

**Coltrane Chronicle (photo album)**

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Translation Yasuhiro Fujioka, proof readers David Tegnell, John Coltelli, David Wild, Bob Weir and Tamae Terai

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Cover, back cover, end facing photos: Chuck Stewart

Front facing photo: Jim Marshall

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**Introduction**

I have been a dedicated collector of John Coltrane memorabilia since 1970, when I was 17 years old. *Coltrane Chronicle* publishes a portion of my collection, including 200 photographs, record and magazine covers, and concert programs and flyers, many of which have not been seen outside my Coltrane House in Osaka, Japan. This shrine to Coltrane for forty years also houses my extensive collection of LPs, CDs, videos, and other artifacts of Coltrane's life and career.

The photographs and other memorabilia published here by DU Books, Japan, appear enlarged and reproduced in high resolution and on high quality paper, and are arranged chronologically to convey a sense of John Coltrane's life story, beginning with the earliest known photograph of Coltrane, his third-grade class picture. Regrettably, I have yet to discover any photographs of Coltrane's parents. For details of Coltrane's origins and ancestry, see David Tegnell's *Hamlet: Coltrane's Origins*, in *Jazz Perspectives*,

Routledge, 2007. For additional information about John Coltrane and the circumstances of his life, I recommend Lewis Porter's biography, *John Coltrane: His Life and Music*, University of Michigan Press, 1998.

Yasuhiro Fujioka November 16, 2011

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**Leonard Street School: Coltrane with 3<sup>rd</sup> grade classmates**

3<sup>rd</sup> row left: John William Coltrane

1<sup>st</sup> row 2<sup>nd</sup> from left: Franklin Brower

2<sup>nd</sup> row far right Mrs. Whitten, homeroom teacher

Photographed between September 1934 and June 1935 school days

Photo: Courtesy of High Point Museum, High Point, NC

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**Payment folio from Ted Burk Musical Instruments**

In June 1943 Franklin Brower, James Kinzer and John Coltrane traveled together by train from High Point, North Carolina to Philadelphia, Pennsylvania by train. Coltrane took no musical instruments with him. Those he had previously played belonged to William Penn High School, High Point, NC.

Coltrane's mother Alice bought a secondhand alto-saxophone as a present for her son's 17<sup>th</sup> birthday, September 23, 1943. Pictured here is a payment folio from Ted Burk Musical Instrument, 209 South Broad Street, Philadelphia. The folder records the \$4.00 payments Alice Coltrane made on a weekly basis between September 11, 1943 and January 18, 1944, when the \$63.00 balance was paid in full.

Photo: Yasuhiro Fujioka at Guernsey's auction in Jazz at Lincoln Center, NYC on February 18, 2005.

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**Drafted into Navy**

On Monday August 6, 1945, the day the atomic bomb was dropped on Hiroshima, Coltrane entered the Navy. He was stationed at Pearl Harbor on November 28, which the Japanese had attacked just four years earlier, where he worked as seaman, second class. On the Hawaiian Island of Oahu, Coltrane began playing in a band known as the Melody Masters. This group was probably formed to replace its distinguished predecessor, the first all-black Navy band, Unit Band Number One, formed in Chapel Hill, NC.

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Private recording by the navy and army musicians

An integrated group of six musicians gathered unofficially to record at Armed Forces Radio Station in Oahu, Hawaii on Saturday, July 13<sup>th</sup>, 1946, from 1:30 to 2:30. Coltrane is here shown holding alto-saxophone, and wearing shades.

Photo: Courtesy of Bill Goldstein via Lewis Porter

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Coltrane joined Eddie “Cleanhead” Vinson’s band from late 1948 through mid-1949, with whom he played R&B and be-bop. Be-bop originator Dizzy Gillespie hired Coltrane for his own big band in the fall of 1948.

L-R: Coltrane (as), Jimmy Heath (as), Paul Gonsalves (ts) for Christmas session at Apollo Theatre in Harlem, NYC on December 1949.

Photo: Courtesy of Jimmy Heath

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Coltrane (second from right) got a chance to play with the Joe Webb (R) orchestra from Indianapolis when this group performed at Elate Ball Room in Philadelphia. Big Maybelle, then 17 or 18 years old, is seated at the far left.

Both Coltrane and trumpeter Calvin Massy toured with the band from autumn 1946 through January 1947.

Photo: Courtesy of Institute of Jazz Studies, Rutgers University, Newark, NJ.

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Coltrane joined Gordon Ashford’s (b) band along with Benny Golson (ts) and Ray Bryant (p) and played at Joe Pitts Musical Bar and Caravan Republican Club.

L-R; Rear: Ray Bryant (p) and Coltrane (ts) Front: Johnny Coles (tp), James “Sax” Young (sax), James Sugie” Rose (b)

Photo: Showboat in Philadelphia summer 1947 courtesy of Ray Bryant.

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Jimmy Heath and his band with Coltrane appeared at a benefit at Elate Club Ball Room “for little Mary Etta Jordan, who is 6 years old and lost both of her legs in a recent trolley accident. 3,000 people attended to hear Heath, Charlie Parker (photographed with Heath’s band while Coltrane watched with a lit cigarette), Max

Roach (who also played with the band), Beryl Booker and the Slam Stewart Trio, Earl Bostic, and many local players such as Jimmie Oliver and “Philly” Joe Jones on Sunday December 7, 1947.

Photo courtesy of Jimmy Heath

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By summer 1950, Dizzy Gillespie (tp) reduced his big band to small combo. The Dizzy Gillespie Sextet photographed in California, probably October 1950. Left to right: Milt Jackson, Jimmy Heath, Dizzy Gillespie, John Coltrane, and Fred Strong.

Photo courtesy of Jimmy Heath

pp. 12-13

Coltrane performed with Charlie Parker, Dizzy Gillespie, and Tommy Potter (b) at a benefit for the family of singer Buddy Stewart, killed in an automobile accident in early February 1950. The benefit, staged at the newly opened Birdland in NYC, featured numerous groups who “filed up on the stand about every 20 minutes for some six hours,” including Charlie Ventura (ss, ts) big band, Lester Young (ts), Ella Fitzgerald (vo), Stan Getz (ts), Oscar Pettiford (b), Lennie Tristano (p), Harry Belafonte (vo) and many others.

Photo courtesy of Norman Saks

p. 14-15

Coltrane played tenor-saxophone with Earl Bostic (middle, white jacket) and his R&B band. Most of the musicians earned about \$175 a week, and at that time \$100 a month rented a near-luxury apartment in New York.

