: Along with Miles, of course.

LKH: I love to hear stories like that because I’ll probably ask my father if he remembers a time like the one you just described. But because Miles is gone, and so many of the others are no longer here, for someone like myself who's not really in the jazz community
but I’ve always just been on the sidelines. I like a lot of music — I like all kinds of music, but now you know, because of this labor of love to write about my father’s life and career, I’m so much more interested, but it’s like I’m grasping at straws to get real um, personal experiences, and testimonies…

SR: Right.

LKH: …with people like yourself and Jimmy Heath, and whomever that I can find. So, I really, really appreciate that from you.

SR: Right, right. I think uh, one of my first records with your father was with Bud Powell’s band. And that was in 1948 or 1949, I forget.

LKH: Yup, 1949.

SR: ’49?

LKH: The Bud Powell Modernists.

SR: Modernists, that’s right.

LKH: Fats Navarro?

SR: Fats Navarro. The great Fats Navarro. I think Tommy Potter may be on bass, Bud Powell, Roy Haynes, and Sonny Rollins.

LKH: And Sonny Rollins, that’s right. So now, I have another question because I’ve been listening to a lot of different interviews and reading a lot, and I just had a brief interview with Lewis Nash earlier this morning. And we got on the topic of my father’s busyness you know, on the drums, as a side man. Like, playing a lot of little beats, what I call dancing on the snare and so… I participated in a Monk seminar last semester, and reading in his biography by Robin Kelley came across a statement that Monk made about Roy playing a lot of “stuff,” and he didn’t use that word. You know, all the busy stuff.
And so, Lewis actually brought that up as well... and, so my question to you has to do with how it feels or how it has felt for you in any time that you collaborated with him, even in the recent times like I said, you know at Carnegie Hall, the live performances, if you ever felt that he was too busy on the drums for you as...

SR: No, I didn’t. No.

LKH: No, okay. I’m just curious about that. Like, how people...

SR: No. No. Not really. I never felt that at all. It never occurred to me. Because all I am was appreciative of Roy Haynes. So, I mean the idea that something he did was negative was unheard of.

LKH: Okay, I appreciate that. If that was not the case, I hope that you would let me know.

SR: Oh sure. No, no, no. I’d never. I told you Roy was one of the older guys. I remember there was a guy... you remember Babs Gonzales?

LKH: Yes.

SR: Okay, well Babs lived uptown, up on uh, what they used to call Sugar Hill. Your father used to live on 149th Street between Amsterdam and Broadway. And there was a guy who knew all of the people hanging out and we found — you know, we all knew who Roy Haynes was because at that time Roy was working with Lester Young. So, this is when I was a teenager. And we were really on the case — these were our idols, these were our giants.

LKH: Wow.
SR: And there, we found out that Roy was living in this place, a brownstone apartment there. And the woman that had the signature on the mailbox — I can see it in my mind — writing, instead of a “y” she put “g” spelled as H-A-G-N-E-S. *Hag-nes.*

LKH: Right. Yes!

SR: So we used to call Roy “*Hag-nes*” you know?

LKH: Okay!

SR: And here, she knew what we were talking about. Because with nobody else would have been …at that time. That had to be the 1940s, I’m sure. It might have been 1948.


SR: *Hag-nes.* Yeah. Well, that’s where that came from. The people who wrote his name on the mailbox wrote it in handwriting, and then they wrote — it should have been a “y” and they wrote a “g.”

LKH: Right, that’s a funny story. Thank you for sharing that.

LKH: Now, I’m looking at the lineup for the recording that you all did with Babs Gonzales, which included JJ Johnson. And this flute player, Albert Soccaras, I believe he was Cuban? Do you remember that name?

SR: I know Soccaras, but to be honest, that was one of my first recordings. And I was too busy trying to make sure that I did everything right. So wasn’t really, I never played with Soccaras, before or after. That was my first recording and I was a young kid. And I did another record with Babs, I don’t know if Roy was on this, we had uh, the great Don Redman.
LKH: Yes, he’s on the one that I’m looking at. On soprano.

SR: Yeah.

LKH: And Wynton Kelly on piano.

SR: I didn’t realize he was on piano. As I said, I was just intent making sure I didn’t make any mistakes.

LKH: Right, I love your story — like — I was up all night reading, listening… a lot of listening online. You know because this is… like I said, doing this research is new for me, but it is a labor of love, but just following your career, listening to you tell the stories, all the accolades, you have such a beautiful life from my perspective. It has been such a blessing. I just wanted to share that from my heart. Um, and the term that you use, as “primitive” was very striking for me to hear. When you refer to yourself as primitive?

SR: Okay.

LKH: Okay, so the reason I bring this up now, is because I see that also in my father. He didn’t go to conservatory, you know. His drumming, his desire to play the drums started from his childhood, from his youth, he was exposed to music. And you know, he was making noise on the desks at school to the point where his mother had to go up to the school…

SR: [Rollins chuckles …laughter…]

LKH: … you know, and DEAL with it. And he never finished HS. He got that call… he started performing professionally while he was still very young, you know, underage.

SR: Well, when I say primitive, I didn’t really go to a music college; I was strictly a self-taught — oh, but I shouldn’t say self-taught, that wouldn’t be right. I took lessons in some, I had some teachers. And I, I was uh… mentored by some people when I started
playing so I shouldn’t say, “self-taught.” That wouldn’t be correct. But I’d say that I really was a maverick in what I did and that’s why I definitely consider myself a primitive.

LKH: A primitive player…

SR: You know, because I never, I … I didn’t come out of the … well, a lot of people do it but I was just… Oh, I don’t know, maybe because I was young and I was playing with all these older people.

LKH: Uh-hum. Yeah, yeah…

SR: And uh, I just was trying to learn as I went, you know?

LKH: Yes, that was your education, right on the bandstand.

SR: Yes, yes…

LKH: Okay, I can relate to that. I think my father might attest to that. But you know, I also have a son who’s a drummer, who well — my son did go to conservatory, he did. You know, I got him into music programs on Saturdays to make sure he could read music and all that, but he dropped out of the Manhattan School of Music and went on the road. And just started. And so, he didn’t really want to study with anyone, but I would say he finished his education on the road, and I think that really says a lot … uh, to one’s style. Like for example, my father well, you know the fact that he’s such a free player, probably is a result of the fact that he didn’t … he didn’t study, rudiment-ally, for any real extended period of time. He did study some, a little bit, but I think that that makes a difference.

SR: Well you know, the thing about that is you have to… what you said, to do, to be able to do that, like you said, you have to a certain degree of God-given ability.
LKH: Yes. Exactly, yes I agree.

SR: You see everybody can’t do that. Some people have to, you know, have to really learn uh, by the book and all this stuff. So, to do, be able to do that you have to really, really be talented.

LKH: Yes, I think so. I agree with you 100%. And, you know it was to my dismay that my son dropped out, you know. And basically, I cried – not literally, but I wanted to go to people like Wynton and Christian… asking why? You know, why? And I remind him, since he was a child, to remember where that gift comes from. Even now, he’s in San Francisco right now, and he sent me a photograph standing next to Angela Davis, and you know, it kind of brought tears to my eyes, you know – I just encourage him, I said, play – I told him, I said, “Play as unto the God who created you.” I just like to remind him of that. That’s my perspective and I think my father has the same perspective. You know, he was raised in somewhat of a — his mother was very religious and things like that so he acknowledges the gift. And I think it’s great when players acknowledge that — it’s not, it’s nothing that they’ve done; they just got blessed, they got lucky.

SR: Well, most guys that play jazz it’s a pretty close step to feel a spiritual connection. And that’s why jazz is…well, I should say all of these, I love all music as you were saying.

LKH: Yes.

SR: But jazz … the thing about jazz is, especially, is seeing that your father was playing with Luis Russell’s band and I happened to see him when he was with Luis Russell’s band …

LKH: Oh, you did?
SR: At the Apollo Theater.

LKH: Okay!

SR: Yeah. And, but the thing is that uh — jazz music has always struggled to be accepted.

LKH: Right.

SR: Just like black people.

LKH: Right.

SR: See with the struggles — see, they had this policy where they say T.O.B.A.

LKH: What does that mean?


LKH: Oh!!

SR: Yeah, well that was what the industry was. They kept them from getting jobs, from being able to make a living, the whole thing.

LKH: Right. Yes, yes.

SR: Excuse me for using that expletive. I’m sorry.

LKH: Oh no; it’s fine! Absolutely fine. Uh-huh. Yeah. Okay.

SR: So that in itself brought Jazz to a place where we had to do it — we were doing it— it was something bigger than — it was a struggle. And anytime there’s a struggle, people get closer to their spiritual element.

LKH: Right, right I see, uh-huh.

SR: I feel so. And, uh there are just so many ways to be spiritual. It’s not one way. But I feel that.

LKH: Right, right…
SR: You know what I mean? A special entrée into spiritual the religious world.

LKH: Yeah, my father always says that this music — his playing this music has been his religion.

SR: Sure.

LKH: Yeah. It’s spiritual.

SR: It’s spiritual music. It’s spiritual.

LKH: Yes, indeed. Absolutely. Yes. Wow! I also recall having either read or listened to your interview about when you spent time in India, and when you received…the, uh…when the swami told you that yes, playing the music is a form of meditation.

SR: Oh, right, right, right!

LKH: And how that was so enlightening…

SR: Yes.

LKH: Right, so yeah…

SR: Because I…I never really learned to do meditation really, sit down and meditate which is a wonderful thing but it’s difficult. It’s difficult for me, because it’s always, I always have some kind of uh…background, even now you might hear the radio in the background. I always have some noise in the background. And so it’s difficult for me to sit down and concentrate, and meditate. So when I found, out as the swami told me, you know, it was a relief and really felt great because I knew that what I was doing was already again, that’s sort of — of a religious nature. You’re playing, you’re trying to…communicating with a higher power. See, so there’s no doubt that the music that we play uh… has a home. And higher powers in this world, a life living in this world.
LKH: Yes. Yes, indeed! And that brings me to… you know what that brings me to?

That brings me to my envisioning of you playing on the bridge.

SR: [Rollins chuckles…laughter]

LKH: [Chuckles…] I’m sorry, but that’s just what it brings me to, because that — to me, that’s the communication; and, also you mentioned — oh my gosh — it was so touching for me to read how you connect with nature…and the birds, and that there was a specific bird that you were talking about in one interview that was hitting whole tones or whatever… you know, because my room windows face the backyard; and, waking up in the morning and hearing the birds, it’s like there is no other sound… the only natural sound that I love more than that is the sound of the ocean.

SR: Well, yeah -- okay there you go. Well, you’re like me.

LKH: So soothing, yes…so when I heard, when I heard you make that reference — I mean until this day, I mean birds, to me… and now you’re connecting with nature, and all that is so beautiful. What do you think about the fact they’re trying to name the bridge after you? How does that feel?

SR: [Chuckles…laughter!]

LKH: The Williamsburg Bridge, right?

SR: [laughter…] yeah…well…

LKH: They should definitely do it!

SR: Yeah, well, you know, they might -- they’re trying to do it. That’s uh…you know, I mean, it’s overwhelming… if you think about it, when the idea was presented to me, I didn’t have anything to do with it you know.

LKH: Right, of course.
SR: And so, when the idea was presented to me, I mean, I was – I was floored!

Because I went up on the bridge because I needed a place to practice.

LKH: Uh-hum. I know; for practical reasons. Yes.

SR: For practical reasons. And I always liked practicing and wherever I am, I either go by the ocean, by the… by a park, anyplace where I can be with nature and play. And if I can’t do that, then I want to be in the studio where I can play as loud as I want without disturbing anybody. So it was a natural for me to find the bridge one day and realize this was my place.

LKH: Wow!

SR: So, anyway, the idea — so it’s great, you know why it’s great?

LKH: uh-hum?

SR: The idea is great because I was always trying to improve myself. And people, if they want to improve themselves there’s a good idea for anybody. A lot of people tell me that about the bridge. “Oh yeah Sonny, I wish I could go, and just get out of the rat race for a while and brush up on …” That’s the reason, so if you wanna do it, then, you know, it’s fine with me. And then again, on the other hand it’s not about me. It’s about Black American Jazz. And anything that’s done about Black American Jazz is good, positive, we need more of it.

LKH: Yes.

SR: So, uh… yeah! No, I think it’s a great idea! But, it’s not. I’m not involved in the project, because, you know, it would be unseemly for me to be trying to get a bridge named after me, you know.

LKH: [Chuckles…laughter]
SR:  [Chuckles…laughter] You know?

LKH:  Right. That’s true. Wow! But, you know, I often think, how -- I mean -- did you feel like you were taking a risk? I mean, it was just, I mean — who would ever think of doing that? I just found it so, like, odd… to just find a place, and have the boldness and the audacity to just try it. To just try it… to just do it!

SR:  [Chuckles…laughter!]

LKH:  Like, to me it was just like an amazing thing!

SR:  Not, for me, it wasn’t because you know I had confidence that I would always be able to be successful to some degree in my music.

LKH:  Yes!

SR:  So, I wasn’t worried about — “oh, you’d be off the scene, and nobody will hear from you — they’ll forget you…” I had never thought of that. So, that didn’t … that was not a concern. You know I just wanted to improve myself. And that’s what I would do anyway; practice… anyplace. And, uh… in retrospect now, I can see why it looks like a, a big — uh… romantic story and all this. I guess you can say it was, but at the time I was just going up there to practice my horn.

LKH:  Right, and you did… this was at night? when nobody was…? very few…?

SR:  Uh... no it was, you know, it was mainly in the day.

LKH:  Oh, okay. Uh-huh.

SR:  And see, nobody, see, in 1959 when I first... it wasn’t like it is, there was hardly anybody walking across that bridge.

LKH:  Right, right.
SR: That’s why, when I went up there the first time I said, “Wow, look...” and I walked across to the Brooklyn side, and maybe one person would be walking the other way. I mean it was not a place that people walked across the bridge.

LKH: Yeah...right...

SR: And so, it was very private, and I had a spot on the bridge where nobody could see me.

LKH: Hmmm...

SR: The only people who could see were people walking across the bridge, but the planes, I mean the trains couldn’t see me, the cars couldn’t see me.

LKH: Ohh, okay.

SR: So, it was at a perfect spot there where they couldn’t see me. I was ... below on the roads... they weren’t looking up on the bridge. You know? So it was, it was very private, and yet it was right, was right in nature, I had open sky above me. So it was perfect. It was a perfect place.

LKH: Right. To “blow your horn!”

SR: Right.

LKH: Just amazing!

SR: Right! To blow my horn!

LKH [Chuckles ...laughter...] Wow!

SR: Which is what I wanted to do all my life.

LKH: Yes, yes! Wow. Okay... I don’t know if I have any other questions...

SR: [Laughter] So the Bridge is the end of it?

LKH: I’m sorry?
SR: I said, the bridge was the final…

LKH: Oh…well…

SR: …hurrah? The last hurrah?

LKH: Well, not really! That, I wasn’t even… You know, to be honest with you, I wasn’t really planning to ask you anything about the bridge, but it just, it just, it just led to that.

SR: [Chuckles…hahahaha Laughter]

LKH: I was trying to be very professional, and ask all the right questions…

SR: [Chuckles…laughter..hahahaha]

LKH: To be honest with you, I don’t even know what the right questions are, and I asked Mr. Jimmy Heath; I call him Uncle Jimmy…

SR: Right…

LKH: I asked him, I asked him for advice. He says, “No, just talk about your father, you know; it’s about your father.”

SR: Sure.

LKH: But I knew, but I knew deep down inside, that I felt, I felt… actually, one time, um…several years, maybe a year or two years ago I went to your website, you have a website; I don’t know if you monitor it, but there were a lot of things that I read on your website; and, from that moment, I personally felt a strong like, spiritual connection to you because of…

SR: Well, I’m very honored, I’m very honored, and flattered to hear you say that. I thank you so very much. That means a lot to me, because that’s natural. I didn’t do, I didn’t initiate it.
LKH: Right.

SR: And I thank you so much for saying that to me, thank you so very much.

LKH: You’re welcome. It’s my pleasure. And you know…because you had been on my mind, for a couple of years, a few years, I just…after seeing your website, and then I know that you’re not playing any more, and something inside of me like… I’m friends with Sheila Jordan And, well everybody knows Sonny Rollins, my dad knows Sonny Rollins, but I don’t know Sonny Rollins…

SR: [Hahahahaha Laughter!]

LKH … but I know something about him… that there’s something that he has that I can connect with …

SR: Wow…

LKH: …and if I could just speak to him, and share that, that love and that feeling that I had when I read about you…that’s really what I wanted to do. But by the same token, I wanted to also get some information from you, and I said, “well maybe he can help me with my thesis, he played with my father…” and on and on… and that’s why I felt so strong about making a connection…and so…

SR: Wow… I that…I mean, I… I’m floored!

LKH: [Laughter..]

SR: I’m floored!

LKH: I’m glad that I had this opportunity to say that, because I even said it to Jimmy last night, I said, “I respect him, I know he wants to be alone, I don’t want to bother him.” But I feel, I feel something that I just want to share. That beauty, and that love – I just
wanted to be able to say that I feel it, and it’s beautiful, and I’m grateful for that. The “who you are.”

SR: Yeah, that’s fantastic, and thank you so very much for, uh..for uh, saying that. And as far as your father goes, we were tight for a long time. And, uh…as I said, musically, he’s a giant, you know? And uh, it was always great to get to play with him, you know. And that he liked me, and you know, playing together with Miles on the early dates, and like Babs, it was all a wonderful experience for me, a wonderful life, really. And your father plays a big role in my having a successful musical life.

LKH: One time, I want to take you off the subject, I do have a question. Back in, uhh… I guess that was seven years ago, during your 80th birthday at the Beacon Theater, backstage when I met you, one of the things you said to me was that you remembered my mother. I don’t know if you remember.

SR: Right.

LKH: And that you know, my mom died, wow… I was 20 years old when my mother died, I lost her at a young age; but when you said that, it touched me because I don’t get to talk to a lot of people who knew her.

SR: Oh, yes. And you know what? Not only did I say that then, I was going to mention that tonight in talking to you.

LKH: Okay, oh!

SR: Because, as I said, I knew your father back then, and then I remember your mother. And when I met her, I said, “This is Roy’s wife.” I remember her person, she was very lovely and soft… fragrant, just thinking… physical… just a lovely presence.
LKH: That’s a nice memory, and she was just that. Thank you so very much, Mr. Rollins. Thank you.

SR: And if you have any other questions, you know, you can call me.

LKH: Thank you so much.
CHAPTER EIGHT: JIMMY HEATH

This telephone conversation with the author took place on January 19, 2018, and was captured via iPhone digital recording. It is transcribed here in its entirety.

LKH. I have spent some time recently comparing Max to Roy’s playing. Their lives are parallel in some ways.

JH. Roy played with Bird, too! He played with Yardbird. And see, Max sat in with my band. I don’t realize… when Max played with a big band, cause he …

LKH: He did, from what I read from the early 1940s from around ’41 to ’43, he played with big bands, even when he was a teenager.

JH: I don’t know in what band he played, do you?

LKH: Let me just look, because in my notes… let me just see if I wrote anything down about that. Because I remember reading it recently.

JH: Okay.

LKH: But let me pull up my notes and see. Or I can probably go online and see. I’m going…

JH: He must have because he sat in with my band that time with Bird. It was Bird, and Miles, and Tommy Potter and Duke Jordan. They were playing in a club called The Downbeat in Philadelphia. And I had this gig where a kid had gotten his legs amputated by a streetcar and I asked Bird, I said, “Bird would you come and play?” and he said, “Yeah!” That was one of the highlights of my life to have Charlie Parker playing my horn, and playing in my band.
LKH: Wow! Well, what is this, it says that he started playing drums in gospel music, he played drums in the band and that was in 1942 when he was 18 years old. He was called to fill in for Sonny Greer with the Duke Ellington Orchestra, and then he started going to Jazz Clubs. So maybe he didn’t play that long in any big band, just like you said.

JH: Yeah, I don’t remember him playing with no big band. I don’t remember which big band he played in. You know?

LKH: Right.

JH: But I remember the Earl Theater with your dad with Luis Russell, in Philadelphia. And he came down to my house when my son Mtume was two or three.

LKH: Wow, okay. That’s crazy! How’s Mtume now?

JH: Seventy!

LKH: Is he still playing?

JH: He was born when I was twenty. He’s seventy-one, I think, cause I’m ninety-one. Roy got me by one year, I think. Your dad was born in 1925, wasn’t he Leslie?

LKH: Right!

JH: And I was born in 1926.

LKH: Right! And, Max was born in 1924.

JH: Yeah, and Percy and Bags, they were born in 1923, and Dexter.

LKH: Ohhh, okay.

JH: Yeah, so we were all…

LKH: Stairsteps!
JH: Yeah, so we’re all lucky to still be on the planet!

LKH: I know, I know, it’s such a …

JH: You gotta tell your dad I say, “hey!”

LKH: Yes, yessir! Absolutely.

JH: Tell him I say “hi!” And when I talk to Newk, I’ll ask him, I’ll say, man, I talked to Leslie, and she’s talking about writing something.

LKH: Okay, thank you for that!

JH: You know; I’ll mention it to him.

LKH: Okay, I appreciate it. Tell him I won’t keep him long on the phone, I just wanna … uhhh… I don’t know.

JH: Yeah, I’ll mention it.

LKH: Thank you!

JH: Yeah, I’ll probably talk to him tomorrow. It’s a little late today.

LKH: He doesn’t stay up late, right? He goes to bed early?

JH: Well, you know, he does stay up late. No. He’s hanging in the same as I am. You know, and Roy. Hanging in as long as we can.

LKH: As long as you can. Yes, yessir it’s a blessing.

JH: I know I’ll speak to him tomorrow. And when I do, I’ll tell him that I spoke to you.

LKH: Okay, so before you hang up, what do you think I should ask him? Do you have any advice about what I might say?
JH: No… Whatever you ask of him, he’ll respond.

LKH: Okay.

JH: But, you’ll ask about your dad, right? That’s the important thing. And you’re writing about your dad.

LKH: Yes. yes.

JH: The young life of Roy Haynes. Your dad.

LKH: Um hmm.

JH: And, you know, just tell him that.

LKH: Okay. Yup!

JH: And what pointers he has.

LKH: Okay, Thanks Uncle Jimmy!

N.B.: Max played with the Benny Carter Orchestra in 1944 and 1945 both in New York, at the Earle Theater in Philadelphia, as well as the west coast.
This interview was conducted by the author, and took place via telephone conversation on January 18, 2018, and was captured via tape recording. It is transcribed here in its entirety.

LKH: So, you know I’m doing research at Rutgers University, right?

LN: Give me a little background.

LKH: Okay, I’m finishing an MA program in jazz history and research which I started two years ago, with the objective of documenting my father’s biography in the hopes of publishing a book, which has never been done. I have immersed myself in the culture of learning, really… taking seminars on several legends (Miles, Monk, Lady Day). So, that brings me to now. I am closing in on my thesis, I am writing and currently, I am focusing on my father, Roy Haynes, in comparison to Max Roach’s playing. So, in this thesis I am writing about the early part of his career, his upbringing, where he came from, and all that. But with reference to these interviews, I have already done an extensive interview with George Wein because they grew up together in Boston, they’re the same age.

LN: Right.

LKH: And some other drummers, I have been talking to. So now, I am delving into my research and trying to understand the parallels between Roy and Max, musically. I recently listened to much of Max’s birthday broadcast last week on WKCR. You must understand, I’ve never done this before; I’ve never cared enough to critically listen closely and analyze. There are a few things about my father’s drumming that I do analyze, but I’ll keep that separate. So, now that I am doing this, my eyes are illuminated
and I am so impressed in my discovering that they basically spoke the same language on
drums, from what I hear. Right?


LKH: But of course with different nuances which I feel are based upon their previous
experiences, upbringing, exposure, and histories (familial, cultural, etc.). So all this
brings me to a couple of basic questions from experts like yourself. I’d like to know your
observations from your being in the community and the culture, and especially being a
drummer. So, how do you define the 1) differences, and 2) the similarities in their
drumming? And 3) would you say that Roy flat-out copied Max’s style?

LN: Well, I can answer number three right now, and that is “No!” Um, how can I say
it – well, I should go back to differences now. So, they definitely speak the same
language. That is an affirmative. You can, um, I’ll put it to you like this. Denzel
Washington and, who's another contemporary? Laurence Fishburne. The two are in the
same field. Okay, they speak the same language, they’re in the same field, they’re both
actors, they’re both black American men, they’re both informed from that cultural
perspective, but… and then, they have certain nuances. They’re both in front of the
camera; they have their way of speaking, walking, doing what they do in front of the
camera. So, when you try and use this as an analogy, Max and your father come out of
similar time periods. I don’t know, what’s the difference in their ages?

LKH: There’s only one year. Max was born in 1924, and then Roy in 1925. So they’re
basically just a year apart.

LN: So, they’re both from a similar time period, so they’re informed by what was
going on as far as African American culture, they were informed by that. And so, what I
find to be the differences really have to do probably, with just the way individuals interpret things themselves. So, they both played with Charlie Parker, they both were in the early days of this revolutionary musical development that Charlie Parker and Dizzy, and Bud Powell, and Monk and others were spearheading. They were involved in that. They were part of that. They were movers and shakers on my instrument — on their instrument — who created the language that we still speak now. So, the differences are things that I don’t know if — for us drummers, and maybe for musicians and players themselves — we could get into a conversation about those things; but for the average listener, it would be very difficult probably, for them to decipher what those differences are, probably, they just know how it feels when the other one plays. So, if you’d like me to be technical, as a drummer, then I can do that. Would you like for me to do that?

LKH: Yes, I would love you to do that, thank you.

LN: Okay so, Max’s soloing — the way he would approach a drum solo — um, it’s kind of, uh, I guess you would call it, often people would say, “melodic.” So, there are elements of melodicism to his approach to playing a drum solo. The way he would use the drum kit — the different drums and pitches — in order to create somewhat of a melodic flow. I also use the word *linear* because the musicians of that period, Charlie Parker, Dizzy, etc., they were playing certain types of “lines” and Max was approximating on the drums, some of that linear concept. He would play on the drums, some of the types of phrasing…phrases, and *lines* that the horn players and other instrumentalists were playing in their solos. So he adapted some of that same approach to the drums. Now, the drum set doesn’t have as many notes, so we can’t absolutely adapt it, but he can *imply* melody, *imply* melodic and linear phrasing.
LKH: Okay.

LN: And, so with Roy Haynes, um there are times when it sounds linear that way that Max did, it also had a kind of freedom. He was, um… it was almost like Roy Haynes’s solos were more unpredictable, than Max’s were.

LKH: I see.

LN: He could surprise you in the midst of his improvising; he would go somewhere that would be completely surprising and out of the ordinary, and it would be kind of unorthodox, I guess.

LKH: Or, spontaneous?

LN: Spontaneous. So, again, back to the actor reference. You have two great practitioners of their art, both on a high level, both highly respected by their peers and enjoyed by the public, and able to carve out a niche for themselves via their own personality inclinations when they would put themselves in their art. So with your father, and Max, it’s like being informed but from the same sources, but it’s filtered through your prism. Each prism: Max’s prism, and Roy’s prism, which again goes back to however they were raised, and however they experienced life as a young person, and of course however they experienced music as a musician. And in that sense, they both, even though they were both speaking the same language — the differences and nuances in their playing are such that they reflect their personalities.

LKH: Right. Okay.

LN: Roy’s personality, if I had to guess, just if I had to guess from listening to his drumming that his personality would be one of spontaneity as well, away from the drum set.
LKH: Yes, and we find that to be true, actually.

LN: Okay, okay. And, if you ask him a question, he wouldn’t give you an answer that you might be expecting. Or, he might even ask you a question, if you ask him a question. You know?

LKH: Oh boy! You are right!

LN: That kind of thing. You know.

LKH: Yes, yes, you are right about that!

LN: So, I don’t know if these things that I’m saying are helpful or not, but I’m just on a brainstorm right now.

LKH: No, absolutely helpful, yes.

LN: Now, Max Roach he can come across as professorial, and…

LKH: Personality, personality-wise?

LN: Yes, well I’m talking about the playing and the personality, but right now I’m referring to the style of playing.

LKH: Oh, okay.

LN: It was very organized. Very logical. And that doesn’t mean that everyone could do it. I mean, because everyone couldn’t. But, it just made sense, and it worked. And they both, well I know you said, similarities later, but in highlighting the differences, I keep going back and forth.

LKH: It’s okay, it’s okay.

LN: Now, as a drummer, the time feel is something significant, so… I don’t want to use the word “stiff,” but Max’s way he kept time on the cymbal wasn’t as, um…

LKH: Free flowing?
LN: Free flowing, or *edgy*, or... just write these adjectives down. Roy would have, like, an *edge* to his time *feel*. It was *pushing, prodding, instigating*.

LKH: Oh, really? Okay.

LN: Yeah. Uh-huh. And Max’s was, while it was creative, it was... the time was great, you know the tempos were fantastic, you know, he could play faster than anyone and keep it there.

LKH: Right.

LN: But it didn’t have that — the same kind of spontaneous, *I don’t know what’s gonna happen*-type of feeling that Roy’s did.

LKH: So, would you say that it was more “in the pocket” and more in the “heartbeat” of a song, or would you just leave those adjectives out?

LN: I wouldn’t use those adjectives because they both made the music feel really good.

LKH: Right.

LN: So, I couldn’t say one was more in the pocket than the other. What I would say is, the way they responded in the moment to what was happening around them, uh, was different. And in that difference, that difference would be characterized by um, maybe what part of the drum set they would use at a particular moment. Yeah, Roy, um — another difference. Roy — I’ve heard some older musicians say that when they play with Roy there’s a lot of pitter-patter going on behind them. [laughter...]

LKH: Okay! Yeah, the little dancing thing that he does...

LN: Yeah-yeah!

LKH: ... on the snare, or what have you. Yeah.
LN: Yeah.

LKH: I’ve been reading that too. I think Thelonious Monk said something about that in his book.

LN: Uh-huh.

LKH: And he didn’t put it too nicely. [laughter]

LN: Well, a lot… you know, some of the musicians didn’t like it.

LKH: Right. Can you name some? I’m just curious.

LN: Um…you know, for some reason, no names; I just know that I’ve heard it, and I’ve read it over the years that everyone wasn’t crazy about it. For some of them it was a little bit too interactive. And they didn’t want that much activity happening behind them from the drums. Because I think, um, they were — some musicians were accustomed to um, the drums in particular, just kind of laying down the time, and not “getting in the way” of what they’ve wanted to do. But, Roy was an instigator.

LKH: [laughter] Right.


LKH: I like the way you put that. He was an instigator. Um, also, you know he’s quoted as having said that he’s not a metronome. You know?

LN: Right. That’s right.

LKH: In his interview with Christian McBride. I guess he was saying that because he was hearing, you know, the flack.

LN: Um huh. Right. Now, were you at… Leslie, I don’t remember — were you at the Jazz Museum in Harlem when I interviewed your father?

LKH: No, no, I’m trying to get a transcript.
LN: They should have a copy of that.

LKH: For the purposes of my thesis, I definitely wanted to hear that. I wanted to read the transcript.

LN: Yeah, I was gonna say, that would really be helpful, because you know, I’m interviewing him directly and he’s answering questions at length, and you know. If you could actually hear it, it would be great…

LKH: Yeah, I’m gonna pursue that.

LN: I probably… somewhere, I have it but I don’t even know where it is.

LKH: That was a long time ago, right?

LN: Yeah.

LKH: That was like, 2005 or something?

LN: Yeah, that’s been a while. Do you have the… and also, you know there’s the *Modern Drummer* magazine that he and I are both on the cover of?

LKH: Yes.

LN: Do you have that?

LKH: I have that.

LN: Okay.

LKH: I have a lot of magazines; yup, I have that one. I have the Smithsonian Oral History. I have a lot.

LN: Okay.

LKH: There’s so much information that at this point, I just want to talk to people because, I’ve been reading; reading, like, everything… and listening. Well, I’ve been
listening to him all my life, but now I’m listening — for some reason, to Max Roach — because they were contemporaries and they were close, and they loved each other…

LN: Of course! Yeah. And see, here’s another thing Leslie, you know — the drummers from that period — again, speaking the same language, but their inflection, their usage of the language, the colorfulness of their speech influenced by each individual’s personality, and so they were able to carve out unique identities within the music while still speaking the same language.

LKH: Right… that’s right! Yeah, because I listened — at school we’ve been listening — we did seminars on Miles and Monk and Billie Holiday, and we’ve been listening, but I’ve been hearing Jo Jones, no. not Jo Jones, the other one — Philly Joe Jones, a lot…and all throughout, and I’m wondering, “Well, where… howcome they were not hiring my father?” But then, Miles and others had pointed out the fact that he was with Sarah Vaughan for five years.

LN: He was with Sarah. That’s right!

LKH: Off the beaten path…

LN: Yeah, yeah.

LKH: So, I don’t think he has any regrets, you know, because it turned out that his star would rise later in life.

LN: That’s right. That’s right.

LKH: I think that it turned out to his benefit.

LN: I believe so.

LKH: And then, he was away from the drugs…
LN: Yeah, he was away from all that stuff going on, with steady work with Sass…and I know that benefitted him. I mean, if I had to guess, I’d say to have regular income… regular steady income, ready to raise a family.

LKH: Yes, he came back and bought his first house, right after that, at the end of the five years.

LN: Yeah, yeah. Now in the course of talking about the differences I touched on the similarities.

LKH: You did.

LN: Um, so you know — they both were masters of the language, and so those are two, probably my two major influences as I look back; I mean, I’ve been influenced by a lot, I’m influenced by Philly Joe, I’m influenced by Jimmy Cobb, a lot of people. But, when I get to go back to “source” at the beginning… what the sources are, you know. For me, okay so… some guys might say Art Blakey is the source. Now, of course I’m influenced by Art Blakey, he was there, he was around the same time as your father and Max, too. But, my personality and my inclinations musically, led me to be more in line with your father and Max, in approach, which means, clarity of ride cymbal, beat, and sound; clarity of articulation in terms of what I play on the drums… clean execution, clarity of execution. These are the types of things that come up.

LKH: Yes, you definitely have all of that. You definitely have all of that.

LN: Your father and Max were definitely my, like, guiding lights in approaching music and the drums the way that I have.
LKH: Thank you for sharing that, because that was in one of the other interviews, one of my questions was, like “Who did you listen to?” and “Who were your major influences?” So, thank you for sharing that as well. Appreciate it.

LN: Um-hmm..

LKH: Okay. Awesome, alright-y. Think I have taken enough of your time.

LN: Well, hopefully that’ll be helpful, I know you’ve gotta transcribe and, you know, edit and all that. I know you’ve got a lot there.

LKH: I appreciate it very much. Thank you so much. Tomorrow I’ve got a call with Jeff “Tain” Watts, who else do you think I should talk to?

LN: Um... let’s see, you know, I’ll text it to you...Kenny Washington. He’s a native New Yorker.

LKH: Okay, thanks!
CHAPTER TEN: WALLACE RONEY

This interview, was conducted by the author, and took place via text message while the interviewee was on tour in Beijing, People’s Republic of China, on January 20, 2018, (GMT). This is the transcript, verbatim, in its entirety.

LKH: I am delving into my research and trying to understand the parallels between Roy and Max, musically. I recently listened to much of Max’s birthday broadcast last week on WKCR. You must understand, I’ve never done this before; never cared enough to critically listen closely and analyze. But now that I’m doing this, my eyes are illuminated. I’m so impressed in my discovering that they basically spoke the same language on drums but of course with different nuances which I feel are based upon their previous experiences, upbringing, exposure, and histories (familial, cultural, etc.). All this brings me to a couple of basic questions from experts like yourself, with your observations from being yourself IN THE COMMUNITY and CULTURE. How do you define the 1) differences, and 2) similarities in their drumming? And 3) would you say that Roy flat-out copied Max’s style?

WR: First of all, NO! Roy didn’t flat out copy Max at all! The similarities are, they both were progressive thinkers. And they had the same sources, Jo Jones and Kenny Clarke. Did Roy listen to Max? Of course. But had his own special take, instinctively and consciously! You could say they were almost competitors as well as friends with respect for each other but I think we can safely say Roy made Max nervous and Roy knew it. Some might say as they both swing, Roy might swing more. And Max was
brilliantly compositional, playing and soloing, Roy was maybe more spontaneous and if that could be. Max stated the time beautifully and Roy danced with the time beautifully. Max added to the beat, Roy subtracted from it to make it leaner.

LKH: This is great! I love how you stated this. Great, even poetic, use of language. Thank you for your insight and input.

WR: Leslie, Roy also got a lot from Art Blakey, but they were definitely a “mutual admiration society.” And Bernard Purdue and Clyde Stubblefield and the whole syncopated funk style from James Brown comes directly from Roy! And Roy supported Art to the end and would cruise the clubs looking to “blow people out” and hang together every chance they got! They were always at each other’s gigs, and if Art was sick Roy would sub for him so that Art would not lose the gig. They were like brothers and no way competitors, as Art went out of his way to support Roy throughout his career with his dying breath. Max helped Roy get his first drum endorsement with Ludwig; “Princess Wee-wees” as Lester Young called Roy’s drums.

One of the first drummers to really incorporate some of Roy’s playing in his style was Philly Joe Jones. Then, Elvin Jones, and of course, Tony Williams and Jack DeJohnette. Tony, maybe even more than all of them.

LKH: Really? About Philly Joe, I didn’t know that, but it makes sense since apparently Miles had told all his drummers to listen to Roy. All of this is great info and very helpful. Much of it corroborates things I have previously heard or read. I didn’t realize that Max helped Roy with the Ludwig endorsement. Is that documented anywhere that you know of? I love the part about Roy and Art, the brotherhood thing. My father
always talks about the love and closeness in the community and among the players back then. This is great insider stuff. Thank you.

WR: Roy told me how Max got him with Ludwig. He was playing with Lester Young and going to Chicago and his drums were stolen. Max was just in Chicago with Bird, and took Roy to Ludwig to get drums and an endorsement! Max was playing Gretsch but knew Roy loved Ludwig.

LKH: I remember the stolen drums story but didn’t know it was Max who hooked him up.

WR: Yes! Max!! Do you know this picture? Show Roy. Philly Joe LOVED Roy!

LKH: I recently bought that CD and love it. “Drums Around the Corner!”

WR: Yes, Drums Around the Corner! Art, and his “sons!”

LKH: I have heard my father refer to Art as like a father figure.

WR: They loved each other!

LKH: Okay. Maybe I should pursue a conversation about that. I am sure Craig and Graham know those stories, but being the only girl and non-musician in the family, Daddy wouldn’t include me in the “guy talk” thing. The very mention of the word, “gig” growing up would really turn me off!! LOL!
This interview was conducted by the author on February 21, 2018 via telephone conversation, and captured via tape recording. Only an excerpt is included here as it relates specifically to pertinent aspects of encounters between herself and Haynes.

LKH: I spoke to Sonny Rollins. He’s the last person I spoke to. I’ve spoken to many different people. There are several key questions that I have been asking. For example, I’ve been asking some of the younger guys about the differences between my father’s playing and Max Roach’s playing for example, because that has come up.

SJ: Okay.

LKH: So, if I asked you that question, what would you say? Would you be able to compare them, or talk about similarities or differences?

SJ: Ohhh, in a way, I mean, I’ll try. I don’t know what Sonny said.

LKH: Oh, well Sonny -- I don’t think I got to that question with Sonny.

SJ: I see. Well I’ll tell you what I feel. I was just gonna talk about your father and how I met him. And, you know - stuff like that.

LKH: Yes, you can do that. You want to just start there?

SJ: Yeah. I met Roy Haynes in Detroit, Michigan at the Graystone Ballroom which was a ballroom that put on jazz concerts. And, it was great because if you weren’t twenty-one years old, and you want to hear Bird and all these great musicians, and not have to worry about not being able to get in because you weren’t old enough. And at the Graystone Ballroom, you could get in at 18-year-old. Oh, it was great! I can’t remember how old I was, but the first time I heard Bird, I heard him with Max Roach; but then I
heard him with Roy Haynes. And, the thing that I remember about Roy was oh my God, he was immaculately dressed! He was so together. And he was very, very approachable, and we talked. I was with the two young guys that I sang with. Skeeter Spight and Leroi Mitchell. And Bird of course was very open to us, and the musicians of the town, living in Detroit at the time were Tommy Flanagan, Barry Harris, and Kenny Burrell.

LKH: Oh, wow! Okay

SJ: And Billy Mitchell was a saxophone player, and he was there. And I think he told Bird, “Man, you got to hear these kids sing. They sing all your tunes.”

LKH: Ohh.

SJ: So, Bird got us up to sing with him.

LKH: Oh!

SJ: I can’t remember what we did, we did one of his tunes; Confirmation or Barbados, one of his tunes, I can’t remember. Anyway...I don’t know if your dad was playing at the time or whether it was Max. But I remember specifically meeting your dad, and he was so friendly, and so...you know...

LKH: Flirtatious?

SJ: ...and so well-dressed, and he complimented me on my dressing. He said, you know, “You look sharp!” The word at the time was sharp.

LKH: Uh-huh.

SJ: “You look sharp!” And I said, “Well, I like clothes, too Roy!” And I remember that very distinctly. And he told me at the time, if I ever come to New York that I should be sure and look him up. And I remember that.

LKH: Oh! So, we’re talking, the late 1940s then? Was this like,
SJ: No, it was early 1950s, I guess.

LKH: Early 1950s, 1951, 1952?

SJ: I don’t know, you should check back and see when Roy was with Bird.

LKH: I think those were the years, well he was with Bird from 1949 through 1953.

SJ: Yeah, well that’s when I first met him. So I would have been, you know, like maybe 19. I don’t think I was old enough to get in. But that might have been with Max, when I was younger, you know. When I met your father, I think I was older in Detroit. And they used to have these incredible Jazz concerts at the Graystone Ballroom, and we used to dance to the music. We danced to Bird.

LKH: To “Bop!?” Okay, you were dancing to Bop! This is interesting to me.

SJ: Yeah, there was a step called the Bop-step.

LKH: Oh! okay. Was it a partner dance? That you’d dance to with a partner?

SJ: Yeah, yeah. But it wasn’t the jitterbug, it was really cool. The guys knew it. I’d dance with Mitch, one of the singers that I sang with.

LKH: Warren Mitchell, did you say?


SJ: Yeah, but we called him Mitch for short.

LKH: Ahh.

SJ: And I was, I didn’t use my first name at the time, because I had stopped using it in high school because I got teased, so I was going by my middle name, which was Jeanette. For short it was Jeanie, so I was Jeanie Dawson.

LKH: Ohh!
SJ: So, your dad knew me as Jeanie Dawson.

LKH: Ohh, okay.

SJ: He didn’t know me as Sheila Jordan ‘because I wasn’t married to Duke yet, and I used my maiden name. Your dad was like, very friendly, and very -- I don’t know if -- we probably did sing for him, I know that your dad liked singing; I remember he liked singing. But this is going years later after I came to New York, because he asked me do a gig with him, and I didn’t feel I was ready. [laughter...]

LKH: Oh...wow!

SJ: He asked me to do a gig, I think he was doing something up in Boston.

LKH: Uh-huh.

SJ: Yeah, but that was years later. I just didn’t feel I was ready.

LKH: Interesting.

SJ: Yeah, it was around the first time I came to New York. Anyway, so Roy was like, uh -- he became a very good friend. Never came on to me, as romantically or anything. Was just a good friend. And, I remember when I came to New York and I went to hear Bird, and your dad was playing with him, and he said afterwards, he said, “Hey, you want me to show you something incredible?” And I said, “Yeah!” He said, “You feel like having something to eat up in Harlem?” And, I think it was the old Birdland. And, I said, “Yeah, okay!” I said, “But you know, you got to bring me back, because, you know, I don’t want to take the subway that late at night, 4:00AM in the morning.” And he said, “Yes, of course I’ll bring you home.” So, he showed me how to get from Broadway, 52nd Street, up to Harlem to 125th Street without going through a red light. [stopping for a red light].
LKH: [laughter...] stopping for red lights.

SJ: He had this whole plan and he went from one street over to the next street, and back again, and never ever got a red light.

LKH: That’s amazing!

SJ: It was amazing! I’ve never forgot that. I always remembered that. And, I remember that your dad was very supportive as far as my singing.

LKH: Okay.

SJ: You know, very supportive. As I said, he wanted me to do a gig with him at one point.

LKH: Do you remember what car he was driving? I’m just curious.

SJ: I know it was one of those good cars. He liked cars. Your dad liked cars, right?

LKH: That’s right!

SJ: Well, it was a good car.

LKH: Right.

SJ: And another thing, strange thing about drummers, most of them can sing or they like singing.

LKH: Yes.

SJ: You know, I don’t know. Can your dad sing? I have the feeling he could.

LKH: He loves to sing. He loves lyrics. Even now, when the songs come on the radio, he, either he’s humming along with the melody, or he’ll know the lyrics as well, and he’ll start singing them.

SJ: Yeah, yeah. That was really wild. Because uh, like Grady Tate, there are so many drummers that like to sing, you know. I thought your dad likes to sing.
LKH: Yes. He knows all the songs. It surprises me, songs I’ve never heard of. He just starts humming along and singing the melodies, and you know, singing the lyric.
CHAPTER TWELVE : PAT METHENY

The following conversation between the author and guitarist, Pat Metheny took place via email correspondence on April 18, 2017, with regard to research that focused on aspects of modern drumming. The topic emerged with reference to an interview which was conducted by Dave Blackburn in 1990 in conjunction with the release of Metheny’s album, Question and Answer, on which Haynes appears.

LKH: As I may have previously mentioned, I am doing research on my father at Rutgers University. Using your words (often referenced) about Roy being the father of modern drumming, taken from the Dave Blackburn interview from 1990, I have one question, if I may? Are there any particular instances of recordings, (live or studio) that you would point to where (either or both) Tony and Jack keenly demonstrate their influence by Roy? Thank you very much for your time.

PM: Well...I can talk about Roy all day long!!! Let me see if I can sum it up.

When I think of Roy as “the father of modern drumming” I mean that statement in a much broader way than any specific techniques or phrases that Roy brought to the table (although there are dozens and dozens of those as well). I would say that Roy presented a new kind of sound on the kit, an expressive and unmistakable touch and a way of hearing and playing that was all his own and identifiable in a bar or two. There was a freedom and individuality there with him that was something that had not appeared before. When you hear even those earliest recordings of Roy, that vibe is already there, making those records sound almost eerily modern even now.
The language represented in that new vibe was the beginning of something that continues to this day - virtually every drummer is affected by it, whether they can historically identify Roy as the source or not. Jack and Tony would be among the first generation to immediately follow what Roy introduced - and both of them have the kind of expansive *Roy-vibe*, expressed in very different ways. I would say that by now, we are in the fourth or maybe even the fifth post-Roy generation.

There are specific and fundamental musical elements that Roy introduced that I think both Jack and Tony (and everyone since) built on. I would say first and foremost that the level of dynamics that Roy introduced to the snare drum is something that affected both of them and was ingrained in everything they played.

Roy’s playing on “We Three” pretty much laid out the case for a kind of ultra-dynamic snare “comping” that defined a whole new approach that is clearly apparent in both Jack and Tony’s work right from the beginning. Even McCoy Tyner’s “Reaching Forth” would have just pre-dated both Jack and Tony’s emergence and is a textbook illumination of how to introduce the kinds of polyrhythmic bass drum-to-snare phrases that appeared as nearly perfect analog with what Elvin Jones was going for in a closely related (and somewhat less exacting) parallel universe somehow. To me that record is the perfect precursor/bellwether/prophesy to everything that was just about to happen in the drum department of the universe.
Of course Jack talks about Roy constantly and acknowledges Roy in every interview. I think it was a bit more complicated given Tony’s personality - I think he saw himself as a total revolutionary and a complete break from the past, which in many ways he certainly was.

To me, it is really clear, even in a broad way; Roy was the one that opened the door for that whole way of playing. I have always heard a lot of Roy in Tony’s thing both in the vibe department but also in the touch, sound and precision department. I would be curious what your Tony research shows on this front - I knew Tony pretty well along the way, but I can’t remember that we ever talked about it…

Anyway, please send my best to Roy! He remains one of my favorite people ever on every level…every second I have been able to be around him has been amazing and such a privilege. Hope you are doing great…and say hi to Marcus too!

LKH: Wow!! What a beautifully in-depth response; I really appreciate this! It truly helps to clarify the point, especially since I have been receiving alternative information from other sources pointing me to Kenny Clarke. What I will do is analyze the differences in order to get to the true nuance of each drummer's style and contribution to drumming modernity. Doing so without the input of performing artists like yourself can be a challenge since I have never really listened analytically to my father, especially in comparison to someone like Kenny Clarke, Tony Williams, or Jack DeJohnette. However, doing the research at Rutgers is prompting me to listen
analytically. Having information like this will definitely help me in knowing “how” to listen. Thank you so much for taking the time to explain your perspective, in depth.
CHAPTER THIRTEEN: JOSEPH SAYLOR

This interview of Joe Saylor, who is a notable drummer from *The Late Show with Stephen Colbert*’s house band, *Jon Batiste and Stay Human*, was conducted by the author, and took place via e-mail on January 12, 2018. This is the transcript, verbatim, in its entirety.

LKH: There are two main reasons I chose to study jazz history at Rutgers, with my father as my thesis subject: 1) to enlighten myself about the history of the genre and its many key players; and 2) to understand where Roy fits into the scheme of things, and to understanding his contributions. Ultimately, I plan to publish his biography. Having said all this, I would appreciate your taking time to answer a few questions. Here they are:

LKH: I have read Pat Metheny’s statement that Roy Haynes is the “father of modern drumming.” Do you agree?

JS: Roy is definitely one of our fathers of modern drumming, but I would disagree that he is “the father” of modern drumming.

LKH: Why or why not?

JS: See below!

LKH: It is commonly stated that Kenny Clark is the father of modern drumming. Do you agree?

JS: I don’t necessarily think it’s one or the other, but I think it’s important to note that Klook is a good 11 years older than Roy and just a few years younger than Gene Krupa and Papa Jo Jones, so he’s kind of in the middle of the swing drummers and the
“modern” drummers. He was a swing drummer first, playing with Roy Eldridge, Edgar Hayes, the Jeter-Pillars band, etc.

LKH: Why or why not? Also, what do you consider to be Klook’s main contribution to jazz drumming?

JS: His comping and he was the one to switch the primary time keeping instrument from the hi-hat to the ride cymbal. That’s probably why people refer to him as the father of modern drumming. However, I think Roy’s style has without a doubt influenced more current drummers than Klook.

LKH: Generally speaking, how do you compare drumming styles between Max and Roy?

JS: This might sound weird, but when I think about Roy and Max, I think of Max as a graduate student, very serious and studious. Roy is a fiery incoming freshman LOL.

Roy’s playing has so much youthfulness to it, but not immaturity. A very wise, youthfulness. It’s like a fire. That’s probably why they call him “snap, crackle, pop”. It’s funny, for me, the words that describe Roy’s style are the words used in Hebrews to describe the word of God: alive, sharp and active. It’s amazing because I’ve seen Roy play, I can’t even count the times, and he plays the same stuff all the time, but it’s always so ALIVE and fresh.

LKH: What do you consider to be Roy’s signature in his drumming style?

JS: To me it’s his sound. Every great jazz musician has their own unique sound and Roy has always had his own distinctive sound, from playing with Bird, Trane, Chick, Metheny, his own groups of today, you can always recognize him.

LKH: What is your favorite recording of Roy Haynes as a sideman, and why?
JS:   Bird at St. Nicks. The sound quality is not very clear, but if you really listen closely, you can hear the nuances of his playing. The way he plays with Bird is like no one else. Also, it’s before he switched to smaller bass drums, and I really love how he sounds playing a big bass drum. Also, I have a few bootleg recordings of Roy playing with Trane probably when he was subbing for Elvin, and it’s some of the most amazing music you’ve ever heard.

LKH:  As a leader?

JS:   Hmm. The first time I saw Roy was when I was in high school and he was touring with the “Birds of a Feather” band and they had just come out with the record of the same name. I listened to that CD all the time. The sound of the drums on “Te-Vous!” and “When it’s Haynes, it Roars” is just incredible, and the intro on “Bye-Ya” from the latter recording might be my favorite drum break ever LOL so I don’t know! I would probably say, “Birds of a Feather” for nostalgic reasons.
CHAPTER FOURTEEN: JEFF “TAIN” WATTS

This interview was conducted by the author, and took place via telephone conversation on January 22, 2018, captured via tape recorder. It is transcribed in its entirety.

LKH: What do you think and where would you like to begin about the differences, the similarities, and then we can talk about something else.

JTW: So you’re talking about Max and Roy?

LKH: Yes. What started it for me were two things which really got me on that path. When I gave a thesis presentation last month, one of the guys in the class asked me a question, because I was playing little excerpts of my father. I was focusing on the Latin percussive style that he had in some of his intros, because that’s what I was hearing. And so, after I’d finished playing, like, “Little Leona,” from 1954, and I played, you know… that one he did on “We Three,” everything had a nice percussive feel to it, that I loved. But after I played them, this guy asks, “Well, what’s the relationship between Roy and Max Roach? And I was kind of stunned because I never really thought about it. Like, I knew that they were friends, but I was a little bit like, “um… I don’t know.” So anyway, I really couldn’t answer the question. I said, “Yeah, they loved each other, Max was a year older, etc.”, but I didn’t really know what the relationship was musically. Then, during the Max Roach birthday tribute on WKCR this month, I listened to that and I heard the “Freedom Suite” that he did with Sonny Rollins, and that blew me away, and THEN… somebody said something (on social media) about the parallels between Max and Roy. And, I’m like, “Well let me look into that, as to what the parallels are in their lives.”
There are a lot of differences, I know, too. Then, I talked to Jimmy Heath the other day and he said, “Well, you know, Roy didn’t *copy* Max!” And, I don’t think that I was insinuating that he had, you know? Also, something else lead me down this path. It was the LeRoi Jones poem about Max Roach, where he says that Max was *the Roy Haynes inventor*. So, I later asked my father, you know, when he first met him, and such, and I’ll talk to him again about that another time. But yes, I know he was influenced by Max, and he often refers to Art Blakey and Max Roach as his brothers.

So what is your take? First of all, who are your influences, and where do they fit in the scheme of this music?

JTW: I guess, whenever I became aware of this straight ahead jazz, a friend of mine turned me on to Charlie Parker’s music. So, initially, I did hear Max Roach with Bird, and Bud Powell, just as far as music that people were associated with, with Bebop, I guess. Then, I started hearing different guys, you know, Art Taylor, and Roy Haynes, and then, I guess, Art Blakey. You know, those are some of the people I associate with Bebop, specifically. Um, yeah, but then the more I listen to everybody, it’s like, there are similarities, like between Roy and Max; you know, there are common things that they’ll play with Bebop, but they’re all really different. And everybody kind of contributed something. I feel like Max gets a lot of credit because maybe he played with Bird more. But the more I listen to the other drummers, everybody came out of swinging music, and then when Bebop came, then they were like really aware of how they played that music. I just feel like everybody kind of came up with stuff at the same time to meet the demands of the music. And, so something like what I am about to say will go, specifically, into your “Max and Roy” question. So at this point, I find that with Max and
Roy, Max plays, I feel, like more rudiments, I guess. Like when he plays things, especially soloing, it’s kind of like I can hear and imagine strokes that he used to play what he played. I can say, “Okay, he did a paradiddle here, and I can see it, and so whatever he played it’s a little more direct, and I find that Roy’s playing is more melodies. It’s like, okay, I played this show, and I heard this singer sing this song, and I remember this break from this song, and that song. It feels more like that, and then something that somebody else pointed out to me, I guess, about the Latin type of things, in that, they compared Roy to — it’s actually this writer named Chip Stern, I think. But he compared Roy to a timbal player.

LKH: Yeah, I saw that.

JTW: I don’t know when he said it, but it was a long time ago, like in the 1980s that he told me that.

LKH: Oh, he told you that?

JTW: He told me that. Yeah, he compared Roy to a timbal player, with the freedom that he has when he does solo. I feel like when you look at a lot of the jazz drummers, and stuff, when they play Latin, the Latin style, and they take a solo and stuff like that, usually, like they have like - some kind of little beat going on in their feet, just to keep it in feeling with that groove and stuff like that when they solo. But, you know Roy just kind of plays on top of it. He just kind of like solos really freely, like a timbal player does, and he’s got all those little moves, all those little things in there that kind of make you move your head a little bit and stuff like that. You know, it almost sounds like he’s not going to finish, you know, but he does, he does, you know and it just has given an effect, like an emotional kind of effect.
LKH: Ummm… I see. Wow, I like the way you put it. This is very meaningful for me. Thank you.

JTW: Yeah!

LKH: Anything else?

JTW: Yeah, yeah. Just about Roy, just about this thing about “father of modern drumming…” I guess he had opportunities to, um… you know – I’ll say he was probably the most versatile of the Bebop drummers. You know. Yeah, I’ll say that. I guess you know, because they all played Bebop, they all played, like, a kind of modern, modern jazz. Roy played with Coltrane, and people played with different drummers, but um, he really got to play with — first of all he got the opportunity to play with people of today, and stuff like that, but I feel like, from the beginning he’s always kind-of sounded modern, like when I hear his stuff with Bud Powell, whatever, he’s like 17 or 18 or stuff like that. But he already does sound modern, and I feel like it’s really natural for him to fit into these different styles. You know, he doesn’t really have to think about these kind of things, he kind of reacts to it. You know, like Max he played some more avant garde things, and whatever, but it’s kind of like, you can hear him kind of adapting what he does with his vocabulary, you can hear him adapting it to these different things. And, I feel like with Roy, it’s just more seamless, and more natural.

LKH: Umm…. got it!

JTW: Yeah.


JTW: Yeah.
PART FOUR: TOM LORD DISCOGRAPHY, SELECTED DISCOGRAPHY, SELECTED REFERENCES, LITERATURE, APPENDICES

As a preliminary note about the following discographies and bibliographies, listed first is the Tom Lord discography which covers a period between 1945 and 2011 for Haynes; it was retrieved by the author digitally, and is included here in its original online format. Second, is a short discography of recordings, films and/or videos not previously listed. Third, is a list of unpublished discography, encounters and retrieval of unpublished recordings being an ongoing activity. Next, is a literature list which was acquired from the Jazzinstitut Darmstadt in Darmstadt, Germany, and represents literature (mostly internationally) which mentions Haynes. It remains in the format in which it was sent to the author. Finally, is a specifically selected list of references used during the author’s research.
**TOM LORD DISCOGRAPHY**


[R7107] **Luis Russell**

*Luis Russell And His Orchestra*: Chester Boone, John Swan, Emery Thompson, James Mitchell (tp) Austin Lawrence, Luther Brown, Charles Williams (tb) Sam Lee, Clarence Grimes (as) Esmond Samuels, Andy Martin (ts) Howard Robertson (bar) Howard Biggs (p) Dave Richmond (b) Roy Haynes (d)

*Live "Savoy Ballroom", New York, c. 1945*

<table>
<thead>
<tr>
<th>Track</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yesterdays (1)</td>
<td>Connoisseur Rarities (It) CR522</td>
</tr>
<tr>
<td>Kansas City holiday (1)</td>
<td>-</td>
</tr>
<tr>
<td>Alone together</td>
<td>-</td>
</tr>
<tr>
<td>Bolero at the Savoy</td>
<td>-</td>
</tr>
<tr>
<td>Boogie in the basement</td>
<td>-</td>
</tr>
</tbody>
</table>

*Note: "Yesterdays" as "St. Louis blues" and "Alone together" as "Riviera bounce" on Connoisseur Rarities CR522.*

(1) These titles also issued on Golden Era GE15056.

[R7108] **Luis Russell**

Milton Lugg (vcl-1) rest same

*New York, 1945*

<table>
<thead>
<tr>
<th>Track</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>You taught me how to smile again (1)</td>
<td>Manor 1006, Classics (F) 1066 [CD]</td>
</tr>
<tr>
<td>Boogie in the basement (1)</td>
<td>-</td>
</tr>
</tbody>
</table>

*Note: Classics (F) 1066 [CD] titled "Luis Russell, 1945-1946"; see flwg sessions from May 29, 1946 to late, 1946 for rest of CD.*

[R7109] **Luis Russell**

*New York, October 4, 1945*

<table>
<thead>
<tr>
<th>Track</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>After hour creep</td>
<td>Manor 1022, Classics (F) 24 [CD]</td>
</tr>
<tr>
<td>Garbage man blues</td>
<td>-</td>
</tr>
</tbody>
</table>

[R7110] **Luis Russell**

George Scott (tp) Nathaniel Allen (tb) Clarence Grimes (as) Esmond Samuels (ts) Howard Robertson (bar) Howard Biggs (p) Nathan Woodley (b) Roy Haynes (d) Luis Russell (cond)

*New York, May 29, 1946*

<table>
<thead>
<tr>
<th>Track</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sweet memory</td>
<td>Apollo 1020, Classics (F) 1066 [CD]</td>
</tr>
<tr>
<td>Sad lover blues</td>
<td>1012, -</td>
</tr>
<tr>
<td>The very thought of you</td>
<td>-</td>
</tr>
</tbody>
</table>
Don't take your love from me 1020, -

Note: Mx R1042-5 and R1045-9 also exist on same Apollo 1020 issue, but aurally they sound the same as takes 3 and 2 respectively listed above.

