

**ALWAYS OUT OF SIGHT, JUST BELOW THE SURFACE: STEVE DAVIS AND
THE PROBLEMS OF RESEARCHING JAZZ MUSICIANS**

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ABSTRACT

This thesis has two distinct goals, the first being to document the life of the jazz double-bassist Steve Davis, who is remembered for being the first bassist in John Coltrane's quartet of 1960 and his appearances on the albums *My Favorite Things*, *Coltrane Plays The Blues*, and *Coltrane's Sound*, and the second being to explore the process and difficulties inherent in researching obscure jazz figures such as Steve Davis.

Using Davis' life as a case study, this thesis will examine the difficulties in conducting genealogical research on an African-American figure; the coverage of jazz in the Philadelphia black press throughout the late 1940s and 1950s; the coverage of lesser known figures in jazz magazines such as *Down Beat* and *Coda* throughout the 1960s; and the challenges of researching the jazz scene in a smaller city such as Rochester, New York during the 1970s. In addition, this thesis will also endeavor to provide new insights into the John Coltrane Quartet in 1960 from the perspective of Steve Davis.

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Special thanks goes to Danny D’Imperio for taking the time to share many of his memories of Steve Davis that appear throughout the entirety of this work, providing a unique glimpse into Steve’s life that otherwise would have remained forever unknown. My committee supervisor Rob van der Bliet also deserves special recognition for his instrumental role in shaping my original idea of a biography on Steve Davis into a viable master’s thesis. Thanks also goes to several who helped make life bearable amidst countless difficulties and hardships experienced in tandem with the rigors involved in putting this thesis together over a 3 year period and this list includes Tere Tilban-Rios, Melanie Marinucci, Matt Vander Woude, Karen Swartz, of York University, and Artie Roth and Patti Rhomberg. Lastly I would also like to extend my thanks to the over 50 musicians who agreed to be interviewed for this thesis.

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PREFACE

The roots of this thesis can be traced back to a rehearsal room at York University in September 2011, the fourth year of my undergraduate studies in the music program, and the start of a nearly six-year mentorship with Professor Ronald Westray (the Oscar Peterson Chair of Jazz Performance at York and former lead trombonist, composer and arranger with the Jazz At Lincoln Center Orchestra under Wynton Marsalis for 11 years). What was originally intended to be an informal jam session between three students (pianist Patrick Hewan, drummer Joe Iannuzzi, and myself on double bass) and a professor, quickly turned into an opportunity for Prof. Westray to realize a longstanding dream of his, the staging of a performance of John Coltrane's *Coltrane Plays The Blues*. This performance was ultimately given shortly thereafter during a meeting of the Metro Toronto Jazz Society at Pauper's Pub in Toronto on November 27, 2011 and while only a one-off performance, it would have a long lasting effect on my path in academia.

To prepare for this performance I set about transcribing the bass lines of bassist Steve Davis throughout the entire album in order to learn the different arrangements featured on several of the compositions, and also to analyze his performances as a pedagogical exercise. It was during the course of these transcriptions that I began to notice what I perceived to be certain oddities in Davis' playing. For example, on "Blues To Elvin" I observed that Davis had a tendency to play unusual turnarounds (over bars 9 and 10 of the 12-bar blues form) that defied classification, at least in accordance to what I had been taught in various jazz theory courses during my studies. As well, I also observed that Davis had a tendency to rush (speed up the tempo) at times. These observations led me to wonder just who exactly Steve Davis was, how he ended up working with Coltrane,

where he came from, and where he went following his departure from the Coltrane Quartet.

Initial internet searches for biographical and discographical information on Davis yielded virtually no information on him, while consulting Gary Carner's entry for Steve Davis in the *New Grove Dictionary Of Jazz* (2nd Edition) revealed an entry scarcely a paragraph in length that listed a handful of the records he had appeared on, but not much else. Given his connection with Coltrane, the various Coltrane biographies seemed the next logical place to look. Here, it was discovered that Davis not only had a long association with Coltrane going back to at least the early-mid 1950s, but that Coltrane had also met his wife Naima at Steve Davis' house, while Davis was also the brother-in-law of pianist McCoy Tyner. It quickly became evident that there was a great deal more to Davis than what the history books had recorded.

CHAPTER 1 INTRODUCTION AND RATIONALE

The phone rings, it's Grachan Moncur III. “Joe, there's something I wanted to ask you. Of all the cats you could have written about, why Steve Davis, when there are so many other great unknown musicians out there?”

The Ubiquity of Steve Davis

Moncur was perfectly justified in questioning why someone would devote an entire master's thesis to a study of the life and career of the obscure double-bassist Steve Davis, when there are no shortage of brilliant jazz musicians who have also been condemned to perpetual obscurity. Davis has a legacy of being, in the words of pianist Steve Kuhn, a “perfunctory” bass player, who was “nothing extraordinary,” and was certainly not a bass-virtuoso in the mold of Paul Chambers, Charles Mingus, Ray Brown, or Ron Carter. Instead, Davis represents the sideman in his most basic form; the musician who shows up to the gig, knows a lot of tunes, plays their part competently, and forever toils in the shadows of obscurity.

Davis is also representative of the calibre of musician that made up the majority of the jazz scene of the era, and still to this day, who are completely overshadowed by virtuosos and celebrities. It is in this capacity that Davis worked with many of the most important names from several eras of jazz history, from swing to the avant-garde. However, unlike many of the other obscure rank and file jazz musicians who have generally faded away and been forgotten, Davis presents a rather unique case.

I must also stress that although I describe what I perceive to be deficiencies in Steve's playing on *Coltrane Plays The Blues*, it is important to note that these are strictly from an academic perspective and in no way passes judgment on his competence as a bassist and

an artist. In fact I quite enjoy Steve's playing on that record, and do consider his playing on this record to be an excellent model for new jazz bassists to analyze as his blues bass lines¹ are filled with the fundamental vocabulary that make up the shared harmonic language of the blues that all bassists were expected to know. As well, while Steve's playing could be repetitive, his ability to maintain a pedal or ostinato for long periods of time is a noteworthy trait, and may have been just the quality Coltrane needed from a bass player at that point in his own artistic development. This is most evident on "My Favorite Things" where Davis' steadfast adherence to his low E pedal greatly enhances the meditative and spiritual quality of that recording, qualities that may have otherwise been lost had Coltrane brought in a more active bassist.

Throughout my four years of undergraduate study, I have found that Davis, through his association with Coltrane and his appearances on the albums *My Favorite Things*, *Coltrane Plays The Blues*, and *Coltrane's Sound*, has become a ubiquitous figure throughout the halls and classrooms of York University, and likely many other institutions offering degrees and diplomas in jazz education.

While an undergraduate, it was my experience that many of the compositions that Davis performed on with Coltrane were either discussed in jazz theory classes, played in informal jam sessions, or assigned as repertoire to small jazz ensembles. Furthermore, *Coltrane Plays The Blues* has earned a very special place in jazz pedagogy, as a number of prominent Toronto jazz pedagogues routinely instruct their students to carefully study the drumming of Elvin Jones and the piano accompaniment of McCoy Tyner on that album. As a result, and without realizing it, Steve Davis was actually everywhere throughout that institution, always out of sight, just below the surface.

¹ With the noted exception of his handling of turnarounds of course.

This realization spurred further interest in learning more about Davis, especially given the volumes of books and articles that have been written on Coltrane, Tyner, Jones, and even bassist Jimmy Garrison, when scarcely a single paragraph could be found on Davis. At the urging of Dr. Lewis Porter, an inquiry was sent to Jazzinstitut Darmstadt to request a bibliography of all known works pertaining to Davis, only to be told that they have no record of any articles or interviews with him.² How was it that a musician who had become so ubiquitous, and had appeared on three significant records documenting a critical phase of John Coltrane's artistic development, "remained in obscurity,"³ all these years?

The Relevance of *Coltrane Plays The Blues*

Davis' ubiquity is directly connected to the pedagogical value that has been placed upon the three John Coltrane albums he played on; however, of the three, it is *Coltrane Plays The Blues*, an album that, in its original format, consisted of six compositions, all written over a 12-bar blues form, that seems to have gained a unique status amongst jazz pedagogues. The elevation of the importance within and its pervasiveness throughout jazz pedagogy of this deceptively simple album is quite fascinating in its own right.

One source of *Coltrane Plays The Blues*' influence on jazz pedagogy in Toronto may be traced back to legendary Canadian drum pedagogue Jim Blackley, whose teachings have had a tremendous impact upon several successive generations of Canadian jazz musicians. My colleague, Joe Iannuzzi, who studied with Blackley for approximately eight years, distinctly remembers Blackley instructing him to listen carefully to Jones'

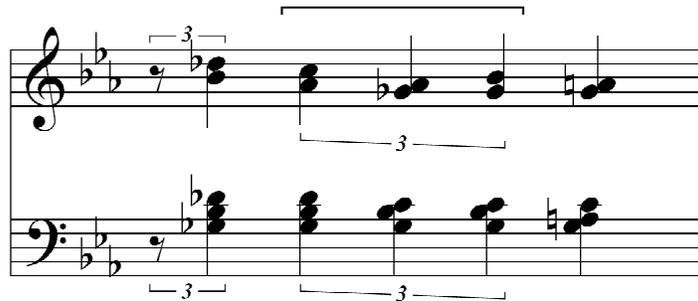
² Wolfram Knauer, email to the author, February 21, 2014.

³ Porter 1998, 198.

polyrhythmic drumming on “Blues To Elvin,”⁴ while another Blackley student Mackenzie Longpre also recalls Blackley directing him to study Jones’ drumming and acknowledges the pedagogical value in studying Jones’ drumming on “Blues To Elvin.”⁵

Furthermore, Toronto jazz pianist Mark Eisenman also uses Tyner’s piano accompaniment on “Blues To Elvin” to demonstrate to his students the effectiveness of a specific rhythmic concept that Tyner uses throughout that recording. Eisenman feels that this is one of the most important but rarely taught rhythmic concepts that a jazz pianist must know in order to play jazz authentically. Eisenman couldn’t be sure, but admits that Blackley may have also been responsible for directing him towards “Blues To Elvin.”

Figure 1.1: McCoy Tyner piano accompaniment, “Blues To Elvin” mm. 34



This rhythm, shown in figure 1.1, could be thought of as being derived from a quarter note triplet pattern that begins on either beats two or four and resolves on beats four or two, versus the more commonly taught rhythm of quarter note triplets that begin on beats one or three.⁶ Lastly, my own bass teacher, Artie Roth, with whom I studied for three years, also recommended in my third undergraduate year that I too study *Coltrane Plays The Blues*.⁷

⁴ Blackley routinely directed his students to study “Blues To Elvin.” Iannuzzi, 70-71.

⁵ *Ibid*, 86.

⁶ Mark Eisenman, interview with the author, May 28, 2016.

⁷ Another item of pedagogical interest is the variety of tempos featured on the album, especially with “Blues To Elvin” which is played at approximately 70 BPM. Tempos outside of the “medium” range, i.e.

Sources and Methods

While this thesis may at first appear to be a simple biography of Steve Davis, it is anything but. Given the dearth of witness testimony and written accounts on Davis' life and personality, other than, in the words of Tom Marcello (and countless other interviewees) that Davis was "quiet and unassuming," very little can actually be said about who Davis was. Furthermore, while this thesis does attempt to chronicle his life and career, most of the sources drawn upon for this thesis, primarily newspapers and jazz magazines, leave much to be desired in terms of accuracy and completeness, where accounts even exist. So much of Davis' life and career has been lost to history that at best, this thesis is instead an analysis of these sources and a thorough survey of what these sources tell us about Davis.

The sources referenced during the preliminary stages of this investigation include the entry for Steve Davis in the *New Grove Dictionary Of Jazz* (2nd Edition), Simpkins' *Coltrane: A Biography*, Thomas' *Chasin' The Trane*, Fujioka's *John Coltrane: A Discography and Musical Biography*, and Porter's *John Coltrane His Life And Music* and *The John Coltrane Reference*. However, such little information on Davis could be gathered from these sources, resulting in a situation that is best summed up by Porter, who simply wrote, "Steve Davis (of whom little is known)."⁸

These works did however contain a large number of citations of primary sources in jazz magazines such as *Down Beat* and *Coda*, as well as various newspapers, including

120-180 BPM pose unique challenges to musicians, and "Blues To Elvin" presents itself as a good recording to play along with in order to develop a solid sense of time, especially at such a slow tempo. The other tempos on the album are: "Blues To Bechet," 90 BPM; "Blues To You," 240 BPM; "Mr. Day," 220 BPM; "Mr. Syms," 95 BPM; and "Mr. Knight," 185 BPM, and played in a straight-eights, "Latin" feel.

⁸ Lewis Porter, "John Coltrane: The Atlantic Years," *John Coltrane: The Heavyweight Champion: The Complete Atlantic Recordings*. Rhino 71984. Liner Notes.

the *Philadelphia Tribune* and the *Philadelphia Afro-American*, two newspapers that formed the core of the Philadelphia black press throughout the 1940s and 1950s. It quickly became apparent that a significant component of this research would have to be the methodical browsing of these newspapers and magazines for all relevant material relating to Davis that has remained as yet undiscovered. It was this process that yielded the vast majority of the previously undiscovered information pertaining to Davis gathered during the course of this investigation.

This thesis is also constructed from over 50 interviews conducted with individuals who worked with or knew Davis during the various periods of his life spent in Philadelphia, New York and Rochester, in addition to my own transcriptions of Davis' bass lines on the three John Coltrane recordings previously mentioned.

While this thesis was initially intended to be a study of Davis' life and career, I very quickly realized that I was learning much more about the sources themselves and the limitations and problems each source poses to the researcher. Thus it seemed logical to place discussions of these sources alongside the relevant biographical sections so that future researchers can learn about the difficulty and futility of researching other obscure jazz musicians during the periods and places covered by this study.

For example, while researching Davis' genealogy, it was found that it was not possible to trace his lineage further back than one generation, due to numerous inaccuracies, omissions and contradictions that were found within all of the census, marriage and death records that were examined. One typical problem that was encountered is exemplified by Davis' mother Irene, whose date of birth was reported variously in her marriage certificates and census records as "August 23, 1880," "May 1882," and "May 30, 1885,"

and whose place of birth is listed as either, “Delaware,” “Cecilton, Maryland,” or “Pennsylvania.” A similar situation was encountered with Davis’ father Henry.

Further exacerbating the matter is the legacy of poor record keeping of the African-American population, especially in the southern states, that persisted well into the 20th Century,⁹ as well as the splitting up of black families, with children often being sent off to work as servants etc., making it difficult, if not impossible for the researcher to trace actual families and distinguish one individual with a similar name from another. As well, many records are inaccessible to the public on account of privacy laws, for example Philadelphia birth and death records, which are only made accessible to the public 105 years after a person’s birth and 50 years after a person’s death.¹⁰

Researching Davis’ childhood proved all but impossible given that there are few surviving witnesses from that era. However in one case it was learned from Benny Golson himself via email, that Golson and Davis had actually been classmates in elementary school during the 1930s, and that the two had also practiced together during their youth.

Research into the different phases of Davis’ musical career was also fraught with difficulty at every turn. For example, the investigation into Davis’ activities in Philadelphia throughout the late 1940s and 1950s was focused primarily on examining accounts in the Philadelphia black press, which was necessitated by the dearth of Philadelphia music news in jazz magazines such as *Down Beat* and *Metronome*. After a thorough search of these sources it was discovered that both papers exhibited a dramatic

⁹ The ever-evolving narrative of Robert Johnson is a perfect example on the effects of questionable record keeping on the researcher’s ability to discover the truth about a subject.

¹⁰ “Certificates.” Pennsylvania Department of Health. Accessed May 6, 2016.
<http://www.health.pa.gov/MyRecords/Certificates/Pages/11596.aspx#.Vyz5JiHLKzk>.

decline in their coverage of the Philadelphia jazz scene after approximately 1952. As a result there is virtually no coverage of the Philadelphia jazz scene for the remainder of the decade, an important period when many other influential jazz musicians were coming of age, meaning that this history, and Davis' history, has been lost forever.

Research into Davis' year with Coltrane in 1960 was facilitated by the numerous studies written on Coltrane, however, much of the information in these studies pertaining to Davis was generally found to be inaccurate. For example, Porter (1998, 71) states that Davis worked in a group with saxophonist Jimmy "Badman" Oliver, drummer Philly Joe Jones and pianist Red Garland in 1948, however no record of this could be found in the Philadelphia black press. Instead, numerous accounts of this group were discovered throughout 1950.

Following the Coltrane Quartet, Davis then worked as a freelance bassist around New York for the remainder of the decade, and research into this era focused on the major jazz magazines of the time such as *Down Beat*, *Coda*, and *Metronome*, all of which in turn present numerous obstacles to the researcher. For example, *Metronome* ceased publishing at the end of 1961, resulting in the loss of a valuable perspective on the New York jazz scene, while *Down Beat* and *Coda*, both of which reported on jazz news on a national level, were both limited by the amount of space that could be dedicated to news reports. Both magazines also demonstrated certain biases, such as frequently ignoring developing artists in favour of idol worship, with the result that little to no information could be found on established artists before they were considered "established." As well, both magazines routinely neglected to report on the various sidemen that worked in any given group. One relevant example is a report in *Coda* recounting the John Coltrane Quartet at

the Jazz Gallery in 1960. While the author notes that the group also included pianist Steve Kuhn and drummer Pete LaRoca, the author notes that “the bassist escaped my attention.”

In addition, *Coda* of the late 1950s and early 1960s, under the direction of John Norris, focused its reporting almost exclusively on the Dixieland movement of the period, all but ignoring the other important developments happening in jazz at that time.¹¹ *Coda* also presents itself as a thoroughly amateurish publication that paid no attention to editing, proofreading or factual reporting. One such example is a report on a group that Davis worked with while touring army bases in Newfoundland, Labrador and Greenland. Here, *Coda* reports:

“The Lew DeMarle Jazztet will tour Labrador for 8 weeks commencing January 15. With the drummer leader will be Chuck D’Or (tpt), Paul Jefferys (tnr and bar), Sadik Hakim (pno) and Jack Greg (bs). (*Coda*, December 1964, 24)

The names here should be Les DeMerle, Chuck D’Orazio, Paul Jeffrey, and while Sadik Hakim is spelled correctly, they name the wrong bassist entirely, Jack Greg instead of Steve Davis. Lastly, a 1963 report on the rumour of the death of drummer Kenny Clarke¹² speaks to *Coda*’s level of journalistic integrity.

Moving on to Davis’ time spent in Rochester throughout the 1970s, it was found that there were few periodicals to consult regarding the Rochester jazz scene, instead much of what has been uncovered from that period was derived from interviews conducted with Rochester area musicians. Even then, the effects of time on the living memory were quite evident and as a result only very general information could be gathered. Finally, no information could be uncovered regarding Davis’ life in Philadelphia in the 1980s, as by

¹¹ Though *Coda* has become known for its coverage of the avant-garde scene in the latter half of the 1960s.

¹² “Have yet to find out for sure if there is any truth in the rumor of Kenny Clarke passing – Hope it is just a rumor & nothing else.” *Coda*, April 1963, 15. Clarke lived for another 22 years.

that time he had retired from the music scene due to illness and no one who knew him during that time could be identified.

Objectives

Chapter 2 of this thesis will conduct an analysis of Davis' performance with the John Coltrane Quartet in 1960 and also look at the role of the double bass in Coltrane's compositions of the period, while the remainder of the thesis will examine Davis' life and career as well discussions on the various sources used in this research. Chapter 3 examines Davis' genealogy and early life prior to the start of his career as a professional musician and explores the availability of various types of vital records, with a focus on Philadelphia, and the limitations and challenges these sources present to the researcher. Chapter 4 examines Davis' career as a freelance jazz bassist in Philadelphia from 1947-1959 and also provides an in depth analysis of the Philadelphia black press' coverage of the Philadelphia jazz scene. Chapter 5 explores issues pertaining to Davis' time spent in the John Coltrane Quartet. Chapter 6 examines Davis' career as a freelance bassist in New York throughout the 1960s and again explores the various sources available to the researcher and the limitations of each. Finally, chapter 7 documents Davis' life and career in Rochester throughout the 1970s and explores the difficulties in researching a music scene that was typically neglected by major publications, and the limitations of eyewitness testimony concerning events that occurred over four decades prior.

CHAPTER II

CONTEXTUALIZING DAVIS IN THE CORPS OF JAZZ DOUBLE BASSISTS

One of the main causes of Steve Davis' obscurity in the body of jazz literature is the near total lack of interest and recognition he received from the jazz press at all stages of his career, his year spent with the Coltrane Quartet proving to be no exception, though this situation is not at all unique to Davis. Reports and reviews in *Down Beat*, *Coda* and other jazz magazines routinely fail to acknowledge sidemen working in a given group, with bassists and drummers more often falling victim to this phenomenon than horn players for example, unless the bassist or drummer was someone that the magazine arbitrarily deemed to be exceptional. This lack of interest is typified in Fred Norworthy's review in *Coda* of the Coltrane Quartet during their 9-week stay at the Jazz Gallery in New York from May 3-July 3, 1960. Here Norworthy writes:

John Coltrane led his quartet along with Pete La Roca (dms) Steve Kuhn on piano, the bassist escaped my attention.¹³ Speaking to John at a later date he is staying at the Gallery until July 5th... (Fred Norworthy, "The Visitor's Viewpoint," *Coda*, June 1960, 19-20)

The jazz press of the time evidently deemed any musician it did not perceive to be a virtuoso as unworthy of writing about, or even acknowledging for that matter. Furthermore, Davis' association with Coltrane and his appearance on *My Favorite Things*, Coltrane's most commercially successful album, did nothing to contribute to his status within the narrative of jazz history. Davis has remained such an obscure figure that in the liner notes to the album *John Coltrane Live At The Jazz Gallery 1960* (RLR

¹³ The author observed that this sort of comment appeared in *Coda* quite frequently, seemingly admitting at least once per issue that they "failed to catch the bass player's name" or that they are "better with faces than names," a rather shocking quality for any journalistic publication to possess. Note that Norworthy even spoke with Coltrane afterwards, yet still didn't bother to ask the bassist's name.

88662), a photo of bassist Richard Davis was mistakenly included instead of a photo of Steve Davis.¹⁴

The attitude that was applied to Davis, as well as many other work-a-day jazz sidemen, is best exemplified in pianist Steve Kuhn's impressions of Davis' playing, which the pianist describes in terms such as "perfunctory" and "nothing extraordinary," while noting that he "just played time," "played the tunes," and "didn't solo much."¹⁵ Davis was part of a rotation of bassists in Coltrane's band that included Paul Chambers, Art Davis, Reggie Workman and Jimmy Garrison, all of whom are regarded as being exceptional bassists in their own right. Yet despite having the distinction of working with many of the most important names¹⁶ in jazz history over the course of his 30-year career, Davis was written off as being "nothing extraordinary." This dismissive attitude raises the question of what does in fact constitute or qualify a bassist as being "extraordinary," especially when comparing Davis to the other bassists that Coltrane used.

An important distinction to make is that Davis, born in 1929, was older than his counterparts, compared to Garrison (b. 1934), Art Davis (b. 1934), Chambers (b. 1935), and Workman (b. 1937), meaning that Davis entered his professional career earlier than the other bassists. When Davis began working in 1947, a different stylistic jazz idiom was in vogue and the requirements and demands imposed upon bassists differed vastly. As has been seen, when Davis was documented working as a musician in the late 1940s, he was seen working with groups that played in the Bebop idiom then in vogue.

¹⁴ Photos of Davis with Coltrane have proven quite rare, with only two located thus far, as previously mentioned.

¹⁵ Steve Kuhn, interview with the author, December 16, 2013.

¹⁶ This list includes no less than Sonny Stitt, John Coltrane, Wayne Shorter, Joe Henderson, James Moody, Pepper Adams, Harry 'Sweets' Edison, Clifford Brown, Lee Morgan, Kenny Dorham, Chuck Mangione, Grachan Moncur III, Red Garland, McCoy Tyner, Harold Mabern, Freddy Cole, Bobby Hutcherson, Joe Locke, Philly Joe Jones, Elvin Jones, and Steve Gadd, among many, many others.

The most important part of a bassist's role in a jazz rhythm section at that time,¹⁷ either in a small group or big band, was their ability to generate a quarter-note based "walking bass line"¹⁸ that creates a harmonic foundation by outlining the harmonic progression the music is based on. This walking bass line also provides a steady rhythmic pulse, and thus functioning as a point of reference for all the other harmonic and rhythmic activity being generated by the rest of the band. This approach can be traced back to bassist Walter Page during his time with Count Basie's band in the 1920s.¹⁹

An equally important requirement for a bass player, and above all the one that will determine their employability, is their ability to memorize songs²⁰ within the canon of jazz compositions frequently referred to as "jazz standards." These are often adapted show tunes or important original compositions from various jazz idioms such as Bebop or Hard Bop, and all jazz musicians are expected by their peers to have as many of these tunes committed to memory as possible. This is so that tunes can be played at a moment's notice during a gig or jam session without the aid of sheet music or a fake book²¹ due to the typically informal nature of performances typical of a small jazz group, in which there normally is not a pre-established setlist of songs to be played. Instead the musicians in the group typically negotiate each song they wish to play, based primarily on how

¹⁷ And, in my own experiences as a jazz bassist, still to this day.

¹⁸ Preferably with good time and a strong attack. Accurate intonation was not as important at that time as prior to the widespread adoption of electric amplification, most bass players were "felt" instead of "heard."

¹⁹ Rodney Slatford and Alyn Shipton. "Double bass." *Grove Music Online. Oxford Music Online*. Oxford University Press. Accessed July 21, 2016.

<http://www.oxfordmusiconline.com.ezproxy.library.yorku.ca/subscriber/article/grove/music/46437>.

²⁰ Specifically their harmonic progressions.