Photo courtesy of Institute of Jazz Studies, Rutgers University, NJ

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Coltrane sings in The Three B’s in Earl Bostic band (top/right.)

Photo: Courtesy of Bruce Bastin, Interstate Music in London, UK.

p. 17

Gay Crosse (Gotham label: top), Earl Bostic (King: mid) R&B band, and Johnny Hodges (Norgran: below) bands. Hodges subsequently fired “Johnny” Coltrane because of his alcohol and drug addiction.

SP (78 rpm) records: Fujioka collection

pp. 18-19

Miles Davis's *Round About Midnight* recording session which included "Dear Old Stockholm" and "Bye Bye Blackbird."

Davis's first 12" LP album for Columbia Records became a smash hit album.

Photo: Alam Avakian/ courtesy of Alam Avakian Estate (p. 18-21)

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*Round About Midnight* producer George Avakian (R)

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Philly Joe Jones on drums

pp. 22-23

L-R: Johnny Griffin, Coltrane and Hank Mobley during *Blowing Session* recording at Rudy Van Gelder's recording studio in Hackensack, New Jersey on Saturday April 6, 1957. Photo: Francis Wolf courtesy of Mosaic Images

pp. 24-25

At the age of 30, Coltrane made his first album as a leader, *Coltrane*, on Prestige Records. The photo for the album cover was taken in the backyard of RVG studio, Hackensack, NJ on Friday May 31, 1957. Personnel; Johnny Splawn (tp), Coltrane(ts), Sahib Shihab (bs), Mal Waldron (p), Red Garland (p), Paul Chambers (b), Albert "Tootie" Heath (ds).

Photo: Esmond Edwards

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Coltrane joined Thelonious Monk's trio at the loft on East Village Five Spot Cafe on Thursday July 18, 1957, where the group remained until the end of 1957. Bassist Ahmed Abdul-Malik (on right) replaced Wilbur Ware, beginning Tuesday August 13.

Photo: Don Shlitten

CD: *Thelonious Monk Quartet with John Coltrane at Carnegie Hall* Blue Note 0946 3 35173 2 5 recorded at Carnegie Hall, NYC by The Voice of America on Friday November 29, 1957 is reminiscent of their Five Spot engagement.

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After quitting heroin in the spring of 1957, Coltrane visited Monk's home very often sometimes before breakfast. From Yasuhiro Fujioka's interview with Nellie Monk at Iridium, NYC November 5, 1996

Photo taken at Monk's home courtesy of Michelle Coltrane

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Monk arrives at Orly airport, France with UHER4000 tape recorder in his hand.

Photo: Roger Kasparian on Saturday March 9, 1963.

p. 30-31

Photos for two Prestige albums *Lush Life* (upper left) and *Traneing In* (upper right) were taken by recording session producer Esmond Edwards on Coltrane's 33<sup>rd</sup> birthday, Wednesday, September 23, 1959.

Photo: Esmond Edwards

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*Blue Train* recording session, September 15, 1957.

Photo: Francis Wolff courtesy of Mosaic Images

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Sonny's Crib session for Blue Note with Donald Byrd (tp) and Curtis Fuller (tb), Sunday September 1, 1957.

Photo: Francis Wolff courtesy of Mosaic Images

Curtis Fuller, who also played on the *Blue Train* session, said: "Blue Train" is in the key of Eb, which is the alto-saxophone key so that Coltrane developed his idea when he played alto before switching to tenor. It was very difficult for trombone player although it's a Bb instrument same as tenor. Trane showed me a score the day before the recording. Two hours rehearsal at NORA studio at 50<sup>th</sup> Street in Manhattan, NYC, then we went to RVG studio, NJ the next day (on Sunday September 15, 1957.)

From Yasuhiro Fujioka's interview with Curtis Fuller, St. Peters Church, NYC on March 14, 2010.

For more detailed discographical information, see *The John Coltrane Reference*, Routledge, NYC 2007 page 483-487.

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L-R: Donald Byrd (tp), Phil Woods (as), Coltrane (ts), Red Garland (p), Tommy Potter (b), Arthur Taylor (ds)

A series of Sunday afternoon jazz concerts at the Palm Gardens ballroom, 310 West 52<sup>nd</sup> Street Manhattan, NYC, kicked off on October 27, 1957. Because this first concert was not adequately promoted, French saxophonist Marcel Zanini was one of fewer than a dozen in attendance.

According to an advertisement in the *New York Times* [Sunday, Oct. 27, 1957, Sec. 2, p. X 5], Donald Byrd was scheduled to appear with Sonny Rollins at the Village Vanguard on October 27, with a matinee beginning at 4:30 p.m. However, Donald Byrd's tenure with Sonny Rollins was short-lived, and he probably had already left by this time. Coltrane likely played with Monk that night at the Five Spot.

Seven years later, on Wednesday, April 8, 1934, Malcolm X delivered a speech at Palm Garden. Coltrane was in the audience.

Photos: Marcel Zanini

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While Coltrane was with a Monk band at the Five Spot Café in the East Village, he visited a reed company named Vibrator, located near Birdland on Broadway at 52<sup>nd</sup> Street. Seeking for new sound, Coltrane later used these reeds for his recording of *Giant Steps*. See p. 49.

Photo: Marcel Zanini

John Coltrane's mouthpiece collection

Photo: Yasuhiro Fujioka at Alice Coltrane's residence in Woodland Hill, CA on September 24, 1990

p. 39

**Birdland**, "Jazz Corner of the World," located on Broadway at 52<sup>nd</sup> Street.

Step down and open a door and you will see a bar on your left and on your right a bandstand and tables with white tablecloths for select clientele.

Original post card of Birdland is courtesy of Fred Canté.

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In January 1958, Coltrane rejoined the Miles Davis Quintet featuring Philly Joe Jones (ds), who can be seen on left, at Birdland between January 2 and 15, 1958.

Photo: Beuford Smith

pp. 40-41

Coltrane's first performed at the Newport Jazz Festival on Thursday July 3, 1958.

Don Gold, reviewing the set in *Down Beat* (Aug. 7, 1958, p. 16) dismissed Coltrane as an "angry young tenor," referring to Cobb's drumming as "oppressive," and was generally bothered and bewildered.

Photo: Chuck Stewart

pp. 42-45

**Third Annual New York Jazz Festival, Randall's Island, NYC.**

Coltrane appeared twice at this festival: first with the Miles Davis Sextet, then with the N.Y. Jazz Festival Orchestra.