[R7111] Luis Russell

John Swan (tp) James Thomas (tp) James Kearney (tp) Charles Stovall (tb) Luther Brown (tb) Thomas Brown (tb) Samuel Lee (as) Troy Stowe (ts) added, Leslie Bartlett (b) replaces Nathan Woodley, Nathaniel Allen out

New York, September 13, 1946

R1061 1280 jive Apollo 1022, Classics (F)1066 [CD]
R1062 I've got a gal - -

[R7112] Luis Russell

George Scott, John Swan, Bernard Flood, Emery Thompson (tp) Nathaniel Allen, Luther Brown, Thomas Brown (tb) Samuel Lee, Clarence Grimes (as) Esmond Samuels, Troy Stowe (ts) Howard Robertson (bar) John Motley (p) Ernest Lee Williams (g) Leslie Bartlett (b) Roy Haynes (d) Lee Richardson (vcl) Luis Russell (cond)

New York, October 19, 1946

4101-2 You gave me everything but love (lr vcl) Apollo 1072
4102 Walkin' slow 1079
4103 I've been a fool again (lr vcl) 1071
4104 Luke the Spook 1086
4106 I'm yours 1046
4110-E Deep six blues 1072
4112 Gloomy Sunday 1071
4113-3 My silent love 1035
4114 A rainy Sunday 1139
4115 I'm in a lowdown mood (lr vcl) 1045
4116-2 All the things you are 1035

Note: All above titles also on Classics (F)1066 [CD].

[R7113] Luis Russell

similar pers.

New York, late 1946

AP3121 Gone (lr vcl) Apollo 1086, Classics (F)1066 [CD]
AP3122 Remaining souvenirs 1079, -
AP3139 For you 1139, -

Note: Some of the above titles were issued as by "Lee Richardson acc by Luis Russell Orchestra".

107
### [G3480] Babs Gonzales

Tony Scott (cl) Bobby Tucker (p) Arthur Phipps (b) Roy Haynes (d) Babs Gonzales (vcl)

**New York, August, 1947**

<table>
<thead>
<tr>
<th>R1265</th>
<th>Roy's groove</th>
<th>Apollo 787</th>
</tr>
</thead>
<tbody>
<tr>
<td>R1266</td>
<td>Phipps' deep</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Phipps' deep (alt)</td>
<td>Delmark DE-669 [CD]</td>
</tr>
<tr>
<td>R1267</td>
<td>Everything is cool</td>
<td>Apollo 776</td>
</tr>
<tr>
<td>R1268</td>
<td>1280 special</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: All above titles also on Classics (F)1124 [CD], Delmark DE-669 [CD].

### [V938] Sarah Vaughan

**One Night Stand**: Sarah Vaughan/Lester Young: Sarah Vaughan (vcl) acc by Shorty McConnell (tp-1) Lester Young (ts-1) Sammy Benskin (p) Fred Lacey (g) Rodney Richardson (b) Roy Haynes (d)

**One Night Stand, Town Hall, New York, November 8, 1947**

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Don't blame me</td>
<td>Blue Note 7243-8-32139-2-4 [CD]</td>
</tr>
<tr>
<td>My kinda love</td>
<td>-</td>
</tr>
<tr>
<td>I cover the waterfront</td>
<td>-</td>
</tr>
<tr>
<td>Ghost of a chance</td>
<td>-</td>
</tr>
<tr>
<td>The man I love</td>
<td>-</td>
</tr>
<tr>
<td>Time after time</td>
<td>-</td>
</tr>
<tr>
<td>Mean to me</td>
<td>-</td>
</tr>
<tr>
<td>Body and soul</td>
<td>-</td>
</tr>
<tr>
<td>I cried for you (1)</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: (1) This title also on Blue Note (G)823517-2 [CD] titled "Jazz profile: Sarah Vaughan"; see various flwg sessions to June 13-16, 1963 for rest of CD.

All above titles also on Blue Note (Eu)8321392 [CD], (Jap)TOCJ-6090 [CD].

Further titles from this session by Lester Young.

### [Y726] Lester Young

**Lester Young Sextet**: Shorty McConnell (tp) Lester Young (ts,talking) Sadik Hakim (p) [aka Argonne Thornton (p)] Fred Lacey (g) Rodney Richardson (b) Roy Haynes (d)

**Concert "One Night Stand", "Town Hall", New York, November 8, 1947**

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lester leaps in</td>
<td>Blue Note 7243-8-32139-2-4 [CD]</td>
</tr>
<tr>
<td>Just you, just me</td>
<td>-</td>
</tr>
<tr>
<td>Jumpin' with Symphony</td>
<td>-</td>
</tr>
<tr>
<td>Sid</td>
<td>-</td>
</tr>
<tr>
<td>Sunday</td>
<td>-</td>
</tr>
<tr>
<td>Lester's be bop boogie</td>
<td>-</td>
</tr>
<tr>
<td>These foolish things</td>
<td>-</td>
</tr>
</tbody>
</table>
Movin' with Lester
[Honeysuckle rose]

Note: This is the sixth of Fred Robbins' series of weekly "One Night Stand" concerts at "Town Hall".
"Movin' with Lester" as "Honeysuckle rose" on Philology (It)W901-2
[CD].
All above titles also on Philology (It)W901-2 [CD] titled "Lester Young - Prez's Hat Vol. 5"; see various flwg sessions to March 11, 1959 for more titles; rest of CD by Sarah Vaughan November 8, 1947, JATP.

[Y728] Lester Young

Lester Young And His Orchestra : Jesse Drakes (tp) Ted Kelly (tb) Kai Winding (tb-1) Lester Young (ts) Allen Eager (ts-1) Freddie Jefferson (p-2) Hank Jones (p-1) Tex Briscoe (b-2) Ray Brown (b-1) Roy Haynes (d) Ella Fitzgerald (vcl) Symphony Sid (m.c.)

WMGM radio broadcast, "Royal Roost", New York, November 27, 1948

Jumpin' with Symphony Sid (theme,2,*)    ESP-Disk ESP-3017, Prez Box (It)PB1-22
Lester leaps in (2)                        Affinity (E)AFF-80, Alto AL-707, ESP-Disk
(I don't stand a) Ghost of a chance (with you) (2) Affinity (E)AFF-80, Alto AL-707, ESP-Disk
Just you, just me (2)                     Affinity (E)AFF-80, Alto AL-707, ESP-Disk
Sweet Georgia Brown (2)                  Affinity (E)AFF-80, ESP-Disk ESP-3017, Music For
How high the moon (ef vcl,1)            Affinity (E)AFF-80, Alto AL-707 (ed), ESP-Disk
ESP-3017, Musidisc (F)30JA-5171, Prez Box (It)PB1-22, Vee-Jay (Jap)RJL-2612, Cool N' Blue (Swi)C&B-CD112 [CD]

Jumpin' with Symphony Sid (theme) (1,*)

ESP-Disk ESP-3017, Prez Box (It)PB1-22

Note: ESP-Disk ESP-3017 titled "Newly Discovered Performances Vol. 1"; see December 4, 1948 for rest of LP.
Affinity (E)AFF-80 titled "Lester Leaps Again"; see various flwg sessions to January 1951 for rest of this 2 LP set.
Queen (It)Q-001 titled "Lester Young on the Air"; see December 8 & 22, 1956 for rest of LP.
All titles, except (*), also on Charly (E)LJCD-4 [CD] titled "Lester Young - Lester Leaps Again"; see December 4, 1948 and March 19, 1949 for rest of CD.
All titles, except (*), also on Definitive (And)DRCD11119 [CD] titled "The Be-Bop Days"; see December 4, 1948; March 19 & 26, 1949 & April 9, 1949 for rest of CD.
All titles, except (*), also on Jazz Anthology (F)550092 [CD], Le Jazz (E)CD4 [CD].
All above titles also on JUTB (It)CD-3020 [CD], Sound Hills (Jap)SSCD-8035/50 [CD].
All above titles also on Solar (Sp)4569955 [CD] titled "Blue Lester: The Complete Royal Roost Broadcasts"; a 2 CD set.

[14197] Ray Brown

Roy Haynes (d-1) replaces Smith

Broadcast "Royal Roost", New York, December 4, 1948

Tiny's blues (1)       Alto AL706
Bop goes the weasel (vcl duet, ts out) - , Jazz Live (It)BLJ8035
Heat wave (ef vcl,1)   - , Jazz Live (It)BLJ8035
It's too soon to know (ef vcl,1) (unissued)
Old Mother Hubbard (ef vcl,1) Alto AL706, Jazz Live (It)BLJ8035
Ool-ya-koo (#2) (ef vcl,1) - , Jazz Live (It)BLJ8035
Flying home (ef vcl,1)  - , Jazz Live (It)BLJ8035

Note: On the titles where Ella Fitzgerald is singing she is only accompanied by rhythm.
(vcl duet) probably by Kai Winding, Allen Eager.
"Ool-ya-koo (#2)" mistitled "Royal Roost bop boogie no. 2" on releases.
All titles from Jazz Live (It)BLJ8035 also on Cool N' Blue (Swi)C&B-CD112 [CD].
Lester Young

Lester Young And His Orchestra: Jesse Drakes (tp) Ted Kelly (tb) Lester Young (ts) Freddie Jefferson (p) Tex Briscoe (b) Roy Haynes (d) Symphony Sid (m.c.)

WMGM radio broadcast, "Royal Roost", New York, December 4, 1948

Bebop boogie
I'm confessin' (that I love you)
I cover the waterfront (#)
How high the moon (#)
Sunday (#)
Jumpin' with Symphony Sid (theme) (incomplete) (*)

Note:
"Bebop Boogie" as "Boppin' Boogie" on Session 103.
"Jumpin' with Symphony Sid" as "Theme (JWSS)" on Jazz View (Eu)COD-029 [CD].
PRT Reactivation JR130 titled "Lester Young - Vol. 2"; see March 19, 1949 for rest of LP.
Charlie Parker Records PLP-409 titled "Just You, Just Me"; see March 19, 1949 for rest of LP.
Jazz View (Eu)COD-029 [CD] titled "Historical Masters: Lester Young - The President, Volume 1"; see various flwg sessions to March 17, 1951 for rest of CD.
(#) These 3 titles also on Toshiba (Jap)50011 titled "Just You Just Me"; see March 19, 1949 for more titles.
All titles, except (*), also on Session 103.
All above titles also on Prez Box (It)PB1-22, Vee-Jay (Jap)RJL-2612, JUTB (It)CD-3021 [CD], Sound Hills (Jap)SSCD-8035/50 [CD], Definitive (And)DRCD11119 [CD], Solar (Sp)4569955 [CD].

Harry Belafonte

Harry Belafonte (vcl) acc by Zoot Sims (ts) Al Haig (p) Jimmy Raney (g) Tommy Potter (b) Roy Haynes (d)
New York, 1949

Smoke gets in your eyes  Jubilee 5035
The night has a thousand eyes  - , World Record Club (E)T276

Note: Both above titles also on Blue Moon (Sp)BMCD1629 [CD] titled "Belafonte Sings The Blues".
Both above titles also on Blue Moon (Sp)BMCD99954 [CD], Both above titles also on Brilliant Jazz (Du)8683 [CD], 8683/1 [CD].

Milt Jackson

Milt Jackson And His New Sound Group: Bill Massey (tp) Julius Watkins (fhr) Billy Mitchell (ts) Milt Jackson (vib) Walter Bishop, Jr. (p) Nelson Boyd (b) Roy Haynes (d) or Kenny Clarke (d)

New York, February 23, 1949

<table>
<thead>
<tr>
<th>S35-110-3</th>
<th>Hearing bells (alt) (#)</th>
<th>Savoy 92862-2 [CD], Jazz Heritage 5162738 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>S36-110-5</td>
<td>Hearing bells (*)</td>
<td>Savoy MG12061, SJL1130, MG15058, SV0172 [CD], 92862-2 [CD], Acrobat (E)ADDCD3205 [CD]</td>
</tr>
<tr>
<td>S36-111-4</td>
<td>Junior (alt) (1)</td>
<td>Savoy MG12061, SJL1130, MG15058, SV0172 [CD], 92862-2 [CD]</td>
</tr>
<tr>
<td>S36-111-6</td>
<td>Junior</td>
<td>Savoy 946, SJL1130, Acrobat (E)ADDCD3205 [CD]</td>
</tr>
<tr>
<td>S36-112-2</td>
<td>Bluesology (alt)</td>
<td>Savoy MG12061, SJL1130, MG15058, SV0172 [CD], 92862-2 [CD]</td>
</tr>
<tr>
<td>S36-112-3</td>
<td>Bluesology</td>
<td>Savoy SJL1130, 92862-2 [CD], Acrobat (E)ADDCD3205 [CD]</td>
</tr>
<tr>
<td>S36-113</td>
<td>Bubu (1)</td>
<td>Savoy MG12061, SJL1130, MG15058, SV0172 [CD], 92862-2 [CD], Acrobat (E)ADDCD3205 [CD]</td>
</tr>
</tbody>
</table>

Note: According to WKCR New York the host mentioned that Roy Haynes says he never was on this session.
Savoy MG12061 titled "Meet Milt Jackson".
Savoy SJL1130 titled "Bluesology"; see February 23, 1949 for more titles; rest of this 2 LP set by Winnie Brown, Kenny Clarke.
Savoy 0172 [CD] titled "Meet Milt Jackson"; see January 5, 1956 for more titles; rest of this CD by Kenny Clarke, November 1, 1954 and February 7, 1955.
(1) Also on Savoy 946.
(*) Also on Savoy MG9022.
All titles from Savoy MG12061 also on Savoy XP8061.
All titles, except (#), also on Savoy (Jap)COCY-9826 [CD].
All above titles also on Jazz Heritage 5162738 [CD], Mosaic MD10-264 [CD].

[Y731] Lester Young

*Lester Young And His Orchestra*: Jesse Drakes (tp) Jerry Elliott (tb) Lester Young (ts) Junior Mance (p) Tex Briscoe (b) Roy Haynes (d) Symphony Sid (m.c.)

WMGM radio broadcast, "Royal Roost", New York, March 19, 1949

<table>
<thead>
<tr>
<th>Track</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bebop boogie (#)</td>
<td>Prez Box (It)PB1-22</td>
</tr>
<tr>
<td>These foolish things</td>
<td></td>
</tr>
<tr>
<td>D.B. blues (+)</td>
<td></td>
</tr>
<tr>
<td>Just you, just me (*)</td>
<td></td>
</tr>
</tbody>
</table>

Note: All titles, except (+), also on PRT Reactivation JR130.
All titles, except (*), also on Affinity (E)AFF-80, Alto AL-707, Musidisc (F)30JA-5171, Charly (E)LJCD-4 [CD], Jazz Anthology (F)550092 [CD], Le Jazz (E)CD4 [CD].
All titles, except (#), also on Definitive (And)DRCD11119 [CD].
All above titles also on Charlie Parker Records PLP-409, Toshiba (Jap)50011, Egmont (E)AJS8, Vee-Jay (Jap)RJL-2637, JUTB (It)CD-3021 [CD], Sound Hills (Jap)SSCD-8035/50 [CD], Solar (Sp)4569955 [CD].

[Y732] Lester Young

*Lester Young And His Orchestra*: Jesse Drakes (tp) Jerry Elliott (tb) Lester Young (ts) Junior Mance (p) Tex Briscoe (b) Roy Haynes (d) Symphony Sid (m.c.)

WMGM radio broadcast, "Royal Roost", New York, March 26, 1949

<table>
<thead>
<tr>
<th>Track</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lester leaps in (*)</td>
<td>Affinity (E)AFF-80, Musidisc (F)30JA-5171, Charly (E)LJCD-4 [CD], Le Jazz (E)CD4 [CD], Jazz Anthology (F)550092 [CD]</td>
</tr>
<tr>
<td>She's funny that way</td>
<td>Alto AL-707</td>
</tr>
<tr>
<td>Lavender blue</td>
<td>Affinity (E)AFF-80, Musidisc (F)30JA-5171, Charly (E)LJCD-4 [CD], Le Jazz (E)CD4 [CD], Jazz Anthology (F)550092 [CD]</td>
</tr>
<tr>
<td>Tea for two</td>
<td>Makin' Friends (G)74321.19541.2/1 [CD], RCA (Eu)2119541-2 [CD]</td>
</tr>
</tbody>
</table>

Note: "Lester Leaps In" as "Lester Leaps Again" on several issues.
All titles, except (*), also on Definitive (And)DRCD11119 [CD].
All above titles also on Alto AL-707, Jazz Live BLJ-8021, Prez Box (It)PB1-22, Vee-Jay (Jap)RJL-2637, JUTB (It)CD-3021 [CD], Sound Hills (Jap)SSCD-8035/50 [CD], Solar (Sp)4569955 [CD].

[Y733] Lester Young

*Lester Young And His Orchestra*: Jesse Drakes (tp) Jerry Elliott (tb) Lester Young (ts) Junior Mance (p) Tex Briscoe (b) Roy Haynes (d) Symphony Sid (m.c.)
WMGM radio broadcast, "Royal Roost", New York, April 9, 1949

Lavender blue
(I don't stand a) Ghost of a chance (with you)
Mean to me
Sunday (*)

Prez Box (It)PB1-22
Affinity (E)AFF-80, Music For Pleasure (F)2600221,
Prez Box (It)PB1-22, Charly (E)LJCD-4 [CD], Le Jazz (E)CD4 [CD], Definitive (And)DRCD11119 [CD]
Ambrosia AMB-10, Prez Box (It)PB1-22, Jazz View (Eu)COD-029 [CD]

Note: All titles, except (*), also on Session 103. All above titles also on Vee-Jay (Jap)RJL-2637, JUTB (It)CD-3021 [CD], Sound Hills (Jap)SSCD-8035/50 [CD], Solar (Sp)4569955 [CD].

[G3484] Babs Gonzales
J.J. Johnson (tb) Albert Socarras (fl) Don Redman (sop) Sonny Rollins (ts) Wynton Kelly (p) Ray Nance (vln-1) Bruce Lawrence (b,vcl) Roy Haynes (d) Babs Gonzales (vcl)

New York, April 27, 1949

3779 St. Louis blues
Cap 57-60012, (F)5C052.80852, M11059, (E)T20578, (Du)5C052.80852, One-Up (E)OU2006, Blue Note CDP7-84464-2 [CD], Cap (Jap)TOCJ-5621-28 [CD]

3780 Real crazy
Cap 57-68012, (F)5C052.80852, M11059, (Du)5C052.80852, One-Up (E)OU2006, Blue Note CDP7-84464-2 [CD], Cap (Jap)TOCJ-5621-28 [CD]

3781 Then you'll be boppin' too
When lovers they lose
Blue Note CDP7-84464-2 [CD]
[Weird lullaby] (bl vcl,1)

3782-1 [E]ABCD2-0011/12 [CD], ABCD1-014 [CD]

Note: "When lovers they lose" also known as "Weird lullaby".
AB Fable (E)ABCD1-014 [CD] titled "Ray Nance - The Complete 1940-1949 Non-Ducal Violin Recordings - When We're Alone"; rest of this 2 CD set by others.
All above titles also on Classics (F)1124 [CD], Proper Intro (E)CD2052 [CD].

[M10231] Brew Moore

Brew Moore All Stars : Jerry Lloyd Hurwitz (tp) Kai Winding (tb) Brew Moore (ts) Gerry Mulligan (bar) George Wallington (p) Curly Russell (b) Roy Haynes (d)
New York, May 20, 1949

S36134-1  The mud bug (alt take) Savoy SJL2236
S36134-6  The mud bug Savoy 968, MG9028, XP8067, MG12105, SJL2236, (F)225V151, Giant Steps (E)GSCR025 [CD]
S36135-1  Gold rush (alt take) Savoy SJL2236, Saga Jazz (F)066444-2 [CD], Fremeaux & Associes (F)FA179 [CD]
S36135-5  Gold rush (*) Savoy 968, XP8067, MG12105, SJL2236, (F)255V151, Giant Steps (E)GSCR025 [CD]
S36136-4  Lestorian mode (alt take) Savoy SJL2236, Saga Jazz (F)066463-2 [CD], Fremeaux & Associes (F)FA179 [CD]
S36136-5  Lestorian mode (*) Savoy 953, XP8067, MG9028, MG12105, SJL2236, Franklin Mint GJR061, Giant Steps (E)GSCR025 [CD]
S36137-2  Kai's kid (*) Savoy 953, XP8067, MG9028, MG12105, SJL2236, Giant Steps (E)GSCR025 [CD]
S36137-5  Kai's kid (alt take) Savoy SJL2236

Note: Savoy MG12105 titled "Lestorian mode".
Savoy SJL2236 titled "Brothers and other mothers Vol. 2".
Savoy XP8067 titled "Brew Moore Volume 2".
(*) These 3 titles also on Byg (F)529607.
All titles from Savoy MG12105 also issued on Realm (E)RM113.
All above titles also on Mosaic MD10-264 [CD].

[Y734] Lester Young

Lester Young And His Orchestra : Jesse Drakes (tp) Jerry Elliott (tb) Lester Young (ts) Junior Mance (p) Leroy Jackson (b) Roy Haynes (d)

New York, June 28, 1949

S5240-1  Crazy over J-Z Savoy MG-12071, SJL-2202, Blue Moon (Sp)BMCD-1506 [CD], BMCD-99953 [CD], Savoy (Jap)SV-0112 [CD]
S5240-2  Crazy over J-Z Savoy MG-12071, SJL-2202, Blue Moon (Sp)BMCD-1506 [CD], BMCD-99953 [CD], Savoy (Jap)SV-0113 [CD], RCA (Eu)CDZD70815 [CD]
S5240-3  Crazy over J-Z (*) Savoy 707, XP-8017, London (E)EZ-C-19041, Savoy MG-9002, MG-12068, SJL-1133, SJL-2202, Savoy/Phonogram (Jap)22Rs-20, Blue Moon
S5241-1  Ding dong the witch is dead  
(Sp)BMCD-1004 [CD], BMCD-99952 [CD], Savoy 
(Jap)SV-0113 [CD], SV-0250 [CD] 
Savoy MG-12071, SJL-2202, Blue Moon 
(Sp)BMCD-1506 [CD], BMCD-99953 [CD], Savoy (Jap)SV-0112 [CD] 

S5241-2  Ding dong the witch is dead  
Savoy MG-12071, SJL-2202, Blue Moon 
(Sp)BMCD-1506 [CD], BMCD-99953 [CD], Savoy (Jap)SV-0113 [CD] 
RCA (Eu)CDZD70815 [CD] 

S5241-3  Ding dong the witch is dead (*)  
Savoy 786, XP-8016, London (E)EZ-C-19041, Savoy 
MG-9002, MG-12068, SJL-1133, SJL-2202, Savoy/Phonogram (Jap)22Rs-20, Blue Moon 
(Sp)BMCD-1004 [CD], BMCD-99952 [CD], Savoy 
(Jap)SV-0113 [CD], SV-0250 [CD], Proper 
(E)PROPERBOX8 [CD] 

S5242-1  Blues 'n' bells  
Savoy MG-12071, SJL-2202, Blue Moon 
(Sp)BMCD-1506 [CD], BMCD-99953 [CD], Savoy (Jap)SV-0112 [CD], 
RCA (Eu)CDZD70815 [CD] 

S5242-2  Blues 'n' bells  
Savoy MG-12071, SJL-2202, Blue Moon 
(Sp)BMCD-1506 [CD], BMCD-99953 [CD], Savoy (Jap)SV-0113 [CD] 

S5242-3  Blues 'n' bells (*)  
Savoy 786, XP-8017, London (E)EZ-C-19041, Savoy 
MG-9002, MG-12068, SJL-1133, SJL-2202, Savoy/Phonogram (Jap)22Rs-20, Blue Moon 
(Sp)BMCD-1004 [CD], BMCD-99952 [CD], Makin' Friends (G)74321.19541.2/1 
CD, Savoy 
(Jap)SV-0113, [CD], SV-0250 [CD], Proper 
(E)PROPERBOX8 [CD] 

S5243-1  June bug (*)  
Savoy 707, XP-8016, MG-9002, MG-9029, MG-12068, SJL-1133, SJL-2202, Savoy/Phonogram 
(Jap)22Rs-20, Eros (E)ERL50059, Blue Moon (Sp)BMCD-1004 [CD], BMCD-99952 [CD], 
Savoy (Jap)SV-01112 [CD], SV-0250 [CD],
RCA (Eu)CDZD70815 [CD]

Note: "June Bug" as "Lester Digs" on Savoy MG-9029.
"Crazy over J-Z" as "Crazy over jazz" on Jazz Anthology (F)30JA5182.
Mx. S5240-1 as 5240-4 on Monkey (F)MY40.008.
Mx. S5241-1 as S5241-4 on Monkey (F)MY40.008.
Mx. S5242-1 as S5242-4 on Monkey (F)MY40.008.
Savoy SJL-2202 titled "Lester Young - Pres/The Complete Savoy Recordings".
Savoy MG-12068 titled "Crazy Over Jazz".
Savoy (Jap)SV-0113 [CD] titled "Lester Young - The Master's Touch"; see May 1, 1944 for more titles; rest of CD by Earl Warren, April 18, 1944.
One take of "Blues `n' Bells"; also on RCA (Eu)2119541-2 [CD].
All titles, except (*), also on Byg (F)529167, Musidisc (F)30SA6035.
(*) These 4 titles also on London (E)LTZ-C-15132, Savoy-Musidisc (F)30SA6003, Byg (F)529166, Jazz Anthology (F)30JA5182, Definitive (And)DRCD11151 [CD], Classics (F)1247 [CD].
All above titles also on Monkey (F)MY40.008, Savoy (Eu)WL70505(2), Savoy SJL2202, Savoy SVY17122.
One take of each title (probably those marked *) also on Eros (E)ERL50059.

[D710] Junior Daniels

*Junior Daniels With Al Haig's Trio: Junior Daniels (vcl) acc by Al Haig (p) Jimmy Raney (g) Tommy Potter (b) Roy Haynes (d)*

**New York, July 15, 1949**

D180   Did I remember? (unissued)
D181   Autumn serenade       Discovery 507
D182   The lamp is low       -
D183   Goodnight my love     (unissued)

[H309] Al Haig

*Prezervation: Kai Winding (tb) Stan Getz (ts) Al Haig (p) Jimmy Raney (g,vcl) Tommy Potter (b) Roy Haynes (d) Blossom Dearie (vcl)*

**New York, July 28, 1949**

HL101  Pinch bottle          Harry Lim HL1, Prest PR7516, OJC CD706-2 [CD]
HL102  Earless engineering   -
HL103  Be still TV (jr,bd vcl) Harry Lim HL2, Prest PR7516, OJC CD706-2 [CD]
HL104  Short P, not LP (jr,bd vcl) -

Note: OJC CD706-2 [CD] titled "Prezervation"; see February 27, 1950 for more titles and Stan Getz for the rest of this CD.
All above titles also on Prestige P24088, Definitive DRCD11257 [CD].

<table>
<thead>
<tr>
<th>Title</th>
<th>BN360-0</th>
<th>BN360-1</th>
<th>BN360-2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bouncing with Bud (alt 1,*)</td>
<td>Bouncing with Bud (alt 2,*)</td>
<td>Bouncing with Bud</td>
<td></td>
</tr>
<tr>
<td>Blue Note BLP1532, BST84430, CDP8-71294-2 [CD]</td>
<td>Blue Note BLP1531, BST84430, CDP8-71295-2 [CD], Properbox (E)22 [CD]</td>
<td>Blue Note BN1567, BLP5003, BLP1503, (Jap)W-5501, (Du)1A158-83385/8, Vogue (E)EPV1033, (F)EPL7181, Jazz Selection (F)590, Gazell 2012, Blue Note BST81503, CDP7-93204-2 [CD], CDP8-70954-2 [CD], Properbox (E)11 [CD], Fremeaux &amp; Associes (F)FA234 [CD]</td>
<td></td>
</tr>
<tr>
<td>BN361-0</td>
<td>BN361-3</td>
<td>BN362-0</td>
<td>BN362-1</td>
</tr>
<tr>
<td>Wail (alt,*)</td>
<td>Wail</td>
<td>Dance of the infidels (alt,*)</td>
<td>Dance of the infidels</td>
</tr>
<tr>
<td>Blue Note BLP1531, BST84430, CDP8-71294-2 [CD], Properbox (E)22 [CD]</td>
<td>Blue Note 1567, BLP5003, BLP1503, Vog (E)EPV1033, (F)EPL7181, Jazz Sel (F)590, Gazell 2012, Blue Note BST81503, CDP8-70954-2 [CD], Properbox (E)11 [CD], Fremeaux &amp; Associes (F)FA234 [CD]</td>
<td>Blue Note BLP1532, BST84430, CDP8-71295-2 [CD], Musica Jazz (It)4781142 [CD], Properbox (E)22 [CD]</td>
<td>Blue Note 1568, BLP1503, BST81503, (Jap)FCPA-6203, W-5501, Vogue (E)EPV1033, (F)EPL7181, Jazz Sel (F)588, Giants of Jazz (It)LPJT44, Blue Note CDP8-70954-2 [CD], Properbox (E)11 [CD], Fremeaux &amp; Associes (F)FA234 [CD]</td>
</tr>
<tr>
<td>BN363-1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>52nd Street theme</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blue Note 1568, BLP5004, BLP1503, (Jap)W-5501, Vog</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Note: "Wail" is the same tune as "Fools fancy".
"Bouncing with Bud" is the same tune as "Bebop in pastel".
Properbox (E)11 [CD] lists Mx BN362-2 instead of BN362-1 per the Blue Note Discography.
Blue Note BLP1503, BST81503, both titled "The amazing Bud Powell, Vol. 1".
Blue Note BLP1504, BST81504, both titled "The amazing Bud Powell, Vol. 2".
Blue Note BLP1531, BST81531, both titled "The fabulous Fats Navarro, Vol. 1".
Blue Note BLP1532, BST81532, both titled "The fabulous Fats Navarro, Vol. 2".
Blue Note BLP5004, BLP1504, both titled "The Blue Note Years : The best of Bud Powell"; see flwg sessions to December 29, 1958 for more titles; one more title by Dexter Gordon, May 23, 1963.
Blue Note BST84430 titled "Alternate takes"; see various flwg sessions to December 29, 1958 for more titles; one more title by Dexter Gordon, May 23, 1963.
Blue Note BLP1503 also on Blue Note (Jap)BN0003.
All titles from Blue Note BLP5004 also on Blue Note (Jap)BN0003.
All titles from Blue Note BLP1503 also on Blue Note (Jap)BN0001, BLP-1503, GXX-8071, LNJ-70076, LNJ-70085, BN-1503, TOCJ-1503 [CD].
All titles from Blue Note BLP1504 also on Blue Note (Jap)LNJ-70076, GXX-8072, BLP-1504, BN-1504, TOCJ-1504 [CD].
All titles from Blue Note BLP1531 also on Blue Note (Jap)BLP-1531, GXX-8060, LNJ-70071.
All titles from Blue Note BLP1532 also on Blue Note (Jap)BLP-1532, GXX-8061, LNJ-70074.
All titles from Blue Note BST84430 also on Blue Note (Jap)BNJ-71079.
All above titles also on Blue Note BN-LA507-H2 titled "Fats Navarro - Prime source"; rest of this 2 LP set by Tadd Dameron, Fats Navarro.
All above titles also on Mosaic MR5-116 titled "The complete Bud Powell Blue Note Recordings (1949-1958)"; see flwg sessions to December 29, 1958 for rest of this 5 LP set.
All above titles also on Blue Note CDP7-81503-2 [CD] titled "The amazing Bud Powell, Vol. 1"; see flwg session for rest of CD.
All above titles also on Blue Note (Eu)5-32136-2 [CD] titled "The Amazing Bud Powell, Volume One".
All above titles also on Blue Note CDP8-33373-2 [CD] titled "Fats Navarro and Tadd Dameron"; rest of this 2 CD set by Tadd Dameron, Howard McGhee, Benny Goodman.
All above titles also on Blue Note (G)BST84554, (Jap)CP32-5241 [CD], CJ28-5112 [CD], Blue Note 507-2, CDP8-30083-2 [CD]. All titles, except (*), also on Classics (F)1170 [CD], Definitive (And)DRCD11145 [CD].

[P5673] Bud Powell

*Bud Powell Trio* : Bud Powell (p) Tommy Potter (b) Roy Haynes (d)

**New York, August 9, 1949**

<table>
<thead>
<tr>
<th>Record Number</th>
<th>Title</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>BN364-0</td>
<td>You go to my head</td>
<td>Blue Note</td>
<td>1566, BLP5003, BLP1504, (Jap)FCPA-6203 BN0001, Giants of Jazz (It)LPJT44, Blue Note CDP8-70955-2 [CD]</td>
</tr>
<tr>
<td>BN365-0</td>
<td>Ornithology</td>
<td>Blue Note</td>
<td>1566, BLP5003, BLP1503, (Jap)BN0001, Vogue (E)V2017, Jazz Selection (F)555, Blue Note BST81503, CDP8-70954-2 [CD], Fremeaux &amp; Associes (F)FA234 [CD]</td>
</tr>
<tr>
<td>BN365-1</td>
<td>Ornithology (alt,*)</td>
<td>Blue Note</td>
<td>BLP1504, Vogue (E)V2017, Jazz Selection (F)555, Blue Note CDP8-70955-2 [CD]</td>
</tr>
</tbody>
</table>

Note: Blue Note CDP8-70955-2 [CD] titled "The amazing Bud Powell, Vol. 2"; see May 1, 1951 & August 14, 1953 for rest of CD. All titles from Blue Note BLP-1503 & BLP-1504 also on Blue Note (Jap)BLP-1503 & BLP-1504.
All above titles also on Mosaic MR5-116, Blue Note CDP7-81503-2 [CD], (Jap)CP32-5241 [CD], CJ28-5112 [CD], CDP8-30083-2 [CD], (Eu)5-32136-2 [CD].
All titles, except (*), also on Classics (F)1170 [CD], Properbox (E)22 [CD], Definitive (And)DRCD11145 [CD].
For a session of December 25, 1949 see under "Stars of Modern Jazz".

**Kai Winding**

*Kai Winding Septet*: Kai Winding (tb) Brew Moore (ts) Gerry Mulligan (bar) George Wallington (p) Curly Russell (b) Roy Haynes (d)

### New York, August 23, 1949

| JRC 34 | Sid's bounce | New Jazz 809, Prestige 809, PREP1331 PRLP109, PRLP7023, LP16-4, P-24067, Status ST8306, Gazell (Swd)2013, Sonet (Swd)SXP-2830, Esquire (E)EP-98, 32-036, Barclay (F)BLP84054, Melodisc (E)1117, Cool N' Blue (Swi)C&B-CD110 [CD] |
| JRC 35 | Broadway | New Jazz 816, Prestige 816, P-24081, Esquire 10-299, Saga Jazz (F)066444-2 [CD], Proper (E)PVCD119 [CD], Giant Steps (E)GSCR025 [CD] |
| JRC 35 | Broadway (alt take) | Prestige PREP1331, PRLP109, PRLP7023, LP16-4, P-24067, Status ST-8306, Esquire (E)EP98, 32-036, Barclay (F)BLP84054, Cool N' Blue (Swi)C&B-CD110 [CD] |
| JRC 36 | Waterworks | New Jazz 816, Prestige 816, P-24081, Esquire (E)10-299, Saga Jazz (F)066444-2 [CD], Proper (E)PVCD119 [CD] |
| JRC 36 | Waterworks (alt take) | Prestige PREP1331, PRLP109, PRLP7023, LP16-4, P-24067, Status ST8306, Esquire (E)EP98, 32-036, Barclay (F)BLP84054, Cool N' Blue (Swi)C&B-CD110 [CD] |
| JRC 37A | A night on bop mountain | Prestige PREP1331, PRLP109, PRLP7023, LP16-4, P-24067, Status ST8306, Esquire (E)EP98, 32-036, Barclay (F)BLP84054, Cool N' Blue (Swi)C&B-CD110 [CD] |
| JRC 37B | A night on bop mountain | New Jazz 809, Prestige 809, P-24046, Melodisc (E)1117, Gazell (Swd)2029, Sonet (Swd)SXP-8023 |

**Note:** Mx. nos. JRC 35, 36 and 37 were duplicated by New Jazz as these were used for the Don Lanphere Quintet session of September 20, 1949. They later allocated 904 for "Broadway" and 905 for
"Waterworks"; "A night on bop mountain" did not receive another number.

Prestige P-24046 titled "25 Years of Prestige"; rest of this 2 LP set by others.

Prestige P-24067 titled "Early Bones".

Prestige 24081 titled "First Sessions".

Status ST-8306 titled "Broadway; rest of LP by Red Rodney.

Cool N' Blue (Swi)C&B-CD110 [CD] titled "Kai Winding - Bop City".

All titles from Prestige PRLP7023 also on Fantasy OJC-091 titled "Trombone by Three"; rest of this 2 LP set by J.J. Johnson, Bennie Green.

All above titles also on Prestige (Jap)SMJ-6612.

<table>
<thead>
<tr>
<th>[V948] Sarah Vaughan</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Sarah Vaughan Acc By Jimmy Jones Trio:</em> Sarah Vaughan (vcl) acc by Jimmy Jones (p) Joe Benjamin (b) Roy Haynes (d)</td>
</tr>
<tr>
<td>Live &quot;Just Jazz Concert&quot;, Shrine Auditorium, Los Angeles, August 31, 1949</td>
</tr>
<tr>
<td>Love me or leave me Ozone 17, Music Room Special 1006</td>
</tr>
<tr>
<td>Body and soul - -</td>
</tr>
<tr>
<td>Note: The above from AFRS Jazz Jazz transcriptions.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>[B14289] Ruth Brown</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York, September 18, 1949</td>
</tr>
<tr>
<td>A290 Love me baby Atl 893, Route 66 Kix16</td>
</tr>
<tr>
<td>A291 I'll get along 887R</td>
</tr>
<tr>
<td>A291-X I'll get along (alt take,*) 887</td>
</tr>
<tr>
<td>A292 Happiness is a thing called Joe 893</td>
</tr>
<tr>
<td>A293 Rockin' blues 887R</td>
</tr>
<tr>
<td>Note: All titles, except (*), also on Classics (F)5003 [CD].</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>[P767] Charlie Parker</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Charlie Parker Quintet:</em> Red Rodney (tp) Charlie Parker (as) Al Haig (p) Tommy Potter (b) Roy Haynes (d) unknown (vcl-1)</td>
</tr>
<tr>
<td>private recording &quot;Pershing Ballroom&quot;, Chicago, IL, November, 1949</td>
</tr>
<tr>
<td>Perdido Philology (It)214W12, W12/15-2 [CD]</td>
</tr>
<tr>
<td>Allen's Alley [Wee] - -</td>
</tr>
<tr>
<td>I cover the waterfront - -</td>
</tr>
<tr>
<td>Confirmation - -</td>
</tr>
<tr>
<td>Now's the time - -</td>
</tr>
</tbody>
</table>
Smoke gets in your eyes (into) - -
Ruby my dear - -
Big foot - -
I cover the waterfront (short version) - -
Confirmation (short version) - -
Now's the time (short version) - -
Wee (short version) - -
Smoke gets in your eyes (short version) - -

Hot house Philology (It)214W15, -
Cheryl - -
I can't get started - - , W19/29-2 [CD]
Groovin' high - -
Hot house (short version) - -
Cheryl (short version) - -
I can't get started (short version) - -

Groovin' high (short version) - -

How high the moon Philology (It)W844-2 [CD]
Star dust Philology (It)W848-2 [CD]

Note: "Big foot" issued as "Air conditioning" on Philology (It)214W12.

[G5663] Wardell Gray

Wardell Gray Quartet : Wardell Gray (ts) Al Haig (p) Tommy Potter (b) Roy Haynes (d)

New York, November 11, 1949

JRC-46-A Twisted (*) Misterioso (E)MLP1983, Prest P24062, Cool N' Blue
(Swi)C&B-CD116 [CD]

JRC-46-B Twisted Misterioso (E)MLP1983, Prest PR24046, OJC CD0150-2
[CD], Giants of Jazz (It)CD53064 [CD]

JRC-46-C Twisted Misterioso (E)MLP1982, Swingtime (Dan)STD1032, OJC
CD050-2 [CD]

JRC-46-D Twisted Prest 707, LP7343, P24062, New Jazz 817, Melojazz
(F)7020, Gazell (Swd)2020, Melodisc (E)1128, OJC
CD050-2 [CD], Classics (F)1264 [CD], Definitive
<table>
<thead>
<tr>
<th>Code</th>
<th>Artist</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>JRC-46-E</td>
<td>Twisted</td>
<td>Prest 711, LP115, LP7008, LP7343, Misterioso (E)MLP1982, OJC CD050-2 [CD], Cool N' Blue (Swi)C&amp;B-CD116 [CD]</td>
</tr>
<tr>
<td>JRC-47-A</td>
<td>Southside</td>
<td>Misterioso (E)MLP1983, Swingtime (Dan)STD1032, OJC CD050-2 [CD]</td>
</tr>
<tr>
<td>JRC-47-B</td>
<td>Southside</td>
<td>Misterioso (E)MLP1982, Swingtime (Dan)STD1032, OJC CD050-2 [CD]</td>
</tr>
<tr>
<td>JRC-47-C</td>
<td>Southside</td>
<td>Misterioso (E)MLP1982, Swingtime (Dan)STD1032, OJC CD050-2 [CD]</td>
</tr>
<tr>
<td>JRC-47-D</td>
<td>Southside</td>
<td>Misterioso (E)MLP1983, Prest P24062, OJC CD050-2 [CD], Cool N' Blue (Swi)C&amp;B-CD116 [CD]</td>
</tr>
<tr>
<td>JRC-47-E</td>
<td>Southside</td>
<td>Prest 711, LP115, LP7008, LP7343, P24062, New Jazz 828, Gazell (Swd)2020, Classics (F)1264 [CD], Definitive (And)DRCD11136 [CD], Cool N' Blue (Swi)C&amp;B-CD116 [CD], Giants of Jazz (It)CD53064 [CD], Jazz Archives (F)159842 [CD]</td>
</tr>
<tr>
<td>JRC-47-F</td>
<td>Southside</td>
<td>Misterioso (E)MLP1982, Swingtime (Dan)STD1032, OJC CD050-2 [CD]</td>
</tr>
<tr>
<td>JRC-47-G</td>
<td>Southside</td>
<td>Misterioso (E)MLP1982, Swingtime (Dan)STD1032, OJC CD050-2 [CD]</td>
</tr>
<tr>
<td>JRC-48-A</td>
<td>Easy living</td>
<td>Misterioso (E)MLP1982, Prest P24062, OJC CD050-2 [CD], Cool N' Blue (Swi)C&amp;B-CD116 [CD]</td>
</tr>
<tr>
<td>JRC-48-B</td>
<td>Easy living</td>
<td>Prest 707, LP115, LP7008, LP7343, PR24081, (Jap)SMJ-6601, New Jazz 817, Melojazz (F)7020, Gazell (Swd)2020, Melodisc (E)1128, OJC CD050-2 [CD], Classics (F)1264 [CD], Definitive (And)DRCD11136 [CD], Giants of Jazz (It)CD53064 [CD], Jazz Archives (F)159842 [CD]</td>
</tr>
</tbody>
</table>
JRC-49-A  Sweet Lorraine  Prest
711, LP115, LP7008, LP7343, P24062, New Jazz
828, Status LP8319, Moodsville MVL37, OJC CD050-2
[CD], Classics (F)1264 [CD], Definitive (And)DRCD11136 [CD], Cool N' Blue (Swi)C&B-CD116
[CD], Giants of Jazz (It)CD53064 [CD], Jazz Archives (F)159842 [CD]

Note:  Prestige P24062 titled "Wardell Gray - Central Avenue"; a 2 LP set.
Prestige PR24046 titled "25 years of Prestige".
Prestige PR24081 titled "First sessions 1949/50".
Misterioso MLP1982 titled "The Thin Man meets Fat Boy (Fats Navarro)".
Misterioso MLP1983 titled "The Thin Man meets Mad Lad (Leo Parker)".
OJC CD050-2 [CD] titled "Wardell Gray Memorial, Vol. 1"; this CD
incorrectly lists Mx. JRC-46-A as being on the CD but it plays Mx.
JRC-46-B.
Swingtime (Dan)STD1032 titled "Easy swing"; see November 23,
1946, April 25, 1950, January 19, 1955, Ivory Joe Hunter, Al Haig,
and Little Willie Littlefield for the rest of this double LP.
All titles from Prestige LP7343 also on Prestige (Jap)SMJ-6601, OJC
050.
All titles from Prestige LP7343, except JRC46-D, also on Esquire
(E)32-016, Stateside (E)SL10144, Barclay (F)BLP84045.
Prestige (Jap)SMJ-6601 = Prestige (Jap)VII-249.
All titles from Prestige P24062 also on Prestige (It)HB6054 titled
"Central Avenue-Wardell Gray".
All titles from Prestige PR24062 also on Prestige (Jap)SMJ-660, OJC
050 all titled "Wardell Gray memorial Vol.1"; see Teddy Charles for
the rest of this LP/CD.
All titles, except (*), also on Prestige (Jap)UCCO-9111 [CD] titled
"Wardell Gray Memorial, Vol. 1"; this CD incorrectly lists Mx. JRC-
46-A as being on the CD but it plays Mx. JRC-46-B.

[P603] Jackie Paris
Jackie Paris (vcl) acc by Eddie Shu (hca,ts) Dick Hyman (p) John Collins (g) Tommy Potter (b) Roy Haynes (d)

New York, November 12, 1949

NSC540 'Round midnight EmArcy EP1-6130, MG36016, Savoy Jazz (Jap)COC8-53543 [CD], Savoy Jazz (No #)
[DL]

NSC541 The old master painter National 9094, Savoy Jazz (Jap)COC8-53543 [CD],
Savoy Jazz (No #) [CD]
NSC542 Please (unissued)
NSC543 Goodbye Sue National 9094
Note: EmArcy MG36016 titled "The advance guard of the 40's"; rest of LP by others.

**[G1492] Stan Getz**
*Stan Getz Quintet*: Kai Winding (tb) Stan Getz (ts) Al Haig (p) Tommy Potter (b) Roy Haynes (d)

"Carnegie Hall", New York, December 24, 1949

- Always
  - IAJRC 20, Musica Jazz (It) 2MJP1016, Spotlite (E)SPJ143, Dejavu (It)DVRECD17 [CD]
  - IAJRC 20, Spotlite (E)SPJ143, Cicala (It)BLJ8036

- Sweet miss
  - [CD] titled "Stars of Modern Jazz Concert - Carnegie Hall 8:30pm 12/25/49"
  - All above titles also on Jass J-CD-16 [CD] titled "Carnegie Hall X-Mas'49, The Concert Complete At Last".
  - All above titles also on Fresh Sound (Swi)FSCD1003 [CD] titled "Stan Getz Quintet at Carnegie Hall".

Note: On Cicala (It)BLJ8036 "Sweet miss" is mistitled as "Sweetness" and recording date given as December 14.

**[P770] Charlie Parker**
*Charlie Parker Quintet*: Red Rodney (tp) Charlie Parker (as) Al Haig (p) Tommy Potter (b) Roy Haynes (d) Symphony Sid (mc)

V.O.A. Broadcast "Carnegie Hall", New York, December 25, 1949

- Ornithology
  - HCdL (F)(no#), Parktec 4627-1, Musidisc (F)30JA5164, Musica Jazz (It)MJCD1102 [CD]
  - HCdL (F)(no#), Parktec 4627-1, CdAd (F)SJLP-1,
  - Bop/Jazz Society (F)BLP-1, Musidisc (F)30JA5164

- Cheryl
  - HCdL (F)(no#), Parktec 4627-1, Musidisc (F)30JA5164, Stash STBCD2504 [CD], STB-CD-2503
  - HCdL (F)(no#), Parktec 4627-1, Sounds 1206, Musidisc (F)30JA5164, Vantage LP511, Musica Jazz (It)MJCD1102 [CD]

- Ko-ko
  - [CD], Musica Jazz (It)MJCD1102 [CD]

- Bird of paradise
  - HCdL (F)(no#), Parktec 4627-1, Sounds 1206, Musidisc (F)30JA5164, Vantage LP511, Musica Jazz

- Now's the time
  - HCdL (F)(no#), Sounds 1206, Vantage LP511
Note: This session was previously listed with recording date of December 24, 1959. The Charlie Parker Discography by Bregmann, Bukowski & Saks lists recording date as December 25, 1959. It was probably a Christmas Eve concert that went past midnight.

"Cheryl" is edited on Bop/Jazz Society (F)BLP-1. On all issues but Alamac QSR2405, Jazz Live (Cicala) (It)BLJ8004, Dan (Jap)VC-5013, "Cheryl" is interrupted from the 7th bar of the 5th chorus till the 9th bar of the 6th chorus of Parker by Leonard Feather, who says that Parker is quoting from Louis Armstrong's "West End blues". Feather's talk was dubbed in afterwards!

"Bird of paradise" issued as "Bird's perch" on Parktec 4627-1, as "All the things you are" on Sounds 1206, Definitive (And)DRCD11375 [CD].

During "Now's the time" someone (Parker?) mentions the tune "Salt peanuts", presumably a briefing for the tune to be played next. Whether it was played - it was usually used as a closer by Parker - is not known. Another possibility is that it is merely a comment or acknowledgement that Roy Haynes had just worked the "Salt peanuts" riff into his accompaniment to Al Haig's solo.

First 3 titles also on Jazz Anthology (F)550082 [CD] titled "The great sessions 1947-48 (sic)"; rest of CD by Barry Ulanov's All Star Metronome Jazzmen.

All above titles also on Charlie Parker at Carnegie Hall (E)CP2, SCAM (E)JPG-1, Cicala (It)BLJ8004, Alamac QSR2405, Dan (Jap)VC-5013, Birdbox 04(01/22), Forlane CD19009 [CD], Jass J-CD-16 [CD], Four Star FS-40069 [CD], Bandstand (It)BDCD1518 [CD], Sound Hills (Jap)SSCD-8017/34 [CD], Definitive (And)DRCD11375 [CD], Cool N' Blue (Swi)C&B-CD105 [CD].

---

[G1493] Stan Getz

Stan Getz Quartet: Stan Getz (ts) Al Haig (p) Tommy Potter (b) Roy Haynes (d) Junior Parker (vcl)

New York, January 6, 1950

BL1200-C Star dust (jp vcl) Birdland 6002, Prest PR7516, (Jap)VIJ5036, (F)CRPX240674, OJC CD6706-2 [CD]

BL1201-B Goodnight my love (jp vcl) Birdland 6002, Prest PR7516, (Jap)VIJ5036, (F)CRPX240674, OJC CD6706-2 [CD]

BL1202-C There's a small hotel (*) Birdland 6001, Prest 708, Esq (E)10-238, Metronome (Swd)B537, Esq (E)EP133, Prest 45-250, EP1311, Metronome (Swd)MEP41, New Jazz LP104, Prest PRLP7002, Moodsville MVLP35, Stateside
BL1203-A  Too marvellous for words  
(*)

(E)SL10161, Prest P24019, (Jap)SMJX10017, Bellaphon (G)BLST6531
Prest 729, Esq (E)10-148, Metronome
(Swd)B541,
Prest 45-283, EP1311, Esq
(E)EP133, Metronome
(Swd)MEP41, New Jazz LP104, Prest
PRLP7002,
P-24019, Stateside (E)SL10161, Prest
(Jap)SMJX-10017, Bellaphon
(G)BLST653, Saga Jazz

BL1204-A  I've got you under my skin  (#)

Prestige LP104, Prest P24088

BL1204-B  I've got you under my skin (alt take)

Birdland 6001, Prest 708, Esq (E)10-138,
Metronome (Swd)B537, Prest 45-
250, EP1311, Esq
(E)EP133, Metronome (Swd)MEP41, Prest
LP7002,
Moodsville MVLP34, Prest P24088, Stateside
(E)SL10161, Prest
(Jap)SMJX10029, (Jap)SMJ7348

BL1205-?  What's new ?

Prest 740, 45-883, Esq (E)10-148, Metronome
(Swd)B541, Prest EP1311, Esq
(E)EP133, Metronome
(Swd)MEP41, Prest LP7002, P24033, Stateside
(E)SL10161, Musica Jazz
(It)2MJP1061, Prestige
P24088, Saga Jazz (F)981064-1 [CD]
New Jazz 867, Prestige

JRC1210  Intoit  (*)

EP1342, LP7013, PR7516, Esq
(E)32-052, Top Rank (Jap)RANK504, Prest
P24019,
(F)CPRX240674, (Jap)MJ7079, Bellaphon
(G)BLST6531,
OJC CD1726-2 [CD], Prest/Carrere (F)99.994
[CD],
OJC CD6706-2 [CD], Saga Jazz (F)981064-1
[CD]

Note:  Birdland 6002 issued as by "Junior Parker with the Stan Getz Quartet".
All titles from Prestige LP7002 also on Prestige
LP7256, LP7326, PR7337, New Jazz LP8214, Esquire (E)32-
011, Barclay (F)84027, Prestige
(Jap)SMJ6600, (Jap)MJ7055, (Jap)LPR8802, (Jap)VIJ248.
(*) These titles also on Prestige PRCD-24019 [CD].
All titles, except (#), also on Classics (F)1172 [CD] titled "Stan Getz 1950); see flwg sessions to December 10, 1950 for rest of CD.
All titles, except (#), also on Blue Moon (Sp)BMCD99958 [CD].

For a session of February 18, 1950 see under Miles Davis.

[S12176] **Herbie Steward**
Herbie Steward (ts) Al Haig (p) Jimmy Raney (g) Curly Russell (b) Roy Haynes (d)

**New York, January 17, 1950**

<table>
<thead>
<tr>
<th>R1017</th>
<th>Medicine man</th>
<th>Roost 515, Spotlite (E)SPJ143</th>
</tr>
</thead>
<tbody>
<tr>
<td>R1018</td>
<td>Passport to Pimlico</td>
<td>- , Saga Jazz (F)066463-2 [CD]</td>
</tr>
<tr>
<td>R1019</td>
<td>Ain't no use</td>
<td>510, - , Franklin Mint GJR061</td>
</tr>
<tr>
<td>R1020</td>
<td>Sinbad the Tailor</td>
<td>- , -</td>
</tr>
</tbody>
</table>

[P772] **Charlie Parker**
*Charlie Parker Sextet* : Red Rodney (tp) J.J. Johnson (tb) Charlie Parker (as) Al Haig (p) Tommy Potter (b) Roy Haynes (d)

private recording "Birdland", New York, February 14, 1950

<table>
<thead>
<tr>
<th>Hot house</th>
<th>Big Molly CVRR82948, EPM (F)FDC5710 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Out of nowhere (jjj out)</td>
<td>Big Molly CVRR82948, Birdbox 04(01/22), EPM (F)FDC5710 [CD], Charly Le Jazz (G)CDDIG16 [CD]</td>
</tr>
<tr>
<td>Visa (into)</td>
<td>EPM (F)FDC5710 [CD]</td>
</tr>
<tr>
<td>52nd Street theme (I)</td>
<td>-</td>
</tr>
<tr>
<td>Anthropology [Azeba] (into) (*)</td>
<td>- , J For Jazz JFJ802</td>
</tr>
<tr>
<td>Allen's Alley [Wee] (I)</td>
<td>-</td>
</tr>
<tr>
<td>What's new ? (jjj out)</td>
<td>Chazzer 2004, Birdbox 04(01/22), Philology (It)214W18, EPM (F)FDC5710 [CD], Charly Le Jazz (G)CDDIG16 [CD]</td>
</tr>
<tr>
<td>Ruby my dear (incomplete)</td>
<td>(same issues)</td>
</tr>
<tr>
<td>Little Willie leaps (same issues)</td>
<td>Chazzer 2001, Birdbox 04(01/22), Philology (It)214W29, EPM (F)FDC5710 [CD], Charly Le Jazz (G)CDDIG16 [CD]</td>
</tr>
<tr>
<td>Yesterdays (jjj out)</td>
<td>(same issues)</td>
</tr>
<tr>
<td>52nd Street theme (II)</td>
<td>-</td>
</tr>
<tr>
<td>52nd Street theme (III)</td>
<td>-</td>
</tr>
<tr>
<td>Dizzy atmosphere</td>
<td>Chazzer 2001, Birdbox 04(01/22), Philology (It)214W18, EPM (F)FDC5710 [CD], Charly Le Jazz</td>
</tr>
</tbody>
</table>
Wahoo (G)CDDIG16 [CD]
Chazzer 2004, Birdbox 04(01/22), Philology (It)214W19, EPM (F)FDC5710 [CD], Charly Le Jazz (G)CDDIG16 [CD]

I can't get started (G)CDDIG16 [CD]
Chazzer 2004, Birdbox 04(01/22), Philology (It)214W29, EPM (F)FDC5710 [CD], Charly Le Jazz (G)CDDIG16 [CD]

Allen's Alley [Wee] (II) (G)CDDIG16 [CD]
Chazzer 2004, Birdbox 04(01/22), Philology (It)214W19, EPM (F)FDC5710 [CD], Charly Le Jazz (G)CDDIG16 [CD]

52nd Street theme (IV) EPM (F)FDC5710 [CD]
On a slow boat to China -
A night in Tunisia -
52nd Street theme (V) -

Note: "52nd Street theme I & II" are spliced together.
"Out of nowhere" is not mentioned on label or sleeve of Big Molly CVRR82948.
"Allen's alley" (twice) issued as "Wee" on Philology (It)W19/29-2 [CD], EPM (F)FDC5710 [CD].
Chazzer 2001 issued as by Georgie Auld/Red Rodney; further titles by these artists.
Chazzer 2004 issued as by Sonny Stitt/Gene Ammons/Al Cohn-Zoot Sims; further titles by these artists.
EPM (F)FDC5710 [CD] titled "Charlie Parker Live - Birdland 1950".
Charly Le Jazz (G)CDDIG16 [CD] titled "Bird At Birdland"; a 4 CD set.
Above titles from Bird Box 04(01/22) also on Sound Hills (Jap)SSCD-8017/34 [CD].
All above titles also on RLR Records (Sp)RLR88647 [CD] titled "Charlie Parker Quintet - Complete Live at Birdland, May 17, 1950";
this is a 2 CD set.
All above titles also on Philology (It)W19/29-2 [CD].

[P773] Charlie Parker

Charlie Parker Quintet: Red Rodney (tp) Charlie Parker (as) Al Haig (p) Tommy Potter (b) Roy Haynes (d)

private recording "St. Nicholas Arena", New York, February 18, 1950

52nd Street theme (I) Jazz Workshop JWS500
Ornithology (#) Jazz Workshop JWS500, Debut (Dan)DEP35, Zim ZM1007
I didn't know what time it was - -
Embraceable you - Scrapple from the apple - Hot house (#) - Now's the time - Visa - Star eyes - Confirmation (*,#) - Out of nowhere - What's new? - Smoke gets in your eyes - I cover the waterfront (I) - 52nd Street theme (II) - 52nd Street theme (III) - Zim ZM1007, Philology (It)W850-2 [CD] - Perdido - I can't get started - 52nd Street theme (IV) - Anthropology - 52nd Street theme (V) - Groovin' high - 52nd Street theme (VI) - Cheryl - I cover the waterfront (II) (unissued) - 52nd Street theme (VII) -  

### Note:
This session was recorded on a home tape recording by Jimmy Knepper. Due to a shortage of tape, only Parker's solos with short passages by Red Rodney and Al Haig were recorded. Philology (It)W850-2 [CD] titled "Bird's eyes - last unissued Vol. 20"; see 1952/1953 for 4 more titles; rest of CD by Tadd Dameron. Zim ZM1007 titled "Charlie Parker at the Apollo Theatre and St. Nick's Arena"; see August 17-23, 1950 for more titles; 2 remaining titles by Stan Getz.

(*) This title also on Impulse ASH9253-3 titled "The saxophone"; rest of this 3 LP set by others.

(#) These 3 titles also on Debut 4DCD-4420-2 [CD].

All titles from Jazz Workshop JWS500 also on Fantasy LP6012, LP86012, Melodisc (E)12-105, Vogue (E)LAE-F595, America (F)AM6062, Prestige PR24009, Bellaphon (G)BLST6519, JVC (Jap)VIJ-5015; see July 6 & 11, 1948 for more titles from these releases.