²¹ A compilation of many popular jazz standards.

many of the musicians know a given tune well enough, as well as how many of the musicians do not object to playing that tune.²²

These two qualities, being purely functional in scope, were considered absolutely essential for a bassist to be employable and thus ‘successful’ at the time Davis entered the scene. Evidently Davis satisfied these two criteria quite well, as several musicians have noted that Davis had a large number of jazz standards committed to memory,²³ and in satisfying just these two criteria, was able to work with many of the most important names in jazz history, as previously mentioned. Thus, qualities such as creativity and technical ability are only secondary in importance and relevance, as exemplified by Coltrane’s own statement that these qualities had no bearing in his choice of bassist.²⁴

At any rate, at the time when Davis entered the scene in the late 1940s and early 1950s, bassists were typically offered scant few opportunities to demonstrate their creative and technical abilities in the form of an improvised solo, as the body of jazz recordings from the period bears testament to. However as attitudes in jazz evolved in the years following the start of Davis’ career, often facilitated by the possibilities brought on by developments such as new types of bass strings²⁵ as well as the adoption of electric amplification, the requirements and expectations placed upon bass players changed significantly. Both of these developments occurred around the mid to late 1950s and

²² Mainly because they are tired of playing the same handful of songs night after night due to the other musicians they are working with only knowing the same handful of tunes.

²³ Gap Mangione hired him for this reason in the early 1970s. Odean Pope commented that “Steve knew the tunes inside and out.”

²⁴ Jean Clouzet and Michel Delorme, “Interview With John Coltrane,” *Les Cahiers du Jazz*, No. 8, 1963, 1-14. Translated by John B. Garvey. Reprinted in DeVito 2010, 169-183.

²⁵ Such as the transition from strings made of gut (animal intestines) to steel strings, which allowed the bassist to lower the height of the strings on their bass relative to the fingerboard much lower allowing them to play more involved passages, as well as creating a much more sustained and clearer sound.

1960s²⁶ when bassists such as Chambers, Art Davis, Workman, and Garrison were making their mark on the jazz scene.

Davis proved to be no exception to this practice and was allowed but one solo throughout all of the 19 compositions, encompassing three albums worth of material, that were recorded with the Coltrane Quartet in October 1960. This is in stark contrast to the album *Blue Train*, for example where Paul Chambers is allowed to solo on three of the album's five songs, with two of those solos being played arco instead of pizzicato. Thus even while Davis appeared on three very significant records, he was not given an equal opportunity to demonstrate his creative and technical abilities to the jazz public, or catch the attention of the jazz press.

The Role of the Double Bass in the Coltrane Quartet, 1960

Further obfuscating Davis' abilities as a bassist is the fact that the majority of the 19 compositions recorded by the Coltrane Quartet in October 1960 seem to, by design, minimize the creative input from the bassist. While Coltrane, with his harmonic concepts, Tyner with his quartal chord voicings (though not yet in evidence on the 1960 recordings), and Jones with his polyrhythmic approach to drumming, were pushing the boundaries on their respective instruments, the bass was in many instances relegated to playing a pedal point or ostinato for most or all of a given composition.

Of the 19 compositions known to have been recorded during the October 1960 sessions, all but one (the ballad "Everytime We Say Goodbye") requires the bass to either

²⁶ Rodney Slatford and Alyn Shipton. "Double bass." *Grove Music Online. Oxford Music Online*. Oxford University Press. Accessed July 21, 2016. <http://www.oxfordmusiconline.com.ezproxy.library.yorku.ca/subscriber/article/grove/music/46437>.

maintain a pedal point, an ostinato, navigate “Coltrane Changes,”²⁷ or are centered on a simple 12-bar blues form, as shown in table 2.1. Saxophonist Pat LaBarbera recalled Steve Davis once telling him that Coltrane wanted him to keep playing the same thing, at which point LaBarbera sang the ostinato bass line of “Mr. Day” to me as an example of this concept.²⁸

Table 2.1: Compositional devices assigned to the bass

Pedal Point	Ostinato	Coltrane Changes	Blues²⁹
My Favorite Things	Mr. Day	Central Park West	Blues to Elvin
Summertime	Mr. Knight	Satellite	Blues to You
Exotica	Equinox	26-2	Blues to Bechet
The Night Has a Thousand Eyes	Village Blues	But Not For Me	Mr. Syms ³⁰
Liberia			
Body and Soul			

Coltrane’s use of pedal points and ostinatos during this period are noteworthy in that they constitute an early phase of Coltrane’s exploration into modal jazz, the melding of Eastern and Western musical devices such as the drone, and Coltrane’s growing interest in spiritual matters, all of which Coltrane would expand on throughout the remainder of his career. Coltrane’s use of pedal points, especially on his reharmonizations of standard tunes such as “My Favorite Things,” “Summertime,” “I Can’t Get Started” (a.k.a. “Exotica”), “The Night Has A Thousand Eyes,” and “Body and Soul” are also noteworthy for the radical musical transformation of these compositions as a result. “My Favorite Things” for example, combines elements of modal jazz with a pedal (drone) in

²⁷ A harmonic matrix that features chord progressions with key centres that move in intervals of a major third, compared to the more common types of progressions that move in intervals of a perfect fourth. See “Chapter 15: Coltrane Changes” in Mark Levine’s *The Jazz Theory Book* for further explanation of this type of harmonic progression.

²⁸ Pat LaBarbera, interview with the author, June 26, 2014.

²⁹ 12-bar blues form compositions not played over an ostinato.

³⁰ While based upon a 12-bar blues form, “Mr. Syms” is an AABA form tune that alternates between a minor and major blues, and includes pedal points and ostinatos in the bass along with a walking bass line.

the bass in a performance that is often described as having a spiritual and meditative aspect, with Coltrane evoking timbres from his soprano saxophone reminiscent of Eastern instruments.

As well, “Mr. Knight,” a composition originally played over an ostinato that borders on a pedal point, in conjunction with a piano vamp and Afro-Cuban drumming, was likely reworked to become the composition “India” of which several versions were recorded when the Coltrane Quartet performed at the Village Vanguard in New York City in the following year. A more in depth analysis of Coltrane’s melding of modal jazz along with Eastern and Western musical elements and spirituality can be found in Monson 1998.

Analyzing Davis’ Performance with the Coltrane Quartet, 1960

Davis’ performances with Coltrane have been documented on six³¹ different commercially available recordings, the amateur recording *John Coltrane Quartet Live At The Jazz Gallery 1960* (RLR 88662), *Like Sonny* (Roulette ROU 1012),³² *Coltrane Jazz* (Atlantic SD 1354),³³ *My Favorite Things* (Atlantic SD 1361), *Coltrane Plays The Blues* (Atlantic SD 1382), and *Coltrane’s Sound* (Atlantic SD 1419). As the Jazz Gallery and Roulette recordings document compositions³⁴ that would later be recorded during the

³¹ Two recordings made during the October 1960 Atlantic sessions featuring just the rhythm section of Tyner, Davis and Jones were also released in 1976 on a compilation album featuring Chick Corea, Herbie Hancock, Keith Jarrett, and McCoy Tyner, using the four pianists’ names as its title (Atlantic SD 1696).

³² A compilation album containing material from two different recording sessions with Coltrane. The material with Steve Davis was originally released on *The Best of Birdland Vol. 1* (Roulette SR 52094).

³³ Another compilation of various Coltrane recording sessions, though the material from the October 1960 recording sessions was first released to the public on this record.

³⁴ The Jazz Gallery recording includes “Liberia”, “Everytime We Say Goodbye,” “The Night Has A Thousand Eyes,” “Summertime,” “I Can’t Get Started” (later recorded as “Exotica”), “Body and Soul,” and “But Not For Me.” Conversely, the three songs that Coltrane recorded with Roulette in September 1960, “Simple Like,” “One and Four,” and “Exotica” had been or would be recorded as well, with the former two songs better known as “Like Sonny” and “Mr. Day” respectively. “Like Sonny” had been recorded several times in 1959 using Paul Chambers, Wynton Kelly and Jimmy Cobb or Lex Humphries, but was released on *Coltrane Jazz*, while the remaining songs were recorded during the October 1960 sessions Atlantic.

October 1960 Atlantic Studios recording sessions, using virtually identical arrangements as heard on the earlier recordings, the Atlantic recordings, due to both their high quality and historical significance, will be used to analyze Davis' performance with the group throughout 1960.

The recording of the quartet at the Jazz Gallery, made in June or July 1960 is noteworthy in that it captures Davis and the Coltrane Quartet in a live setting, and includes a 30-minute version of "Liberia" and an 18-minute version of "But Not For Me," while also capturing Davis' only other documented solo with Coltrane, on "Summertime." The recording also clearly shows that the seven songs captured that night were already quite close to the final form in which they would later be recorded in October, and also show that the role of the bass in Coltrane's compositions had been established within weeks of the group's formation. What follows is an examination of how Davis handles each of the four composition devices (pedals, ostinatos, Coltrane Changes, and the 12-bar blues form) that were delegated to the bass throughout this period.

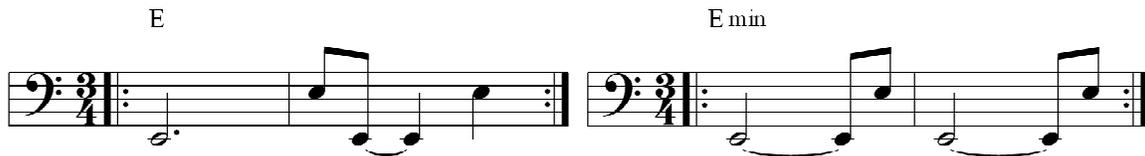
By far the most significant composition recorded during the October 1960 Atlantic Records sessions³⁵ was Coltrane's unique arrangement of Rodgers and Hammerstein's *My Favorite Things*. Here Coltrane did away with the usual harmonic progression associated with the tune, and instead based the entire song upon sustained E Major and E Minor chords.³⁶ These two chords are then grounded on sustained low E pedals in the bass that Steve Davis maintains for virtually the entire thirteen-and-a-half minutes of the

³⁵ Split amongst four sessions that took place on: Friday October 21, the afternoon and evening of Monday October 24, and Wednesday October 26, at Atlantic Studios in New York. Porter 2008, 185.

³⁶ Porter 1998, 182-184.

piece, without variation.³⁷ As part of this arrangement however, Davis alternates between two different rhythmic figures, one played during the sections in E Major, the other played during the sections in E Minor, as shown in figure 2.1.

Figure 2.1: Bass pedal for “My Favorite Things,” E major and E minor



Of this arrangement Porter writes:

Coltrane tended to carefully work out the parts for the rhythm section, especially the bass. Now he had found a way, with the help of Elvin Jones, to retain his sense of organization and yet offer spontaneity. The repetitive patterns of the piano and bass on the simplified modal structure creates a feeling of organized stasis, while the extremely active soprano and drums creating the opposite effect, of change and a sense of searching. It is a creative tension Coltrane would use over and over again. (Porter 1998, 183)

Coltrane’s arrangements of “Body and Soul” and “Exotica”³⁸ both have Davis confined to a 2-beat feel throughout, alternating between a pedal and playing the roots of the chord, as the arrangements dictated, while the arrangements for “Summertime,” “Liberia,” and “The Night Has A Thousand Eyes” all combine a rhythmically varied pedal point with a quarter-note walking bass line navigating a chord progression.

Coltrane also composed and recorded a number of tunes based on the 12-bar blues form, however in four of those compositions, “Mr. Day,” “Mr. Knight,” “Equinox,” and “Village Blues” the bass is assigned a strict ostinato for most of the form, though

³⁷ In my opinion, Davis’ steadfast adherence to these two figures greatly enhances the meditative and trancelike qualities of Coltrane’s performance of “My Favorite Things” and suspect that a performance by a more virtuosic bassist, intent on demonstrating the full extent of their musical talents would in fact detract from the mood created on this recording.

³⁸ “Exotica” is a contrafact composition that evolved from Coltrane’s reharmonization of “I Can’t Get Started.” The title “Exotica” may have been coined by Roulette executives, as the composition is only referred to as “Untitled Original” on the expanded releases of *Coltrane Plays The Blues*. See Sher Music Co.’s *The New Real Book Vol.3*, 55-56 for a transcription of Coltrane’s arrangement of “Body and Soul”. As well, an arrangement of “Exotica” was seen in one of Jamey Aebersold’s books.

does eventually break from the ostinato and walks during McCoy Tyner's solo.⁴¹ Due to time constraints, a thorough investigation into the harmonic implications created by this ostinato was not possible, though should be carried out in the future. Also of note is that both Coltrane's melody and Davis' ostinato do not contain either a major third or minor third, creating an ambiguous tonality.

Figure 2.3: Ostinato bass line for "Mr. Knight"

♩=180 B7

E7 B7

Fmaj Emaj B7

Figure 2.4: Ostinato bass line for "Equinox"

♩=120 C#m7

F#m7 C#m7

A7(b5) G#7 C#m7

⁴¹ An alternate take of this recording also exists and there seems to have been some confusion over the length of Tyner's solos, as Davis can be heard returning with the ostinato, though Tyner continues to solo.

Figure 2.5: Ostinato bass line for “Village Blues”



The next harmonic device used by Coltrane throughout this group of compositions was his signature harmonic matrix, colloquially known as “Coltrane Changes.” Although this harmonic matrix was often interspersed with more traditional chord progressions, allowing Davis some freedom at times to generate his own improvised walking bass line, this matrix still imposed further restrictions upon Davis’ playing. Coltrane employed this matrix in his reharmonization of the standard “But Not For Me,” as well as in composing the contrafacts⁴² “Satellite” and “26-2,” also as the harmonic foundation of his original composition “Central Park West.”

While Davis does in fact generate his own improvised walking bass lines over the applicable sections of “Satellite,” “26-2,” and “But Not For Me,” he is confined to the use of two specific approaches while navigating Coltrane’s harmonic matrix throughout those compositions. As seen in “Satellite,” the first approach, shown in figure 2.6, has Davis simply doubling the root of each chord for two beats, providing a simple but effective approach for delineating the unique harmonic progression. Davis’ second approach,

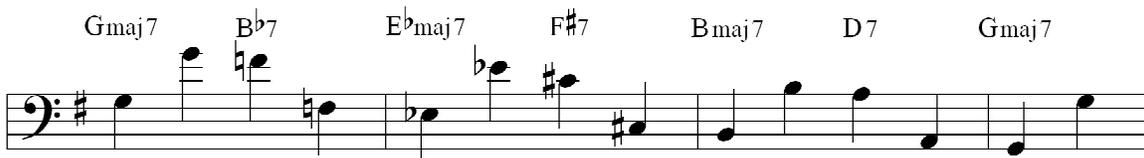
⁴² Based on the standards “How High The Moon,” and Charlie Parker’s “Confirmation” respectively.

shown in figure 2.7, is a variation of the descending whole tone bass line⁴³ that Paul Chambers plays in half notes during the melody of “Giant Steps,” however here, Davis plays quarter notes instead of half notes, and to create additional interest, plays the line in a series of weaving octaves.

Figure 2.6: Coltrane Changes: Doubling root of chord, from “Satellite”



Figure 2.7: Coltrane Changes: Descending whole tone approach, from “Satellite”



Although Davis employs both approaches on “Satellite” and “26-2,” he confines himself to the latter approach on “But Not For Me.” The former recordings are notable in that Tyner does not play on “Satellite” and sits out for most of Coltrane’s solo on “26-2,” reducing the quartet to a chordless trio.⁴⁴

Davis’ performance on “But Not For Me” does however provide a chance to observe him generating an improvised bass line without restriction, as part of the solo structure of Coltrane’s arrangement is played over a repeated 4-bar ii-V-I-V7/ii progression. Danny D’Imperio recalls Davis saying how he always looked forward to that part of the tune as it was one of the few opportunities afforded to him to actually play a walking bass line

⁴³ This concept works on the principle that each note of the whole tone scale corresponds to either the root or fifth of each chord in the Coltrane harmonic matrix.

⁴⁴ In which case Davis’ two approaches are quite effective at outlining Coltrane’s harmonic matrix in the absence of chordal accompaniment while a more elaborate approach may have had the result of obscuring the harmonic matrix of which Coltrane was soloing over.

with the Coltrane Quartet⁴⁵ and complete transcription of Davis' bass line can be found in Appendix A1. Finally, on "Central Park West," Davis, in tandem with McCoy Tyner's accompaniment, is locked into a specific root-based bass line, as shown in figure 2.8, which he plays throughout the entire recording without variation.⁴⁶

Figure 2.8: Coltrane Changes: Bass line to "Central Park West"

♩=75 B maj7 E min7 A7 D maj7 B^bmin7 E^b7 A^bmaj7 G min7 C7

F maj7 C[#]min7 F[#]7 B maj7 E min7 A min7 D maj7 C[#]min7 F[#]7

B maj7 C[#]min7/B B maj7 C[#]min7/B C[#]min7 F[#]7

The remainder of the compositions recorded during this time, "Blues to Elvin," "Blues To You," "Blues To Bechet" and "Mr. Syms," were composed over a conventional 12-bar blues structure in which Davis is allowed full freedom to generate his own improvised walking bass lines, though "Blues to Elvin" and "Mr. Syms" feature additional arrangements. It was in transcribing these recordings that I first noticed some peculiarities in Davis' bass lines, specifically in the way he treated the turnarounds on "Blues to Elvin," "Blues To You," "Blues To Bechet." Furthermore, it became apparent that Davis' unusual turnarounds were not corresponding with the harmony that Coltrane was implying with his solo line, which is readily apparent on "Blues To Bechet" and

⁴⁵ Danny D'Imperio, interview with the author, January 9, 2014.

⁴⁶ In my own experiences of performing Central Park West that, when adhering to the same arrangement as heard on the original recording, deviating from the sort of bass line outlined by Davis for example by playing a chord tone other than the root of the chord, only serves to obfuscate the harmony.

“Blues To You” where, in the absence of Tyner’s piano accompaniment, the group is again reduced to a chordless trio.

“Blues To Elvin” has an interesting recording history as shown on the three alternate takes that have been preserved and subsequently released on the box set *The Heavyweight Champion: The Complete Atlantic Recordings* (Rhino 71984).⁴⁷ While it is impossible to ascertain what order these takes of “Blues To Elvin” had been recorded, or if additional takes were lost in the Atlantic Records archive fire, the surviving recordings document how the arrangement of this simple blues tune evolved during the recording session.

The first take of “Blues to Elvin” presented on *The Heavyweight Champion*, differs from the other takes in that it is evidently in the key of E,⁴⁸ (which would have been in the key of Gb for Coltrane’s tenor saxophone), whereas the other surviving takes, including the master take, are all in the key of Eb (which transposes to the key of F for the tenor). All the takes feature an introduction played by the rhythm section, with Steve Davis pedaling the root for the I7 and IV7 chords, however on the first take, Davis maintains this pedal, shown in figure 2.9 for the entire recording, and does not walk. One feature of this bass line is that the customary turnaround progression has been replaced by a dominant pedal (in this case the note B). On the subsequent complete alternate take and master take, this bass line is only played during the introduction, with Davis playing a walking bass line throughout both takes, and it is here that Davis’ unorthodox turnaround appears.

⁴⁷ Included on Disc 7.

⁴⁸ On the suggestion of Prof. Alan Henderson, this take was compared against the master take using the pitch of Elvin Jones’ ride cymbal as a reference in order to determine whether the difference in key signature was the result of a tape speed issue or if the composition had actually initially been recorded in the key of E major. The pitch of Jones’ ride cymbal appears to be the same on the two recordings, suggesting that the change of key signature was a deliberate move by Coltrane and not the result of the tape being sped up slightly.

Figure 2.9: Bass line to “Blues To Elvin” in E Major

A typical turnaround for a 12-bar blues would be either a ii7-V7-I7 (which in the key of Eb would be Fm7-Bb7-Eb7) or V7-IV7-I7 (Bb7-Ab7-Eb7 in the key of Eb), yet in the turnaround Davis consistently plays, which seems to be a combination of both turnarounds, he seems to impose a ii7 chord (Fm7) in front of the V7 chord (Bb7) in bar 9, which he then follows by a IV7 chord (Ab7) in bar 10, as shown in figure 2.10. The argument that Davis is thinking of a ii7 chord in bar 9 can be made as he consistently prepares for that chord in bar 8 by implying a ii7-V7 to Fmin7 (in this case Gmin7b5-C7). A complete transcription of Davis’ bass line on the master take of “Blues To Elvin” is included in Appendix A2.

Figure 2.10: Typical bass turnaround on Bars 8-11 of “Blues To Elvin”

It should be noted that Coltrane himself consistently outlines a progression of I7-V7-IV7-I7 (Eb7-Bb7-Ab7-Eb7) over bars 8-11 of the form during his solo, as shown in figure 2.11, an excerpt of measures 20-23 from the master take of “Blues To Elvin” with the harmonic implications of Coltrane’s solo line indicated with chord symbols. This

raises the question of how Davis arrived at this progression, given that the original bass line consisted of a series of roots, with a dominant pedal on the turnaround.

Figure 2.11: Harmonic implications of Coltrane’s solo, “Blues To Elvin” mm. 20-23

Davis also plays more unusual turnarounds in “Blues To You” and “Blues To Bechet.” In “Blues To Bechet” Davis alternates between playing a conventional ii7-V7-I7 turnaround (Cm7-F7-Bb7) though just as often plays a ii7-IV7-I7 turnaround (Cm7-Eb7-Bb7).⁴⁹ As with “Blues To Elvin,” the ii7 chord in bar 9 is typically preceded by a preparatory ii-V progression in bar 8, establishing that Davis is again thinking of a ii7 chord in bar 9. Lastly, Coltrane continues to show that he is thinking of bars 8-11 as being a I7-V7-IV7-I7 progression. An excerpt from measures 8-11 of Davis’ and Coltrane’s lines from “Blues To Bechet” is shown in figure 2.12 with their corresponding harmonic implications. While Davis’ unusual ii7-IV7 line is closer to the harmonic implications of Coltrane’s line, his ii7-V7 line could theoretically clash with Coltrane’s line as the two are implying chords (F7 from Davis and Eb7 from Coltrane) a tone apart.

The same scenario presents itself on “Blues To You,” where again Davis alternates between a ii7-V7-I7 and ii7-IV7-I7 progression in bars 9-11, while Coltrane continues to outline a V7-IV7-I7 progression. Finally, Davis does get the turnaround right for “Mr.

⁴⁹ As unorthodox as these turnarounds may be they are rather organic in nature and still maintain their cadential function, with the authentic cadence (V-I) being replaced by a plagal cadence (IV-I)

Syms” however, outlining a V7-IV7-I7 turnaround during the three choruses of McCoy Tyner’s solo in the key of C major.

Figure 2.12: Harmonic implications, “Blues To Bechet” mm. 8-11

The musical score for Figure 2.12 is in B-flat major (two flats) and 4/4 time. It consists of two systems of two staves each (treble and bass clef). The first system shows a V7-IV7-I7 turnaround: B \flat 7 (V7), F7 (IV7), and C \flat m7 (I7). The second system shows E \flat 7 (V7) and B \flat 7 (IV7). The bass line is simple, mostly moving in half steps. The treble line features eighth-note patterns and a triplet in the final measure of each system.

Evaluating Davis’ Abilities as a Soloist

While Paul Chambers, Reggie Workman and Jimmy Garrison are renowned for their ability as soloists and were frequently given numerous opportunities to show off their abilities, Davis was only given one solo amongst the 19 songs recorded during the October 1960, that being on “Summertime,”⁵⁰ a transcription of which is included in Appendix A3. In my opinion, Davis’s soloing on “Summertime” does not demonstrate quite the same level of fluidity and technical execution as the other previously mentioned bassists, though it is still an interesting and creative solo. This perceived deficiency may be partly a consequence of the lack of soloing opportunities afforded to Davis with the Coltrane Quartet and in general. Fewer soloing opportunities provide fewer chances for

⁵⁰ On *John Coltrane Live At The Jazz Gallery 1960* Davis can also be heard soloing on “Summertime.”

the bassist to develop their abilities as a soloist, while providing less exposure for the bassist as a soloist, all of which causes the bassist to earn the stigma of not being a soloist, resulting in the bassist being afforded fewer opportunities to take a solo.

Lastly, while Garrison is also known for his lengthy unaccompanied solos with the Coltrane group, a practice hitherto unknown with Steve Davis, drummer Steve Curry⁵¹ recalls Davis telling him that at times, the other members of the quartet would leave the stage, allowing Davis to play his own unaccompanied solos, however if this was the case, these solos have evidently gone undocumented and been altogether forgotten about.

Comparing John Coltrane's Bassists

The previously discussed compositional limitations (pedals, ostinatos, and Coltrane Changes) imposed on the bass in this set of compositions, make it difficult to objectively compare Davis' playing to that of the other well-known bassists that Coltrane recorded with throughout his career, chief among these being Paul Chambers, Art Davis, Reggie Workman and Jimmy Garrison, who were not subject to the same limitations that were imposed on Steve Davis. Thus the only suitable point of comparison that can be made between these bassists is on their performances of various 12-bar blues compositions recorded with Coltrane. What follows is a brief comparison of Steve Davis's performance on "Blues To Elvin,"⁵² with the performances of Paul Chambers' on "Blue Train,"⁵³ Reggie Workman on "Chasin' The Trane,"⁵⁴ and Jimmy Garrison on "Bessie's Blues,"⁵⁵

⁵¹ Steve Curry, interview with the author, December 30, 2013.

⁵² From *Coltrane Plays The Blues*, Atlantic CD 1382, recorded October 24, 1960.

⁵³ From *Blue Train*, Blue Note BLP 1577, recorded September 15, 1957.

⁵⁴ From *The Complete 1961 Village Vanguard Recordings*, Impulse! IMPD4-232, recorded November 1, 1961. Note that the transcription only includes the first 200 measures of the recording.

There is confusion about which bassist (Workman and Garrison) appears on which tracks of recordings from the Coltrane group's November 1961 residency at the Village Vanguard. When the controversial performance of "Chasin' The Trane," recorded on the night of November 2, 1961 was first released on *Coltrane "Live" at the Village Vanguard* (Impulse! A-10), Reggie Workman was initially credited as the

transcriptions of which are included in Appendix A4 and Appendix A5, with the exception of “Bessie’s Blues” which can be found in Elmes (2005, 155-177).⁵⁶ As a suitable recording of Art Davis playing a blues with John Coltrane could not be found, he has been omitted from this discussion.