The festival orchestra closed the concert. In the chairs were Lee Morgan, Herb Pomeroy, Ray Copeland, and Ernie Royal, trumpets; Curtis Fuller, Bob Brookmeyer, Jimmy Cleveland, and Frank Rehak, trombones; Julian "Cannonball" Adderley, Coltrane, Jimmy Giuffre, Bud Shank, and Charlie Rouse, reeds; Gunther Schuller, French horn; Bill Evans, piano; Paul Chambers, bass; Chico Hamilton, drums. The final piece started at 2 a.m.

Photo p. 44, L-R, Lee Morgan, Jimmy Cleveland and Coltrane

Photos: Chuck Stewart

Following his appearances at the Newport and Randall's Island festivals, Coltrane began to receive more press attention. See *Coltrane on Coltrane: The John Coltrane Interviews*, edited by Chris DeVito, Chicago Review Press 2010

pp. 46-47

In 1959, Cannonball Adderley, one of Miles Davis's sidemen, accepted an engagement in Chicago, Illinois at Sutherland Lounge from Wednesday January 21 to on Sunday February 1, 1959. The following Tuesday, February 3<sup>rd</sup>, Adderley recorded *Cannonball Adderley Quintet in Chicago*, using Miles's band, without Davis.

Two virtuosos, Adderley and Coltrane, in session at Universal Recording Studio in Chicago, with two ladies in attendance. Antonia Andrews, aka Saeeda Coltrane, told me, "It doesn't look like my mom, Naima, nor do I remember being in Chicago."

p. 48-49

A complex composition entitled "Giant Steps" has become a fundamental challenge for saxophone players.



Coltrane's hand written "Circle of 5<sup>th</sup>" was provided by "Cousin" Mary Alexander when I first visited her home in Philadelphia on September 21, 1992.

p. 49

An interesting parallel exists between Einstein's mathematics and Coltrane's music. For music is mathematical and so is physics. The laws of the one interrelate with the axioms of the other. And Coltrane was into metaphysics as much as music. (*Chasin' the Trane*: J.C. Thomas, Doubleday 1975)

Coltrane studied Nicolas Slonimsky's theory and contemporary musical idioms. "His musical development was so radical that I'm wondering if people could understand his music theoretically in those days." From Yasuhiro Fujioka's interview with Andrew White at UDC on September 23, 2009

Photo: Lee Friedlander/ Fraenkel Gallery courtesy of Masatake Katano of Warner Music Japan

pp.50-51

Second day session for *Kind of Blue*, one of the greatest jazz albums ever, recorded at Columbia's 30<sup>th</sup> Street studio on Wednesday April 22, 1959 from 2:30 to 5:30 p.m.

Photo: Don Hanstein courtesy of Sony Music Entertainment

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The Miles Davis Quintet toured Europe as part of JATP (Jazz at the Philharmonic) along with the Oscar Peterson (p) Trio and Stan Getz (ts) Quartet, Monday March 21 through Sunday April 10, 1960. L-R: Miles (tp), Jimmy Cobb (ds), Paul Chambers (b), Red Garland (p is not visible) and Coltrane (ts).

Photo courtesy of Ravi Coltrane

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The 1960 JATP European Tour program, clock wise from upper left: Oscar Peterson (p), Stan Getz (ts) and Miles Davis (tp).

p. 54-55

### **Second Quartet**

Late May or early June, pianist McCoy Tyner left the Art Farmer and Benny Golson Jazztet, following that group's gig at the Village Vanguard. Two weeks later, he joined Coltrane's quartet, replacing Steve Kuhn. L-R: McCoy Tyner (p), Coltrane (ts), Steve

Davis (b), Pete La Roca (ds) at Randall's Island Jazz Festival, NYC on Saturday August 20, 1960

Photo: Chuck Stewart

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### **Coltrane's First Quartet**

The Monk & Trane stay at the Five Spot in 1957 was so successful that the club's owners, the Termini brothers, were able to open a second club, the Jazz Gallery, at 80 St. Marks Place (8<sup>th</sup> Street), Manhattan, NY. Shortly after leaving the Davis group, Coltrane appeared at the Jazz Gallery for two months, from May 3 to July 3, 1960, leading his first quartet with Steve Kuhn (p), Steve Davis (b) and Pete La Roca (ds).

Photo: Don Schlitten

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### **My Favorite Things**

Richard Rogers and Oscar Hammerstein composed "My Favorite Things" in 1959 for their hit Broadway musical Sound of Music. Soon afterward, Coltrane recorded (1960) and released (1961) his arrangement of "My Favorite Things" on his Atlantic Records album of the same title. *My Favorite Things* sold 50,000 copies in the first year of its release. Subsequently, in 1965, Julie Andrews's further popularized the tune through the film version of the play. From July 1960 until just before his death in July 1967 John Coltrane performed "My Favorite Things" hundreds of times.

Elvin Jones recalls, "Even if we didn't want to play it tonight, the audience's made us play it" (laughs). From Yasuhiro Fujioka's interview with Elvin Jones, Hotel Brufani Palace, Perugia, Italy July 15, 1998.

Photo: Lee Friedlander/ Fraenkel Gallery courtesy of Masatake Katano of Warner Music Japan

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### **Ralph J. Gleason Interview**

Coltrane being interviewed by Ralph J. Gleason (writer for the *San Francisco Chronicle*), May 2, 1961, during his appearance at the Jazz Workshop, San Francisco, California, with McCoy Tyner (p), Reggie Workman (b) and Elvin Jones (ds), Tuesday April 25 - May 7, 1961.

Photos: Jim Marshall. I thank Carlos Santana for his assistance in obtaining this photo.

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Flyer (lower left) and program announcements (upper left) for upcoming shows at “The Gate,” as Village Gate was known, advertising appearances by the Art Blakey Quintet and John Coltrane Quartet beginning August 8, 1961, to be joined by the Horace Silver Quintet two weekends (August 11-12 and 18-19), making a triple bill. Olatunji and his Afro Jazz Sextet followed August 21; Nina Simone opened September 5.

According to Swedish magazine *Metronome*, the November 1961 issue, Coltrane’s Quartet, McCoy Tyner (p), Reggie Workman (b), Elvin Jones (ds), was augmented to form a Sextet with the addition of multi-reedist Eric Dolphy and bassist Art Davis.

Photo: Herb Snitzer

Lower right: African drummer Babatunde Olatunji’s second Columbia album *Zungo!* featuring many jazz musicians.