All titles from Jazz Workshop JWS500 also on Prestige PRCD-24009 [CD], (Eu)0888072190132 [CD].

All issued titles also on RLR Records (Sp)RLR88633 [CD] titled "Bird At St. Nick's Complete Edition"; see June 1951 for rest of CD.

---

**[H310] Al Haig**

*Al Haig Trio*: Al Haig (p) Tommy Potter (b) Roy Haynes (d)
New York, February 27, 1950

JRC1100  Liza (false start)  Misterioso (E)MLP1984
JRC1100  Liza (false start)  -
JRC1100  Liza (false start)  -
JRC1100-C  Liza  Prest PR7516, P24081, PCD24114-2 [CD], Misterioso (E)MLP1984, OJC CD706-2 [CD], WHRA 6006 [CD]
JRC1101-C  Stars fell on Alabama  Prest PR7516, P24081, PCD24114-2 [CD], Misterioso (E)MLP1984, OJC CD706-2 [CD], Le Chant du Monde (F)57418 [CD]
JRC1102  Stairway to the stars (false start)  Misterioso (E)MLP1984
JRC1102  Stairway to the stars (false start)  -
JRC1102-C  Stairway to the stars  Prest PR7516, P24081, PCD24114-2 [CD], Misterioso (E)MLP1984, OJC CD706-2 [CD]
JRC1103  Opus caprice (false start)  Misterioso (E)MLP1984
JRC1103  Opus caprice (false start)  -
JRC1103  Opus caprice (false start)  -
JRC1103  Opus caprice  -
JRC1103  Opus caprice  -
JRC1103  Opus caprice  -
JRC1103-A  Opus caprice  Prest PR7516, P24081, PCD24114-2 [CD], Misterioso (E)MLP1984, OJC CD706-2 [CD], Le Chant du Monde (F)57418 [CD]

Note:  Prestige P24081 titled "First sessions 1949/50"; rest of this 2LP set by others.  Misterioso (E)MLP1984 titled "Mad lad returns"; see Leo Parker and Zoot Sims for the rest of this LP.  Prestige PCD24114-2 [CD] titled "Prestige first sessions, Vol.1"; see Don Lanphere and Leo Parker for the rest of this CD.  WHRA 6006 [CD] titled "A Jazz History, Vol. 4 (1945-1951): That Devilin' Tune"; a 9 CD set; other titles by other leaders.  Le Chant du Monde (F)57418 [CD] is a 25 CD set.

[1G1495]  Stan Getz

Stan Getz Quartet: Stan Getz (ts) Al Haig (p) Tommy Potter (b) Roy Haynes (d)

New York, May 17, 1950

R01029  On the Alamo  Roost 522, EP423, Vogue (E)2103, Jazz Selection
(F)768, Blue Star (F)BS212, Roost
LP2258, Vogue
(E)VJD539, VJD573, Bellaphon
(G)BLST651, Roulette
RE106, (Jap)SMJ2745, Roost YB7504, Jam
5007,
Official (E)3022, Warner/Roost LP423, Giants of
Jazz (It)CD53137 [CD], Saga Jazz (F)981064-1
[CD]
Roost RLP2258, LP1029, Vogue
(E)VJD573, Roost
(Jap)YB7504

R01029 On the Alamo (alt take,* )
Roost 516, RLP402, LP2255, Vogue
(E)V2042, Jazz
Selection (F)689, Sonet
(Swd)SXP2819, Bellaphon
(G)BLST6534, Vogue
(F)LD009, (E)VJD573, Roulette
RE119, Joker (It)SM3967, Grandi Del Jazz
(It)33,
Vogue (E)LDE147, Roulette (Jap)SMJ7222,
RET5014, Roost (Jap)YB7504, Roulette CDP7-
98144-2
[CD]
Roost

R01030 Gone with the wind

R01031-A1 Yesterdays
516, EP301, RLP402, LP2270, LP2255, SRK103,
Vogue (E)V2041, Jazz Selection (F)691, Sonet
(Swd)SXP2819, Gazell (Swd)2616, Vogue
(F)LD009,
(E)VJD573, LDE147, Roost
(Jap)YB7504, Roulette
(Jap)RET5014, Giants of Jazz (It)CD53137 [CD],
Roulette CDP7-98144-2 [CD], Saga Jazz
(F)981064-1
[CD]
Roost

R01032-A1 Sweetie pie
512, EP301, RLP402, LP2207, LP2249, SRK103,
Baronet B10, Jazztone J718, J1230, Vogue
(E)V2041,
Jazz Selection (F)JS691, Sonet (Swd)SXP2819,
Gazell (Swd)2616, Col (E)33SX1526, Bellaphon
(G)BLST6534, Vogue
(F)LD009, (E)LDE147, (E)VJD573,
Roulette RE119, SR59027, Musidisc (It)30JA-
5193,
Explosive (F)528005, Blue Ribbon BRS8012, Roulette (Jap)RET5014, Roost (Jap)YB7504, Jazz Anthology (F)550102 [CD], Guilde Internationale du Disque (Swi)JACD2021 [CD]

R01033 Thou swell (*) (unissued)
R01034 You go to my head Roost 578, RLP423, Vogue (E)VJD573, Jam 5007, Official (E)3022, Roost (Jap)YB7504, Warner/Roost LP423, Giants of Jazz (It)CD53137 [CD]

R01035 Hershey bar Roost 516, EP301, RLP402, LP2207, LP2249, SRK103, Baronet B102, Jazztone J718, J1230, Roulette RB2, SR59027, Vogue (E)V2042, Jazz Selection (F)JS689, Sonet (Swd)SXP2819, Col (E)33SX1403, 33SX1526, Hall of Fame JG606, Jazztone 1245, Artia Parliament WGM2AB-2, Bellaphon (G)BLST6534, Musidisc (It)30JA5193, Vogue (F)LDE147, VJD573, Joker (It)SM3967, Grandi Del Jazz (It)33, Blue Ribbon BRS8012, Roost (Jap)YB7504, Roulette (Jap)RET5014, Jazz Anthology (F)550102 [CD], Guilde Internationale du Disque (Swi)JACD2021 [CD], Giants of Jazz (It)CD53137 [CD], Roulette CDP7-98144-2 [CD], Saga Jazz (F)981064-1 [CD]

Note: Roulette RE106 titled "Echoes of An Era: The Johnny Smith-Stan Getz Years"; a 2 LP set. Roulette CDP7-98144-2 [CD] titled "The best of the Roost years"; see various flwg sessions to December 19, 1952 and Johnny Smith for the rest of this CD. Warner/Roost LP423 titled "Split Kick". All titles, except (*), also on Blue Moon (Sp)BMCD1014 [CD] titled "Complete 1946-51 Quartet Sessions, Volume 2." All titles, except (*), also on Classics (F)1172 [CD], Blue Moon (Sp)BMCD99958 [CD]. All issued titles also on Roulette (Jap)YS7084 and (Jap)TOCJ-5382 [CD] titled "Stan Getz - The complete Roost sessions, Vol. 1".
All issued titles also on Roulette CDP7 96052-2 [CD], (E)CD-ROU1027 [CD], both titled "Stan Getz The Roost Quartets".
All issued titles also on Blue Note 8-59622-2 [CD] titled "The Complete Roost Recordings of Stan Getz"; a 3 CD set.
All issued titles also on Definitive (And)DRCD11380 [CD] titled "Stan Getz Quartet & Quintet - The Complete Roost Studio Sessions"; a 2 CD set.
All issued titles also on American Jazz Classics (Sp)99091 [CD].

[M10353]  Johnny Moore

Roy Haynes (d) replaces Jo Jones

New York, 1:30pm - 5pm, May 18, 1950

EOVB-4628-1 Three handed woman (om vcl) (unissued)
EOVB-4629-1 Someday you'll need me (bv vcl)
EOVB-4629-2 Someday you'll need me (bv vcl) Vic 22-0095, 50-0095
EOVB-4630-1 Competition blues (bv vcl) (unissued)
EOVB-4631-1 Wracking my brain over you (bv vcl)
D9VB-2131-Los Angeles blues 2 (remake) Route 66 (Swd)KIX-33

[P777] Charlie Parker

Charlie Parker Quintet: Kenny Dorham (tp) poss. Red Rodney (tp-4) Tony Scott (cl-3) Charlie Parker (as,mc) Al Haig (p) Tommy Potter (b) Roy Haynes (d)

Broadcast "Cafe Society", New York, June/July, 1950

Just friends (I) (never recorded)
April in Paris (I) -
52nd Street theme (I) Crazed Olaf CPACS195, Klacto (E)MG101, Odeon (Jap)EOR-9015C, Grotto 495
Just friends (II) (1) Crazed Olaf CPACS195, Klacto (E)MG101, SCAM (E)JPG4, Odeon (Jap)EOR-9015C, Grotto 495, Zu-Zazz (E)Z21002, Musica Jazz (It)MJCD1102 [CD]
April in Paris (II) (1) Crazed Olaf CPACS195, Klacto (E)MG101, SCAM (E)JPG4, Odeon (Jap)EOR-9015C, Grotto 495, Zu-Zazz (E)ZZ1002, Golden Age of Jazz (It)JZCD311 [CD],
A night in Tunisia (Bird out except for ending)  Grotto 495
52nd Street theme (II)  -
52nd Street theme (theme)  -
Just friends (III) (2)  SCAM (E)JPG4, Grotto 495
April in Paris (III) (2)  -
(Medley :)
Bewitched, bothered and bewildered  Crazed Olaf CPACS195, Klacto (E)MG101, Odeon
(kd out)  (Jap)EOR-9015C, Zu-Zazz (E)ZZ1002
Summertime  Crazed Olaf CPACS195, Klacto
(E)MG101, Odeon
(Jap)EOR-9015C, Zu-Zazz (E)ZZ1002, Okidoke (no#)
(Medley :)
Crazed Olaf CPACS195, Klacto
(E)MG101, Odeon
(Jap)EOR-9015C, Zu-Zazz (E)ZZ1002
I cover the waterfront (same issues)
Gone with the wind  -
Easy to love  -
52nd Street theme (theme)  -
(IV) (*)
(Medley :) (cp out)  Philology (It)W120-2 [CD]
What's new ? (4,#)  -
It's the talk of the town (4,#)
Moose the mooche (3,4,* Bombasi 11:235, SCAM (E)JPG4
52nd Street theme (V)  -
(3,4,*

Note:  (1) as take I on SCAM (E)JPG4, Blue Parrot (E)AR704 and (2) as take II, but despite the liner-notes of this album, the first takes do not exist.

Some sources list recording date as May 22 or 23, 1950.
Zu-Zazz (E)ZZ1002 titled "Ballads & Birdland"; see September 20, November 1, 1952 for rest of LP.
Crazed Olaf CPACS195 titled 'Charles 'Bird' Parker Live in Sweden - Cafe Society Nights"
All titles from SCAM (E)JPG4 also on Blue Parrot (E)AR704.
Titles 2-10 also on Birdbox 05(01/22).
Last 6 issued titles, except last medley, also on Birdbox 06(01/22).
Last 2 titles also on JUTB (It) CD3005 [CD].
All issued titles, except (#), also on Sound Hills (Jap)SSCD-8017/34 [CD].
All issued titles, except (*), also on JUTB (It)CD3004 [CD].
All issued titles, except last two, also on Cool N' Blue (Swi)C&B-CD108 [CD] titled "Charlie Parker at Birdland and Cafe Society".
All issued titles also on RLR Records (Sp)RLR88635 [CD] titled "Complete Live at Cafe Society"; see flwg session for rest of CD.

**[P783] Charlie Parker**
Fats Navarro (tp) Charlie Parker (as) Walter Bishop, Jr. (p) poss Tommy Potter (b) poss Roy Haynes (d) Little Jimmy Scott (vcl)

Private recording, "Birdland", New York, June 30, 1950

<table>
<thead>
<tr>
<th>Track</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Embraceable you (ljs vcl)</td>
<td>Meexa Discox 1776, Golden Age of Jazz (It)JZCD312 [CD]</td>
</tr>
<tr>
<td>Cool blues (into)</td>
<td>Charlie Parker Records 701A, Ozone 9, Alamac QSR2430, Saga (E)ERO8007, Musidisc (F)JA5136, Le Jazz Cool (F)101, Ember (E)CJS821, MGM (E)986, (G)65101/103, Zeta (F)ZET703 [CD], Saga (E)EC3323-2 [CD], Empire Musicwerks 545-450-663-2 [CD], Universal (F)533612-3 [CD]</td>
</tr>
<tr>
<td>52nd Street theme (V)</td>
<td>Charlie Parker Records 701A, Ozone 9, Alamac QSR2430, Saga (E)ERO8007, Musidisc (F)JA5136, Le Jazz Cool (F)101, Ember (E)CJS821, MGM (E)986, (G)65101/103, Saga (E)EC3323-2 [CD]</td>
</tr>
</tbody>
</table>

Note: The Charlie Parker Discography by Bregman, Bukowski & Saks and Peter Losin's Charlie Parker online discography list recording date as May 17, 1950.

A lot of sources give many different recording dates for this session but June 30, 1950 is generally believed to be correct.

Some sources list Chubbie Newsome (vcl) instead of Little Jimmy Scott.

"52nd Street theme (I)" as "Broadway theme" on Ozone 4.
"Wahoo" issued as "Perdido" on all issues, edited on all issues except Ozone 4 and Alamac QSR2430.
"This time the dream's on me" issued as "Theme" on Everest FS214.
"Move" edited on all issues except Ozone 4 and Alamac QSR2430.
"52nd Street theme (II)" not mentioned on Ozone 9 and equivalents.
"The street beat" issued as "Rifftide" on all issues except Nippon Columbia (Jap)138EV.
"Little Willie leaps" issued as "Midnite" on Everest FS214.
"Ornithology" issued as "Ornithology I" on Charlie Parker Records 701A and equivalents.
"Cool blues" edited on all issues except probably Alamac QSR2430.
A small part of the piano solo edited on Ozone 9 and equivalents.  "52nd Street theme V" not mentioned on Ozone 9 and equivalents. All above titles also on Columbia JG34808, CBS (E)88250, Cool N' Blue (Swi)C&B-CD103 [CD], Sound Hills (Jap)SSCD-8017/34 [CD], RLR Records (Sp)RLR88647 [CD], Sony (Jap)SRCS7111-2 [CD], Charly Le Jazz (G)CDDIG16 [CD].

[BG5753] Bennie Green
Bennie Green (tb) Budd Johnson (ts) Jimmy Jones (p) John Collins (g) Tommy Potter (b) Roy Haynes (d)

New York, August 13, 1950
JR-1300 La vie en rose Jubilee EP5008, Xanadu 197
JR-1301 Our very own - - , Ocium (Sp)0023 [CD]
JR-1302 Lowland shuffle (bounce) - - , Ocium (Sp)0023 [CD]
JR-1303 The blues is Green - -

Note: Xanadu 197 titled "James Moody/Bennie Green - Bebop Revisited, Vol. 4"; see Babs Gonzales, December 2, 1948 and Ernie Royal April 15 & 16, 1950 for rest of LP.

[BG1496] Stan Getz
Stan Getz And His Orchestra: Stan Fishelson, Al Porcino, Idrees Sulieman (tp) Johnny Mandel (b-tp) Stan Getz, Zoot Sims, Don Lanphere (ts) Gerry Mulligan (bar) Billy Taylor (p) Tommy Potter (b) Roy Haynes (d) Sarah Vaughan (vcl)

Live "Apollo Theatre", New York, August 17, 1950
Four brothers (*) Charlie Parker CP-503, Zim ZM1007
Early autumn (*,#) - -
Symphony Sid (Torin) announces Miss Vaughan , Natasha Imports NI-4004 [CD]
My gentleman friend (sv vcl,#) - , Natasha Imports NI-4004 [CD]
You're all I need (sv vcl,#) - , Natasha Imports NI-4004 [CD]

Note: Charlie Parker CP503 incorrectly omits Don Lanphere as a member of the band.
Natasha Imports NI-4004 [CD] titled "Sarah Vaughan - Perdido!"; rest of CD by Sarah Vaughan.
(*) These 2 titles also on Gambit (And)69291 [CD] titled "The Vancouver Concert 1965".
(#) These 3 titles also on RLR Records (Sp)RLR88669 [CD] titled "Charlie Parker - Complete Bird At The Apollo".

[P786] Charlie Parker
Charlie Parker With Strings: Tom Mace (oboe) Charlie Parker (as) Billy Taylor (p) Teddy Blume, Sam Caplan, Stan Karpenia (vln) David Uchitel (viola) Bill Bundy (cello) Wallace McManus (harp) Tommy Potter (b) Roy Haynes (d) Sarah Vaughan (vcl-1) Symphony Sid (mc)
Broadcast "Apollo Theatre", New York, August 17-23, 1950

(Set 1)
Repetition
Charlie Parker Records CP503, CP513, Zim ZM1007,
Philology (It)W200-2 [CD]
April in Paris
Charlie Parker Records CP513, Philology
(It)W200-2 [CD]
Easy to love
(same issues +) Col JC34832
What is this thing called love?
Charlie Parker Records
CP503, CP513, Philology
(It)W200-2 [CD]

(Set 2)
Repetition
Saga (E)ERO8006, Charlie Parker Records
CP503, CP513, Philology (It)W200-2 [CD], Saga
(E)EC3322-2 [CD]
April in Paris
(same issues)
Easy to love
CP503, CP513, Philology
(It)W200-2 [CD]
What is this thing called love?
Saga (E)ERO8006, Charlie Parker Records
CP503, CP513, Philology (It)W200-2 [CD], Golden Age of
Jazz (It)IZCD312 [CD], Saga (E)EC3322-2 [CD]
I cried for you (1)
Philology (It)W120-2 [CD]

(Set 3)
Repetition
Charlie Parker Records CP513, Zim ZM1007,
Philology (It)W200-2 [CD]
April in Paris
(same issues)
Easy to love
Philology (It)W200-2 [CD]
What is this thing called love?
Charlie Parker Records CP513, Philology
(It)W200-2 [CD]

(Set 4)
Repetition
Philology (It)W200-2 [CD]
April in Paris
-
Easy to love
-
What is this thing called love?
-

(Set 5)
Repetition
-
April in Paris
-
Easy to love
-
What is this thing called love?
(Set 6)
Repetition -
April in Paris -
What is this thing called love?

Note: Some sources list Al Haig or possibly Bernie Leighton (p).
(1) Sarah Vaughn acc by Parker and rhythm only.
Charlie Parker Records CP503 titled "Bird at the Apollo"; rest of LP
by Stan Getz, Timmy Rogers, Sarah Vaughan.
Although Philology (It)W200-2 [CD] lists "Easy to love" in Set 6,
there is no version of this title on the CD.
Philology (It)W120.2 [CD] titled "Bird's Eyes Last Unissued, Vol. 9 -
I Cried for You".
Saga (E)EC3322-2 [CD] titled "The Birdland broadcasts 1951 & the
Appolo Theatre broadcasts 1950"; see March 31, 1951 for rest of CD.
2 takes of "Repetition" also on Zim 1007.
All titles from Charlie Parker Records CP513 also on Birdbox
09(01/22), JUTB (It)CD3007 [CD], Sound Hills (Jap)SSCD-8017/34
[CD].
All above titles also on RLR Records (Sp)RLR88669 [CD].

[P787] Charlie Parker

prob from above session

(Interview into) Easy to love
SCAM (E)JPG4, Columbia JC34832, CBS
(E)82292,
Elysium 8008, Birdbox 09(01/22), Philology
(It)W200-2 [CD], Golden Age of Jazz
(It)JZCD312
[CD], RLR Records (Sp)RLR88669 [CD]

Note: Elysium 8008 titled "The Effervescent Indomitable Bird of Paradise -
Gala Anniversary Broadcasts of Rare and Vitriolic Quality".

[P788] Charlie Parker

Charlie Parker Quintet: unidentified (tp-1) Jimmy Knepper (tb) Charlie Parker (as) Al
Haig (p) Tommy Potter (b) Roy Haynes (d)

Private recording, "Rainbow Inn", New Brunswick, NJ,
August 28, 1950

Hot house Stash ST280, CD10 [CD]
I may be wrong -
Indiana [Donna Lee] (1) -
'S wonderful (1) -
Parker's mood [Blues] - , STBCS2504 [CD],
Stash STB-CD-2503 [CD]
Note: "Parker's mood" as "Blues" on Stash STBCD2504 [CD].
Stash STCD10 [CD] titled "The Bird you never heard"; see various
flwg sessions to January 18, 1954 for rest of CD.
All above titles also on RLR Records (Sp)RLR88634 [CD].

For a session of September 17, 1950 see Norman Granz.

[***5279] Norman Granz

Charlie Parker With Strings: Charlie Parker (as) Tom Mace (oboe) Wallace McManus
(harp) Sam Caplan, Stan Karpenia, Teddy Blume (vln) David Uchitel (viola) Bill Bundy
(cello) Al Haig (p) Tommy Potter (b) Roy Haynes (d)

Live "Carnegie Hall", New York, September 16, 1950

What is this thing called love? Norgran MGN3501-2
April in Paris - VSP 38
Repetition -
Easy to love - Verve 521854-2 [CD],
314-516986-2 [CD]
Rocker Norgran MGN3501-2

Note: "Rocker" issued as "I'll remeemeber April" on some issues.
All above titles also on Norgran MGJC-1, Verve
MGV8001, MGV8189-2, VE2-2512, (E)VLP9138, (F)81744-1,
(F,G)711067, (Jap)MVLP-2562, OOMJ-3274, Columbia
(E)33CX10060, Metro (E)2356083, Verve 817445 [CD], 837141-2
[CD], 523984-2 [CD], Definitive (And)DRCD11375 [CD], Classics
(F)1222 [CD], Essential Jazz Classics (Sp)EJC55572 [CD], Charlie
Parker With Strings (No #) [DL], Verve B0022596-02 [CD].

[D1533] Miles Davis

Miles Davis Sextet: Miles Davis (tp) Bennie Green (tb) Sonny Rollins (ts) John Lewis
(p) Percy Heath (b) Roy Haynes (d)

New York, January 17, 1951

128-A Morpheus Prest 734, EP1320, LP113, LP7025, Esquire 10-323,
EP232, Prest 8PCD-012-2 [CD]
129-B Down Prest 742, EP1320, LP113, LP7025, Esquire 10-234,
EP232, Met B573, Prest 8PCD-012-2 [CD],
PRCD-24251-2 [CD]
130-B The blue room (bg, sr out) Prest 734, EP1320, LP113, LP7025, Moodsville
MVLP32, Esquire EP232, Prest P24046, 8PCD-012-2
[CD], 52nd Street Records (Sp)FSST05 [CD],
American Jazz Classics (Sp)99092 [CD]
130-B-BB The blue room (bg out, #) Prest LP140, P-24046, Esquire 10-323
130-BX+BB  The blue room (bg out,*,#)  Fontana 688204ZL, Stateside SL10111, Prest 8PCD-012-2 [CD]

131-A  Whispering  Prest 734

Prest 742, EP1320, LP113, LP7025, Esquire 10-234, EP232, Met B573, Vic (Jap)SMJ-7575, History of Jazz HoJ-80, Giants of Jazz LPJT24, Prest 8PCD-012-2 [CD]

Note: Prestige LP7025 = OJC 053, OJC CD053-2 [CD], all titled "Miles Davis and horns".
Prestige 8PCD-012-2 titled "The complete Prestige recordings"; see various flwg sessions Sonny Rollins and Lee Konitz for the rest of this 8 CD set.
Prestige PRCD-24251-2 [CD] titled "The Prestige Legacy, Volume 1: The High Priests"; see various flwg sessions to February 7, 1958 for the rest of this CD.
American Jazz Classics (Sp)99092 [CD] titled "Miles Davis Quartet - The 1951-1957 Studio Recordings"; a 2 CD set.
All titles, except (*), also on Prestige P012.
All titles, except (#), also on Prestige 7PCD-4407-2 [CD].
All above titles also on Prestige PR7674, PR7168.
All above titles also on Essential Jazz Classics (Sp)EJC55662 [CD] titled "Miles Davis And Sonny Rollins - Complete Studio Recordings"; a 2 CD set.

For a session from January 23, 1951 see Metronome All Stars.

[R5330] Sonny Rollins

Sonny Rollins Quartet: Sonny Rollins (ts) Miles Davis (p) Percy Heath (b) Roy Haynes (d)

New York, January 17, 1951

132  I know  Prest 757, LP137, LP7029, LP7269, LP7856, P-24096, P012, (Jap)SMJ-6583, OJC 011, Esquire (E)32-035, Barclay (F)BCL84057, Bell (G)BJS4057, Musica (It)LPM2045, Transatlantic (E)PR7269, Franklin Mint GJR069, Giants of Jazz (It)CD53060 [CD], (Jap)VICJ-2011 [CD], OJCCD-011-2 [CD], Prestige
PCD012-2 [CD], 7PCD-4407-2 [CD], Koch (G)322079
[CD], 52nd Street Records (Sp)FSST05 [CD], Properbox (E)124 [CD], Essential Jazz Classics (Sp)EJC55662 [CD]

Note: Prestige LP7029, OJC 011, OJCCD-011-2 [CD], all titled "Sonny Rollins with the Modern Jazz Quartet".
Prestige P24096 titled "Vintage sessions".
Prestige LP7269 titled "Sonny and the stars".
Franklin Mint GJR069 titled "The Greatest Jazz Recordings Of All Time".
Prestige P012, 8PRCD012-2 [CD], titled "Miles Davis Chronicle 1951-56 - Complete prestige recordings"; rest of this 8 CD set by Miles Davis and others.
Koch (G)322079 [CD] titled "Welcome to jazz - Sonny Rollins"; see December 17, 1951 & October 7, 1953 for rest of CD.
52nd Street Records (Sp)FSST05 [CD] titled "Cookin' With the Miles Davis Quintet".
Properbox (E)124 [CD] titled "Sonny Rollins - Sax Symbol"; a 4 CD set.

[P798.30] Charlie Parker

Charlie Parker Quintet: Dizzy Gillespie (tp) Charlie Parker (as) Billy Taylor (p) Tommy Potter (b) Roy Haynes (d) Leonard Feather (mc)

VOA broadcast, "Birdland", New York, March-April 1951

Interview (If and cp) (*,#) Philology (It)214W29, W120-2 [CD]
(Medley :)
How high the moon Klacto (E)MG102, Odeon (Jap)EOR-9015C (same issues)
Ornithology (#) -
Hot house Klacto (E)MG102, Odeon (Jap)EOR-9015C, Atlantis (E)ATS12, Philology (It)W80-2 [CD]
Embraceable you (same issues)

Note: Recording date per Peter Losin's Charlie Parker online discography.
Klacto (E)MG102 titled "Bird Meets Birks"; see Dizzy Gillespie for rest of LP.
All titles, except (#), also on Charly Le Jazz (G)CDDIG16 [CD].
All titles from Klacto (E)MG102 also on Zu-Zazz (E)ZZ1003 titled "Bird Meets Birks".
All titles from Klacto (E)MG102 also on Birdbox 14(01/22), Royal (Dan)RJD505 [CD], JUTB (It)CD3011 [CD], Sound Hills (Jap)SSCD-8017/34 [CD], RLR Records (Sp)RLR88642 [CD].

[P799] Charlie Parker
**Charlie Parker's Jazzers** : Charlie Parker (as) Walter Bishop, Jr. (p) Teddy Kotick (b) Roy Haynes (d) Jose Mangual (bgo) Luis Miranda (cga)

**New York, March 12, 1951**

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>C540-1/2</td>
<td>My little suede shoes (alt take,false start) (!)</td>
<td>Verve B0024802-02 [CD]</td>
<td></td>
</tr>
<tr>
<td>C540-3</td>
<td>My little suede shoes (alt take) (!)</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>C540-4</td>
<td>My little suede shoes (alt take) (!)</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>C540-5</td>
<td>My little suede shoes</td>
<td>Mercury/Clef 11093, Clef EPC507, MGC513, Verve MGV8000, (E)VLP9138, Columbia/Clef (E)SEB10032, Blue Star (F)NG542, GLP6938, Karusell (Swd)KEP235, KLP108, Verve VE-2-2512, Official (E)3011-2, 527815-2 [CD], 527779-2 [CD], (F)847911-2 [CD], Rhino R2-72260 [CD], Verve B0024802-02 [CD]</td>
<td></td>
</tr>
<tr>
<td>C541-2</td>
<td>Un poquito de tu amor</td>
<td>Mercury/Clef 11092, Clef EPC506, MGC513, Blue Star (F)NG549, GLP6938, Karusell (Swd)KEP234, KLP108, Columbia (E)33CX10117, Verve VE-2-2512, 527779-2 [CD], (F)847911-2 [CD]</td>
<td></td>
</tr>
<tr>
<td>C542-1/2</td>
<td>Tico tico (alt take, false start) (!)</td>
<td>Verve B0024802-02 [CD]</td>
<td></td>
</tr>
<tr>
<td>C542-3/4/5</td>
<td>Tico tico (false starts) (!)</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>C542-6</td>
<td>Tico tico (alt take) (!)</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>C542-7/8</td>
<td>Tico tico (false starts) (!)</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>C542-9</td>
<td>Tico tico</td>
<td>Mercury/Clef 11091, Clef EPC506, MGC513, Columbia (E)33CX10117, Blue Star (F)NG634, GLP6938, Karusell (Swd)KEP234, KLP108, Verve VE-2-2512, 537815-2 [CD], 527779-2 [CD], (F)527779-2 [CD], Verve B0024802-02 [CD]</td>
<td></td>
</tr>
<tr>
<td>C543-1/2</td>
<td>Fiesta (alt take, false start) (!)</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>C543-3</td>
<td>Fiesta</td>
<td>Clef EPC337, Norgran MGN1035, Verve MGV8126, (E)2632.013, Columbia (E)33CX10072, Verve VE-2-2512, 527779-2 [CD], B0024802-02 [CD]</td>
<td></td>
</tr>
</tbody>
</table>
C544-2  Why do I love you? (*)  Verve (E)VLP9078, Verve VE-2-2512
C544-6  Why do I love you? (*)  Verve 817446
C544-7  Why do I love you?  Clef MGV646, Columbia (E)SEB10053, Verve 527779-2 [CD], (F)847911-2 [CD], Verve 521854-2 [CD]

Note: Verve 527779-2 [CD] titled "South of the border"; see January 23, 1952 for more titles; rest of CD by Machito.
All titles, except (*) and (!), also on Definitive (And)DRCD11273 [CD], Classics (F)1314 [CD], Universal (F)533612-3 [CD].
All titles, except (!), also on Verve MGV8008, Metro (E)2356.087, Verve (F)511023, (G)511023, 711075, (Jap)OOMJ-3268/77, Verve 817446, 837141-2 [CD].

[P801] Charlie Parker

Bird With Strings: Charlie Parker (as) unknown oboe and string section, Walter Bishop, Jr. (p) Teddy Kotick (b) Roy Haynes (d) Symphony Sid (mc)

WJZ Broadcast "Birdland", New York, March 24, 1951

<table>
<thead>
<tr>
<th>Track</th>
<th>Columbia</th>
<th>JUTB (It)CD3010 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jumpin' with Symphony Sid (#)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Just friends</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Everything happens to me</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>East of the sun</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Laura</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Dancing in the dark</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Jumpin' with Symphony Sid (theme) (*,#)</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: All titles, except (*), also on RLR Records (Sp)RLR88641 [CD].
All titles, except (#), also on Charly Le Jazz (G)CDDIG16 [CD].
All above titles also on CBS (E)82292, Birdbox 12(01/22), Sound Hills (Jap)SSCD-8017/34 [CD].

[P802] Charlie Parker

Charlie Parker And The All Stars: Dizzy Gillespie (tp) Charlie Parker (as) Bud Powell (p) Tommy Potter (b) Roy Haynes (d) Symphony Sid (mc)

Broadcast "Birdland", New York, March 31, 1951

<table>
<thead>
<tr>
<th>Track</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blue 'n' boogie</td>
<td>Okidoke (no#), Spook Jazz (E)SPJ6604, Ariston (It)AR/LP12055, Temple (Dan)M555, Rhino R2-72260 [CD]</td>
</tr>
<tr>
<td>Anthropology</td>
<td>Alamac QSR2430, Spook Jazz (E)SPJ6604, Ariston (It)AR/LP12055, Temple (Dan)M555, Charlie Parker Records CP508, Franklin Mint GJR041</td>
</tr>
<tr>
<td>'Round midnight</td>
<td>Alamac QSR2430, Spook Jazz (E)SPJ6604, Ariston</td>
</tr>
</tbody>
</table>
(It)AR/LP12055, Temple (Dan)M555, Charlie Parker
Records CP508, Jazztone J1204, Rhino R2-72260
[CD], Universal (F)533612-3 [CD]
A night in Tunisia
Alamac QSR2430, Spook Jazz
(E)SPJ6604, Ariston
(It)AR/LP12055, Temple (Dan)M555, Charlie Parker
Records CP508, Rhino R2-72260
[CD], Universal
(F)533612-3 [CD]
Jumpin' with Symphony Sid (theme) (*)
Temple (Dan)M555

Note: "Jumping with Symphony Sid" not listed on label or sleeve of
Temple (Dan)M555.
First title also on Birdbox 12(01/22).
Last 4 titles also on Birdbox 13(01/22).
All titles, except (*), also on Le Jazz (E)CD21 [CD], Charly Le Jazz
(G)CDDIG16 [CD].
All above titles also on Saga (E)EC3322-2 [CD] titled "The Apollo
Theatre broadcasts 1950, the Birdland broadcasts 1951"; see August
17-23, 1950 for rest of CD.
All above titles also on CBS (Du)82291 = (Columbia JC34831), titled
"Summit meeting at Birdland"; see March 23, 1953 & March 9, 1953
for more titles.
All above titles also on Saga (E)ERO8035, (E)6910, Columbia
JC34831, Charlie Parker Records CP512 (titled "Bird &
Diz"), CBS/Sony (Jap)25AP-854, CBS (Eu)466550-2 [CD], JUTB
(It)CD3010 [CD], Sound Hills (Jap)SSCD-8017/34 [CD], RLR
Records (Sp)RLR88642 [CD], Fremeaux & Associes (F)FA1340
[CD].

[P802.10] Charlie Parker

Charlie Parker With Strings : Charlie Parker (as) unknown oboe, strings, Walter Bishop,
Jr. (p) Teddy Kotick (b) Roy Haynes (d) Symphony Sid (mc)

Broadcast "Birdland", New York, April 7, 1951

Easy to love Philology (It)W847-2 [CD]
Rocker Meexa Discox 1776, Birdbox 14(01/22), JUTB
(It)CD3011 [CD], Philology (It)W847-2 [CD],
Sound Hills (Jap)SSCD-8017/34 [CD]

Jumpin' with Symphony Sid (inc.) (strings out) (same issues)
Note: Recording date/personnel per Peter Losin's Charlie Parker online discography; these items were previously dated March 22, 1951. Last 2 titles also on Charly Le Jazz (G)CDDIG16 [CD].

**[P803] Charlie Parker**

*Charlie Parker With Strings*: Charlie Parker (as) Walter Bishop, Jr. (p) Teddy Kotick (b) Roy Haynes (d) unknown oboe and string section, Symphony Sid (mc)

Broadcast "Birdland", New York, April 7, 1951

- What is this thing called love? Columbia JC34832
- Laura Columbia JC34832
- Repetition Columbia JC34832
- They can't take that away from me
- Easy to love

Note: All above titles also on CBS (Du)82292, Birdbox 13(01/22), JUTB (It)CD3010, Sound Hills (Jap)SSCD-8017/34 [CD], Charly Le Jazz (G)CDDIG16 [CD].

**[P805] Charlie Parker**

*Charlie Parker Quintet*: Charlie Parker (as) Benny Harris (tp) Walter Bishop, Jr. (p) Teddy Kotick (b) Roy Haynes (d)

Live "Christy's", Framingham, Mass., April 21 ?, 1951

- Perdido Philology (It)W80-2 [CD]
- Out of nowhere -
- Lady bird -
- I can't get started Philology (It)W846-2 [CD]
- Ornithology Philology (It)W80-2 [CD]
- Little Willie leaps -
- Star eyes -
- The way you look tonight (unissued)
- 52nd Street theme -
- Noodlin' -
- Groovin' high -

Note: Personnel per Peter Losin's Charlie Parker online discography. All titles from Philology (It)W80-2 [CD] also on EPM (F)FDC5711 [CD] titled "Charlie Parker Live"; see June 1951 for rest of CD.

**[P807] Charlie Parker**

*Charlie Parker Quintet*: prob. Red Rodney (tp) Charlie Parker (as) Al Haig (p) Teddy Kotick (b) Roy Haynes (d)

Private recording, "Eastern Parkway Ballroom", Brooklyn, NY, June 23, 1951

- 52nd Street theme (I) Philology (It)W846-2 [CD]
- Ornithology (incomplete) Philology (It)W5/18-2 [CD], EPM (F)FDC5711 [CD]
Embraceable you (incomplete) Philology (It)214W19, W5/18-2 [CD], EPM (F)FDC5711 [CD]
Steeplechase Philology (It)214W19, W5/18-2 [CD], EPM (F)FDC5711 [CD]
52nd Street theme (II) Philology (It)214W19, W846-2 [CD]
Now's the time (incomplete) Philology (It)214W19, W5/18-2 [CD], EPM (F)FDC5711 [CD]
(Medley : ) Philology (It)214W19, W5/18-2 [CD], EPM (F)FDC5711 [CD]
Be my love Philology (It)214W19, W5/18-2 [CD], EPM (F)FDC5711 [CD]
April in Paris (incomplete) Philology (It)214W19, W5/18-2 [CD], EPM (F)FDC5711 [CD]
Dance of the infidels (incomplete) Philology (It)214W19, W5/18-2 [CD], EPM (F)FDC5711 [CD]
52nd Street theme (III) Philology (It)214W19, W5/18-2 [CD], EPM (F)FDC5711 [CD]
Wee (incomplete) (*) EPM (F)FDC5711 [CD]
This time the dream's on me Philology (It)214W19, W5/18-2 [CD], EPM (F)FDC5711 [CD]
Don't blame me (incomplete) Philology (It)W846-2 [CD]
A night in Tunisia (incomplete) -
All the things you are (incomplete) -
Cool blues (incomplete) (*) EPM (F)FDC5711 [CD]
52nd Street theme (IV) Philology (It)W846-2 [CD]

Note: Personnel per Peter Losin's Charlie Parker online discography.
(*) These 2 titles also on Philology (It)W57-2 [CD].

[P808] Charlie Parker

*Charlie Parker Septet*: Benny Harris (tp) Charlie Parker (as) poss. Wardell Gray (ts) Walter Bishop, Jr. (p) Teddy Kotick (b) Roy Haynes (d) Sarah Vaughan (vcl)

Veterans Administration Hospital, Philadelphia, June 1951

Cool blues (incomplete) Philology (It)214W29, W19/29-2 [CD]
Out of nowhere (incomplete) (*) -
This is always (sv vcl) -
Now's the time (*) -
Scrapple from the apple
  (incomplete) (*)
Thrvin' on a riff (unissued)
Blue 'n' boogie

Note: The above from a private recording.
  Wardell Gray and Sarah Vaughan are likely not present, according to
  James Accardi's online Wardell Gray discography.
  (*) These 3 titles also on EPM (F)FDC5711 [CD].
  All issued titles also on RLR Records (Sp)RLR88633 [CD].

[G1501] Stan Getz

*Stan Getz Quintet*: Stan Getz (ts) Horace Silver (p) Jimmy Raney (g) Leonard Gaskin
(b) Roy Haynes (d)

New York, August 15, 1951

R1075   Melody express Roost 570, RLP417, LP2258, ARS G449, Blue Ribbon
        BR5-8012, Sonet (Swd)SXP2825, Jazztone
        J1230, J1015, J1240, Baronet B102, Hall of Fame
        JG606, Pickwick PCS3031, Musidisc
        (F)30JA5193, Bellaphon
        (G)BLST6534, Vogue (E)VJD573, Explosive
        (F)528005, Mosaic MR4-131, MD3-131 [CD], Roost
        (Jap)YB7505, Roulette
        RE119, (Jap)YS7085, (Jap)SMJ7254, Jazz
        Anthology (F)550102 [CD], Guilde
        Internationale du
        Disque (Swi)JACD2021 [CD], Giants of Jazz
        (It) CD53137 [CD]

R1076   Yvette Roost 538, RLP417, LP2258, ARS
        G449, Jazztone
        J1015, J1230, J1240, Jazz Selection (F)JS693,
        Vogue (E)V2131, EPV1084, Hall of Fame
        JG606, Pickwick PCS3031, Musidisc (F)30JA-5193, (F)
        CCV2521, Baronet B102, Explosive
        (F)528005, Vogue
        (E)VDJ573, Blue Ribbon BRS8012, Grandi Del Jazz
        (It)33, Roost (Jap)YB7505, Roulette
        (Jap)SMJ7254,
R1077  Potter's luck
538, RLP417, LP2258, OJ1, SRK103, ARS G449,
Jazztone J1015, J1030, Jazz Selection (F)JS693,
Vogue (E)V2131, EPV1084, Sonet (Swd)SXP2825, Hall
of Fame JG606, Musidisc (F)30JA-5193, Pickwick
PCS3031, Baronet B102, Bellaphon (G)BLST6534,
Vogue (E)VJD573, Explosive (F)588002, 588005,
Mosaic MR4-131, MD3-131 [CD], Blue Ribbon
BRS8012, Roulette RE119, (Jap)SMJ7245, YS7085, Jazz
Selection (F)550102 [CD], Guilde du Disque (Swi)JACD2021 [CD],
Roulette CDP7-98144-2 [CD]

R1078  The song is you (*)
Roost 550, LP2255, Vogue (E)V2292, Jazz
Selection (F)JS750, Mosaic MR4-131, MD3-131
[CD], Roost (Jap)YB7505, Roulette (Jap)YS7085
Roost 556, RLP417, SRK103, ARS G449, Jazztone
J1015, J1230, J1240, Sonet (Swd)SXP2825, Jazz
Selection (F)JS750, Vogue (E)V2153, EPV1084, Roost
RLP2258, Hall of Fame JG606, Pickwick
PCS3031, Musicdisc (F)30JA5193, Bellaphon
(G)BLST6534, Roost SRK103, Baronet B102, Roulette
RE119, Vogue (E)VJD573, Blue Ribbon BRS8012, Roulette
(Jap)SMJ7245, (Jap)YS7085, (Jap)YB7505, Mosaic
MR4-131,
MD3-131 [CD], Jazz Anthology (F)550102 [CD],
Guilde Internationale du Disque
(Swi)JACD2021 [CD]
Roulette CDP7-98144-2 [CD], Giants of Jazz
(It) CD53137 [CD]

Note: Some sources list Tommy Potter as being on bass on this date, but Horace Silver states that the bassist was actually Leonard Gaskin. "Potter's luck" as "Operation jazz" on Roost OJ1.
"The song is you" from this session is not the take included on Vogue (E)VJ573, as shown on the album cover, but is taken from the live session of October 28, 1951.
All titles, except (*), also on Real Gone Jazz (E)RGJCD279 [CD].
All above titles also on Vogue (F)600174 [CD] titled "The complete Roost sessions, Vol.2"; see December 19, 1952 and Johnny Smith for the rest of this CD.
All above titles also on Roulette (Jap)TOCJ-5383 [CD], Classics (F)1299 [CD], Blue Note 8-59622-2 [CD], Definitive (And)DRCD11380 [CD], Definitive DRCD1257 [CD], American Jazz Classics (Sp)99091 [CD], Blue Moon (Sp)BMCD99958 [CD].

---

[L5646] Lennie Tristano

*Lennie Tristano Trio* : Lennie Tristano (p) Peter Ind (b) Roy Haynes (d)

**New York, October 30, 1951**

| E1KB-4138-1 | Juju | Jazz 101, East Wind (Jap)EW-8040, Braba (It)BB01 |
| E1KB-4139-1 | Passtime | - |

Note: Both titles are incomplete and have Tristano playing two pianos at the same time by means of over-dubbing. Jazz 101 was released in both 78rpm and 45rpm formats. East Wind (Jap)EW-8040 titled "Descent into the maelstrom"; see various flwg sessions to 1966 for more titles. Both above titles also on Inner City IC6002, Classics (F)1290 [CD], Properbox (E)64 [CD].

---

[V966] Sarah Vaughan

*Sarah Vaughan With Her Trio* : Sarah Vaughan (vcl) acc by prob. Jimmy Jones (p) Joe Benjamin (b) Roy Haynes (d)

**Ann Arbor, Michigan, November 15, 1951**

I ran all the way home Vintage Jazz Classics VJC-1015-2 [CD]

---

[F1993.10] Ella Fitzgerald

Ella Fitzgerald (vcl) acc by Hank Jones (p) Nelson Boyd (b) Roy Haynes (d)

**Live "Birdland", New York, summer 1952**
Walking my baby back home  Jazzband (E)TMCD2164-2 [CD]
You belong to me -
The frim fram sauce -
Air mail special -

[F1994]  **Ella Fitzgerald**
Ella Fitzgerald (vcl) acc by Nelson Boyd (b) Roy Haynes (d)

Live "Birdland", New York, August 16, 1952
It's only a paper moon  Baldwin Street (Can)BJH309 [CD]
Be anything, but be mine -
Preview -
You're driving me crazy -
Lemon drop -
Frim fram sauce -

[F1994.20]  **Ella Fitzgerald**
Ella Fitzgerald (vcl) acc by Hank Jones (p) Nelson Boyd (b) Roy Haynes (d)

Live "Birdland", New York, August 17, 1952
Exactly like you  Jazzband (E)TMCD2164-2 [CD]
How long has this been going on? -
Be my life's companion -
It's only a paper moon -
Lemon drop -

[P823]  **Charlie Parker**
*Charlie Parker With Strings*: Charlie Parker (as) unknown oboe and string section, Teddy Blume (vln) Walter Bishop, Jr. (p) Walter Yost (b) Roy Haynes (d) Candido Camero (cga) Bob Garrity (mc)

WNBC Broadcast "Carnegie Hall", New York, 8:30pm, 1st conc., November 14, 1952
Just friends  Philology (It)214W5, W5/18-2 [CD]
Easy to love  Columbia JC34832, CBS (E)82292
Repetition (into) -
Strings theme  Philology (It)214W5, W5/18-2 [CD]

Note: Both titles from Columbia JC34832 also on Sound Hills (Jap)SSCD-8017/34 [CD].
Last 3 titles also on Bird Box 18(01/22), JUTB (It)CD3015 [CD].
All above titles also on Definitive (And)DRCD11375 [CD].

[P824]  **Charlie Parker**
*Charlie Parker With Strings*: Charlie Parker (as) Walter Bishop, Jr. (p) Walter Yost (b) Roy Haynes (d) Candido Camero (cga-1,bgo-2) unknown oboe and string section, including Teddy Blume (vln)
WNBC Broadcast "Carnegie Hall", New York, 12am, 2nd concert, November 15, 1952

Just friends (1,*,#) SCAM (E)JPG-2, FDC (It)1005/1006, VJ Int. VJS-3056
Easy to love (1) - - -
Repetition (into) (2) - - -
Strings theme (strings only,#) -

Note: (*) This title also on Philology (It)214W-5, W5/18-2 [CD].
First 3 titles also on DJM (E)DJD28023, Bandstand (It)BDCD1518 [CD].
All above titles also on Atlantis (E)ATSD2, Birdbox 18(01/22), JUTB (It)CD3015 [CD], Four Star FS-40069 [CD], Sound Hills (Jap)SSCD-8017/34 [CD], Definitive (And)DRCD11375 [CD].

[P825] Charlie Parker

Charlie Parker/Dizzy Gillespie Sextet : Dizzy Gillespie (tp) Charlie Parker (as) Walter Bishop, Jr. (p) Walter Yost (b) Roy Haynes (d) Candido Camero (cga)

Broadcast "Carnegie Hall", New York, November 15, 1952

A night in Tunisia Klacto (E)MG102, SCAM (E)JPG-2, FDC (It)1005/1006, Odeon (Jap)EOR-9015C, DJM (E)DJD28023
52nd Street theme Klacto (E)MG102, SCAM (E)JPG-2, FDC (It)1005/1006, Odeon (Jap)EOR-9015C, DJM (E)DJD28023

Note: The above concert was held to commemorate the 25th anniversary of the Duke Ellington Orchestra. Concerts were held at 8:30 p.m. and midnight and NBC broadcast the show coast to coast. Whether they broadcast both performances is unknown. If not, then it is assumed that it was the late show. There was no Dizzy-Parker set at the 8:30 concert.
Other artists, apart from the Ellington Orchestra, appearing on the show were the Stan Getz Quintet, Ahmad Jamal Trio and Billie Holiday.
FDC (It)1005/6 is a double album.
Both above titles also on Atlantis (E)ATSD2, Birdbox 18(01/22), JUTB (It)CD3015 [CD], Four Star FS-40069 [CD], Bandstand (It)BDCD1518 [CD], Sound Hills (Jap)SSCD-8017/34 [CD], Definitive (And)DRCD11375 [CD], Cool N' Blue (Swi)C&B-CD105 [CD].

[P826] Charlie Parker

Charlie Parker Jam Session : Joe Gordon (tp) Charlie Parker (as) Bill Wellington (ts) Dick Twardzik (p) Charles Mingus (b) Roy Haynes (d)

Broadcast, "Hi-Hat Club", Boston, MA, December 8-14, 1952
I'll remember April
Charlie Parker Records PLP404, Trip TLX-5035,
Birdbox 14(01/22), JUTB (It)CD3010 [CD], Sound
Hills (Jap)SSCD-8017/34 [CD], Properbox (E)77
[CD], Proper (E)P1407 [CD]

Note: Recording date/personnel/location per Peter Losin's Charlie Parker online discography.
This title was originally thought to come from April 12, 1951, but this date is currently believed to be more accurate.
All titles from Charlie Parker Records PLP404 also on Egmont (E)AJS4, Summit (E)AJS4, Musidisc (F)CV984, MGM (G)65.105, Vogue (E)VJT3002-1 (a set of 3 albums), Charlie Parker Records/Overseas Records (Jap)ULS1536-V, Teichiku (Jap)ULS-1536.

[P827] Charlie Parker
Boston 1952 : Charlie Parker (as) Joe Gordon (tp) Dick Twardzik (p) Charles Mingus (b) Roy Haynes (d) Symphony Sid (mc)

WCOP Broadcast "Hi Hat", Boston, Mass, afternoon,
December 14, 1952

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Uptown UPCD27.42 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ornithology</td>
<td>-</td>
</tr>
<tr>
<td>Cool blues</td>
<td>-</td>
</tr>
<tr>
<td>Groovin' high</td>
<td>-</td>
</tr>
<tr>
<td>Don't blame me</td>
<td>-</td>
</tr>
<tr>
<td>Scrapple from the apple</td>
<td>-</td>
</tr>
<tr>
<td>Cheryl</td>
<td>-</td>
</tr>
<tr>
<td>Jumpin' with Symphony</td>
<td>-</td>
</tr>
<tr>
<td>Sid</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: See January 18, 1954 for the rest of Uptown UPCD27.42 [CD].
All above titles from Properbox (E)77 [CD] also on Proper (E)P1408 [CD] titled "Charlie Mingus - The Young Rebel - Bass-ically Speaking".

[P5678] Bud Powell

The Bud Powell Trio : Bud Powell (p) Oscar Pettiford (b) Roy Haynes (d)

Broadcast "Birdland", New York, February 7, 1953

<table>
<thead>
<tr>
<th>Lullaby of Birdland (theme)</th>
<th>Mythic Sound (It)MS6002-1, MS6002-2 [CD], (Jap)NSJ-1001 [CD], (It)MS6001/6011, MS6001/6010 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tea for two</td>
<td>ESP BUD-1, Alto AL715, Magic Music (G)30009 [CD]</td>
</tr>
</tbody>
</table>
It could happen to you
Bean and the boys [Lover come back to me]

Note: Alto AL715, Magic Music (G)30009 [CD], both incorrectly list "Royal Roost" as the location.
Alto AL715 titled "Earl 'Bud' Powell - First & Foremost".
ESP BUD-1 titled "Broadcast Performances 1953, Vol. 1"; this was supposed to be a series of 6 LPs but only Vol. 1 has ever been released.
Magic Music (G)30009 [CD] titled "Lover come back to me".
Mythic Sound (It)MS6002-1, MS6002-2 [CD], both titled "Early Bud Powell - Burning in USA, 53-55".
Mythic Sound (Jap)NSJ-1001 [CD] titled "Earl Bud Powell - Pure genius always"; see various flwg sessions to October 1, 1964 for more titles; rest of this 10 CD set by others.
First 3 titles also on ESP-Disk (G)3021-2 [CD] titled "Winter broadcasts 1953"; see February 14, 1953 for rest of CD.
First 3 titles also on Fresh Sound (Sp)FSRCD363 [CD] titled "Bud Powell -The Complete Trio Recordings"; see flwg sessions to September 26, 1953 for rest of this 2 CD set.
First 3 titles also on Jazz Anthology (F)30JA5267 titled "From Birdland New York City 1956"; this LP incorrectly lists personnel as Bud Powell (p) Paul Chambers (b) Art Taylor (d) and recording date as 1956.
First 3 titles also on ESP-Disk (Jap)SFX-10026 (titled "Bud Powell 1953 - Winter sessions"), Vee Jay (Jap)RL-2614, 20YB-7003, 30YD-7003 [CD], Fresh Sound (Sp)FSCD1017 [CD] (titled "Birdland '53, Vol. 1")..
First 3 titles also on Jazz Anthology (F)550202 [CD] titled "From Birdland New York City 1956"; this CD incorrectly lists personnel as Bud Powel (p) Paul Chambers (b) Art Taylor (d) and recording date as 1956.
All above titles also on ESP-Disk ESP4073 [CD] titled "Bud Powell - Birdland 1953"; a 3 CD set.

<table>
<thead>
<tr>
<th>[P5679]</th>
<th>Bud Powell</th>
</tr>
</thead>
<tbody>
<tr>
<td>same pers.</td>
<td></td>
</tr>
</tbody>
</table>

Broadcast "Birdland", New York, February 14, 1953

<table>
<thead>
<tr>
<th>Lullaby of Birdland (theme)</th>
<th>Alto AL715, Magic Music (G)30009 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>I want to be happy</td>
<td>-</td>
</tr>
<tr>
<td>Embraceable you</td>
<td>-</td>
</tr>
<tr>
<td>I've got you under my skin</td>
<td>-</td>
</tr>
</tbody>
</table>

Queen Disc (It)024
Ornithology, Alto AL715, Magic Music (G)30009 [CD]
Lullaby of Birdland (theme) (incomplete) Mythic Sound (It)MS6002-1, MS6002-2 [CD], (Jap)NSJ-1001 [CD], (It)MS6001/6011, MS6001/6010 [CD]

Note: Alto AL715, Magic Music (G)30009 [CD] incorrectly list location as "Royal Roost".
First 5 titles also on ESP BUD1, ESP-Disk (Jap)SFX-10026, Vee Jay (Jap)RJL-2614, 20YB-7003, 30YD-7003 [CD], ESP-Disk (G)3021-2 [CD].
All titles from Alto AL715 also on Jazz Anthology (F)30JA5267, Jazz Anthology (F)550202 [CD].
All titles from Alto AL715 also on Kings of Jazz (It)KLJ20019, Cicala/Jazz Live (It)BLJ8034, ESP BUD-1, Explosive (F)538105, Black Elephant PE811.011.
All above titles also on Fresh Sound (Sp)FSCD1017 [CD], FSRCD363 [CD], ESP-Disk ESP4073 [CD].

Charlie Parker At Storyville: Charlie Parker Quartet: Charlie Parker (as) Red Garland (p) Bernie Griggs (b) Roy Haynes (d) John McLellan (mc) [aka John T. Fitch (mc)]

WHDH broadcast "Storyville Club", Boston, matinee, 3-6pm, March 10, 1953

Moose the mooche Blue Note BT85108, CDP7-85108-2 [CD]
I'll walk alone - -
Ornithology - -
Out of nowhere - -

Note: See September 22, 1953 for rest of Blue Note BT85108.
See June 13 & September 22, 1953 for rest of Blue Note CDP7-85108-2 [CD].
All above titles also on The Jazz Factory (Sp)JFCD22876 [CD] titled "Charlie Parker - Complete Storyville Performances"; see September 22, 1953 for rest of CD.
All above titles also on Fremeaux & Associes (F)FA1342 [CD].

Bud Powell

Hooray For Bud Powell Trio - Boris Rose Airchecks, Birdland 1953: Bud Powell (p) Clyde Lombardi (b) Roy Haynes (d)

Broadcast "Birdland", New York, March 14, 1953

I want to be happy Session Disc 109
I've got you under my skin -
Sure thing -
Embraceable you - , Properbox (E)77 [CD]
Woody'n you -
Salt peanuts - , Properbox (E)77 [CD]
Lullaby of Birdland (theme) (incomplete)

Note: Recording date from ESP-Disk ESP4073 [CD]. The Bud Powell discography by Claude Schlouch lists recording date as March 21, 1953.
Properbox (E)77 [CD] titled "Charlie Mingus - The Young Rebel"; rest of this 4 CD set by Mingus and others.
First 6 titles also on ESP-Disk (Jap)SFX-10027, Base (It)3033, Magic Music (G)30005 [CD], Jazz Door (G)1204 [CD], JD1213 [CD].
First 6 titles also on ESP-Disk (G)3022-2 [CD] titled "Spring broadcasts 1953"; listing date as March 23, 1953; see March 7, 1953 for rest of CD.
Both titles from Properbox (E)77 [CD] also on Proper (E)P1408 [CD].
All above titles also on Fresh Sound (Sp)FSCD1017 [CD], FSRCD363 [CD], ESP-Disk ESP4073 [CD].

Charlie Parker
Charlie Parker Quartet: Charlie Parker (as) Walter Bishop, Jr. (p) Kenny O'Brien (b) Roy Haynes (d) Leonard Feather, Bob Garrity (mc)

Broadcast "Bandbox", New York, March 30, 1953
(Theme:)
Caravan
Cool blues
Star eyes
My little suede shoes (theme)
Ornithology

Diggin' Diz [Dynamo A]
52nd Street theme (I)
52nd Street theme (II)
Embraceable you
52nd Street theme (III)

Klacto (E)MG100, Odeon (Jap)EOR-9015C
Klacto (E)MG100, Odeon (Jap)EOR-9015C, Queen (It)Q-002, Elysium 8008
Klacto (E)MG100, Odeon (Jap)EOR-9015C, Queen (It)Q-002, Elysium 8008
Klacto (E)MG100, Odeon (Jap)EOR-9015C, Queen (It)Q-002, Elysium 8008
Klacto (E)MG100, Odeon (Jap)EOR-9015C, Queen (It)Q-002, Elysium 8008

Note: "Diggin' Diz" is announced by both Parker and Feather as "Dynamo A", but the tune played is in fact "Diggin' Diz".
Elysium 8008 lists "Dynamo A" for "Diggin' Diz" and this session is a probable source for the 3 tunes on this release.
All above titles also on Birdbox 19(01/22), JUTB (It)CD3016 [CD], Philology (It)W851-2 [CD], Sound Hills (Jap)SSCD-8017/34 [CD], RLR Records (Sp)RLR88667 [CD].

For a session from poss. May 23, 1953 see Bud Powell.

[P5682] Bud Powell
Inner Fires - The Genius Of Bud Powell : Bud Powell Trio : Bud Powell (p) Charles Mingus (b) Roy Haynes (d)

Live "Club Kavakos", Washington, D.C., April 5, 1953

I want to be happy Elektra Musician MUS52363, Discovery 71007 [CD]
Somebody loves me - -
Nice work if you can get it - -
Salt peanuts - -
Conception (*) - -
Lullaby of Birdland - -
Little Willie leaps - -
Hallelujah - -
Lullaby of Birdland (alt take) - -
Sure thing - -
Woody’n you - -

Note: (*) This title also on Elektra-Musician E1-60136B, a sampler album titled “The Musicians Guide Vol. 2”; rest of LP by others.

All above titles also on Elektra Musician (G)E1-60030, (Jap)P-11185, 28P2-2481 [CD], Elektra 1046-71007-2 [CD], Discovery (Jap)VACM-3002 [CD].

For 2 interviews with Bud Powell on the above issues see January 15 & May 6, 1963.