With the exception of “Chasin’ The Trane,” which is played in the key of F, “Blue Train,” “Blues To Elvin,” and “Bessie’s Blues” are all played in the key of Eb. These four recordings are drawn from a wide span of Coltrane’s career, with “Blue Train” being recorded in 1957, “Blues To Elvin,” recorded in 1960, the highly controversial “Chasin’ The Trane” recorded in 1961, and “Bessie’s Blues,” recorded in 1964. One unique characteristic the latter three recordings have in common is Coltrane’s simplified harmonic approach to the 12-bar blues form,⁵⁷ which at times reduced to a three-chord blues, using just the I7, IV7 and V7 chords, though Coltrane does at times insert diminished passing chords in places. These three recordings are in contrast to “Blue Train,” which Coltrane plays utilizing his “Sheets of Sound” approach.

After a thorough examination of the performances of all four bassists, it immediately becomes clear that Davis, Chambers and Garrison are making use of a shared harmonic vocabulary, though with each bassist’s personal preferences. For example, while Davis’ lines are largely diatonic in nature, Paul Chambers frequently uses chromatic passing

bassist. However since then, the liner notes for *The Complete 1961 Village Vanguard Recordings* and various discographies including Fujioka 1995 and Porter 2008, now list Garrison on the Nov. 2 recording, while still listing Workman on the Nov. 1 recording.

Both recordings were transcribed and it was found that the bass playing on the two tracks show remarkable similarities suggesting that it is in fact the same bassist on both. As there is more of a consensus in the literature that it is Workman on the November 1 recording, it was decided to include the transcription of that recording instead of the November 2 recording, for that reason.

⁵⁵ From *Crescent*, Impulse! A-66, recorded June 1, 1964.

⁵⁶ Elmes’ excellent transcription includes the saxophone, piano, and drum parts in addition to the bass part.

⁵⁷ Compare this to the harmonically dense alterations of the 12-bar blues form popular with bebop musicians, such as on Charlie Parker’s “Blues For Alice,” the harmonic progression is colloquially referred to in jazz pedagogy as “Bird Blues.” See Levine 1995, 228 for a discussion on “Blues For Alice.”

tones on weak beats between relevant chord and scale tones placed on strong beats. Garrison's lines show more attention to voice leading and resolution, for example with the 7th degree of a chord resolving downwards by step to the third of the next chord. Workman however, seems to have his own entirely unique approach to bass playing, which seems to rely on certain figures played out of habit. All four bassists make heavy use of a preexisting vocabulary of motifs, which, with the exception of Workman, show a shared harmonic language, versus constantly devising entirely new approaches to navigating the chord changes.⁵⁸ This quality can at times make it difficult to differentiate between bassists, as at times, they may be generating almost identical bass lines, as shown in figure 2.13, a comparison of Chambers' and Davis' lines on "Blue Train," and "Blues To Elvin."

Figure 2.13: Comparison of Bars 1-5 of Chambers' Chorus 'C' on "Blue Train" and Davis' Chorus 'B' on "Blues To Elvin"

The figure shows two staves of musical notation in bass clef, 4/4 time, with a key signature of two flats (B-flat and E-flat). The top staff is labeled 'P.C.' and the bottom staff is labeled 'S.D.'. Both staves have an '8' below the clef, indicating an octave. The notation consists of eighth and quarter notes, with some notes beamed together. The P.C. staff shows a more complex line with many accidentals, while the S.D. staff shows a simpler, more rhythmic line with fewer accidentals.

While we have seen that Davis had several shortcomings in his playing, such as a tendency to rush the tempo and play strange turnarounds, these same issues have also been detected in the playing of the other three bassists as well. While Davis' tempo does fluctuate (rush) at times on "Blues To Elvin," the overall tempo of the piece remains fairly stable for most of the recording, centering around 75 beats per minute, though the

⁵⁸ One benefit to this is going into "autopilot" allows the bassist to concentrate on what the soloist and the other members of the rhythm section are doing in order to react and contribute more to the music than just a strict bass line.

tempo creeps up slightly to around 80 BPM after Coltrane resumes soloing following McCoy Tyner's solo. This is in stark contrast to the tempo on the two takes of "Blue Train," featuring Paul Chambers and drummer Philly Joe Jones,⁵⁹ which fluctuates wildly throughout the duration of the recording.

Here, on the master take, the recording begins at roughly 155 BPM and quickly begins a long descent, which by the time of Chorus 'L', the second chorus of Lee Morgan's solo, drops momentarily to just under 130 BPM. For the remainder of the recording the tempo fluctuates between approximately 125-145 BPM. By the time of the head-out, the tempo has settled to roughly 135 BPM, nearly 20 BPM slower than when the recording started. On the alternate take of "Blue Train," the drop in tempo is even more dramatic, with Coltrane's solo being played around 180 BPM, while the tempo again gradually drops to roughly 130 BPM by the time of Kenny Drew's solo.

As well, while we have also that Davis at times played turnarounds over the 12-bar blues form that defy classification, such as his tendency to impose a ii7 chord in front of the V7 chord in bar 9 of the form to "Blues To Elvin," Paul Chambers was also observed employing a similar approach. In John Goldsby's transcription of Chamber's bass line on "Freddie Freeloader"⁶⁰ from Miles Davis' *Kind of Blue*, Goldsby observes:

Although pianist Wynton Kelly always goes directly to the V chord (F7) in the 9th bar of this blues, and to the IV chord (Eb7) in the 10th bar, P.C. seems to imply something different with his bass line: He first plays a C and G in bar 9, enclosing the F root. Then he plays a Bb and F in bar 10 before landing on the Eb root. He seems to be thinking of the minor II chord before each V7 chord: Cm7 to F7 in bar 9, and Bbm7 to Eb7 in bar 10. He plays similar bass lines in all of the parallel spots in these four choruses. (Paul Goldsby, "Walking With Miles: Paul Chambers on Miles Davis's 'Freddie Freeloader,'" *Bass Player*, March 2005, 98)

⁵⁹ Chambers and Jones are considered to be one of the most important bassist and drummer combinations in jazz history.

⁶⁰ A 12-bar blues in the key of Bb which coincidentally also features Coltrane on tenor saxophone.

Lastly, while we have noticed that Davis often played turnarounds that were contrary to the V7-IV7-I7 turnaround that Coltrane frequently outlined with his solos, upon examination of Workman's and Garrison's playing, it was found that both bassists continually impose a ii7-V7-I7 turnaround, chorus after chorus, no matter how many times Coltrane plays his V7-IV7-I7 turnaround.

CHAPTER III GENEALOGY AND EARLY LIFE, 1929-1946

With one minor exception⁶¹ no information regarding Steve Davis' parents or siblings could be found within the existing body of jazz literature. Fortunately research into Davis' family history has now been made possible through the proliferation of several genealogical research websites including Ancestry.com, Archives.com and FamilySearch.org,⁶² which provide access to a variety of birth, death and marriage certificates, U.S. Census records, and the U.S. Social Security Death Index. While these sites generally carry similar information, such as U.S. Census records, each site provides access to different groups of records, requiring the researcher to engage with multiple websites. However even with access to these records, it has still proven difficult to trace Davis' family tree beyond one generation, as these records contain a great deal of contradictory information, hindering further research into Davis' ancestors.

Pennsylvania Birth and Death Certificates

According to Pennsylvania state law, birth and death records become public 105 years after a person's birth and 50 years after a person's death,⁶³ which, with a few exceptions, limited access to these records during the course of this research. At present Ancestry.com hosts digitized Pennsylvania birth and death records from 1906-1908 and

⁶¹ In his January 1966 liner notes to the Freddie McCoy album *Spider Man*, Ahmad Basheer noted that "Steve...started music in high school after being inspired by his brother, also a bass player." Freddie McCoy, *Spider Man*, Prestige PR 7444. This was also noted in Davis' 1987 obituary; "Davis, who began playing professionally at the age of 16, was influenced by his late brother, Truman, a bassist." Kathy Sheehan, "Stephen Davis, Jazz Guitarist," *Philadelphia Daily News*, August 26, 1987, 52.

⁶² Ancestry.com and Archives.com require paid subscriptions, while FamilySearch.org is a mostly free service offered by the Mormon Church, though access to some material requires affiliation with the church.

⁶³ "Certificates." Pennsylvania Department of Health. Accessed May 6, 2016.

<http://www.health.pa.gov/MyRecords/Certificates/Pages/11596.aspx#.Vyz5JiHLKzk>.

1906-1963 respectively,⁶⁴ while FamilySearch.org hosts Philadelphia birth and death records from 1860-1906 and 1903-1915 respectively.⁶⁵ Furthermore, the Pennsylvania Historical and Museum Commission has made available online, indices of Pennsylvania birth records from 1906-1910⁶⁶ and death records from 1906-1965,⁶⁷ copies of which can be ordered through its website.

Philadelphia Marriage Records

An index of Philadelphia marriage records from 1885-1951 can be found in the FamilySearch.org database “Philadelphia Orphan's Court Marriage License Index, 1885-1951,” while copies of these records can in turn be ordered from the Philadelphia Marriage Records Department located inside Philadelphia City Hall.⁶⁸

United States Census Records

United States Census records are readily available through websites such as FamilySearch.org and Ancestry.com, however, due to the requirement that personally identifiable information in a census remain inaccessible to the public for a period of 72 years after a census is taken,⁶⁹ the 1940 U.S. census is the most recent census presently accessible to researchers.

⁶⁴ “Vital Statistics Records.” Pennsylvania Historical and Museum Commission. Accessed May 6, 2016. <http://www.phmc.pa.gov/Archives/Research-Online/Pages/Vital-Statistics.aspx#.Vyz5QCHLKzk>.

⁶⁵ However, while these records are indexed on the site, only those affiliated with the Moron church can view the digitized records of that specific database.

⁶⁶ “Birth Indices.” Pennsylvania Historical and Museum Commission. Accessed May 6, 2016. <http://www.phmc.pa.gov/Archives/Research-Online/Pages/Birth-Indices.aspx>.

⁶⁷ “Death Indices.” Pennsylvania Historical and Museum Commission. Accessed May 6, 2016. <http://www.phmc.pa.gov/Archives/Research-Online/Pages/Death-Indices.aspx>.

⁶⁸ Complete mailing address and phone number are, “Philadelphia Marriage Records Department, 1400 JFK Blvd., City Hall, Room 415, Philadelphia, PA 19107,” (215) 686-2234. Note that using the partial mailing address listed on the Marriage Records Department’s website may result in requests being lost by the USPS. Accessed May 12, 2014. <http://secureprod.phila.gov/wills/marriagerecordinfo.aspx>.

⁶⁹ “Census Records – History.” U.S. Census Bureau. Accessed July 1, 2015. https://www.census.gov/history/www/genealogy/decennial_census_records/census_records_2.html.

United States Social Security Death Index

The USSSDI contains a record of the death of U.S. citizens holding a social security number, with the intent of preventing the fraudulent use of the social security numbers of deceased citizens. The index is accessible through several websites, including FamilySearch.org. A key limitation with this database is whether or not a subject held a social security number.

A Note on Records

In spite of ready access to the various records previously described, Steve Davis' family history can only be traced as far back as 1900, as no earlier records relating to either his parents or grandparents could be located before that time. Part of the difficulty lies in the inconsistency of the information contained in records, such as dates and places of birth which can vary wildly from record to record, at times making it impossible to know if one is even contending with the same individual. One such example is Davis' mother, Irene, whose date of birth is listed variously as Aug 23, 1880, May 1882 and May 30, 1885, while her place of birth has been reported as Delaware, Pennsylvania, and Cecilton Maryland. Thus even if relevant records could be found, it would be difficult to know if a record was indeed referring to the intended individual. This also makes the searching of databases a futile exercise, as for example, entering a name may return several thousand records in the database's search results, while searching with exact information may not produce any results at all.

An important part of the investigative process lies in the links created by documents that lead the researcher to other family members. For example, a marriage licence may list the names of the subject's parents and their place of birth, however, in several cases,

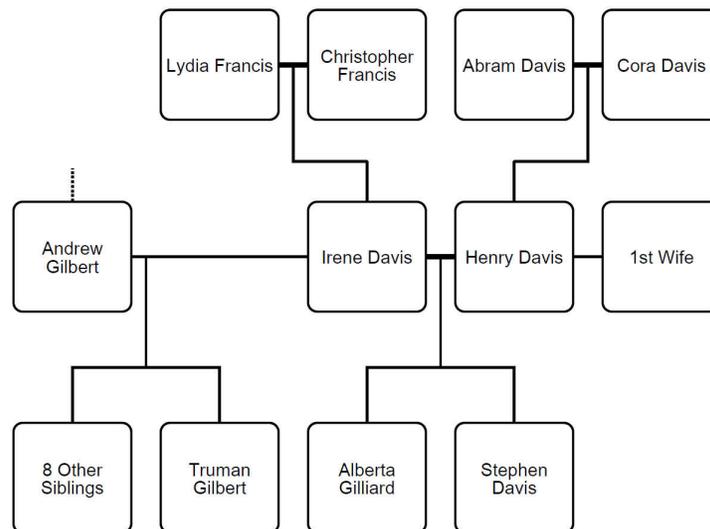
this information is not present and interrupts the research process. One such example can be found in the 1926 marriage licence of Henry and Irene Davis, which notes that Henry had been married once before and that his first wife had died in South Carolina in 1922, but does not list her name. Thus, without the name of his first wife, it was not possible to ascertain any details about her life or of Henry's life prior to the 1926 marriage license.

Table 3.1: Document symbols and citations

Symbol	Document
Clerk of the Orphans' Court of Philadelphia County, Pennsylvania	
A	Marriage License No. 154164 (Andrew Gilbert and Irene Francis)
B	Marriage License No. 535901 (Henry Davis and Irene Gilbert)
C	Marriage License No. 923486 (Steve Davis and Rosemary Davis)
Philadelphia Orphan's Court Marriage License Index:	
D	1917-1938 Index, License No. 688079, 1938, Charles M. Brown 1917-1938 Index, License No. 688079, 1938, Pauline C. Gilbert
United States Census	
E	1900 U.S. Census, 1543 Parrish St., Philadelphia, Pennsylvania
F	1900 U.S. Census, 1543 Parrish St., Philadelphia, Pennsylvania
G	1910 U.S. Census, 3 W. Russells Ct., Philadelphia, Pennsylvania
H	1910 U.S. Census, 3 W. Russells Ct., Philadelphia, Pennsylvania
I	1920 U.S. Census, 1747 Edwin St., Philadelphia, Pennsylvania
J	1930 U.S. Census, 2046 N. Gratz St., Philadelphia, Pennsylvania
K	1940 U.S. Census, 2046 N. Gratz St., Philadelphia, Pennsylvania
Commonwealth of Pennsylvania; Department of Health; Bureau of Vital Statistics; Certificates of Death:	
L	File No. 100888, 1924, Andrew Gilbert
M	File No. 45777, 1945, Henry Davis
N	File No. 64356, 1951, Delores Davis
O	File No. 30233, 1960, Lydia Francis
Social Security Death Index	
P	Andrew Gilbert
Q	Charles Gilbert
R	Alberta D. Gilliard
S	Pauline Brown
Obituaries	
T	"Henry Davis," <i>Philadelphia Tribune</i> , May 26, 1945, 18
U	Kathy Sheehan, "Stephen Davis, Jazz Guitarist," <i>Philadelphia Daily News</i> , August 26, 1987, 52

The following biographical sections were compiled from 21 documents, consisting of marriage licences, death certificates, census records, USSSDI entries and newspaper obituaries, all of which contain a great deal of contradictory information making it difficult in many cases to determine what information is correct. Therefore, each of the following sections discussing Davis' family members will compare and contrast the information contained in each record. In order to avoid an excessive number of citations and footnotes, each of these 21 documents will be assigned a letter corresponding to the values listed above in table 3.1, thus information taken from these specific documents will be cited by the indicated symbol contained in a parenthetical citation. These documents are reproduced in Appendix B.

Figure 3.1: Truncated Davis family tree



Steve Davis' Lineage, Overview

Steve Davis was the youngest child of Henry and Irene Davis (nee Gilbert, born Irene Francis) and had ten older siblings, including nine brothers and sisters from Irene's first marriage to Andrew Gilbert, as well as a sister, Alberta Gilliard (born Alberta Davis),

from the Irene's marriage to Henry. A truncated version of Steve Davis' family tree (with eight of his step-siblings omitted for brevity) is shown in figure 3.1.

Irene Francis and the Gilbert Family

Steve Davis' mother, Irene Francis was likely born on May 30, 1885 in the state of Delaware, to Christopher Francis and Lydia Stallew, both of whom were likely born in Maryland. A summary of biographical details for Irene and Lydia are presented in tables 3.2 and 3.3 respectively. The earliest known record of Irene's life is an entry in the 1900 U.S. Census, which has the 15 year-old Irene residing as a boarder at 1543 Parrish St. in North Philadelphia, along with several other boarders, in the home of her future husband, 33 year-old Andrew Gilbert (biographical details shown in table 3.4) and his brother Charles.⁷⁰ Irene and Andrew were wed on October 12, 1902⁷¹ and their marriage licence reports that at that time Irene was living at 5607 Wyalusing Ave., West Philadelphia and was working as a servant. By the 1910 U.S. Census, Irene was once again living at 1543 Parrish St.,⁷² with Andrew and their three children, Andrew Jr., Charles and Russell.

The house at 1543 Parrish St., was situated on the south face of a block bracketed by N. 15th and N. 16th Streets to the east and west and Ogden St. to the north. The block consisted of very narrow 2- and 3-story brick row houses surrounded by a "livery," "bottling establishment," "fire co.," and "storage" building. The neighbourhood also featured St. Johannes German Lutheran Church directly across the street while the

⁷⁰ Born June 1863. 1900 U.S. Census, 1543 Parrish St, Philadelphia, Pennsylvania

⁷¹ The 1910 U.S. Census reports that Andrew and Irene had been married 7 years, up to that point, while the 1930 U.S. Census, in contradiction, states that Irene was 21 at the time of her first marriage, though she was likely only 17 at the time.

⁷² Though in that particular census, the address is referred to as 3 W. Russell Court, which was a court situated inside that block.

Philadelphia Opera House was 200 yards to the east, at the intersection of Parrish and N. Broad Streets.⁷³

By the time of the 1920, U.S. Census, the Gilbert family had moved to 1747 Edwin St., scarcely a ¼ mile away from the Parrish St. house. Situated in a block bordered by Vineyard and Wylie Streets to the north and south, Ridge Avenue and Perkiomen Street to the east and west, the house at Edwin Street was located inside a complex of narrow three-story brick row houses characterized by front entrances that either exited directly onto the sidewalk with no front lawn, or occasionally included a small veranda. In addition these homes featured very small backyards and were situated along streets of concrete and asphalt with a bare minimum of vegetation. By this point, the still growing Gilbert family now included four more children, Irene, Helen, Truman, and Pauline. Also joining the nine-strong family in the narrow three-story brick row house was a lodger, Sirras Brooks, age 49, a widower from Maryland who worked at the wharf as a longshoreman. Irene and Andrew would go on to have two more children together, Mildred and Roderick, before Andrew's death on October 27, 1924. Biographical details for Irene's eleven children from both marriages are shown in table 3.5.

Table 3.2: Biographical details of Irene Francis

Name	Irene H.(A,K); Irene C. (M,T); Irene E.; ⁷⁴ Maiden name: Francis
Date of Birth	August 23, 1880 (A); May 1882 (F); May 30, 1885 ⁷⁵ (B); 1885-1886 (G,I,J,K)
Birthplace	Delaware (B,F,I,J,K); Cecilton, Maryland (A); Pennsylvania (G,H)
Father	Christopher Francis (B)
Birthplace, Father	Maryland (B,I,J); Delaware (F,G)

⁷³ 1543 Parrish St., in G.W. Bromley's *1910 Philadelphia Atlas*. PhilaGeoHistory Maps Viewer. Accessed May 10, 2014. <http://www.philageohistory.org/tiles/viewer/>.

⁷⁴ According to the transcription of the Philadelphia birth certificates for Andrew Gilbert Jr. and Charles Gilbert hosted on FamilySearch.Org.

⁷⁵ Records for Irene's mother, Lydia Francis, list her year of birth as 1872, thus the 1880 and 1882 dates listed for Irene are impossible, and it is assumed that the May 30, 1885 date is the correct date.

Mother	Lydia Sterling (O) Stallew (B)
Birthplace, Mother	Maryland (B,I,J,O); Delaware (F,G)
Education	6 th Grade (K)
Occupation	Servant, 1900 (A)
Residences	1900: 1543 Parrish St., Philadelphia, (F) 1902: 5607 Wyalusing Ave., West Philadelphia (A) 1910: 1543 Parrish St., Philadelphia, (G) 1920, 1924, 1926: 1747 Edwin St., Philadelphia ⁷⁶ (B,I,P) 1930, 1940, 1945: 2046 N. Gratz St., Philadelphia (J,K,T)
Death	Unknown

Table 3.3: Biographical details of Lydia Stallew

Name	Lydia Sterling (O) Stallew (B)
Date of Birth	May 30, 1872 (O); 1872 (K)
Birthplace	Maryland (O,B,I,J); Delaware (F,G)
Residences	1940: 2046 N. Gratz St., Philadelphia (K) 1960: 1543 N. Park Ave. (O)
Death	March 2, 1960 from Pulmonary Embolism, due to Gradual Circulatory Stasis and Arteriosclerotic Heart Disease. Also suffered from Chronic Arthritis and Chronic Brain Syndrome. (O)
Burial	March 8, 1960, at Eden Cemetery. ⁷⁷ Viewing held at Walter C. Beckett Funeral Home, 216 E. Coulter St., Philadelphia (O)

Table 3.4: Biographical details of Andrew Gilbert

Date of Birth	January 24, 1867 (A); 1867 (L); Jan 1867 (E)
Birthplace	Philadelphia (A); Pennsylvania (G)
Father	Andrew Gilbert (L)
Birthplace, Father	Pennsylvania (L,G,I)
Mother	Mary Elizabeth (L)
Birthplace, Mother	Pennsylvania (L,I), Delaware (G)
Residences	1900, 1910: 1543 Parrish St., Philadelphia (A,E,G) 1920, 1924: 1747 Edwin St., Philadelphia (I,L)
Occupation	1900: Laborer (E); 1902: Carpenters Helper (A); 1910: Laborer, Cementwork (G); 1920: Laborer, Contractor; 1924: Driver (L)
Death	October 27, 1924 at St. Luke's Hospital, Philadelphia, from Apoplexy (L)
Burial	October 30, 1924 at Eden Cemetery. Viewing held at Walter C. Beckett Funeral Home, 216 E. Coulter St., Philadelphia (L)

⁷⁶ Irene's address on her 1926 marriage license is listed as 1748 Edwin St.

⁷⁷ Eden Cemetery, which opened in 1902 and is located in Collingdale, PA, was the primary burial ground for Philadelphia African-Americans during this time and a number of Steve Davis' family members are interred there, including his father, grandmother and stepfather. "The History Of Eden Cemetery." Eden Cemetery. Accessed May 9, 2016. <http://www.edencemetery.org/History/about.htm>.

Table 3.5: Biographical details of Irene Davis' children

Name	Born	Died
Andrew Gilbert Jr.	2/27/1904 (P)	10/1971 (P)
Charles Gilbert	12/21/1905 (Q)	7/1982 (Q)
Russell Gilbert	7/22/1909 ⁷⁸	-
Irene Gilbert ⁷⁹	1912 (I)	-
Helen Gilbert ⁸⁰	1913/1915 (J,I)	-
Truman Gilbert ⁸¹	5/1916 (I)	-
Pauline Gilbert ⁸²	8/13/1919 (S)	1/1983 (S)
Mildred Gilbert ⁸³	1922 (J,K)	-
Roderick Gilbert	1925 ⁸⁴ (J,K)	-
Alberta Davis ⁸⁵	7/16/1927 (R)	8/13/1998 (R)
Stephen Davis ⁸⁶	3/14/1929 (C)	8/21/1987 (U)

Henry Davis

Steve Davis' father Henry was likely born on May 3, 1869 in Virginia to Abram Davis and Cora Lewis, both of whom were also likely born in Virginia. No records pertaining to Henry could be found prior to the 1926 marriage license for his marriage to Irene Francis, which also notes that Davis was a widower who had been married once previously, with his unnamed wife dying in South Carolina in 1922. As the licence does not provide any further details on the identity of his wife, no additional information could be uncovered on her. The 1930 U.S. Census reports that Henry was first married at the age of 24 (circa 1893) and thus it is certainly probable that Henry had children with his first wife, throughout the course of their 29-year marriage. Thus Steve Davis likely had additional

⁷⁸ "Birth Index, 1909, G." Pennsylvania Historical and Museum Commission. Accessed May 6, 2016. http://www.phmc.state.pa.us/bah/dam/rg/di/r11_089_BirthIndexes/Birth_1909/G.PDF.

⁷⁹ Later Irene Wright (U).

⁸⁰ Later Helen Hargraves (U).

⁸¹ Married to Alberta Gilbert by 1940 (K).

⁸² Married to Charles M Brown in 1938 (D,K).

⁸³ Later Mildred G. White (U,O). Resided at 2120 N. 8th Street, Philadelphia in 1960 (O).

⁸⁴ Year of birth derived from age listed on Census Reports. May have been born 1924-1925, possibly after the October 27, 1924 death of his father Andrew.

⁸⁵ Graduated from the Home Economics program at William Penn High School, 15th and Mt. Vernon Sts. in June 1946. *Philadelphia Afro-American*, June 29, 1946, 17. Later Alberta Gilliard (U).

⁸⁶ Married to Delores Body Davis until her death in 1951, followed by his marriage to Rosemary Davis in 1952.

stepsiblings on his father's side, in addition to the 9 stepsiblings on his mother's side. At some point following the 1922 death of Henry's first wife in South Carolina, he made his way to Philadelphia and his 1926 marriage licence notes that he was then residing at 1317 Melon St., Philadelphia, located scarcely a ½ mile south of Irene Francis' home on 1747 Edwin St. Henry and Irene were wed in Philadelphia on October 14, 1926 in a service conducted by Rev. John A. Browne. Before the end of the decade the couple would have two more children, Alberta and Stephen Francis Davis. A summary of Henry Davis' biographical details is shown in table 3.6.