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### **Poor Reception in United Kingdom**

Because the Musician's Union in the United Kingdom did not accept membership from American musicians without an equivalent exchange, British jazz fans had few chances to experience modern and avant-garde jazz around 1960. Without opportunities to perform in the UK prior to 1961, Coltrane remained relatively unknown in that country. Consequently, his performances were not received well during the 1961 JATP European Tour.

With the addition of Eric Dolphy to his group, Coltrane toured Europe in the fall of 1961. Eric Dolphy is seen here on the bandstand at the Hippodrome, Birmingham, UK Sunday November 12, 1961.

Photo: Bill Wagg courtesy of Mitsuo Johfu

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Concert ticket: Walthamstow, Granada, UK, Friday November 17, 1961

UK 1961 JATP tour itinerary courtesy of Bob Weir

UK 1961 JATP tour program

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(Left) JATP tour announcement, Goteborg, Sweden, Tuesday November 21 and Stockholm Thursday Nov. 23, as advertised in the Swedish jazz magazine *Estrad* Nov. 1961, p. 16

Courtesy of Mitsuo Johfu

(Right) The German jazz magazine *Jazz Podium*, April 1962 issue, featured 1961 European tour reports with pictures.

Courtesy of Wolf Schmalzer

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Two color pictures from rehearsal (above) and live taping (below) at Südwestfunk TV Studio, Baden Baden, West Germany on Monday December 4, 1961. Reggie Workman on bass (Eric Dolphy does not appear in these pictures).

Photo: Hans E. Haehl courtesy of Mitsuo Johfu

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### **Saxophonist John Coltrane with other instruments**

Harp: Hamburg, West Germany on Saturday Nov. 25, 1961

Photo: Rolf Ambor courtesy of Mitsuo Johfu

Drums: Baden-Baden, West Germany on Monday Dec. 4, 1961

Photo: Hans E. Haehl courtesy of Mitsuo Johfu

Piano: Memorial Auditorium, Stanford University, Stanford, California, on Sunday January 23, 1966. Coltrane got a hat from Thelonious Monk who shared the bandstand on the same bill. That afternoon, Coltrane appeared with an octet including Juno Lewis (perc).

Photo: Jim Marshall

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Photos: Chuck Stewart

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### **JATP in Europe 1962**

(Left) Coltrane receiving, apparently, a handful of one dollar bills from Norman Granz, organizer of JATP, at Orly Airport, Paris, France on Saturday November 17, 1962.

(Right) Arrival at Orly airport with soprano and tenor saxophones, pencil and passport in hand

Photos: Roger Kasparian/ Yasuhiro Fujioka Collection

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Backstage and in performance at the L'Olympia Theatre, Paris, France on November 17, 1962

Photos: Roger Kasparian/ Yasuhiro Fujioka Collection

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The "Classic Quartet," John Coltrane (ts), Jimmy Garrison (b), McCoy Tyner (p) and Elvin Jones (ds), at Grosser Konzerthausaal, Vienna Austria on Tuesday November 27, 1962.

Photos and autographed program courtesy of Lutz Fürunsin

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This picture should be replaced on Sunday October 27, 1963 (not 1962). Either 4:30 pm or 9: 30 p.m. show at Teatro dell' Arte, Milan, Italy. TV camera right on a stage means there may be existed footage from this concert. But we never discover it yet.

Photo: Riccardo Schwamenthal/ CTSimages.com - Phocus assisted by Adriano Scognamillo

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Giovanni Tommaso (Italian bass player: middle in the photo) clarifies Coltrane's wife Naima was sitting next to Coltrane (but is not visible in the photo). French critic Michel Delorme says that Naima flew Europe to join her husband prior to Milan. Because of Delorme didn't see Naima in Paris two weeks before.

Photo: courtesy of Giovanni Tommaso.

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### **Ballads**

Pleased with the commercial success of the EP release of Coltrane's performance of "Greensleeves," a Scottish folk song, Bob Thiele produced a ballad album. The Coltrane Quartet recorded one take each, except for "All or Nothing at All," and "You Don't Know What Love Is."

[p. 82]: Recording "Nancy (with the Laughing Face)" on Tuesday September 18, 1962. Photo: Jim Marshall

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Coltrane drove his station wagon to pick up Johnny Hartman who at that time lived in

the same district of St. Albans, Queens, New York, as did Coltrane, Thursday morning on March 7, 1963. The two then drove 40-50 minutes to RVG recording studio in Englewood Cliffs, New Jersey. On the way, they heard “Nancy” by Nat King Cole on the car radio, a tune Coltrane had recorded half year ago.

All photos pp. 84-91: Joe Alper courtesy of Jackie Alper

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Coltrane and Bob Thiele (right) listening to play-back in a Rudy Van Gelder, whose back can be seen through the studio control booth window (left), Thursday on March 7, 1963

p. 88-91

During the recording sessions: Coltrane (ts), Johnny Hartman (vo), McCoy Tyner (p), Bob Thiele (producer), and Jimmy Garrison (b). In the photos on pp. 90-91, Coltrane adds obbligato fills, without Hartman present.

p. 92-93

### **Roy Haynes**

Roy Haynes (ds) substituted for regular drummer Elvin Jones, during the latter’s incarceration for drug possession in NARCO Lexington, KY, between late April and late July. Haynes and performed and recorded “My Favorite Things” at Newport Jazz Festival on July 7, 1963

Photo: Joe Alper courtesy of Jackie Alper

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The Coltrane Quartet again toured to Europe with in 1963. The above photo was taken at Kongresshalle, Frankfurt am Main, West Germany on Thursday October 31, 1963.

Photo: Manfred Leber courtesy of Wolf Schmalder

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Four girls were killed in a racial bombing of the 16<sup>th</sup> Street Baptist Church, Birmingham, Alabama on Sunday September 15, 1963. Saeeda Coltrane (then 13 years old): “They are the same age as me (11-14), so my father was deeply upset and resented the violation of this sacred place.”

Coltrane rushed to RVG studio and recorded “Alabama” and put it on his next album *Live at Birdland*, Impulse A-50. Furthermore he performed it on a TV show next

month.

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Alternate photo for the album, *Ascension*

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Portrait featuring Coltrane's trademark Selmer Mark 6 tenor saxophone Photographed at Chuck Stewart's studio located at 136 w. 44<sup>th</sup> street in Manhattan, March 1964.

All photos pp. 98-101; Chuck Stewart

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Coltrane and Archie Shepp sitting on the inside steps of the Rudy Van Gelder studio located in Englewood Cliffs, New Jersey. Coltrane produced Shepp's *Four For Trane* album on Monday August 10, 1964. It would be Shepp's first album as leader for Impulse records.