[P5683] Bud Powell
Bud Powell Trio With The Joe Timer Orchestra : Bud Powell (p) Charles Mingus (b) Roy Haynes (d) + Orchestra : Ed Leddy, Marky Markowitz, Charlie Walp, Bob Carey, Jon Eardley (tp) Earl Swope, Rob Swope, Don Spiker (tb) Jim Riley (as) Angelo Tompros, Ben Lary (ts) Jack Nimitz (bar) Joe Timer (ldr) Bill Potts (arr)

Live "Club Kavakos", Washington, D.C., April 5, 1953

Gabardine and Serge [Big band blues] [Tiny's blues] Mythic Sound (It)MS6002-1, MS6002-2 [CD], (Jap)NSJ-1001 [CD], Royal Jazz (Dan)RJD507 [CD], Mythic Sound (It)MS6001/6011, MS6001/6010 [CD]
Note: "Gabardine and Serge" mistitled "Tiny's blues" on Royal Jazz and mistitled "Big band blues" on Mythic Sound.
Mythic Sound issues list Washington 1955 as location and recording date but the above is believed to be more correct.
Royal Jazz (Dan) RD507 [CD] titled "More unissued, Vol. 1"; see various flwg sessions to 1959 for rest of CD.

[524x746]159

| Note: | "Gabardine and Serge" mistitled "Tiny's blues" on Royal Jazz and mistitled "Big band blues" on Mythic Sound. Mythic Sound issues list Washington 1955 as location and recording date but the above is believed to be more correct. Royal Jazz (Dan) RD507 [CD] titled "More unissued, Vol. 1"; see various flwg sessions to 1959 for rest of CD. |

| Sarah Vaughan | Sarah Vaughan (vcl) acc by John Malachi (p) Joe Benjamin (b) Roy Haynes (d) |
| Broadcast "Birdland", New York, September 5, 1953 | |
| Body and soul | Alto AL712 |
| Nice work if you can get it | - |
| Everything I have is yours | - |
| Summertime | - |
| Linger awhile | - |
| East of the sun | - |
Note: All above titles also on MRS 5024. |

| Cal Tjader | Cal Tjader (vib) Richard Wyands (p) Al McKibbon (b) Roy Haynes (d) Armando Peraza (cga) |
| San Francisco, CA, March 2, 1954 | |
| SCT4496 | A Sunday kind of love Savoy MG9036, MG12054, CD1207 [CD] |
| SCT4497 | After you've gone - - - |
| SCT4498 | It's you or no one - - - |
| SCT4499 | Isn't it romantic ? - - - |
Note: First 3 titles also on Savoy (Jap) COCB-50315 [CD]. All above titles also on Savoy XP8117, SJL2254, WL70511, SJL1207 (titled "Cal Tjader-Terry Gibbs - Good vibes"). |

| Cal Tjader | Cal Tjader Sextet: Jerome Richardson (fl) Cal Tjader (vib,timb-1) Eddie Cano (p) Al McKibbon (b) Roy Haynes (d) Armando Peraza (cga,bgo) |
| New York, March 6, 1954 | |
| Goza | Fantasy 3-17, 3-216, 24712, FCD-24712-2 [CD] |
| Panchero mambro | - - - - |
| Bernie's tune | - - - - |
| Mambo Inn | - - - - |
| Ritmo caliente (ct-timb,ec,am,ap only) | - - - - |
| Fantasy F8374, Fantasy FCD-24736 [CD] |
Note: Fantasy 24712, FCD-24712-2 [CD], both titled "Los Ritmos Calientes". |
Fantasy F8374 titled "Cal Tjader's Greatest Hits, Volume 2". Fantasy FCD-24736 [CD] titled "Cal Tjader's Greatest Hits".

[T3838] Cal Tjader
Eddie Cano (p) replaces Richard Wyands, Jerome Richardson out

New York, March 25, 1954
Mambo moderno Fantasy 3-17, 3-216, 24712, FCD-24712-2 [CD]
Afro-corolombo - - - -
Alegres congas - - - -
Alegres timbales - - - -
Mueve la cintura (*) - - - -

Note:  (*) This title also on Fantasy FS654.
All above titles also on Fantasy (Jap)VICJ-23133 [CD].

[P853] Charlie Parker
Charlie Parker Quartet/Quintet : Charlie Parker (as) Walter Bishop, Jr. (p) Jerome Darr (g) Teddy Kotick (b) Roy Haynes (d)

New York, March 31, 1954
C1531-1 I get a kick out of you  Verve MGV8007, (E)V3HB8840, Essential Jazz (issued as take 2 on LP) Classics (Sp)EJC55567 [CD]
C1532-2 I get a kick out of you  Verve 837141-2 [CD] (false start)
C1532-3 I get a kick out of you  - (false start)
C1532-4 I get a kick out of you  - (incomplete)
C1532-5 I get a kick out of you  - (false start)
C1532-6 I get a kick out of you  - (incomplete)
C1531-7 I get a kick out of you (*)  Verve MGV8007, (G)2615.005, (It)SGVL51007, (E)2632.013, Verve VE-2-2523, 823250-2 [CD], Essential Jazz Classics (Sp)EJC55567 [CD]
C1532-1 Just one of those things  Verve MGV8007, Columbia (E)LB10073, Verve (*) (G)2615.005, (It)SGVL51007, Giants of Jazz (It)LPJ60, Verve VE-2-2523, 823250-2 [CD], Giants of Jazz (It)CD53051 [CD], Essential Jazz Classics (Sp)EJC55567 [CD]
C1533-1 My heart belongs to  Verve 837141-2 [CD] daddy
My heart belongs to daddy (balance check) -

C1533-2 My heart belongs to daddy (*)
Verve MGV8007, Columbia (E)LB10073, Verve (G)2615.005, (It)SGVL51007, Verve VE-2-2523, 823250-2 [CD], Essential Jazz Classics (Sp)EJC55567 [CD]

C1534-1 I've got you under my skin (*)
Verve MGV8007, (G)2615.005, (It)SGVL51007, Verve VE-2-2523, 823250-2 [CD], Essential Jazz Classics (Sp)EJC55567 [CD]

Note: (*) These titles also on Definitive (And)DRCD11273 [CD], Classics (F)1408 [CD], Universal (F)533612-3 [CD].
All titles from Verve MGV8007 also on Columbia/Clef (E)33CX10090, Metro (E)2356.095, Blue Star (F)GLP3597, Verve (Jap)MV2044, OOM-3268/77.
All above titles also on Verve 837141-2 [CD].

[V983] Sarah Vaughan
Swingin' Easy : Sarah Vaughan And Her Trio : Sarah Vaughan (vcl) acc by John Malachi (p) Joe Benjamin (b) Roy Haynes (d)

New York, April 2, 1954

10413 Lover man (*)
EmArcy EP1-6001, Merc 824891-2 [CD], EmArcy 846330-2 [CD], Merc 830699-2 [CD], Verve (Eu)559.693-2 [CD], Verve 510086-2 [CD]
EmArcy 16005, EP1-6001, MG36071, DEM-2, Merc (E)126187MCE, EmArcy 846330-2 [CD], Merc 830699-2 [CD], Verve (Eu)539-052-2 [CD], Verve 518199-2 [CD], Giants of Jazz (It)CD53165 [CD]

10414 Shulie a bop
EmArcy 16005, EP1-6001, Verve 526817-2 [CD], Giants of Jazz (It)CD53165 [CD]

10415 Polka dots and moonbeams
EmArcy 16005, EP1-6001, Verve 526817-2 [CD], Giants of Jazz (It)CD53165 [CD]

10416 Body and soul
EmArcy EP1-6001, 846330-2 [CD], Verve 526817-2 [CD], Giants of Jazz (It)CD53165 [CD]

10417 They can't take that away from me
EmArcy EP1-6001, Merc (F)MLP7099, EmArcy 846895-2 [CD], Verve 314-557594-2 [CD], Mercury (Jap)PHCD-3020/25 [CD], Giants of Jazz (It)CD53165 [CD]
10418  Prelude to a kiss
EmArcy EP1-6000, Verve 510086-2
[CD], 526817-2
[CD], Mercury (Jap)PHCE-3020/25
[CD], Smithsonian
RD113 [CD], Giants of Jazz (It)CD53165 [CD]

10419  You hit the spot
EmArcy EP1-6000

10420  If I knew then (what I know now)
EmArcy EP1-6000, Merc
(F)126187MCE, Giants of Jazz
(It)CD53165 [CD]

Note: Verve (Eu)559.693-2 [CD] titled "4 by 4"; see December 16, 1954 for one more title; rest of CD by others.
Verve (Eu)539-052-2 [CD] titled "Ultimate Sarah Vaughan".
EmArcy 846895-2 [CD] titled "The George Gershwin Songbook, Vol. 1"; see various flwg sessions to April 24, 1957 for rest of CD.
Verve 314-557594-2 [CD] titled "Red & Hot on Gershwin"; rest of CD by others.
Verve 510086-2 [CD] titled "Jazz 'round midnight"; see various flwg sessions to January 1967 for rest of CD.
Verve 518199-2 [CD] titled "Verv Jazz Masters 18 : Sarah Vaughan"; see various flwg sessions to July 18-21, 1963 for remainder of CD.
Verve 526817-2 [CD] titled "Verve Jazz Masters 42 : Sarah Vaughan - The jazz sides"; see various flwg sessions to January 24, 1967 for rest of CD.
Smithsonian RD113 [CD] titled "The Jazz Singers"; see December 16, 1954 for one more title; rest of CD by others.
All titles, except (*), also on Dreyfus (F)FDM46050-367912 [CD].
All above titles also on Jazz World JWD102.301 [CD] titled "The Divine Miss V."; see December 16 & 18, 1954; August 6, 1957; March 7, 1958 for remainder of this 2 CD set.
All above titles also on Lonehill Jazz (Sp)LHJ10163 [CD] titled "Sarah Vaughan with Clifford Brown - Complete Recordings"; see December 16 & 18, 1954 for rest of CD.
All above titles also on Verve B0017127-02 [CD] titled "Divine: The Jazz Albums 1954-1958"; a 4 CD set.
All above titles also on Proper (E)INTROCD2082 [CD] titled "A Proper Introduction To Sarah Vaughan".
All above titles also on EmArcy MG26005, MG36109, Mercury 826320-1, 826320-2 [CD], (E)6372-488, (G)633713, Trip TLP5551 (titled "Swingin' easy"), Mercury (Du)636713, (Jap)EJD-1025, 18PJ-1030/35, SM-7269, EmArcy 514072-2 [CD], Essential Jazz Classics (Sp)EJC55698 [CD].
See February 14, 1957 for more titles.

[P854] Charlie Parker
**Charlie Parker With Strings**: Charlie Parker (as) unknown oboe, Walter Bishop, Jr. (p) unknown string section, including Teddy Blume (vln) Teddy Kotick (b) Roy Haynes (d)

**WABC Broadcast "Birdland", New York, August 27, 1954**

<table>
<thead>
<tr>
<th>Theme (I)</th>
<th>(unissued)</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is this thing called love?</td>
<td>Ozone 2, Spook Jazz (E)SPJ6604, Ariston (It)AR/LP12055</td>
</tr>
<tr>
<td>Repetition</td>
<td>(same issues)</td>
</tr>
<tr>
<td>Easy to love</td>
<td>-</td>
</tr>
<tr>
<td>East of the sun</td>
<td>-</td>
</tr>
<tr>
<td>Theme (II)</td>
<td>(unissued)</td>
</tr>
</tbody>
</table>

*Note:* Ozone 2 issued as by Charlie Parker/Miles Davis/Lee Konitz; rest of LP by Miles Davis Nonet. All issued titles also on Bird Box 22(01/22), JUTB (It)CD3018 [CD], Sound Hills (Jap)SSCD-8017/34 [CD], Charly Le Jazz (G)CDDIG16 [CD].

**[V986] Sarah Vaughan**

**Sarah Vaughan Accompanied By Count Basie Band Plus Her Trio**: Sarah Vaughan (vcl) acc by Thad Jones, Reunald Jones, Wendell Culley, Joe Newman (tp) Bill Hughes, Henry Coker, Benny Powell (tb) Marshal Royal (as,cl) Ernie Wilkins (ts) Frank Wess (ts,fl) Frank Foster (ts)Charlie Fowlkes (bar) Jimmy Jones (p) Joe Benjamin (b) Roy Haynes (d) Count Basie (p) Freddie Green (g) Eddie Jones (b) Gus Johnson (d) see note

**Concert "Carnegie Hall", New York, September 25, 1954**

<table>
<thead>
<tr>
<th>Perdido (1,*)</th>
<th>Roulette RE127, Blue Note CDP0777-7-98660-2 CD</th>
</tr>
</thead>
<tbody>
<tr>
<td>'S wonderful (1)</td>
<td>Roulette RE126, -</td>
</tr>
<tr>
<td>It's easy to remember (1)</td>
<td>-</td>
</tr>
<tr>
<td>East of the sun (1)</td>
<td>-</td>
</tr>
<tr>
<td>How important can it be? (1)</td>
<td>-</td>
</tr>
<tr>
<td>Old devil moon [That old devil moon] (1)</td>
<td>-</td>
</tr>
<tr>
<td>Make yourself comfortable (1)</td>
<td>-</td>
</tr>
<tr>
<td>Closing announcement by Sarah Vaughan</td>
<td>-</td>
</tr>
<tr>
<td>Polka dots and moonbeams (2)</td>
<td>Roulette RE127, -</td>
</tr>
<tr>
<td>(Medley :)</td>
<td>-</td>
</tr>
<tr>
<td>I ain't mad at you (1,2)</td>
<td>-</td>
</tr>
<tr>
<td>Summertime (1,2)</td>
<td>-</td>
</tr>
<tr>
<td>Saturday (2)</td>
<td>- , Cristal (F)CR331 [CD]</td>
</tr>
</tbody>
</table>
Time (2) - -
Tenderly (2) - -
Don't blame me (2) - -

Note: (1,2) With Trio and Band.
(1) With Basie Band.
(2) With Trio.
Blue Note CDP0777-7-98660-2 [CD] titled "The Birdland Allstars at Carnegie Hall"; rest of this 2 CD set by Count Basie, Billie Holiday & Charlie Parker.
(*) This title also on Blue Note (G)823517-2 [CD].
Above titles from Roulette RE127 also on Roulette (E)SLVLXR681, Vogue (E)VJD510.

[B1727.10] Buddy Banks

Buddy Banks Trio/Quartet: Bob Dorough (p) Jimmy Gourley (g) Buddy Banks (b) Roy Haynes (d)

Paris, October, 1954

A night in Tunisia CFD (F)J33, Opera (F)3124
Bags' groove - -
I love you - -
You go to my head - -
Almost like being in love (rh out) - -
Yesterdays (rh out) - -
Line for Lyons (rh out) - -
Buddy Banks blues (*) EmArcy (F)013034-2 [CD]

Note: All titles, except (*), also on Deutsche Schallpatten Club (G)C04, Disco Club 3411.
All above titles also on EmArcy (F)013034-2 [CD] titled "Jazz In Paris: Buddy Banks Jazz de Chambre Bobby Jasper".

[H3628] Roy Haynes

Busman's Holiday: Roy Haynes Sextet: Ake Persson (tb) Ed Gregory (as-1, bar-2) [ Sahib Shihab (as-1, bar-2) ] Bjarne Nerem (ts) Adriano Acea (p) Joe Benjamin (b) Roy Haynes (d)

Stockholm, Sweden, October 3, 1954

757 Little Leona (2) EmArcy MG26048, Met MEP90, JMLP2-103
758 Miss Mopsy (2) - - MEP91 -
759 He's gone again (ap out, 1) - - -
760 Hagnes (aa,ap,bn out, 1) - - MEP90 -
Red Cross (ab,bn out,*) - - - JMLP2-105

[J2138.10] Jazz at the Philharmonic
KB Hallen - Hall Of Fame: Sarah Vaughan (vcl) acc by Jimmy Jones (p) Joe Benjamin (b) Roy Haynes (d)

Live "KB Hallen", Copenhagen, Denmark, October 5, 1954

(Medley :)
- Shulie a bop
- Summertime
- Old devil moon

[Stunt (Dan)STUCD12132 [CD]]

[J2138.30] Jazz at the Philharmonic
Mary Lou Williams (p) Al Lucas (b) Roy Haynes (d)

Live "KB Hallen", Copenhagen, Denmark, October 5, 1954

Undecided

[Stunt (Dan)STUCD12132 [CD]]

[H3629] Roy Haynes
Modern Group: Roy Haynes Band: Barney Wilen (ts) Jay Cameron (bar) Henri Renaud (p) Jimmy Gourley (g) Joe Benjamin (b) Roy Haynes (d)

Paris, October 26, 1954

Red rose Swing (F)M33337, Vogue
(F)LDE130, 2111512-2 [CD]
A mountain sunset - - -
Laffin' and cryin' - - -
Minor encamp [Jordu] - - -
Souscription - - -

Fremeaux & Associes (F)FA5487 [CD]

Note: Vogue (F)2111512-2 [CD] titled "Roy Haynes/Kenny Clarke: Transatlantic meetings"; the rest of this CD by Kenny Clarke.
All above titles also on Vogue (F)74321-62291-2 [CD].
See under Henri Renaud for one more title.

[H3630] Roy Haynes
Roger Guerin (tp) Maurice Meunier (ts) Rene Urtreger (p) Jean-Marie Ingrand (b) Roy Haynes (d)

Paris, October 27, 1954

Venez donc chez moi Club du Disque
Embraceable you
Love for sale
Have you met Miss Jones
? (rg,mm out)
Juiced at the Roost
(rg,mm out)

[J4962] Jimmy Jones
Jimmy Jones Trio: Jimmy Jones (p) Joe Benjamin (b) Roy Haynes (d)
Paris, France, October 28, 1954

Lush life                  Swing (F)M33336, Vogue (F)2111504-2 [CD]
Easy to love               -                       , Mode (F)CMDINT9515
Squeeze me                 -                       -
My funny Valentine         -                       -
Good morning heartache     -                       -
Little girl blue           -                       -

Note: Vogue (F)2111504-2 [CD] titled "George Wallington/Jimmy Jones : Trios"; rest of this CD by George Wallington.
All above titles also on Vogue (Jap)YX-6086, BMG (Jap)BVCJ-39019 [CD], Vogue (F)74321-61022-2 [CD], Vogue (F)887254437727 [CD].

[R2543] Henri Renaud

Henri Renaud Trio: Henri Renaud (p) Joe Benjamin (b) Roy Haynes (d)

Paris, October 28, 1954

Dillon                     Swing (F)M33337, Vogue (F)2111512-2 [CD],
                           74321-62291-2 [CD], 887254437727 [CD]

Note: Swing (F)M33337 titled "Roy Haynes Modern Group"; a 10" LP.
Vogue (F)74321-62291-2 [CD] titled "The 1954 Paris Sessions
Featuring Henri Renaud: Roy Haynes Sextet, Rene Thomas Quintet,
Frank Foster Quartet'.

[S9536] Martial Solal

Martial Solal (p) Joe Benjamin (b) Roy Haynes (d)

Paris, October 28, 1954

Darn that dream             Swing (F)LDM33340, Vogue (F)7432-111515-2
                           [CD]
I only have eyes for you    -                       -
You stepped out of a dream  -                       -
The way you look tonight     -                       -

Note: All above titles also on Vogue (F)7432-1115152 [CD] titled "The Vogue Recordings Vol. 2 - Trios and Solos"; see various flwg sessions to November 29, 1956 for rest of CD.
All above titles also on BMG/Vogue (F)74321409322 [CD] titled "The complete Vogue recordings, Vol. 1"; see November 9, 1954 & April 29, 1955 for rest of CD.
All above titles also on Vogue (Jap)YX-6065, BVJJ-2934, BVCJ-37020 [CD], Vogue (F)887254437727 [CD], MAR (Port)MAR-CD-05 [CD].

[S6177] Eddie Shu

I Only Have Eyes For Shu : Eddie Shu Quartet : Eddie Shu (tp,cl,as,ts) Bobby Scott (p) Vinnie Burke (b) Roy Haynes (d)
New York, November 26, 1954

It's sand, man  Bethlehem BCP1013, BCP3
Don't blame me  -  -
Day by day  -
Tom, Dick and Jim  -  -
Blues for baby  -  - , BCP86
East side  -  - , BCP87
Peace  -  - , BCP88
Justice  -  - , BCP92

Note: Bethlehem BCP3 titled "Jazz practitioners"; reverse by Bob Hardaway.
All above titles also on Bethlehem (Jap)TOCJ-62084 [CD] titled "Eddie Shu/Bob Hardaway - Jazz Practioners".
All above titles also on Bethlehem (Jap)TOJJ-1013.

[V990] Sarah Vaughan

Sarah Vaughan (vcl) acc by Clifford Brown (tp) Herbie Mann (fl) Paul Quinichette (ts) Jimmy Jones (p) Joe Benjamin (b) Roy Haynes (d) Ernie Wilkins (arr,dir)

New York, December 16, 1954

11077-8  September song  EmArcy EP1-6099, MG36004, MG36085?, Limelight LM2-8201, LS2-8601, 814641-2 [CD], EmArcy (Jap)EXPR-1009, Verve 510086-2 [CD], 518199-2 [CD], 526373-2 [CD], Verve 539776-2 [CD]

11078  Lullaby of Birdland (*)  Merc (Jap)M5013

11078-8/9  Lullaby of Birdland (edited master)  EmArcy EP1-6099, MG36004, MG36087, 846330-2 [CD], Merc C-30031, MG20645, Merc (Eu)134536, EmArcy (Jap)EXPR-1009, Merc 814641-2 [CD], 830699-2 [CD], Verve (Eu)559.693-2 [CD], Verve 518199-2 [CD], 519853-2 [CD], Smithsonian RD113 [CD]

11079-6  I'm glad there is you  EmArcy EP1-6098, MG36004, Merc 814641-2 [CD], Verve 510086-2 [CD]

11080-7  You're not the kind  EmArcy EP1-6097, MG36004, (E)EJL1250, EmArcy (Jap)EXPR-1009, Merc 814641-2 [CD], Verve 314-512904-2 [CD]

Note: EmArcy (Jap)EXPR-1009 titled "Sarah Vaughan".
Verve 519853-2 [CD] titled "Verve Jazz Masters 20 : Introducing";
rest of CD by others.
together - The best of the Mercury years"; rest of CD by others.


All titles, except (*), also on Poll Winners (Sp)PWR27224 [CD] titled "Sarah Vaughan Featuring Clifford Brown".

All titles, except (*), also on Mercury(E)20055MCL, Jazz World JWD102.301 [CD], Lonehill Jazz (Sp)LHJ10325 [CD], Verve B0017127-02 [CD], Dreyfus (F)FDM46050-367912 [CD], Giants of Jazz (It)CD53165 [CD], Proper (E)INTROCD2082 [CD].

All above titles also on EmArcy 838306-2 [CD] titled "The complete EmArcy recordings of Clifford Brown"; see flwg session for more titles; rest of this 10 CD set by Clifford Brown and others.

All above titles also on EmArcy (Eu)543305-2 [CD] titled "Sarah Vaughan"; see following session for rest of CD.

All above titles also on Mercury 6336329, (Jap)18PJ-1030/35, Mercury 826320-1, 826320-2 [CD], Lonehill Jazz (Sp)LHJ10163 [CD], Phoenix Records (Sp)131547 [CD].

[V991] Sarah Vaughan

same pers

New York, December 18, 1954

11081-5 Jim EmArcy EP1-6094, Merc (E)YEP9507, Verve 510086-2 [CD], Giants of Jazz (It)CD53165 [CD]

11082-5 He's my guy EmArcy EP1-6096, Verve 589845-2 [CD]

11083-8 April in Paris EmArcy EP1-6097, Merc PVM-002, (E)YEP9507, Mercury 6641482, Verve 510086-2 [CD], Merc (Jap)PHCD-3020/25 [CD], Giants of Jazz (It)CD53165 [CD]

11084-4 It's crazy Limelight LM2-8201, LS2-8601, Franklin Mint GJR084, EmArcy 842933-2 [CD], RCA (Eu)2114176-2 [CD], Giants of Jazz (It)CD53165 [CD]

11085-1 Embraceable you (cb,pq,hm out,*) EmArcy EP1-6098, 846895-2 [CD], 814187-1, Verve 314-513928-2 [CD], Merc (Jap)PHCD-3020/25 [CD], Mercury 830699-2 [CD], Giants of Jazz (It)CD53165 [CD]
Note: Mercury 830699-2 [CD] incorrectly lists recording date as December 16, 1954.
Limelight LM2-8201(mono) = LS2-8601(stereo).
EmArcy MG36004 titled "Lullaby of Birdland".
Mercury PVM-002 titled "Hi-Fi Internationale".
EmArcy 814187-1 titled "The George Gershwin Songbook".
Verve 589845-2 [CD] titled "The Definitive Clifford Brown"; rest of CD by others.
RCA (Eu)2114176-2 [CD] titled "Jazz Gallery : Clifford Brown"; rest of CD by others.
Mercury (Jap)PHCE-3020/25 [CD] titled "You'd be so nice to come home to - Very best of Standards 101"; see various flwg sessions for more titles; rest of this 5 CD set by others.
All titles, except (*), also on Jazz World JWD102.301 [CD].
All above titles also on Mercury
(G)6336329, 6336709, (E)20055MCL, MCL125061, 633632918, 6336705, Trip TLP5501, Fontana
(Du)825156, (It)6430143, Mercury (F)6336709, EmArcy
(Jap)EXPR-1009, EmArcy MG36004, 838306-2 [CD], 814641-2 [CD], Mercury 826320-1, 826320-2 [CD], 814641-2 [CD], (Jap)18PJ-1030/35, SFX-7332, IMPI-10004, SFX-10501, PHCE-3052 [CD], PHCE-4162 [CD], Lonehill Jazz
(Sp)LHJ10325 [CD], EmArcy (Eu)543305-2 [CD], Phoenix Records
(Sp)131547 [CD], Verve B0017127-02 [CD], Dreyfus
(F)FDM46050-367912 [CD], Poll Winners (Sp)PWR27224 [CD], Proper (E)INTROCD2082 [CD].

[B3659] Count Basie

Sarah Vaughan With Her Trio And Count Basie And His Orchestra : Sarah Vaughan (vcl) Jimmy Jones (p,arr) replaces Count Basie, Joe Benjamin (b) replaces Eddie Jones, Roy Haynes (d) replaces Sonny Payne, rest of band pers the same

Live "Municipal Auditorium", Topeka Kansas, February 1955

'S Wonderful Jass J-CD-17 [CD]
It's easy to remember -
East of the sun -
How important can it be ? -
Old devil moon -
Idle gossip (sv and trio only) -
Make yourself comfortable -
Perdido -
Note: All above titles also on Jazz Classics CD-JZCL-5015 [CD].

[R5032] Red Rodney

Modern Music From Chicago: Red Rodney Quintet: Red Rodney (tp,vcl) Ira Sullivan (tp,ts,as) Norman Simmons (p) Victor Sproles (b) Roy Haynes (d)

Chicago, June 20, 1955
Rhythm in a riff (rr vcl) Fantasy 3-208, OJC 048
Laura (is out) - -
Taking a chance on love - -
You and the night and the music - -
On mike - -
Swingin' with daddy-o - -
The song is you (is out) - -
Trumpet juice (unissued)
Dig this Fantasy 3-208, OJC 048
Red is blue - -
Clap hands! Here comes Charlie - -

Note: All issued titles also on Fresh Sound (Sp)FSRCD554-2 [CD], Fantasy FCD-24758-2 [CD].

[R5033] Red Rodney

same except Ira Sullivan (ts)

Chicago, June 21, 1955
Hail to Dale Fantasy 3-208, OJC 048
Jeffie - -

Note: All titles from Fantasy 3-208 also on Fantasy (Jap)VIJ-4046. Both above titles also on Fresh Sound (Sp)FSRCD554-2 [CD], Fantasy FCD-24758-2 [CD].

[A1032] Nat Adderley

Introducing Nat Adderley: Nat Adderley (cnt) Cannonball Adderley (as) Horace Silver (p) Paul Chambers (b) Roy Haynes (d)

New York, September 6, 1955

W201 Fort Lauderdale Wing MGW600000, EmArcy EMS2-404
W202 Sun dance - -
W203 Friday nite - , Cristal (F)CR331 [CD]
W204 Blues for Bohemia - -
W205 Watermelon - , EmArcy EMS2-404
W206 Little Joan walks - -
W207 Two brothers - -
W208 I should care - -
W209 Crazy baby - -
W210 New arrivals - -
Note: All above titles also on EmArcy MG36091, Limelight ML82032, LS86032, (E/Swd)LML4022, (Jap)SFX-7386, Trip TLP5564, Avid (E)AMSC1062 [CD], Real Gone Jazz (E)RGJCD366 [CD].

[V998] Sarah Vaughan

Sarah Vaughan Acc By Ernie Wilkins Orchestra: Sarah Vaughan (vcl) acc by Ernie Royal, Bernie Glow (tp) J.J. Johnson, Kai Winding (tb) Cannonball Adderley, Sam Marowitz (as) Jerome Richardson (fl,ts) Jimmy Jones (p) Turk Van Lake (g) Joe Benjamin (b) Roy Haynes (d)Ernie Wilkins (arr,cond)

New York, October 25, 1955

12266-1 Sometimes I'm happy (alt) Merc (Jap)18PJ-1030/35
12266-2 Sometimes I'm happy (alt) -
12266-3 Sometimes I'm happy (alt) - , EmArcy 826454-1
12266-4 Sometimes I'm happy EmArcy MG36058, 836454-2 [CD], (E)ERE1550, (Swd)EP1-6520, Merc MG20133, 830699-2 [CD], (Jap)18PJ-1030/35, Verve B0017127-02 [CD], 518199-2 [CD], Poll Winners (Sp)PWR27224 [CD]

12267-1 I'll never smile again (alt) Merc (Jap)18PJ-1030/35
12267-2 I'll never smile again (alt) -
12267-3 I'll never smile again EmArcy EP1-6147, MG36058, 826454-2 [CD], (Swd)EP1-6519, Verve 510086-2 [CD], EmArcy 826454-1, Merc (Jap)18PJ-1030/35, Verve B0017127-02 [CD], Poll Winners (Sp)PWR27224 [CD]

12268-3 Don't be on the outside (alt) Merc (Jap)18PJ-1030/35
12268-5 Don't be on the outside Merc (Jap)EP1-6147, EmArcy MG36058, 826454-2 [CD], (E)ERE1550, (Swd)EP1-6519, EmArcy 826454-1, Merc (Jap)18PJ-1030/35, Verve B0017127-02 [CD], Poll Winners (Sp)PWR27224 [CD]

12269 It shouldn't happen to a dream EmArcy MG36058, MG36086, 826454-2 [CD], (Swd)EP1-6518, Merc 70086, EmArcy 826454-1, Merc (Jap)18PJ-1030/35, Verve 314-512904-2 [CD], 518199-2 [CD], B0017127-02 [CD], Poll Winners (Sp)PWR27224 [CD]
Note: Mercury 830699-2 [CD] incorrectly lists recording date as October 27, 1955.
EmArcy MG36058 = EmArcy (Jap)EJD-3087 [CD], both titled "In the land of Hi-Fi".
EmArcy 826454-1 titled "Sarah Vaughan - In the Land of Hi-Fi"; see flwg 2 sessions for rest of LP. 
All above titles also on Mercury 826320-1, 826320-2 [CD].

[V999] Sarah Vaughan

same pers

New York, October 26, 1955

12270  An occasional man EmArcy (Swd)EP1-6519
12271  Soon EmArcy (Swd)EP1-6518, EmArcy 846895-2
[CD], Verve (E)5450362 [CD]
12272  Cherokee EmArcy (E)ERE1550, (Swd)EP1-6518, Verve 518199-2 [CD]
12273  Maybe EmArcy (Swd)EP1-6520, EmArcy 846895-2
[CD], 846896-2 [CD]

All above titles also on Mercury (Jap)18PJ-1030/35, EmArcy MG36058, 826454-1, 826454-2 [CD], Mercury 826320-1, 826320-2 [CD], Verve B0017127-02 [CD], Poll Winners (Sp)PWR27224 [CD].

[V1000] Sarah Vaughan

same pers

New York, October 27, 1955

12278  Why can't I? EmArcy MG36058, (Swd)EP1-6520, Merc (Jap)18PJ-1030/35, Merc 824864-1, 824864-2
[CD], Verve B0017127-02 [CD], Poll Winners (Sp)PWR27224 [CD]
12279  How high the moon EmArcy EP1-6147, MG36058, (E)ERE1550, (Swd)EP1-6519, Merc (Jap)18PJ-1030/35
, (F)126187MCE, Franklin Mint GJR084, Merc 830699-2
[CD], Verve B0017127-02 [CD], Poll Winners (Sp)PWR27224 [CD]
12280-1 Over the rainbow Merc (Jap)18PJ-1030/35
12280-3 Over the rainbow EmArcy EP1-6147, MG36058, MG36086, (Swd)EP1-6518,
Merc (Jap) 18PJ-1030/35, Verve 510086-2 [CD], B0017127-02 [CD], Poll Winners
(Sp) PWR27224 [CD]

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>12281-2</td>
<td>Oh, my! (alt)</td>
<td>Merc (Jap) 18PJ-1030/35</td>
</tr>
<tr>
<td>12281-6</td>
<td>Oh, my! (alt)</td>
<td></td>
</tr>
<tr>
<td>12281-8</td>
<td>Oh, my!</td>
<td></td>
</tr>
</tbody>
</table>

Note: All titles from MG36058 also on Mercury (E) EJL100, (Jap) SFX-10522, Trip TLP5523, EmArcy 826454-1, 826454-2 [CD].
All above titles also on Mercury 826320-1, 826320-2 [CD].

[A1709] Toshiko Akiyoshi
Toshiko, Her Trio Her Quartet: Toshiko Akiyoshi (p) Oscar Pettiford (b) Roy Haynes (d)

New York, c. 1956

<table>
<thead>
<tr>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>No moon at all</td>
</tr>
<tr>
<td>Storyville SLP918</td>
</tr>
<tr>
<td>Pea, Bee and Lee</td>
</tr>
<tr>
<td>-</td>
</tr>
<tr>
<td>Thou swell</td>
</tr>
<tr>
<td>-</td>
</tr>
</tbody>
</table>

[V1003.10] Sarah Vaughan
Sarah Vaughan (vcl) acc by Jimmy Jones (p) Joe Benjamin (b) Roy Haynes (d)


<table>
<thead>
<tr>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>The nearness of you</td>
</tr>
<tr>
<td>Mr. Music MMCD-7024 [CD]</td>
</tr>
<tr>
<td>Sometimes I'm happy</td>
</tr>
<tr>
<td>-</td>
</tr>
<tr>
<td>Just squeeze me</td>
</tr>
<tr>
<td>-</td>
</tr>
<tr>
<td>Mr. Wonderful</td>
</tr>
<tr>
<td>-</td>
</tr>
<tr>
<td>That old devil moon</td>
</tr>
<tr>
<td>-</td>
</tr>
<tr>
<td>How am I to know? (sv out)</td>
</tr>
<tr>
<td>-</td>
</tr>
<tr>
<td>Tenderly</td>
</tr>
<tr>
<td>-</td>
</tr>
<tr>
<td>Linger awhile</td>
</tr>
<tr>
<td>-</td>
</tr>
<tr>
<td>S'wonderful</td>
</tr>
<tr>
<td>-</td>
</tr>
</tbody>
</table>

Note: All above titles also on Essential Jazz Classics (Sp) EJC55698 [CD].

[M12561] Music Minus One
Jimmy Jones (p) Joe Puma, Jimmy Raney (g) George Duvivier (b) Roy Haynes (d)

New York, c. 1957

<table>
<thead>
<tr>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thou swell</td>
</tr>
<tr>
<td>Music Minus One 8</td>
</tr>
<tr>
<td>The blue room</td>
</tr>
<tr>
<td>-</td>
</tr>
<tr>
<td>Mountain greenery</td>
</tr>
<tr>
<td>-</td>
</tr>
<tr>
<td>My heart stood still</td>
</tr>
<tr>
<td>-</td>
</tr>
<tr>
<td>You are too beautiful</td>
</tr>
<tr>
<td>-</td>
</tr>
<tr>
<td>Dancing on the ceiling</td>
</tr>
<tr>
<td>-</td>
</tr>
<tr>
<td>With a song in my heart</td>
</tr>
<tr>
<td>-</td>
</tr>
<tr>
<td>You took advantage of me</td>
</tr>
<tr>
<td>-</td>
</tr>
</tbody>
</table>
**[M12562] Music Minus One**

New York, c. 1957

'Tis autumn
What's new?
As time goes by
Dancing in the dark
September in the rain
The very thought of you
Something to remember you by
You and the night and the music

**[V1012] Sarah Vaughan**

Swingin' Easy: Sarah Vaughan Acc By Her Trio: Sarah Vaughan (vcl) acc by Jimmy Jones (p) Richard Davis (b) Roy Haynes (d)

New York, February 14, 1957

14669-3 Words can't describe (#,+4) EmArcy MG36109, Merc (Jap)18PJ-1036/40
14670-6 Pennies from Heaven (#) - - , (E)MPT7518
14671-4 All of me (*) - -
14672-2 I cried for you (*) - -
14673-4 Linger awhile - - , Verve 518199-2 [CD]

Note: (+) This title also on Verve 529866-2 [CD] titled "Verve Jazz Masters Vol. 60 : The Collection; rest of CD by others.
(*) These 2 titles also on Verve 314-512904-2 [CD].
(#) These 2 titles also on Verve 526817-2 [CD].

All titles from EmArcy MG36109 also on EmArcy (Swd)EP1-6544, Mercury (Jap)EJD-1025, (E)EJL1273, 6336 713, Trip TLP5551.
All above titles also on Mercury 826327-1, 826327-2 [CD], EmArcy 514072-2 [CD], Essential Jazz Classics (Sp)EJC55698 [CD].

**[R5344] Sonny Rollins**

The Sound Of Sonny: Sonny Rollins Quartet: Sonny Rollins (ts) Sonny Clark (p) Percy Heath (b) Roy Haynes (d)

New York, June 11, 1957

It could happen to you (sr solo) Riv RLP12-241, Solar (Sp)4569879 [CD]
Dearly beloved (*) Riv RLP12-241, Milestone MSP1, Essential Jazz Classics (Sp)EJC55592 [CD]
Every time we say goodbye (*,!) Riv RLP12-241, RLP12-272, Font (Eu)883.274JCY, OJC
Note: Solar (Sp)4569879 [CD] lists recording date as June 12, 1957. Milestone MSP1 titled "Giants". Solar (Sp)4569879 [CD] titled "Sonny Rollins Trio - Shadow Waltz". (*) These 2 titles also on Gateway GSLP7024 titled "Sound of Sonny"; see June 12, 1957 & April 26, 1962 for rest of LP. (*) These 2 titles also on Riverside FCD60-020 [CD] titled "The essential Sonny Rollins on Riverside"; see flwg sessions for more titles; rest of CD by Thelonious Monk, Kenny Dorham, Abbey Lincoln. (*) These 2 titles also on Fontana (E)FJL124 titled "Blow"; see June 12 & 19, 1957 for more titles; rest of LP by Kenny Dorham. (*) These 2 titles also on Jazz Time (F)JTM8145 [CD] titled "Dearly Beloved". (!) This title also on Prestige PRCD-24203-2 [CD]. All above titles also on Riverside JZD008 [CD] titled "The Sound of Sonny/Freedom Suite"; see flwg sessions to February, 27, 1958 for rest of CD. All above titles also on OJC CD029-2 [CD] titled "The sound of Sonny"; see June 12 & 19, 1957 for rest of CD. All above titles also on Riverside RCD-30186 [CD] titled "The Sound of Sonny - Keepnews Collection"; see flwg 2 sessions for rest of CD. All above titles also on Riverside (E)CDJZD008 [CD] titled "Freedom Suite/The Sound of Sonny". All above titles also on Riverside (Jap)VDJ-1656 [CD], VICJ-23612 [CD], VICJ-2130 [CD], Riverside (Eu)0888072301863 [CD], Riverside RISA-241 [SACD], Riverside/Contemporary 5RCD-4427-2 [CD].

[R5345] Sonny Rollins

same pers.

New York, June 12, 1957

Just in time Riv RLP12-241, 45-604, Font (Eu)883.274JCY
Mangoes - , 45-605, -
Cutie - , RLP12-284, REP127, Font (Eu)883.274JCY, Riv FCD60-020 [CD]
Toot-toot-tootsie Riv RLP12-241, Font (Eu)883.274JCY

Note: Milestone 47007 titled "The freedom suite plus". Fontana (Eu)883.274 titled "Blow !". All titles from Riverside RLP12-241 also on Riverside RSLP1124, (Jap)SMJ-6139, MW-2024, VIJ-134, Milestone M47007, (F)68.103, OJC 029. All above titles also on Gateway GSLP7024, Fontana (E)FJL124, Riverside JZD008 [CD], OJC CD029-2 [CD], Riverside
(Jap)VDJ-1656 [CD], VICJ-2361 [CD], VICJ-2130 [CD], Riverside RCD-30186 [CD], (Eu)0888072301863 [CD], Jazz Time (F)JTM8145 [CD], Riverside RISA-241 [SACD], Riverside (E)CDJZD008 [CD], Riverside/Contemporary 5RCD-4427-2 [CD].

**[R5346] Sonny Rollins**

Paul Chambers (b) replaces Percy Heath

**New York, June 19, 1957**

What is there to say? Riv RLP12-241, (Jap)SMJ-6139, Font (Eu)883.274JCY,
(E)FJL124, OJC 029, Riverside JZD008 [CD], (E)CDJZD008 [CD]

The last time I saw Paris (sc out) Riv RLP12-241, (Jap)SMJ-6139, Font (Eu)883.274JCY,
(E)FJL124, Riv 45-604, OJC 029, RIVM001, Riverside JZD008 [CD], FCD60-020 [CD], Solar (Sp)4569879 [CD], Riverside (E)CDJZD008 [CD], Essential Jazz Classics (Sp)EJC55704 [CD]

Funky hotel blues Riv RLP12-243, REP127, (Jap)SMJ-6128M, OJC 030, OJCCD030-2 [CD]

Note: Riverside RLP12-243, SMJ-6128M, OJC 030, OJCCD030-2 [CD], all titled "Blues for tomorrow"; further titles by other leaders. Riverside RIVM001 titled "The Riverside Jazz Sampler"; rest of LP by others. Both titles from Riverside RLP12-241 also on Riverside (Jap)MV-2024, VIJ-134.

All titles from Riverside RLP12-241 also on Carrere/Riverside (F)CA/800/98.977 [CD].

All above titles also on Milestone M47007, (F)68.103, OJC CD029-2 [CD], Riverside (Jap)VDJ-1656 [CD], VICJ-23612 [CD], VICJ-2130 [CD], Riverside RCD-30186 [CD], (Eu)0888072301863 [CD], Riverside RISA-241 [SACD], Riverside/Contemporary 5RCD-4427-2 [CD].

**[V1019] Sarah Vaughan**

**Linger Awhile : Live At Newport And More :** Sarah Vaughan (vcl) acc by Jimmy Jones (p) Richard Davis (b) Roy Haynes (d)

**Live, Newport Jazz Festival, Newport, RI, July 7, 1957**

If this isn't love Pablo PACD-2312-144-2 [CD]

I'm afraid the masquerade is over -
All of me  -  , Columbia/Legacy C3K89076 [CD]
Black coffee  -
Sometimes I'm happy  -
Poor butterfly  -
Linger awhile  -
(Medley :)  -
Time  -
Tenderly  -

Note: For further titles from Pablo PACD-2312-144-2 [CD] see sessions from April 25, 1978 to March 1 & 2, 1982.

[V1021] Sarah Vaughan

At Mr. Kelly's: Sarah Vaughan Acc By Her Trio: Sarah Vaughan (vcl) acc by Jimmy Jones (p) Richard Davis (b) Roy Haynes (d)

Live "Mister Kelly's", Chicago, IL, August 6, 1957

<table>
<thead>
<tr>
<th>Title</th>
<th>Location</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>September in the rain</td>
<td>Merc (Jap)18PJ-1041/46</td>
<td>1957</td>
</tr>
<tr>
<td>(includes introduction)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Willow, weep for me</td>
<td>Merc EP1-3370, EmArcy 846330-2 [CD]</td>
<td>(*)</td>
</tr>
<tr>
<td>Just one of those things</td>
<td>Merc 832572-2 [CD]</td>
<td>(*)</td>
</tr>
<tr>
<td>Be anything but darling be</td>
<td>Merc 832572-2 [CD]</td>
<td>mine (*)</td>
</tr>
<tr>
<td>Thou swell (*)</td>
<td>Merc EP1-3370, 824864-1, 824864-2[CD]</td>
<td>(*)</td>
</tr>
<tr>
<td>Stairway to the stars (*)#</td>
<td>Merc EP1-3370, 832572-2 [CD]</td>
<td>(*,#)</td>
</tr>
<tr>
<td>Honeysuckle rose</td>
<td>Merc 832572-2, EmArcy 846330-2 [CD]</td>
<td>(*)</td>
</tr>
<tr>
<td>Just a gigolo</td>
<td>Merc (Jap)18PJ-1041/46</td>
<td>1957</td>
</tr>
<tr>
<td>How high the moon (*)+</td>
<td>Merc EP1-3370, MEP38, LPC-3-1C</td>
<td>(*)</td>
</tr>
<tr>
<td>Dream</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I'm gonna sit right down</td>
<td></td>
<td></td>
</tr>
<tr>
<td>and write myself a letter</td>
<td></td>
<td></td>
</tr>
<tr>
<td>It's got to be love</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: Mercury 832572-2 [CD] titled "Sarah Vaughan Live".
(+): This title also on Verve 518199-2 [CD].
(#): This title also on Franklin Mint GJR084.
(*): These titles also on EmArcy EMS2-412 titled "Recorded Live"; see March 1958 & July 1963 for further titles.

All titles, except the last 3, also on Verve B0009404-02 [CD] titled "Sarah Vaughan At Mister Kelly's".
All titles, except the last 3, also on Mercury MG20326, Jazz World JWD102.301 [CD], Mercury (Jap)SMX-7111, BT-1307, SFX-
10513. All above titles also on Mercury (Jap)SFX-10513, Mercury 826333-1, 826333-2 [CD], EmArcy 832791-2 [CD], (Jap)32JD-10080 [CD], EJD-3022 [CD], Verve B0017127-02 [CD], Essential Jazz Classics (Sp)EJC55698 [CD].

[V1022] Sarah Vaughan

same pers

Live "Mister Kelly's", Chicago, IL, August 7, 1957

15752      Alone                  Merc (Jap)18PJ-1041/46, EmArcy 832791-2 [CD]
15753      It's got to be love       - , Verve 526817-2 [CD]

Note: Both above titles also on Mercury 826333-1, 826333-2 [CD], EmArcy (Jap)32JD-10080 [CD], EJD-3022 [CD], Verve B0017127-02 [CD], Essential Jazz Classics (Sp)EJC55698 [CD].

[V1023] Sarah Vaughan

same pers

Live "Mister Kelly's", Chicago, IL, August 8, 1957

15756      If this isn't love        Merc (Jap)18PJ-1041/46
15757      Embraceable you (*)      -
15758      Lucky in love            -
15759      Dancing in the dark       - , Verve 526817-2 [CD]
15760      Poor butterfly           -
15761      Sometimes I'm happy       -
15762      I cover the waterfront    -

Note: (*) This title also on EmArcy 814187-1, 846896-2 [CD](listing date incorrectly as August 6, 1957).

All above titles also on Mercury 826333-1, 826333-2 [CD], EmArcy 832791-2 [CD], (Jap)32JD-10080 [CD], EJD-3022 [CD], Verve B0017127-02 [CD], Essential Jazz Classics (Sp)EJC55698 [CD].

[J4964] Jimmy Jones

*Jimmy Jones Trio*: Jimmy Jones (p) Richard Davis (b) Roy Haynes (d)

New York, September 24, 1957

3651      Ill wind                (unissued) Atl
3652      Untitled original       -
3653      The nearness of you     -
3654      Polka dots and moonbeams -

[M11376] Sam Most

*The Amazing Mr. Sam Most*: Sam Most (fl,cl,ts) Hall Overton (p) Jimmy Raney (g) Addison Farmer (b) Roy Haynes (d) unknown (vln) Isadore Cohen (vln) Walter Trampler (viola) Charles McCracken (cello) Teddy Charles (cond)
New York, October, 1957
Lover man      Bethlehem BCP78
Alone together -
When your lover has gone -
Softly, as in a morning
  sunrise -
It might as well be spring -
You stepped out of a
dream -

Note: All above titles also on Bethlehem/Solid (Jap)CDSOL-6139
[CD] titled "The Amazing Mr. Sam Most".
All above titles also on Avid (E)AMSC1245 [CD],

[J4965] Jimmy Jones
same

New York, October 2, 1957
4084 Original up tempo (unissued) Atl
4085 Good morning heartache -
4086 Lush life -
4087 Lover man -

[J4966] Jimmy Jones
same

New York, October 15, 1957
4098 Original up tempo (unissued) Atl
4099 Cultured blues original -
4100 A foggy day -

[J4967] Jimmy Jones
same

New York, October 28, 1957
4103 Untitled original (unissued) Atl
4104 Untitled original -

[P617] Jackie Paris
The Jackie Paris Sound: Jackie Paris (vcl) acc by Eddie Wasserman (ts) John James
(p) Barry Galbraith (g) Joe Benjamin (b) Ed Shaughnessy (d) or poss. Roy Haynes
(d) (see note)

New York, November 13, 1957
2831 This is my night to dream East-West LP4002
2832 We three -
2833 Someone's rocking my
  dreamboat - , Rhino R2-71248 [CD]
2834 It's only a paper moon -
Note: According to the Jackie Paris Discography by J.D. Ehrhard, Jackie Paris believes Roy Haynes was the drummer even though Ed Shaughnessy is listed. Rhino R2-72473 [CD] titled "Atlantic Jazz Vocals, Vol. 1"; rest of CD by others.

[P618] Jackie Paris

Wendell Marshall (b) Bill Clark (d) replace Joe Benjamin (b) Ed Shaughnessy (d)

New York, February 13, 1958

2985 On a slow boat to China East-West LP4002
2986 You're getting to be an habit with me -
2987 I'll get by -
2988 Until the real thing comes along -

[P619] Jackie Paris

Hank Jones (p) Joe Benjamin (b) Ed Shaughnessy (d) replace or poss. Roy Haynes (d) replaces John James, Wendell Marshall, Bill Clark

New York, February 25, 1958

2991 This year's kisses East-West LP4002
2992 I've got a pocketful of dreams -
2993 It's a pity to say goodnight -
2994 It could happen to you - , Rhino R2-72473 [CD]

Note: See note to November 13, 1957 session regarding the drummer. Rhino R2-72473 [CD] titled "Masters of Jazz Vol. 6: Male Vocal Classics"; rest of CD by others. All titles from East-West LP4002 also on Atlantic (Jap)5030, East-West (Jap)P-6134A.

[V1031] Sarah Vaughan

After Hours At The London House: Sarah Vaughan (vcl) acc by Thad Jones, Wendell Culley (tp) Henry Coker (tb) Frank Wess (ts) Ronnell Bright (p) Richard Davis (b) Roy Haynes (d)

Live "London House", Chicago, IL, March 7, 1958

17505 Detour ahead Merc MVS2-38, 832572-2 [CD], Verve (Eu)539-052-2 [CD]
17506 Three little words Merc MVS2-38, MEP-50, EmArcy EMS2-412, Merc (E)ZEP10030, Verve 528688-2 [CD]
17507 Speak low EmArcy EMS2-412, Verve 314-512904-2 [CD]
17508 Like someone in love - , Merc MVS2-38, 832572-2 [CD].
17509  My buddy (*)
17510  You'd be so nice to come home to
17511  I'll string along with you
17512  All of you
17513  Thanks for the memory

Note: Verve 314-516986-2 [CD] titled "Cole Porter in concert: Just one of those live things"; rest of CD by others.

All titles, except (*), also on Mercury (Jap) 18PJ-104/146, SFX-10512, PHCE-1015, (E)MMC14001, Trip TLP5595, Jazztone SJS1267, Mercury MG20383(mono), SR60020(stereo), 826333-1, 826333-2 [CD], Jazz World JWD102.301 [CD], Verve B0017127-02 [CD], Master Jazz (Sp)8892852 [CD].

[F300] Art Farmer

Portrait Of Art Farmer: Art Farmer Quartet: Art Farmer (tp) Hank Jones (p) Addison Farmer (b) Roy Haynes (d)

New York, April 19, 1958

Back in the cage Contemporary C3554, OJC CD166-2 [CD]
Stablemates - -
By myself - -
Nita - -
Too late now (*) - -

Note: (*) This title also on Prestige FCD-60-027 [CD].
All above titles also on Avid (E)AMSC1060 [CD].

[F301] Art Farmer

same pers.

New York, May 1, 1958

Earth Contemporary C3554, OJC CD166-2 [CD]
And now - -
The very thought of you - -
Folks who live on the hill - -

Note: All titles on Contemporary C3554 also Cont (F)CTXX240765, S7554, Vogue (E)LAC12197, OJC 166, Boplicity/Contemporary COP029, Contemporary (Jap)VDJ-1627 [CD].
All above titles also on Avid (E)AMSC1060 [CD].

[R5353] Sonny Rollins

Newport Jazz 1958-59: Sonny Rollins Trio: Sonny Rollins (ts) Henry Grimes (b) Roy Haynes (d)

Broadcast, Newport Jazz Festival, Newport, RI, July 6, 1958
Mack the knife (unissued)
I want to be happy

FDC (It) 1024, RLR Records (Sp) RLR 88645 [CD], Poll
Winners (Sp) PWR 27354 [CD]

Note: Further titles from FDC (It) 1024 by other groups performing at the Newport Festival.

[M9519.10] Thelonious Monk

Thelonious Monk Trio: Thelonious Monk (p) Henry Grimes (b) Roy Haynes (d)

Live "Newport Jazz Festival", Newport, RI, July 6, 1958

Just you, just me  FDC (It) 1025, Gambit (And) 69299 [CD]
Blue Monk  Charly (G) CDGR 196 [CD], Gambit (And) 69299 [CD]
'T'Round midnight  Gambit (And) 69299 [CD]
Well you needn't  -

Note: FDC (It) 1025 titled "Newport Jazz Festival".
Gambit (And) 69299 [CD] = 'In' Crowd (Eu) 996685 [CD].
All above titles also on Poll Winners (Sp) PWR 27296 [CD] titled "Thelonious Alone In San Francisco".
All above titles also on Avid (E) AMSC 1130 [CD], Essential Jazz Classics (Sp) EJC 55658 [CD].

[M9520] Thelonious Monk

Thelonious Monk Quartet: Johnny Griffin (ts) Thelonious Monk (p) Ahmed Abdul-Malik (b) Roy Haynes (d) Art Blakey (d-1) replaces Haynes.

Live "Five Spot Cafe", New York, July 9, 1958

Sweet stranger (unidentified solo piano) (tm solo-p,#)  Milestone M9124, (F) 68.154, (Jap) VIJ-4049, OJC CD103-2 [CD]
Evidence (*,+): Riv (Jap) VIJ-5102-23, Riv 15RCD-022-2 [CD], OJC CD103-2 [CD], CD206-2 [CD]
Blues Five Spot  Milestone M9124, (F) 68.154, (Jap) VIJ-4049
'T'Round midnight (+)  -  -  - , OJC CD206-2 [CD]
In walked Bud (into)  -  -  -
Epistrophe (theme)  Milestone M9124, (F) 68.154, (Jap) VIJ-4049, Milestone MCD 9199-2 [CD]
Bye-ya (into)  Riv (Jap) VIJ-5102-23, Riv 15RCD-022-2 [CD], (F) 99.912 [CD], Essential Jazz Classics (Sp) EJC 55414 [CD]
Epistrophe (theme) (1,*)  Riv (Jap) VIJ-5102-23, Riv 15RCD-022-2 [CD], (F) 99.912 [CD], Essential Jazz Classics (Sp) EJC 55414 [CD]
Note:  (#) This title previously listed incorrectly as unidentified piano solo and "Dreamland".
Milestone MCD9199-2 [CD] titled "San Francisco holiday"; see various flwg sessions to April 18, 1961.
OJC CD103-2 [CD] titled "Thelonious in action"; see August 7, 1958 for rest of CD.
OJC CD206-2 [CD] titled "Misterioso"; see August 7, 1958 for rest of CD.
(+ ) These 2 titles also on Riverside (Jap)VICJ-23587 [CD], VICJ-5087 [CD].
All above titles, except (*), also on Riverside (It)4004/7.
All above titles also on Riverside (Jap)VIJ-5102-23, Riverside 15RCD-022-2 [CD], (F)99.912 [CD], Lonehill Jazz (Sp)LHJ10360 [CD], Phoenix Records (Sp)131555 [CD], Riverside 888072360020 [CD].

[R5355] Sonny Rollins
Nat Adderley (cnt) Clark Terry, Ernie Royal, Reunald Jones (tp) Billy Byers, Jimmy Cleveland, Frank Rehak (tb) Don Butterfield (tu) Sonny Rollins (ts) Dick Katz (p) Rene Thomas (g) Henry Grimes (b) Roy Haynes (d) Ernie Wilkins (arr,dir)

New York, July 11, 1958

Grand Street (*) Metrojazz E(S)1002, Verve MGV-8430, 815056-2 [CD]
Far out East - - -
Who cares ? (*,#) - - -
Love is a simple thing - - -
Grand Street (alt tk #1) Metrojazz Verve 557545-2 [CD]
Grand Street (alt tk #2) -

Note:  Verve MGV8430(mono) = V6-8430(stereo).
(*) These 2 titles also on Verve 511392-2 [CD].
(#) This title also on Verve 833780-2 [CD].
All titles from Metrojazz E(S)1002 also on Verve (E)2683 054 (titled "Tenor titan"), (Eu)2304 192, (Jap)UMV-2555, MV-2082, 815-0562 [CD], J28J-25084 [CD], POCJ-2118 [CD], MGM (E)C766, (G)65006, Verve 815056-2 [CD], Fresh Sound (Sp)FSRCD649 [CD].
All above titles also on Metrojazz Verve 557545-2 [CD].

[G3498] Babs Gonzales

New York, July 16, 1958

The preacher Hope LP1
Lullaby of the doomed Hope LP1, Expubidence EXP-008
Le continental  
Those jive New Yorkers  
Me, spelled m-e, me  
A night in Tunisia  
Movin’ and groovin’

Note: All above titles also issued on Esquire (E)20-097 titled "Voila". All above titles also issued on Fresh Sound (Sp)FSR-702 titled "Properly presenting Babs Gonsalves".

[M9521] Thelonious Monk  
Thelonious In Action: Thelonious Monk Quartet: Johnny Griffin (ts) Thelonious Monk (p) Ahmed Abdul-Malik (b) Roy Haynes (d)

Live "Five Spot Cafe", New York, August 7, 1958

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Light blue</td>
<td>Riv RLP12-262, 45-421, (Eu)REP100, (F)99.912 [CD], OJC CD103-2 [CD]</td>
</tr>
<tr>
<td>Coming on the Hudson</td>
<td>Riv RLP12-262, 45-421, (F)99.912 [CD], OJC CD103-2 [CD]</td>
</tr>
<tr>
<td>Rhythm-a-ning</td>
<td>Riv RLP12-262, (F)99.912 [CD], OJC CD103-2 [CD], Riverside RCD-30070-2 [CD]</td>
</tr>
<tr>
<td>Epistrophy (theme)</td>
<td>Riv RLP12-262, (F)99.912 [CD], OJC CD103-2 [CD]</td>
</tr>
<tr>
<td>Blue Monk</td>
<td>Riv RLP12-262, (F)99.912 [CD], Philips (G)P14701L, OJC CD103-2 [CD]</td>
</tr>
<tr>
<td>Evidence</td>
<td>Riv RLP12-262, (F)99.912 [CD], OJC CD103-2 [CD]</td>
</tr>
<tr>
<td>Epistrophy (theme)</td>
<td>Riv RLP12-262, (F)99.913 [CD], OJC CD103-2 [CD]</td>
</tr>
<tr>
<td>Nutty</td>
<td>Riv RLP12-279, Milestone M47064, (G)0081.130, Milestone MCD47064-2 [CD], Riv (F)99.913 [CD], OJC CD206-2 [CD], Riverside RCD-30070-2 [CD]</td>
</tr>
<tr>
<td>Blues Five Spot (*)</td>
<td>Riv RLP12-279, (F)99.913 [CD], OJC CD103-2 [CD], OJC CD206-2 [CD]</td>
</tr>
<tr>
<td>Let's cool one</td>
<td>Riv RLP12-279, (F)99.913 [CD], OJC CD206-2 [CD]</td>
</tr>
<tr>
<td>In walked Bud</td>
<td>Riv RLP12-279, (F)99.913 [CD], OJC 103-2 [CD], CD206-2 [CD]</td>
</tr>
<tr>
<td>Just a gigolo (tm solo-p)</td>
<td>Riv RLP12-279, (Jap)SMJ-9546-7, (F)99.912 [CD], OJC CD206-2 [CD]</td>
</tr>
</tbody>
</table>
Misterioso
Riv RLP12-279, (Jap)SMJ-9546-7, (F)99.913 [CD],
OJC CD206-2 [CD]

Note: The first pressing of Milestone M47043 includes a short, faded version of "Misterioso". Subsequent pressings were corrected and includes the complete take, but the sleeve was not changed.
All titles from Riverside RLP12-262 also on Riverside RLP1190, RLP9262, OJC 103, Riverside (F)68.914, (Jap)SR-7040, SMJ-6102, MW-2020, VIJ-143, VDJ-1657 [CD], all titled "Thelonious in action", and also on Fontana 683263JCL, (E)FJL113, both titled "Way out".
All titles from Riverside RLP12-279 also on Riverside RLP1133, (F)68.915, (Jap)SMJ-6119, VIJ-127, VDJ-1619 [CD], VICJ-23587 [CD], VICJ-5087 [CD], OJC 206, all titled "Misterioso".
All titles from OJC CD206-2 [CD] also on Original Jazz Classics/Riverside (Eu)0025218620628 [CD].
All above titles also on Original Jazz Classics/Riverside (It)4004/7.
All above titles also on Milestone M47043 (2LP's) titled "At the Five Spot".
Riverside (F)99.913 [CD] titled "Complete Riverside recordings Vol. 2"; see flwg sessions to April 21, 1961 for the rest of this 7 CD set.
All titles, except (*) and one take of "Epistrophy", also on Milestone MCD-47043 [CD] titled "Thelonious Monk At The Five Spot".
All above titles also on Riverside (Jap)VIJ-5102-23, Riverside 15RCD-022-2 [CD], Lonehill Jazz (Sp)LHJ10360 [CD], Phoenix Records (Sp)131555 [CD], Riverside 888072360020 [CD].