Table 3.6: Biographical details of Henry Davis

Date of Birth	May 3, 1869 (B); May 30, 1871 (M); 1869-1870 (J,K)
Birthplace	Virginia (B,K,J); North Carolina (M)
Father	Abram Davis (B)
Birthplace, Father	Virginia (B,J); South Carolina (M)
Mother	Cora Lewis (B)
Birthplace, Mother	Virginia (B,J); South Carolina (M)
Education	8 th Grade (K)
Residences	1922: South Carolina (B) 1926: 1317 Melon St., Philadelphia (B) 1930-1945: 2046 N. Gratz St., Philadelphia (J,K,M)
Occupation	1924, 1930: Janitor (B,J); Labor (K,M); 1940: Unable to work, unemployed 156 weeks up to March 30, 1940 (K)
Death	May 16, 1945 at Philadelphia General Hospital from Hypertensive Cardiovascular Disease (M,T)
Burial	May 21, 1945 at Eden Cemetery; Viewing held at Walter C. Beckett Funeral Home, 216 E. Coulter St., Philadelphia (M); Services conducted by Rev E.E. Taylor at Union AME

Steve Davis' Early Life, 1929-1946

Stephen Francis Davis (U) was born in Philadelphia on March 14, 1929 (B), and was the youngest son of Henry and Irene Davis. By the 1930 U.S. Census, the Davis family was living at 2046 N. Gratz St. in North Philadelphia, which, like the Gilbert family's Edwin St. home, was a narrow three-story brick rowhouse with a front entrance lacking a

veranda or front lawn, that opened directly onto the sidewalk, a miniscule backyard, and minimal vegetation. At the time of the census no less than 10 members of the Davis/Gilbert family, including six of Irene's nine children from her first marriage, resided at the N. Gratz St. home. By the 1940 U.S. Census the Davis family had been joined by Irene's mother, Lydia Francis, as well as the spouses of two of Irene's children, Charles Brown, husband of Pauline Gilbert, as well as Truman Gilbert's wife Alberta, bringing the total number of occupants of 2046 N. Gratz St. to twelve. The 1930 and 1940 Censuses note that the Davis family rented the Gratz St. house and that the rent for the house was \$40 per month in 1930, dropping to \$28 per month in 1940. Davis remained at the Gratz Street house into the 1950s, though the latest document listing that address is his 1952 marriage licence to Rosemary Davis (C).

Of Steve's education Benny Golson explained, "Steve and I went through elementary school together in Philadelphia" in the 1930s, at "Allison Elementary School at 15th and Norris Streets."⁸⁷ Steve also attended FitzSimons Junior High School, located at W. Cumberland and N. 26th Streets, and later attended Northeast High School at W. Leigh Ave. and N. 27th St. from February 2, 1944 to March 14, 1946.⁸⁸ His obituary noted that while at Northeast High, Steve was on the track team and also claims that he did graduate, a fact that Danny D'Imperio caught and reiterated that Davis had not completed high school.⁸⁹ D'Imperio recalled a few of Davis' stories from that period, one being that Steve met his future wife Rosemary Davis (Khadijah) while they were in school,⁹⁰ as

⁸⁷ Benny Golson, email to the author, January 23, 2014.

⁸⁸ Form H 22-Permanent Catalog Card, Boys, School District of Philadelphia Index Card, Stephen Francis Davis.

⁸⁹ Danny D'Imperio, email to the author, January 24, 2014.

⁹⁰ Possibly elementary or middle school, as Northeast High was an all-boys school.

they had been seated alphabetically.⁹¹ D’Imperio also recounted a memory of Davis’ early years as a musician. Per D’Imperio:

We talked about his earlier days when he was a kid around Philadelphia and he said that, “we’d be out playing baseball outside and doing things like that and we’d go over and knock on Benny Golson’s door to have him come out and play,” because Benny Golson was also from Philadelphia and Benny’s mother would say “No, he’s inside practicing.” So Benny Golson couldn’t come out and play with the other kids. (Danny D’Imperio, interview with the author, January 9, 2014)

Steve became interested in music as a teenager, with his older brother Truman Gilbert, also a bass player, acting as Steve’s inspiration for picking up the instrument.⁹² The 1940 U.S. census reports that Truman was in fact active as a musician in a big band, though no record of his career has yet been uncovered. Golson also recalled that as teenagers, Steve was part of a group of aspiring young Philadelphia musicians that Golson would host in his living room,⁹³ which he recalls involved participants such as “Sylvester Tillman, drums; Calvin Marshall, alto saxophone; Ray Bryant, piano; John Coltrane,⁹⁴ alto saxophone, Steve Davis, bass, and some others I can't remember.”⁹⁵

In 1945, when Steve was 16, his father Henry died at the age of 76, likely around the time when Steve first began playing professionally around Philadelphia (U). Steve withdrew from Northeast High School the following year, on March 14, 1946, his 17th Birthday, possibly as a result of his budding career, and while Steve is reported to have started working professionally at age 16, the first reports of his professional activities do not appear until 1947.

⁹¹ Danny D’Imperio, interview with the author, January 9, 2014.

⁹² “Steve...started music in high school after being inspired by his brother, also a bass player.” Ahmad Basheer, Freddie McCoy, *Spider Man*, Prestige PR 7444, Liner Notes. Kathy Sheehan, “Stephen Davis, Jazz Guitarist,” *Philadelphia Daily News*, August 26, 1987, 52.

⁹³ Golson lived nearby on Page Street. Porter 1998, 36.

⁹⁴ Coltrane arrived in Philadelphia after graduating high school in 1943 (Porter 1998, 21) but was drafted into the navy for a year, from August 6, 1945 to August 11, 1946. Porter 1998, 37.

⁹⁵ Benny Golson, email to the author, January 23, 2014.

CHAPTER IV FREELANCING IN PHILADELPHIA, 1947-1959

Very little information could be found within the body of jazz literature regarding Steve Davis' career prior to his involvement with the John Coltrane Quartet in 1960. Given that Davis is solely remembered for his involvement with Coltrane, the various biographies on Coltrane present an obvious starting point for an investigation into Davis' life and career, in particular Lewis Porter's *John Coltrane: His Life and Music*. Close examination of Porter revealed numerous citations from the *Philadelphia Afro-American* and the *Philadelphia Tribune*, two of the most prominent publications comprising the Philadelphia black press of the period, leading to a second avenue of investigation. While works such as Porter 1998, Thomas 1975 and Simpkins 1976 draw considerably upon interviews with musicians active during this period, by the time this investigation had been initiated in December 2013, virtually the entire living memory of events 50-60 years prior had faded. As a result only a handful of musicians from this period could be interviewed, but even then very little information about this period could be gathered. To further exacerbate the problem, the jazz press of the period, comprising magazines such as *Down Beat* and *Metronome* was found to have paid scant little attention to Philadelphia, except on the occasion of the appearance of a nationally established artist.

The most significant component of this investigation was a meticulous browsing of the *Philadelphia Afro-American* and *Philadelphia Tribune* from 1947-1959 on microfilm, conducted over an 8-month period.⁹⁶ While this process initially yielded much new

⁹⁶ It should be noted that this was an absolutely dreadful process. The microfilming process itself was generally poorly done and the researcher will find him or herself having to contend with images that are simultaneously over and under exposed and often blurred, in addition to enduring reading through an endless amount on banal writing full of spelling and grammatical errors, incomprehensible slang, and very poor typesetting.

information regarding Davis in the late 1940s, virtually no information regarding Davis' musical career found after 1951 for reasons that will be discussed shortly. As fruitless as the search was, it did occasionally lead to relevant discoveries such as the details of Davis' marriage in October 1952, the death of colleague William Armstrong (aka Nasirdeen) in 1954, and Davis' involvement with Lee Morgan in 1958.⁹⁷ The author was fortunate in that regard as future researchers conducting studies on other Philadelphia jazz figures can expect to find significantly less material, especially on those figures who became part of the Philadelphia jazz scene after 1951, in other words, many of the Philadelphia musicians who became established with the national modern jazz scene throughout the 1950s and 1960s.

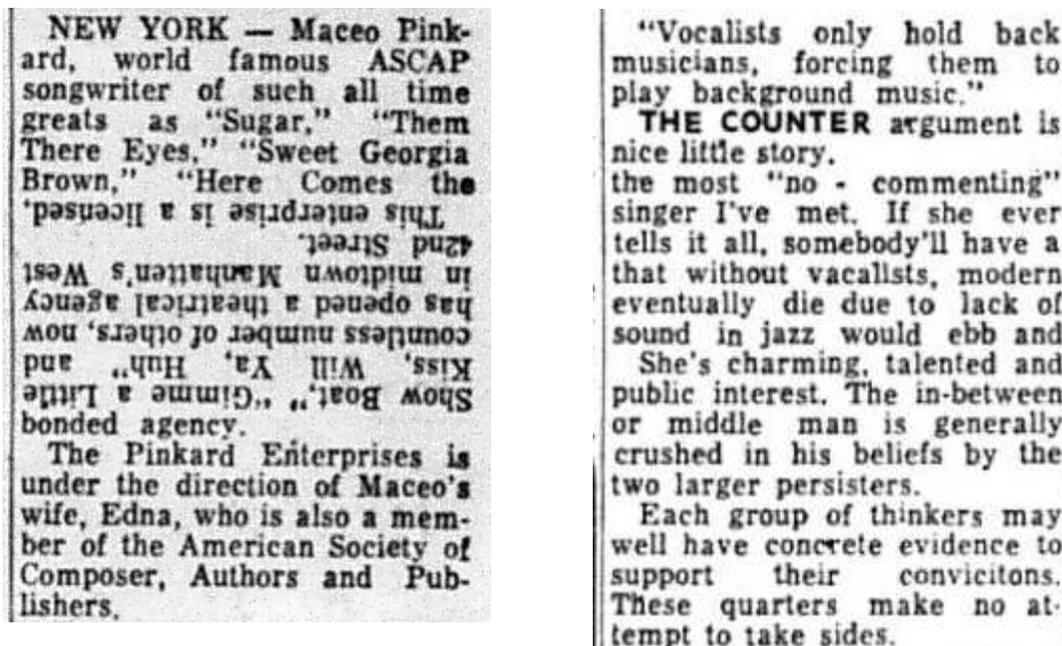
Modern Jazz Coverage in the Philadelphia Black Press, 1947-1959

The Philadelphia jazz scene of the late 1940s and 1950s constituted a significant period in jazz history as it marked the formative years of many Philadelphia musicians who would dominate the national jazz scene and shape the evolution of jazz music throughout the 1960s. Thus it would seem logical that the primary focus of an investigation into the life of a black Philadelphia jazz musician would be on the Philadelphia black press, which consisted of newspapers such as the *Philadelphia Afro-American* and the *Philadelphia Tribune*, however this assumption was found to be wrong. A thorough examination of these two newspapers revealed both papers to be dismal failures in their documentation of the history and development of the Philadelphia jazz scene during this important era, with the result that this history is now lost forever.

⁹⁷ While this has been documented in two separate biographies on Morgan, Davis' connection with Morgan has not been cross-referenced in any other source and had it not been for the chance discovery of the primary sources, this connection would likely remained undiscovered.

The researcher will quickly find that neither publication paid any consideration to grammar, spelling, punctuation, or even typesetting, as evidenced by the occasional block of text printed upside down, or paragraphs scrambled beyond comprehension, examples of which are shown in figure 4.1.

Figure 4.1: Examples of upside-down text⁹⁸ and scrambled paragraphs.⁹⁹



Both newspapers were also frequently observed printing the wrong dates on the tops of individual pages, or occasionally even on the front page of a given issue, while at times pages were found to have two dates on them, making citing such articles a challenge, as the date appearing on the page differs from the actual date of the newspaper. As well, pages were often found to be missing page numbers.

⁹⁸ *Philadelphia Afro-American*, March 22, 1958, 16.

⁹⁹ *Philadelphia Afro-American*, September 27, 1958, 16. As best as can be determined, the paragraph may read as follows, "The counter argument is that without vocalists, [sic] modern sound in jazz would ebb and eventually die due to lack of public interest. The in-between or middle man is generally crushed in his beliefs by the two larger persisters," with elements from a paragraph at the very end of the article (not pictured) interspersed, "She's charming, talented and the most "no - commenting" singer I've met. If she ever tells it all, somebody'll have a nice little story."

Furthermore, both newspapers display an alarming tendency to misspell musicians more often than they spelled them correctly, even more so in cases where musicians adopted Muslim names. These errors, as amusing and ridiculous as they may be, present a dire problem to the present-day researcher given the current trend of digitizing historical periodicals. This process typically involves making digital scans directly from microfilm sources, as in many cases the original periodicals were not retained, followed by processing with Optical Character Recognition (OCR) Software so that a full-text version of the periodical can be hosted in an online database.

Because of these errors, a full-text search of these databases will quickly prove useless as it is impossible to anticipate how a given musician's name may have been misspelled, causing the researcher to miss items pertaining to their subject. Thus, the only recourse is a laborious¹⁰⁰ browsing process that is made even more time consuming when engaging with a digital platform, versus working directly with microfilm or print sources. Table 4.1 lists examples of names and some of the misspellings observed,¹⁰¹ though the matter of Muslim names will be discussed separately.

An alarming trend was observed in both newspapers, whereby in 1947, both publications included a great deal of music news, club advertisements and other features of benefit to the researcher, yet this coverage gradually declined in both papers over the next few years, all but disappearing entirely after 1951. Consequentially the majority of

¹⁰⁰ In the author's experience, each issue of the *Afro-American* and *Tribune* took approximately 15 minutes to browse through, principally focusing on article titles though reading through social and music related columns. Thus the researcher could examine one month of the weekly *Afro-American* in one hour, and one month of the bi-weekly *Tribune* in two hours, which works out to 12 hours per year of the *Afro-American* and 24 hours per year of the *Tribune*.

¹⁰¹ Note that this phenomenon, which even the author has fallen victim to, still flourishes to this day. A writer from the *Guelph Mercury* once printed the author's surname as "Dimtech," even after several telephone conversations and email correspondence. Laura Thompson, "Derailed," *Guelph Mercury*, November 18, 2006, E1-E2.

information found on Davis' career in these publications was found during the years 1947-1951, with next to no additional information being found on Davis for the remainder of the decade.

Table 4.1: Examples of typographical errors in the Philadelphia black press

Name	Variations
Benny Golson	Ben Goldson, Benny Gholston
Odean Pope	O.D. Pope, Odene Pope, Aden Pope, Oden Hope
John Coltrane	John Coltrain, John Coletrain, Coltran, etc.
William Lankford	William Langford, William Langsford
Sonny Stitt	Sonny Stitts, Sonny Stitz, "Sensational Vocalist"
Philly Joe Jones ¹⁰²	Jo-Jo, Jo Jones, Jo Jo Jones
Lennie Tristano	Lannie Christano ¹⁰³
Illinois Jacquet	Illinois Jacket
Percy Heath	Mercy Heath
Jimmy "Badman" Oliver	Jimmy "Bandman" Oliver
Buddy Enlow	Budly Englow
McCoy Tyner	McCoy Turner
Errol Garner	Earl Garner
C. Sharpe	C. Charpe
Ray Bryant	Ray Grant
Kenny Dorham	Kenny Durham
Jackie McLean	Jackie McClean
Jimmy Hinsley	Jimmy Himsley
Ziggy Vines	Ziggy Vones
Dizzy Gillespie	John Briks Gillespie, John Burke Gillespi

To further exacerbate matters, it should be noted that the existing local coverage rarely mentions those musicians considered to be pillars of the Philadelphia jazz community often mentioned in the existing body of jazz literature, and, in the case of musicians emerging in Philadelphia after 1951, misses their careers entirely. Instead of reporting on Philadelphia those musicians who would become successful on a national scale such as

¹⁰² Philly Joe Jones was not referred to as such until coming to national prominence. The alternate spellings listed here at times make it difficult to distinguish between reports pertaining to him and drummer Jo (Jonathon) Jones, later known as "Papa" Jo Jones.

¹⁰³ Referred to as such in both advertisements and in *Philadelphia Afro-American* entertainment editor E.B. Rea's "Encores and Echoes" column.

John Coltrane, Jimmy, Percy and Al Heath, Lee Morgan, Red Garland, Philly Joe Jones, Jimmy Garrison, Henry Grimes, McCoy Tyner, Reggie Workman, Jymie Merritt, Kenny and Bill Barron, or even local stars such as Odean Pope, Sam Reed, Bootsie Barnes, and Calvin Massey, the Philadelphia black press was primarily interested in a handful of local musicians such as “Sax” Gill, “Coatesville” Harris, “Butch” Ballard, Beulah Frazier, Don Gardner, Lynn Hope, “Bass” Ashford, “Pigmeat” Markham and Hal “Cornbread” Singer, though Jimmy Oliver did receive quite a bit of attention up to about 1951. As a result, and in conjunction with the fading living memory, the history of the evolution of modern jazz in Philadelphia is now all but lost to future generations of researchers.¹⁰⁴

The black press continually displayed an apathetic and at times hostile attitude towards the development of Modern Jazz, with the *Afro-American* routinely publishing articles challenging the legitimacy and validity of Bebop and Modern Jazz as late as 1954. Instead, these publications favoured Dixieland musicians and mainstream entertainers, with a special affinity for those black musicians who achieved any manner of success as classical singers and pianists.

Another tendency exhibited by the Philadelphia black press is that while it would largely ignore the musicians of Philadelphia and their accomplishments, those musicians who found themselves in legal trouble, often involving narcotics, would suddenly end up thrust onto the front pages and headlines of these same publications. Several examples of this include Jimmy Oliver’s 1951 arrest,¹⁰⁵ Jimmy Heath’s¹⁰⁶ and Steve Davis’ 1955

¹⁰⁴ In fact, after reading through the black press during this time, the researcher would find themselves hard pressed to know that many of the musicians discussed in the existing body of jazz literature, even existed at all, as if these newspapers bore witness to an alternate musical reality.

¹⁰⁵ *Philadelphia Tribune*, September 8, 1951, 1.

¹⁰⁶ Jimmy Heath, upon his May 1959 release from Lewisburg Penitentiary was invited to join Miles Davis’ group as a replacement for John Coltrane but ultimately could not due to the conditions of his probation. See Porter 1998, 141-144.

arrest,¹⁰⁷ and Hasaan Ibn Ali's 1959 arrest,¹⁰⁸ among many other examples. Curiously, in the case of Hasaan, no mention of him could be found in either paper for almost a decade until the time of his arrest.

These attitudes were decried in an August 1957 article printed in *Duke Magazine* and subsequently reported on in the *Philadelphia Tribune*, under the title "Negro's "Lack Of Pride" in Jazz Music Bitterly Criticized." Per the *Tribune*:

Even though jazz was created by colored musicians, most Negroes—including top race performers—know nothing about jazz and cannot discuss it intelligently. This blistering charge is leveled by noted pianist Billy Taylor in the August issue of *Duke Magazine* in an article which is provocative indictment of the "lack of pride" of Negroes in their own music. The popular trio leader, who is a top-name performer in niteries across the nation, angrily blasts Negro universities and newspapers particularly for failing to give jazz musicians proper recognition.

What Jazz Means

The Virginia State College graduate assails colored colleges for failing to have classes in jazz appreciation and even failing to provide training for would-be musicians. "Somehow, we're got to make Negroes more aware and appreciative of what jazz has meant and still means to the advancement of the race. What needs to be done right now is to instill in more Negroes a sense of pride in the accomplishments of their own music, states Taylor. Even musicians know little about the jazz they play, charges Taylor. "It is amazing how uninformed many top performers are about the historical background of the music they use as a medium of expression," he says.

Bitter About Treatment

Taylor is bitter about the treatment of jazz musicians in Negro Publications and says in his *Duke* article that most newspapers and magazines "just cannot seem to find any jazz musicians to write about except the ones who use dope, drink excessively, have been arrested or otherwise had trouble with the society in which they live. Our periodicals sometimes deliberately go out of their way to play up the personal failings of certain jazz musicians, thus continuing the ancient stereotype that jazz is bad music because of its past association with 'vice,' and since it is bad, everyone associated with it must consequently be bad. To me, this attitude by Negro editors seems completely unreasonable." Speaking of the jazz public, Taylor states: "It is surprising to note that the percentage of white jazz fans is considerably higher than the percentage of Negro jazz fans. Surely a musician like Duke Ellington, with his great compositions and his great orchestras, has done enough to advance the cause of Negroes as a race to warrant

¹⁰⁷ *Philadelphia Tribune*, January 25, 1955, 1. The article even laments that "Only Two" musicians had been arrested.

¹⁰⁸ *Philadelphia Afro-American*, May 2, 1959, 1-2.

the same enthusiasm and support which we give to Jackie Robinson and our other great athletes. "In many ways, jazz has done more to break down the color line between the white and colored races than religion and it was way ahead of sports in blazing the path to firmer friendships and understanding between the races," Taylor concludes. ("Negro's "Lack Of Pride" in Jazz Music Bitterly Criticized." *Philadelphia Tribune*, July 6, 1957, 11)

Music Coverage in the *Philadelphia Afro-American*, 1947-1959

The primary focus of music reportage in the *Philadelphia Afro-American* during this period was covering mainstream, nationally established celebrities of the period, such as Illinois Jacquet, Erskine Hawkins, Billy Eckstine, Ella Fitzgerald, Louis Armstrong, Nat King Cole, Canada Lee, Louis Jordan, Earth Kitt and Josephine Baker. This coverage is typically in the form of anonymous articles, as opposed to being covered by a specific writer in a regular column, and virtually all but excludes of local music news, except when celebrities were set to appear in Philadelphia.

At the same time, there are numerous, often short lived and erratically printed columns, that also focus almost exclusively on these nationally established celebrities, that typically delve into the most mundane and inconsequential details of these figures, such as their personal lives, racial matters, legal problems, or even the cost of dresses worn by various vocalists and actresses, again to the almost total exclusion of local music news. As a consequence, this material, comprising the bulk of music coverage during this period is of little value to researchers investigating the lives and careers of the musicians that comprise Philadelphia's modern jazz fraternity. Table 4.2 lists the major columns that appeared in the *Afro-American* during this period.

While the vast majority of these columns were dedicated to reporting on mainstream entertainment news, and are of little value to researchers investigating Philadelphia modern jazz musicians, the short-lived columns "Staccato" by J.W. Woods, "Ravin' With

Ramon” by Disc Jockey Ramon Bruce, “Stardust” by Glenna L. Bannister, and “Midnight Mirror” by Dick Banks are quite valuable as they do provide coverage of the Philadelphia jazz scene. Unfortunately, all of these columns disappeared by 1951, after which time only a miniscule amount of local music news was printed.

Table 4.2: Major music columns in the *Philadelphia Afro-American*, 1947-1959

Author	Title	Span
Rea, Edward Black ¹⁰⁹	Encores & Echoes	1947-12/1953
Woods, J.W.	Staccato	1-11/1947
Bruce, Ramon	Ravin’ With Ramon ¹¹⁰	7/1947-7/1948
Bannister, Glenna L.	Stardust	4-6/1948; 2-4/1950
Banks, Dick	Midnight Mirror	12/30/1950-4/1951
Gaines, Edward H.	Staccato	4Q/1953
Douglas, Larry	Theatricaly Yours	4Q/1953-9/10/1955
Lacy, Sam ¹¹¹	Ambling About	1Q/1954
Gaines, Edward H.	Music and the Dance	1Q-9/4/1954
Sweeney, Al	Show Business	1Q-3Q/1954
Clark, Conrad	All Around The Town	4Q/1954
Lacy, Sam	Theatrical Whirl	1Q/1955-4Q/1957
Gaines, Edward H.	(Articles)	1Q-4Q/1956
Young, Masco	The Lowdown	3Q-4Q/1957
Lacy, Sam	Star Gazing	4Q/1957-4Q/1959
Morton, Baker	Baker’s Dozen	2Q/1958-2Q/1959
Demille, Darcy	Data N’ Chatter	2Q-4Q/1959
Morton, Baker E.	The Week In Jazz	1Q-2Q/1959

One particularly useful feature of the *Philadelphia Afro-American* during this period was the numerous club advertisements, which at the time often listed the personnel within a group as well as its leader. This feature however was also short lived, and by September 1948 a gradual decline in the quantity and diversity (in terms of the establishments being

¹⁰⁹ Edward Black “E.B.” Rea was the entertainment editor for all of the *Afro-American* papers, including Philadelphia, Baltimore, and Washington. Those papers were found to exhibit similar attitudes in their coverage of modern jazz. Rea, frequently pictured smoking a cigar died of lung cancer in December 1953. *Philadelphia Afro-American*, December 12, 1953, 18.

¹¹⁰ This column later appeared in the *Philadelphia Tribune* from January to March, 1949.

¹¹¹ Sam Lacy was originally the sports editor for the *Afro-American*, but later took over writing about music and entertainment after E.B. Rea’s death in 1953. E.B. Rea, “Encores and Echoes,” *Philadelphia Afro-American*, March 18, 1953, 9.

advertised) was observed. From 1954-1957 only a scant handful of adverts could be found, while from 1958-1959, hardly any club advertisements could be found at all. Other features of the *Afro-American* during this period include occasional listings of appearances by various big bands (such as those of Dizzy Gillespie, Illinois Jacquet, Jimmy Lunceford and Erskine Hawkins) under the title “Band Routes,” though this feature disappeared after the 1st quarter of 1951, as well as periodic record reviews by various authors in various columns.

As late as 1954, the *Afro-American* was observed printing a number of articles challenging the validity and legitimacy of Bebop and Modern Jazz, often in favour of Dixieland performers, classical pianists and singers, and other mainstream entertainers. However this trend did change around 1956 when the *Afro-American* began to report on nationally established modern jazz musicians such as Miles Davis and Thelonious Monk, though these news items were typically more concerned with their lives than their music.

Lost Issues of the *Philadelphia Tribune*

The author discovered early on that a period of approximately one and a half years of the *Philadelphia Tribune* was not preserved on microfilm, running from October 8, 1946 to October 4, 1947, and July to December 1948. Efforts¹¹² were made to locate the missing dates, but it appears that all of the institutions holding the *Philadelphia Tribune* on microfilm carry the same reel.¹¹³ The Free Library of Philadelphia was also contacted in the hope that they may have retained a hard copy of these issues but was informed that

¹¹² Several libraries were contacted including Boston University (which noted that the same gaps existed in its subscription to the ProQuest digital edition of the *Philadelphia Tribune*), Truman State University, Princeton, Alabama State University, New York University, University of Pennsylvania and Yale University.