Photo: Chuck Stewart

p. 104-105

### **Latest LP's**

A series of hit album covers were utilized to decorate the walls of the Half Note club located on the corner of Hudson and Spring Streets in lower Manhattan.

Pictured; *Illumination* (Impulse) - Jimmy Garrison and Elvin Jones

*New Bossa Nova Volume 2* (Colpix) - Zoot Sims

*Interactions* (Atlantic) - Art Farmer...All located on the stage threshold

*Waltz for Debby* - Bill Evans

*The Trio* - Kenny Drew

*Modern Touch* - Benny Golson

*Rah* - Mark Murphy

*Freedom Suite* - Sonny Rollins.....All on Riverside Records

*Café Bohemia* - The Jazz Messengers

*The Cooker* - Lee Morgan both on Blue Note Records. These albums can be seen on the Half Note's rear wall behind Coltrane and the band and are still best sellers to this day on CD.

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### **Braking Pedals**

“Pedal Braking”, “One Down, One Up” Before it’s commercial release on the live, *One Down, One Up/ Live at Half Note* in 2004 (Impulse), a well-known tune to musicians and collectors alike was, “Pedal Braking”. It displayed Elvin Jones’ particular drumming fury when at the 12 minute and 35 second mark of the album he breaks his bass drum pedal as was often the case. For the next 3 minutes he plays utilizing only the ride cymbals and his snare drum. To the right of the photo on pp. 104 and 105 are back up pedals lying in wait. The recording date here was Friday March 26, 1965.

Photo: Raymond Ross November 22, 1964

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### **Bar Counter as Stage**

With Coltrane’s saxophone cases making it all the more cramped, the bar counter at “The Half Note” passed for a stage. Note Coltrane’s jacket draped on his improvised chair made from an old wooden box. Notice also the time card holder on the extreme right and the opened cash register. Photographer Raymond Ross relates that the Canterino family, who owned the club, had but few employees one of which was Albert! Carla Bley, the noteworthy avant-garde piano player and composer was also the coat check girl for a time.

Yasuhiro Fujioka interviewed with Raymond Ross at 5C Cultural Center, NYC September 28, 2001 and with Carla Bley in Vienne, France July 1, 2008.

Photo: Raymond Ross November 22, 1964

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### **Rubber Band**

Half Note March 28, 1965. Note the rubber band affixed to the upper register of the saxophone, an impromptu repair for a broken needle spring. The Quartet had also played the Village Gate earlier that same day. See pp. 120 - 121.

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### **Playing Piano**

Rarely seen at the keyboard, here Coltrane covers for the delayed McCoy Tyner.

Photo: Raymond Ross

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### **Lots of Rhythm**

A Gold mine of various afro/Caribbean rhythms, the Puerto Rican and Dominican



enclaves of New York City produced what is commonly known as “Salsa” in the 1960’s. On the lower east side of Manhattan, these deep rhythms gravitated to the clubs and heard at Five Spot, Jazz Gallery and other venues that were Coltrane’s haunts. As seen at the top of pg. 111, the original score of Coltrane’s, “A Love Supreme” had the annotation; “piano, Trap Drums, 2 bass, 2 conga, 1 timbale (timbales)”. These were Coltrane’s thoughts for a fuller, more complete version of his masterwork.

Saeeda, Coltrane’s stepdaughter recalls his love for the percussionists he was exposed to, “My dad drove us to Slug’s one night where Chief Bay played with all rhythmic instrumentalists. They were our neighbors on Mexico Street in Queens.”

Manuscript, Photo: Yasuhiro Fujioka, Guernsey’s auction, New York City 2005

p. 112-113

Though having given up drugs and alcohol, Coltrane continued smoking for the rest of his life.

Photos pp. 112-119: Chuck Stewart

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The second day of *A Love Supreme* recording sessions at RVG studio, Englewood Cliffs, NJ on Thursday December 10, 1964

p. 118-119

A high-quality master-tape of the four part suite, “A Love Supreme” was discovered in Abbey Road Studio, London in 2002. A deluxe edition of the album then followed with the suite, a second day of recording with Archie Shepp (pictured), along with the only live recording of the suite taped in Antibes, France in 1965.

Left- Right: McCoy Tyner, Archie Shepp, John Coltrane, Bob Thiele (producer)

Top: Deluxe Edition of *A Love Supreme*

Bottom: Art Davis, Jimmy Garrison, John Coltrane

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Coltrane friend, Amiri Baraka (aka Leroy Jones) scheduled the opening of a Harlem theater catering to the Black arts in April of 1965. A fundraising concert was held at The Village Gate, in Greenwich Village, on March 28, 1965. Referred to as “New Black Music” or the “New Wave” back then, it also became the tag line for Impulse Records; “The New Wave in Jazz is on Impulse!”

Photo: Chuck Stewart

Poster for the Village Gate performance courtesy Norman Saks Collection

LP: *The New Wave in Jazz* Impulse A-90

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Left- Right

John Coltrane, Archie Shepp and John Tchicai

As quoted to Bruce Morris of the 5C Cultural center in New York City by John Tchicai; “All musicians participated in the October Revolution the previous year and *Ascension* was satisfying to us all.”

### ***Ascension***

“Back to the studio Elvin!” John Coltrane motions to Elvin Jones outside the Van Gelder studio during the “*Ascension*” recording sessions, June 28, 1965.

Photographer Chuck Stewart recalls that after the first take, Elvin threw his snare drum and shouted, “That’s it! No more!” Stewart relates that they sounded like a herd of elephants fucking.

Photos pp. 122-127: Chuck Stewart

p. 128

### **Europe 1965**

On Monday July 26, 1965 Coltrane began a brief, one week tour of Europe with his “classic quartet”.

Pictured: McCoy Tyner, Elvin Jones, Jimmy Garrison

Dressed in suits and ties, the quartet performed *A Love Supreme* suite on the French Riviera in Antibes, at a locale called Juan Les Pins. The crowd reacted negatively to the shortened 47 minute program when the MC, Andre Francis, bounded on stage and announced, “That’s it!”

The band performed four tunes the following day at the long standing summer festival continuing on to Paris where they played three extended tunes at Salle Pleyel, the piano manufacturer’s concert hall. The performance of “*Ascension*” was particularly trying for both the audience and the musicians.