[S3432] Tony Scott
Red Rodney (tp) Jimmy Knepper (tb) Tony Scott (cl,bar) Al Cohn (ts) George Wallington (p) Mundell Lowe (g) Oscar Pettiford (b) Roy Haynes (d)

New York, August 7, 1958

105433 Lover man Coral CRL57239, MCA 3036
105434 Mop mop - -
105435 Woody'n you - -
105436 'Round midnight - -
105437 Lester leaps in - - , MCA MCA2-4063

Note: MCA MCA2-4063 titled "Leonard Feather presents The Encyclopedia of Jazz on records - Vol. 5"; rest of LP by others.
All above titles also on Jasmine (E)JASM1011, MCA (Jap)3036, Avid (E)AMSC1098 [CD].

[M9522] Thelonious Monk
Live At The Five Spot - Discovery ! : The Thelonious Monk Quartet Feat. John Coltrane : John Coltrane (ts) Thelonious Monk (p) Ahmed Abdul-Malik (b) Roy Haynes (d)
Live "Five Spot Cafe", New York, September 11, 1958

Crepuscule with Nellie Blue Note CDP7-99786-2 [CD]
Trinkle tinkle -
In walked Bud -
I mean you -
Epistrophy -
Ruby my dear (*) Gambit (And)69241 [CD]
Nutty (*) -

Note: The titles here are in order of performance. Part of the closing theme of "Epistrophy" is missing as the tape was recorded over at a later date.

On Blue Note CDP7-99786-2 [CD] the CD brochure lists the date as late summer 1957. Subsequent to the release of this CD the date has been found to be as listed here.

All titles, except (*), also on Blue Note CDP7-30363-2 [CD] titled "Thelonious Monk - The complete Blue Note recordings"; see October 15, 1947 to May 30, 1952 & Sonny Rollins April 14, 1957 for rest of this 4 CD set.

All titles, except (*), also on Blue Note (Jap)TOCJ-5751 [CD]. Blue Note 0777-7-99786-2-5 [CD].

All above titles also on Gambit (And)69241 [CD] titled "Thelonious Monk Quartet With John Coltrane - Complete Live At The Five Spot 1958".

All above titles also on Phoenix Records (Sp)131587 [CD] titled "Thelonious Monk Quartet With John Coltrane - Complete Live At The Five Spot 1958".

[A6563] Dorothy Ashby
In A Minor Groove: Roy Haynes (d) replaces Art Taylor

New York, September 19, 1958

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1598</td>
<td>Bohemia after dark New Jazz LP8209, PR7639</td>
</tr>
<tr>
<td>1599</td>
<td>Yesterdays - -</td>
</tr>
<tr>
<td>1600</td>
<td>Rascality - -</td>
</tr>
<tr>
<td>1601</td>
<td>Autumn in Rome - -</td>
</tr>
<tr>
<td>1602</td>
<td>It's a minor thing - -</td>
</tr>
<tr>
<td>1603</td>
<td>Taboo - -</td>
</tr>
<tr>
<td>1604</td>
<td>Alone together - -</td>
</tr>
<tr>
<td>1605</td>
<td>You'd be so nice to come home to - -</td>
</tr>
</tbody>
</table>

Note: All above titles also on Prestige PCD-24120-2 [CD], Fresh Sound (Sp)FSRCD709 [CD], Avid (E)AMSC1120 [CD].

[M9522.10] Thelonious Monk
Live In New York Vol. 1: Charlie Rouse (ts) Thelonious Monk (p) Ahmed Abdul-Malik (b) Roy Haynes (d) Nica de Koenigswarter (announcer-1)
### Live "The Five Spot", New York, fall 1958

Solo piano medley (1)  
Explore (E)EXP0030 [CD]

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Blue Monk</td>
<td>-</td>
</tr>
<tr>
<td>2.</td>
<td>Rhythm-a-ning</td>
<td>-</td>
</tr>
<tr>
<td>3.</td>
<td>Epistrophe</td>
<td>-</td>
</tr>
<tr>
<td>4.</td>
<td>Light blue</td>
<td>-</td>
</tr>
<tr>
<td>5.</td>
<td>Off minor</td>
<td>-</td>
</tr>
<tr>
<td>6.</td>
<td>Friday the thirteenth</td>
<td>-</td>
</tr>
<tr>
<td>7.</td>
<td>Epistrophe (theme)</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: All above titles also on Thelonious Records TR-1012 [CD] titled "Live in New York, Vol. 1 & 2"; see April 28-May 8, 1963 for rest of CD.

### [B8721] Art Blakey

Drums Around The Corner: Lee Morgan (tp) Bobby Timmons (p) Jymie Merritt (b) Art Blakey, Philly Joe Jones (d,tymp) Roy Haynes (d) Ray Barretto (cga)

#### New York, November 2, 1958

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.</td>
<td>Let's take 16 bars</td>
<td>Blue Note 5-21455-2 [CD]</td>
</tr>
<tr>
<td>6.</td>
<td>Moose the mooche</td>
<td>-</td>
</tr>
<tr>
<td>7.</td>
<td>Drums in the rain</td>
<td>-</td>
</tr>
<tr>
<td>11.</td>
<td>Lee's tune</td>
<td>-</td>
</tr>
<tr>
<td>13.</td>
<td>Blakey's blues</td>
<td>- , American Jazz Classics (Sp)99030 [CD]</td>
</tr>
<tr>
<td>15.</td>
<td>Lover</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: See March 29, 1959 for rest of Blue Note 5-21455-2 [CD].

### [H3632] Roy Haynes

We Three: Phineas Newborn, Jr. (p) Paul Chambers (b) Roy Haynes (d)

#### Hackensack, N.J., November 14, 1958

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1648</td>
<td>Sneakin' around</td>
<td>New Jazz NJLP8210, OJC 196, CD196-2 [CD]</td>
</tr>
<tr>
<td>1649</td>
<td>Reflection</td>
<td>-</td>
</tr>
<tr>
<td>1650</td>
<td>Sugar Ray</td>
<td>-</td>
</tr>
<tr>
<td>1651</td>
<td>Our delight</td>
<td>-</td>
</tr>
<tr>
<td>1652</td>
<td>Solitaire</td>
<td>-</td>
</tr>
<tr>
<td>1653</td>
<td>After hours</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: New Jazz NJLP8210 issued in mono only, but OJC 196 and CD196-2 [CD] issued with newly discovered stereo masters.  
All above titles also on Prestige/New Jazz PRCD-30162 [CD] titled "We Three".

### [S5282] George Shearing

Latin Affair: George Shearing Quintet: Warren Chiasson (vib) George Shearing (p) Toots Thielemans (g,hca) Carl Pruitt (b) Roy Haynes (d) Armando Peraza (cga)
New York, December, 1958

<table>
<thead>
<tr>
<th>Catalog</th>
<th>Tune Name</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>22500</td>
<td>All or nothing at all</td>
<td>Cap T1275</td>
</tr>
<tr>
<td>22501</td>
<td>It's easy to remember</td>
<td>-</td>
</tr>
<tr>
<td>22502</td>
<td>Estampa Cubana</td>
<td>- , CDP-33570-2 [CD]</td>
</tr>
<tr>
<td>22512</td>
<td>Dearly beloved</td>
<td>-</td>
</tr>
<tr>
<td>22513</td>
<td>Anywhere</td>
<td>-</td>
</tr>
<tr>
<td>22514</td>
<td>Magic</td>
<td>-</td>
</tr>
<tr>
<td>22515</td>
<td>Juana Palangana</td>
<td>-</td>
</tr>
<tr>
<td>22516</td>
<td>Afro no 4</td>
<td>-</td>
</tr>
<tr>
<td>22521</td>
<td>Let's call the whole thing off</td>
<td>-</td>
</tr>
<tr>
<td>22522</td>
<td>You stepped out of a dream</td>
<td>-</td>
</tr>
<tr>
<td>22523</td>
<td>Mambo balahu</td>
<td>-</td>
</tr>
<tr>
<td>22524</td>
<td>This is Africa</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: Capitol T1275(mono) = ST1275(stereo).
All above titles also on Pausa 9065, Capitol (E)4-94993-2 [CD].

[G3500] **Babs Gonzales**

Tales Of Manhattan: James Moody (fl-1,ts-2) Kenny Burrell (g) Peck Morrison (b) Roy Haynes (d) Melba Liston (arr,cond) Babs Gonzales (narr)

New York, 1959

<table>
<thead>
<tr>
<th>Catalog</th>
<th>Tune Name</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The hat box chicks (1,2)</td>
<td>Jaro JAM5000</td>
</tr>
<tr>
<td></td>
<td>Broadway 4 a.m. (1,2)</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>You need connections (2)</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>'Dem resolution liars (2)</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Manhattan fable (1,2)</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>'Dem jive New Yorkers (1)</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>The squares (2)</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>A dollar is your only</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>friend (2)</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>The cool cat's philosophy</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>(1)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ol' braggin' Freddie (2)</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: All above titles also on Fresh Sound (Sp)FSRCD1602 [CD] titled "Tales of Manhattan".
All above titles also on Righteous Psalm 23:24 [CD] titled "From Romesville to Manhattan".

[S5283] **George Shearing**

White Satin: Warren Chiasson (vib) George Shearing (p) Toots Thielemans (g,hca) James Bond (b) Roy Haynes (d) Armando Peraza (cga) + strings, woodwinds, Billy May (cond)

Los Angeles, March, 1959

<table>
<thead>
<tr>
<th>Catalog</th>
<th>Tune Name</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>31236</td>
<td>Old folks</td>
<td>Cap T1334, Sequel Jazz NXTCD173-3 [CD]</td>
</tr>
</tbody>
</table>
189

31237  How long has this been going on? - -
31238  Moonlight becomes you - -
31240  There'll be another spring - -
31241  An affair to remember - -
31242  There's a small hotel - -
31243  Your name is love - -
31244  Laura - , CDP-33570-2 [CD]
31245  Love's melody - -
31246  Dream - , Sequel Jazz NXTCD173-3 [CD]
31247  Blue malibu - , Sequel Jazz NXTCD173-3 [CD]
31248  I'll take romance - -

Note: Capitol T1334(mono) = ST1334(stereo).
All above titles also on Capitol CDP7-92089-2 [CD] titled "White Satin-Black Satin"; see November/December, 1956 for rest of CD.
All above titles also on Capitol (Jap)TOCJ-5434 [CD].

For a session of April 29, 1959 (sometimes incorrectly listed as May 29, 1959) with Peggy Lee, see under Peggy Lee.

[W8940] Phil Woods

Early Quintets: Phil Woods Quintet: Howard McGhee (tp) Phil Woods (as) Dick Hyman (p) Teddy Kotick (b) Roy Haynes (d)

Hackensack, NJ, March 3, 1959

Consternation Prest PRLP7673, OJC CD-1865-2 [CD]
Lemon drop - -
The little bandmaster - -
Pee Wee's dream - -

Note: This session was originally recorded for Mills Music with Dick Hyman as leader but was commercially issued under Woods' name.
OJC CD-1865-2 [CD] titled "Phil Woods - Early Quintets".

[H7187] Billie Holiday

Billie Holiday And Trio: Billie Holiday (vcl) acc by Mal Waldron (p) Champ Jones (b) Roy Haynes (d)

Broadcast, Boston, MA, April 20-26, 1959

Nice work if you can get it Giants of Jazz LP-1008, Starline SG406 [CD]
Willow, weep for me - -
Billie's blues [I love my man] - -
Too marvellous for words - -
Lover come back to me - -
When your lover has gone - -
Note: Starline SG406 lists "Billie's blues" incorrectly as "Fine and mellow". Radio broadcast over station WMEX from George Wein's Storyville Club, Boston, Massachusetts. The above session also on Lady Day Box (It)LDB22, JUTB (It)3046 [CD], Sound Hills (Jap)SSCD8005/16 [CD], Jazz Door 1215 [CD], Kangourou (F)KBF1326 [CD], Essential Jazz Classics (Sp)EJC55705 [CD].

[N1627] Phineas Newborn, Jr.
Piano Portraits By Phineas Newborn : Phineas Newborn, Jr. (p) John Simmons (b) Roy Haynes (d)

New York, June 17, 1959
Sweet and lovely Roulette R52031, (Jap)TOCJ-5370 [CD]
For all we know - -

Note: Both above titles also on Fresh Sound (Sp)FSRCD578 [CD] titled "Piano Portraits".

[N1628] Phineas Newborn, Jr.
same pers.

New York, June 18, 1959
Just in time Roulette R52031, (Jap)TOCJ-5370 [CD]
Blues theme for left hand - -
only - -
Chelsea bridge - -
Star eyes - -
Caravan - -
It's all right with me - -
Golden earrings - -
I can't get started - -

Note: Roulette R52031(mono) = SR52031(stereo).
All titles from Roulette R52031 also on Roulette (Jap)SL-5099, YW-7556.
All above titles also on Fresh Sound (Sp)FSRCD578 [CD].

[W5697] Barney Wilen
Newport '59 : Barney Wilen Quartet : Barney Wilen (ts,sop) Toshiko Akiyoshi (p) Tommy Bryant (b) Roy Haynes (d)

Newport Jazz Festival, Newport, R.I., July 4, 1959
Introduction by Willis Connover Fresh Sound (Sp)FSRCD-165 [CD]
Passport -
'TRound midnight - , Fremeaux & Associes (F)FA5487 [CD]
Reets and I - -
Note: "Reets and I" incorrectly listed as "Barney's Tune" on Fresh Sound (Sp)FSRCD-165 [CD].

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>9759</td>
<td>Soft winds</td>
<td>Argo LP655, Cadet 2CA60019, Checker (E)6467.310</td>
</tr>
<tr>
<td>9760</td>
<td>Will you still be mine?</td>
<td>-</td>
</tr>
<tr>
<td>9761</td>
<td>Blues in the closet</td>
<td>-</td>
</tr>
<tr>
<td>9762</td>
<td>I'm a fool to want you</td>
<td>Argo LP655, Chess 2ADMJ408, (E)GC82-6034</td>
</tr>
<tr>
<td>9763</td>
<td>Broadway</td>
<td>-</td>
</tr>
<tr>
<td>9764</td>
<td>I can't see for lookin'</td>
<td>Cadet 2CA60019, Chess CHD9316 [CD]</td>
</tr>
<tr>
<td></td>
<td>(long version)</td>
<td>(unissued)</td>
</tr>
<tr>
<td></td>
<td>I can't see for lookin'</td>
<td>Essential Jazz Classics (Sp)EJC55561 [CD]</td>
</tr>
<tr>
<td></td>
<td>(short version) (#)</td>
<td>(unissued)</td>
</tr>
<tr>
<td>9765</td>
<td>It's easy to remember</td>
<td>Argo LP655, Cadet 2CA60019, Chess 2ACMJ408, (E)GC82-6034</td>
</tr>
<tr>
<td>9766</td>
<td>Doodlin'</td>
<td>-</td>
</tr>
<tr>
<td>9767</td>
<td>Well you needn't</td>
<td>Argo LP655, Cadet 2CA60019, Chess 2ACMJ408, (E)GC82-6034</td>
</tr>
<tr>
<td></td>
<td>But beautiful</td>
<td>Cadet 2CA60019, Checker (E)6467.310</td>
</tr>
<tr>
<td>9769</td>
<td>How could you do a thing</td>
<td>Chess CHD9316 [CD]</td>
</tr>
<tr>
<td></td>
<td>like that to me? (#)</td>
<td>Chess CHD9316 [CD]</td>
</tr>
<tr>
<td>9770</td>
<td>Cheek to cheek</td>
<td>Argo LP655, Cadet 2CA60019, Checker (E)6467.320</td>
</tr>
<tr>
<td>9771</td>
<td>All night long</td>
<td>Chess CHD9316 [CD]</td>
</tr>
<tr>
<td>10209</td>
<td>Trio</td>
<td>Argo LP655, Cadet 2CA60019</td>
</tr>
<tr>
<td>10210</td>
<td>Just a-sittin' and a-rockin'</td>
<td>Chess 2ACMJ408, Checker (E)6467.310, Chess (E)GCR2-6034</td>
</tr>
<tr>
<td></td>
<td>Afternoon in Paris (#)</td>
<td>Chess 2ACMJ408</td>
</tr>
<tr>
<td></td>
<td>Tricotism (#)</td>
<td>Chess 2ACMJ408</td>
</tr>
</tbody>
</table>

Note: All titles from Cadet 2CA60019 also on Cadet (F)CH50009, Bellaphon (G)BLST6538. All titles from Argo LP655 also on Argo LPS655, Cadet LP769, LPS769, (Jap)MJ-1014, Chess CHD9315 [CD], (E)PAR(S)502, (Jap)SMJ-7104, BT-8055, BT-5323, Funckler (Du)MGAR9204, Barclay (F)84111, Argo (It)ARC500 (titled "Live at the Village Vanguard"), Baybridge (Jap)UPS-2199, ULS-6110, Le Jazz CD22 [CD] (titled "Live at the Village Vanguard"). All issued titles, except (#), also on Argo (Jap)UCU-5165 [CD]. All titles from Argo LP655 also on Jazz Time (F)JTM8114. All titles from Argo LP655 also on Verve B0010712-02 [CD] titled "A Night At The Vanguard".

Kenny Burrell

A Night At The Vanguard: Kenny Burrell Trio: Kenny Burrell (g) Richard Davis (b) Roy Haynes (d)

Live "Village Vanguard", New York, September 16 & 17, 1959
All titles from Argo LP655 also on Drive (Swi)CD3525 [CD] titled "Soft Winds".
All issued titles also on Essential Jazz Classics (Sp)EJC55561 [CD] titled "A Night at the Vanguard - Complete Edition".

[S12509] Sonny Stitt

The Sonny Side Of Stitt : Sonny Stitt (as,ts-1) Jimmy Jones (p) unknown (b) b Roy Haynes (d)

New York, September 21, 1959

Day by day Roost LP2240
Don't worry 'bout me -
Red top (1) -
I never knew (1) -
Skylark -
I'll remember April -
Moonray -
Old fashioned blues -
Hitsburg -

Note: Roost LP2240(mono) = SLP2240(stereo).
All above titles also on Mosaic MD9-208 [CD], Fresh Sound (Sp)FSRCD640 [CD], Real Gone Jazz (E)RGJCD419 [CD].

[N1629] Phineas Newborn, Jr.

I Love A Piano : same pers.

New York, October 26-29, 1959

Ain't misbehavin' Roulette R52043, (Jap)TOCJ-5370 [CD]
Take the "A" train - - , Mode (F)MDR9166
Real gone guy - -
Undecided - -
Ivy League blues - -
Gee baby, ain't I good to you ? - -
I've got the world on a string - -
The midnight sun never sets - -
Love and marriage - -
Give me the simple life - -

Note: Roulette R52043(mono) = SR52043(stereo).
All titles from Roulette R52031 & R52043 also on Vogue VJD561 titled "Newborn piano"; this is a double LP.
All above titles also on Roulette (Jap)YY-7011RO, Fresh Sound (Sp)FSRCD578 [CD].

[W4080] Randy Weston
Live At The Five Spot: Kenny Dorham (tp) Coleman Hawkins (ts) Randy Weston (p) Wilbur Little (b) Roy Haynes (d) Clifford Jarvis (d-1) added, Brock Peters (vcl) Melba Liston (arr)

Live "Five Spot", New York, October 26, 1959

La Rosita (*)  Bean (It)01
Hi fly  United Artists UAL4066, Blue Note BN-LA598-H2
Beef blues stew  -  -
Star-crossed lovers (kd out,#)  -  -
Spot Five blues  -  -
Where (bp vcl)  -  -
Lisa lovely (1)  -  -

Note: United Artists UAL4066(mono) = UAS5066(stereo).
On United Artists UAL4066, UAS5066, Blue Note BN-LA598-H2
"Star-crossed lovers" and "Spot Five blues" are reversed.
(#) This title also on Essential Jazz Classics (Sp)EJC55646 [CD].
Above titles from Blue Note BN-LA598-H2 also on United Artists
(Jap)LBJ-60066.
All titles, except (*), also on Fresh Sound (Sp)FSRCD1645
[CD] titled "Live At The Five Spot".
All titles, except (*), also on Mosaic Select MS-004 [CD], Avid
(E)AMSC1155 [CD].

[K3685] Lee Konitz
You And Lee: Lee Konitz Tentet: Ernie Royal, Marky Markowitz, Phil Sunkel (tp) Bob Brookmeyer, Eddie Bert, Billy Byers (tb) Lee Konitz (as) Bill Evans (p) Sonny Dallas (b) Roy Haynes (d) Jimmy Giuffre (arr,cond)

New York, October 29, 1959

22961-7 I'm getting sentimental over you  Verve MGV8362, (Jap)J28J-25102 [CD]
22962-3 You don't know what love is  -  -
22963-2 I didn't know about you  -  - , Giants of Jazz (It)CD53182 [CD]
22964-3 Ev'rything I've got belongs to you  -  -

Note: All above titles also on Lonehill Jazz (Sp)LHJ10193 [CD], Lonehill Jazz (Sp)LHJ10371 [CD], Avid (E)AMSC1074 [CD], Phoenix Records (Sp)131578 [CD], American Jazz Classics (Sp)99110 [CD].

[K981] Bev Kelly
Bev Kelly (vcl) acc by Jimmy Jones (p) Kenny Burrell (g) Milt Hinton (b) Roy Haynes (d)

New York, October 27, 28 & 30, 1959
I'm gonna laugh you right out of my life  
Riv RLP12-328, OJC CD1798-2 [CD]

Weak for the man - -
Away from me - -
Gloomy Sunday - -

Note: All titles from Riverside RLP12-328 also on Riverside RLP1182, (Jap)SMJ-6052, VIJ-4069, VICJ-23697 [CD].

[K3686] Lee Konitz

Jim Hall (g) replaces Bill Evans

New York, October 30, 1959

22965-11 You're clear out of this world  
Verve MGV8362, (Jap)J28J-25102 [CD]

22966-6 You are too beautiful - -

22967-1 The more I see you - -

22968-5 You're driving me crazy - - , Giants of Jazz (It)CD53182 [CD]

Note: Verve MGV8362(mono) = Verve MGVS6131(stereo).
All titles from Verve MGV8362 also on Verve (F)230444, (Jap)POCJ-2149 [CD], HMV (E)CLP1406, (E)CSD1331.  
All above titles also on Lonehill Jazz (Sp)LHJ10193 [CD], Avid (E)AMSC1074 [CD], American Jazz Classics (Sp)99110 [CD].

[H1514] John Handy

In The Vernacular : John Handy's Quintet : Richard Williams (tp) John Handy (as,ts) Sir Roland Hanna (p) George Tucker (b) Roy Haynes (d) Bobby Fuhlrodt (d-1) replaces Roy Haynes

New York, late 1959

I'll never smile again  
Roulette (S)R52042, RE132
I'll close my eyes - -
First time (1) - - , 52124
Suggested line - - , 52124
Problem too - - , 52124
Quote, unquote - - , 52124
Blues in the vernacular - - , 52124
Dance to the lady - -

Note: Roulette 52124 titled "Quote, Unquote"; see September 1960 for rest of LP.
Roulette RE132 "In The Vernacular"; a double LP; see September 1960 for rest of LP.
All above titles also on Fresh Sound (Sp)FSRCD647 [CD] titled "In The Vernacular + No Coast Jazz".

[P621] Jackie Paris

Jackie Paris (vcl) acc by Joe Wilder (tp) Phil Bodner (fl,sax) Irving Joseph (p) Al Casamenti, Barry Galbraith (g) George Ricci, Harvey Shapiro, Alan Shulman (cello) Gene Orloff (vln) Joe Benjamin (b) Roy Haynes (d)
New York, February 23, 1960

<table>
<thead>
<tr>
<th>Title</th>
<th>Record</th>
</tr>
</thead>
<tbody>
<tr>
<td>My ship</td>
<td>Time LP70009, (Jap)32JCT-105 [CD]</td>
</tr>
<tr>
<td>Sure thing</td>
<td>-</td>
</tr>
<tr>
<td>For the life of me</td>
<td>-</td>
</tr>
<tr>
<td>Long ago and far away</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: All above titles also on Fresh Sound (Sp)FSRCD878 [CD].

**[P622] Jackie Paris**

Jackie Paris (vcl) acc by Charlie Shavers (tp) Phil Bodner (fl,sax) Eddie Costa (vib) Irving Joseph (p) Barry Galbraith (g) George Duvivier (b) Roy Haynes (d)

New York, February 23, 1960

<table>
<thead>
<tr>
<th>Title</th>
<th>Record</th>
</tr>
</thead>
<tbody>
<tr>
<td>The girl that got away</td>
<td>Time LP70009, (Jap)32JCT-105 [CD]</td>
</tr>
<tr>
<td>Let's take a walk around</td>
<td>-</td>
</tr>
<tr>
<td>the block</td>
<td>-</td>
</tr>
<tr>
<td>The moment of moments</td>
<td>-</td>
</tr>
<tr>
<td>There's no holding me</td>
<td>-</td>
</tr>
<tr>
<td>One life to live</td>
<td>-</td>
</tr>
</tbody>
</table>

New York, February 23, 1960

<table>
<thead>
<tr>
<th>Title</th>
<th>Record</th>
</tr>
</thead>
<tbody>
<tr>
<td>The girl that got away</td>
<td>Time LP70009, (Jap)32JCT-105 [CD]</td>
</tr>
<tr>
<td>Let's take a walk around</td>
<td>-</td>
</tr>
<tr>
<td>the block</td>
<td>-</td>
</tr>
<tr>
<td>The moment of moments</td>
<td>-</td>
</tr>
<tr>
<td>There's no holding me</td>
<td>-</td>
</tr>
<tr>
<td>One life to live</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: All above titles also on Fresh Sound (Sp)FSRCD878 [CD].

**[N710] Oliver Nelson**

Takin' Care Of Business: Oliver Nelson (as,ts) Lem Winchester (vib) Johnny "Hammond" Smith (org) George Tucker (b) Roy Haynes (d)


<table>
<thead>
<tr>
<th>Title</th>
<th>Record</th>
</tr>
</thead>
<tbody>
<tr>
<td>2088</td>
<td>Doxy New Jazz NJLP8233, OJC CD1784-2 [CD]</td>
</tr>
<tr>
<td>2089</td>
<td>Groove -</td>
</tr>
<tr>
<td>2090</td>
<td>All the way -</td>
</tr>
<tr>
<td>2091</td>
<td>Lou's good dues -</td>
</tr>
<tr>
<td>2092</td>
<td>In time -</td>
</tr>
<tr>
<td>2093</td>
<td>Trane whistle -</td>
</tr>
</tbody>
</table>

Note: "Lou's good dues" also known as "Lou's good dues blues".

OJC CD1784-2 [CD] titled "Taking care of business".

All above titles also on Fresh Sound (Sp)FSRCD735 [CD] titled "Takin' Care Of Business + Lem's Beat"; see April 19, 1960 for the rest of this CD.

All above titles also on Real Gone Jazz (E)RGJCD352 [CD].

**[D4861] Eric Dolphy**

Outward Bound: Freddie Hubbard (tp) Eric Dolphy (as-1,b-cl-2,fl-3) Jaki Byard (p) George Tucker (b) Roy Haynes (d)

New York, April 1, 1960

<table>
<thead>
<tr>
<th>Title</th>
<th>Record</th>
</tr>
</thead>
<tbody>
<tr>
<td>2101</td>
<td>G.W. (1) New Jazz NJLP8236, Prest P24008, OJC CD-673-2 [CD], Prestige PRCD-5708-2 [CD], Musica Jazz (It)OMMCD004 [CD]</td>
</tr>
<tr>
<td>2101 ?</td>
<td>G.W. (alt take) (1)</td>
</tr>
</tbody>
</table>
2102  245 (1)  New Jazz NJLP8236, Prest P24008
2102?  245 (1)  Prest MPP2517
2103  On Green Dolphin Street (2)  New Jazz NJLP8236, Prest P24008, PRCD-5708-2 [CD]
2104  Glad to be unhappy (fh out,3) -
2105  Les (1) - - , PRS-31239 [CD]
2106  Miss Toni (2) - -
2107  April fool (fh out)  Prest PR7382, P24070, P24008, OJC CD-673-2 [CD]

Note:  Prestige P24070 titled "Status".
      Prestige PRCD-5708-2 [CD] titled "The Best of Eric Dolphy"; see various flwg sessions to September 8, 1961 for rest of CD.
      OJC CD-673-2 [CD] titled "Here and there"; see September 6, 1961 and July 16, 1961 for the rest of this CD.
      All titles from New Jazz NJLP8236 also on Prestige PR7311, Bellaphon BLST6518, Prestige MPP2517 entitled "Dash one".
      All titles from New Jazz NJLP8236 also on OJC 022, OJC CD022-2 [CD], OJC20 (Eu)022-2 [CD] all titled "Outward Bound".
      All titles from New Jazz NJLP8236 also on Avid (E)AMSC1112 [CD] titled "Eric Dolphy: Four Classic Albums"; a 2 CD set.
      All above titles also on Prestige/New Jazz 0888072300835 [CD] titled "Outward Bound".
      All above titles also on Poll Winners PWR27265 [CD] titled "Outward Bound"; see Ted Curson, April 11, 1961 for rest of CD.
      All above titles also on Prestige 9PRCD-4418-2 [CD].

[L4869] Booker Little
Booker Little : Booker Little Quartet : Booker Little (tp) Tommy Flanagan (p) Scott LaFaro (b) Roy Haynes (d)

New York, April 13, 1960
Opening statement Time 52011, Bainbridge BCD1041 [CD]
Minor sweet - -
The grand valse - -
Who can I turn to? - -

Note:  All above titles also on American Jazz Classics (Sp)99078 [CD].

[L4870] Booker Little
Wynton Kelly (p) replaces Tommy Flanagan

New York, April 15, 1960
Bee Tee's minor plea Time 52011, Bainbridge BCD1041 [CD]
Life's a little blue - -

Note:  The Booker Little discography lists dates incorrectly as July 13 & 15th.
Bainbridge BCD1041 [CD] titled "Booker Little".
All titles from Time 52011(mono) = Time S2011(stereo) also on Phongram (Jap)25PJ-037, Teichiku (Jap)UXP-65, XLS17, Time (Jap)ULS1802, ULS6093, ULS-1753, 25BLL-3011, CEJC-00068, 32JCT-102 [CD], CECC-00060 [CD], CECC-369 [CD], JICL-89291 [CD].
All titles from Time S2011 also issued on Bainbridge BT1041 and Island (E)ILPS9454; both titled "The Legendary Quartet Album".
All titles from Time T2011 also issued on Jazz View COD028 [CD], 013 [CD], both titled "In New York".
Both above titles also on American Jazz Classics (Sp)99078 [CD].

[F2401] Tommy Flanagan
The Tommy Flanagan Trio : Tommy Flanagan (p) Tommy Potter (b) Roy Haynes (d)

Englewood Cliffs, N.J., May 18, 1960

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>2257</td>
<td>You go to my head</td>
<td>Moodsville MVLP9, OJC CD182-2 [CD]</td>
</tr>
<tr>
<td>2258</td>
<td>In the blue of the evening</td>
<td>-</td>
</tr>
<tr>
<td>2259</td>
<td>Velvet moon</td>
<td>-</td>
</tr>
<tr>
<td>2260</td>
<td>Come Sunday (p solo)</td>
<td>-</td>
</tr>
<tr>
<td>2261</td>
<td>Jes' fine</td>
<td>-</td>
</tr>
<tr>
<td>2262</td>
<td>Born to be blue</td>
<td>-</td>
</tr>
<tr>
<td>2263</td>
<td>In a sentimental mood</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: All above titles also on OJC 182, Prestige (Jap)VICJ23728 [CD], Lonehill Jazz (Sp)LHJ10301 [CD].

For a session from July 16, 1961 see Coleman Hawkins.
For a session from October 1, 1961 see Dave Bailey.

[N711] Oliver Nelson
Screamin' The Blues : Oliver Nelson Sextet Featuring Eric Dolphy/Richard Williams : Richard Williams (tp) Eric Dolphy (fl,as-3,b-cl-4) Oliver Nelson (as-1,ts-2) Richard Wyands (p) George Duvivier (b) Roy Haynes (d)


<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>2271</td>
<td>Three seconds (2,3)</td>
<td>New Jazz NLP8243, OJC CD080-2 [CD]</td>
</tr>
<tr>
<td>2272</td>
<td>Alto itis (1,3)</td>
<td>Prestige PRCD-24252-2 [CD]</td>
</tr>
<tr>
<td>2273</td>
<td>The meetin' (2,3)</td>
<td>New Jazz NLP8243, OJC CD080-2 [CD], American Jazz Classics (Sp)99048 [CD]</td>
</tr>
<tr>
<td>2274</td>
<td>The drive (1,3)</td>
<td>New Jazz NLP8243, OJC CD080-2 [CD]</td>
</tr>
<tr>
<td>2275</td>
<td>March on, march on (2,3)</td>
<td>New Jazz NLP8243, Boplicity BOPM11, OJC CD080-2 [CD], Prestige PRS-31239 [CD]</td>
</tr>
<tr>
<td>2276</td>
<td>Screamin' the blues (2,4)</td>
<td>New Jazz NLP8243, NJ45-508, OJC CD080-2 [CD], American Jazz Classics (Sp)99048 [CD]</td>
</tr>
</tbody>
</table>
Note: Boplicity BOPM11 titled "Things are getting better"; rest of LP by others.  
American Jazz Classics (Sp)99048 [CD] titled "The Blues and the Abstract Truth".  
All above titles also on Prestige P24060 titled "Images"; see March 1, 1961 for rest of this 2 LP set.  
All above titles also on Prestige/New Jazz (Eu)0888072300132 [CD] titled "Screamin' The Blues".  
All above titles also on Prestige 9PRCD-4418-2 [CD] titled "Eric Dolphy - The complete Prestige recordings"; see March 1, 1961 for more titles; rest of this 9 CD set by Eric Dolphy, Eddie "Lockjaw" Davis, Ron Carter, Ken McIntyre, Mal Waldron.  
All above titles also on Essential Jazz Classics (Sp)EJC55555 [CD] titled "Oliver Nelson & Eric Dolphy - Complete Recordings"; a 2 CD set.  
All above titles also on Prestige ST8324, (Jap)SMJ-7552, LPJ-80049, SMJ-6565, VICJ-23781 [CD], Esquire (E)32-148, Real Gone Jazz (E)RGJCD352 [CD].

[R4919] Betty Roche

_Singin' And Swingin'_ : Betty Roche (vcl) acc by Jimmy Forrest (ts) Brother Jack McDuff (org) Bill Jennings (g) Wendell Marshall (b) Roy Haynes (d)

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>2284</td>
<td>When I fall in love</td>
<td>Prest PRLP7187, OJC CD1718-2 [CD]</td>
</tr>
<tr>
<td>2285</td>
<td>September song</td>
<td>-</td>
</tr>
<tr>
<td>2286</td>
<td>A foggy day</td>
<td>-</td>
</tr>
<tr>
<td>2287</td>
<td>Day by day</td>
<td>-</td>
</tr>
<tr>
<td>2288</td>
<td>Come rain or come shine</td>
<td>-</td>
</tr>
<tr>
<td>2289</td>
<td>Blue moon</td>
<td>-</td>
</tr>
<tr>
<td>2290</td>
<td>Where or when</td>
<td>-</td>
</tr>
<tr>
<td>2291</td>
<td>Until the real thing comes</td>
<td>-</td>
</tr>
<tr>
<td>2292</td>
<td>Billie's bounce</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: All above titles also on OJC 1718, Prestige (Jap)VICJ-23683 [CD], Avid (E)AMSC1240 [CD].

[W4081] Randy Weston

Cecil Payne (bar) Randy Weston (p) Ron Carter (b) Roy Haynes (d)

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>15053</td>
<td>&quot;204&quot;</td>
<td>Mosaic Select MS-004 [CD]</td>
</tr>
<tr>
<td>15054</td>
<td>Cry me not</td>
<td>-</td>
</tr>
<tr>
<td>15055</td>
<td>Portrait of Patsy J</td>
<td>-</td>
</tr>
<tr>
<td>15056</td>
<td>C.B. blues</td>
<td>-</td>
</tr>
<tr>
<td>15057</td>
<td>Honky tonk</td>
<td>-</td>
</tr>
<tr>
<td>15058</td>
<td>Uncle Nemo</td>
<td>-</td>
</tr>
<tr>
<td>15059</td>
<td>Saucer eyes</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: All above titles also on OJC 1718, Prestige (Jap)VICJ-23683 [CD], Avid (E)AMSC1240 [CD]., Roulette B2-97772 [CD],
Jazzbeat (Sp)540 [CD]

Note: Roulette B2-97772 [CD] titled "The Roulette Jazz CD Sampler"; rest of CD by others.

**[J4704] Etta Jones**

Don't Go To Strangers: Etta Jones (vcl) acc by Frank Wess (ts,fl) Richard Wyands (p) Skeeter Best (g) George Duvivier (b) Roy Haynes (d)

Englewood Cliffs, NJ, June 21, 1960

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>2316</td>
<td>On the street where you</td>
<td>Prest PR7186, OJC 298, CD298-2 [CD]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>live</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2317</td>
<td>Something to remember</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>you by</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2318</td>
<td>Bye bye, blackbird</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2319</td>
<td>Where or when</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2320</td>
<td>All the way</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2321</td>
<td>Yes, sir ! That's my baby</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2322</td>
<td>Don't go to strangers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2323</td>
<td>I love Paris</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2324</td>
<td>Fine and mellow</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2325</td>
<td>If I had you</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: All above titles also on Essential Jazz Classics (Sp)EJC55540 [CD] titled "Don't Go To Strangers + Something Nice". All above titles also on Prestige (Jap)VICJ23685 [CD], Prestige PRCD-30007-2 [CD].

**[S12516.10] Sonny Stitt**

Stittsville: Sonny Stitt (as,ts-1) Jimmy Jones (p) unknown (b) Roy Haynes (d)

New York, June or July, 1960

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>60142</td>
<td>Angel eyes</td>
<td>Roost LP2244, Trip TLX-5008</td>
</tr>
<tr>
<td>60143</td>
<td>It all depends on you</td>
<td></td>
</tr>
<tr>
<td>60144</td>
<td>Stormy Thursday (1)</td>
<td></td>
</tr>
<tr>
<td>60145</td>
<td>Embraceable you</td>
<td></td>
</tr>
<tr>
<td>60146</td>
<td>It could happen to you (1)</td>
<td></td>
</tr>
<tr>
<td>61047</td>
<td>But not for me (1)</td>
<td></td>
</tr>
<tr>
<td>60148</td>
<td>Memories of you (1)</td>
<td></td>
</tr>
<tr>
<td>60149</td>
<td>I cried for you (1)</td>
<td></td>
</tr>
<tr>
<td>60150</td>
<td>Bright as snow (1)</td>
<td></td>
</tr>
<tr>
<td>60151</td>
<td>Spinning</td>
<td></td>
</tr>
</tbody>
</table>

Note: Given Sonny Stitt's schedule with Miles Davis at the time, this session probably took place in early June. Roost LP2244(mono) = SLP2244(stereo). Artia WGM(S) titled "The world's greatest music, Jazz". Trip TLX-5008 titled "Two sides of Sonny Stitt"; see 1966 for rest of this 2 LP set. All above titles also on Vogue (F)LD634-30 titled "Stittsville".
All above titles also on Mosaic MD9-208 [CD], Fresh Sound (Sp)FSRCD640 [CD], Real Gone Jazz (E)RGJCD419 [CD].

[H3633] Roy Haynes

Just Us: Richard Wyands (p) Eddie de Haas (b) Roy Haynes (d)

Englewood Cliffs, NJ, July 5, 1960

2351 As long as there's music New Jazz NJLP8245, Prestige (Jap)VICJ-23786 [CD]
2352 Con alma - -
2353 Speak low - -
2354 Down home blues - -
2355 Sweet and lovely - -
2356 Cymbalism - -
2357 Well now - -

Note: All above titles also on Esquire (E)32-163, Prestige (Jap)WJC8245, (Jap)VICJ-23786 [CD], OJC CD879-2 [CD], Avid (E)AMSC1092 [CD].

[S12516.20] Sonny Stitt

Sonny Side Up: Sonny Stitt (as,ts-1) Jimmy Jones (p) prob. Aaron Bell (b) Roy Haynes (d)

New York, August 8, 1960

60161-2 On Green Dolphin Street Roost LP2245
(1)
60162-8 My blue heaven (alt,*) Mosaic MD9-208 [CD]
60162-12 My blue heaven Roost LP2245
60152-2 My mother's eyes (1) -
60153-4 Sunny side up (1) -
60154-3 The more I see you -
60155-2 Beware rocks comin' down (1) LP2252
Smile (incomplete,*) (rejected)
60156-2 Don't take your love from me (1) Roost LP2245
60157-2 When I grow too old to dream (1) -
60158-3 I've got the world on a string (1) -
60159-5 Bye bye blues (1) -
60160-5 Six-o-seven blues (1) LP2252

Note: "On Green Dolphin Street" and "My blue heaven" were originally assigned master numbers 60150 and 60151 respectively, but were given higher numbers later because those two numbers had already been used on the earlier session.
Roost LP2245(mono) = SLP2245(stereo).
Roost LP2252(mono) = SLP2252(stereo).
All issued titles, except (*), also on Fresh Sound (Sp)FSRCD640 [CD].
All titles from Roost LP2245 also on Real Gone Jazz (E)RGJCD419 [CD].
All issued titles also on Mosaic MD9-208 [CD].

[D4863] Eric Dolphy
Out There : Eric Dolphy (as-1,b-cl-2,cl-3,fl-4) Ron Carter (cello) George Duvivier (b) Roy Haynes (d)

New York, August 15, 1960

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>2395</td>
<td>Out there (1)</td>
<td>New Jazz NJLP8252, Prestige PRCD-5708-2 [CD]</td>
</tr>
<tr>
<td>2396</td>
<td>Feathers (1)</td>
<td></td>
</tr>
<tr>
<td>2397</td>
<td>The baron (2)</td>
<td></td>
</tr>
<tr>
<td>2398</td>
<td>Serene (2)</td>
<td>Prestige PRCD-5708-2 [CD]</td>
</tr>
<tr>
<td>2399</td>
<td>Sketch of Melba (4)</td>
<td></td>
</tr>
<tr>
<td>2400</td>
<td>17 West (4)</td>
<td></td>
</tr>
<tr>
<td>2401</td>
<td>Eclipse (3)</td>
<td></td>
</tr>
</tbody>
</table>

Note: All above titles also on American Jazz Classics (Sp)99025 [CD] titled "Eric Dolphy: Out There + Looking Ahead".
All above titles also on Prestige PRLP7652, P24007, Bellaphon BJS40142, BLST6518, OJC CD023-2 [CD], Xtra (E)5054, Prestige 9PRCD-4418-2 [CD], New Jazz NJSA-8252 [SACD], Avid (E)AMSC1112 [CD].

[N712] Oliver Nelson
Nocturne : Oliver Nelson With Lem Winchester : Oliver Nelson (as,ts) Lem Winchester (vib) Richard Wyands (p) George Duvivier (b) Roy Haynes (d)

Englewood Cliffs, N.J., August 23, 1960

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>2414</td>
<td>Bob's blues</td>
<td>Moodsville MVLP13, OJC CD1795-2 [CD]</td>
</tr>
<tr>
<td>2415</td>
<td>Azure te [Paris blues]</td>
<td>Prest. PR45-269</td>
</tr>
<tr>
<td>2416</td>
<td>Time after time</td>
<td></td>
</tr>
<tr>
<td>2417</td>
<td>Early morning</td>
<td></td>
</tr>
<tr>
<td>2418</td>
<td>Nocturne (lw out)</td>
<td></td>
</tr>
<tr>
<td>2419</td>
<td>In a sentimental mood</td>
<td></td>
</tr>
<tr>
<td>2420</td>
<td>Man with a horn</td>
<td></td>
</tr>
</tbody>
</table>

Note: Mx. 2421 not used.
All above titles also on Fontana (E)688201, Fresh Sound (Sp)FSRCD737 [CD], Real Gone Jazz (E)RGJCD352 [CD].

[M9532.5] Thelonious Monk
Steve Lacy (sop) Charlie Rouse (ts) Thelonious Monk (p) John Ore (b) Roy Haynes (d)

CBS Radio broadcast, Quaker City Jazz Festival, Philadelphia, PA, August 27, 1960

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Announcement</td>
<td>RLR Records (Sp)RLR88623 [CD]</td>
</tr>
<tr>
<td></td>
<td>Evidence</td>
<td>Emanem (E)5016 [CD]</td>
</tr>
</tbody>
</table>
Announcement -
Straight, no chaser - , Emanem (E)5016 [CD]
Rhythm-a-ning -
(incomplete) (into)
(Closing announcement by Louis Armstrong) -

Note: Emanem (E)5016 [CD] titled "School Days"; see Steve Lacy, March 1963 for rest of CD.

[N713] Oliver Nelson

Soul Battle: Oliver Nelson/King Curtis/Jimmy Forrest: Oliver Nelson (as,ts) King Curtis, Jimmy Forrest (ts) Gene Casey (p) George Duvivier (b) Roy Haynes (d)

Englewood Cliffs, N.J., September 9, 1960

2455 Blues at the Five Spot
Prest PR7223, Esq (E)32-189, OJC CD325-2 [CD],
Real Gone Jazz (E)RGJCD327 [CD]

2456 Blues for M.F. [Mort Fega]
Prest PR7223, Esq (E)32-189, OJC CD325-2 [CD],
Real Gone Jazz (E)RGJCD327 [CD]

2457 Anacruses
Prest PR7223, Esq (E)32-189, OJC CD325-2 [CD],
Real Gone Jazz (E)RGJCD327 [CD]

2458 Soul Street (*)
New Jazz NJLP8293, Prest PR24001, PCD2302-2 [CD],
OJC CD325-2 [CD], CD987-2 [CD], Avid (E)AMSC1096 [CD]

2459 In passing
Prest PR7223, Esq (E)32-189, OJC CD325-2 [CD],
Real Gone Jazz (E)RGJCD327 [CD]

2460 Perdido
Prest PR7223, PR7712, Esq (E)32-189, OJC CD325-2 [CD], Real Gone Jazz (E)RGJCD327 [CD]

Note: Prestige PR7223 titled "Soul battle".
New Jazz NJLP8293 titled "Soul street" as by Jimmy Forrest.
Prestige P7712 titled "The best of Jimmy Forrest"; rest of LP by Jimmy Forrest.
Prestige PCD2302-2 [CD] titled "Giants of the blues and funk tenor sax"; rest of CD by others.
Avid (E)AMSC1096 [CD] titled "Jimmy Forrest - Four Classic Albums"; a 2 CD set.
All titles from Prestige PR7223 also on OJC 325.
All titles, except (*), also on Real Gone Jazz (E)RGJCD352 [CD].
All above titles also on Prestige (Jap)VICJ-23080 [CD].

[J4705] Etta Jones
Etta Jones (vcl) acc by Oliver Nelson (ts) Lem Winchester (vib) Richard Wyands (p) George Duvivier (b) Roy Haynes (d)

Englewood Cliffs, NJ, September 16, 1960

2461  The more I see you       Prest PR7284, OJC CD1061-2 [CD]
2462  They can't take that away
        from me (on out)                        -    -
2463  Love is here to stay       OJC CD1061-2 [CD]
2464  That's all there is to that
        (1)                                        -
2465  Easy living (2)              Essential Jazz Classics (Sp)EJC55540 [CD]
2466  Canadian sunset (2)          Prest PR7194, PR7784, OJC 221, CD221 [CD],
                                            Essential Jazz Classics (Sp)EJC55540 [CD]
2467  I got it bad (on out)       Prest PR7284, OJC CD1061-2 [CD]
2468  Give me the simple life     (unissued)
        I only have eyes for you
        (1)                                        -
2469  Almost like being in love   Prest PR7194, PR7784, OJC 221, CD221 [CD],
        Essential Jazz Classics (Sp)EJC55540 [CD]

Note:  (1) Oliver Nelson and Lem Winchester out.
       (2) Oliver Nelson out.
Prestige PR7194, OJC 221, CD221 [CD] all titled "Something nice".
Prestige PR7284 titled "Hollar!".
Prestige PR7784 titled "Love is the thing".
OJC CD1061-2 [CD] titled "Hollar!"; see March 30, 1961 and
November 28, 1962 for rest of CD.
All issued titles also on Fresh Sound (Sp)FSRCD737 [CD].

[D1324] Eddie "Lockjaw" Davis

Trane Whistle : Eddie "Lockjaw" Davis Big Band : Clark Terry, Richard
Williams, Bobby Bryant (tp) Jimmy Cleveland, Melba Liston (tb) Oliver Nelson
(as,arr) Eric Dolphy (as) Eddie "Lockjaw" Davis (ts) Jerome Richardson, George Barrow
(ts,fl) Bob Ashton (bar) Richard Wyands (p) Wendell Marshall (b) Roy Haynes (d) Ernie
Wilkins (arr-1)

New York, September 20, 1960

2498  Walk away       Prestige PR7206
2499  Trane whistle   - , PRCD-5718-2 [CD], PRCD-11014-2 [CD]
2500  Whole Nelson     -
2501  The stolen moment
        [Stolen moments] - , PRCD-11014-2 [CD]
2502  Jaws (1)        -
You are too beautiful (1) -

Note: First 4 titles also on American Jazz Classics (Sp)99048 [CD].
All above titles also on Prestige PR7834 titled "Stolen moments".
All above titles also on OJC 429, OJC CD429-2 [CD], Esquire (E)32-174, XTRA (E)XTRA5019, Prestige 9PRCD-4418-2 [CD], Essential Jazz Classics (Sp)EJC55555 [CD].

J.J. Johnson

Jay Jay Johnson & Kai Winding: J.J. Johnson, Kai Winding (tb) Bill Evans (p) Paul Chambers (b) Roy Haynes (d)

New York, October 3, 1960

This could be the start of something big

Caroussel PEP2037, Impulse
201, A(S)1, MCAD-42012 [CD], American Jazz Classics (Sp)99023 [CD], Real
Gone Jazz (E)RGJCD300 [CD]

Note: Impulse A(S)1 titled "The Great Kai & J.J.".
American Jazz Classics (Sp)99023 [CD] titled "J.J. Johnson/Kai Winding - The Great Kai & J.J.".

Lem Winchester

With Feeling: Lem Winchester (vib) Richard Wyands (p) George Duvivier (b) Roy Haynes (d)

Englewood Cliffs, N.J., October 7, 1960

With a song in my heart

Moodsville MVLP11, OJC CD-1900-2 [CD]
2529 But beautiful - -
2530 The kids - -
2531 To love and be loved - -
2532 Butterfly - -
2533 Why don't they understand - -
2534 My romance - - Moodsville MV35
2535 Skylark - -

Note: Some sources list Delmark DL405 from c. 1961. According to Delmark Records this item was never released.
All above titles also on Fresh Sound (Sp)FSRCD737 [CD].

J.J. Johnson

Swinging Together Again

New York, November 2, 1960

I concentrate on you (*)

Impulse A(S)1, MCAD-42012 [CD], Impulse 201
Blue Monk - - Caroussel PEP2037
Side by side - -
Note: (*) This title also on Impulse (It)GRP88752 [CD] titled "Impulse Story"; rest of CD by others.
(*) This title also on Musica Jazz (It)GRP88752 [CD].
All above titles also on American Jazz Classics (Sp)99023 [CD], Real Gone Jazz (E)RGJCD300 [CD].

[L117] Steve Lacy
The Straight Horn Of Steve Lacy: Steve Lacy (sop) Charles Davis (bar) John Ore (b) Roy Haynes (d)

New York, November 19, 1960

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Catalog Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introspection</td>
<td>Candid</td>
<td>CM8007, CCD79007</td>
</tr>
<tr>
<td>Donna Lee</td>
<td>Candid</td>
<td>- -</td>
</tr>
<tr>
<td>Played twice</td>
<td>Candid</td>
<td>- -</td>
</tr>
<tr>
<td>Air</td>
<td>Candid</td>
<td>- -</td>
</tr>
<tr>
<td>Criss cross</td>
<td>Candid</td>
<td>- -</td>
</tr>
</tbody>
</table>

Note: Candid CM8007(mono) = Candid CJ9007(stereo).
All above titles also on Candid (F)BR5004, (Jap)SMJ-6174, Candid 9007, Barnaby/Candid BR5013, Zafiro (E)MPL129, Candid (Jap)SOPC-57006, TKCB-30766 [CD], 32JDC-105 [CD], Avid (E)AMSC1187 [CD].

[D4866] Eric Dolphy
Far Cry: Booker Little (tp) Eric Dolphy (as-1, b-cl-2, fl-3) Jaki Byard (p) Ron Carter (b) Roy Haynes (d)

Englewood Cliffs, N.J., December 21, 1960

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ode to Charlie Parker (3)</td>
<td>New Jazz NJLP8270</td>
</tr>
<tr>
<td>Mrs. Parker of K.C. (2)[Bird's mother]</td>
<td>-</td>
</tr>
<tr>
<td>It's magic (bl out,2)</td>
<td>-</td>
</tr>
<tr>
<td>Serene (*)</td>
<td>Prest P24046, MPP2517</td>
</tr>
<tr>
<td>Miss Ann (1)</td>
<td>New Jazz NJLP8270, Prestige PRCD-5708-2</td>
</tr>
<tr>
<td>Far cry (1)</td>
<td>- , Prestige PRCD-5708-2 [CD]</td>
</tr>
<tr>
<td>Left alone (bl out,3)</td>
<td>- , Franklin Mint GJR075</td>
</tr>
<tr>
<td>Tenderly (ed plays as solo)</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: All titles from New Jazz NJLP8270 also on Prestige 24053 titled "Magic".
All titles from New Jazz NJLP8270 also on Avid (E)AMSC1112 [CD].
All above titles also on OJC CD400 [CD] titled "Far Cry".
All above titles also on Prestige PR7747, Prestige 9PRCD-4418-2 [CD], American Jazz Classics (Sp)99029 [CD].

[C3871] Ray Charles
Ray Charles (vcl.org) acc by John Frosk, Phil Guilbeau, Jimmy Nottingham, Clark Terry, Joe Wilder (tp) Jimmy Cleveland, Urbie Green, Keg Johnson, George Matthews (tb) George Dorsey, Earl Warren (as) Budd Johnson, Seldon Powell (ts) Haywood Henry (bar) Sam Herman (g) Joe Benjamin (b) Roy Haynes (d) Ralph Burns (arr)

New York, December 27, 1960

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>7430</td>
<td>Let's go (rb arr)</td>
<td>Impulse A(S)2, ABC 19503</td>
</tr>
<tr>
<td>7431</td>
<td>One mint julep (rb arr)</td>
<td>Impulse A(S)2, ABC 19503, Atlantic (Yugo)K60014, Dunhill DZS036 [CD]</td>
</tr>
<tr>
<td>7866</td>
<td>I'm gonna move to the outskirts of town (rb arr)</td>
<td>London 361, Impulse A(S)2, ABC 19503</td>
</tr>
<tr>
<td></td>
<td>Birth of the blues (rb arr,*)</td>
<td></td>
</tr>
</tbody>
</table>

Note: (*) This title also on Poll Winners (Sp)PWR27330 [CD].
All titles from Dunhill DZS038 [CD] also on Castle (E)CLACD339 [CD] titled "Genius + Soul = Jazz".
All above titles also on Dunhill DZS038 [CD], DZL038, Essential (F)ESSLP009, ESSCD009 [CD], Rhino R2-72814 [CD], Concord CRE-31669 [CD], American Jazz Classics (Sp)99028 [CD], Le Chant du Monde (F)2742190.92 [CD].

[W317] Mal Waldron

They Laughed When I Sat Down To Play : Seldon Powell (ts-1) Tyree Glenn (vib-2,tb-3) George Duvivier (b) Roy Haynes (d) Mal Waldron (arr)

New York, prob. 1961

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Love me or leave me (1)</td>
<td>Music Minus One MMO4008</td>
</tr>
<tr>
<td></td>
<td>This is always (1)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Makin' whoopee (1)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Serenade in blue (1)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blue greens 'n beans (1)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Our waltz (2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fools rush in (2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Little white lies (2,3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The more I see you (2,3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Winter wonderland (2)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Day in, day out (1)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Short stop (3)</td>
<td></td>
</tr>
</tbody>
</table>

Note: All above titles also on Music Minus One MMO4045 (titled "Fools Rush In" or "Makin' Whoopee"), MMO4046 (titled "Fools Rush In"), and MMO047 (titled "They Laughed When I Sat Down to Play").

[M10875] Al Morrell

Dizzy Reece (tp) Al Morrell (ts) Mal Waldron (p) Addison Farmer (b) Roy Haynes (d)

New York, January, 1961
unidentified titles (unissued?) Col

Note: According to Down Beat, March 2, 1961, this group recorded a number of Morrell originals.

<table>
<thead>
<tr>
<th>[N714] Oliver Nelson</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Blues And The Abstract Truth : Freddie Hubbard (tp) Oliver Nelson (as,ts,arr.comp) Eric Dolphy (as,fl) George Barrow (bar) Bill Evans (p) Paul Chambers (b) Roy Haynes (d)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Englewood Cliffs, N.J., February 23, 1961</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stolen moments Impulse A(S)5, Franklin Mint GJR034, Impulse GRD-2-101 [CD], IMPD154 [CD], IMPD8881 [CD], GRP11512 [CD], GRD151 [CD], MCAD8026 [CD]</td>
</tr>
<tr>
<td>Hoe down (*) Impulse A(S)5, IMPD154 [CD], Verve (Eu)2615 044</td>
</tr>
<tr>
<td>Cascades - -</td>
</tr>
<tr>
<td>Butch and Butch (#) - -</td>
</tr>
<tr>
<td>Teenie's blues (fh,gb out,#) - - , ASY-9284-3</td>
</tr>
<tr>
<td>Yearnin' (*) - -</td>
</tr>
</tbody>
</table>

Note: "Stolen moments" also known as "The stolen moment". Verve (Eu)2615 044 titled "History of Jazz"; rest of LP by others. Impulse ASY-9284-3 titled "The bass"; rest of this 3 LP set by others. Impulse GRD-2-101 [CD] titled "Impulse ! - A 30-year celebration"; rest of CD by others. Impulse IMPD8881 [CD] titled "Can you dig it ?!"; rest of CD by others. Impulse GRP11512 [CD], GRD151, both titled "Red hot on Impulse"; rest of CD by others. MCA MCAD8026 [CD] titled "The Impulse ! Collection : The best of Impulse Volume 1"; rest of CD by others. (*) These 2 titles also on Impulse (Du)EPIM5542; an EP. (#) These 2 titles also on Impulse (Du)EPIM5543; an EP. First 3 titles also on Impulse A(S)9237/2. All above titles also on Impulse IA9335/2 titled "Three dimensions : The dedication series/Volume III"; see September 7, 1966 for remaining titles. All above titles also on Impulse B0009781-02 [CD] titled "The Blues And The Abstract Truth". All above titles also on Impulse/MCA 29063, Impulse (Eu)IMPL8014, Jasmine (E)JAS20, HMV (E)CLP1528/CSD1422, (Eu)IMPL8014, La Voce del Padrone (It)QEIP8040, CSPQ6263, MCA (It)5027, MCA 29013, MCA 2-4148, Impulse IA-9335-2, AS-9237-2, FM-034, Philips (G)P632061L, Verve (Eu)2615044, ASD-9228-3, ASY-9284-
Here's Dolphy Straight Ahead: Oliver Nelson With Eric Dolphy: Oliver Nelson (cl-1,as-2,ts-3) Eric Dolphy (as-4,b-cl-5,fl-6) Richard Wyands (p) George Duvivier (b) Roy Haynes (d)

**Englewood Cliffs, N.J., March 1, 1961**

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Catalog Number</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Six and four (2,4)</td>
<td>New Jazz</td>
<td>NJLP8255</td>
<td>OJC CD099-2 [CD]</td>
</tr>
<tr>
<td>Mama Lou (2,5,6)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Images (2,5)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ralph's new blues (1,3,5)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>111-44 (2,5)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Straight ahead (2,4)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Note:** All above titles also on Prestige P24060 titled "Images"; see May 25, 1960 for rest of this 2 LP set. All above titles also on Prestige (Jap)SMJ-6506, Esquire (E)32-168, Prestige VICJ-23637 [CD], 9PRCD-4418-2 [CD], Essential Jazz Classics (Sp)EJC55555 [CD], Real Gone Jazz (E)RGJCD352 [CD].