¹¹³ The reel in question is marked as containing June 1946, through January 1948. Typically a reel of the *Philadelphia Tribune* on microfilm will contain a six-month period of the twice-weekly newspaper. This reel in question contains June to October 1946 and October 1947 to January 1948.

they did not. The *Philadelphia Tribune* was contacted for an explanation of why these issues were not preserved on microfilm and suggestions for institutions that might hold the missing dates, but no explanation was provided and no sources were identified. The loss of these dates is most unfortunate as it occurred during a period when the *Tribune* featured an abundance of music news and it is likely that additional information on Steve Davis and other Philadelphia musicians may be lost as a result.

Music Coverage in the *Philadelphia Tribune*, 1947-1959

Owing to the time intensive nature of browsing through the *Tribune*, the year 1956 was not examined due to Davis' incarceration for most of that year, while 1957 was merely sampled over the months January, June and July, owing to the decline of music coverage observed in 1955, and as no additional material of use was found during the months sampled, the remainder of the year was bypassed.

In a similar manner to the *Afro-American*, music coverage in the *Tribune* was largely centered on mainstream artists, however, during the late 1940s the *Tribune* also ran a number of columns that did report on the local music scene, though this declined throughout the 1950s. A list of these columns is shown in table 4.3.

While these columns, especially the ones written between 1947 to 1951, are a valuable resource to the researcher, they are not without fault, namely with respect to the amount of banal banter the researcher must sift through, which only seems to increase throughout the 1950s, resulting in progressively less and less useful information being found. For example, in virtually every edition of J. Lemeul Huntley's "If You Ask Me" column, Huntley goes out of his way to mention the food at one particular establishment, even though, the establishment did not feature entertainment of any kind. As well, proprietors,

waitresses and even bartenders¹¹⁴ were mentioned as often as musicians were, while these columnists would frequently make references to concerts that had taken place, name members of the audience in attendance at those concerts, they more often than not neglected to name the musicians themselves.

While local modern jazz coverage would wane throughout the 1950s, as was seen in the *Afro-American*, during the latter part of the decade the *Tribune* increasingly reported on Rock n' Roll, in contrast to the *Afro-American* which began to report on nationally established modern jazz artists.

Table 4.3: Major music columns in the *Philadelphia Tribune*, 1947-1959

Author	Title	Span
Kae Williams ¹¹⁵	Bright Light Banter	10/47-6/48?
Squire Bryant ¹¹⁶	Thru The "Spy" Glass	10/47-4Q/49
Warneal Lanier	The Scratch Pad	10/47-5/51
Violet Wilkins	...And Furthermore	1Q/48-1Q/49
J. Lemuel Huntley	If You Ask Me	1/49-3/51
Ramon Bruce	Ravin' With Ramon ¹¹⁷	1-3/49
Francis Cauthorn	The Night Shift	11/25/50-5/55
Jimmy Brown	These Foolish Things	5/52-12/55?
James "Woody" McBride	Wandering With Woody	3/54-12/55?
Archie Miller	Fun 'N' Thrills In Philly Town	11/12/55-1/57
Jimmy Rivers	Jazz In Review	3-6/59

Another feature of the *Tribune* the researcher should examine are the enumerable social and gossip columns that were printed throughout the newspaper, as they occasionally mentioned the local music scene. However, this too requires the caveat that the researcher will still be required to sift through a vast amount of irrelevant information

¹¹⁴ Echoing a comment made by Cullen Knight that bartenders were "in charge" and "had followings." Cullen Knight, interview with the author, January 23, 2014.

¹¹⁵ A DJ also known as Kid Swingster.

¹¹⁶ In addition to "Thru The 'Spy' Glass," Bryant would occasionally write columns under other titles, such as "The Philadelphia Story."

¹¹⁷ Formerly printed in the *Philadelphia Afro-American*.

as these social columns all seem to follow a set pattern of naming the membership¹¹⁸ of various “clubs,” guests in attendance at various concerts, biographies of random youth, “personalities” of the week, etc., while having to contend with the steady decline in actual music news appearing in these columns throughout the 1950s.

As with the *Afro-American*, the *Tribune* also featured an abundance of club adverts, which, in the late 1940s, often named sidemen as well, providing an invaluable resource to the researcher. Though as with the *Afro-American*, the quantity and usefulness of these adverts declines after about 1951, and while they do not disappear completely as in the *Afro-American*, they do appear sparingly at times, and typically only announce visiting nationally established artists, though “Coatesville” Harris and “Butch” Ballard are mentioned consistently throughout the decade.

Future Research Opportunities

One source that may prove to be immensely valuable to future researchers of Philadelphia jazz musicians, though was inaccessible to the author at the time of this writing, are the papers of American Federation of Musicians Local 274, now retained by its successor organization, the Philadelphia Clef Club. Over the course of several telephone conversations with club president Donald Gardner, it was learned that a large portion of the former union papers had indeed been preserved by the Clef Club, and although some of the documents had been damaged, possibly by a flood, the majority have since been stabilized. Gardner revealed to the author that he had personally seen documents pertaining to John Coltrane in the collection, and explained that until the collection can be properly documented, archived and possibly digitized, the collection is off limits to the public. In light of the dearth of information on the Philadelphia jazz

¹¹⁸ You can be sure that every “club” at the time had a Sergeant-at-arms.

scene in the jazz press, and the black press, and the near total loss of the living memory from this period, access to these records may in fact lead to an unprecedented new era in the field of jazz research.

As well, in addition to the two black newspapers consulted for this thesis, the *Philadelphia Afro-American* and the *Philadelphia Tribune*, it was learned that a third black newspaper was active during this time, the *Philadelphia Independent*, though microfilm for this publication could not be sourced. Evidently citations of this newspaper have not been observed in the body of jazz literature, which may suggest that few researchers have consulted it. If a source for this paper can be located it may possibly provide an additional point of view of the Philadelphia jazz scene.

Finally if a source can be found for the approximately one and a half years of the *Philadelphia Tribune* evidently not preserved on microfilm, many new insights on the period of 1946-1948 may be gained, given that music news was then at its peak in that publication.

A Note on Names

The author has noticed that there exists considerable confusion regarding the proper spelling of the names of several musicians mentioned throughout this chapter, and as these musicians are all deceased, along with the abundance of contradictory information that exists, it is no longer possible to verify the proper form of their names. Exacerbating the matter are instances where musicians adopted Muslim names, which in most cases are not recorded on any official document and only appear in newspapers and jazz magazines, often with endless variations in spellings. With that in mind, the author has elected to use the following spellings for the following musicians, with a corresponding

explanation. However, despite the author's best efforts, the author has no confidence that any of these names are at all correct, but will use these forms throughout for the sake of consistency, though assumed Muslim names and birth names may be used interchangeably at times.

One name that is frequently misspelled is that of William "Count" Lankford, later known as Hasaan Ibn Ali. In the Philadelphia black press, Lankford is typically referred to as "Langford" or "Langsford," spellings that several authors of jazz biographies have perpetuated. The spelling of "Lankford" can be found on several official documents, including the 1940 U.S. Census¹¹⁹ as well as a notice in the *Pennsylvania Bulletin* listing Lankford's former¹²⁰ home on 2406 N. Gratz St. under the Pennsylvania Treasury Department's "Notice of Names of Persons Appearing to be Owners of Abandoned and Unclaimed Property."¹²¹ The spelling of Lankford's Muslim name, Hasaan Ibn Ali, is taken from the liner notes of the 1964 album *The Max Roach Trio Featuring the Legendary Hasaan*, the only album featuring Lankford so far released.

Drummer William Armstrong was also a notable Muslim convert within the Philadelphia jazz community and is variously referred to in reports as Nasiredeen, Narsirdean, Nasidereen and Nasseridine, while Catalano 2000 (42-43) refers to Armstrong with the nickname "Kali." However, reports¹²² of Armstrong's September 1954 death list his full Muslim name as Nasirdeen Ibisaud which, given the nature of the report, is considered the definitive spelling. Furthermore, Steve Davis' son was named in

¹¹⁹ 1940 U.S. Census, 2324 19th Street, Philadelphia, Pennsylvania.

¹²⁰ Lankford's home burnt down on October 24, 1980, killing Lankford's parents. Alan Sukoening, email to the author, December 28, 2015.

¹²¹ *Pennsylvania Bulletin*, Vol. 27, No. 51, December 20, 1997. Commonwealth of Pennsylvania,. Accessed December 28, 2015. <http://www.pabulletin.com/secure/data/vol27/27-51/2066f.html>.

¹²² *Philadelphia Tribune*, September 18, 1954, 1-2.

memory of Armstrong, and likewise his first name is listed in Davis' 1987 obituary¹²³ as Nasirdeen Ibn Abdul Syeed Davis, while Davis' nephew Nurudeen Tyner refers to him as "Nasirideen."¹²⁴ Pennsylvania court records¹²⁵ list Davis' son's name as "Nasirdeen Abdul Syeed Davis,"¹²⁶ which is henceforth considered the definitive spelling of Davis' son's name. Thoughts on the correct spelling of Steve and Rosemary Davis' Muslim names are discussed elsewhere.

Joe Sewell Quartet

Although Davis is reported to have started working professionally in around 1945, at the age of 16,¹²⁷ his earliest known professional engagement was at the Café Holiday with the Joe Sewell Quartet in September 1947. This engagement is the one referred to by Porter (1998, 326n4) when he states that Davis "was playing professionally around town as early as 1947." An examination of the *Philadelphia Afro-American* from January 1946 through December 1947 and the *Philadelphia Tribune* from June 1, 1946 to October 5, 1946 failed to turn up any earlier advertisements or reports concerning Davis' activities. As a twelve-month period from October 8, 1946 to October 4, 1947 of the *Philadelphia Tribune* was not preserved on microfilm it is possible that additional reports on Davis prior to September 1947 may yet be found, if a source for the *Tribune* during that gap can be located. Also note that the *Tribune* gap encompasses the period when Davis was reported working with the Sewell group, thus additional information may still remain to be uncovered for that engagement as well.

¹²³ Kathy Sheehan, "Stephen Davis, Jazz Guitarist," *Philadelphia Daily News*, August 26, 1987, 52.

¹²⁴ Nurudeen Tyner, email to the author, March 29, 2016.

¹²⁵ Philadelphia Common Pleas Court Docket MC-51-CR-0911561-1997. Search under the name Nasirdeen Davis and "Criminal" dockets under "Docket Type." Accessed December 31, 2015. <https://ujportal.pacourts.us/DocketSheets/CP.aspx>.

¹²⁶ Mirroring the same spelling used for Armstrong in 1954.

¹²⁷ Kathy Sheehan, "Stephen Davis, Jazz Guitarist," *Philadelphia Daily News*, August 26, 1987, 52.

Figure 4.2: Advertisement for the Joe Sewell Quartette¹²⁸

Music Every Night

CAFÉ HOLIDAY

JOE SEWELL — Tenor Sax Man
and his **QUARTETTE**

FEATURING
CHAS. COKER, Piano
STEVE DAVIS, Bass
BILLY GREEN, Drums

EXTRA ADDED ATTRACTION!!
THURSDAY, FRIDAY, and SATURDAY
TRUMPET MAN EXTRAORDINARY
CALVIN TODD

ST. 4-8958 **13th & DIAMOND** Jam Session
Every Saturday, 3 to 7

Advertisements for the Joe Sewell group at Café Holiday appear in the September 13, 1947 (5) (shown in figure 4.2) and September 20, 1947 (6) issues of the *Philadelphia Afro-American* and announce the Joe Sewell “Quartette” appearing at the Café Holiday, at 13th and Diamond, with Charles (Dolo) Coker on piano,¹²⁹ Steve Davis on bass, and Billy Green on drums. The adverts also note that trumpeter Calvin Todd would join the group Thursday, Friday and Saturdays nights. The group likely performed at Café Holiday for a period of two weeks as the Bill Morris and The Five Gaylords were advertised at that establishment the week prior¹³⁰ while Johnny Bowen and His Five Naturals¹³¹ were advertised the week after the advertisements for Sewell appeared in the *Afro-American*. As no other advertisements mention Davis in connection with Sewell, it

¹²⁸ *Philadelphia Afro-American*, September 13, 1947, 5.

¹²⁹ Jimmy Brown, “These Foolish Things,” *Philadelphia Tribune*, January 11, 1955, 9.

¹³⁰ *Philadelphia Afro-American*, September 6, 1947, 6.

¹³¹ *Philadelphia Afro-American*, September 27, 1947, 7.

is not known if Davis did in fact work with Sewell prior to or following the Café Holiday engagement.¹³²

Jimmy Hinsley Group

Steve Davis' next known engagement following the Joe Sewell "Quartette" at Café Holiday, was an 8-week residency at the 820 Club¹³³ with saxophonist Jimmy Hinsley's quartet. Advertisements and reports pertaining to this engagement were found solely in the *Philadelphia Tribune*, underscoring the value of consulting multiple newspapers in order to gain a 'stereoscopic' view of the music scene in Philadelphia in the hopes that one newspaper will see what the other newspaper misses or ignores. The engagement is notable for the first known instance of Davis working with Muslim musicians, namely drummer Khalil Mahdi, while Davis' conversion to Islam by the end of the decade appears to have a connection to the 820 Club, as will be discussed later.

The first reports of this engagement appear in the January 24, 1948 issue of the *Tribune*, where Kae Williams (under the alias Kid Swingster) reports the Hinley group appearing at "North Phila's newest nite spot... the "820 Club" located in the La Reve Hotel at 820 W. Columbia Ave." Here, Williams lists the personnel in the group as consisting of Hinsley, "one of the country's foremost saxophone stylists," Joe Lawson on piano, and "those two dynamic Mohammedam [sic] musicians" Khalil Mahdi on drums and "Ahmad H. Abdul" on bass.¹³⁴ A photograph printed in the same issue of the *Tribune* reveals that the bassist referred to as "Ahmad H. Abdul" and "Ahmad H. Abdul Malik" is

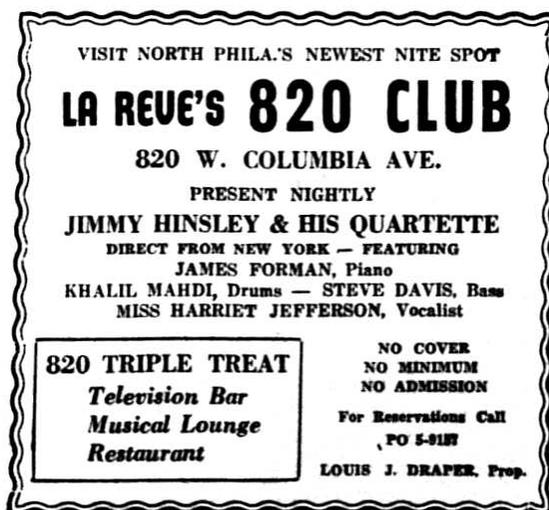
¹³² See Appendix C1 for additional Joe Sewell and Calvin Todd advertisements and reports.

¹³³ See Appendix C2 for additional information on the Hinsley group and the 820 Club and Appendix C3 for the Nasirdeen/Young Group and further 820 Club material.

¹³⁴ Kae Williams, "Bright Light Banter," *Philadelphia Tribune*, January 24, 1948, 13. Some adverts and reports misspell "Mahdi" as "Mahid."

in fact bassist Ahmed Abdul-Malik¹³⁵ however, Malik was only listed with the Hinsley group for 2 weeks,¹³⁶ before evidently being replaced by Steve Davis in February.¹³⁷ Throughout the months of February and March, nine advertisements (see figure 4.3) appear in the *Tribune* placing the Hinsley group at the 820 Club, eight of which list Davis,¹³⁸ while the ninth fails to list either a bassist or a drummer.¹³⁹ In addition to Davis replacing bassist Abdul-Malik, pianist Joe Lawson was replaced by James Forman in mid-March¹⁴⁰ at the same time singer Harriet Jefferson¹⁴¹ was first advertised with the group.

Figure 4.3: Advertisement¹⁴² for the Jimmy Hinsley Quartette, 1948



¹³⁵ *Philadelphia Tribune*, January 24, 1948, 12. A copy of this photograph in the form of a .JPEG taken from a .PDF scan of the *Tribune* microfilm was emailed to Dr. Lewis Porter, who is of the opinion that the bassist shown in the photo is indeed Ahmed Abdul-Malik. Lewis Porter, email to the author, November 12, 2015.

¹³⁶ *Philadelphia Tribune*, January 24, 1948, 13; January 31, 1948, 13.

¹³⁷ *Philadelphia Tribune*, February 7, 1948, 12.

¹³⁸ *Philadelphia Tribune*, February 7, 1948, 12; February 14, 1948, 12; February 21, 1948, 12; February 28, 1948, 12; March 6, 1948, 13; March 20, 1948, 13; March 23, 1948, 12; March 27, 1948, 12.

¹³⁹ *Philadelphia Tribune*, March 13, 1948, 12.

¹⁴⁰ *Ibid.*

¹⁴¹ “Lovely Harriette Jeffrson [sic] has reentered show business and is now appearing at Lou Draper’s 820 Club. Miss Jefferson recently returned from Virginia. After her arrival to Philadelphia she was advised to rest by her physician. Backed by Jimmy Hinsley and his quartette, the little girl should do very well at the spot.” Kae Williams, “Bright Light Banter,” *Philadelphia Tribune*, March 20, 1948, 12.

¹⁴² *Philadelphia Tribune*, March 23, 1948, 12.

In early April the Hinsley group was replaced by Jimmy Shine's group,¹⁴³ at which point Hinsley appeared at the Budweiser Club¹⁴⁴ though it is not known if Davis remained with Hinsley after the 820 Club residency.¹⁴⁵ No further mentions of Davis' activities throughout 1948 could be found in the *Philadelphia Afro-American* or *Philadelphia Tribune*, although, owing to the unavailability of the *Tribune* on microfilm from July-December 1948, additional information on Davis' activities during the later half of the year may also remain as yet undiscovered. Finally, Porter (1998, 71) states that "around 1948" Davis was working in a group with Jimmy Oliver, Philly Joe Jones and Red Garland, however no evidence could be found to support that assertion, which will subsequently be analyzed in depth in an examination of Davis' tenure with the Oliver/Jones group.

Formation of the Oliver/Jones and Nasirdeen/Young Groups

Beginning in 1949 Steve Davis was documented working with the groups of Jimmy Oliver/Philly Joe Jones and Nasirdeen/James "Sax" Young, however in order to situate Davis' involvement with these groups in a temporal context, a brief investigation into the activities and whereabouts of the other musicians in the months prior to the formation of both groups is required.¹⁴⁶

Starting in late 1948,¹⁴⁷ several of the musicians that would go on to comprise both groups had joined the Eddie "Cleanhead" Vinson Septet, including Red Garland, James

¹⁴³ *Philadelphia Tribune*, April 3, 1948, 12.

¹⁴⁴ "Jimmy Hinsley at Budweisers. He blows the prettiest bop-sweet horn around." Ramon Bruce, "Ravin' With Ramon," *Philadelphia Afro American*, April 3, 1948, 5.

¹⁴⁵ See Appendix C2 for additional information on Jimmy Hinsley's activities following the 820 Club residency.

¹⁴⁶ See Appendix C4 for a collection of relevant primary sources.

¹⁴⁷ By late November according to Porter 2008, 24.

“Sax” Young, Johnny Coles¹⁴⁸ and later drummer William Armstrong (Nasirdeen) and possibly pianist William Lankford (Hasaan Ibn Ali).¹⁴⁹ This group toured extensively well into the first quarter of 1949, until various internal and external difficulties experienced in approximately April or May of that year resulted in most of the musicians leaving the group, including Rice, who was replaced by Armstrong and Garland who may have been replaced by Lankford.¹⁵⁰ After the collapse of the Vinson group, virtually all of these musicians returned to Philadelphia, with the presence of each musician, with the exception of William Armstrong, being reported in newspaper accounts throughout June and July 1949.¹⁵¹ Also during this time, Jimmy Oliver was incarcerated due to a narcotics conviction,¹⁵² while Philly Joe Jones may have been working with Ben Webster in

¹⁴⁸ In addition to John Coltrane and drummer Charles Rice amongst others. “Cleanhead Cleans Up; New Stars in His Band,” *Philadelphia Afro-American*, December 25, 1948, 8; “Vinson Ork Features Youngsters,” *Philadelphia Tribune*, January 11, 1949, 12.

¹⁴⁹ According to drummer Charles Rice. Porter 1998, 76.

¹⁵⁰ *Ibid.*

¹⁵¹ Initial reports documenting the return of each of these musicians appear as follows: William Lankford with Philly Joe Jones, Benny Golson, and Frank Brown at the Norris Hotel & Musical Bar. *Philadelphia Afro-American*, June 18, 1949, 6; James “Sax” Young with Philly Joe Jones and Percy Heath at the Cotton Club. Squire Bryant, “The Philadelphia Story,” *Philadelphia Tribune*, July 9, 1949, 12; Red Garland and Charles Rice with Coleman Hawkins and Nelson Boyd at Club 421. Squire Bryant, “The Philadelphia Story,” *Philadelphia Tribune*, July 16, 1949, 12.

¹⁵² The first “lull, or a pause” Oliver alludes to in Jimmy Brown’s four-part series on Oliver’s career in his “These Foolish Things Column,” *Philadelphia Tribune*, November 1, 1955, 5. Also explicitly dated as happening in 1949 in a 1986 *Philadelphia Inquirer* article on Oliver, which also mentions that he served seven months of a year long sentence. Ann Kolson. “Life Of A Sax Player Has Its Highs And Lows Jimmy Oliver Has Played With The Greats Of Jazz And Endured Some Hard Times.” *Philadelphia Inquirer*, August 15, 1986. Accessed October 6, 2015.

http://articles.philly.com/1986-08-15/news/26063912_1_jazz-quartet-big-bands-band-members.

No mention of Oliver’s professional activities could be found in either the *Philadelphia Afro-American* or *Philadelphia Tribune* from the end of October 1948 to August 1949, however on two occasions prior to August, Squire Bryant wrote in his “Philadelphia Story” column in the *Philadelphia Tribune*, “Hello to Jimmy Oliver and my ace boon, Fred Hayes” (June 25, 1949, 12) and “Hello, Jimmy Oliver,” (July 16, 1949, 12) which may have been in reference to Oliver’s release. Upon Oliver’s return Lemuel Huntley in his *Philadelphia Tribune* column, “If You Ask Me,” wrote “It is gratifying to know that all differences between Jimmy (Bad Man) Oliver and the “local” have been straightened out. I know that Jimmy’s fans are tickled to death to learn that he is again back in harness.” (August 2, 1949, 12), while an advertisement listing Oliver as being with Philly Joe Jones’ group at the Ridge Point Café stated that Oliver had “just returned from the west coast.” *Philadelphia Afro-American*, August 6, 1949, 7.

Washington D.C.¹⁵³ with both being documented back on the Philadelphia music scene in August and July respectively.

After “Sax” Young returned to Philadelphia by July, he was reported working as a sideman during that month¹⁵⁴ before being reported and advertised as appearing at the Pyramid Bar and Grille under the banner of “Sax Young and his Four Pyramids, from late August to mid-September, though no personnel is listed in any of the reports.¹⁵⁵ Meanwhile, upon Philly Joe Jones’ July return to the scene, he commenced leading his “Jo Jones All-Stars,” making appearances at several Philadelphia clubs and utilizing a variety of personnel (including Jimmy Oliver upon his own return to the scene in August) up until the end of September.¹⁵⁶ After this engagement Oliver and Jones diverged, with

¹⁵³ Michael Ullman and Barry Kernfeld. “Jones, Philly Joe.” *The New Grove Dictionary of Jazz*, 2nd ed.. *Grove Music Online*. Oxford Music Online. Oxford University Press. Accessed December 14, 2015. <http://www.oxfordmusiconline.com.ezproxy.library.yorku.ca/subscriber/article/grove/music/J236700>.

Reports of Philly Joe Jones in the *Philadelphia Tribune* or *Afro-American* in 1949 do not appear until mid-June, when Jones was advertised appearing at the Norris Hotel & Musical Bar under the banner of the “Jo Jones All Stars,” featuring “Jo Jones On Drums; Ben Goldson, Saxophone; Count Langsford, Piano; Frank Brown, Drums.” [Brown was a bassist]. *Philadelphia Afro-American*, June 18, 1949, 6.

¹⁵⁴ With Philly Joe Jones, and Percy Heath at the Cotton Club (Squire Bryant, “The Philadelphia Story,” *Philadelphia Tribune*, July 9, 1949, 12), and also appeared “in a huge jazzical ‘Big Listen’” with Percy Heath, (drummer) Jimmy Johnson and others, an event that with the intent of “Proceeds going to the Mercy Douglass Hospital.” Squire Bryant, “The Philadelphia Story,” *Philadelphia Tribune*, July 16, 1949, 12.

¹⁵⁵ Lemeul Huntley reported variously in his *Philadelphia Tribune* column “If You Ask Me” that, “still on the local scene, we find well-liked Sax Young and his Four Pyramids at the Pyramid Bar and Grille” (August 30, 1949, 12) and “Sax Young...is again the weekend attraction at the Pyramid Bar and Grille... (September 6, 1949, 12). Advertisements for this engagement also appear in the *Philadelphia Tribune* over the course of three weeks, September 3, 1949, 12; September 10, 1949, 12; September 17, 1949, 12. Young’s group was followed by Charlie Gaines Jr.’s group the following week, September 24, 1949, 12.

¹⁵⁶ Advertised and reported appearing at the Norris Hotel, mid June-early July (*Philadelphia Afro-American*, June 18, 1949, 6; June 25, 1949, 6 (E.B. Rea, “Encores and Echoes); June 25, 1949, 7; July 2, 1949, 7); followed by the Cotton Club, likely beginning on July 9 (Squire Bryant. The Philadelphia Story, *Philadelphia Tribune*, July 9, 1949, 12), followed by a lengthy stay at the Ridge Point Café beginning on July 25 and lasting through the end of September, being replaced by King Solomon on Monday, October 3. *Philadelphia Afro-American*, July 16, 1949, 6; July 23, 1949, Sec. 2, 4; July 30, 1949, 7; August 6, 1949, 7; August 13, 1949, 9; August 20, 1949, 9; August 27, 1949, 6; September 3, 1949, 8; September 10, 1949, 9; September 17, 1949, 9; September 24, 1949, 9; *Philadelphia Tribune*, August 2, 1949, 12 (Lemuel Huntley, “If You Ask Me”).