Photo: Harold Dayot

p. 130

### **The New Thing**

The Newport Festival saw Coltrane performing with Thelonious Monk, Art Blakely, and Dizzy Gillespie sitting in for Miles Davis, the vocalist Carmen McRae and others on Friday July 2, 1965. Later, The Coltrane Quartet and the Archie Shepp Quintet were recorded for an album release entitled, *New Thing at Newport* Impulse A 94

A major drum workshop was held the afternoon of July 3, 1965 with Elvin Jones, Buddy Rich, Louie Bellson, Art Blakely, Jo Jones, and Roy Haynes participating!

Photo: Joe Alper courtesy of Jackie Alper

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### **Titans of the Tenor**

By February of 1966 Coltrane had recorded *Kulu Se Mama*, *Ascension*, *Meditations* and *Om*, yet, at this point only *Ascension* had been commercially released. The crowd packing Philharmonic Hall at Lincoln Center on February 19, 1966 therefore were expecting the Quartet to appear but were greet instead by a very powerful 9 piece band which included; Donald Ayler on trumpet, Albert Ayler on tenor sax, Carlos Ward on alto sax, Pharoah Sanders on tenor. The band, with its' deep rhythmic underpinnings and large horn section gave an intense, storm like performance.

Photo: courtesy of Rashied Ali

Concert Poster: courtesy of Norman Saks

### **Ravi Shankar**

In an interview with Yasuhiro Fujioka recorded on February 6, 1998, Ravi Shankar states that he was invited by Coltrane to a concert in New York City and that he was admonished; "Your music doesn't have any tranquility nor does it make people happy. Music should bring people peace and love".

p. 132-133

*Kulu Se Mama* was recorded in Los Angeles on Thursday October 14, 1965 while on a tour of the west coast. It features the Entobes Chants of "Kulu Se Mama" and M-Bira (thumb piano) work by Juno Lewis. Coltrane's exploration of his African roots was quite often not fully appreciated. "Welcome" for instance, a side B, is a beautiful piece of music which he also played at a press conference in Japan.

Bill Mathieu, a reviewer for Downbeat magazine, in their June 15, 1967 issue rated the album, "None". A no star rating stating, "So here we have an album containing an 18 minutes collaboration with an interesting friend, a 10 minute transcendent shout, and a 5 minute song of big hearted triteness" This all just a month before Coltrane's passing.

Photo: Alternate take of album cover, Chuck Stewart

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Photographed at Van Gelder Studio, April 21 or 28, 1966

Photos pp. 134-137 Chuck Stewart

p. 138

Top to Bottom

LP: *Cosmic Music* CRCAU 4950

CRC CRS 5000

Impulse AS- 9148

Album remains entitled *Cosmic Music* with identical contents however with different covers. The cover designed by Coltrane was issued by CRC (Coltrane Recording Corp.), his own company. This drew some ire from Impulse records due to standing contractual obligations. Same as "Infinity" Impulse AS 9225 (p. 166,) Alice Coltrane, in later years, overdubbed harp and strings over John Coltrane's original recording which reflected in small part a utopian approach to the music and a slight reflection of the hope, and the sound present in a future promised land.

Photo: Chuck Stewart

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### **Village Vanguard Sunday May 29, 1966**

Viewed on the extreme right of the photo on page 141 is Byard Lancaster, a Philadelphia born saxophonist and member of the Coleman Hawkins band. He was later cropped out of the photo which became the cover shot for *Coltrane Live at The Village Vanguard Again!* page 140. Both bands had played a Sunday matinee at the Vanguard on May 29, 1966. The recording was done the previous day (May 28).

Left to Right: Pharoah Sanders, John Coltrane, Alice Coltrane, Jimmy Garrison, Rashied Ali

Photo: Chuck Stewart

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Impulse's official photographer, Chuck Stewart was the iconic photographer Harmon Leonard's favorite disciple and worked for the record label from the early sixties.

Stewart disliked the light quality on the Village Vanguard's stage so he brought Coltrane to his studio at 4:00 am Monday May 30, 1966 hours after his final set. Here

Coltrane plays the flute presented to him by the widow of Eric Dolphy in 1964.

Photo: Chuck Stewart

p. 144

### **Newport 1966**

Coltrane appeared at Rhode Island's Newport Jazz Festival in July 1966 five days prior to his noteworthy tour of Japan.

Saturday's program began at 2:00 pm with Bill Dixon and a dancer, The Charles Lloyd Quartet, The Horace Silver Quintet and the Coltrane led Quintet.

pp. 144-147

Japanese photographers Hozumi Nakadaira, Osamu Uchida and Iori Noguchi were present during the festival along with Joe Alper whose photos are featured on pp. 144-147

Photo: Joe Alper courtesy of Jackie Alper

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CD: *Live in Japan Deluxe Edition* Impulse (J) UCCI 9191/5-

Contains two concerts taped July 11, 1966 by TBS and 22 by Nippon-Hoso as well as the famous press conference recorded July 10, 1966 wherein Coltrane states "I would like to be a saint".

LP: *Coltrane in Japan* Impulse (J) IMR9036C

Released July 1973, concert is recorded in its' entirety at Koseinenkin Hall on Friday July 22, 1966 and includes opening and closing statements by MC Hisato Aikura.

pp. 148-149

The quintet performed "Welcome" prior to a press conference conducted in the Magnolia room at the Tokyo Prince Hotel on Saturday July 9, 1966.

Photo: Takashi Arihara

p. 150

Concert Poster in Kansai region of Japan

Autographed program courtesy of Kuniharu Ito

Autographed Poster "Best Wishes Always John Coltrane"

Photo: Takashi Arihara

Poster: Courtesy of Goro Kimura of Five Spot, Dotonbori, Osaka

p. 151

Top: Praying for nuclear bomb victims at Peace Memorial Park, Nagasaki, Japan.

He went on to play “Peace on Earth” throughout the Japanese tour.

Ticket from Koseinenkin Hall concert Monday July 18, 1966

Bottom: Festival Hall, Osaka- Tuesday July 12, 1966

Photo: Morimoto- courtesy Masao Onishi

Photos pp. 152-155 Masahiro Mochida

p. 156

Ticket and flyer Aichi Bunka Kodo, Saturday July 23, 1966

Courtesy of Eiichi Imataka

pp. 156-157

Arrival at Nagoya railway station via “Kodama 117A” super express blue train with flowers in hand on

Photos: Kuniharu Ito Saturday July 23, 1966 the last day of Japan tour, then group flew to San Francisco for a gig via Honolulu, Hawaii the next day.

p. 158

An hour driving from Manhattan there is quiet residential area called Huntington Dix Hills where Coltrane bought 3.4 acre for \$40,000 on July 6, 1964. Top of American Dream came true.