**Here's Jaki:** Jaki Byard (p,as-1) Ron Carter (b) Roy Haynes (d)

**Englewood Cliffs, NJ, March 14, 1961**

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Catalog Number</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mellow septet</td>
<td>New Jazz</td>
<td>NJLP8256</td>
<td>OJC CD-1874-2 [CD]</td>
</tr>
<tr>
<td>D.D.L.J.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Medley :)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bess, you is my woman now</td>
<td></td>
<td></td>
<td>Moodsville MV33</td>
</tr>
<tr>
<td>It ain't necessarily so</td>
<td></td>
<td></td>
<td>Moodsville MV33</td>
</tr>
<tr>
<td>Cinco y quatro</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Giant steps</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>To my wife</td>
<td></td>
<td></td>
<td>Prestige (Jap)SMJ-7391</td>
</tr>
<tr>
<td>Garnerin' a bit</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>When Sunny gets blue (1)</td>
<td>Prestige</td>
<td>PR7397</td>
<td>OJC CD-1842-2 [CD]</td>
</tr>
</tbody>
</table>

**Note:** All titles from New Jazz NJLP8256 also on Prestige (Jap)LPJ-80034. All titles from New Jazz NJLP8256 also on Solar (Sp)4569937 [CD] titled "Hi-Fly + Here's Jaki". All above titles also on Prestige P24086 titled "Giant steps"; see January 30, 1962 for rest of this 2 LP set. Prestige PR7397, OJC CD-1842-2 [CD] both titled "Out Front !"; see May 21 & 28, 1964 for rest of LP/CD.

**Shirley Scott**
**Stompin':** Ronnell Bright (p) Shirley Scott (org) Wally Richardson (g) Peck Morrison (b) Roy Haynes (d)

**Englewood Cliffs, N.J., March 24, 1961**

| 2943 | Trav'lin' light | Prest PR7456, PCD24126-2 [CD] |
| 2944 | You're my everything | - | - |
| 2945 | Stompin' at the Savoy | - | - |
| 2946 | Work song | PR7424, - |
| 2947 | Down by the riverside | PR7456l, - |
| 2948 | Chapped chops | PR7424, - |

Note: Prestige PRLP7424, PCD24126-2 [CD], both titled "Workin".  

【C11057】**Ted Curson**

Bill Barron (ts) Roy Haynes (d) replace Eric Dolphy, Dannie Richmond

**New York, April 11, 1961**

| Ahma [See ya] | Old Town OTLP2003 |
| Flatted fifth | - |

Note: Both above titles also on Fresh Sound (Sp)FSRCD1622 [CD], Avid (E)AMSC1139 [CD].

【G1583】**Stan Getz**

*Stan Getz Quartet At Newport*: Stan Getz (ts) Steve Kuhn (p) Scott LaFaro (b) Roy Haynes (d)

**Live, Music at Newport, Newport, R.I., July 3, 1961**

| Baubles, bangles and beads | Raretone (It)5010-FC, Natasha Imports N14008 [CD] |
| Wildwood [Where do you go?] (see note) | - |
| Airegin | - |

Note: "Wildwood" incorrectly as "Where do you go?" on releases; Stan Getz announces the tune as "Where do you go?" but it is the Gigi Gryce tune "Wildwood" as confirmed by Gryce discographer Michael Fitzgerald. Natasha Imports N14008 [CD] titled "Tune up" (Miles Davis/Stan Getz). All above titles also on Stash/Century (It)CECC000-99, Unique (It)UJ33, Moon (It)MCD040-2 [CD], Gambit (And)69291 [CD].

【G1584】**Stan Getz**

*Focus*: Stan Getz With Hershey Kay And His Orchestra: Stan Getz (ts) Gerald Tarack, Alan Martin (vln) Jacob Glick (viola) Bruce Rogers (cello) John Neves (b) Roy Haynes (d) Hershel Kay (cond) Eddie Sauter (comp,arr) the strings known as Beaux Arts String Ensemble Ensemble, + unknown (p) and woodwind section.

**New York, July 14, 1961**
I'm late, I'm late  
Verve V/V6-8412, 821982-2 [CD], 511468-2 [CD], (F)847430-2 [CD]  
I'm late, I'm late (45rpm take) (*)  
Verve 40337 [CD]  

Her  
Verve V/V6-8412, 821982-2 [CD], 511468-2 [CD]  

Pan  
Franklin Mint GJR036  

I remember when  
Verve 40337 [CD]  
I remember when (45 rpm take) (*)  
Verve 40337 [CD]  

New York, July 28, 1961  

Night rider  
Verve V/V6-8412, 821982-2 [CD], 513631-2 [CD], 314-521737-2 [CD]  

Once upon a time  
Verve V/V6-8412, 821982-2 [CD]  

A summer afternoon  
Verve 513631-2 [CD]  
Verve 513631-2 [CD] titled "Compact Jazz - Stan Getz with strings"; see various flwg sessions to November 1971 and The Modern Jazz Society for the rest of this CD.  
All titles from Verve V/V6-8412 also on Verve (E)2304.159, (Jap)MV2071, (Jap)POCJ-2103 [CD], Verve (G)821982-2 [CD].  
All titles from Verve V/V6-8412 also on Jazz World JW77033 [CD] titled "A Summer Afternoon".  
All above titles also on Verve (E)SVSP29/30, (F)2317094, Metro 2682026, Verve 40337 [CD], Verve 314-521419-2 [CD], Poll Winners (Sp)PWR27303 [CD].

Hagood Hardy Quintet:  
Ted Curson (tp) Hagood Hardy (vib) Kenny Drew (p) Bill Lee (b) Roy Haynes (d)  

New York, August 14, 1961  

Straight no chaser  
(unissued)  
Landscape  
-  
Flatten fifth  
-  
Infra rae  
-  
Note:  
This session was scheduled on Jazzline JAZ33-05 but never released.
### [G1586] Stan Getz

*Stan Getz/Bob Brookmeyer Recorded Fall 1961: Stan Getz/Bob Brookmeyer Quintet*: Bob Brookmeyer (v-tb) Stan Getz (ts) Steve Kuhn (p) John Neves (b) Roy Haynes (d)

New York, September 12 & 13, 1961

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>61VK286</td>
<td>Minuet circa '61</td>
<td>Verve MGV(6)8418</td>
<td></td>
</tr>
<tr>
<td>61VK287</td>
<td>Who could care?</td>
<td>-</td>
<td>V6-8719, 517330-2 [CD]</td>
</tr>
<tr>
<td>61VK288</td>
<td>Nice work if you can get it</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>61VK289</td>
<td>Thump, thump, thump</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>61VK290</td>
<td>A nightingale sang in Berkeley Square</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>61VK291</td>
<td>Love jumped out</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>

Note: All above titles also on Verve (E)VLP9004, Verve (F)813359-1, (Eu)549369-2 [CD].

All above titles also on Poll Winners (Sp)PWR27351 [CD] titled "Recorded Fall 1961".

All above titles also on Verve 314-549369-2 [CD] titled "Recorded Fall 1961".

### [O102] Anita O'Day

*All The Sad Young Men*: Anita O'Day with Gary McFarland's Orchestra: Anita O'Day (vcl) acc by Doc Severinsen, Bernie Glow, Herb Pomeroy (tp) Willie Dennis, Billy Byers (tb) Bob Brookmeyer (v-tb) Walt Levinsky, Phil Woods (as,cl,woodwinds) Jerome Richardson, Zoot Sims (ts,woodwinds) Hank Jones (p) Barry Galbraith (g) George Duvivier (b) Mel Lewis (d) or Roy Haynes (d) Gary McFarland (arr,dir)

New York, October 16, 1961

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>61VK481</td>
<td>One more mile</td>
<td>Verve V-8442</td>
<td></td>
</tr>
<tr>
<td>61VK482</td>
<td>The ballad of all the sad young men (*)</td>
<td>-</td>
<td>VE2-2534, 314-517954-2 [CD]</td>
</tr>
<tr>
<td>61VK483</td>
<td>Up state</td>
<td>-</td>
<td>VE2-2534</td>
</tr>
<tr>
<td>61VK484</td>
<td>You came a long way from St. Louis</td>
<td>-</td>
<td>VE2-2534</td>
</tr>
<tr>
<td>61VK485</td>
<td>Senor blues</td>
<td>-</td>
<td>Verve 065213-2 [CD]</td>
</tr>
<tr>
<td>61VK486</td>
<td>Boogie blues (*)</td>
<td>-</td>
<td>VE2-2534, 314-527653-2 [CD]</td>
</tr>
<tr>
<td>61VK487</td>
<td>A woman alone with the blues</td>
<td>-</td>
<td>VE2-2534</td>
</tr>
<tr>
<td>61VK488</td>
<td>I want to sing a song</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>61VK489</td>
<td>Night bird</td>
<td>-</td>
<td>VE2-2534</td>
</tr>
<tr>
<td>61VK490</td>
<td>Do nothin' till you hear from me</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>

Note: Verve V-8442(mono) = V6-8442(stereo).

Gary McFarland recorded the music on the above date. The vocals were overdubbed by Anita O'Day in Los Angeles, November-December 1961.
Mel Lewis has traditionally been credited for being on this session. However, Jazz historian and drummer Kenny Washington insists that it is Roy Haynes on drums. (Source: Mosaic MD9-188 [CD]).

(*) These titles also on Verve 543600-2 [CD].
All titles from Verve VE2-2534 also on Verve (E)2632083, both titled "The Big Band Sessions".
All above titles also on Verve (Jap)SMV-1068, POJJ-1532, Verve 314-517065-2 [CD], Mosaic MD9-188 [CD], Fresh Sound (Sp)FSRCD673 [CD], Avid (E)AMSC1129 [CD].

[C7504] John Coltrane
Trane's Modes: John Coltrane Group: Garvin Bushell (oboe-1, contrabassoon-1) John Coltrane (sop, ts) Eric Dolphy (as, b-cl) McCoy Tyner (p) Reggie Workman (b) Jimmy Garrison (b-2) Elvin Jones (d) Roy Haynes (d-3) replaces Jones, Ahmed Abdul-Malik (oud-1)

Live "Village Vanguard", New York, November 2, 1961

Chasin' another Trane (mt out, 3,*

<table>
<thead>
<tr>
<th>Track Number</th>
<th>Title</th>
<th>Release Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>10572</td>
<td>India (1,2)</td>
<td>MCA Impulse MCAD5541 [CD]</td>
</tr>
<tr>
<td></td>
<td>Spiritually Softly, as in a morning sunrise (ed out)</td>
<td>MCA Impulse MCAD5541 [CD]</td>
</tr>
<tr>
<td>10576</td>
<td>Chasin' the Trane (mt, rw out, 2)</td>
<td>Impulse A(S)10, Jazz Masterworks (It)CJZLP2, Impulse ASH9278-2, MCA Impulse 4133, Impulse (Jap)SR-3026-8, Impulse GRD3-119 [CD], B0010117-02 [CD], Properbox (E)181 [CD]</td>
</tr>
<tr>
<td>10573</td>
<td>Greensleeves (rw ed out)</td>
<td>Impulse AS9325</td>
</tr>
<tr>
<td></td>
<td>Impressions (rw out, 2)</td>
<td>IZ9361-2</td>
</tr>
</tbody>
</table>

Note: Impulse A(S)10 incorrectly lists Workman as the bassist on "Chasin' the Trane".
The title from Impulse (Du)EPIM5544 also on Impulse (Jap)PS-116, Impulse AS9200-2 (date Impulse (Jap)PS-116, Impulse AS9200-2 (date as November 2 or 3, 1961 on this 2 LP set), (Jap)SH-3061-2, SR-3007, YX-8801AI, YS-8526AI, Probe (E)SBP1025, Impulse (Jap)SH-3061-2.
Both titles from Impulse A(S)10 also on MCA Impulse 254627, 29009, 39136, Sparton (Can)A(S)10, HMV
(E)CLP1590, CSD1456, Impulse (E)IMPL8041, Jasmine
(E)JAS9, Impulse (F)IMP10, (G)2522051Z, (Jap)NY-10, SNY-10, MH-3014, SH-3021, SR-3096, IMP-88073, YP-8521, MCA Impulse (Jap)VIM-4611, MCA Impulse MCAD39136 [CD], Impulse 872695 [CD], (G)254627-2YS [CD], (Jap)32XD-582 [CD], MVCI-23089 [CD], MVCZ-28, all titled "Live at the Village Vanguard". Impulse 5172647 [CD] titled "Joe Coltrane - Newport '63"; see July 7, 1963 for rest of CD.
Impulse B0010117-02 [CD] titled "Cotrane 'Live' at the Village Vanguard"; see flwg session for rest of CD.
All titles, except (*), also on Essential Jazz Classics (Sp)EJC55547 [CD] titled "Coltrane 'Live' at the Village Vanguard".
All above titles also on Impulse (Jap)MVCI-23002-3 [CD] (titled "Village Vanguard 1961-11-02", which does not list McCoy Tyner (p) on "Chasin' Another Trane".
All above titles also on Impulse IMPD4-232 [CD].
For Impulse IZ9361-2 equivalents see May 23, 1961.
For Impulse AS9325 equivalents see November 1, 1961.
For MCA MCAD5541 [CD] equivalents see May 23, 1961.
For Impulse AS9200-2 equivalents see June 7, 1961.
For Impulse GRD3-119 [CD] equivalents see May 23, 1961.

[G1586.10] Stan Getz

Stan Getz Quartet At Birdland 1961 : Stan Getz (ts) Steve Kuhn (p) Jimmy Garrison (b) Roy Haynes (d)

Broadcast, "Birdland", New York, November 11, 1961

Airegin Fresh Sound (Sp)FSRCD741 [CD]
Wildwood -
Where do you go? -
Autumn leaves -

Note: For the rest of Fresh Sound (Sp)FSRCD741 [CD], see November 18, 1961.
All above titles also on Poll Winners (Sp)PWR27351 [CD].

[G1586.20] Stan Getz

same pers.

Broadcast, "Birdland", New York, November 18, 1961

Jordu Fresh Sound (Sp)FSRCD741 [CD]
When the sun comes out -
Yesterday's gardenia -
Woody'n you -
Jumpin' with Symphony -
Sid -

[S12522.20] Sonny Stitt
Stitt In Orbit: Sonny Stitt Quartet: Sonny Stitt (as, ts) - 1)
Hank Jones (p) poss.
Tommy Potter (b) Roy Haynes (d)

New York, February-June, 1962

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>60183-4</td>
<td>No call</td>
<td>Roost LP2252</td>
</tr>
<tr>
<td>60184-1</td>
<td>Corn flakes (1)</td>
<td>-</td>
</tr>
<tr>
<td>60185-2</td>
<td>Eye ball</td>
<td>-</td>
</tr>
<tr>
<td>60186-2</td>
<td>Saginaw</td>
<td>-</td>
</tr>
<tr>
<td>60187-6</td>
<td>Fine and frisky (1,*)</td>
<td>Mosaic MD9-208 [CD]</td>
</tr>
</tbody>
</table>

Note: "Saginaw" was misspelled "Saganaw" on Roost LP2252.
See August 8, 1960 for more titles from Roost LP2252.
Roost LP2252 (mono) = SLP2252 (stereo).
All titles, except (*), also on Lonehill Jazz (Sp) LHJ10169 [CD].
All above titles also on Mosaic MD9-208 [CD], Phono Records (Sp) 870272 [CD].

[K2624] Rahsaan Roland Kirk

Roland Kirk Quartet: Rahsaan Roland Kirk (ts, stritch, manzello, fl) Wynton Kelly (p) or Herbie Hancock (p) Vernon Martin (b) Roy Haynes (d)

New York, April 17 or 18, 1962

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>23766-1</td>
<td>Termini's corner</td>
<td>Verve 314-543833-2 [CD]</td>
</tr>
<tr>
<td>23766-3</td>
<td>Termini's corner</td>
<td>-</td>
</tr>
<tr>
<td>23766-4</td>
<td>Termini's corner</td>
<td>-</td>
</tr>
<tr>
<td>23766-6</td>
<td>(breakdown &amp; intercuts - see note *)</td>
<td>Merc 846630-2 [CD]</td>
</tr>
<tr>
<td>23767-1</td>
<td>When the sun comes out</td>
<td>Verve 314-543833-2 [CD]</td>
</tr>
<tr>
<td>23767-2</td>
<td>When the sun comes out</td>
<td>-</td>
</tr>
<tr>
<td>23767-4</td>
<td>When the sun comes out</td>
<td>Merc 846630-2 [CD]</td>
</tr>
<tr>
<td>23768-?1</td>
<td>Time races with Emit [Ad lib]</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: Herbie Hancock is on piano on the tunes recorded on October 17, 1962 according to the book "Rahsaan Roland Kirk" by Guy Cosson. No information is given in this book as to which tunes were recorded on the October 17th date.
"Time races with Emit" incorrectly issued as "Ad lib" on Mercury 846630-2 [CD].
(* break down take and intercuts: following from Verve 314-543833-2 [CD]:
index 1: breakdown take
index 2: breakdown take outchorus
index 3: intercut 1
index 4: intercut 2
index 5: intercut 2 outchorus
This track was issued as a composite on "Rahsaan: The Complete
Mercury Recordings" on Mercury 846630-2 [CD]. Through editing, that version combined breakdown take 6 with intercut 2 - a fragment recorded to complement the breakdown take. This was a logical move to complete what was obviously indicated as the master take. However, when those two components were spliced together, a one chorus solo fragment, which in performance began intercut 2, was deleted. The breakdown take and the two intercuts have been included in Verve 314-543833-2 [CD] without editing in order to present the full picture of the evolution in the studio of a fairly spontaneous blues composition.

All above titles also on Verve 314-543833-2 [CD] titled "Domino"; see following sessions to September 6, 1962 for rest of CD.

[K2625] Rahsaan Roland Kirk

Domino : Roland Kirk Quartet : Rahsaan Roland Kirk (ts, stritch, manzello, fl) Wynton Kelly (p-1) or Herbie Hancock (p) Vernon Martin (b) Roy Haynes (d)

New York, April 17 & 18, 1962

24642 Get out of town (1) Merc MG20748, EmArcy EMS2-411, Merc (E)MCL20045, Phonogram (Jap) BT5141/42, Merc 846630-2 [CD], American Jazz Classics (Sp)99064 [CD], Avid (E)AMSC1111 [CD]

24643 Rolando Merc MG20748, (E)MCL20045, (F)126151MCE, Fontana (E)FJL114, (Eu)683264JCL, Merc 846630-2 [CD], American Jazz Classics (Sp)99064 [CD], Avid (E)AMSC1111 [CD], Verve 314-522062-2 [CD]

24644 I believe in you Merc MG20748, 846630-2 [CD], American Jazz Classics (Sp)99064 [CD], Avid (E)AMSC1111 [CD]

24645 (Medley :) (1,#) EmArcy EMS2-411, Phonogram (Jap) BT-5141/42, Merc 846630-2 [CD], Verve 314-522062-2 [CD]

Where Monk and Mingus live (1,#)

Let's call this (1,#)

24646 Domino Merc (Jap)25PJ58-61, 824116-1, 30JD22-25 [CD], 824116-2 [CD], Merc 846630-2 [CD], American Jazz Classics (Sp)99064 [CD]

24647 E.D. Merc MG20748, (E)MCL20045, Merc 846630-2 [CD], Natasha Imports NJ4024 [CD], American Jazz Classics (Sp)99064 [CD], Avid (E)AMSC1111 [CD]
24648-1  I didn't know what time it was (*) Verve 314-543833-2 [CD]
24648-5  I didn't know what time it was (*) Verve 314-543833-2 [CD]
24648-7  I didn't know what time Merc (Jap)SNP-131, VSOP 11, Merc 846630-2 it was [CD]
24649-1  Someone to watch over me (*) Verve 314-543833-2 [CD]
24649-3  Someone to watch over me Merc (Jap)SNP-131, VSOP 11, Merc 846630-2 [CD]

Note: Mercury (F)126151MCE titled "Vertigo"; an EP release.
EmArcy EMS2-411 titled "Kirk's Works"; and lists "Domino" from this session but with wrong personnel (see also September 6, 1962 session).
All titles, except (*), also on Mercury (G)826988-2 [CD], (Jap)32JD-120 [CD], PHCE-10019 [CD], PHCE-4126 [CD].
See September 6, 1962 for more titles.
American Jazz Classics (Sp)99064 [CD] titled "Roland Kirk/Roy Haynes - Domino + Out Of The Afternoon"; see May 16, May 23 & September 6, 1962 for the rest of this CD.
All above titles also on Verve 314-543833-2 [CD].

[IP626] Jackie Paris

Jackie Paris (vcl,g) acc by Hank Jones (p) George Duvivier (b) Roy Haynes (d)

New York, May 8, 1962

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Everybody needs love</td>
<td>Impulse A(S)17, (Jap)MVCI-23054 [CD]</td>
<td></td>
</tr>
<tr>
<td>Cherry</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thad's blues</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>To-night</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>Cinderella [Stay in my arms]</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>

Note: All titles from Impulse A(S)17 also on Impulse (Jap)VIM-5592, MVCI-23054 [CD].
All above titles also on Fresh Sound (Sp)FSRCD878 [CD].

[H3634] Roy Haynes

Out Of The Afternoon : Roy Haynes Quartet : Rahsaan Roland Kirk (ts-1,manzello-2,stritch-3,c-fl-4,nose-fl-5) Tommy Flanagan (p) Henry Grimes (b) Roy Haynes (d)


<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>10926  If I should lose you (3)</td>
<td>Impulse A(S)23, (Jap)MVCI-23047 [CD]</td>
<td></td>
</tr>
<tr>
<td>10927  Raoul (1,2)</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>10928  Snap crackle (1,2,3,4,5,spoken intro)</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>10929  Fly me to the moon (1,2,*)</td>
<td>-</td>
<td></td>
</tr>
</tbody>
</table>
Note: (*) This title also on Impulse (Eu)IMP12032 [CD].
All above titles also on American Jazz Classics (Sp)99064 [CD], Avid (E)AMSC1092 [CD].

[H3635] Roy Haynes

same pers.


10932 Long wharf (3,*) \text{Impulse A(S)23, (Jap)MVCI-23047 [CD]}
10933 Moon ray (1,2) - -
10934 Some other spring (2) - -

Note: (*) This title also on Impulse 9284, Franklin Mint GJR074.
Impulse 9284 titled "The bass"; remainder of this 3LP set by other bass players.
All titles from Impulse A(S)23 also on Jasmine (E)JAS24, Impulse (Jap)IMP-88086, (Jap)YP-8552, (Jap)YS-8520, (Jap)VIM-5568, (Jap)VIM-4651, (Jap)WMC5-123 [CD], Impulse IMPD-180 [CD], American Jazz Classics (Sp)99064 [CD], Avid (E)AMSC1092 [CD].

[H3261] Coleman Hawkins

Eddie Costa Memorial Concert: Coleman Hawkins Sextet: Marky Markowitz (tp) Urbie Green (tb) Coleman Hawkins (ts) Sonny Clark (p) Chuck Israels (b) Roy Haynes (d)

Live "Village Gate", New York, October 9, 1962

Just you, just me \text{Colpix CP450, SCP450, Bean (It)01}

[H3262] Coleman Hawkins

Coleman Hawkins Quartet: Marky Markowitz, Urbie Green out

same concert

I'm confessin' \text{Colpix CP450, Bean (It)01, Essential Jazz Classics (Sp)EJC55595 [CD]}

[J398] Willis Jackson

Shuckin': Willis Jackson (ts) Tommy Flanagan (p) Kenny Burrell (g) Jose Paulo (g,bgo) Eddie Calhoun (b) Roy Haynes (d,cabasa) Montego Joe (cga) Juan Amalbert (cga,timb)


3647 Cachita \text{Prest LP7260}
3648 I left my heart in San Francisco -
3649 Amor (*) - , Prestige PRCD-24158-2 [CD]
3650 Mama Inez -
3651 What kind of fool am I ? - , Moodsville MVLP38
3652 Shuckin' - , BGP (E)1021
Note: Original edition of the above LP titled "Shuckin"; later editions titled "Bossa nova plus". All titles, except (*), also on Prestige PRCD-24243-2 [CD] titled "At Large".

[T6664] McCoy Tyner

Reaching Fourth: McCoy Tyner (p) Henry Grimes (b) Roy Haynes (d)


<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>11167</td>
<td>Reaching fourth (*)</td>
<td>Impulse A-33, MCA (F)301826, Impulse IMPD255 [CD]</td>
</tr>
<tr>
<td>11168</td>
<td>Goodbye</td>
<td>-</td>
</tr>
<tr>
<td>11169</td>
<td>Blues back (*)</td>
<td>-</td>
</tr>
<tr>
<td>11170</td>
<td>Have you met Miss Jones</td>
<td>-</td>
</tr>
<tr>
<td>11171</td>
<td>Old devil moon (*)</td>
<td>-</td>
</tr>
<tr>
<td>11172</td>
<td>Theme for Ernie</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: Impulse A-33(mono) = AS-33(stereo).
(#): This title also on Impulse AS-92352-2 [CD].
(*) These 4 titles also on MCA MCA2-4125 titled "Great moments with McCoy Tyner"; see various flwg sessions to 1964 for rest of this 2 LP set.
All above titles also on Impulse (Eu)IMP12552 [CD], (Jap)SH-3032, IMP-88083, YP-8514AI, YX-8551, VJM-4642, 32XD-610 [CD], MVCZ-102 [CD], MVCJ-19043 [CD], American Jazz Classics (Sp)99062 [CD].

[C11060] Ted Curson

Fire Down Below: Ted Curson (tp) Gildo Mahones (p) George Tucker (b) Roy Haynes (d) Montego Joe (cga-1)

New York, December 10, 1962

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>3677</td>
<td>Fire down below (1)</td>
<td>Prest PR7263, 45-241</td>
</tr>
<tr>
<td>3678</td>
<td>The very young</td>
<td>-</td>
</tr>
<tr>
<td>3679</td>
<td>Baby has gone bye bye (1)</td>
<td>-</td>
</tr>
<tr>
<td>3680</td>
<td>Show me (1)</td>
<td>Moodsville MVLP38, Status ST8325</td>
</tr>
<tr>
<td>3681</td>
<td>Falling in love with love (1)</td>
<td>-</td>
</tr>
<tr>
<td>3682</td>
<td>Only forever</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: Prestige session books show master numbers as 3647-52, which is probably an error.
Prestige PR7263(mono) = ST7263(stereo).
All above titles also on OJC 1744, OJC CD1744-2 [CD], Avid (E)AMSC1139 [CD].

[W3792] Frank Wess

Yo Ho! Poor You, Little Me: Thad Jones (tp) Frank Wess (ts,fl-1) Gildo Mahones (p) Buddy Catlett (b) Roy Haynes (d)
Englewood Cliffs, N.J., January 24, 1963

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
<th>Record</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>3730</td>
<td>Everything I love (unissued)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3731</td>
<td>Little me (1)</td>
<td>Prest PRLP7266, PRCD-24247-2 [CD], 45-247</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3732</td>
<td>Cold miner (1)</td>
<td>- -</td>
<td>45-271</td>
<td></td>
</tr>
<tr>
<td>3733</td>
<td>Poor you (1)</td>
<td>- -</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3734</td>
<td>The long road</td>
<td>- -</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3735</td>
<td>Yo ho (1)</td>
<td>- -</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3736</td>
<td>The lizard</td>
<td>- -</td>
<td>45-247</td>
<td></td>
</tr>
</tbody>
</table>

Note: All issued titles also on Status 7266 titled "Yo ho! Poor You, Little Me".

[H3636] Roy Haynes

Cracklin': Booker Ervin (ts) Ronnie Mathews (p) Larry Ridley (b) Roy Haynes (d)

Englewood Cliffs, NJ, April 10, 1963

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
<th>Record</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>3775</td>
<td>Scoochie</td>
<td>New Jazz NJLP8286, Prest (Jap)VICJ-23785 [CD]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3776</td>
<td>Dorian</td>
<td>- -</td>
<td>Prest PR45-264</td>
<td></td>
</tr>
<tr>
<td>3777</td>
<td>Sketch of Melba</td>
<td>- -</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3778</td>
<td>Honeydew</td>
<td>- -</td>
<td>Prest PR45-264</td>
<td></td>
</tr>
<tr>
<td>3779</td>
<td>Under Paris skies</td>
<td>- -</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3780</td>
<td>Bad news blues</td>
<td>- -</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: All above titles also on Prestige MPP2504 titled "Booker Ervin & Roy Haynes - Bad News Blues".

All above titles also on OJC CD818-2 [CD] titled "Cracklin".

[C7528] John Coltrane

John Coltrane Quartet: John Coltrane (ts) McCoy Tyner (p) Jimmy Garrison (b) Roy Haynes (d)

Englewood Cliffs, N.J., April 29, 1963

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
<th>Record</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>11466</td>
<td>After the rain</td>
<td>Impulse A(S)42, IZ9346-2, Franklin Mint GJR070, Impulse B0010591-02 [CD]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11467</td>
<td>All the things you are (unissued)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11468</td>
<td>Dear old Stockholm</td>
<td>Impulse A(S)100, IZ9346-2</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note: The title from Impulse A(S)100 also on Sparton (Can)A(S)100, HMV (E)CLP1889, Impulse (Israel)BAN19088, (Jap)YC-8502, (all titled "The Definitive Jazz Scene Vol. 2"), Impulse (Jap)SR-3011, YW-8541, MCA Impulse (Jap)VIM-4633, Impulse (F)68060/066, (Jap)YS-8526AI.
The title from Impulse A(S)42 also on Impulse (Du)EPIM5559, Impulse AS9200-2, ASH9306-2, MCA2-4136, The Franklin Mint Record Society 70B, Impulse GRD107 [CD], GRD3-119 [CD], GRP31192 [CD], (G)873438-931 [CD], (Au)GRP11072 [CD], (Can)6185093 [CD], MCA 254628, MCA 29014, MCA 5887, MCA 4131, Sparton (Can)A(S)42, HMV
(E)CLP1695, CSD1509, Jasmine (E)JAS39, Impulse
(F)IMP42, (G)251334-1Z, (It)IMP432, IMPL5004, EMI (It)064-95769, (Jap)SH-3020, IMP-88067, YP-8522, MCA (Jap)VIM-3612, MCA MCAD5887 [CD], (G)254628-2YS [CD], (Jap)MVCZ-37 [CD].
Impulse GRP11202 [CD] titled "Dear Old Stockholm".
Both issued titles also on MCA Impulse 4139 (2 LP set), Impulse (Jap)32XD-583 [CD], MVCI-23088 [CD], MVCI-23057 [CD], Impulse GRD-120 [CD], GRP11202 [CD], GRP GRP1120-2 [CD], Impulse (G)254628-2 [CD], Impulse IMPD8-280 [CD].

[G3453] Paul Gonsalves

Cleopatra Feelin' Jazzy: Paul Gonsalves (ts) Hank Jones (p) Dick Hyman (org) Kenny Burrell (g) George Duvivier (b) Roy Haynes (d)

New York, May 21, 1963
   Second chance              Impulse 217
   Antony and Cleopatra theme - , A(S)41, IMPL8047
   Caesar and Cleopatra theme - -
   Bluz for Liz               - -
   Cleo's blues              - -

Note: All above titles also on Impulse 314-547960-2 [CD] titled "Cleopatra Feelin' Jazzy/Tell It The Way It Is"; see following 4 sessions for rest of CD.

[G3454] Paul Gonsalves

Dick Hyman out

New York, May 21, 1963
   Action in Alexandria      Impulse A(S)41, AS9285, IMPL8047
   Cleo's asp                - -
   Cleopatra's lament        - -

Note: All above titles also on Impulse 314-547960-2 [CD].

[C7528.11] John Coltrane

More Live at the Showboat 1963: John Coltrane Trio: John Coltrane (ts,sop) Jimmy Garrison (b) Roy Haynes (d)

   Chasing the Trane          RLR Records (Sp)RLR88657 [CD]
   It's easy to remember      -
   Up 'gainst the wall        -

Note: Recording date from the John Coltrane Reference. Date listed on CD is June 24, 1963.

[C7528.12] John Coltrane
John Coltrane Quartet: McCoy Tyner (p) added


The inch worm RLR Records (Sp)RLR88657 [CD]
Impressions -
You're a weaver of dreams [I want to talk about you] -
Mr. P.C. -

[N1767] Newport House Band
Clark Terry (tp,flhn) Howard McGhee (tp) Coleman Hawkins, Zoot Sims (ts) Joe Zawinul (p) Wendell Marshall (b) Roy Haynes (d)

Newport Jazz Festival, Newport, Rhode Island, July 4, 1963

Undecided Col CL2179, CS8979, CBS (E)BPG62395, Columbia/Legacy C3K89076 [CD]
These foolish things Col CL2179, CS8979, CBS (E)BPG62395
Sweet Georgia Brown - - -
Star dust (ct + rhythm only) - - -
Chasin' at Newport (ch,zs out) - - -
What is this thing called love? (zs out,1) Col C2-38262, CBS (Eu)88605
I can't get started Wolfgang's Vault (No #123) [DL]
Indiana -
Hackensack -
Band introduction by -
Willis Conover -

Note: Columbia CL2179(mono) = CS8979(stereo).
Columbia C2-38262, CBS (Eu)88605 titled "Newport Jazz Festival: Live".
All titles from Columbia CL2179 also on Columbia JCS8979 titled "That Newport Jazz".
All titles from Columbia CL2179 also on CBS (Eu)21139, Odyssey (F)31 16 0296 both titled "That Newport Jazz".
All above titles also on Wolfgang's Vault (No #123) [DL] titled "Newport Jazz Festival House Band Concert (Newport Jazz Festival, Newport, RI, July 4, 1963)".

[N1779] Newport Jazz Festival All Stars

Live, Newport Jazz Festival, Newport, Rhode Island, July 6, 1963
John Coltrane

Selflessness Featuring My Favorite Things: John Coltrane Quartet: John Coltrane (sop,ts) McCoy Tyner (p) Jimmy Garrison (b) Roy Haynes (d) Willis Conover (announcer-1)

Live, Newport Jazz Festival, Newport, R.I., July 7, 1963

90966 I want to talk about you Impulse AS9161, Jazz Masterworks (It)CJZLP4, Impulse (Jap)MVCI-23057 [CD], Impulse B0015830-02 [CD]

90965 My favorite things Impulse AS9161, Hor-Zu-Black Label (G)SHZE906BL, Impulse (Jap)MVCI-23064 [CD], Columbia/Legacy C3K89076 [CD], Impulse 549913-2 [CD], B0015830-02 [CD]

Announcement (1) Impulse AS9161, Hor-Zu-Black Label (G)SHZE906BL, Impulse (Jap)MVCI-23064 [CD], Impulse B0015830-02 [CD]

Impressions Impulse (Jap)MVCI-23064 [CD]

Note: Announcement is dubbed again on to the final applause of "Impressions" on some issues. Impulse B0015830-02 [CD] titled "Selflessness Featuring My Favorite Things".

Both titles from Hor-Zu-Black Label (G)SHZE906BL also on Impulse AS9200-2, (F)68060/066, MCA 4131, At Ease MD11120, MD6707, Impulse (E)SIPL522, (Jap)SR-3060, YX-8801AI, Jazz Masterworks (It)CJZLP5, RARELP (It)11-15, RARECD (It)11-15 [CD], Best Selection (Jap)JC-6008 [CD], CAT (Jap)EJG-736 [CD], Excellent (Jap)EX-2026 [CD], Golden Age of Jazz (It)JZCD320 [CD].

All titles from Impulse AS9161 also on MCA Impulse 254629, 29026, Spaton (Can)AS9161, Impulse (It)IPL5009, (Jap)SR-3121, IMP-88104, YP-8561, (G)254629-2YS [CD], (Jap)32XD-585 [CD], MVCI-23091 [CD], all titled
"Selflessness Featuring My Favorite Things".
All titles, except (1), also on GRP GRD-128 [CD], Impulse 5172647 [CD].
All above titles also on Impulse IZ9346-2, MCA 4139, both titled "To The Beat of a Different Drum".
All above titles also on Impulse B0009076-02 [CD] titled "My Favorite Things: Coltrane at Newport".

[H3637] Roy Haynes

Cymbalism: Roy Haynes Quartet: Frank Strozier (as,fl) Ronnie Mathews (p) Larry Ridley (b) Roy Haynes (d)

Englewood Cliffs, NJ, September 10, 1963

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>3962</td>
<td>Modette</td>
<td>New Jazz NJ8287</td>
</tr>
<tr>
<td>3963</td>
<td>La Palomeinding</td>
<td></td>
</tr>
<tr>
<td>3964</td>
<td>I'm getting sentimental</td>
<td></td>
</tr>
<tr>
<td></td>
<td>over you</td>
<td></td>
</tr>
<tr>
<td>3965</td>
<td>Go 'n' git</td>
<td></td>
</tr>
<tr>
<td>3966</td>
<td>(Medley :)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cymbalism</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hag</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Oleo</td>
<td></td>
</tr>
</tbody>
</table>

Note: All above titles also on OJC CD1079-2 [CD] titled "Cymbalism".
All above titles also on Prestige (Jap)VIJ-4059.

[M4938] Jackie McLean

Destination...Out! : Grachan Moncur, III (tb) Jackie McLean (as) Bobby Hutcherson (vib) Larry Ridley (b) Roy Haynes (d)

Englewood, Cliffs, N.J., September 20, 1963

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>tk 4</td>
<td>Esoteric</td>
<td>Blue Note BLP4165, CDP7-32087-2 [CD]</td>
</tr>
<tr>
<td>tk 7</td>
<td>Love and hate</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Secret love (incomplete)</td>
<td>(unissued)</td>
</tr>
<tr>
<td>tk 19</td>
<td>Kahlil the Prophet</td>
<td>Blue Note BLP4165, CDP7-32087-2 [CD]</td>
</tr>
<tr>
<td>tk 24</td>
<td>Riff raff</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: Blue Note BLP4165(mono) = BST84165(stereo).
All titles from Blue Note BLP4165 also on Blue Note (Jap)GXK-8084, TOCJ-4165 [CD], Blue Note 71069 [CD], 5-92424-2 [CD], Mosaic Select MS-001 [CD].

[H5965] Andrew Hill

Black Fire: Andrew Hill Quartet: Joe Henderson (ts) Andrew Hill (p) Richard Davis (b) Roy Haynes (d)

Englewood Cliffs, N.J., November 8, 1963

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>tk 3</td>
<td>Land of Nod</td>
<td>Blue Note BLP4151, (Jap)GXK8023, CDP7-84151-2 [CD]</td>
</tr>
<tr>
<td>tk 7</td>
<td>Black fire (alt)</td>
<td>-</td>
</tr>
<tr>
<td>tk 9</td>
<td>Cantarnos</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: All above titles also on Blue Note BLP4151, (Jap)GXK8023, CDP7-84151-2 [CD].
tk 15  McNeil Island (rh out,*)       - - - 
     Liberty (Jap)K22P-6092/93 
      Blue Note BLP4151, (Jap)GXK8023, CDP7-84151-2 [CD] 

tk 17 Tired trade (jh out) - - - 

tk 20 Pumpkin - - - 

tk 22 Pumpkin (alt) - - - 

tk 23 Subterfuge (jh out) - - - 

tk 27 Black fire - - - 
     (Du)1A158-83395/8, Blue Note (Jap)K18P-9128 

Note:  Blue Note BLP4151(mono) = Blue Note BST84151(stereo). 
(*) This title also on Blue Note CDP0777-7-89287-2-0 [CD]. 
All above titles also on Mosaic MR10-161, MD7-161 [CD], both 
titled "The Complete Blue Note Andrew Hill Sessions (1963-66)"; 
see flwg sessions to March 7, 1966 for rest of 10 LP/7 CD sets. 
All above titles also on Toshiba (Jap)TOCP-6601 [CD], Blue Note 
(Jap)CP32-9530 [CD], Blue Note 5-96501-2 [CD]. 

[H5966] Andrew Hill 

Smokestack : Andrew Hill All Stars : Andrew Hill (p) Eddie Khan, Richard Davis 
(b) Roy Haynes (d) 

Englewood Cliffs, N.J., December 13, 1963 

<table>
<thead>
<tr>
<th>tk</th>
<th>Song</th>
<th>Label</th>
<th>CD</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Smokestack (alt)</td>
<td>Blue Note</td>
<td>8-32097-2 [CD]</td>
</tr>
<tr>
<td>6</td>
<td>Smokestack</td>
<td>Blue Note BLP4160, 8-32097-2 [CD]</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Wailing wall</td>
<td>- - -</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Ode to Von</td>
<td>- - -</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Ode to Von (alt)</td>
<td>- - -</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>The day after</td>
<td>- - -</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>The day after (alt)</td>
<td>- - -</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Verne (ek out)</td>
<td>- - -</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Not so (alt)</td>
<td>- - -</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Not so</td>
<td>- - -</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>30 Pier Avenue</td>
<td>- - -</td>
<td></td>
</tr>
</tbody>
</table>

Note:  All bass solos are by Richard Davis except the last title solo by Eddie 
Khan. 
Blue Note BLP4160(mono) = Blue Note BST84160(stereo). 
All titles from Blue Note BLP4160 also on Blue Note B1-32097. 
All above titles also on Blue Note 3-37777-2 [CD], 3-55204-2 [CD], 
both titled "Smokestack". 
All above titles also on Mosaic MR10-161, MD7-161 [CD]. 

[W8474] Jimmy Witherspoon 

Blue Spoon : Jimmy Witherspoon (vcl) acc by Gildo Mahones (p) Kenny Burrell 
(g) Eddie Khan (b) Roy Haynes (d) 

Englewood Cliffs, N.J., February 20, 1964
I wonder (gm out) Prest PR7327, Stateside (E)SL10139, Prest PR7713

It's a low down dirty shame (gm out) - -
Nobody knows you when you're down and out (kb out) - - , Prest PR7713

Back to New Orleans - -
It's all in the the game - -
Blues in the morning - -
I'll never be free - -
Once there lived a fool - -
For old time's sake (kb out) - -
The time has come (gm out) - -

Note: All above titles also on OBC CD-591-2 [CD] titled "Blue Spoon/Spoon in London"; see June 1965 for rest of CD.

All above titles also on Prestige 00025218059121 [CD] titled "Blue Spoon/Spoon in London"; see June 1965 for rest of CD.

[H3638] Roy Haynes

People: Sam Dockery (p) replaces Ronnie Mathews

Los Angeles, May, 1964

Invitation Pacific Jazz PJ(S)82
The party's over -
What kind of fool am I? -
People -
Softly, as in a morning sunrise -
Wives and lovers -
Alone together -
Jamaica farewell -
A shanty in old shanty town -
Mr. Lucky -

Note: All above titles also on Pacific Jazz (Jap)K18P-9265.

[L4947] Charles Lloyd

Eddie Khan (b) Roy Haynes (d) replace Richard Davis, J.C. Moses

New York, May 29, 1964

CO83919 Forest flower Columbia CL2267, Sony (Jap)25DP-5317 [CD]
CO83920 The days of wine and roses (*) - -
CO83921  Bizarre - -
CO83922  Of' Five Spot (df out) - -

Note: Columbia CL2267(mono) = Columbia CS9067(stereo).
(*) Edited version of this title also on Columbia DJ-11.
All titles from Columbia CL2267 also on CBS (Jap)YS-489, 50NP-50330, 25DP-5317 [CD].

[M4939]  Jackie McLean

It's Time! : Charles Tolliver (tp) Jackie McLean (as) Herbie Hancock (p) Cecil McBee (b) Roy Haynes (d)

Englewood Cliffs, N.J., August 5, 1964

1402 (tk 5)  Truth  Blue Note BLP4179
1403 (tk 17) 'Snuff [Iddy bitty] -
1404 (tk 18) Das' dat -
1405 (tk 24) Revillot -
1406 (tk 31) Cancellation - , Musica Jazz (It)4781912 [CD]
1407 (tk 33) It's time -

Note: Blue Note BLP4179(mono) = BST84179(stereo).
All above titles also on Blue Note (Jap)GXK-8085, LNJ-80158, BN-4179, TOCJ-4179 [CD], Blue Note 58285 [CD].
All above titles also on Mosaic MQ6-150, MD4-150 [CD] both titled "The Complete Blue Note 1964-66 Jackie McLean Sessions"; see various flwg sessions to April 12, 1966 for the rest of these 6 LP/4 CD sets.
All above titles also on Blue Note 58285 [CD] titled "It's Time!".

[B4509]  Be Bop All Stars

Be Bop All Stars : Kenny Dorham, Dizzy Gillespie (tp) J.J. Johnson (b-tb) [as C.C. Siegel (b-tb) on sleeve] Lee Konitz (as) Billy Taylor (p) Tommy Potter (b) Roy Haynes (d)

Carnegie Hall, New York, March 27, 1965

35155  (Medley :)
Birdwatcher  Merc LMY220010
Disorder at the border -

[L697]  Dave Lambert

Dave Lambert With The Billy Taylor Trio : Dave Lambert (vcl) acc by Billy Taylor (p) Tommy Potter (b) Roy Haynes (d)

Live "Carnegie Hall", New York, March 27, 1965

Donna Lee       Trip TLP5510, Verve 840029-2 [CD]

Note: Trip TLP5510 titled "Charlie Parker 10th Memorial Concert".
Verve 840029-2 [CD] titled "Jazz Club: Vocal".

[P1162]  Charlie Parker Tenth Memorial Concert

Roy Eldridge (tp) J.J. Johnson (b-tb) [as C.C. Siegel (b-tb) ] Coleman Hawkins (ts) Billy Taylor (p) Tommy Potter (b) Roy Haynes (d)

Live, Carnegie Hall, New York, March 27, 1965
2-35150  Now's the time    Limelight LM82017, LS86017, Trip
TLP5510, Bean
(It)01, Mercury SMWL21040, Limelight
826985-2
[CD], (Jap)EJD-3035 [CD]

Note:  Bean (It)01 titled "Bean & the boys - Coleman Hawkins live and
uncommerical recordings 1940-1965"; rest of this 21 LP set by
Hawkins and others.

[P1163] Charlie Parker Tenth Memorial Concert
Howard McGhee (tp) Bennie Green (tb) Sonny Stitt (as) Walter Bishop, Jr. (p) Tommy
Potter (b) Roy Haynes (d)

Live, Carnegie Hall, New York, March 27, 1965

2-35151  Billie's bounce     (unissued) Limelight

[P1164] Charlie Parker Tenth Memorial Concert
Dave Lambert : Billy Taylor (p) Tommy Potter (b) Roy Haynes (d) Dave Lambert (vcl)

Live, Carnegie Hall, New York, March 27, 1965

2-35152  Donna Lee          Limelight LM82017, LS86017, 826985-2
                        [CD], Mercury
                        (E)SMWL21040, (Eu)220010MY, Verve
                        840029-2 [CD]

2-35153  No line [Cherokee]  Limelight 826985-2 [CD]

Note:  Verve 840029-2 [CD] titled "Compact Jazz: Vocal"; rest of CD by
others.
Both above titles also on Limelight (Jap)EJD-3035 [CD]

[P1166] Charlie Parker Tenth Memorial Concert
Bebop All Stars : Kenny Dorham, Dizzy Gillespie, Howard McGhee (tp) J.J. Johnson (b-
tb) [as C.C. Siegel (b-tb) ] Lee Konitz (as) Billy Taylor (p) Tommy Potter (b) Roy
Haynes (d)

Live, Carnegie Hall, New York, March 27, 1965

2-35155  (Medley :)
Birdwatcher                        - - -
Disorder at the border             - - -

Note:  Limelight LM82017(mono) = Limelight LS86017(stereo).
All titles from Limelight LM82017 also on Trip
TLP5510, Phonogram (Jap)15PJ-24,
All titles from Limelight 826985-2 [CD] also on Limelight
(Jap)35JD-117 [CD].
All above titles also on Limelight (Jap)EJD-3035 [CD].

[S12552.10] Sonny Stitt
Sax Expressions : Sonny Stitt (as) Harold Mabern (p) Ben Tucker (b) Roy Haynes (d)

New York, April 14, 1965

10028-2  How do you do?    Roost LP2262
<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>10028-3</td>
<td>How do you do? (alt)</td>
<td>Mosaic MD9-208 [CD]</td>
</tr>
<tr>
<td>10029-2</td>
<td>Don't worry</td>
<td>Roost LP2262</td>
</tr>
<tr>
<td>10030-2</td>
<td>Mother Tucker (alt)</td>
<td>Mosaic MD9-208 [CD]</td>
</tr>
<tr>
<td>10030-5</td>
<td>Mother Tucker</td>
<td>Roost LP2262</td>
</tr>
<tr>
<td>10031-4</td>
<td>Cut it off</td>
<td>-</td>
</tr>
<tr>
<td>10032-1</td>
<td>For all we know</td>
<td>-</td>
</tr>
<tr>
<td>10032-2</td>
<td>Cut it on</td>
<td>Mosaic MD9-208 [CD]</td>
</tr>
<tr>
<td>10033-1</td>
<td>I know that you know</td>
<td>Roost LP2262</td>
</tr>
<tr>
<td>10034-2</td>
<td>Round robin</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: Roost LP2262(mono) = SLP2262(stereo).
All above titles also on Mosaic MD9-208 [CD].

[C7548] John Coltrane

*John Coltrane Quartet* : John Coltrane (ts) McCoy Tyner (p) Jimmy Garrison (b) Roy Haynes (d)


<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>90308</td>
<td>After the crescent</td>
<td>Impulse IZ9346-2, (Jap)MVCI-23064 [CD]</td>
</tr>
<tr>
<td>90309</td>
<td>Dear Lord</td>
<td>AS9195, IZ9346-2</td>
</tr>
<tr>
<td>90309</td>
<td>Dear Lord (alt)</td>
<td>Impulse IMPD8-280 [CD]</td>
</tr>
<tr>
<td>90309</td>
<td>Dear Lord (breakdowns)</td>
<td>-</td>
</tr>
<tr>
<td>90310</td>
<td>One down, one up</td>
<td>Impulse IZ9346-2, (Jap)MVCI-23064 [CD]</td>
</tr>
<tr>
<td>90311</td>
<td>Welcome (*)</td>
<td>(unissued)</td>
</tr>
</tbody>
</table>

Note: Title from Impulse AS9195 also on MCA Impulse
254611, 29027, Impulse (Jap)SR-3118, IMP-425, IMP-88115, YP-8562, ATS-9195, MCA Impulse (Jap)VIM-4661, Impulse 875658 [CD], (G)254611-2YS [CD], (Jap)32XD575 [CD], MVCI-23092 [CD], (all titled "Transition"), Impulse ASH9278-2, ASH9306-2, GRD107 [CD], IMP1972, (E)IMPD901, MCA Impulse MCAD5541 [CD], Impulse GRD3-119 [CD], (Jap)JVCI-23057 [CD].
All titles, except (*), also on Impulse IZ9346-2, GRD-120 [CD], GRP11202 [CD], GRP GRP1120-2 [CD].
For Impulse ASH9278-2 equivalents see November 2, 1961.
For Impulse ASH9306-2 equivalents see November 3, 1961.
For MCA Impulse MCAD5541 [CD] equivalents see May 23, 1961.
For Impulse GRD3-119 [CD] equivalents see May 23, 1961.
For Impulse IZ9346-2 equivalents see April 29, 1963.
All issued titles also on Impulse IMPD8-280 [CD].

[G1618] Stan Getz

*A Song After Sundown* : *Stan Getz With The Boston Pops Orchestra* : Stan Getz (ts) Gary Burton (vib) Jim Hall (g) Steve Swallow (b) Roy Haynes (d) acc by The Boston Pops Orchestra, Arthur Fiedler (cond) Eddie Sauter, Johnny Mandel, David Raksin, Manny Albam, Alec Wilder, Antonio Carlos Jobim (arr)

Tanglewood, Lenox, Mass., August 2 & 3, 1966
Tanglewood concerto  RCA Vic LM2925, RCA Bluebird ND86284 [CD]
Three ballads for Stan  -  -
Where do you go? (*)  -  -
Love is for the very young  -  -
A song after sundown  -  -
The girl from Ipanema (*)  -  -
Edelweiss (unissued)

Note: (*) These two titles also on Bluebird 66089-2 [CD] titled "RCA Victor jazz, The first half century, The 20s-60's"; rest of this CD by others.
All above titles also on Bluebird 6284-2-RB [CD] titled "A Song After Sundown". Bluebird CD issue gives date incorrectly as August 23, 1966.
All titles from RCA LM2925 also on RCA (Jap)BVCJ5003 [CD], RCA Bluebird 6284-2-RB [CD].

[B16460] Gary Burton
Tennessee Firebird: Steve Marcus (ts,sop) Charlie McCoy (hca) Gary Burton (vib,p) prob. Chet Atkins (g-1) Buddy Emmons (steel-g-2) Steve Swallow (b) or Henry Strzelecki (b) Roy Haynes (d) or Kenny Buttrey (d)

Nashville, Tenn., September 19, 1966

TWA4-1338 Walter L. (1)  RCA-Victor LPM3719, Bear Family (G)BCD15458 [CD]
TWA4-1339 Just like a woman (2)  -  -

Note: (1) Also on RCA-Victor (Jap)SRA-5167.

[B16461] Gary Burton
Steve Marcus (sop,ts) Buddy Spicher (vln-1) Gary Burton (vib,p) Chet Atkins (g-2) or Ray Edenton (g-2) or Jimmy Colvard (g-2) Buddy Emmons (steel-g-3) Steve Swallow (b) or Henry Strzelecki (b) Roy Haynes (d) or Kenneth Buttrey (d) coll. pers.

Nashville, Tenn., September 20, 1966

TWA4-1340 I can't help it (3)  RCA-Victor LPM3719
TWA4-1341 Alone and forsaken (no sop/ts,2)  -
TWA4-1342 I want you (2)  -  , Bluebird 6280-1-RB, 6280-2-RB [CD], (Eu)ND86280 [CD]
RCA-Victor LPM3719, Bluebird 6280-1-RB, 6280-2-RB [CD], (Eu)ND86280 [CD]

Note: All above titles also on Bear Family (G)BCD15458 [CD].

[B16462] Gary Burton
Sonny Osborne (bj-4) Bobby Osborne (mand-4) added, Buddy Emmons out

Nashville, Tenn., September 21, 1966
TWA1-1345 Gone (no sop/ts, 1, 2 or 5) RCA-Victor LPM3719
TWA1-1346 Tennessee firebird (1, 4) -
TWA1-1347 Beauty contest (4) -
TWA1-1348 Black is the color of my true love's hair (6) -
TWA1-1349 Born to lose (gb vib-solo) -
TPA1-7772 Epilogue (7) -

Note: (6) Burton (vib), Atkins (g) only.
(7) Talking only - no music.
All titles from RCA-Victor LPM3719 also on RCA-Victor LSP3719(stereo), RCA (E)SF7992, (Jap)SHP-6068.
All above titles also on Bear Family (G)BCD15458 [CD].

[G1619] Stan Getz
Stan Getz Quartet: Stan Getz (ts) Gary Burton (vib) Chuck Israels (b) Roy Haynes (d)

Radio broadcast "Philharmonic Hall", Berlin, West Germany, November 6, 1966

On Green Dolphin Street Unique Jazz (It)UJ33
A singing song (unissued)
The shadow of your smile Unique Jazz (It)UJ33
O grande amor (mis-titled "Samba Triste") -
Blues walk [Loose walk] [Woody'n you] -
When the world was young [Once upon a summertime] (unissued)
Edelweiss -
(Medley :) -
Desafinado -
Chega de saudade [No more blues] -
Jive hoot [Encore or "Roy Haynes"] (contains long d-solo feature) -

Note: (1) This is a mistitling of "O grande amor".

[G1620] Stan Getz
Astrud Gilberto (vcl) added

Radio broadcast "Philharmonic Hall", Berlin, West Germany, November 6, 1966

One note samba (unissued)
The shadow of your smile -
Eu e voce [Me and you] -
Corcovado [Quiet nights] -
The telephone song -
It might as well be spring -
The girl from Ipanema -

<table>
<thead>
<tr>
<th>[G1621] Stan Getz</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Paris Concert</strong>: Stan Getz Quartet: Stan Getz (ts) Gary Burton (vib) Steve Swallow (b) Roy Haynes (d)</td>
</tr>
</tbody>
</table>

**Concert "Salle Pleyel", Paris, France, November 13, 1966**

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>When the world was young</td>
<td>Verve (G/F)VS711064, (F)711.109, (F)2304.044, (Jap)23MJ-3050, Verve 517330-2 [CD]</td>
</tr>
<tr>
<td>On Green Dolphin Street</td>
<td>Verve (G/F)VS711064, (F)2304.044, (Jap)23MJ-3050</td>
</tr>
<tr>
<td>The knight rides again</td>
<td>Verve (G/F)VS711064, (F)711.109, (F)2304.044, (Jap)23MJ-3050</td>
</tr>
<tr>
<td>A singing song</td>
<td>same issues</td>
</tr>
<tr>
<td>Edelweiss (sg out)</td>
<td>-</td>
</tr>
<tr>
<td>Manha de carnaval</td>
<td>Verve (G/F)VS711064, (F)711.044, (F)2615.062, (Jap)23MJ-3050</td>
</tr>
<tr>
<td>O grande amor [Stan's blues]</td>
<td>Verve (G/F)VS711064, (F)711.044, (Jap)23MJ-3050</td>
</tr>
<tr>
<td>Sweet rain (*)</td>
<td>Verve (F)771.109</td>
</tr>
</tbody>
</table>

**Note:** All titles, except (*), also on EmArcy (F)517049-2 [CD] titled "Stan Getz Quartet In Paris".

<table>
<thead>
<tr>
<th>[C8844] Chick Corea</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Music Forever And Beyond</strong>: Stan Getz (ts) Chick Corea (p) Steve Swallow (b) Roy Haynes (d)</td>
</tr>
</tbody>
</table>

**Englewood Cliffs, N.J., 1967**

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Windows</td>
<td>GRP GRD-5-9819 [CD]</td>
</tr>
</tbody>
</table>

**Note:** GRP GRD-5-9819 [CD] is a 5 CD box set; see various flwg sessions to 1995 for rest of this set.

<table>
<thead>
<tr>
<th>[B16463] Gary Burton</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Duster</strong>: Gary Burton (vib) Larry Coryell (g) Steve Swallow (b) Roy Haynes (d)</td>
</tr>
</tbody>
</table>

**New York, April 18, 1967**

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>UPA1-4070 Ballet</td>
<td>RCA-Victor LPM3835, Bluebird 6280-1-RB, 6280-2-RB [CD], (Eu)ND86280 [CD]</td>
</tr>
<tr>
<td>UPA1-4071 Sweet rain</td>
<td>RCA-Victor LPM3835, (F)FXL1-7101, (Jap)SRA-5167</td>
</tr>
</tbody>
</table>

**Note:** Both above titles also on Koch Jazz 3-7846-2H1 [CD] titled "Duster".

<table>
<thead>
<tr>
<th>[B16464] Gary Burton</th>
</tr>
</thead>
</table>
same pers.