Personnel during this period included saxophonists Benny Golson and “Sax” Young for the Norris Hotel and Cotton Club dates, and Jimmy Oliver and John Coltrane alternating at Ridge Point. The rhythm section is reported as being William Lankford and Percy Heath throughout this time. Johnny Coles is mentioned appearing with the group at a performance at Reynolds Hall’s Cameo Room in early September. “Teen Topics.” *Philadelphia Tribune*, September 10, 1949, 5.

Oliver leading his own group at the beginning of October, while Jones may have worked as a sideman for a short time¹⁵⁷ before being documented with Oliver once again by February 1950, though he may have returned before then.

Jimmy Oliver/Philly Joe Jones Group

Aside from the Joe Sewell group in 1947, Davis' tenure with the Jimmy Oliver/Philly Joe Jones group is the second group mentioned in the body of jazz literature. Porter (1998, 71) mentions Davis working with Oliver, Jones and Red Garland, but assigns a date of 1948, which may not be correct, as will be seen. During this time, the group likely went on several short tours, yet researching Davis' involvement and confirming his presence has proven difficult, if not impossible, as the newspapers of the time continually fail to name musicians within a group, even in articles promoting the appearance of the group. With that in mind, Davis' presence in the Oliver/Jones group during those periods can only be assumed.¹⁵⁸

Davis' first known engagement with the Oliver group, minus Jones, took place at the beginning of October 1949,¹⁵⁹ following the conclusion of the Jo Jones All-Stars¹⁶⁰ stay at the Ridge Point Café. Squire Bryant reported in the October 4, 1949 (5) edition of his *Philadelphia Tribune* column, "The Philadelphia Story" that, "all the gone crowd is back at the Zanzibar now that live music is back on the scene, meaning of course, "Badman" Jimmy Oliver and his Musicrew includes Red Garland, piano; Steve Davis, bass; and "Specs" Rice, Drums." Although Bryant seems to be referring to drummer Charles Rice,

¹⁵⁷ "900 Club, 9th and Spring Garden Sts... Thursday, Friday, Saturday featuring Gene-O and his Swingsters: Gene Childs, Tenor Sax; Walt Whiting on drums; Jo-Jones on kicks." *Philadelphia Afro-American*, November 12, 1949, 9.

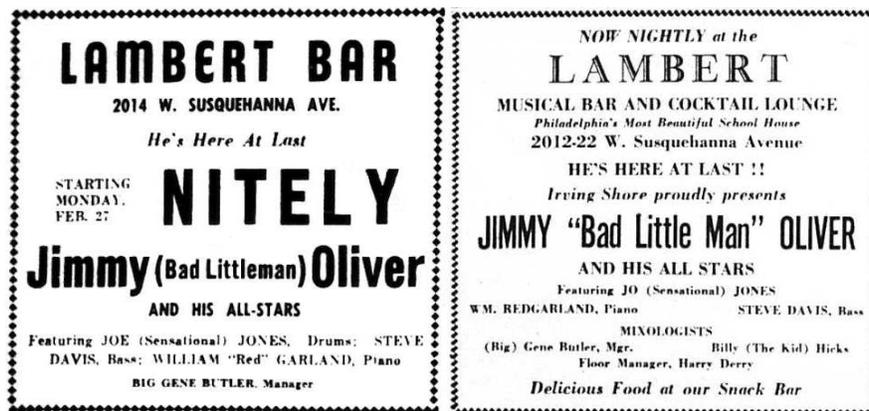
¹⁵⁸ See Appendix C5 for a collection of primary sources relating to Davis' time with Oliver.

¹⁵⁹ The Jo Jones All-Stars were followed at Ridge Point by the King Solomon Group, which opened on Monday, October 3, 1949. *Philadelphia Afro-American*, September 24, 1949, 9.

¹⁶⁰ With Jimmy Oliver, Percy Heath and William Lankford. *Philadelphia Afro-American*, September 17, 1949, 9.

the nickname “Specs” was associated with drummer Charles Wright,¹⁶¹ and Bryant likely confused the two similar sounding names (as writers in both the *Philadelphia Tribune* and *Afro-American* did quite regularly). Porter (2008, 35) states that Charles “Specs” Wright went on to join Dizzy Gillespie’s band in late October 1949, and though it is not known who replaced him in Oliver’s group at that time, one possibility is Butch Ballard, who had worked with Oliver in the past and whom Cullen Knight recalls working with Oliver, Garland and Davis at one point.¹⁶² However, by February 1950 Philly Joe Jones was documented working with the group during a residency at the Lambert Bar beginning on Monday, February 27, 1950, with subsequent advertisements (see figure 4.4) appearing through the first half of March.¹⁶³

Figure 4.4: Advertisements¹⁶⁴ for Jimmy Oliver and His All-Stars, 1950



In 1955, saxophonist and *Philadelphia Tribune* columnist Jimmy Brown wrote a four-part series examining Oliver’s career up to that point.¹⁶⁵ In the final part of that series,

¹⁶¹ So named because he wore glasses. Porter 1998, 89.

¹⁶² Cullen Knight, interview with the author, January 23, 2014.

¹⁶³ *Philadelphia Tribune*, February 25, 1950, 12; *Philadelphia Afro-American*, March 4, 1950, 9; March 11, 1950, 9. Lemuel Huntley reported, “Jimmy “Bad Little Man” Oliver, who opened at the Lambert Bar, 2014 W. Susquehanna Ave., last nite, really had music-lovers standing on their ears with his saxo-symphonies... The scintillating sidemen, who support the saxo-rhythmic melodies of the “Little Man,” are drummerman Joe (Jo Jo) Jones, bassman Steve Davis and pianist William (Red) Garland. Sweet or hot, the boys are right on the ball and can be heard nitely at the Lambert Bar.” “If You Ask Me,” *Philadelphia Tribune*, February 28, 1950, 12.

¹⁶⁴ *Philadelphia Tribune*, February 25, 1950, 12; *Philadelphia Afro-American*, March 4, 1950, 9.

Brown had Oliver describe the previous decade of his career in his own words, upon which Oliver went on to discuss the group Oliver would lead with Philly Joe Jones, Red Garland and Steve Davis following his return from “a lull, or a pause,” in Oliver’s career “as a result of a mistake,”¹⁶⁶:

Then I returned to front (in my personal opinion) one of the swingiest combos to ever play or come out of Philly. It consisted of such talented musicians as, to me the greatest drummer, “Philly” Joe Jones, Williams “Reds” Garland (piano), and Steve Davis (bass). With this combo I yet believe, with the addition of one Johnny Coles (trumpet), there wouldn’t have been any height too great to attain as far as the Jazz world is concerned. I only wish we would have had the opportunity to record like nowadays anyone can do. With Joe Jones we stretched out a bit to places such as Syracuse, N.Y., Cleveland, etc., where we played the best spots, such as Rose Room, Ebony Lounge, and Penguin Club. I might add that during this period we used to keep the Woodbine Club swinging with the “Big Three,” as we were called—Joe, Reds and myself. Then I was featured with Dottie Smith who is currently appearing with Louis Jordan. (Jimmy Brown, “These Foolish Things,” *Philadelphia Tribune*, November 1, 1955, 5)

Citing this same article, Porter (1998, 71) states that this group existed “around 1948,” though no date is mentioned in the article itself. Careful scrutiny of Oliver’s comments reveals two clues suggesting that he was in fact referring to 1950, the first being that he fronted the combo after returning from “a lull, or a pause... as a result of a mistake,” likely in reference to Oliver’s 1949 narcotics arrest; and prior to being “featured with Dottie Smith” with whom Oliver was documented working with as early as January 1, 1951.¹⁶⁷ However it should also be pointed that Porter’s 1948 date cannot conclusively be

¹⁶⁵ Ann Kolson. “Life Of A Sax Player Has Its Highs And Lows Jimmy Oliver Has Played With The Greats Of Jazz And Endured Some Hard Times.” *Philadelphia Inquirer*. Accessed October 6, 2015. http://articles.philly.com/1986-08-15/news/26063912_1_jazz-quartet-big-bands-band-members. Note that Kolson states that James “Shuggie” Rhodes was in the Oliver group with Jones and Garland. No evidence could be found to support that assertion, and Steve Davis was the only bassist ever mentioned in connection with Oliver throughout 1950. Odean Pope also mentioned the group with Oliver, Jones, Garland and Davis, giving a timeline of 1951-1952, however all evidence points to 1950. Odean Pope, interview with the author, January 31, 2014.

¹⁶⁶ Jimmy Brown, “These Foolish Things,” *Philadelphia Tribune*, November 1, 1955, 5.

¹⁶⁷ Club Bill & Lou’s Presents The Four Kings, appearing Nightly. Matinee Christmas, 4 p.m. Until Closing. Opening Monday, January 1, 1951 Dottie Smith, Jimmy Oliver, Jimmy Golden, Stanley Grant.

ruled out as none of the advertisements or reports on Jimmy Oliver found in the *Tribune* or *Afro-American* throughout 1948 name any of Oliver's sidemen that year, making it impossible, in the absence of further evidence, to arrive at a determination as to whether or not Jones, Garland, and Davis did indeed work with Oliver in some capacity during 1948.

Subsequent to the February-March residency at the Lambert Bar, only a handful of reports and advertisements pertaining to Oliver could be found in the *Tribune* and *Afro-American* during the remainder of 1950. The first of these reports appears in May 1950 stating Oliver would be "among the musical talent presented in the Quaker City during the week," including The Errol Garner Trio, The Bachelors, and the Al Moore Trio.¹⁶⁸ The next advertisements appear in October 1950, announcing "Jimmy Oliver and his Band" with singer Mabel Burley, at Ridge Point Café, opening on Monday, October 2, 1950 and remained at the club until superseded by Bass Ashford's group, which opened on Monday, October 16.¹⁶⁹

In light of the lack of reports specifically naming Davis with the Oliver group throughout most of the year, it is assumed that Davis did in fact work with the group for most of that time or, possibly alternated with the Nasirdeen/Young group. As such Davis may have been with the Oliver/Jones group when it visited "places such as Syracuse, N.Y., Cleveland, etc,"¹⁷⁰ though the Oliver/Jones dates in Cleveland overlap with the

S.E. Cor. 17th and Dauphin Sts. *Philadelphia Afro-American*, December 23, 1950, 16. "Stanley Grant" may have been bassist Stanley Gaines, as reported by Francis Cauthorn. "The Night Shift," *Philadelphia Tribune*, January 13, 1951, 9.

¹⁶⁸ Lemuel Huntley, "If You Ask Me," *Philadelphia Tribune*, May 16, 1950, 12.

¹⁶⁹ *Philadelphia Afro-American*, September 30, 1950, 8; October 7, 1950, 9; October 14, 1950, 8.

¹⁷⁰ Jimmy Brown, "These Foolish Things," *Philadelphia Tribune*, November 1, 1955, 5.

Nasirdeen/Young group's opening at the 820 Club around that same period.¹⁷¹ As well, Oliver's comments regarding the engagements at the Woodbine Club suggest that the group appeared as a trio,¹⁷² without Davis, which may have also freed Davis to work with the Nasirdeen/Young group.

While no reports concerning engagements in Syracuse could be found, a number of reports and advertisements for engagements in Cleveland were located in the *Cleveland Call and Post*, though none name Davis or any other sidemen in the group. A report in the *Philadelphia Afro-American*¹⁷³ states that Joe Jones' All-Stars had been in Cleveland for a period of 10 weeks, with the first reports on the group in Cleveland appearing in the October 28, 1950 issue of the *Cleveland Call and Post* announcing the group's appearance at the Majestic Hotel's Rose Room, with singer Delores Brown.¹⁷⁴ The group remained here until replaced by The Cats and the Fiddle, which opened on Monday, November 6.¹⁷⁵ During their stay at the Rose Room, the Joe Jones group also appeared at the Crile Veterans hospital to entertain convalescing veterans as part of a larger program put together by the B'nai Brith and hosted by disc jockey Bill Hawkins.¹⁷⁶ Following the Rose Room, the group moved to the Ebony Lounge where it was originally scheduled to open on Monday, November 6, however the preceding group, Anna Mae Winburn and her "Sweethearts of Rhythm" were held over at the club to Wednesday, November 8,

¹⁷¹ In April 1951, Francis Cauthorn reported that the Nasirdeen/Young group had been at the 820 Club for 8 months, suggested they started in around September or October 1950. Francis Cauthorn, "The Night Shift," *Philadelphia Tribune*, April 3, 1951, 12.

¹⁷² Jimmy Brown, "These Foolish Things," *Philadelphia Tribune*, November 1, 1955, 5.

¹⁷³ "Saw Joe Jones, of Joe's All Stars, tells me that he just came back to the city from a 10-week engagement in Cleveland, Ohio at the Rose Room of the Majestic Hotel." Dick Banks, "Midnight Mirror," *Philadelphia Afro-American*, January 13, 1951, 8.

¹⁷⁴ *Cleveland Call and Post*, October 28, 1950, 4D; October 28, 1950, 5D. Note that the *Call & Post* confuses Oliver and Jones, referring to Jones as "Little man" and even switching the labels on their photos, even though Oliver is shown holding a saxophone.

¹⁷⁵ *Cleveland Call and Post*, November 4, 1950, 5D.

¹⁷⁶ *Cleveland Call and Post*, November 4, 1950, 4D.

resulting in the group opening¹⁷⁷ on Thursday, November 9 until being replaced by Lynn Hope's group on Monday, November 13.¹⁷⁸ On Sunday November 12, the group also made an appearance at the "Dawn Dance" at the Paradise Auditorium, also as part of a larger program.¹⁷⁹ One final report appearing in the November 18, 1950 issue of the *Call and Post* (4D) places the group at the Log Cabin.

While none of these reports name any of the members of the group other than Jones and Oliver, two photos of the group, which are assumed to have been taken while in Cleveland, appear in the *Call and Post*.¹⁸⁰ This second photo, which was also cropped and used as a press photo in several advertisements, humorously shows the bass player of the group bent forward at the waist 90 degrees, whilst holding his bass upside down, standing on its scroll! A .JPEG version of this grainy photo, which was originally captured from microfilm and saved in .PDF format, was emailed to Danny D'Imperio, who is of the opinion that the bassist in the picture is in fact Steve Davis.¹⁸¹ In an effort to procure a physical print of this photograph, the *Cleveland Call & Post* was contacted by phone, however the author was informed that the newspaper did not maintain an archive and was directed to contact the Cleveland Public Library, yet they too do not have any archival materials pertaining to the *Call & Post*, aside from microfilm holdings. As well, Ken Miller, the Executive Editor of the *Call and Post* was contacted via email in the hope that he may have knowledge of the photographer or the studio that the photo is credited

¹⁷⁷ *Cleveland Call and Post*, November 4, 1950, 4D; November 4, 1950, 5D. An advertisement for the group's appearance at the Ebony Lounge refers to the group as "Joe Jones and his New York Combo" and also includes a cropped version of a photo that would be printed in full several weeks later, with Jones and Oliver identified in a caption. A report on the group at the Rose Hotel also includes another photo of the group.

¹⁷⁸ *Cleveland Call and Post*, November 11, 1950, 4D.

¹⁷⁹ *Cleveland Call and Post*, November 4, 1950, 4D; November 11, 1950, 5D.

¹⁸⁰ *Cleveland Call and Post*, November 4, 1950, 5D; November 11, 1950, 5D.

¹⁸¹ Danny D'Imperio, email to the author, December 3, 2015.

to, however his response was unintelligible and of seemingly little relation to the nature of the author's inquiry.¹⁸² A request for a clarification of Miller's response was sent, but no reply was received.

Following the Log Cabin engagement, no further advertisements or reports could be found for the Oliver/Jones group in either Cleveland or Philadelphia newspapers for the remainder of the year, and it is likely that the Oliver/Jones group ceased working shortly after their appearance at the Log Cabin, as by mid-December, Oliver was reported working at Bill and Lou's Bar in Philadelphia with Danny Tuner and His Four Kings.¹⁸³ Soon afterwards Oliver¹⁸⁴ would join Dottie Smith's group at Bill and Lou's, starting on January 1, 1951,¹⁸⁵ and would remain with the group for much of the year, while Philly Joe Jones was variously documented freelancing throughout 1951, possibly around New York and Philadelphia.¹⁸⁶

Nasirdeen/James "Sax" Young Group

At around the same time that Steve Davis was first documented working with the Oliver/Jones group in 1949, he was also documented working with the Nasirdeen/Young group, the core membership of which consisted of William Armstrong (Nasirdeen Ibisaud), drums; James "Sax" Young (Rashid Ali), tenor sax; William Lankford (Hasaan Ibn Ali), piano and Steve Davis (Luqman Abdul Syeed), bass. Davis' tenure with the group and his association with William Armstrong may have been of great personal significance to Davis, namely in Davis' conversion to Islam and Armstrong's 1954 death

¹⁸² Ken Miller, email to the author, March 4, 2014.

¹⁸³ Which included Jimmy Golden and Stanley Gaines, who, with Oliver would work with Dottie Smith from January 1, 1950. Francis Cauthorn, "The Night Shift," *Philadelphia Tribune*, December 16, 1950, 9; *Philadelphia Afro-American*, December 23, 1950, 16.

¹⁸⁴ See Appendix C6 for a compendium of primary sources documenting Oliver's career from 1946-1959.

¹⁸⁵ *Philadelphia Afro-American*, December 23, 1950, 16.

¹⁸⁶ Based on the newspapers' propensity for referring to Philly Joe Jones as "Jo" or "Jo-Jo" it is difficult to know which reports are referring to "Papa" Jo (Jonathan) Jones and "Philly" Joe (Joseph) Jones.

at the hands of Philadelphia police officers, both of which will be discussed in subsequent sections. A number of reports in the *Philadelphia Afro-American* and the *Philadelphia Tribune* suggest a direct connection between the formation of the group and its members' conversion to Islam, however many of these reports are retrospective in nature and provide only strictly contradictory information, none of which in turn could be verified due to a lack of evidence from the time periods in question. Therefore an exposition examining the information contained in these reports in question, what they imply and the consequences of those implications will be presented, followed by a chronological survey of the group's known activities.

The very first report of an actual appearance by the group, described as their "initial appearance," appears in the December 12, 1949 issue of the *Philadelphia Tribune*, and is also notable for being the first report to mention all four of the members by their Muslim names,¹⁸⁷ although an earlier report, from September 1949, refers to Lankford by his Muslim name.¹⁸⁸ This is followed by February 1950 report stating that the group had been organized for "a little over seven months,"¹⁸⁹ while a September 1954 article on William Armstrong states he "became active in the Moslem faith several years ago while appearing at the "820 Club" at 9th and Columbia ave,"¹⁹⁰ which would seem to imply that the group had already appeared at the 820 Club prior to the December 1949 "initial appearance." Furthermore, a December 1950 report on the Nasirdeen/Young group at the

¹⁸⁷ Warneal Lanier, "Nasiredeen Heard In Initial Musical," *Philadelphia Tribune*, December 12, 1949, 6.

¹⁸⁸ Lankford is referred to as "Hassain." Note also that Coltrane is spelled "Coltrain."

Jazz Concert Given: Club Swank, a group of popular North Philadelphian fellows, broke things up musically last week at the new and beautiful Cameo Room in Reynolds Hall with a wonderful Jazz Concert. Participating were musicians Percy Heath, Joe Jones, John Coltrain, Hassain and Johnny Coles. These concerts are held each Sunday (3 to 6) and the master of ceremonies is Oscar Treadwell, the disc jockey. "Teen Topics," *Philadelphia Tribune*, September 12, 1949, 6.

¹⁸⁹ Sidney Allen, "Club Vogue Gives Musical Concert," *Philadelphia Tribune*, February 25, 1950, 6.

¹⁹⁰ "Moslem' Formerly in PGH," *Philadelphia Tribune*, September 18, 1954, 1-2.

820 Club claims that “two years ago, several young men became converts of the red-fezzes, here Moorish-American’s to you,”¹⁹¹ thus these three reports taken together seem to suggest that the group was formed, members converted to Islam and had already appeared at the 820 Club at some point prior to December 1949 and possibly as early as 1948.

A 1948 date may be plausible given that the 820 Club has already been seen to have a connection with Muslim musicians earlier that year when “those two dynamic Mohammedam [sic] musicians,”¹⁹² drummer Khalil Mahdi and bassist Ahmed Abdul-Malik, appeared at the club with Jimmy Hinsley’s band in 1948, with the Abdul-Malik being replaced by Davis early in the group’s residency. However, the possibility of the Nasirdeen/Young group appearing at the 820 Club in 1948 cannot be established as no reports or advertisements for the 820 Club could be found in the *Philadelphia Afro-American* throughout 1948 and 1949 and, while the 820 Club did advertise in the *Philadelphia Tribune* in 1948, a period of six months spanning July to December of that year was evidently never preserved on microfilm and could not be examined for relevant information. Furthermore, the possibility of the group appearing at the 820 Club in 1949, also cannot be researched as no reports or advertisements for the club appear in either newspaper for the entirety of 1949 and into the first half of 1950,¹⁹³ while previously discussed reports on the activities of the individual members during that time, would

¹⁹¹ Francis Cauthorn, “The Night Shift,” *Philadelphia Tribune*, December 30, 1950, 9.

¹⁹² Kid Swingster, “Bright Light Banter,” *Philadelphia Tribune*, January 24, 1948, 13.

¹⁹³ Weekly advertisements for the 820 Club appear in the Saturday editions of the *Philadelphia Tribune* from July 15, 1950 through February 10, 1951, however only the same generic advert was used throughout this time, which stated: “North Philly’s 820 Club; 820 W. Columbia Ave. 4 Star Entertainment Nightly; Music, Comedy, Interpretive Dancing, Vocalist; Jam Session, Sat. 3 to 7 p.m.”

seem to preclude the formation and appearance of the group for most of that year.¹⁹⁴

Finally, the first known report placing the Nasirdeen/Young group at the 820 Club appears in December 1950,¹⁹⁵ while a subsequent report from April 1951 states that the group had already been at the 820 Club for a period of eight months.¹⁹⁶

Prior to the 1950-1951 820 Club engagement, various reports from December 1949 through February 1950 describe the group's appearance at several concerts, the first of which appeared in the December 17, 1949 issue of the *Philadelphia Tribune*, where Warneal Lanier writes:

Reynolds Hall, 1416 N. Broad St., was the scene last Sunday evening of an unique musical treat which featured the initial appearance of Nasiredeen and his competent group of modern jazz exponents... Included in the group were Nasiredeen, drums; Rashid Ali, tenor sax; Hassan Ali, piano; Luqman Syeed, bass. Local guests sitting in on the session were Clifford "Brownie" Brown, trumpet; Robert "Bottle" Fontell, alto sax and a few others. The program was highlighted by several original selections. Among the more notable were "Mood" by Hassan Ibn Ali; "Basheera" by Rashid Ali and "Fiests" written by Calvin Massey, featuring Civian Hutchinson on the vocals. The group will soon be presented in a Concert of Jazz over a local radio station.¹⁹⁷ (Warneal Lanier, "Nasiredeen Heard In Initial Musical," *Philadelphia Tribune*, December 17, 1949, 6)

Catalano 2000 (42-43) also mentions an appearance by the group in 1949, and although he doesn't specify a date, the account is situated within his narrative prior to events taking place in September 1949, while Peterson (2009, 269) suggests this same event may have taken place in October or November. However this concert could also very

¹⁹⁴ If the group did form in 1949, it likely would have been after Armstrong, Young and Lankford returned to Philadelphia in June or July 1949, following the departure of all three from the Eddie "Cleanhead" Vinson group. However upon returning to Philadelphia, Young led his "Sax Young and the Four Pyramids" combo from at least late August to mid-September, while Lankford was documented working with Philly Joe Jones and Jimmy Oliver, from July through September, until that group diverged at the beginning of October. Yet Lankford was already being referred to by his Muslim name as early as September 1949 per the September 12, 1949 *Philadelphia Tribune* report.

¹⁹⁵ Francis Cauthorn, "The Night Shift," *Philadelphia Tribune*, December 30, 1950, 9.

¹⁹⁶ Francis Cauthorn, "The Night Shift," *Philadelphia Tribune*, April 3, 1951, 12.

¹⁹⁷ No further mention of a radio appearance could be found in either the *Tribune* or *Afro-American*.

well be the same December concert previously discussed although no mention of Max Roach could be found in the *Tribune* or the *Afro-American* throughout 1949. Per

Catalano:

[Max] Roach brought a quintet of all-star musicians to a concert at the Camero Room in Mercantile Hall¹⁹⁸ at Broad and Master Streets in Philadelphia. Roach's group consisted of Kenny Dorham on trumpet, Ernie Henry on alto saxophone, John Lewis on piano, and Curly Russell (with whom Roach worked on the Parker records) on bass. Fats Navarro was the guest trumpeter for the evening. Roach's ears perked up when someone told him that the group opening for him would be led by Clifford Brown.