Coltrane composed “A Love Supreme”, departing for Japan Tour and got three children – sailing through his life.

Photos pp. 158-161: Akiyoshi Miyashita 1969

p. 159

A nationally significant historic site, The Coltrane Home in Dix Hills, is in danger. Listed as one of the 11 Most Endangered Historic Places by the National Trust for Historic Places, and saved from demolition following a worldwide grass roots effort several years ago, it remains in urgent need.

<http://thecoltranehome.org/>

Ravi Shankar, Indian Sitar maestro, invited Coltrane to his studio in California but never happened because of Coltrane’s sudden death on Monday July 17, 1967.

All of instruments and furniture were moved to Woodland Hills, CA when family moved in 1973.

p. 160

Sound proof recording studio in a basement. All equipment, Ampex AG-440 magnetic recorder/ reproducer for Mono, Stereo and four tracks, Thorens TD-124 mk2 with Ortofon RS-212 tone-arm and SL-15 pickup, were brand new just made in 1967.

Equipment brand names analyzed by Kazumasa Oguri

p. 161

While at the 5 Spot with Monk in 1957, Coltrane got a hint for a new sound, the instrument was harp suggested by Naima. (J.C. Thomas p. 87)

Coltrane respected Carlos Salzedo, harp maestro, and bought a new harp for Alice. She had been practicing and overdubbed on his 1966 recording and made a fine album *Infinity* in 1972 which describes the future Coltrane sound.

The Grand Concert Model 11 Lyon and Healy harp and the D Concert Grand piano by Steinway are in a studio.

Same as Miles Davis, Coltrane likes a sports-car and bought brand new 1967 Jaguar E type series 1, 2+2 LHD (American export model.)

Taro Kurosu analyzed a type

p. 163

Friends

### **Sonny Rollins (ts)**

John Coltrane's close friend with a deep, mutual admiration They worked together 3 times but recorded together only once on Rollins', "Tenor Madness" on Prestige.

Photo: Roger Kasparian

### **Eric Dolphy (fl, as, bcl)**

Upon his passing in Berlin in 1964 the bereaved family presented Coltrane with his flute (cover photo, pgs. 142,143) and bass clarinet (pictured).

### **Ornette Coleman (tp, violin, as)**

Debuted at The Five Spot with his signature white plastic alto saxophone and was a

sensation in late 1959. He sat in and played trumpet with Coltrane's band at Half Note in 1964 and was referred to by Coltrane as one of his three most respected musicians.

Photos: Chuck Stewart

p. 164

LP: *Interstellar Space* Impulse ASD 9277

*Kulu Se Mama* was one Coltrane album that featured African instruments. *Interstellar Space* recorded with accompaniment by drummer Rashied Ali, hinted at possibilities for Coltrane's future sound. He similarly scheduled a duet recording session with drummer Ben Riley on July 16, 1967. Unfortunately, this session never occurred due to Coltrane's passing the following day.

LP: *Expression* Impulse A 9120

"Ogunde", a song that opens up the album brings to fruition some of Coltrane's experiments regarding Afro/Brazilian influences in his music. In 1959, both Coltrane and Elmo Hope had been researching the composition "Bachianas Brasileiras" by Heitor Villa Lobos which also had an Afro/Brazilian influence. From Yasuhiro Fujioka's interview with Bartha Hope at Ford Piano, Peekskill, NY September 30, 2010

p. 166

LP: *Infinity* Impulse AS 9225

Recorded in 1965 and 1966, Alice Coltrane, in later years, overdubbed harp and strings over John Coltrane's original recording which reflected in small part a utopian approach to the music and a slight reflection of the hope, and the sound present in a future promised land.

The cover, psychedelic in nature, is reflective of late sixties and early seventies influences. Though the album did not contain liner notes, it did reflect some of the words from the poem, "A Love Supreme";

"To perceive again and this time it must be said, for all who read to know no matter what, it is all with God. He is gracious and merciful. His way is in Love, through which we all are. Wherever and whoever you are, always strive to follow and walk in the right path and ask for aid and assistance...herein lays the ultimate and eternal happiness which is ours through his grace."

Ohnedaruth, John Coltrane

Photo: Chuck Stewart (alternate cut from pp. 138 & 139)



p. 169

### **Olatunji Center of African Culture**

From 1961 onward, Coltrane attempted to avoid exploitation by white club owners and promoters by establishing an African Cultural Center accompanied by drummer Olatunji (pp. 60 & 61) and saxophonist Yusef Lateef.

The opening performance on Sunday April 23, 1967 was packed. Coltrane's group at this time consisted of Alice Coltrane, Rashied Ali, Pharoah Sanders, Jimmy Garrison, and Algie Dewitt on bata drum. They were playing in a very Avant-garde manner but their development was cut short by Coltrane's passing later that year.

Photo: courtesy of Rashied Ali

p. 171

The funeral program for the service held at Saint Peters Church in Manhattan on Friday July 21, 1967

Albert Ayler, a disciple of Coltrane, stopped his mournful playing in the balcony of the church at one point and cried out.

Photo: Raymond Ross

p. 172

The grave site of both John and Alice Coltrane located in Pinelawn Memorial Park, Farmingdale in Long Island, NY.

Photos: Yasuhiro Fujioka September 29, 2011

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[Special thanks]

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Antonia Andrews (Saeeda Coltrane)  
Rashied Ali (ds)  
George Avakian  
Bruce Bastin (Interstate Music, London UK)  
Ray Bryant (p)  
Fred & Tinca Canté  
Jehudith Cohen  
John Coltelli  
Michelle Coltrane  
Ravi Coltrane (ss, ts)  
Michael Cuscuna (Mosaic Records)  
Michel Delorme  
Chris DeVito  
Grace East  
Steve Fulgoni  
Bill Goldstein  
Guernsey’s  
Jimmy Heath (ss, ts)

High Point Museum, High Point, NC

Institute of Jazz Studies, Rutgers University, NJ

Hollis King

Dan Morgenstern

Bruce Morris & Trudy Silver (5C Cultural Center, NYC)

Lewis Porter

Norman Saks

Carlos Santana (g)

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p. 175

### **End Note**

Yasuhiro Fujioka

My first contact with jazz was the album *Pithecanthropus Erectus* (Atlantic Records) by Charles Mingus, which I heard on a radio program in 1972. Later that year I first heard "My Favorite Things", from Coltrane at Newport 1963 (Impulse). It had a strong impact on me, and I decided to start collecting Coltrane vinyl.