New York, April 19, 1967

UPA1-4072 Portsmouth figurations  RCA-Victor LPM3835
UPA1-4074 Liturgy - , (F)FXL1-7101, FXM2-7217

Note: Both above titles also on Koch Jazz 3-7846-2H1 [CD].

[B16465] Gary Burton

same pers.

New York, April 20, 1967

UPA1-4075 Sing me softly of the blues  RCA-Victor LPM3835, (F)FXL1-7101, (Eu)CL43237, (Jap)SRA5167, Franklin Mint GJR036
UPA1-4076 Response  RCA-Victor LPM3835
UPA1-4077 One, two, 1-2-3-4 - , (F)FXL1-7101, (Jap)SRA-5167
UPA1-4078 General Mojo's well laid plan - , Bluebird 6280-1-RB, 6280-2-RB [CD], (Eu)ND86280 [CD], NL89874, (Jap)SRA-5167

Note: All titles from RCA-Victor LPM3835 also on RCA-Victor LSP3835(stereo), RCA (F)740.531, PL43260, (Jap)SHP-5683, RCA-6201, PG-99, RJL-2537, R32J-1017 [CD], RCA-Victor 74321-25730-2 [CD].
All above titles also on Koch Jazz 3-7846-2H1 [CD].

[G1628] Stan Getz

Roy Haynes (d) replaces Curtis Prince

Chicago, August 31, 1967

103486 Wives and lovers  Verve V6-8752, (E)2317062
103487 The windows of the world - -
103488 In times like these - -
103489 A house is not a home - -
103490 Trains and boats and planes (1) - -
103491 Any old time of the day - -
103492 Walk on by - -

Note: Stan Getz's solos were recorded in New York at a later date. "The look of love" included in this album was recorded December 2, 1966 and is dated incorrectly as August 1967 on Verve V6-8752 and (E)2317062.
(1) Stan Getz plays on this track by means of multi-recording.

[B11541] George Braith

George Braith (saxes) John Hicks (p) Herbie Lewis (b) Roy Haynes (d)
New York, October, 1967

- Tara's theme (unissued) - Prest
- Fat man -
- Too beautiful -
- Untitled original -

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>[L1750] Arnie Lawrence</td>
<td>Look Toward A Dream : Arnie Lawrence (as) Larry Coryell (g,vcl) Hal Gaylor, Richard Davis (b) Carline Ray (b,vcl) Roy Haynes (d)</td>
</tr>
</tbody>
</table>

New York, 1968

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contentment</td>
<td>Project3 PR5028</td>
</tr>
<tr>
<td>Gonna get some right now</td>
<td>-</td>
</tr>
<tr>
<td>The meeting of two worlds</td>
<td>-</td>
</tr>
<tr>
<td>Seymour chick-chick</td>
<td>-</td>
</tr>
<tr>
<td>Feeling good</td>
<td>-</td>
</tr>
<tr>
<td>Look toward the day of man's awakening (cr vcl)</td>
<td>-</td>
</tr>
<tr>
<td>I wish I knew how it would feel to be free (lc vcl)</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: All above titles also on Project (F)921025.

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
</table>

New York, January 29, 1968

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Damn if I know [The stroller]</td>
<td>Impulse A(S)9170, Musica Jazz (It)IMP11932 [CD], Impulse (Jap)MVCI-23080 [CD]</td>
</tr>
<tr>
<td>Sophisticated lady</td>
<td>Impulse A(S)9170, (Jap)MVCI-23080 [CD]</td>
</tr>
<tr>
<td>(jo, gm, wd out,*)</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: (*) This title also on Impulse ASY-9284-3 titled "The bass". Both above titles also on Impulse (Jap)MVCI-23080 [CD].

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>[C8845] Chick Corea</td>
<td>Now He Sings, Now He Sobs : Chick Corea (p) Miroslav Vitous (b) Roy Haynes (d)</td>
</tr>
</tbody>
</table>

New York, March 14, 1968

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>tk 1</td>
<td>The law of falling and catching up Solid State SS18039, Blue Note BN-LA395, B1-90055</td>
</tr>
<tr>
<td>tk 2</td>
<td>Bossa Blue Note BN-LA472, (G)BST84555</td>
</tr>
<tr>
<td>tk 3</td>
<td>Matrix Solid State SS18039, Blue Note BN-LA395, B1-90055, (Jap)W-5510, K23P-6725, TOCJ-5633 [CD], (Indian)JAZ1, GRP GRD-5-9819 [CD]</td>
</tr>
</tbody>
</table>
tk 3  My one and only love  Blue Note BN-LA472, (G)BST84555, (Jap)TOCJ-5633 [CD]
tk 1  Step - what was (intro) (*)  Solid State SS18039, Blue Note B1-90055
tk 1  Now he beats the drum -
     now he stops
     (body of tune) (*)  Solid State SS18039, Blue Note B1-90055

Note:  (*) The released version of these tunes is a composite of the takes in
this session and March 19, 1968.
All above titles also on Blue Note 7-90055-2 [CD], (Jap)CJ32-5009 [CD], (Eu)5-38265-2 [CD], Solid State (Jap)TOCJ-5355 [CD].

---

Roy Haynes

[C8846]  Chick Corea

same pers

New York, March 19, 1968

   Gemini  Blue Note BN-LA472, (G)BST84555
   tk 3  Now he sings, now he sobs  Solid State SS18039, Blue Note BN-LA395, B1-90055,
                                                  7-89282-2 [CD], (Can)8-56508-2 [CD],
                                                  (Jap)TOCJ-5633 [CD]

   Fragments
   tk 4  Steps - what was (body of tune) (*)  Blue Note BN-LA472, (G)BST84555
   tk 3  Now he beats the drum -
   tk 3  now he stops (intro) (*)

Note:  (*) See footnote to March 14, 1968 session.
All titles, except (*), also on Blue Note (Jap)CJ32-5009 [CD], Solid State (Jap)TOCJ-5355 [CD], Blue Note (Eu)5-38265-2 [CD], Blue Note 7-90055-2 [CD].

[C8847]  Chick Corea

same pers

New York, March 27, 1968

   Windows  Blue Note BN-LA472, (Jap)TOCJ-5633 [CD]
   Samba yantra
   I don't know
   Pannonica  , (Du)1A.158-83401/04,
             (Jap)TOCJ-5633 [CD]
Note: All titles from Blue Note BN-LA472 also on Blue Note (G)BST84555, (Jap)CGSW-3019/20. All above titles also on Blue Note 7-90055-2 [CD], (Jap)CJ32-5009 [CD], Solid State (Jap)TOCI-5355 [CD], Blue Note (Eu)5-38265-2 [CD].

[K2645] Rahsaan Roland Kirk


New York, June 17, 1968

14709 IX love Atl SD1518
14710 Hot cha -
14711 Quintessence -

Note: All above titles also on 32 Jazz 32060 [CD] titled "Aces Back To Back"; a 4 CD set. All above titles also on Atlantic 8122-79520-1 [CD].

[K2646] Rahsaan Roland Kirk

same

New York, June 18, 1968

14712 Hot cha (#2) (unissued)
14713 Lady's blues Atl SD1592, SD1518, SD2-303, Warner Jazz 2564659266 [CD]
14714 I waited for you Atl SD1518
14715 A flower is a lovesome thing -

Note: All issued titles also on 32 Jazz 32060 [CD], Atlantic 8122-79520-1 [CD].

[B16471] Gary Burton

Country Roads & Other Places: Gary Burton (vib,p) Jerry Hahn (g) Steve Swallow (b) Roy Haynes (d)

New York, September 24, 1968

WPA1-5803 A family joy RCA-Victor LSP4098
WPA1-5804 Country roads - , Bluebird 6280-1-RB, 6280-2-RB [CD], (Eu)ND86280 [CD] The Green Mountains RCA-Victor LSP4098

Note: All above titles also on Koch Jazz KOC-CD-7854 [CD] titled "Country Roads & Other Places".
[B16472] Gary Burton

same pers.

New York, September 25, 1968

WPA1-5805 Gone, but forgotten        RCA-Victor LSP4098
WPA1-5806 And on the third day        - , Bluebird 6280-1-RB, 6280-2-RB
                      [CD], (Eu)ND86280 [CD]

Note: Both above titles also on Koch Jazz KOC-CD-7854 [CD].

B16473] Gary Burton

same pers.

New York, September 27, 1968

WPA1-5807 Ravel Prelude - Le tombeau   RCA-Victor LSP4098
WPA1-5808 A singing song               -
WPA1-5809 True or false                - , Bluebird 6280-1-RB, 6280-2-RB
                      [CD], (Eu)ND86280 [CD]
WPA1-5810 Wichita breakdown (vib.g only) RCA-Victor LSP4098
WPA1-5814 My foolish heart (gb vib-solo) -

Note: All titles from RCA-Victor LSP4098 also on RCA
      (E)SF8042, (F)PL45139, (Jap)SHP-6036, Koch Jazz KOCCD7854
      [CD].
      All above titles also on Koch Jazz KOC-CD-7854 [CD].

[H3639] Roy Haynes

Groovin' With My Soul Brother: Roy Haynes/George Otsuka Trio: Hideo Ichikawa
  (p) Yoshio Ikeda (b) Roy Haynes, George Otsuka (d)

Tokyo, Japan, December 9, 1968

Ode to Roy       Victor (Jap)SMJ-7506
Yeah              -
Hot cha           -
My funny Valentine -
No blues          -
Secret love       -
Groovin' with my soul brother -

[D2740] Jack DeJohnette

The DeJohnette Complex: Jack DeJohnette (melodica) Bennie Maupin (ts) Stanley Cowell (p,el-p) Miroslav Vitous (b) Roy Haynes (d)

New York, December 26, 1968

Equipoise       Milestone MSP9022
Eddie Gomez (b) replaces Miroslav Vitous

New York, December 26, 1968
Miles’ mode
Milestone MSP9022
Papa, daddy and me
-

Jack DeJohnette (melodica) Bennie Maupin (wood-fl) Stanley Cowell (p) Miroslav Vitous (b) Roy Haynes (d,perc)

New York, December 27, 1968
Requiem no. 1
Milestone MSP9022
Requiem no. 2
-

Black, Brown And Beautiful: Bobby Bryant (tp) Frank Strozier (as) Oliver Nelson (as,sop,p,arr,cond) John Klemmer, John Gross (ts) Pearl Kaufman (org) Roger Kellaway (p,org) Chuck Domanico (b) Roy Haynes, John Guerin (d) acc by brass and strings, Stanley Wilson (arr,string cond)

Los Angeles, CA, 1969
Aftermath
Flying Dutchman FD10116
Requiem
-
Lamb of God
-
Martin was a man, a real man
Flying Dutchman FD10116, CYL2-1449
Self-help is needed
-
I hope a change will come
-
3,2,1,0
-
Black, brown and beautiful
-
Requiem afterthoughts
-

Note: Above matrix numbers as assigned to Flying Dutchman CYL2-1449 which was released in 1976.
Flying Dutchman CYL2-1449 is titled "A dream deferred"; see various flwg sessions to late 1974, Louis Armstrong (May 26, 27 & 29, 1970), Count Basie (December 22 & 23, 1970) and Johnny Hodges for remaining titles.

Sesssions of March 16, 17 & 19, 1970 issued as by Oliver Nelson on Bluebird 6993-1-RB, 6993-2-RB [CD] and equivalents were originally issued under Johnny Hodges' name.

Clifford Jordan Octet: Kenny Dorham (tp) Julian Priester (tb) Clifford Jordan (ts) Wynton Kelly (p) Wilbur Ware (b-1) Richard Davis (b-2) Roy Haynes, Ed Blackwell (d)
Englewood, NJ, spring 1969
Ouagoudougou (1,2) Strata-East SES1972-1, Pol (G)2383206
872 (2) - -

Note: On "872", Dorham is present, but does not solo.
Ware & Haynes are on the left channel, Davis & Blackwell on the right.
All titles from Strata East SES1972-1 also on Stata East (Jap)PA7018.
Both above titles also on Mosaic MD6-256 [CD].

[S812] Pharoah Sanders
Jewels Of Thought : Pharoah Sanders (ts,contrabas-cl,african-fl,perc) Lonnie Liston Smith (p,african-fl,perc) Richard Davis, Cecil McBee (b,perc) Idris Muhammad (d) Roy Haynes (d-1) added, Leon Thomas (vcl,perc)

New York, October 20, 1969
91135 Sun in Aquarius (pt 1 & 2) Impulse AS9190
91136 Hum-Allah Hum-Allah-Hum-Allah (rd out,1) - , MCA MCA2-4151

[T2611] Leon Thomas
Spirits Known And Unknown : James Spaulding (as,fl) Pharoah Sanders (ts) [as Little Rock (ts)] Lonnie Liston Smith (p) Richard Davis, Cecil McBee (b) Roy Haynes (d) Richard "Pablo" Landrum (bgo) Leon Thomas (perc,vcl)

New York, October 21 & 22, 1969
The creator has a master plan Flying Dutchman FD10115, FD10164
One -
Echoes -
Song for my father - -
Damn nam [Ain't goin' to Viet Nam] -
Malcolm's gone -
Let the rain fall on me - -

Note: Flying Dutchman FD10164 titled "Facets : An anthology"; see various flwg sessions for more titles; for 3 more titles "Duke's place", Disillusion blues", & "Welcome to New York" see Johnny Hodges; March 19, 1970.

[T2613] Leon Thomas
James Spaulding (fl) Bob Cunningham (b) Roy Haynes (d) Gene Golden (perc) Leon Thomas (vcl)

New York, early 1970's
Pharoah's tune [The journey] Flying Dutchman FD10132
Um, um, um -
Note: All titles from Flying Dutchman FD10132 also on Flying Dutchman (Jap)FDS-132.

**[P1158] Charlie Parker Memorial Concert**
Red Rodney (tp) Dexter Gordon, Von Freeman (ts) Jodie Christian (p) Rufus Reid (b) Roy Haynes (d)

"North Park Hotel", Chicago, August 23, 1970

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Billie's bounce</td>
<td>Cadet 2CA60002, Chess CH-2-9217, Cadet (F)CH50015, Chess (E)6671002, Bellaphon (G)BLST6509, Jazz Reactivation (E)JR159, Chess CDCHESS 1014 [CD]</td>
</tr>
<tr>
<td>Groovin' high</td>
<td>Cadet 2CA60002, Chess CH-2-9217, Cadet (F)CH50015, Chess (E)6671002, Bellaphon (G)BLST6509, Chess CDCHESS 1014 [CD]</td>
</tr>
</tbody>
</table>

**[H3640] Roy Haynes**

*Hip Ensemble*: Hannibal Marvin Peterson (tp) George Adams (fl,ts) Carl Schroeder (p) Teruo Nakamura (b) Mervin Bronson (el-b) Roy Haynes (d,tymp,ldr) Lawrence Killian (cga) Elwood Johnson (bgo,tamb)

c. 1971

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equipoise</td>
<td>Mainstream MRL-313, MCD715 [CD]</td>
</tr>
<tr>
<td>I'm so high</td>
<td>-</td>
</tr>
<tr>
<td>Tangiers</td>
<td>-</td>
</tr>
<tr>
<td>Nothing ever changes for you my love</td>
<td>-</td>
</tr>
<tr>
<td>Satan's mysterious feeling (Medley :)</td>
<td>-</td>
</tr>
<tr>
<td>You name it</td>
<td>-</td>
</tr>
<tr>
<td>Lift every voice and sing</td>
<td>-</td>
</tr>
<tr>
<td>Roy's tune</td>
<td>-</td>
</tr>
<tr>
<td>Booty</td>
<td>Mainstream MRL-351</td>
</tr>
</tbody>
</table>

Note: Mainstream MDCDO715 [CD] titled "Equipoise".

**[S815] Pharoah Sanders**
Pharoah Sanders (fl,perc) Lonnie Liston Smith (p,perc) Cecil McBee (b) Roy Haynes (d) James Bey, Majid Shabazz, Anthony Wiles, Nat Bettis (african-perc)

New York, January 12, 1971

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Morning prayer</td>
<td>Impulse AS9206, Jasmine (E)JAS53, MCA MCA-5860</td>
</tr>
<tr>
<td>Bailophona dance</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: All titles from Impulse AS9206 also on MCA 2292-51998-1, Impulse (Jap)P-5914. Both above titles also on Impulse (Eu)872848 [CD].
### [C9129] Larry Coryell

**Barefoot Boy**: Steve Marcus (ts,sop-2) Mike Mandel (p-3) Larry Coryell (g) Mervin Bronson (el-b-1) Roy Haynes (d,perc) Lawrence Killian (cga) Harry Wilkinson (perc)

**New York, 1971**

<table>
<thead>
<tr>
<th>Track</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gypsy queen</td>
<td>Flying Dutchman FD10139, FD26012(ed)</td>
</tr>
<tr>
<td>The great escape (1)</td>
<td>-</td>
</tr>
<tr>
<td>Call to the higher consciousness (2,3)</td>
<td>-</td>
</tr>
</tbody>
</table>

**Note:** Flying Dutchman FD26012 is a disc jockey 45 rpm. All above titles also on Flying Dutchman (Jap)PG-73, RJJL-2566, RCA AYL1-3961, (Eu)CL13961, Philips (Eu)6369.407.

### [B2150] Gato Barbieri

**Under Fire**: Gato Barbieri (ts) Lonnie Liston Smith (p) John Abercrombie (el-g) Stanley Clarke (b) Roy Haynes (d) Airto Moreira (perc) Mtume (cga)

**New York, 1971**

<table>
<thead>
<tr>
<th>Track</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>El parana</td>
<td>Philips 6369351, RCA FD10156, Flying Dutchman BDL1-1147, Bluebird 82876-55615-2 [CD]</td>
</tr>
</tbody>
</table>

**Note:** Bluebird 82876-55615-2 [CD] titled "Bolivia and Under Fire".

### [H3641] Roy Haynes

**Senyah**: Hannibal Marvin Peterson (tp) George Adams (ts) Carl Schroeder (p) Roland Prince (g) Don Pate (b) Roy Haynes (d,tymp) Lawrence Killian (cga)

**c. 1972**

<table>
<thead>
<tr>
<th>Track</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sillie Willie</td>
<td>Mainstream MRL351</td>
</tr>
<tr>
<td>Little Titan</td>
<td>-</td>
</tr>
<tr>
<td>Senyah</td>
<td>-</td>
</tr>
<tr>
<td>Full moon</td>
<td>-</td>
</tr>
<tr>
<td>Brujeria con salsa</td>
<td>-</td>
</tr>
</tbody>
</table>

### [J581] Illinois Jacquet

**Town Hall Jazz Festival (Russ In Belfast)**: Art Farmer (tp) Illinois Jacquet, James Moody (ts) Kenny Burrell (g) Roy Haynes (d)

**1972**

<table>
<thead>
<tr>
<th>Track</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ebb tide</td>
<td>Jacquet at Town Hall JATH11436</td>
</tr>
</tbody>
</table>

**Note:** The rest of Jacquet at Town Hall JATH11436 by Russell Jacquet, 1964, 1979; Town Hall All Stars, 1973; Cecil Payne, 1958, 1973; Gerry Mulligan, 1973; in spite of the album title all titles from this LP are "not" live.

### [D296.10] Albert Dailey

Brooks Tillotson (fhr) George Marge, Phil Bodner (oboe) Ray Shanfeld (bassoon) Art Kaplan (fl) Albert Dailey (p) Jack Wilkins (g) Charles McCracken (cello) Lisle Atkinson (b) Roy Haynes (d)
New York, 1972

Theme from "Clockwork Orange" Columbia KC31278
Bittersweet waltz (p,g,b,d only)

[S8398] Jimmy Smith


Concert, "Yankee Stadium", New York, July 7, 1972

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>25543</td>
<td>Blue 'n' boogie</td>
<td>Cobblestone CST9027, Sequel (E)NEMCD633 [CD]</td>
</tr>
<tr>
<td>25544</td>
<td>(Medley :)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>What's new ?</td>
<td>Cobblestone CST9027, Kora KK-2000, Sequel (E)NEMCD633 [CD]</td>
</tr>
<tr>
<td></td>
<td>Since I fell for you</td>
<td>Cobblestone CST9027, Kora KK-2000, Sequel (E)NEMCD633 [CD]</td>
</tr>
<tr>
<td></td>
<td>The man I love</td>
<td>Cobblestone CST9027, Kora KK-2000, Sequel (E)NEMCD633 [CD]</td>
</tr>
<tr>
<td></td>
<td>Ode to Billie Joe</td>
<td>Cobblestone CST9027, Kora KK-2000, Sequel (E)NEMCD634 [CD]</td>
</tr>
<tr>
<td></td>
<td>Please send me someone to love</td>
<td>Cobblestone CST9027, Kora KK-2000, Sequel (E)NEMCD634 [CD]</td>
</tr>
</tbody>
</table>

Note: All above titles also on Cobblestone 9032-6 (alb. CST9025-9028) titled "Newport in New York, '72"; rest of this 6 LP set (with all 6 albums available separately) by Newport in New York '72, Billy Eckstine, Herbie Mann, Les McCann.
All above titles also on Cobblestone (Jap)P-8302A, Atlantic (Eu)ATL40449, Wax Train WT51500 [CD].

[M11960] Gerry Mulligan

On The Sunny Side Of The Street : Gerry Mulligan Quintet : Gerry Mulligan (bar) Jimmie Smith (p) Kenny Burrell (g) Jack Six (b) Roy Haynes (d)

Newport Jazz Festival in Japan, Tokyo, Japan, October 6, 1972

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Mulligan stew</td>
<td>Elec (Jap)JRC-11436, Jacquet at Town Hall JATH11436</td>
</tr>
</tbody>
</table>

Note: Other titles by other artists.

[N1805] Newport Jazz Festival All Stars

Newport Jazzfestival In Japan : Joe Newman (tp) Art Farmer (tp,flhnm) Illinois Jacquet (ts) James Moody (ts,fl) Gerry Mulligan (bars) Jimmy Smith (p,org) Kenny Burrell (g) Jack Six (b) Roy Haynes (d)

Tokyo, Japan, October 6, 1972
Birthday for Jacquet (1) Elec (Jap)KV-201, JRC-11434
Blues for Kenny (2) -
Robbins' nest -
Blues for Louisianna -
The shadow of your smile (jn,af out) Elec (Jap)JRC-11434

Note: (1) as "On the beach" on Elec (Jap)JRC-11434.
(2) as "Birthday party blues" on Elec (Jap)JRC-11434.
Elec (Jap)JRC 11434 titled "Illinois Jacquet - Birthday party".

[H3086] Hampton Hawes
Live At The Jazz Showcase Vol.1 : Hampton Hawes (p) Cecil McBee (b) Roy Haynes (d)

Live "Jazz Showcase", Chicago, IL, June 10, 1973

Introduction by Joe Segal Enja (G)3099, (Jap)28MJ-3089, (Jap)ENJ1008 [CD], (Jap)ENJ18 [CD]
Stella by starlight Enja (G)3099, (Jap)28MJ-3089, (Jap)ENJ1008 [CD]
Bluebird - - - , (G)6028-66 [CD]
Spanish mood - - - , (Jap)ENJ18 [CD]
St. Thomas - - -

Note: "Spanish mood" is the same tune as "Spanish way"; see September 2, 1971.
There are further titles from this session that remain unissued.
See June 10, 1973 for more titles from Enja (G)6028-66 [CD].

[H3087] Hampton Hawes
Live At The Jazz Showcase Vol.2 : same pers.

Live "Jazz Showcase", Chicago, IL, June 10, 1973

Introduction by Joe Segal Enja (G)6028, (G)6028-2 [CD], (G)6028-66 [CD]
Bluebird - - -
Blue Hamp - - -
My funny Valentine - - -
Announcement by Hampton Hawes - - -
Walkin' around the town - - -
The shadow of your smile - - -
Carson blues - - -
Spanish mood - - -

Note: All above titles also on Enja (Jap)ENJ18 [CD].

[M6797.2] Midnight Jammers
Midnight Jammers Concert (Radio City Music Hall, New York, NY June 30, 1973) : Clark Terry (tp) Bob Brookmeyer (tb) Gerry Mulligan (bar) Roland Hanna (p) Sam Jones (b) Roy Haynes (d)
Concert, "Radio City Music Hall", New York, NY, June 30, 1973

<table>
<thead>
<tr>
<th>Introductions (George Wein)</th>
<th>Wolfgang's Vault (No #419) [DL]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Broadway</td>
<td>-</td>
</tr>
<tr>
<td>Lullaby of the leaves</td>
<td>-</td>
</tr>
</tbody>
</table>

[M6797.3] Midnight Jammers

Midnight Jammers Concert (Radio City Music Hall, New York, NY Jun 30, 1973) : Jimmy Owens (tp) Herbie Mann (fl) David "Fathead" Newman (sax) Roy Ayers (vib) Roland Hanna (p) George Benson (g) Sam Jones (b) Roy Haynes (d)

Concert, "Radio City Music Hall", New York, NY, June 30, 1973

<table>
<thead>
<tr>
<th>Introductions (George Wein)</th>
<th>Wolfgang's Vault (No #419) [DL]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr. P.C.</td>
<td>-</td>
</tr>
<tr>
<td>Blues jam</td>
<td>-</td>
</tr>
</tbody>
</table>

[B8802.10] Art Blakey


Live "Central Park", New York, July 7, 1973

<table>
<thead>
<tr>
<th>Award presentation for Gene Krupa</th>
<th>Wolfgang's Vault (No #12) [DL]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stage ambience / announcer intro</td>
<td>-</td>
</tr>
<tr>
<td>Plexus</td>
<td>-</td>
</tr>
<tr>
<td>Song introduction</td>
<td>-</td>
</tr>
<tr>
<td>A la mode</td>
<td>-</td>
</tr>
<tr>
<td>Song introduction</td>
<td>-</td>
</tr>
<tr>
<td>A night in Tunisia (1)</td>
<td>-</td>
</tr>
</tbody>
</table>

[J584] Illinois Jacquet


New York, c. October 1973

<table>
<thead>
<tr>
<th>Ebb tide</th>
<th>JRC 11434, JRC-76</th>
</tr>
</thead>
<tbody>
<tr>
<td>Birthday party blues</td>
<td>-</td>
</tr>
<tr>
<td>Shadow of your smile</td>
<td>-</td>
</tr>
<tr>
<td>On the beach</td>
<td>-</td>
</tr>
<tr>
<td>Polka dots and moonbeams (ij + rhythm)</td>
<td>-</td>
</tr>
</tbody>
</table>
Note: The above previously released on the Elec Record label.

[H3642] Roy Haynes

Togyu: Kenny Barron (p) Richard Davis (b) Roy Haynes (d) Teruo Nakamura (perc)

New York, October 21, 1973

Aztec: RCA JLP1-1510, (Jap)6311
Tin tin deo: -
Togyu [Bull fight]: -
Dear old Stockholm: -

[H4577.10] Joe Henderson

Jimmy Owens (tp) Joe Henderson (ts) Gary Burton (vib) Cedar Walton (p) Larry Ridley (b) Roy Haynes (d)

Live, Belgrade, Yugoslavia, November 6, 1973

In a modal way: Jazz Door 1267 [CD]

[H3643] Roy Haynes

Booty: Hannibal Marvin Peterson (tp) George Adams (ts,fl) Carl Schroeder (p) Teruo Nakamura (b) Mervin Bronson (el-b) Roy Haynes (d,tymp) Elwood Johnson (bgo,tamb) Lawrence Killian (cga)

c. 1974

Roy's tune: Mainstream MRL-413

Note: Rest of the above LP see under Dave Hubbard, Blue Mitchell, Charles Kynard and Charles Williams.

[B14750] Dave Brubeck

Lee Konitz (as-1) Anthony Braxton (as-2) Dave Brubeck (p) Jack Six (b) Roy Haynes (d)

New York, October 3, 1974

29648: In your own sweet way (2)
Atlantic SD1684, 7567-81399-2 [CD]
29649: Like someone in love (1)
- -
29650: All the things you are (1,2)
- -

[S12600] Sonny Stitt

Mellow: Sonny Stitt (as,ts) Jimmy Heath (sop,ts,fl) Barry Harris (p) Richard Davis (b) Roy Haynes (d)

New York, February 14, 1975

I should care: Muse MR5067
Soon: -
How high the moon: -
A cute one: -
If you could see me now: -
A sailboat in the moonlight: -
Note: All above titles also on Camden Deluxe (E)74321-609122 [CD] titled "Constellation"; see flwg sessions to April 7 & July 14, 1980 for rest of 2 CD set. All above titles also on Jazz Row (Sp)JR652 [CD] titled "Sonny Stitt-Barry Harris - The Complete Late Quartets"; a 3 CD set. All above titles also on Muse (Jap)YQ-7504, Seven Seas (Jap)K18P-9176.

[O474] Shunzo Ohno

**Something's Coming**: Shunzo Ohno (tp) Masabumi Kikuchi (org-1) Cedric Lawson (elp,org,clavinet) Reggie Lucas (g) Don Pate (el-b) Roy Haynes (d)

New York, February 20 & 21, & March 6, 1975

- Something's coming
- East Wind (Jap)EW-7011
- You dig that
- -
- I remember, that it
- happened (1)
- -
- But it's not so
- -

Note: (1) Shunzo Ohno (tp) & Masabumi Kikuchi (org) duo.

[J5596] Duke Jordan

**Misty Thursday**: *Duke Jordan Quartet*: Duke Jordan (p) Chuck Wayne (g) Sam Jones (b) Roy Haynes (d)

New York, June 30, 1975

- Hymn to peace (take 1) (unissued)
- SteepleChase (Dan)SCCD31053 [CD]
- Hymn to peace (take 2)
- SteepleChase (Dan)SCS1053, (Dan)SCCD31053 [CD]
- Hymn to peace (take 3)
- I'm gonna learn your style (take 1) (unissued)
- SteepleChase (Dan)SCS1053, (Dan)SCCD31053 [CD]
- I'm gonna learn your style (take 2)
- Night train to Snekkersten (take 1) (incomplete)
- (unissued)
- Night train to Snekkersten (take 2)
- -
- Night train to Snekkersten (take 3) (incomplete)
- -
- Night train to Snekkersten (take 4)
- SteepleChase (Dan)SCCD31053 [CD]
- Night train to Snekkersten SteepleChase (take 5)
- (Dan)SCS1053, (Dan)SCCD31053 [CD]
- Lady Linda
- -
- Misty Thursday
- -
- There's a star for you (take 1)
- -
- Jealous blues (take 1)
- -
Note: All titles from SteepleChase (Dan) SCS1053 also on SteepleChase (Jap) RJ7126, ULS-6043, VAJE-9002.

### [O475] Shunzo Ohno

**Bubbles** : Shunzo Ohno (tp, melodica) Sam Johnson, Ronald Brockett, Jr. (keyboards) Reggie Lucas (g) Roy Haynes (d) Neil Clarke (perc)

#### New York, July 13 & 15, 1975

<table>
<thead>
<tr>
<th>Bubbles</th>
<th>East Wind (Jap) EW-8028</th>
</tr>
</thead>
<tbody>
<tr>
<td>Don't get down</td>
<td></td>
</tr>
<tr>
<td>Bullfight</td>
<td></td>
</tr>
<tr>
<td>Song for my kid</td>
<td></td>
</tr>
<tr>
<td>Bubbles</td>
<td></td>
</tr>
</tbody>
</table>

Note: All above titles also on East Wind (Jap) 45S-5006.

### [H3644] Roy Haynes

**Jazz A Confronto 29 : Hip Ensemble** : John Mosley (tp) Bill Saxton (ts) Marcus Fiorillo (g) Don Pate (b) Roy Haynes (d)

#### Rome, November 13, 1975

<table>
<thead>
<tr>
<th>Springtime</th>
<th>Horo (It) HLL101-29, (Jap) RVJ6057</th>
</tr>
</thead>
<tbody>
<tr>
<td>Well you needn't</td>
<td></td>
</tr>
<tr>
<td>I'm so high</td>
<td></td>
</tr>
<tr>
<td>Guadaloupe</td>
<td></td>
</tr>
</tbody>
</table>

### [H3645] Roy Haynes

**Sugar Roy** : Tommy Flanagan (p, el-p-1) Ron Carter (b) Roy Haynes (d)

#### New York, January 29 & 30, 1976

<table>
<thead>
<tr>
<th>Receipt, please (1)</th>
<th>Kitty (Jap) MKF-1002, (Jap) KTCR-1168 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moon and sand</td>
<td></td>
</tr>
<tr>
<td>Little waltz</td>
<td></td>
</tr>
<tr>
<td>Snap crackle</td>
<td></td>
</tr>
<tr>
<td>Well you needn't</td>
<td></td>
</tr>
<tr>
<td>First trip</td>
<td></td>
</tr>
<tr>
<td>Heavy duty</td>
<td></td>
</tr>
</tbody>
</table>

### [K2672] Rahsaan Roland Kirk

**Other Folks Music** : Richard Williams (tp) Rahsaan Roland Kirk (ts, fl, manzello, hca, stritchaphone, reed-tp, misc.inst, arr-1) Trudy Pitts (p, el-p, arr-2) Hilton Ruiz (p, arr-4) Matthias Pearson (b, arr-3) Kermit Moore (cello) Gloria Agostini (harp) Roy Haynes (d) or Gerald "Sonny" Brown (d) Arthur Jenkins, Jr. (perc) or Joe "Habao" Texidor (perc)

#### New York, March ?, 1976

<table>
<thead>
<tr>
<th>31946 Water for Robeson and Williams (1)</th>
<th>Atl SD1686, SD2-1003, Rhino R2-71406 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>31947 That's all (1)</td>
<td></td>
</tr>
<tr>
<td>31948 Donna Lee (1)</td>
<td></td>
</tr>
<tr>
<td>31949 Simone (1)</td>
<td></td>
</tr>
</tbody>
</table>
31950  Anysha (1,2) - , Rhino R2-71406 [CD]
31951  Samba Kwa mwanamke mweusi (3) -
31952  Arrival (4) -

Note: On "Water for Robeson and Williams" a recording of Paul Robeson speaking and singing is heard. Atlantic SD2-1003 lists recording date as July 1975, however, Rhino R2-71406-2 [CD] lists date as shown here. All above titles also on 32 Jazz 32060 [CD].

[M2330] *Warne Marsh*

How Deep/How High : Warne Marsh/Sal Mosca : Warne Marsh (ts) Sal Mosca (p) Sam Jones (b) Roy Haynes (d)

Live "Sarah Lawrence College", Bronxville, NY, April 25, 1976

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Background music</td>
<td>Interplay IP-7725, Discovery DS863, DSCD945 [CD]</td>
</tr>
<tr>
<td>She's funny that way</td>
<td>-</td>
</tr>
<tr>
<td>It's you</td>
<td>(unissued)</td>
</tr>
<tr>
<td>You go to my head</td>
<td>-</td>
</tr>
<tr>
<td>Sippin' at Bell's</td>
<td>-</td>
</tr>
<tr>
<td>I love you</td>
<td>-</td>
</tr>
<tr>
<td>Cherokee</td>
<td>-</td>
</tr>
<tr>
<td>You stepped out of a dream</td>
<td>-</td>
</tr>
<tr>
<td>I'm getting sentimental over you</td>
<td>-</td>
</tr>
<tr>
<td>Lover come back to me</td>
<td>-</td>
</tr>
<tr>
<td>All the things you are</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: The recording date is listed on releases as April 25, 1977. However, the Archives Department of Sarah Lawrence College has confirmed that the correct date was April 25, 1976. See May 2 & August 8, 1979 for the rest of Interplay IP-7725. Both above titles also on Gambit (And)69233 [CD] titled "Warne Marsh Quartet - Berlin 1980"; see May 2, 1979 & October 30, 1980 for rest of CD.

[J5600] *Duke Jordan*

*Duke Jordan Trio* : Duke Jordan (p) Wilbur Little (b) Roy Haynes (d)

Concert "Koseinenkin Hall", Tokyo, Japan, September 14, 1976

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subway Inn</td>
<td>(unissued)</td>
</tr>
<tr>
<td>Flight to Jordan</td>
<td>-</td>
</tr>
<tr>
<td>Misty Thursday</td>
<td>-</td>
</tr>
<tr>
<td>Scotch blues</td>
<td>-</td>
</tr>
<tr>
<td>Wutless</td>
<td>-</td>
</tr>
</tbody>
</table>
Two loves -
Solitude -
Cold Bordeaux blues -
Forecast -
Jordu -

[J5601] Duke Jordan

Duke Jordan Trio: Duke Jordan (p) Wilbur Little (b) Roy Haynes (d)

Concert "Aichibunkakode Hall", Nagoya, Japan, September 16, 1976

Subway Inn (unissued) SteepleChase
Flight to Jordan -
I should care -
Night train from -
  Snekkersten -
All the things you are -
Paula -
W'utless -
Scotch blues -
Jordu -
Two loves -
Solitude -
No problem -
Four -
Misty Thursday -
Cold Bordeaux blues -
Forecast -
Cherokee -
Jordu -

[J5603] Duke Jordan

Live In Japan, Vol. 1: Duke Jordan Trio: Duke Jordan (p) Wilbur Little (b) Roy Haynes (d)

Concert "Denki Hall", Fukuoka, Japan, September 20, 1976

(Sound rehearsal) SteepleChase (Dan)SCCD31063 [CD]
I'll remember April (Concert) SteepleChase (Dan)SCS1063/64, (Dan)SCCD31063 [CD]
Flight to Jordan -
Forecast -
Paula -
There's a star for you -
Bluebird -
Misty Thursday -
W'utless -
Scotch blues -
Jordu (5:55') -
Note: SteepleChase (Dan)SCS1063/64 titled "Live in Japan, Volumes 1 & 2"; see following session for rest of 2 LP set.
All titles from SteepleChase (Dan)SCS1063/64 also on SteepleChase (Jap)32JD-10027 [CD].

[5604] Duke Jordan
Live In Japan, Vol. 2: Duke Jordan Trio: Duke Jordan (p) Wilbur Little (b) Roy Haynes (d)

Live "Denki Hall", Fukuoka, Japan, September 20, 1976

Two loves (dj p-solo) SteepleChase (Dan)SCS1063/64, (Dan)SCCD31064 [CD]
Solitude - -
No problem - -
Cold Bordeaux blues - -
Tall grass - -
I'm gonna learn your style - -
Embraceable you - -
Night train from Snekkersten - -
There's a star for you (*) (unissued)
Cherokee (*)(Dan)SCCD31064 [CD]
Jordu (2'39'') (Dan)SCS1063/64, (Dan)SCCD31064 [CD]
(Encore) Flight to Japan - -

Note: All titles from SteepleChase (Dan)SCS1063/64 also on SteepleChase (Jap)32JD-10028 [CD].
All titles from SteepleChase (Dan)SCS1063/64 also on SteepleChase (Jap)SFX10034/35.

[5605] Duke Jordan
Osaka Concert Vol. 1: Duke Jordan Trio: Duke Jordan (p) Wilbur Little (b) Roy Haynes (d)

Concert "Sankei Hall", Osaka, Japan, September 22, 1976

Subway blues SteepleChase (Jap)32JD-10021 [CD]
Flight to Jordan -
Night train from -
Snekkersten -
Lady Dingbat -
Hymn to peace -
Embraceable you -
W'utless -
Scotch blues -
Jordu -

Note: All above titles also on SteepleChase (Dan)SCCD30001 [CD], SCCD31271 [CD].
### Osaka Concert Vol. 2: Duke Jordan Trio: Duke Jordan (p) Wilbur Little (b) Roy Haynes (d)

**Concert "Sankei Hall", Osaka, Japan, September 22, 1976**

<table>
<thead>
<tr>
<th>Song</th>
<th>Disc</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two loves</td>
<td>SteepleChase (Jap)32JD-10022 [CD]</td>
</tr>
<tr>
<td>Solitude</td>
<td>-</td>
</tr>
<tr>
<td>No problem</td>
<td>-</td>
</tr>
<tr>
<td>There's a star for you</td>
<td>-</td>
</tr>
<tr>
<td>Misty Thursday</td>
<td>-</td>
</tr>
<tr>
<td>Cold Bordeaux blues</td>
<td>-</td>
</tr>
<tr>
<td>Lady Linda</td>
<td>-</td>
</tr>
<tr>
<td>Forecast</td>
<td>-</td>
</tr>
<tr>
<td>Cherokee</td>
<td>-</td>
</tr>
<tr>
<td>Jordu</td>
<td>-</td>
</tr>
<tr>
<td>Flight to Japan</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: All above titles also on SteepleChase (Dan)SCCD30002 [CD], SCCD31272 [CD].

### Duke Jordan Trio: Duke Jordan (p) Wilbur Little (b) Roy Haynes (d)

**Concert "Yubinchokin Hall", Hiroshima, Japan, September 23, 1976**

<table>
<thead>
<tr>
<th>Song</th>
<th>Disc</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subway Inn</td>
<td>(unissued) SteepleChase</td>
</tr>
<tr>
<td>Flight to Jordan</td>
<td>-</td>
</tr>
<tr>
<td>Lady Dingbat</td>
<td>-</td>
</tr>
<tr>
<td>Night train from</td>
<td>-</td>
</tr>
<tr>
<td>Snekkersten</td>
<td>-</td>
</tr>
<tr>
<td>All the things you are</td>
<td>-</td>
</tr>
<tr>
<td>Whew</td>
<td>-</td>
</tr>
<tr>
<td>How deep is the ocean ?</td>
<td>-</td>
</tr>
<tr>
<td>Satin doll</td>
<td>-</td>
</tr>
<tr>
<td>Now's the time</td>
<td>-</td>
</tr>
<tr>
<td>Jordu</td>
<td>-</td>
</tr>
<tr>
<td>Two loves</td>
<td>-</td>
</tr>
<tr>
<td>Solitude</td>
<td>-</td>
</tr>
<tr>
<td>No problem</td>
<td>-</td>
</tr>
<tr>
<td>Walkin'</td>
<td>-</td>
</tr>
<tr>
<td>Misty Thursday</td>
<td>-</td>
</tr>
<tr>
<td>Forecast</td>
<td>-</td>
</tr>
<tr>
<td>East of the sun</td>
<td>-</td>
</tr>
<tr>
<td>I should care</td>
<td>-</td>
</tr>
<tr>
<td>Cherokee</td>
<td>-</td>
</tr>
<tr>
<td>Jordu</td>
<td>-</td>
</tr>
<tr>
<td>Flight to Japan</td>
<td>-</td>
</tr>
</tbody>
</table>
[J5608] Duke Jordan

Flight To Japan: Duke Jordan Trio: same pers.

Tokyo, Japan, September 25, 1976

Lullaby of the Orient SteepleChase (Dan)SCS1088, (Dan)SCCD31088 [CD]
Bridgetown - -
The bullet [Shinkansen] - -
Love hotel - -
Stonewall blues - -
I can't get started - -
Flight to Japan - -
Table chess - -
Forecast (unissued)

Note: All compositions, except "I can't get started" by Duke Jordan.
All titles from SteepleChase (Dan)SCS1088 also on SteepleChase (Jap)RJ-7449, ULS-6045.
All titles from SteepleChase (Dan)SCCD31088 [CD] also on SteepleChase (Jap)VACE-2012 [CD].

[F2405] Tommy Flanagan

Positive Intensity: Tommy Flanagan (p) Ron Carter (b) Roy Haynes (d)

New York, October & November, 1976

52nd Street theme CBS/Sony (Jap)25AP447, Columbia (F)467692-2 [CD]
Smooth as the wind (#) - -
Passion flower - -
Muffin' - -
Verdandi - -
Ruby my dear - -
Bess, you is my woman now - -
Hustle bustle - -
Torment Inner City IC1084
Lament (p-solo) CBS/Sony (Jap)25AP447, Columbia (F)467692-2 [CD]
Tenderly (p-solo) (*) Musical Heritage Society MHS512684K [CD]
My man's gone now (*) - -

Note: "Torment" is the same song (different take) as "Dalarna" in Flanagan's earlier session of August 15, 1957.
(#) This title also on Columbia (F)COL475571-2 [CD].
All titles, except (*), also on Inner City IC1084 titled "Trinity".
All above titles also on Musical Heritage Society MHS512684K [CD].
[W6835.10] Mary Lou Williams
A Grand Night For Swinging: Mary Lou Williams (p) Ronnie Boykins (b) Roy Haynes (d)

Live, Statler Hotel, Buffalo, NY, winter 1976

A grand night for swinging (#1) HighNote HCD7180 [CD]
I can't get started -
My funny Valentine -
Bags' blues -
St. Louis blues -
Baby man -
Caravan -
A grand night for swinging (#1) -
Interview with Mary Lou Williams -

[H3646] Roy Haynes
Thank You, Thank You : John Klemmer (ts) Bobby Hutcherson (vib) George Cables (el-p) Ron Carter (b) Roy Haynes (d) Peter Engelhardt (tuned bells)

Berkeley, July 16, 18 & 20, 1977
Thank you, thank you Galaxy GXY-5103

[H3647] Roy Haynes
Bobby Hutcherson (vib) Stanley Cowell (el-p) Milcho Leviev (p) Marcus Fiorillo (g) Cecil McBee (b) Roy Haynes (d) Kenneth Nash (perc) Peter Engelhardt (tuned bells)

Berkeley, July 16, 18 & 20, 1977
Bullfight Galaxy GXY-5103

[H3648] Roy Haynes
George Cables (p) Cecil McBee (b) Roy Haynes (d) Kenneth Nash (perc) Peter Engelhardt (tuned bells)

Berkeley, July 16, 18 & 20, 1977
Quiet fire Galaxy GXY-5103

[H3649] Roy Haynes
Roy Haynes (d) Kenneth Nash (perc) Peter Engelhardt (tuned bells)

Berkeley, July 16, 18 & 20, 1977
Processional Galaxy GXY-5103

[H3650] Roy Haynes
Bobby Hutcherson (vcl) Stanley Cowell (p) Cecil McBee (b) Roy Haynes (d) Peter Engelhardt (tuned bells)

Berkeley, July 16, 18 & 20, 1977
Sweet song Galaxy GXY-5103
Note: All titles from Galaxy GXY-5103 also on Galaxy (Jap)SMJ-6223.
All titles from Galaxy GXY-5203 also on Galaxy GCD95005-2
[CD] titled "Quiet Fire"; see flwg sessions for rest of CD.

**[H3651] Roy Haynes**

Vistalite: George Cables (el-p,p-1) Stanley Cowell (el-p-2) Milcho Leviev (el-p-3) Marcus Fiorillo (g) Cecil McBee (b) Roy Haynes (d) Kenneth Nash (perc)

*Berkeley, July 20, 1977*

<table>
<thead>
<tr>
<th>Track</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wondering</td>
<td>Galaxy GXY-5116, GCD95005-2 [CD]</td>
</tr>
<tr>
<td>Water children</td>
<td>-</td>
</tr>
</tbody>
</table>

**[B12582] Nick Brignola**

*Baritone Madness*: Ted Curson (tp,flhrn-2) Nick Brignola (bar,as-3) Pepper Adams (bar) Derek Smith (p) Dave Holland (b) Roy Haynes (d)

*New York, December 12, 1977*

<table>
<thead>
<tr>
<th>Track</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marmaduke (2)</td>
<td>Bee Hive BH7000</td>
</tr>
<tr>
<td>Body and soul (tc,pa out)</td>
<td>-</td>
</tr>
<tr>
<td>tk 6</td>
<td>Donna Lee (tc out)</td>
</tr>
<tr>
<td>tk 3</td>
<td>Stablemates (1,3,*)</td>
</tr>
<tr>
<td></td>
<td>Bee Hive BH01</td>
</tr>
<tr>
<td>Billie's bounce (1)</td>
<td>Bee Hive BH7000</td>
</tr>
<tr>
<td></td>
<td>Alone together (tc, nb, pa out)</td>
</tr>
</tbody>
</table>

Note: Bee Hive BH7000 incorrectly lists recording date as December 22, 1977; source: Mosaic MD12-261 [CD].
Bee Hive BH01 titled "The Bee Hive Session, Unissued Tunes, Vol. 1".
All titles, except (*), also on Paddle Wheel (Jap)GP-3183.
All above titles also on Mosaic MD12-261 [CD] titled "The Complete Bee Hive Sessions"; a 12 CD set.

**[B16497] Gary Burton**

*Times Square*: Tiger Okoshi (tp) Gary Burton (vib) Steve Swallow (el-b) Roy Haynes (d)

*New York, January, 1978*

<table>
<thead>
<tr>
<th>Track</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>Semblance</td>
<td>ECM (G)1111, 1111 [CD], Supraphon (Cz)1115.2910</td>
</tr>
<tr>
<td>Coral</td>
<td>-</td>
</tr>
<tr>
<td>Peau douce</td>
<td>-</td>
</tr>
<tr>
<td>Careful</td>
<td>-</td>
</tr>
<tr>
<td>Midnight</td>
<td>-</td>
</tr>
<tr>
<td>Radio (no tp)</td>
<td>-</td>
</tr>
<tr>
<td>True or false</td>
<td>-</td>
</tr>
<tr>
<td>Como en Vietnam</td>
<td>-                            , Supraphon (Cz)1115.2910</td>
</tr>
</tbody>
</table>

Note: "Careful" erroneously listed as "Peau douce" on ECM (G)1111, Supraphon (Cz)1115.2910.
All above titles also on ECM-1-1111, (Jap)PAP-9120, 25MJ-3318.
[R1872] Dizzy Reece
Manhattan Project: Dizzy Reece (tp) Clifford Jordan, Charles Davis (ts) Albert Dailey (p) Art Davis (b) Roy Haynes (d)

New York, January 17, 1978

| tk 1 | Con man (alt tk) (ad out,*) | Mosaic MD12-261 [CD] |
| tk 3 | Con man | Bee Hive BH7001 |
| tk 4 | Manhattan walk | - |
| tk 1 | Yule on the Hudson | - |
| tk 2 | Woody’n you | - |
| tk 1 | One for Trane | - |

Note: All titles, except (*), also on Paddle Wheel (Jap)GP-3184.
All above titles also on Mosaic MD12-261 [CD].

For a session from June 9, 1978 see Ted Curson.

[W7074] Claude Williamson
New Departure: Claude Williamson Trio: Claude Williamson (p) Sam Jones (b) Roy Haynes (d)

New York, March 22 & June 8, 1978

| tk 1 | Cleopatra’s dream (take 2) | Interplay IP7717, Art Union (Jap)ART-CD-20 [CD] |
| tk 2 | Dusk in Sandi | - |
| tk 3 | 29 Greene Street | - |
| tk 4 | Filthy McNasty | - |
| tk 5 | Sonora | - |
| tk 6 | Blues limited | - |

Note: All above titles also on Venus Jazz (Jap)TXCZ-79068 [CD], Trio (Jap)PAP-9126, Interplay (Jap)TKJV-19063 [CD], ABCJ-67 [CD]. See June 8, 1978 for further titles from Art Union (Jap)ART-CD-20 [CD].

[W7075] Claude Williamson
Blues In Front: same pers

New York, March 22 & June 7, 1978

| tk 1 | Blues in front | Century (Jap)CECC-00264 [CD] |
| tk 2 | If you could see me now | - |
| tk 3 | So what | - |
| tk 4 | Steeplechase | - |
| tk 5 | 'Round midnight | - |
| tk 6 | Blues in the end | - |
| tk 7 | Hamp’s blues | - |
| tk 8 | Blues unlimited (*) | AMJ (Jap)ABCJ-598 [CD] |
Note: All titles, except (*), also on Century (Jap)CEJC-00267. All above titles also on AMJ (Jap)ABCJ-598 [CD] titled "Blues in Front + 1".

[C7474] Alice Coltrane

Transfigurations: Alice Coltrane (org,p) Reggie Workman (b) Noel Pointer, Murray Adler, Sherwyn Hirbod, Michelle Sita Coltrane, Jay Rosen (vln) Pamela Goldsmith, Janice Ford (viola) Christina King (cello) Roy Haynes (d)

Los Angeles, CA, April 16, 1978

<table>
<thead>
<tr>
<th>Transfiguration</th>
<th>Warner Bros. 2WB3218</th>
</tr>
</thead>
<tbody>
<tr>
<td>One for the father</td>
<td>-</td>
</tr>
<tr>
<td>Krishnaya</td>
<td>-</td>
</tr>
<tr>
<td>Prema (p-solo)</td>
<td>-</td>
</tr>
<tr>
<td>Affinity</td>
<td>-</td>
</tr>
<tr>
<td>Leo</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: The above is a 2 LP set.

[W7076] Claude Williamson

same pers

New York, June 8, 1978

<table>
<thead>
<tr>
<th>Cleopatra's dream</th>
<th>Art Union (Jap)ART-CD-20 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relaxin' at Camarillo</td>
<td>-</td>
</tr>
<tr>
<td>Confirmation</td>
<td>-</td>
</tr>
<tr>
<td>So what</td>
<td>-</td>
</tr>
<tr>
<td>Glass enclosure</td>
<td>-</td>
</tr>
<tr>
<td>I'll keep loving you</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: All above titles also on Venus (Jap)TXCZ-79068 [CD], Interplay (Jap)TKJV-19063 [CD], ABCJ-67 [CD].

[C11077] Ted Curson

Blowin' Away: Ted Curson & Dizzy Reece: Ted Curson (tp,flhrn) Dizzy Reece (tp) Claude Williamson (p) Sam Jones (b) Roy Haynes (d)

New York, June 9, 1978

<table>
<thead>
<tr>
<th>Stella by starlight (tc out)</th>
<th>Interplay IP7716, (Jap)CECC-00323 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>All the things you are (dr out)</td>
<td>-</td>
</tr>
<tr>
<td>Bass conclave</td>
<td>-</td>
</tr>
<tr>
<td>Moose the mooche (tc,dr out,*)</td>
<td>-</td>
</tr>
<tr>
<td>Marjo</td>
<td>-</td>
</tr>
<tr>
<td>Walkin'</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: All titles, except (*), also on Trend TRCD-559 [CD] titled "'Round About Midnight".
All above titles also on Discovery DS839 (titled "Moose The Mooche"), Trio (Jap)PAP-9140.

[B14069] Marion Brown

Passion Flower: Marion Brown (as) Stanley Cowell (p) Reggie Workman (b) Roy Haynes (d)

New York, July 3, 1978

Passion flower Baystate (Jap)RVJ-6024
Samada -
Prelude to a kiss (as, p only) -
Spotted dog -
Solitude -
Day dream -

[H3652] Roy Haynes

Ricardo Strobert (fl) Joe Henderson (ts) Stanley Cowell (el-p, p-1) Marcus Fiorillo (g) Dave Jackson (el-b) Roy Haynes (d, bell-tree) Kenneth Nash (perc)

Berkeley, July 12, 1978

Vistalite Galaxy GXY-5116, GCD95005-2 [CD]

[H3653] Roy Haynes

Kenneth Nash out

same date

More pain than purpose (1) Galaxy GXY-5116, GCD95005-2 [CD]

[H3654] Roy Haynes

Ricardo Strobert (as) Kenneth Nash (tamb) added, Joe Henderson out, rest same

same date

Venus eyes Galaxy GXY-5116, GCD95005-2 [CD]

[H3655] Roy Haynes

Ricardo Strobert (as) Joe Henderson (ts) Marcus Fiorillo (g) Dave Jackson (el-b) Roy Haynes (d) Kenneth Nash (cowbell)

same date

Rok out Galaxy GXY-5116, GCD95005-2 [CD]

[H3656] Roy Haynes

Joe Henderson (ts) Stanley Cowell (p) Dave Jackson (el-b) Roy Haynes (d)

Berkeley, July 12, 1978

Invitation Galaxy GXY-5116, GCD95005-2 [CD]

Note: All titles from Galaxy GXY-5116 also on Galaxy (Jap)SMJ-6265.

[G188] Galaxy All Stars
Galaxy All Stars In Tokyo: Sadao Watanabe (as,sop-1) Red Garland (p) Richard Davis (b) Roy Haynes (d)

I'll remember April  Galaxy (Jap)GXY-95001
Autumn leaves -
Baby sweets -
Equinox (1) -

Note: All above titles also on Galaxy (Jap)SMJ-9531, GAL-9002, VICJ-40037/38 [CD].

[S14192] Isao Suzuki
String Band Featuring Isao Suzuki: Hank Jones (p) Masatsugu Shinozaki, Takayuki Kato (vln) Tatsuya Takizawa (viola) Tomio Yajima (cello) Ron Carter (b) Isao Suzuki (pic-b) Roy Haynes (d) Takeshi Onodera (perc-1) Masahiko Satoh (arr,cond)

Tokyo, August 1, 1978
Nica's dream Flying Disk (Jap)VIDC-601
Avenue -
Greensleeves -
Lamento (1) -
Sheila's song (1) -

[G706] Red Garland
Equinox: Red Garland Trio: Red Garland (p) Richard Davis (b) Roy Haynes (d)

Berkeley, August 4-5, 1978
It's all right with me Galaxy GXY5115
Hobo Joe -
Equinox -
Cute -
Nature boy -
On a clear day (you can see forever) -
You are too beautiful -

[J4783] Hank Jones
Ain't Misbehavin': Hank Jones (p) Richard Davis (b) Roy Haynes (d) flwg on (1) only: Bob Ojeda (tp) Teddy Edwards (ts,cl) Kenny Burrell (g)

Berkeley, CA, August 5 & 6, 1978
Ain't misbehavin' (1) Galaxy GXY-5123
Lounging at the Waldorf -
Mean to me (1) -
The joint is jumpin' -
Honeysuckle rose (1) -
Squeeze me -

Note: All above titles also on Galaxy (Jap)VIJ-6311.
Nick Brignola:

**New York Bound**: Nick Brignola (cl,as,sop,bar,fl) Walter Bishop, Jr. (p) Sam Jones (b) Roy Haynes (d)

*New York, October 30, 1978*

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tears inside</td>
<td>Interplay IP7719, (Jap)P.J.L.MTCJ-2513 [CD]</td>
</tr>
<tr>
<td>Sophisticated lady</td>
<td>-</td>
</tr>
<tr>
<td>In your own sweet way</td>
<td>-</td>
</tr>
<tr>
<td>Jitterbug waltz</td>
<td>-</td>
</tr>
<tr>
<td>After you've gone</td>
<td>-</td>
</tr>
<tr>
<td>Those were the days</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: Interplay (Jap)P.J.L.MTCJ-2513 [CD] titled "New York Bound".

Sal Nistico:

**Neo Nistico**: Sal Nistico Sextet: Ted Curson (tp-1,flhm-2) Sal Nistico (ts) Nick Brignola (bar-3) Ronnie Mathews (p) Sam Jones (b) Roy Haynes (d)

*New York, November 3, 1978*

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>tk 3 Blues for K.D.</td>
<td>Bee Hive BH7006</td>
</tr>
<tr>
<td>tk 2 Fe fi fo fum</td>
<td>-</td>
</tr>
<tr>
<td>tk 3 Bambu</td>
<td>-</td>
</tr>
<tr>
<td>tk 2 Be my love</td>
<td>-</td>
</tr>
<tr>
<td>tk 1 Anthropology</td>
<td>-</td>
</tr>
<tr>
<td>tk 1 You don't know</td>
<td>-</td>
</tr>
<tr>
<td>tk 1 Like someone in</td>
<td>Bee Hive BH01</td>
</tr>
<tr>
<td>love (sj,rh out,*)</td>
<td></td>
</tr>
</tbody>
</table>

Note: All titles, except (*), also on Paddle Wheel (Jap)GP-3211. All above titles also on Mosaic MD12-261 [CD].

Stanley Cowell:

**Equipoise**: Stanley Cowell (p) Cecil McBee (b) Roy Haynes (d)

*Berkeley, CA, November 28, 29 & 30, 1978*

<table>
<thead>
<tr>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Equipoise</td>
<td>Galaxy GXY5125</td>
</tr>
<tr>
<td>Lady blue</td>
<td>-</td>
</tr>
<tr>
<td>Musa and Maimoun</td>
<td>-</td>
</tr>
<tr>
<td>Dr. Jackle [Dr. Jekyll]</td>
<td>-</td>
</tr>
<tr>
<td>November mood</td>
<td>-</td>
</tr>
<tr>
<td>Dave's chant</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: All above titles also on Galaxy (Jap)VIJ-6325.


*Berkeley, CA, November 1978*
Come Sunday (1)       Galaxy GXY5131
Ask him (1)           -
Island of Haitoo      -
I'm tryin' to find a way (1) -
El space-o            -
Sienna : Welcome to this world (p-solo) -

[5 Birds And A Monk] Johnny Griffin
5 Birds And A Monk: Johnny Griffin (ts) Stanley Cowell (p) Cecil McBee (b) Roy Haynes (d)

Berkeley, CA, December 1-5, 1978

Billie's bounce       Galaxy GXY-5134, SMJ-9532, Milestone M9166,
                      MCD9166-2 [CD], Jazz Lips (E)JL773 [CD], Galaxy (Jap)VDJ-1573 [CD], Galaxy GCD-95002-2 [CD]
Billie's bounce (take 1) Galaxy GCD-95002-2 [CD]

Note: Milestone M9166, MCD9166-2 [CD] titled "Bird lives!"; rest of LP/CD by others.
      Galaxy (Jap)VDJ-1573 [CD] titled "Birds & Ballads"; rest of CD by others.
      Galaxy GCD-95002-2 [CD] titled "Birds & Monks"; rest of CD by others.