Brownie's group at the Camero Room included the saxophonist James Young, altoist John Joyner, pianist Hasaan Ali (Langsford) [sic], bassist Steve Davis, and drummer William "Kali" Armstrong. (Catalano 2000, 42-43)

Two photos of the concert are also included in Catalano's photograph section, and one of the photos also happens to include Davis, though "Sax" Young is standing in front of Davis, with only the sides of his bass visible, and includes the following caption:

As a college freshman at Delaware State, Brown had become well known enough to lead groups in nearby Philadelphia. He appeared there with Miles Davis, Charlie Parker, and other bebop legends. In the Camero [sic] Room of the Mercantile Hall, Philadelphia, 1949, Brown performs with alto saxophonist John Joyner, drummer William "Kali" Armstrong, and tenor saxophonist James "Sax" Young. Also performing that evening, but not shown here, were pianist Hasaan Ali and bassist Steve Davis. (Catalano 2000, photo page 3)

Another *Tribune* report from December 20, 1949 states:

Nasiredeen, the incomparable little band that was featured in a concert recently at Reynolds Hall, will again take the spotlight at a Christmas Eve Dance given by The Two Sheiks, Philly's social club, who promise a full evening of enjoyment. During the evening some of our city's leading young artists will entertain you. (Lemuel Huntley, "If You Ask Me," *Philadelphia Tribune*, December 20, 1949, 12)

Followed by a report from February 25, 1950:

¹⁹⁸ By 1949 Mercantile Hall had been renamed Reynolds Hall, and the "Camero Room" was actually the "Cameo Room." In 1951, Ora Lee Brinkley named the three rooms of Reynolds Hall as "The Gold Room, the Cameo Room and Tropical Gardens." Ora Lee Brinkley, "On The Brink," *Philadelphia Tribune*, January 13, 1951, 9.

In a trend of musical concerts now becoming very popular among the clubs of the city, Club Vogue, a group of younger-set members recently presented the third in a series of Jazz Sessions at the O. V. Catto, 16th and Fitzwater sts. The guest artists were: “Fats” Navarro, trumpet; John Joyner, alto sax; Ziggy Vines,¹⁹⁹ alto sax; Cliff Brown, Trumpet; James “Sax” Young, tenor; Stephen Davis, bass; William Langford [sic], piano; and Narsirdean, drums. The group, having been organized a little over seven months is planning to use the proceeds from the affair for the educational use²⁰⁰ for the members.... The group presented its first affair at the Reynolds Hall Cameo Room with Narsirdean and his group as the attraction. The second in the series was held at the O.V. Catto hall, with Jay Jay Johnson, one of the greatest trombone artists known, and Narsirdean and group. (Sidney Allen, “Club Vogue Gives Musical Concert,” *Philadelphia Tribune*, February 25, 1950, 6)

Between December 1950 and April 1951, a series of reports appearing in the *Tribune* and *Afro-American* place the Nasirdeen/Young group at the 820 Club, performing as part of a larger review featuring a variety of dancers and singers. While the first reports appear in December 1950, an April 1951 report states that the group had been at the club for a period of 8 months, suggesting that the group had been in residence at the club since approximately September 1950. That same report also marked the final mention of the Nasirdeen/Young group at the 820 Club, after which they were replaced by a group featuring drummer Johnny Jones and saxophonist Jimmy Brown.

The first mention of the group at the 820 Club appears in the December 30, 1950 issue of the *Tribune*, where Francis Cauthorn writes that the group, “holds audiences at the 820 club spellbound with their entrancing bop-o-roo offerings.”²⁰¹ This was followed two weeks later, on January 13, 1951, by another report by Cauthorn suggesting that “Sax Young, up 820 way, is splittin’ his band. He may be seen with that new outfit Jimmy Howard, singer of the boogie-woogie and the blues (the house rockin’ type) is

¹⁹⁹ Dr. Nick Catalano described Ziggy Vines as being “an outstanding player who has remained virtually unknown to jazz history.” Nick Catalano, email to the author, December 22, 2015.

²⁰⁰ This may be in reference to the Granoff School of Music.

²⁰¹ Francis Cauthorn, “The Night Shift,” *Philadelphia Tribune*, December 30, 1950, 9.

preparing,”²⁰² yet evidently the Nasirdeen/Young group stayed at the 820 Club as reported by Dick Banks on January 20, noting that the club “has a fine attraction in Sax Young and his combo.” Banks also writes that appearing at the club with the Nasirdeen/Young group, as part of a “floor show” was “torso artist” Dora King and dancer Calvin Davis.²⁰³ That same day Warneal Lanier wrote that the 820 Club was withstanding the competition from a neighboring bar and its popular bartender because the former “brags of Ann Fisher²⁰⁴ and a mad show,”²⁰⁵ while Cauthorn also mentions Dora King.²⁰⁶

The following week, January 27, Banks reports that “the Sax Young Combo” was “sporting some mad turbans,” and also notes that 820 Club “is fast becoming a spot to remember in North Philly” with “its floor show” which also includes female impersonator Glenn Willis and blues singer Grace Smith, in addition to Dora King and Calvin Davis.²⁰⁷ At the same time, Lanier refers to the group as “Nasidereen and his Moslem Boys,” mentioning that they also back the various dancers that form the revue, led by MC Cliff Butler, and that “Ann Fisher, still wows ‘em nitely with her version of “Up Stairs.”²⁰⁸ Cauthorn also reports that “Sax-man Young, keepin’ the crowds hot at the 820...has a rival band-leader in turbanned [sic] Lynn Hope... Hope, his piano playin’ sister and drummer brother are, like Young, converts of the Moslem turbans.”²⁰⁹

²⁰² Francis Cauthorn, “The Night Shift,” *Philadelphia Tribune*, January 13, 1951, 9.

²⁰³ Dick Banks, “Midnight Mirror,” *Philadelphia Afro-American*, January 20, 1951, 8.

²⁰⁴ Ann Fisher was the co-owner of the 820 Club and a singer as well. Francis Cauthorn, “The Night Shift,” *Philadelphia Tribune*, April 21, 1951, 9.

²⁰⁵ Warneal Lanier, “The Scratch Pad,” *Philadelphia Tribune*, January 20, 1951, 6.

²⁰⁶ Francis Cauthorn, “The Night Shift,” *Philadelphia Tribune*, January 20, 1951, 9.

²⁰⁷ Dick Banks, “Midnight Mirror,” *Philadelphia Afro-American*, January 27, 1951, 9.

²⁰⁸ Warneal Lanier, “The Scratch Pad,” *Philadelphia Tribune*, January 27, 1951, 6.

²⁰⁹ Francis Cauthorn, “The Night Shift,” *Philadelphia Tribune*, January 27, 1951, 9.

The following month, Cauthorn writes on February 20, “Sax Young and his jitterbug-outfit, bop-o-roo-in at the 820 Club have been elevated. They have moved in on the turban-jive come Lynn of the Hope,” and also mentions Douglass Jones “managing with-the-floor gags,” Ann Fisher, Mabel Burley “in the preacher act,” Dora King and her “Torrid hip snakin’ and Glenn Davis “in that mad-mad outfit,”²¹⁰ while on February 24 Lanier reports “Nasidereen and crew still giving with the local great sounds of aggressiveness from the confines of the Hotel La Rue, housed ‘820’ Club there at 9th and Columbia.”²¹¹

No reports could be found for the month of March, but on April 3 Cauthorn writes that “Sax Young and his tan-boppers of the Moorish American-way, completing 8 months at 820 Bar.”²¹² This report marks the final mention of the Nasirdeen/Young Group at the 820 Club as by April 17, Cauthorn was reporting that “that newly formed outfit at 820” led by drummer Johnny Jones and featuring tenor saxophonist Jimmy Brown, was working at the club,²¹³ with reports placing that group at the club appearing on a number of occasions well into May 1952.²¹⁴

The final known report on the Nasirdeen/Young group appears on May 26, where Cauthorn writes, “The Woodbine Club will punctuate its spring social season with an “acquaintance” cabaret soiree Sunday afternoon. On the beam with this music will be Clyde (Fats) Wright... James (Sax) Young...Jimmy Oliver, Willie Armstrong, Steve

²¹⁰ Francis Cauthorn, “The Night Shift,” *Philadelphia Tribune*, February 20, 1951, 12.

²¹¹ Warneal Lanier, “The Scratch Pad,” *Philadelphia Tribune*, February 24, 1951, 6.

²¹² Francis Cauthorn, “The Night Shift,” *Philadelphia Tribune*, April 3, 1951, 12.

²¹³ Francis Cauthorn, “The Night Shift,” *Philadelphia Tribune*, April 17, 1951, 8.

²¹⁴ For additional reports on happenings at the 820 Club during this period see Francis Cauthorn, “The Night Shift,” *Philadelphia Tribune*, April 21, 1951, 9; April 24, 1951, 12; May 22, 1951, 12; January 29, 1952, 12; May 20, 1952, 12. “Veterans Entertained By Club 820,” *Philadelphia Tribune*, November 20, 1951, 12. Includes photo. Jimmy Brown, “These Foolish Things” *Philadelphia Tribune*, May 10, 1952, 12.

Davis and many others.”²¹⁵ Based on the lack of any subsequent reports on the group it would seem that it wound down its activities around this time. Furthermore, the *Tribune* states that Nasirdeen (Armstrong), who died in 1954, had left the Musicians Union (AFM Local 274) by 1952.²¹⁶

Conversion to Islam

While the specific circumstances that led to Steve Davis’ adoption of the Muslim faith and the name Luqman or Luquman Abdul Syeed are not known, his conversion may have been inspired by his association with other Muslim musicians in Philadelphia, in particular drummer William Armstrong (Nasirdeen Ibisaud) during his time with the Nasirdeen/Young group. What follows is a brief examination of the growing interest in Islam amongst Philadelphia jazz musicians; William Armstrong’s status within the music community and his likely influence on Davis; a possible timeline for Davis’ adoption of the faith; the nature of Davis’ faith; his Muslim name; and finally the black press’ attitude at the time towards black musicians who had converted to Islam.

In the late 1940s there was a growing interest in Islam amongst black jazz musicians and several prominent bebop musicians of the time adopted the faith, including Art Blakey, Yuseef Lateef, and Ahmad Jamal. At about the same time, a number of Philadelphia jazz musicians also took up the faith, such as Lynn Hope and his siblings, as well as a number of musicians that Davis would work with or become family to, namely James “Sax” Young (Rashid Ali), McCoy Tyner, Davis’ future wife Rosemary Davis (Khadijah) and her sister Carol Davis²¹⁷ (Aisha Tyner), (Porter 1998, 96) William

²¹⁵ Francis Cauthorn, “The Night Shift,” *Philadelphia Tribune*, May 26, 1951, 9.

²¹⁶ “‘Moslem’ Formerly in PGH,” *Philadelphia Tribune*, September 18, 1954, 1-2.

²¹⁷ Robert “Bootsie” Barnes confirmed that Aisha Tyner’s birth name is Carol. Bootsie Barnes, interview with the author, February 27, 2014.

Lankford (Hasaan Ibn Ali) and William Armstrong (Nasirdeen Ibisaud). As early as 1948 Davis was documented working with Muslim drummer Khalil Mahdi²¹⁸ at the 820 Club with Jimmy Hinsley's group, where Davis also replaced bassist Ahmed Abdul-Malik, another prominent exponent of Islam and African culture.

One musician who may have been a focal point amongst the Muslim musician community in Philadelphia was William Armstrong as several sources attest to. Of the nature of Armstrong's devotion to the faith, Simpkins writes:

Nasseridine [Armstrong] had progressed greatly in the religion, studying it from a theoretical as well as from a spiritual basis. He was advanced musically, spiritually and intellectually... He was a devout Moslem who carried his prayer rug wherever he went, and prayed dutifully five times a day, regardless of where he was. While praying, nothing distracted him. Friends would pass by and he wouldn't see them, sometimes seeming to look right through them. (Simpkins 1975, 40)

Simpkins also writes of the close bond Armstrong shared with John Coltrane.²¹⁹ The *Philadelphia Tribune* once noted that Armstrong "was widely accepted among local musicians,"²²⁰ while Nurudeen Tyner also commented that Armstrong "was a well-respected man among the community people and fellow musicians of that time period."²²¹ Thus given Davis' known working relationship with Armstrong in the Nasirdeen/Young group, during which time all of the members converted to Islam, Armstrong likely acted as a catalyst. One further clue to Armstrong's personal

²¹⁸ "That dynamic Mohammedam [sic] musician". *Philadelphia Tribune*, February 7, 1948, 12.

²¹⁹ Simpkins 1975, 40.

²²⁰ "'Moslem' Formerly in PGH," *Philadelphia Tribune*, September 18, 1954, 1-2. Nurudeen Tyner also remarked that Armstrong "was a well respected man among the community people and fellow musicians of that time period." Nurudeen Tyner, email to the author, August 13, 2014.

²²¹ Nurudeen Tyner, email to the author, August 13, 2014.

significance to Steve Davis is that in the late 1970s when Davis adopted a son, his son was named after Armstrong,²²² as Nasirdeen Ibn Abdul Syeed Davis.²²³

Davis' adoption of the Muslim faith is likely directly connected to his time spent in the Nasirdeen/Young group, from approximately 1949 to about 1951. Several reports found in the *Philadelphia Tribune* state that the members of the group (Armstrong, Young, Lankford and Davis) adopted the Muslim faith while working together, though provide a confusing and contradictory timeline. In a December 1950 report on the Nasirdeen/Young group at the 820 Club, Francis Cauthorn remarked that "Two years ago, several young men became converts of the red-fezzes, here Moorish-American's to you,"²²⁴ which seems to refer to 1948, while a September 1954 article on Armstrong refers to him as a "Three Year Convert," suggesting 1951, and adding that Armstrong "became active in the Moslem faith several years ago while appearing at the '820 Club'"²²⁵ where the group resided from at least September 1950 to April 1951. Yet all four members were already being referred to by their Muslim names in December 1949,²²⁶ with Lankford's Muslim name appearing in print several months prior to that, in September 1949.²²⁷

As for the specific religious sect, Porter (1998, 96) states that many of the musicians "followed the traditional Arab (and Asian) practice of Islam," although "a smaller group

²²² As confirmed by nephew Nurudeen Tyner, email to the author, August 13, 2014, and sister-in-law Aisha Tyner, interview with the author, January 23, 2015.

²²³ Spelling varies by source. Davis' obituary refers to him as "Nasirdheen Ibn Abdul Syeed Davis." Kathy Sheehan, "Stephen Davis, Jazz Guitarist," *Philadelphia Daily News*, August 26, 1987, 52. Philadelphia court records state his name as Nasirdeen Davis. Philadelphia Common Pleas Court Docket MC-51-CR-0911561-1997. Search under the name Nasirdeen Davis and "Criminal" dockets under "Docket Type." Accessed December 31, 2015. <https://ujportal.pacourts.us/DocketSheets/CP.aspx>.

²²⁴ Francis Cauthorn, "The Night Shift," *Philadelphia Tribune*, December 30, 1950, 9.

²²⁵ "'Moslem' Formerly in PGH," *Philadelphia Tribune*, September 18, 1954, 1-2.

²²⁶ Warneal Lanier, "Nasiredeen Heard In Initial Musical," *Philadelphia Tribune*, December 12, 1949, 6.

²²⁷ "Teen Topics," *Philadelphia Tribune*, September 12, 1949, 6.

were members of the Nation of Islam, which developed its own tenets under the leadership of Elijah Muhammad.” However, a report in the *Tribune* notes that the members of the Nasirdeen/Young group were “members of the Rubbaniyat Association, frequently referred to as Mohammedans.”²²⁸ Davis’ 1987 obituary also adds that he was a member of the “Islamic Students Association of North America and Canada.”²²⁹

Of Davis’ faith and adherence to the religion, Danny D’Imperio²³⁰ recalls that Davis never prayed,²³¹ rarely discussed Islam,²³² and was not averse to consuming alcohol, smoking tobacco and, in light of Davis’ 1955 arrest, the use of narcotics as well.

Although Davis is referred to as “Luqman Syeed” in the December 1949 *Tribune* report,²³³ all subsequent reports throughout the 1950s and 1960s refer to him only as Steve Davis as did many of his peers during this period. When asked about which name Davis’ preferred, Rudy Lawless, with whom Steve worked in the mid-1960s, recalled that he addressed Davis by his birth name only and never his Muslim name.²³⁴ However, by the late 70s in Rochester, a number of the musicians²³⁵ that he worked with at that time noted that they addressed him as “Syeed,” to such an extent that on the second-last album Davis recorded on, Spider Martin’s *I’m A, See Ya*, Davis is listed as “Steve ‘Syeed’ Davis” in that album’s liner notes. Davis’ full Muslim name, “Luqman Abdul Syeed” is

²²⁸ Warneal Lanier, “Nasiredeen Heard In Initial Musical,” *Philadelphia Tribune*, December 12, 1949, 6.

²²⁹ Kathy Sheehan, “Stephen Davis, Jazz Guitarist,” *Philadelphia Daily News*, August 26, 1987, 52.

²³⁰ Danny D’Imperio worked with Steve Davis extensively in the early 1970s in Gap Mangione’s group, playing at times in excess of 10 gigs a week together and often shared a room together when on the road.

²³¹ D’Imperio also mentions that in contrast to Davis’ casual practice of the faith, his wife Rosemary (Khadijah) was quite engaged with the faith. Danny D’Imperio, interview with the author, December 3, 2015.

²³² Joe Locke also recalls that between the two, Khadijah would be the one talking about Islam, while Steve did not discuss it as much. Joe Locke, interview with the author, December 16, 2013.

²³³ Warneal Lanier, “Nasiredeen Heard In Initial Musical,” *Philadelphia Tribune*, December 12, 1949, 6.

²³⁴ Rudy Lawless, interview with the author, March 13, 2014. Jimmy Heath knew of Davis’ Muslim name. Jimmy Heath, interview with the author, January 16, 2014.

²³⁵ From interviews with the author as follows: John Vitale, January 11, 2014; Danny Vitale, January 11, 2014; Tom Marcello, December 16, 2013; Joe Locke, December 16, 2013; Andy Calabrese, January 17, 2014. Joe Locke referred to Davis as “Syeed Steve Davis.”

printed in his obituary,²³⁶ however “Luquman” may be a typo and the name may actually be “Luqman”²³⁷ as printed in the December 1949 *Tribune* report. The spelling “Luquman” has been propagated through a number of contemporary sources, such as the *New Grove Dictionary Of Jazz* (2nd Edition) entry for Steve Davis²³⁸ and the *Biographical Encyclopedia of Jazz* (2007, 108) and has likely be taken from Davis’ error-filled obituary,²³⁹ of which the spelling of Davis’ Muslim name may also be erroneous.

Lastly, one curious phenomenon observed during the course of this research, is the general attitude expressed in the Philadelphia black press, towards Muslim musicians, which seems to have regarded the matter as a mere novelty. Aside from the fact that none of the writers in the late 1940s and early 1950s were ever able to spell any Muslim musician’s name correctly, the writers in the *Afro-American* and *Tribune* can be seen referring to the members of the Nasirdeen/Young group and other Muslim musicians in Philadelphia such as Lynn Hope in terms such as, “those two dynamic Mohammedam [sic] musicians”;²⁴⁰ “converts of the red-fezzes, here Moorish-American’s to you”;²⁴¹ “the Sax Young combo, sporting some mad turbans”;²⁴² “Nasidereen and his Moslem Boys,”²⁴³ “in turbanned [sic] Lynn Hope... his piano playin’ sister and drummer brother

²³⁶ Kathy Sheehan, “Stephen Davis, Jazz Guitarist,” *Philadelphia Daily News*, August 26, 1987, 52.

²³⁷ The name “Luqman” is also included in a list of Muslim names, while “Luquman” does not appear. “Muslim Boy names with meanings starting with, L.” *Islamic Names*. Accessed December 31, 2015. http://www.searchtruth.com/baby_names/names.php?ntype=m&find=2&letter=L.

²³⁸ Gary Carner. “Davis, Steve (i).” *The New Grove Dictionary of Jazz, 2nd ed.*. *Grove Music Online. Oxford Music Online*. Oxford University Press. Accessed April 23, 2016. <http://www.oxfordmusiconline.com.ezproxy.library.yorku.ca/subscriber/article/grove/music/J114500>.

²³⁹ Errors include Davis being referred to as a “Jazz Guitarist” in the headline; the statement that Davis was a member of AFM 284 (Waukegan, Il) instead of AFM 274 (the Philadelphia black local); the statement that Davis graduated from high school; misspelled Philly Joe Jones as “Billy Joe Jones,” as well as the Muslim names Hasaan as “Hassan” and Nasirdeen as “Nasirdheen.” Kathy Sheehan, “Stephen Davis, Jazz Guitarist,” *Philadelphia Daily News*, August 26, 1987, 52.

²⁴⁰ Kae Williams, “Bright Light Banter,” *Philadelphia Tribune*, January 24, 1948, 13

²⁴¹ Francis Cauthorn, “The Night Shift,” *Philadelphia Tribune*, December 30, 1950, 9.

²⁴² Dick Banks, “Midnight Mirror,” *Philadelphia Afro-American*, January 27, 1951, 9.

²⁴³ Warneal Lanier, “The Scratch Pad,” *Philadelphia Tribune*, January 27, 1951, 6.

are, like Young, converts of the Moslem turbans”;²⁴⁴ “They have moved in on the turban-jive come Lynn of the Hope,”²⁴⁵ while in 1954, Armstrong was referred to with headlines such as “‘Moslem’ Formerly in PGH” (with Moslem in quotations) and “Berserk Moslem Once Mental Case.”²⁴⁶

Marriages

While Steve Davis’ 35-year marriage to Rosemary (Khadijah) Davis is well known, upon the receipt of the marriage certificate for this marriage, it was discovered that Davis had in fact been married once before, to Delores Body Davis,²⁴⁷ who died on July 28, 1951. Prior to this discovery, no other evidence had been found of any relationships or marriages prior to the marriage with Rosemary, or to the fact that Davis was in fact, a widower, as none of the persons interviewed during the course of this research made any statements to that effect. Upon discovery of this fact, Danny D’Imperio was asked if Davis had ever mentioned a previous marriage to him and D’Imperio replied that he had no recollection of such a statement.²⁴⁸ Nothing further is known about this marriage as efforts at locating a marriage certificate in the “Philadelphia Orphan’s Court Marriage License Index 1885-1951” database, hosted on the website FamilySearch.com, returned no results, thus it is not known when or where Steve and Delores were wed. Additional efforts to discover more about Delores Body Davis resulted in the finding of entry in the 1940 U.S. Census for a Delores Body,²⁴⁹ a death certificate for Delores Davis²⁵⁰ in the

²⁴⁴ Francis Cauthorn, “The Night Shift,” *Philadelphia Tribune*, January 27, 1951, 9.

²⁴⁵ Francis Cauthorn, “The Night Shift,” *Philadelphia Tribune*, February 20, 1951, 12.

²⁴⁶ “‘Moslem’ Formerly in PGH,” *Philadelphia Tribune*, September 18, 1954, 1-2.

²⁴⁷ Name as it appears on the Marriage License for Steve Davis and Rosemary Davis. Clerk of the Orphans’ Court of Philadelphia County, Pennsylvania, Marriage License No. 923486. See Appendix B for scans of all documents mentioned herein.

²⁴⁸ Danny D’Imperio, email to the author, December 16, 2015.

²⁴⁹ 1940 U.S. Census, 1531 Edgley Street, Philadelphia, Pennsylvania.

“Pennsylvania, Death Certificates, 1906-1963” database hosted by the website Ancestry.com, and obituaries in the *Philadelphia Afro-American*²⁵¹ and *Philadelphia Tribune*.²⁵²

The census entry for Delores Body lists her as residing at 1531 Edgley Street, now the site of Duckery Tanner School, which is situated in a block bordered by W. Susquehanna Ave. and Diamond St to the north and South, and N. 15th and N.16th Streets to the East and West. This residence is located a mere 500 yards away from Steve Davis’ childhood home at 2046 N. Gratz. St. The census entry and death certificate contain contradicting information as the census lists Body’s age as being 11 in 1940, suggesting a 1929 birth (the same year as Steve Davis),²⁵³ while the death certificate (as filled out by Steve Davis) lists her date of birth as April 25, 1931 and age as 20 years and 2 months, though both sources state that Delores was born in the state of New York. The census entry lists Emma Brown, aged 55, as the head of the household for 1531 Edgley Street, and describes Body, as well as another woman, Olivia Brooks, aged 20 as the daughters of Brown, while Brook’s 4 year-old daughter Mary Brooks is described as being the granddaughter to Brown.²⁵⁴ The death certificate lists Body’s parents as being John Boddie and Hester Christian, thus Emma Brown may have been a relative, adoptive

²⁵⁰ Commonwealth of Pennsylvania, Department of Health, Bureau of Vital Statistics, Certificate of Death File No. 64356, Delores Davis.

²⁵¹ Delores Davis: Last rites were held at the Walter C. Beckett Funeral Home for Mrs. Delores Davis, 2046 N. Gratz St., who died on July 28., She is survived by her husband, Stephen Davis. Interment was at Mount Lawn Cemetery. “Deaths of the Week,” *Philadelphia Afro American*, August 18, 1951, 14.

²⁵² Delores Davis: Delores Davis, 2046 N. Gratz st., died on July 28. Funeral services were held on August 3 from the Walter C. Beckett Funeral Home. Surviving is husband Stephen. Interment at Mt. Lawn cemetery. Walter C. Beckett, mortician. “Deaths of the Week,” *Philadelphia Tribune*, August 11, 1951, 13.

²⁵³ The census also states that the highest grade of schooling completed was the 6th grade, consistent with a 1929 birth.

²⁵⁴ Also listed at that address were four black female lodgers, aged 14-53.

parent or foster parent. Body's occupation is listed as "Housewife" on her death certificate.

According to the death certificate, Delores died at 10:25am on July 28, 1951 at Temple University Hospital, 3401 N. Broad St. of "Hepatic Coma," "secondary to chronic infectious hepatitis," at the age of 20. Her funeral was held at the Walter C. Beckett Funeral Home, 216 W. Coulter Street, with burial at Mount Lawn Cemetery in Sharon Hill, PA. On August 3, 1951.

As for the marriage of Steve and Rosemary, their marriage certificate²⁵⁵ reveals that they were wed on October 13, 1952²⁵⁶ by Imam Omar el Farouk, suggesting a Muslim wedding ceremony at 3942 Brown St. in Philadelphia, while the marriage license itself was filled out four days prior on October 9, 1952. A notice under the headline "Musician To Marry Secy. With Same Name, Age" appeared in the October 18, 1952 issue of the *Philadelphia Afro-American* (12), reporting that "Among those who filed their intentions to wed at the marriage license bureau in City Hall, last week, was a musician, Stephen Davis, 23, 2046 N. Gratz st. He sought to marry Miss Rosemary Davis (not related), also 23, of 2326 N. Van Pelt st. She is a secretary."