In 1977 I bought a book which came as a big surprise and made quite an impression. It was *a discography of John Coltrane* by David Wild. There were so many unknown recordings listed in it, not only vinyl but also private recordings and tapes, which made me want to collect all those items. It motivated me to become an authority on Coltrane's music.

Following the publication of my first book (*John Coltrane/A Discography and Musical Biography*, Scarecrow Press, MD) in 1995, David Wild began working with me, Lewis Porter, Wolf Schmalzer and Chris DeVito on a new Coltrane discography/chronology. *The John Coltrane Reference* was published by Routledge, NYC in 2007 and was later awarded "The Best Book 2008" by BBC-Radio 2 (UK) and "Best Discography: BEST RESEARCH in RECORDED JAZZ MUSIC 2009" by the Association for Recorded Sound Collections.

Fortunately my continuing collaboration with these four authorities on Coltrane research has strongly motivated me to collect memorabilia from around the world. In my research I have also been able to visit many locations with historical connections to Coltrane, not only in the United States, but also in Europe, Africa (Dakar, Senegal), Middle-East and Caribbean countries - over 70 trips so far.

More recently I was finally able to produce my first book in Japanese, *Coltrane: The Jazz Martyr* (Iwanami-shinsho, Japan), published in March 2011. The book sold 15,000 copies in the first two months after its release, and it became a best seller in Japan. Its

success persuaded Yuichi Kikuta to give me the chance to publish *Coltrane Chronicle* (*photo album*) through his company Disk Union, a well-known record company and worldwide distributor. Kikuta plans for me to publish more books about Coltrane in the futures, something I hope readers of this book will look forward to.

#### Acknowledgements

In this, my first experience working with Jazz photography, I have been guided by Mitsuo Johfu who also kindly supplied many rare photos.

Thanks to Tokio Nishino and Susumu Sakita of Hi Fi Company, who designed the photo sections of my first two books, and who made this (my 4th Coltrane book) look excellent. Thanks also to Koichi Naganuma of Iwanami-shinsho, who provided considerable help with the design and production.

p. 176

#### Recommended books

1), **John Coltrane/ A Discography and Musical Biography, with assistance from Lewis Porter and Yoh-ichi Hamada, Scarecrow Press, MD 1995.** This was the first discography to feature 700 small album jacket photos and to use symbol marks for quick identification of sessions. It also featured one session per page, to simplify searching for individual recordings.

2), **The John Coltrane Reference by Chris DeVito, Yasuhiro Fujioka, David Wild, Wolf Schmalzer and General Editor Lewis Porter, Routledge, NYC 2007.** It contains both a Chronology and a Discography in approximately 840 pages. It was awarded “The Best Book 2008” by BBC-Radio 2, UK and ARSC’s “Best Discography: BEST RESEARCH in RECORDED JAZZ MUSIC 2009.” A Paper-back edition is planned for 2013.

3), **Coltrane/ The Jazz Martyr, Yasuhiro Fujioka, Iwanami-shinsho, Japan, March 2011.** It sold 15,000 copies within 2 months of publication and became a best seller in Japan.

4), **Coltrane Chronicle/ photo albums, Yasuhiro Fujioka, DU Books, Japan 2011**  
More than 200 images with high resolution reproduction and high quality paper present Coltrane’s musical and personal career more visibly and meticulously. Good for your permanent collection.

5), **John Coltrane/ His Life and Music, Lewis Porter, University of Michigan Press, 1998.** The best Coltrane biography ever and the most recommended book to read. Unfortunately it has never been translated into Japanese. Must read and translate onto Japanese.

6), **Chasin' the Trane by J. C. Thomas (Doubleday, 1975) Japanese edition, Yoshifuru Takechi, Swing Journal, 1975.** This is now available by Gakken M-bunko, 2002 supervised by Yasuhiro Fujioka. It contains many interesting interviews, and includes a diary kept by Coltrane's girlfriend with details about his personal life.

7), **Coltrane on Coltrane/ The John Coltrane Interviews edited by Chris DeVito, An A Cappella Book, Chicago Review Press 2010 Japanese edition translated by Kimitaka Ogawa and Yuki Kanenari, Yasuhiro Fujioka supervisor published from Shinko Music Entertainment 2011.** The famous "I would like to be a saint" Coltrane interview in Japan appears here for the first time in print. More than 60 interviews detail Coltrane's professional work as well as his personal life.

8), **Listen to John Coltrane! Kazunori Harada, Goma-bunko, 2008.** This describes approximately 200 Coltrane recording sessions from 1946 to 1967 with album jackets. Good for beginners and collectors.

## Colophon

### **Coltrane Chronicle (photo album)**

**Yasuhiro Fujioka**

**DU Books 0002**

Coltrane Chronicle (photo album)

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(On the back inside flap of the dust jacket)

About the author

**Yasuhiro “Fuji” Fujioka**

Photo: David Tegnell (John Coltrane Statue High Point, North Carolina on September 20, 2006)

President **Coltrane House of Osaka**, Kimono shop **Fujioka**, freelance jazz writer/producer/photographer/educator and author of four books on the subject of John Coltrane. Executive board of **The Coltrane Home** in Dix Hills, NY.

A regular contributor to many Japanese magazines: *Jazz Japan* (former *Swing Journal*), *Jazz Critique*, *Record Collectors*, and many others since 1987.

Consultant on various Coltrane projects such as:

- The Hollywood movie *Vanilla Sky*, starring Tom Cruise and Cameron Diaz, in 2000.
- BBC-TV-1 *Imagine: Saint John Coltrane*, broadcasted in the UK and Europe on June 16, 2004.
- ARTE (French-German TV) *John Coltrane* in 1996.
- Supplier of memorabilia to The Verve Music Group (NYC and Tokyo offices), Concord Records, CA, Warner Music, Japan, Jazz at Lincoln Center, NYC and others.
- Contributing to Coltrane collection for exhibiting at **Nesuhi Ertegun Jazz Hall of Fame** in **Jazz at Lincoln Center**, NYC <http://www.jalc.org>, **High Point Museum**, High Point, NC <http://www.highpointmuseum.org>, and **Half Hollow Hills Community**

**Library** in Long Island, NY

- Producer of **Carnegie Hall** NYC, concert “Kazuo Arai’s 75<sup>th</sup> Birthday Celebration” on Saturday November 9, 2007

- Dedicated collector of Coltrane memorabilia since 1970 at the age of 17.

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