[Ballads By Four] Johnny Griffin

Berkeley, CA, December 1-5, 1978

Smoke gets in your eyes (take 1)   Galaxy GCD95003-2 [CD]
Smoke gets in your eyes (take 2)   Galaxy GXY-5133, SMJ-9533, GCD95003-2 [CD], Jazz Lips (E)JL773 [CD], Galaxy (Jap)VDJ-1573 [CD]

Note: For rest of the titles see Art Pepper, John Klemmer, Joe Farrell, Harold Land and Joe Henderson.

[Art Pepper] Art Pepper
Art Pepper Today: Art Pepper (as) Stanley Cowell (p) Cecil McBee (b) Roy Haynes (d)

Los Angeles, December 1 & 2, 1978

I love you           Galaxy 16GCD-1016-2 [CD]
These foolish things Galaxy GXY5119, OJC CD474-2 [CD]
Chris's blues        -
Pepper pot           Galaxy 16GCD-1016-2 [CD]
Patricia

Galaxy GXY5119, OJC CD474-2 [CD], Bandcamp (No #) [DL]

Note: All above titles also on Galaxy (Jap)VICJ-23124 [CD].
All above titles also on Galaxy 16GCD-1016-2 [CD] titled "The complete Galaxy recordings"; see various flwg sessions to May 11, 1982 for the rest of this 16 CD set; this CD release number is shown against all previously unissued tracks; all tracks from this set for a given session are listed in the footnote to each session.

[P2596] Art Pepper

same pers.

Los Angeles, December 1 & 2, 1978

Miss who ?

Galaxy GXY5119, (Jap)VICJ-23124 [CD], OJC CD474-2 [CD]

Yardbird suite

Galaxy GXY5134, (Jap)SMJ-9532, Milestone M9166,
MCD9166-2 [CD], Galaxy (Jap)VDJ-1573 [CD],
Galaxy GCD-95002-2 [CD]

Yardbird suite (take 2b) (*)

Galaxy GCD-95002-2 [CD]

Note: Galaxy GXY5134 titled "5 birds and a Monk"; rest of LP by John Klemmer, Johnny Griffin, Joe Farrell, Joe Henderson, Harold Land. Milestone M9166, MCD9166-2 [CD], both titled "Bird lives !"; rest of LP/CD by others.
All titles, except (*), also on Galaxy 16GCD-1016-2 [CD].

[P2597] Art Pepper

Kenneth Nash (perc,cga) added

Los Angeles, December 1 & 2, 1978

Mambo Koyama

Galaxy GXY5119, (Jap)VICJ-23124 [CD], OJC CD474-2 [CD], Contemporary CCD-5714-2 [CD]

Note: Above title also on Galaxy 16GCD-1016-2 [CD].

[P2598] Art Pepper

Kenneth Nash out

Los Angeles, December 1 & 2, 1978

Lover come back to me

Galaxy GXY5119, (Jap)VICJ-23124 [CD], OJC CD474-2 [CD]
Over the rainbow (take 1)  Galaxy GCD95003-2 [CD]
(*)
Over the rainbow (take 2)  Galaxy GXY5133, (Jap)SMJ-9533, Contemporary
CCD-5714-2 [CD], Galaxy GCD95003-2 [CD],
(Jap)VDJ-1573 [CD]
These foolish things (alt)  Galaxy (Jap)VICJ-23124 [CD], OJC CD474-2
[CD]
Over the rainbow (alt)  Galaxy 16GCD-1016-2 [CD]

Note: Galaxy GXY5133 titled "Ballads by four"; rest of LP by John
Klemmer, Johnny Griffin, Joe Henderson.
Galaxy GCD95003-2 [CD] titled "Ballads by Four".
All titles from Galaxy GXY5119 also on OJC 474, Galaxy (Jap)VIJ-6302.
All titles, except (*), also on Galaxy 16GCD-1016-2 [CD].

[L809.10] Harold Land
Birds & Ballads: Harold Land (ts) Stanley Cowell (p) John Heard (b) Roy Haynes (d)

Berkeley, CA, December 2, 1978

Bloomdido  Galaxy (Jap)VDJ-1573 [CD], Galaxy GCD-95002-2 [CD]
Bloomdido (take 2)  Galaxy GCD-95002-2 [CD]

[F467] Joe Farrell
5 Birds And A Monk: Joe Farrell (ts) Stanley Cowell (p) John Heard (b) Roy Haynes (d)

Berkeley, December 4, 1978

Confirmation  Galaxy GXY5134, (Jap)VDJ-1573 [CD], Galaxy
GCD-95002-2 [CD], Prestige PRCD-24224-2 [CD]
Confirmation (take 1)  Galaxy GCD-95002-2 [CD]
Body and soul (take 2A)  Galaxy GCD95003-2 [CD]

Note: Other tracks on the above LP by Art Pepper, Joe Henderson, Harold
Land, Johnny Griffin and John Klemmer.
Galaxy GCD95003-2 [CD] titled "Ballads by Five".

[H4583] Joe Henderson
5 Birds And A Monk: Joe Henderson (ts) John Heard (b) Roy Haynes (d)

Berkeley, CA, December 5, 1978

Relaxin' at Camarillo  Galaxy GXY-5134, SMJ-9532, Milestone
M9166, MCD9166-2 [CD], Galaxy GCD-95002-2 [CD]

Note: Muse M9166, MCD9166-2 [CD] titled "Bird lives !"; rest of this CD
by others.

[K2961] John Klemmer
Ballads For Four: John Klemmer (ts) Stanley Cowell (p) John Heard (b) Roy Haynes (d)
Berkeley, CA., December 1, 2, or 5, 1978

God bless the child  Galaxy GXY5133, Galaxy GCD95003-2 [CD]

Note: The rest of Galaxy GXY5133 by Art Pepper, Johnny Griffin, Joe Henderson.

[K2962] John Klemmer

Five Birds And A Monk : same

Berkeley, CA, December 5, 1978

'Round midnight  Galaxy GXY5134, Galaxy (Jap)VDJ-1573 [CD],
Galaxy GCD-95002-2 [CD]

'Round midnight (take 1)  Galaxy GCD-95002-2 [CD]

Note: For other titles on Galaxy GXY5134 see Johnny Griffin, Joe Henderson & Art Pepper.

[H4584] Joe Henderson

Ballads : same pers.

Berkeley, CA, December 1-5, 1978

Good morning heartache  Galaxy GXY-5133, SMJ-9533, GCD95003-2
[CD],
(Jap)VDJ-1573 [CD]

Note: For other tracks on Galaxy see Harold Land, Johnny Griffin, Joe Farrell, John Klemmer and Art Pepper.

[S5605] Archie Shepp

Lady Bird : Archie Shepp (as) Jaki Byard (p) Cecil McBee (b) Roy Haynes (d)

New York, December 7, 1978

Donna Lee (*)  Denon (Jap)YX-7543-ND, DC-8546 [CD]
Relaxin' at Camarillo - -
Now's the time - -
Lady bird - -
Flamingo - -

Note: (*) This title also on Denon (Jap)ST-6008.
All above titles also on Denon (Jap)CY-4661 [CD], COCY-80589 [CD].

[C11078] Ted Curson

The Trio : Ted Curson (tp,flhn,piccolo-tp,perc) Ray Drummond (b) Roy Haynes (d)

New York, January 3, 1979

Snake Johnson (*)  Interplay IP7722
Pent-up house (*) -
Quicksand -
Straight ice -
'Round midnight (*)

Note: (*) These 3 titles also on Trend TRCD-559 [CD].
All above titles also on Trio (Jap)PAP-9166.

[A1938] Joe Albany

Bird Lives! : Joe Albany (p) Art Davis (b) Roy Haynes (d)

New York, January 4, 1979

Now's the time                  Interplay IP7723, Storyville (Dan)SCCD4164
Yardbird suite                  [CD]
Bluebird                         -
Charlie Parker's blues          -
Little suede shoes               -
Billie's bounce                  -
Confirmation                     -
Barbados                         -
They can't take that away       -
from me                          -
Autumn in New York              Art Union (Jap)ART-CD-30 [CD]

[T525] Horace Tapscott

In New York: Horace Tapscott (p) Art Davis (b) Roy Haynes (d)

New York, January 5, 1979

Akirfa                            Interplay IP7724
Lino's pad                        -
Sketches of drunken Mary          -
If you could see me now           -

Note: All above titles also on M&I (Jap)MYCJ-30369 [CD] titled "In New York".

[W7077] Claude Williamson

La Fiesta : Claude Williamson Trio : Claude Williamson (p) Sam Jones (b) Roy Haynes (d)

New York, August 6, 1979

La fiesta                         Interplay IP7727, Venus (Jap)TKCZ-79516
The love of a child               [CD]
First trip                        -
In your quiet place               -
Nica's dream                      -
Black forest                      -

Note: All above titles also on Discovery DS862, Trio (Jap)PAP-9189, Interplay (Jap)TKJV-19064 [CD].

[H3657] Roy Haynes

Live At The Riverbop : Roy Haynes Quartet : Ricardo Strobert (as,fl) Marcus Fiorillo (g) Dave Jackson (el-b) Roy Haynes (d,vcl)
Live "Riverbop", Paris, France, December 21, 1979
True or false Blue Marge (F)1002, FD Music (F)152032 [CD]
Little sunflower - -
Footprints - -
I'm so high - -
Bullfight - -
Riverbop blues - -
I'm so high (reprise) - -

[U656] Michal Urbaniak
Music For Violin And Jazz Quartet : Michal Urbaniak (vln) Kenny Barron (p,el-p) Ted Dunbar (g) Buster Williams (b) Roy Haynes (d)

New York, December 17 & 18, 1980
Yeah (td out) Jam 001, UBX 1004 [CD]
Sugar - -
Pretext (td out) - -
House of Jade (td out) - -
Silver serenade - - , Franklin Mint GJR032
Cookin' at the Continental - -
Kasia (td out) - -
Deadline - -

[W7078] Claude Williamson
Tribute To Bud : Claude Williamson Trio : Claude Williamson (p) Ray Brown (b) Roy Haynes (d)

Hollywood, CA, June 25, 1981
A tribute to Bud Eastworld (Jap)EWJ-90009
The last time I saw Paris -
Embraceable you -
Bud's blues -
Parisian thoroughfare -
Oblivion -
I should care -
Un poco loco -

Note: All above titles also on Somethin' Else (Jap)TOCJ-8038 [CD].

[C8901] Chick Corea
Live In Montreux : Chick Corea/Joe Henderson/Gary Peacock/Roy Haynes : Joe Henderson (ts) Chick Corea (p) Gary Peacock (b) Roy Haynes (d)

Live "Montreux Jazz Festival", Montreux, Switzerland, July 15, 1981
The hairy canary (including introduction) Stretch STD-1112 [CD]
Folk song -
Psalm -
| Quintet #2 | - |
| Up, up and... | - |
| Trinkle, tinkle | - |
| So in love | - |
| Drum interlude | - |
| Slippery when wet | - |
| (including intro of band) |

Note: All above titles also on Stretch SCD-9009-2 [CD], (Eu)GRS00122 [CD].

[C8901.10] Chick Corea

Trinkle Tinkle: *Chick Corea Meets Joe Henderson*: Joe Henderson (ts) Chick Corea (p) Gary Peacock (b) Roy Haynes (d)

Live "Montreux Jazz Festival", Montreux, Switzerland, July 15, 1981

| Blues connotation | Jazz File JF1002 [CD] |
| Piano intro | - |
| Humpty Dumpty | - |
| Trinkle tinkle | - |
| I've got you under my skin | - |
| Chim chim cheree | - |

[C8902] Chick Corea

Trio Music: Chick Corea (p) Miroslav Vitous (b) Roy Haynes (d)

Los Angeles, November, 1981

| Trio improvisation 1 | ECM (G)1232/33, 1232/33 [CD] |
| Trio improvisation 2 | - |
| Trio improvisation 3 | - |
| Duet improvisation 1 (*) | - |
| Duet improvisation 2 | - |
| Trio Improvisation 4 | - |
| Trio improvisation 5 | - |
| Slippery when wet (*) | - |
| Rhythm-a-ning | - |
| Round midnight | - |
| Eronel | - |
| Think of one | - |
| Little Rootie Tootie | - |
| Reflections | - |
| Hackensack | - |

Note: (*) These titles also on ECM (G)825426-1, 825426-2 [CD].

[C8903] Chick Corea

The Trio - Live From The Country Club: Chick Corea (p) Miroslav Vitous (b) Roy Haynes (d)
Live "Country Club", Reseda, CA, 1982

<table>
<thead>
<tr>
<th>The loop</th>
<th>Stretch MVCR-243 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hackensack</td>
<td>-</td>
</tr>
<tr>
<td>So in love</td>
<td>-</td>
</tr>
<tr>
<td>Piano solo (cc p-solo)</td>
<td>-</td>
</tr>
<tr>
<td>Piano &amp; bass duet (cc,mv duet)</td>
<td>-</td>
</tr>
<tr>
<td>Dammit (drum solo) (rh d-solo)</td>
<td>-</td>
</tr>
<tr>
<td>Slippery when wet</td>
<td>-</td>
</tr>
<tr>
<td>Waltse</td>
<td>-</td>
</tr>
<tr>
<td>On Green Dolphin Street</td>
<td>-</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>[E3584] Kevin Eubanks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roy Haynes (d) added</td>
</tr>
</tbody>
</table>

**same dates**

<table>
<thead>
<tr>
<th>Evidence</th>
<th>Elektra/Musician 60213-1, Discovery 71006-2 [CD]</th>
</tr>
</thead>
</table>

**[A7143] Aurex Jazz Festival**

*Aurex Jazz Festival '82* : Clark Terry (tp,flhrn,vcl) J.J. Johnson, Kai Winding (tb) Dexter Gordon (ts) Tommy Flanagan (p) Kenny Burrell (g) Richard Davis (b) Roy Haynes (d)

**Budokan, Tokyo, Japan, September 1, 1982**

<table>
<thead>
<tr>
<th>The snapper</th>
<th>East World (Jap)EWJ-80238</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blues for Squeaky</td>
<td>-</td>
</tr>
<tr>
<td>Eclypso</td>
<td>-</td>
</tr>
<tr>
<td>Autumn leaves</td>
<td>-</td>
</tr>
<tr>
<td>Minor mishap (jjj,kw out)</td>
<td>-</td>
</tr>
<tr>
<td>Milestones</td>
<td>-</td>
</tr>
</tbody>
</table>

**Note:** All above titles also on Somethin' Else (Jap)TOCJ-8020 [CD] titled "AJF '82 All Star Jam".

**[A7144] Aurex Jazz Festival**

**same pers.**

<table>
<thead>
<tr>
<th>Osaka Festival Hall, Osaka, Japan, September 2, 1982</th>
</tr>
</thead>
<tbody>
<tr>
<td>I want a little girl (*)</td>
</tr>
<tr>
<td>It's all right with me (*)</td>
</tr>
<tr>
<td>Soba up</td>
</tr>
<tr>
<td>God bless the child</td>
</tr>
<tr>
<td>Walkin'</td>
</tr>
<tr>
<td>Minor mishap</td>
</tr>
<tr>
<td>The snapper</td>
</tr>
<tr>
<td>Milestones</td>
</tr>
<tr>
<td>Now's the time</td>
</tr>
</tbody>
</table>
Note: (*) These 2 titles also on Somethin' Else (Jap)TOCJ-8020 [CD].

[A7145] Aurex Jazz Festival

same pers.

Yokohama Stadium, Yokohama, Japan, September 5, 1982

Listen to the dawn East World (Jap)EWJ-80238
Georgia on my mind 
Walkin' (unissued)
Minor mishap 
Milestones

Note: Both issued titles also on Somethin' Else (Jap)TOCJ-8020 [CD].

[H8626] Freddie Hubbard
Sweet Return: Freddie Hubbard & The Festival All Stars: Freddie Hubbard (tp, flhnr) Lew Tabackin (ts, fl, alto-fl) Joanne Brackeen (p) Eddie Gomez (b) Roy Haynes (d) Hector "Buckey" Andrade (perc-1) Craig Haynes (tamb-2)

New York, June 13 & 14, 1983

Sweet return Atl 780108-1, Elektra (E)7-80108-2 [CD]
Misty (1) - - , Atlantic 781705-2 [CD]
Whistling away the dark (1)
Calypso Fred (1,2) - -
Heidi B (2) - -
The night has a thousand eyes - -

Note: All above titles also on Atlantic (Jap)P-11426.
All above titles also on Collectables COL-CD-6182 [CD] titled "Sweet Return".

[H7528] Toshiyuki Honda
Dream: Toshiyuki Honda (as, sop) Chick Corea (p) Miroslav Vitous (b) Roy Haynes (d)

Tokyo, August/December 1983

Dream comes true East World (Jap)EWJ-90027
Sophisticated lady -
Co-motion -
I hear a rhapsody -
Alice in wonderland -
Ode to Siddhartha -

Note: There are 2 more LP's "Shangri-la" on East World (Jap)EWJ-90013 and "September" on East World (Jap)EWJ-90021 but details are still lacking.

[C8921] Chick Corea

Trio Music/Live In Europe: Chick Corea/Miroslav Vitous/Roy Haynes: Chick Corea (p) Miroslav Vitous (b) Roy Haynes (d)
Willisau & Reutlingen, Switzerland, September, 1984

<table>
<thead>
<tr>
<th>The loop</th>
<th>ECM (G)1310, 1310 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>I hear a rhapsody</td>
<td>-</td>
</tr>
<tr>
<td>(Medley :)</td>
<td>-</td>
</tr>
<tr>
<td>Summer night</td>
<td>-</td>
</tr>
<tr>
<td>Night and day</td>
<td>-</td>
</tr>
<tr>
<td>(Medley :)</td>
<td>-</td>
</tr>
<tr>
<td>Prelude No. 2</td>
<td>-</td>
</tr>
<tr>
<td>Mock up</td>
<td>-</td>
</tr>
<tr>
<td>Hittin' it (rh d-solo)</td>
<td>-</td>
</tr>
<tr>
<td>Transformation (mv b-solo)</td>
<td>-</td>
</tr>
<tr>
<td>Mirovisions</td>
<td>-</td>
</tr>
</tbody>
</table>

[H3658] Roy Haynes

True Or False: Ralph Moore (ts) David Kikoski (p) Ed Howard (b) Roy Haynes (d)

Live "Magnetic Terrace", Paris, France, October 30, 1986

<table>
<thead>
<tr>
<th>Limehouse blues</th>
<th>Free Lance (F)FRL007, (F)CD007 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>In a sentimental mood</td>
<td>-</td>
</tr>
<tr>
<td>The everywhere calypso</td>
<td>-</td>
</tr>
<tr>
<td>Big foot</td>
<td>-</td>
</tr>
<tr>
<td>Psalm</td>
<td>-</td>
</tr>
<tr>
<td>True or false</td>
<td>-</td>
</tr>
<tr>
<td>Played twice</td>
<td>-</td>
</tr>
<tr>
<td>Bud Powell</td>
<td>-</td>
</tr>
<tr>
<td>Fee-fi-fo-fum</td>
<td>-</td>
</tr>
</tbody>
</table>

Note: All above titles also on Evidence ECD22171-2 [CD] titled "True Or False".

[O2318] Makoto Ozone

Spring Is Here: Makoto Ozone (p) George Mraz (b) Roy Haynes (d)

New York, December, 1986

<table>
<thead>
<tr>
<th>Beautiful love</th>
<th>CBS/Sony (Jap)28AP-3322, 32DP-695 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spring is here</td>
<td>-</td>
</tr>
<tr>
<td>Someday my prince will</td>
<td>-</td>
</tr>
<tr>
<td>come</td>
<td></td>
</tr>
<tr>
<td>On the street where you</td>
<td>-</td>
</tr>
<tr>
<td>live</td>
<td></td>
</tr>
<tr>
<td>The night has a thousand</td>
<td>-</td>
</tr>
<tr>
<td>eyes</td>
<td></td>
</tr>
<tr>
<td>My one and only love</td>
<td>-</td>
</tr>
<tr>
<td>O grande amore</td>
<td>-</td>
</tr>
<tr>
<td>Tangerine</td>
<td>-</td>
</tr>
</tbody>
</table>

[T6727] McCoy Tyner

A Tribute To John Coltrane: Pharoah Sanders (ts) McCoy Tyner (p) Cecil McBee (b) Roy Haynes (d)
New York, July 9, 1987

Bluesin' for John C. MCA/Impulse 42122, MCAD42122 [CD]
Naima - -
The promise - -

[T6728] McCoy Tyner
Pharoah Sanders out

same date

Lazy bird MCA/Impulse 42122, MCAD42122 [CD]

[T6729] McCoy Tyner
David Murray (ts) added

same date

I want to talk about you MCA/Impulse 42122, MCAD42122 [CD]
Last of the hipmen - -
Trane - -

[P3607] Michel Petrucciani
Michel Petrucciani (p) Gary Peacock (b) Roy Haynes (d)

New York, September 24, 1987

She did it again (*) Blue Note B1-48679, CDP7-48679-2 [CD]
Sahara - -
13th - -
Mr. K.J. - -

Note: (*) This title also on Blue Note CDP7-89916-2 [CD].

[P3608] Michel Petrucciani

Michel Petrucciani Quartet: John Abercrombie (g) added

same date

One for us Blue Note B1-48679, CDP7-48679-2 [CD]

Note: All compositions by Michel Petrucciani.
All titles from Blue Note B1-48679 also on Blue Note (Jap)RJ28-5014, CJ32-5014 [CD].

[P4311] Billy Pierce

Equilateral: Billy Pierce (ts,sop) Hank Jones (p) Roy Haynes (d)

New York, January 2, 1988

Come rain or come shine Sunnyside (F)SSC1037D [CD]
Star eyes - -
The eternal triangle - -
Alone together - -
(You'd be so) Easy to love - -
Recuerdame - -
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>You don't know what love is</td>
<td>Mark Isaacs</td>
</tr>
<tr>
<td>Woody'n you</td>
<td>Mark Isaacs/Dave Holland/Roy Haynes</td>
</tr>
<tr>
<td>What's new?</td>
<td>Mark Isaacs/Dave Holland/Roy Haynes</td>
</tr>
<tr>
<td>Softly, as in a morning</td>
<td>Mark Isaacs/Dave Holland/Roy Haynes</td>
</tr>
<tr>
<td>sunrise</td>
<td>Mark Isaacs/Dave Holland/Roy Haynes</td>
</tr>
<tr>
<td>Homestretch</td>
<td>Mark Isaacs/Dave Holland/Roy Haynes</td>
</tr>
<tr>
<td>Note: All above titles also on Sunnyside (Jap)NSJ-22 [CD].</td>
<td></td>
</tr>
</tbody>
</table>

**Mark Isaacs**

**Encounters**: Mark Isaacs/Dave Holland/Roy Haynes

Mark Isaacs (p) Dave Holland (b) Roy Haynes (d)

New York, December, 1988

<table>
<thead>
<tr>
<th>Title</th>
<th>CD/VBR2076-2 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>First encounter</td>
<td>VeraBra</td>
</tr>
<tr>
<td>Exclamation</td>
<td></td>
</tr>
<tr>
<td>Incantation</td>
<td></td>
</tr>
<tr>
<td>Rumors</td>
<td></td>
</tr>
<tr>
<td>Jewelette</td>
<td></td>
</tr>
<tr>
<td>Direct input</td>
<td></td>
</tr>
<tr>
<td>Ringside</td>
<td></td>
</tr>
<tr>
<td>Tai-min</td>
<td></td>
</tr>
</tbody>
</table>

**Don Sickler**

**Birdology - Live At The TBB Jazz Festival Vol. 1**: Don Sickler (tp) Jackie McLean (as) Johnny Griffin (ts) Cecil Payne (bar) Duke Jordan (p) Ron Carter (b) Roy Haynes (d)

Live "Theatre de Boulogne-Billancourt", Boulogne, France, June 7, 1989

<table>
<thead>
<tr>
<th>Title</th>
<th>Verve (F)841132-2 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bird lives</td>
<td>Verve (F)841132-2 [CD]</td>
</tr>
<tr>
<td>Yardbird suite</td>
<td>Verve (F)841132-2 [CD]</td>
</tr>
<tr>
<td>Parker's mood</td>
<td>Verve (F)841132-2 [CD]</td>
</tr>
<tr>
<td>Chasin' the Bird</td>
<td>Verve (F)841132-2 [CD]</td>
</tr>
<tr>
<td>Big foot</td>
<td>Verve (F)841132-2 [CD]</td>
</tr>
<tr>
<td>Donna Lee</td>
<td>Verve (F)841132-2 [CD]</td>
</tr>
</tbody>
</table>

Note: All above titles also on Birdology (F)FDM37014-2 [CD] titled "Birdology - Tribute to Charlie Parker, Volume 1".

**Don Sickler**

**Birdology - Live At The TBB Jazz Festival Vol. 2**: same pers

Live "Theatre de Boulogne-Billancourt", Boulogne, France, June 7, 1989

<table>
<thead>
<tr>
<th>Title</th>
<th>Verve (F)841133-2 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shaw 'nuff</td>
<td>Verve (F)841133-2 [CD]</td>
</tr>
<tr>
<td>Billie's bounce</td>
<td>Verve (F)841133-2 [CD]</td>
</tr>
<tr>
<td>Relaxin' at Camarillo</td>
<td>Verve (F)841133-2 [CD]</td>
</tr>
<tr>
<td>Don't blame me</td>
<td>Verve (F)841133-2 [CD]</td>
</tr>
<tr>
<td>Scrapple from the apple</td>
<td>Verve (F)841133-2 [CD]</td>
</tr>
</tbody>
</table>
Dewey Square -
Big foot -

Note: All above titles also on Birdology (F)FDM37015-2 [CD] titled "Birdology - Tribute to Charlie Parker, Volume 2".

[B8855] Art Blakey

Live, Leverkusen Jazz Festival, Leverkusen, Germany, October 9, 1989

Two of a kind In+Out (G)IOR77028-1, IOR77028-2 [CD]
Moanin' - -
Along came Betty - -
Lester left town - -
Mr. Blakey - -
Drum duo - -
Blues march - -
Buhainia's valediction - -
Interview (*) - -

Note: (*) This interview by Mike Hennessy was recorded in Nice, France, on July 14, 1976. In+Out (G)IOR77028-1 is a double LP.

[M6417] Pat Metheny
Question And Answer : Pat Metheny (g) Dave Holland (b) Roy Haynes (d)

New York, December 21, 1989

Solar Geffen GEFD24293 [CD], (Jap)MVCG-72 [CD]
Question and answer - -
H & H - -
Never too far away - -
Law years - -
Change of heart - -
All the things you are - -
Old folks - -
Three flights up - -

Note: All above titles also on Geffen (Jap)WPCP-3591 [CD].

[H3658.5] Roy Haynes
The Island : Graham Haynes (cnt) Craig Handy (sop,ts) George Adams (ts) David Kikoski, Harry Whitaker (keyboards,p) Barry Finnerty, Spaceman Patterson (g) Marcus Miller, Cecil McBee (b) Roy Haynes (d) Jerry Gonzalez, Steve Thornton, Chuggy Carter (perc)

New York, April 20 & 25, 1990
George's reggae
Brown skin girl
Green chimneys
The island
Anniversary waltz
Mescalito
Waltz for Debby
If you ain't got what you've got
Equipoise
Dual exhaust

[J4815]  Hank Jones
Flowers For Lady Day - Tribute To Billie Holiday : Great Jazz Trio : Hank Jones
(p) George Mraz (b) Roy Haynes (d)

New York, September 24 & 25, 1991
Sometimes I'm happy  Alfa Jazz (Jap)ALCR167 [CD]
I'll never smile again -
Love me or leave me -
Don't explain - , ALCR307 [CD]
Time warp -
You don't know what love is -
Lover man - , ALCR307 [CD]
You're my thrill (unissued)
I'm a fool to want you  Alfa Jazz (Jap)ALCR167 [CD], ALCR307 [CD]
Easy living -
Baby, won't you please come home ? -
All the way (unissued)

[M12444]  David Murray
Black & Black : Marcus Belgrave (tp-1) David Murray (ts) Kirk Lightsey (p) Santi Deibriano (b) Roy Haynes (d)

New York, October 7, 1991
Anti-calypso  Red Baron AK48852 [CD]
Duke's place -
Cool -
Black and Black - , JK53821 [CD]
Head out (1) -

Note:  Red Baron JK53821 [CD] titled "The Red Baron Jazz Sampler"; see September 25, 1992 for one more title; rest of CD by others. All above titles also on Red Baron 471577-2 [CD], (Jap)SRCS-5933 [CD].

For a session of October 12, 1991 see under Dave Burrell.
[R7335] Ali Ryerson
Blue Flute: Red Rodney (flhrn) Ali Ryerson (fl,alto-fl) Kenny Barron (p) Santi Debriano (b) Roy Haynes (d)

New York, December 9, 1991
The Sony side Red Baron AK48851 [CD], JK53821 [CD]
Blue flute -
Asterie -
I fall in love too easily -
Cool -
Nocturne -
Waltz for Harry -

Note: Red Baron JK53821 [CD] titled "The Red Baron Jazz Sampler"; rest of CD by others.
All above titles also on Red Baron 471576-2 [CD].

[M6432.10] Pat Metheny
The In Concert 1992: Pat Metheny (g,el-g,g-synt) Dave Holland (b) Roy Haynes (d)

1992
H&H Sound Board SM003/004 [CD]
Question and answer -
Change of heart -
Law years -
Farmer's trust -
Lonely woman -
The calling -
All the things you are -
Cantaloupe Island -

[H3658.10] Roy Haynes
Homecoming: Craig Handy (ts) David Kikoski (p) Ed Howard (b) Roy Haynes (d)

Live "WGBH Radio", Boston, MA, June 27, 1992
Equinox Evidence ECD22092-2 [CD]
Green chimneys -
You're blase -
Bud Powell -
Star eyes -
Anniversary song -

[H3659] Roy Haynes
When It's Haynes It Roars: Craig Handy (ts,sop) David Kikoski (p) Ed Howard (b) Roy Haynes (d)

Paris, France, July 25 & 26, 1992
Brown skin gal Dreyfus (F)FDM36556-2 [CD]
Steps -
(Medley :) -
Easy living -
Never let me go -
Summer nights -
Sippin at Bell's -
Bye-ya -
I thought about you -
Anniversary -

Note: All above titles also on Dreyfus (F)191151-2 [CD].

[H3659.10] Roy Haynes

Te-Vou: Donald Harrison (as) David Kikoski (p) Pat Metheny (g) Christian McBride (b) Roy Haynes (d)

New York ?, c. 1994
Like this Dreyfus (F)FDM36569 [CD]
John McKee -
James -
If I could -
Blues M45 -
Trinkle tinkle -
Trigonometry -
Good for the soul -

[B3186] Kenny Barron

Wanton Spirit: Kenny Barron/Roy Haynes/Charlie Haden: Kenny Barron (p) Charlie Haden (b) Roy Haynes (d)

Brooklyn, NY, February 22 & 23, 1994
Take the Coltrane Verve 314-522364-2 [CD]
Sail away -
Be bop -
Passion flower -
Madman (ch out) -
Nightlake -
The loss of a moment -
Wanton spirit -
Melancholia (p solo) -
One finger snap -

Note: All above titles also on Verve (F)P2-22364 [CD] titled "Wanton Spirit".
All above titles also on Verve (Jap)PHCE-54 [CD].

[H3659.20] Roy Haynes

My Shining Hour: Tomas Franck (ts) Thomas Clausen (p) Niels-Henning Orsted Pedersen (b) Roy Haynes (d)

Live "Europahallen", Aalborg, Denmark, March 10, 1994
I fall in love too easily Storyville (Dan)STCD4199 [CD]
All blues -
### Live "Kulturhuset", Toftlund, Denmark, March 11, 1994

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skylark</td>
<td>Storyville (Dan)STCD4199 [CD]</td>
</tr>
<tr>
<td>Rhythm-a-ning</td>
<td></td>
</tr>
</tbody>
</table>

### Live "SAS Falconer Center", Copenhagen, Denmark, March 13, 1994

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>My shining hour</td>
<td>Storyville (Dan)STCD4199 [CD]</td>
</tr>
<tr>
<td>Bessie's blues</td>
<td></td>
</tr>
<tr>
<td>A la blues</td>
<td></td>
</tr>
<tr>
<td>Bright</td>
<td></td>
</tr>
</tbody>
</table>

### New York & Los Angeles, 1995

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time after time</td>
<td>MoJAZZ 530554-2 [CD]</td>
</tr>
</tbody>
</table>

### New York & Los Angeles, 1995

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sweet Lorraine</td>
<td>MoJAZZ 530554-2 [CD]</td>
</tr>
</tbody>
</table>

### Paris, June 15, 16 & 17, 1995

<table>
<thead>
<tr>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>These foolish things</td>
<td>Dreyfus (F)FDM36580-2 [CD]</td>
</tr>
<tr>
<td>Little peace in C for U</td>
<td></td>
</tr>
<tr>
<td>Flamingo</td>
<td></td>
</tr>
<tr>
<td>Sweet Georgia Brown</td>
<td></td>
</tr>
<tr>
<td>I can't get started</td>
<td></td>
</tr>
<tr>
<td>I got rhythm</td>
<td></td>
</tr>
<tr>
<td>I love New York in June</td>
<td></td>
</tr>
<tr>
<td>Misty</td>
<td></td>
</tr>
<tr>
<td>I remember April</td>
<td></td>
</tr>
<tr>
<td>Lover man</td>
<td></td>
</tr>
<tr>
<td>There will never be another you</td>
<td></td>
</tr>
<tr>
<td>Valse du passe</td>
<td></td>
</tr>
</tbody>
</table>
Pennies from heaven  Dreyfus (F)FDM36899-2 [CD]
Blues
Night and day  , Dreyfus (F)FDM36926-2 [CD]

Note: All above titles also on Dreyfus (F)FDM36899-2 [CD]

[C8947] Chick Corea


Los Angeles, 1997

Bouncing with Bud (1,3,4,5) Stretch SLP2-9012, SCD-9012-2 [CD]
Mediocre (1,3,4,5)  -  -
Willow grove (1,2,3,4,5)  -  -
Dusk in Sandi (4,5)  -  -
Oblivion (1,2,4,5)  -  -
Cleopatra's dream  -
Bud Powell (1,2,4,5)  -  -
I'll keep loving you (3,4)  -  -
Glass enclosure (1,3,4,5)  -  -
Tempus fugit (1,3,4,5)  -  -
Celia  -  -

Note: Stretch SLP2-9012 is a double LP. "Cleopatra's dream" is not included on the CD.

[B16523] Gary Burton

Like Minds : Gary Burton/Chick Corea/Pat Metheny/Roy Haynes/Dave Holland : Gary Burton (vib) Chick Corea (p) Pat Metheny (g) Dave Holland (b) Roy Haynes (d)

New York, December 15-17, 1997

Question and answer Concord Jazz CCD-4803-2 [CD]
Elucidation  -
Windows  -
Futures  -
Like minds  -
Country roads  -
Tears of rain  -
Soon  -
For a thousand years  -
Straight up and down  -

[H3659.50] Roy Haynes

Praise : Graham Haynes (flhrn,cnt) Kenny Garrett (as,sop) David Sanchez (ts) David Kikoski (p) Dwayne Burno (b) Roy Haynes (d) Daniel Moreno (perc)

Brooklyn, NY, May 3, 4 & 5, 1998

Mirror mirror  Dreyfus Jazz (F)FDM36598-2 [CD]
After sunrise  -
<table>
<thead>
<tr>
<th>Track</th>
<th>Album</th>
<th>Label</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Israel</td>
<td>My little suede shoes (kg, rh duo)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>The touch of your lips (gh + rhythm)</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Inner trust (kg out)</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Morning has broken (trio)</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Blues on the corner (trio)</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Shades of Senegal (rh solo)</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

**[H3659.60] Roy Haynes**

The Roy Haynes Trio Feat Danilo Perez & John Patitucci: Danilo Perez (p) John Patitucci (b) Roy Haynes (d)

Live "Scullers", Boston, MA, September 10 & 11, 1999

<table>
<thead>
<tr>
<th>Track</th>
<th>Album</th>
<th>Label</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sippin' at Bells</td>
<td>Verve 314-543534-2 [CD]</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Bright Mississippi</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Prelude to a kiss</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Green chimneys</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

**[H3659.70] Roy Haynes**

same pers

New York, November 23 & 24, 1999

<table>
<thead>
<tr>
<th>Track</th>
<th>Album</th>
<th>Label</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wail</td>
<td>Verve 314-543534-2 [CD]</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Question and answer</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Shulie a bop</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Dear old Stockholm</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>It's easy to remember</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Folk song</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

**[H3660] Roy Haynes**

Birds Of A Feather: A Tribute To Charlie Parker: Roy Hargrove (tp) Kenny Garrett (as) David Kikoski (p) Dave Holland (b) Roy Haynes (d)

New York, March 26 & 27, 2001

<table>
<thead>
<tr>
<th>Track</th>
<th>Album</th>
<th>Label</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diverse</td>
<td>Dreyfus (F)36625 [CD]</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Ah leu cha</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>April in Paris</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Moose the mooch</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Now's the time</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Rocker</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Barbados</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Yardbird suite</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>The gypsy</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>My heart belongs to daddy</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>
What is this thing called love?

[A6] A Great Night in Harlem
Roy Haynes (d) solo

New York, September 24, 2001
Roy Haynes solo Playboy Jazz PBD2-7505-2 [CD]

[C8967] Chick Corea
Chick Corea (p) Miroslav Vitous (b) Roy Haynes (d)

Live "Blue Note", New York, December, 2001
Matrix Stretch SCD2-9041-2 [SACD]

[C8968] Chick Corea
Terence Blanchard (tp) Joshua Redman (ts) Chick Corea (p) Christian McBride (b) Roy Haynes (d)

Live "Blue Note", New York, December, 2001
(Medley :)
Glass enclosure -
Tempus fugit -

[H3661] Roy Haynes
Love Letters: Joshua Redman (ts-1) Kenny Barron (p-1) David Kikoski (p-2) John Scofield (g-2) Christian McBride (b-1) Dave Holland (b-2) Roy Haynes (d)

New York, May 23 & 24, 2002
The best thing for you (1) Columbia CK87197 [CD]
That old feeling (2) -
Afro blue (2) -
Que pasa (1) -
How deep is the ocean (1) -
Love letters (2) -
My shining hour (1) -
Stompin’ at the Savoy (2) -
Shades of Senegal (2) -

Note: All above titles also on Eighty-Eight's (Jap)VRJL-7009, (Jap)VRCL-6009 [CD], (Jap)VRGL-8809 [SACD].

[H3662] Roy Haynes
Fountain Of Youth: Marcus Strickland (ts,sop,b-cl) Martin Bejerano (p) John Sullivan (b) Roy Haynes (d)

Live "Birdland", New York, December 4 & 5, 2002
Greensleeves Dreyfus Jazz (F)FDM36663-2 [CD]
Trinkle tinkle -
Summer night -
Ask me now -
Butch and butch -
Inner trust -
Green chimneys -
Remember -
Question & answer -

**[H3662.10]** Roy Haynes

*Whereas*: Roy Haynes and the Fountain of Youth Band: Jaleel Shaw (as-1, ts-2) Robert Rodriguez (p) John Sullivan (b) Roy Haynes (d)


<table>
<thead>
<tr>
<th>Mr. P.C. (2)</th>
<th>Dreyfus (F) FDM36694-2 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>My heart belongs to daddy (1,2)</td>
<td>-</td>
</tr>
<tr>
<td>Like this (1)</td>
<td>-</td>
</tr>
<tr>
<td>Hippidy hop (d solo)</td>
<td>-</td>
</tr>
<tr>
<td>James (1)</td>
<td>-</td>
</tr>
<tr>
<td>(Medley :) (1)</td>
<td>-</td>
</tr>
<tr>
<td>Bemsha swing</td>
<td>-</td>
</tr>
<tr>
<td>True or false</td>
<td>-</td>
</tr>
<tr>
<td>Inner urge (2)</td>
<td>-</td>
</tr>
<tr>
<td>Segment (1)</td>
<td>-</td>
</tr>
</tbody>
</table>

**[R5442.40]** Sonny Rollins

Sonny Rollins (ts) Christian McBride (b) Roy Haynes (d)

Live "Carnegie Hall", New York, September 18, 2007

Some enchanted evening  Doxy/EmArcy 1781561 [CD]

Note: All titles from Doxy/EmArcy 1781561 [CD] also on Doxy/EmArcy B0012165-02 [CD] titled "Road Shows Vol. 1".

**[R5442.60]** Sonny Rollins

Ornette Coleman (as) Sonny Rollins (ts) Christian McBride (b) Roy Haynes (d)

Live "Beacon Theatre", New York, September 10, 2010

Sonnymoon for two  Doxy/EmArcy B0015949-02 [CD], Doxy 2774972 [CD]

**[H3662.20]** Roy Haynes

Roy-Alty: Jaleel Shaw (as) Martin Bejerano (p) David Wong (b) Roy Haynes (d)

New York, January 16-18, 2011

They call the wind Mariah Dreyfus (F) FDM36977 [CD]

Pinky -

**[H3662.30]** Roy Haynes

Roy Hargrove (tp) Roberto Quintero (cga-1) added

New York, January 16-18, 2011

Grand Street  Dreyfus (F) FDM36977 [CD]

These foolish things -

Milestones -
Equipoise -
Tin tin deo (1) -

[H3662.40] Roy Haynes
Martin Bejerano, Roberto Quintero out, Marcus Strickland (ts) Robert Rodriguez (p) Craig Haynes (perc) added

New York, January 16-18, 2011
Passion dance Dreyfus (F)FDM36977 [CD]

[H3662.50] Roy Haynes
Chick Corea (p) Roy Haynes (d)

New York, January 16-18, 2011
Off minor Dreyfus (F)FDM36977 [CD]
All the bars are open -
Introspection (*) -

Note: All titles from Dreyfus (F)FDM36977, except (*), also on Dreyfus (F)DRY-CD-36977 [CD].
DISCOGRAPHY OF RECORDINGS, FILMS/VIDEOS  
NOT LISTED BY TOM LORD  

COURTESY OF DR. LEWIS PORTER  

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Event/Location</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corea, Chick Quartet</td>
<td></td>
<td>1967</td>
</tr>
<tr>
<td>Haynes, Roy</td>
<td>Boston Jazz Workshop</td>
<td>2/13/77</td>
</tr>
<tr>
<td>Haynes, Roy</td>
<td>Club Whipporwill, NYC</td>
<td>8/30/86</td>
</tr>
<tr>
<td>Haynes, Roy</td>
<td>Celebrating Bird</td>
<td>1987</td>
</tr>
<tr>
<td>Haynes, Roy Quartet Concert</td>
<td>Town Hall, NYC</td>
<td>4/20/87</td>
</tr>
<tr>
<td>Haynes, Roy - Lecture</td>
<td>Mercy College, NY</td>
<td>4/23/90</td>
</tr>
<tr>
<td>Haynes, Roy Quartet</td>
<td>Radio Broadcast</td>
<td></td>
</tr>
<tr>
<td>Haynes, Roy Quartet</td>
<td>Berlin</td>
<td>11/2/02</td>
</tr>
<tr>
<td>Haynes, Roy Trio</td>
<td>Donosti, Spain</td>
<td>7/24/09</td>
</tr>
<tr>
<td>(Dave Kikoski, piano</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Patitucci, bass)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

UNPUBLISHED DISCOGRAPHY

Roy Haynes  
Jazz Loft Project (Center for Documentary Studies at Duke University):  
20 http://www.jazzloftproject.org/index.php?s=sounds&ss=Walter%20Trego  

G. Hofeditz: Roy Haynes, in: Der Drummer, 5/1954, p. 5 (F) [digi.copy]

NN: "Roy Haynes in Sweden" (Metronome MEP 91), in: Jazz-Echo, Jun.1956, p. 49 (R) [digi.copy]

Horst Lippmann: "Swingin' with Roy Haynes Vol. 2" (Metronome), in: Jazz Podium, 5/7 (Jul.1956), p. 20 (R) [digi.copy]

Kurt Mohr: "Roy Haynes" (Metronome), in: Jazz Hot, #119 (Mar.1957), p. 38 (R) [digi.copy]


NN: Breaks, in: Schlagzeug, #28 (Dec.1959), p. 16 (N: gets daughter) [digi.copy]


Demètre Ioakimidis: Roy Haynes, in: Jazz Hot, #175 (Apr.1962), p. 18-23, 46 (F)


Dan Morgenstern: Roy Haynes - "Out of the Afternoon" (Impulse A-23 / AS 23), in: Jazz [USA], 1/1 (Oct.1962), p. 18-19 (R) [digi.copy]


Harvey Pekar: Roy Haynes - "People" (Pacific Jazz 82), in: Down Beat, 31/26 (24.Sep.1964), p. 27 (R: 3 stars) [digi.copy]


Don DeMichael: The Varied Peripeteries of Drummer Roy Haynes, or They Called Him Snap Crackle!, in: Down Beat, 33/25 (15.Dec.1966), p. 18-19, 44 (F/I) [digi.copy]


Kitty Grime: Jazz at Ronnie Scott's, London 1979 [book], p. 112 (short I)


Richard Cook: Chick Corea, Miroslav Vitous, Roy Haynes, Howard Riley, Jaki Byard, in: The Wire, #7 (Summer 1984), p. 9 (C)

Richard Cook: Chick Corea, Miroslav Vitous, Roy Haynes, Howard Riley, Jaki Byard, in: The Wire, #7 (Summer 1984), p. 9 (C)


Ted Moore: Roy Haynes - "Matrix", in: Modern Drummer, 10/2 (Feb.1986), p. 82-83 (T: drum transcription) [digi.copy]


Chip Deffaa: Roy Haynes. Getting Younger Every Year, in: Jazz Times, Jan.1990, p. 9 (F/I)

Dave Hammond: Roy Haynes - "Peau Douce", in: Modern Drummer, 14/5 (May 1990), p. 58-59 (T: drum transcription) [digi.copy]

Bill Milkowski: Pat Metheny & Roy Haynes & Dave Holland - "Question and Answer" (Geffen 9), in: Down Beat, 57/9 (Sep.1990), p. 33 (R: 5 stars) [digi.copy]

Michael Bourne: Generations / Memories of Charlie Parker, in: Hennessy Jazz Notes, Spring 1991, p. 3-4 (I with Roy & Graham Haynes)


Karl Sterling: Roy Haynes - "If I Should Lose You", in: Modern Drummer, 15/5 (May 1991), p. 90, 92 (I; drum transcriptions) [digi.copy]

Tom Beetz: Gehoord & Gezien - Roy Haynes Quartet, in: Jazz Nu, 150 (May 1991), p. 390 (C)

Ronald Atkins: Straight from the Hip. Roy Haynes, founder of the Hip Ensemble, has fired the rhythm sections of Lester Young, Miles Davis, Charlie Parker, Thelonious Monk, John Coltrane, Dizzy Gillespie and Chick Corea - to name but a few. Ronald Atkins talked to the drummer extraordinaire, in: jazz Express, #141 (May 1992), p. 11 (F/I)

Brian Priestley: Max did it. Art did it. Ivin did it. But Roy Haynes did it 'n' did it 'n' did it, in: Jazz (formerly Jazz fm), #22 (1993), p. 14-16 (F/I)


Bill Milkowski: Roy Haynes - 'The Father of Modern Drumming', in: Down Beat, 60/10 (Oct.1993), p. 20-23 (F) [digi.copy] [digi.copy]

David Freeman: Roy Haynes Interview, in: Jazz on CD, 1/5 (Oct.1993), p. 68-70 (I)


Einar Hermannsson: 'snap... crackle...' Roy Haynes, in: Jazz Special, #14 (Feb.1994), p. 18-19 (F/I)

Einar Hermansson: Roy Haynes. Før koncerten efter koncerten, in: Jazz Special, #15 (Apr/May 1994), p. 28-29 (F/C)


Thierry Peremarti: Roy Haynes. Un Trophée pour le Roi Haynes, in: Jazz in Time, #57 (Nov.1994), p. 5-6 (F/I)

Phil Smith: Roy Haynes - "Blue Monk", in: Modern Drummer, 19/2 (Feb.1995), p. 122-123 (T: drum transcription) [digi.copy]

Howard Mandel: Roy Haynes - "Te-Vou!" (Dreyfus Jazz 36569), in: Down Beat, 62/6 (Jun.1995), p. 42 (R: 3 1/2 stars) [digi.copy]


Leslie Gourse: Roy Haynes. Once Upon a Time..., in: Jazz Hot, #533 (Sep.1996), p. 22-25 (I)


Marianne Hamann: Roy Haynes - ganz privat, in: Jazz Podium, 47/7-8 (Jul/Aug.1998), p. 26-27 (F/I) [digi.copy]


Loren Schoenberg: 52nd Street Themes. Roy Haynes, in: Jazz UK, #23 (Sep/Oct.1998), p. 18 (F)


Jim Macnie: Traditions. Roy Haynes - It Comes from the Drums, in: Jazziz, 16/1 (Jan.1999), p. 21 (F/I/R: "Praise")

Thierry Pérémarti: At Home... with Roy Haynes, in: Jazzman, #48 (Jun.1999), p. 42 (F/I)


Peter Margasak: "Roy Haynes Trio" (Verve), in: Jazz Times, 39/7 (Sep.2000), p. 116 (R) [digi.copy]


Ted Panken: Rugged Individualists. One and Onlys. Some players are so singular, they must be considered on their own, in: Jazziz, 18/8 (Aug.2001), p. 70 (short F)


Nathaniel Friedman: Roy Haynes - "Birds of a Feather. A Tribute to Charlie Parker" (Dreyfus Records), in: Jazziz, 18/12 (Dec.2001), p. 70, 72 (R)


Harvey Siders: Roy Haynes - "Love Letters" (Eighty-Eight/Columbia), in: Jazz Times, 33/4 (May 2003), p. 130-131 (R)


Dietmar Hoscher & Wolfgang Gonaus: Jazz. Jazzstatements in Wort und Bild, Wien 2004 [book: Dr. Peter Müller Verlag], p. 70-71 (photos)


Ed Enright: Roy Haynes - "Fountain of Youth" (Dreyfus), in: Down Beat, 71/5 (May 2004), p. 64 (R)

James Rozzi: Roy Haynes - "Fountain of Youth" (Dreyfus Jazz), in: Jazziz, 21/5 (May 2004), p. 70, 73 (R)


David Rubien: Grandaddy of Drums, in: San Francisco Chronicle, 6.Jun.2004 (F/I) [vert.file] [digi.copy]


NN: The Champ!, in: DIG Music, 2/2005, p. 23 (F) [digi.copy]


Andrew Gilbert: The Fountain of Youth. Celebrating Roy Haynes' 80th Birthday At Newport, in: Jazz Times, 35/6 (Aug.2005), JVC Jazz Festival supplement, p. 4, 6 (F/I)


Jack Massarik: Roy Haynes Quartet, Queen Elizabeth Hall, London, in: Jazzwise, #90 (Sep.2005), p. 69 (C)

Ashley Kahn: Snap Crackle. Roy Haynes still brings the boom-bap at 80, in: Jazz Times, 35/9 (Nov.2005), p. 56-61 (F/I)


Michael Roberts: Roy Haynes - "Whereas" (Dreyfus), in: Jazziz, 23/10 (Oct.2006), p. 62 (R) [digi.copy]

John McDonough (& John Corbett & Jim Macnie & Paul de Barros): Roy Haynes and the Fountain of Youth Band - "Whereas" (Dreyfus 36694), in: Down Beat, 73/11 (Nov.2006), p. 77, 79 (R: 4 stars; 3 1/2 stars; 3 1/2 stars; 4 stars)

Steve Futterman: Roy Haynes and the Fountain of Youth Band - "Whereas" (Dreyfus), in: Jazz Times, 36/9 (Nov.2006), p. 98 (R)


Christoph Giese: Dortmund. Roy Haynes Quartet & McCoy Tyner Trio, in: Jazzthetik, 21/4 (Apr.2007), p. 91 (C)

Rolf Thomas: McCoy Tyner & Roy Haynes, Dortmund, Konzerthaus, in: Jazz Thing, #68 (Apr/May 2007), p. 118 (C)

Calvin Wilson: Drum roll, please, for one of jazz's elder statesmen, Roy Haynes, in: Saint Louis Today, 20.Sep.2007 (F/I) [digi.copy]

Christian McBride: I'm Not a Metronome. The Roy Haynes Interview, in: Jazz Times, 37/9 (Nov.2007), p. 50-54, 126-127 (F/I)

Lee Hildebrand: Haynes, the elder statesman of jazz, plays Yoshi's first S.F. show, in: San Francisco Chronicle, 26.Nov.2007 (F/I with Roy Haynes, Gary Burton) [digi.copy]

Nate Chinen: The Gig. Haynes, His Way, in: Jazz Times, 37/9 (Nov.2007), p. 24 (F)


Ken Micallef: All Hail the King of 'Snap Crackle'. "A Life in Time. The Roy Haynes Story" (Dreyfus Jazz 36715), in: Down Beat, 75/1 (Jan.2008), p. 78-79 (R: 5 stars)

Alex Dutilh: Roy Haynes. 80 balais et 2 baguettes, in: Jazzman, #143 (Feb.2008), p. 34-37 (F/I)

Steve Futterman: "A Life in Time. The Roy Haynes Story" (Dreyfus Jazz), in: Jazz Times, 38/1 (Feb.2008), p. 113, 116 (R)


Nicholas Breul: Get in the Game. At 83, drum master Roy Haynes plays DJ in the world's most notorious video game, in: Jazz Times, 38/7 (Sep.2008), p. 23-24 (F/I)

Helene LaFaro-Fernandez: Jade Visions. The Life and Music of Scott LaFaro, Denton/TX 2009 [book: University of North Texas Press], passim (F)


Tad Hendrickson: Roy Haynes, Jazz Master, Still Going Strong at 86, in: Spinner, 10.Mar.2011 (F/I) [digi.copy]

Philip Booth: Roy Haynes - "Roy-alty" (Dreyfus Jazz), in: Jazziz, Sep.2011, p. 109, 111 (R) [digi.copy]


Jeff Tamarkin: Roy Haynes - "ROY-alty" (Dreyfus Jazz), in: Jazz Times, 41/8 (Oct.2011), p. 54-55 (R)


Nate Chinen: In His Own Hip Way. Beyond the clothes and delightfull hammy charisma, Roy Haynes has been modern jazz drumming's most important catalyst and stylist for more than 60 years, in: Jazz Times, 41/9 (Nov.2011), p. 26-31 (F/I)


Jesse Hamlin: Jazz great Roy Haynes still has rhythm in mind, in: San Francisco Chronicle, 3.Jun.2012 (F/I) [digi.copy]


Benson Idonije: Roy Haynes ... Salute to the Drummer at 88, in: Nigerian Guardian, 17.Aug.2014 (F/I: Benson Idonije reports about the drummer Roy Haynes who at the age of 88 continues to make himself heard in the jazz world. His style is different from other drummers of his era, Idonije explains and quotes Haynes himself who tries to support the feeling in the music of his sidemen, being aware of the fact that his accompaniment actually may change the way they are playing.) [digi.copy]

Elzy Kolb: Roy Haynes. Still Creating at 90, in: Hot House, Mar.2015, p. 21, 40 (F/I) [digi.copy]


Allen Morrison: Ninety Years Young. With help from Pat Metheny and Christian McBride, Roy Haynes celebrates a milestone birthday in New York, in: Jazz Times, 45/4 (May 2015), p. 28 (F/I/C)


Ken Micallef: Youthful Haynes Celebrates 90th Birthday in Style, in: Down Beat, 82/6 (Jun.2015), p. 14 (C) [digi.copy]

REFERENCES

MATERIALS ABOUT ROY HAYNES


Smithsonian National Museum of American History, Kenneth E. Behring Center
http://amhistory.si.edu/jazz/Haynes-Roy/Haynes_Roy_Transcript.pdf

MATERIALS ABOUT ROY HAYNES AND/OR MAX ROACH


MATERIALS ABOUT REV. MICHAEL E. HAYNES NORTHEASTERN TRANSCRIPT:
https://repository.library.northeastern.edu/downloads/neu:m039rx72s?datastream_id=content

INTERVIEW WITH BILLY HART

Ethan Iverson interviews Billy Hart https://ethaniverson.com/interviews/interview-with-billy-hart/

GENERAL MATERIALS


APPENDICES
A THROUGH K

A. MAP DEPICTING DISTANCE IN NAUTICAL MILES BETWEEN GHANA AND BARBADOS

B. HEAD SHOTS OF EDNA GERTRUDE AND GUSTAVUS EUSTACE HAYNES

C. EDNA G. HAYNES PASSENGER ARRIVAL INTO ELLIS ISLAND

D. HAYNES FAMILY PORTRAIT

E. MICHAEL EUSTACE AND ROY OWEN HAYNES

F. COZY COLE AND ROY HAYNES

G. ROY HAYNES PICTURED WITH FRANKIE NEWTON ORCHESTRA

H. INVITATION LETTER FROM LUIS RUSSELL

I. LUIS RUSSELL ORCHESTRA

J. BIRDLAND GRAND OPENING ADVERTISEMENT

K. ROY HAYNES WITH FIRST CAR
APPENDIX A

DISTANCE BETWEEN WEST AFRICA AND BARBADOS

6,406 km (3980.5038575 nautical miles)
Distance from Ghana to Barbados
APPENDIX B

EDNA GERTRUDE AND GUSTAVUS EUSTACE DECLARATIONS OF INTENTION, 1919-1920

Courtesy: Ancestry.com
APPENDIX C

EDNA G. HAYNES PASSENGER ARRIVAL LIST

<table>
<thead>
<tr>
<th>Given Name:</th>
<th>Edna G.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Surname:</td>
<td>Haynes</td>
</tr>
<tr>
<td>Last Place of Residence:</td>
<td>St. Joseph, Barbados</td>
</tr>
<tr>
<td>Event Date:</td>
<td>21 May 1920</td>
</tr>
<tr>
<td>Age:</td>
<td>20y</td>
</tr>
<tr>
<td>Nationality:</td>
<td>English, African, Barbados, British West Indies</td>
</tr>
<tr>
<td>Departure Port:</td>
<td>Barbados, British West Indies</td>
</tr>
<tr>
<td>Arrival Port:</td>
<td>New York</td>
</tr>
<tr>
<td>Gender:</td>
<td>Female</td>
</tr>
<tr>
<td>Marital Status:</td>
<td>M</td>
</tr>
<tr>
<td>Ship Name:</td>
<td>Avare</td>
</tr>
</tbody>
</table>

Courtesy: Ancestry.com
APPENDIX D

HAYNES FAMILY IN THE 1930s

The Haynes Family in the 1930s

Courtesy: Rev. Dr. Michael E. Haynes Archive
APPENDIX E

MICHAEL EUSTACE AND ROY OWEN, CIRCA 1941

Courtesy: Rev. Dr. Michael E. Haynes Archive
APPENDIX F

COZY COLE AND ROY HAYNES, CIRCA 1943

APPENDIX G

ROY HAYNES WITH FRANKIE NEWTON, CIRCA 1943

Sunday session at the Ken, spring 1943. Lem Davis, alto saxophone; Roy Haynes, drums; Lloyd Trotman, bass; Vic Dickenson, trombone; Frankie Newton, trumpet.

Courtesy: Lloyd Trotman Family Archives & Richard Vacca Publication
APPENDIX H

LETTER FROM LUIS RUSSELL, 1945

New York
Aug. 23, 1945

Mr. Roy Haynes:

Dear Roy,

I am writing in reference to you joining my band. You were recommended to me by Charles Holmes. I do hope that you will consider coming with us. I have a very good band now, and really going places. We are opening the Apollo Theatre here this Friday and have quite a few theatre followings. Now here is my offer: As salary goes, I will pay you $125.00 per week and on one nighter $18.00 per night. We will have to get together on salary for location because some location jobs. The scale

Courtesy: Roy Haynes Archives
APPENDIX I

LUIS RUSSELL ORCHESTRA

Courtesy: Catherine Russell Archives
APPENDIX J

COPY OF ADVERTISEMENT FOR BIRDLAND GRAND OPENING, 1949

Courtesy: Roy Haynes Archives
APPENDIX K
ROY HAYNES WITH 1949 OLDSMOBILE CONVERTIBLE
CIRCA 1950

Courtesy: Roy Haynes Archives