It is not known when and under what circumstances Steve and Rosemary first met, though Danny D'Imperio recalls Davis saying that he met Rosemary while in school, as they had been seated alphabetically, with Rosemary seated in front of Steve,²⁵⁷ while Rudy Lawless recalls that Steve and Rosemary had been together "for a long time, from

²⁵⁵ Clerk of the Orphans' Court of Philadelphia County, Pennsylvania, Marriage License No. 923486.

²⁵⁶ Coincidentally, Steve's parents were married on October 14, 1926, while his mother's first marriage to Andrew Gilbert took place on October 12, 1902.

²⁵⁷ Danny D'Imperio, interview with the author, January 9, 2014.

youngsters, from what I understand.”²⁵⁸ If that was the case, than it is likely that they met before Davis entered Northeast High School in February 1942, coming from Fitzsimmons Jr. Middle School,²⁵⁹ as at the time Northeast High School was an all-boys school.²⁶⁰ As well, Rosemary attended Dobbins Vocational High School and Stoddart Fleisher Middle School²⁶¹ before that, though it is certainly possible she may have attended other schools. Aisha Tyner²⁶² counters this, suggesting that Steve and Rosemary may have met at a jam session at Khadijah’s and Aisha’s home on N. Van Pelt St., which is also entirely plausible as Khadijah had been working as a singer since at least 1947,²⁶³ and also given that Steve was previously married while a 1948 *Philadelphia Tribune* article describes Rosemary as being “Bernard Duke’s other half.”²⁶⁴ At any rate, the couple of Steve and Rosemary appear to have been pillars of the Philadelphia jazz community during the early 50s, with at least two other important marriages coming about as two prominent Philadelphia jazz musicians would be introduced to their future wives through their association with Steve and Khadijah, as will be discussed shortly.

Freelancing, Friends and Family

In addition to the various groups that Steve Davis is known to have worked with between 1947-1959, a significant part of his career during this time involved freelancing around Philadelphia with various local combinations. While most of this activity went

²⁵⁸ Rudy Lawless, interview with the author March 13, 2014.

²⁵⁹ Form H 22-Permanent Catalog Card, Boys, School District of Philadelphia for Stephen Francis Davis.

²⁶⁰ Joan Scheidecker, email to the author, January 8, 2014.

²⁶¹ Located at 540 N. 13th Street. Curiously this school is located some distance from Rosemary Davis’ home on N. Van Pelt Street, thus she may have gone to another school closer to home before going to Fleisher. Form EV 5, Alphabetic Index Card, School District Of Philadelphia for Rosemary Davis.

²⁶² Although Tyner would still have been an infant in the early 1940s. Aisha Tyner, interview with the author, January 23, 2015.

²⁶³ See Appendix C7 for a biography on Khadijah as well as a collection of primary sources documenting her career.

²⁶⁴ Squire Bryant, “Thru The Spy Glass,” *Philadelphia Tribune*, April 6, 1948, 12.

undocumented and is most likely lost to history, interviews with a handful of surviving musicians from the period, augmented by chance mentions in jazz publications, album liner notes, and several references to Steve and Khadijah Davis in the various John Coltrane biographies have provided only the slightest glimpse into Davis' life and career during this period.

Another important facet of life for the Philadelphia jazz community during this period were the informal jam sessions held at clubs and in private residences, and of which Steve and Khadijah appear to have played an important part. These jam sessions not only led to the artistic development of musicians in Philadelphia but also led to the formation of important musical and personal relationships amongst Philadelphia musicians, in particular, several members of the future John Coltrane Quartet.

The seeming dearth of coverage of the Philadelphia jazz scene as observed within the Philadelphia black press throughout most of the 1950s, has left a very large gap in the historical record that is now all but impossible to fill as the living memory from that period has all but completely faded. Only six²⁶⁵ musicians active during that period were still alive to be interviewed, although they had very little information to share specifically regarding Steve Davis, with the exception of saxophonist Odean Pope. Pope²⁶⁶ recalls working with Davis around 1952-3, in various quartets and quintets and possibly even big band settings, and explained that Davis easily worked six nights a week, typically along the "Strip", which Cullen Knight²⁶⁷ adds, consisted of 20-30 bars along Columbia Ave. (now Cecil B. Moore Ave.) in North Philadelphia, and included clubs such as the Zanzibar, 820 Club, Sun Ray, and Crystal Bar. Bootsie Barnes also recalls working with

²⁶⁵ Bootsie Barnes, Jimmy Heath, Cullen Knight, Sam Reed, Mickey Roker, and Odean Pope.

²⁶⁶ Odean Pope, interview with the author, January 31, 2014.

²⁶⁷ Cullen Knight, interview with the author, January 23, 2014.

Davis once or twice,²⁶⁸ and a 1962 report in *Coda* on the 24th anniversary of Krechmers' (owned by Billy Krechmer and formerly named the Jam Session Cafe), listed Davis among its list of "great stars" that "have worked and played the room."²⁶⁹

In addition to working with Pope, the liner notes to the 1962 album *Dave Burns* (Vanguard VRS 9111) state that Davis had worked with Lester Young, Sonny Stitt and Jimmy Heath prior to his time with the Coltrane Quartet. With the exception of Stitt, which will be discussed in a later section, no direct evidence to confirm Davis' involvement with Lester Young or Jimmy Heath has yet been found. Several biographies on Lester Young²⁷⁰ were consulted, but no mention of Davis was found. When asked about Davis' association with Lester Young, Lewis Porter, author of several studies on Young, replied, "Pres toured with his own bands until about 51 or so, but after that often did tour as a "single" and used local rhythm sections, so Davis certainly could have played with him."²⁷¹ It is in this same context that Davis was documented working with Sonny Stitt in late 1958, and it is probably during this time that Davis worked with Young. Jimmy Heath on the other hand, denies that Davis was ever a part of his groups, though concedes that Davis may have subbed in for one of Heath's usual bassists, on occasion.²⁷² Heath also clarified that Davis was a member of AFM 274, the Philadelphia Black Musicians Local.²⁷³

²⁶⁸ Bootsie Barnes, interview with the author, February 27, 2014.

²⁶⁹ Located at 1627 Ranstead St., Philadelphia. *Coda*, November 1962, 22; December 1962, 17-18.

²⁷⁰ Frank Buchmann-Møller, *You Just Fight For Your Life: The Story of Lester Young*; Douglas Henry Daniels, *Lester Leaps In: The Life and Times of Lester "Pres" Young*; Luc Delannoy, *Pres: The Story of Lester Young*; Dave Gelly, *Being Prez: The Life and Music of Lester Young*; Lewis Porter, *A Lester Young Reader*; and Lewis Porter, *Lester Young*.

²⁷¹ Lewis Porter, email to the author, January 4, 2016.

²⁷² Jimmy Heath, interview with the author, January 16, 2014.

²⁷³ And not AFM 284 as stated in Davis' *Philadelphia Daily News* obituary. Kathy Sheehan, "Stephen Davis, Jazz Guitarist," *Philadelphia Daily News*, August 26, 1987, 52.

Equally important in Davis' life during this time was participation in many of the informal jam sessions held in many of the jazz clubs of Philadelphia, as well as in private residences. While advertisements for many of the jazz clubs of the time were found to mention regular weekly jam sessions, many of the surviving stories regarding these jam sessions take place in the homes of the musicians themselves, including the home of Steve and Khadijah Davis. Porter (1998, 96) states, "Sometimes the sessions would be held at the home of Khadijah and Steve Davis. Gillespie, Sonny Rollins, and others would come to these sessions-even Charlie Parker was there once," and also includes an account from Aisha Tyner²⁷⁴ who also recalls that, "other times she would go with her sister [Khadijah] from their mother's house on Van Pelt,²⁷⁵ near Twenty-first Street, to John [Coltrane]'s house on Thirty-third Street for Jam sessions on Saturdays." Aisha Tyner later explained that, "everybody grew up in Philly and did their practicing and everything at our house also, on Van Pelt Street, and many musicians came in Sonny Rollins, John Coltrane, I met all of them when I was like eleven or ten years old"²⁷⁶ and "Van Pelt Street, that place had everybody that came over. As a young girl I met, you know, Sonny Rollins and everybody when I was 11, so that's where it happened."²⁷⁷ Bootsie Barnes recalls hearing about the jam sessions, which he recalls taking place at the house on Van Pelt St. but that they had ceased by the time he had come on to the scene,²⁷⁸ while Sam Reed also recalls playing with Davis at some jam sessions in the early 1950s.²⁷⁹

²⁷⁴ Khadijah's younger sister. Bootsie Barnes stated that Aisha Tyner's birth name is Carol. Bootsie Barnes, interview with the author, February 27, 2014.

²⁷⁵ 2326 N. Van Pelt St.

²⁷⁶ Aisha Tyner, interview with the author, December 19, 2013.

²⁷⁷ Aisha Tyner, interview with the author, January 23, 2015.

²⁷⁸ Bootsie Barnes, interview with the author, February 27, 2014.

²⁷⁹ Sam Reed, interview with the author, May 10, 2014.

One important event that would take place during these sessions occurred in June 1954 when John Coltrane met Khadijah's close friend²⁸⁰ Naima Grubbs, an account²⁸¹ of which is given by Naima in Thomas:

I met John Coltrane in June 1954 at Steve Davis' house.²⁸² I thought John was a very nice person, but a little on the country side. He was wearing a short-sleeve shirt with no undershirt, and he wasn't wearing socks. Steve's wife [Khadijah] was joking with him, asking him, "what are you doing here without your undershirt and socks?" Then, when I was introduced to him, his name sounded so strange that I said, "Coltrane? What kind of name is that? How do you spell it?" (Naima Coltrane, Thomas 1975, 68)

John would later marry Naima on October 3, 1955 (Thomas 1975, 70). Another union that would come about thanks to Khadijah was that of McCoy Tyner and her younger sister Aisha. Tyner worked with Khadijah in Cal Massey's band and was introduced to Aisha by Khadijah,²⁸³ and the two would wed in 1959.²⁸⁴

One fact that has not been definitively resolved is the question of where exactly Steve and Khadijah resided after their marriage in October 1952. A variety of documents²⁸⁵ from a late as October 1952, list Davis as residing at his parents home on 2046 N. Gratz St, however the aforementioned accounts seem to suggest that after his marriage to Khadijah, Steve may have moved in with her to her parents' house at 2636 Van Pelt Street. Yet, following Davis' arrest in January 1955 on a narcotics charge, the

Philadelphia Tribune and *Philadelphia Afro-American* consistently list Davis as residing

²⁸⁰ Aisha Tyner described Khadijah and Naima as being "like sisters." Aisha Tyner, interview with the author, January 23, 2015.

²⁸¹ A similar account can also be found in Simpkins 1975, 46.

²⁸² Porter 1998, 96 describes it as being at "Khadijah's house."

²⁸³ "One phase of the 'unfinished business' McCoy was involved in was the cementing of a relationship with his future wife. A young singer named Khadija [sic] 'sat-in' regularly with the Calvin Massey Orchestra and her sister and Tyner had become attracted. She was only fifteen and was a Muslim along with Khadija. As a result of the influence of the sisters McCoy accepted Islam and became a devout adherent." It is through Tyner's association with Massey that he was introduced to John Coltrane. Ahmed Bashir, "McCoy Tyner," *Jazz Journal*, December 1969, 29-30.

²⁸⁴ Porter 1998, 96.

²⁸⁵ Documents include the 1930 and 1940 U.S. Censuses, Davis' high school index card, the death certificate for his first wife Delores, and the October 1952 marriage certificate with Khadijah.

near the intersection of Uber and Diamond Streets, which is only 200 yards away from Davis's N. Gratz St. residence. Of course it is certainly possible that Steve and Khadijah may have lived on their own as well.

Odean Pope²⁸⁶ also provided insight into Davis' musical training, explaining that Davis studied at the Granoff Music School²⁸⁷ in Philadelphia, where John Coltrane²⁸⁸ and McCoy Tyner²⁸⁹ also studied, which Pope described as a "college."²⁹⁰ Pope further explained that while at Granoff, Davis studied with Dennis Sandole, the same teacher that Coltrane studied with,²⁹¹ and whom Pope describes as being a "Forerunner, a teacher way ahead of his time."²⁹² Although this could not be corroborated through interviews, a course of study at Granoff may be the "educational use" of proceeds from a performance given by the Nasirdeen/Young mentioned in a 1950 *Philadelphia Tribune* article.²⁹³ Pope describes Davis as acting as a mentor to him (a sentiment also expressed by many of the young Rochester musicians Steve would work with in the 1970s) and recalls that Davis possessed a "wealth of information," "knew a lot of tunes inside out," and that Davis

²⁸⁶ Odean Pope, interview with the author, January 31, 2014.

²⁸⁷ Located at 2118 Spruce Street, Porter 1998, 50.

²⁸⁸ Thomas 1975, 52; Simpkins 1975, 20; Cole 1976, 26.

²⁸⁹ Ahmed Bashir, "McCoy Tyner," *Jazz Journal*, December 1969, 29-30.

²⁹⁰ Pope asked the author, "Did you know Steve Davis went to college?" Which came as a bit of surprise, as there is no evidence that Davis even completed high school. Odean Pope, interview with the author, January 31, 2014. Danny D'Imperio also states that Davis never graduated high school.

²⁹¹ Porter 1998, 51. Thomas 1975, 52.

²⁹² Thomas 1975, 52-53 gives the following account of Sandole: "Dennis Sandole, a soft-spoken, meticulous man, not much older than Coltrane himself was John's theory teacher... Sandole was almost fatherly in his enthusiasm for each and every one of his students. To such a person as Sandole, Coltrane would normally gravitate as a matter of personal as well as musical preference. Dennis was, like John himself, at that particular period, a self-taught musician whose instrument was guitar and whose musical allegiance was to Duke Ellington. He had also been a Hollywood studio musician. Therefore he could read anything placed before him to compose as well as teach. "Listen to classical music, John," he advised, for he knew that Coltrane had not been as exposed to European music as he should have been, except for those necessary ingredients for his formal studies. "Listen to the way the great composers write for any number of instruments, from a solo violin to a hundred-piece symphony. Then distill all that music and translate it into the instrument you love so much-the saxophone."

²⁹³ "The group, having been organized a little over seven months is planning to use the proceeds from the affair for the educational use for the members." Sidney Allen, "Club Vogue Gives Musical Concert," *Philadelphia Tribune*, February 25, 1950, 6.

displayed “extreme discipline,” “dedication to the music” and was “humble”. While talking with Davis, likely while hanging out at the Woodbine Club, “an after-hours club open from 2:30am to 6:30am where all the musicians would collaborate... at 12th and Masser,” Pope recalls Davis giving him the following advice:

Never sacrifice technique for sound. Get your voice together. Get a good sound. Play all the scales through all the keys, then go to the books, to be able to read, then after that work on improvisational concepts. Try and learn one standard every day. Learn the changes and the melody. (Odean Pope, interview with the author, January 31, 2014)

Steve Davis in the Mid-1950s, Overview

For the remainder of the decade very little additional information could be found regarding Davis career, but what is known is that Davis was incarcerated for most of 1955 and 1956 on a narcotics conviction. Pope states that Davis “went to New York in the mid-1950s,”²⁹⁴ while Carner states that “after working with various groups in Philadelphia he moved to New York, where he played with Lester Young, Jimmy Heath, and Sonny Stitt”²⁹⁵ though Carner’s claim has already been discussed. Davis did leave Philadelphia to work with Big Maybelle and likely worked with pianist Freddy Cole as well. Davis would be documented working in Philadelphia in 1958 with Lee Morgan and Sonny Stitt, though Mickey Roker²⁹⁶ has stated that Steve was gone from Philadelphia by the time he started playing. At any rate no information confirming Davis’ presence in New York throughout the decade has yet been found, and it is unknown if these claims about Davis going to New York are actually euphemisms for his incarceration.²⁹⁷

²⁹⁴ Odean Pope, interview with the author, January 31, 2014.

²⁹⁵ Gary Carner. “Davis, Steve (i).” *The New Grove Dictionary of Jazz, 2nd ed.. Grove Music Online. Oxford Music Online.* Oxford University Press. Accessed April 23, 2016. <http://www.oxfordmusiconline.com.ezproxy.library.yorku.ca/subscriber/article/grove/music/J114500>.

²⁹⁶ Mickey Roker, interview with the author, March 8, 2014.

²⁹⁷ On several occasions the black press has been observed concealing incarceration behind euphemisms such as “just returned from the west coast,” in the case of Jimmy Oliver’s incarceration, *Philadelphia Afro-*

Freddy Cole

Aisha Tyner stated that Steve Davis had worked with Freddy Cole, younger brother of Nat Cole at some point, likely in the 1950s.²⁹⁸ During a subsequent interview Tyner explained that this happened prior to Davis working with the Coltrane Quartet and saw Cole on a bill with comedian Nipsey Russell in New York. Tyner further stated that it was a consistent gig, comparing it to Thelonious Monk's residency at the Five Spot.²⁹⁹ An effort was made to interview Freddy Cole through his present manager Suzi Reynolds, however Reynolds responded that Cole was not comfortable talking about Davis as he didn't want to make any negative statements, and explained that there had been a falling out between the two, possibly related to Davis not showing up for an engagement in Puerto Rico, which in turn may have been related to a substance abuse problem on the part of Davis, who had "let Freddy down."³⁰⁰ Danny D'Imperio recalls Davis mentioning Cole to him, observing that Freddy did in fact sound quite a lot like his brother Nat.³⁰¹

No accounts mentioning both Cole and Russell could be found in the various newspapers and magazines that were consulted, nor could any accounts listing Davis with Cole,³⁰² thus it is not known when or where Davis worked with Cole. However, Tyner's description could be interpreted as a reference to Nipsey Russell's well-known residency

American, August 6, 1949, 7, or that Jimmy Heath had gone "into semi-retirement some four years ago to devote his time to arranging and composing." J. Donald Porter, "'Sax-ist' Jimmy Heath Playing At 'Horseshoe,'" *Philadelphia Tribune*, June 13, 1959, 16. Of course this is stark contrast to the shaming these musicians endured in the black press at the time of their arrests.

²⁹⁸ Aisha Tyner, interview with the author, December 19, 2013.

²⁹⁹ Aisha Tyner, interview with the author, January 23, 2015.

³⁰⁰ Suzi Reynolds, interview with the author, June 5, 2014.

³⁰¹ Danny D'Imperio, interview with the author, December 3, 2015.

³⁰² The majority of articles from this period pertaining to Freddy Cole typically establish that Cole is in fact the younger brother of Nat "King" Cole, remark on the similarity of the two brothers' voices and performance style, and, if there is time, quote Freddy Cole's objections to being compared with his famous brother.

at Harlem's Baby Grand Cafe over the course of several years during the very late 1940s and 1950s, while Reynold's suggestion that Davis had a substance abuse problem at the time may suggest that this happened between 1953, when Cole first gained prominence,³⁰³ and 1954, prior to Davis January 20, 1955 narcotics arrest in Philadelphia.

Big Maybelle

J.C. Thomas' 1975 biography on John Coltrane, *Chasin' The Trane: The Music and Mystique of John Coltrane*, includes an account from Steve Davis³⁰⁴ where he describes an incident that happened in Cleveland in 1954 while he was working in the group of Big Maybelle with John Coltrane:

John and I worked a date in Cleveland in 1954 backing Big Maybelle. The club owner wanted John to walk the bar, but John just looked down and patted his stomach, saying, "Sorry, I've got ulcers." We cracked up and the club owner got hostile, until our guitarist, Junior Walker, offered to walk the bar because he had an extra long cord from his guitar to the amp. He did it while John played some wailing blues behind Big Maybelle. She was so pleased she told the audience, "John Coltrane is my favorite musician, and you'd better believe it, because that's the truth! –Steve Davis. (Thomas 1975, 66-67)

Little else is known about this engagement or how long Davis and Coltrane worked with Big Maybelle. Porter (2008, 93-94) suspects that this engagement may have taken place between September 27 to October 10, 1954, when Big Maybelle was advertised in the Cleveland Call and Post as appearing at Gleason's Musical Bar, "Co-featured with Red Prysock's Orch."

Prior to the Cleveland engagement, Big Maybelle was reported as performing alongside vocal groups The Drifters, The Counts and The Spaniels, vocalists Lavern

³⁰³ Freddy Cole was reported to have signed with Shaw Artists Corporation in March 1953. *Variety*, March 11, 1953, 44; *Los Angeles Sentinel*, March 26, 1953, B3; *Philadelphia Tribune*, March 14, 1953, 12.

³⁰⁴ Danny D'Imperio was present in the hotel room he was sharing with Steve Davis, while Davis was being interviewed by J.C. Thomas for *Chasin' The Trane* and helped to coax this story and others out of the normally subdued Steve Davis. Danny D'Imperio, interview with the author, January 9, 2014.

Baker, Faye Adams, and the orchestras of Rusty Bryant and Erskine Hawkins as part of a production titled “The Biggest Rhythm and Blues Show,” This production toured for 4 weeks, from August to September, and made appearances in San Antonio,³⁰⁵ Philadelphia,³⁰⁶ and Brooklyn,³⁰⁷ among other places. It is not known if Davis had joined Big Maybelle for that tour.

Death of William Armstrong

One event that was likely of great significance to Steve Davis was the death of drummer William Armstrong (Nasirdeen Ibisaud) in September 1954. As previously discussed, Davis had worked with Armstrong in the Nasirdeen/Young group from at least 1949-1951, and Armstrong was likely an important figure in Davis’ conversion to Islam in the late 1940s. The process of researching this incident is of particular interest as early on in the process an account was found in Simpkins’ 1975 biography on John Coltrane well before details of Davis’ association with Armstrong were uncovered, yet it was immediately evident to the author that there was a connection between the two men. Firstly, Armstrong shared the same Muslim name, Nasirdeen, as Steve Davis’ adopted son and secondly, the incident, according to Simpkins’ (1975, 40) account, occurred at either “22nd or 25th and Diamond Streets” which are respectively only half and one kilometer away from Davis’ N. Gratz St. home, near the intersection of 19th and Diamond Streets.³⁰⁸ Simpkins’ account does not list even an approximate date for this incident, and attempts at narrowing down the date to within a year or even decade through interviews

³⁰⁵ Municipal Auditorium, Saturday, August 21, 1954. Gerald Ashford, “On The Aisle,” *San Antonio Express*, August 17, 1954, 6.

³⁰⁶ The Met, Broad & Poplar Sts., Friday, September 10, 1954. *Philadelphia Afro-American*, September 4, 1954, 7; September 11, 1954, 18; *Philadelphia Tribune*, September 7, 1954, 13; September 11, 1954, 12.

³⁰⁷ Paramount Theatre, Sunday, September 12, 1954. “‘Rhythm’ package to Brooklyn Sunday” *Philadelphia Afro-American*, September 11, 1954, 18.

³⁰⁸ The intersections of 22nd and 25th at Diamond Street are also about the same distances from Khadijah’s childhood home on Van Pelt St., near the intersection of 22nd and W. Dauphin Streets.

proved fruitless. Only a methodical and laborious search through the *Philadelphia Afro-American* and *Philadelphia Tribune* as part of the overall research process led to the chance discovery of period accounts of Armstrong's death.³⁰⁹

Simpkins' account constitutes the only mention of Armstrong's death or his connection to the Philadelphia jazz scene found thus far in the existing body of jazz literature, but leaves out a few important details of use to the researcher including the date of the incident, Armstrong's birth name, the exact location where the incident took place, and certain details concerning what exactly transpired during the incident and in the months prior. According to Simpkins:

He [Armstrong] was a devout Moslem who carried his prayer rug wherever he went, and prayed dutifully five times a day, regardless of where he was. While praying, nothing distracted him. Friends would pass by and he wouldn't see them, sometimes seeming to look right through them. One night he stayed up, praying continuously at John's house. The next day on the way to his sister's house he stopped to pray under a tree at 22nd or 25th and Diamond Streets. Two policemen came by and saw him kneeling, nearly motionless. They asked what he was doing. He said nothing and they kept probing. Finally Nasseridine stated, "I would like for you to leave me alone. I'm trying to do what I think is right." An argument ensued. According to the police, Nasseridine either threatened them with scissors or began throwing rocks. They beat him savagely. He spent four days in the hospital and died on the last day. Nasseridine's loss sent a shudder through the music community. (Simpkins 1975, 40)

Jimmy Heath later confirmed that Nasirdeen's birth name was in fact William Armstrong,³¹⁰ while Aisha Tyner recalled that the shooting took place, "on a park, where the projects³¹¹ were," with "a recreation center across the street... Moylands³¹²

³⁰⁹ In spite of the thoroughness of this search, an account in the *Philadelphia Afro-American* was missed initially until another account was later discovered in the *Philadelphia Tribune*, mainly due to a prominent headline on the front page of that newspaper. The *Afro-American* account was printed on the 2nd page of that paper under the vague headline "Man, believed a mental case, shot by police," whereas the account in the *Tribune* was titled "'Moslem' Formerly in PGH."

³¹⁰ Jimmy Heath, interview with the author, September 8, 2014.

³¹¹ The Raymond Rosen Housing Project was a series of 8 apartment buildings located between 23rd and 24th and Diamond. Officially opened as public housing in November 1954, the projects were closed in 1992, and the buildings imploded in 1995. Marjorie Valbrun. "A Promise To Fall Unfulfilled As 5

Recreation Center,” but thought that the incident had occurred during the 1960s, when there “was a lot of that type of thing happening.”³¹³

Upon the discovery of accounts in the *Philadelphia Tribune* and *Philadelphia Afro-American*,³¹⁴ a clearer picture of the incident emerged, and a weaving of these accounts presents the following narrative: On the morning of Tuesday, September 14, 1954³¹⁵ Armstrong was praying at the intersection of 25th and Diamond streets when officers John C. McGuigan and Marion Bargerhuff were cruising past the Raymond Rosen Homes, 25th and Diamond Sts., (on instructions to keep a close watch at the Raymond Rosen Housing Project for suspicious characters), when Armstrong was observed at 8:15 a.m. standing on a mound facing East, mumbling lamentations in an unrecognizable tongue. Upon questioning him, Armstrong warned them not to come near him, and is said to have thrown stones at their automobile. Reinforcements were called and upon the arrival of Patrolmen Walter F. Kipple and James Loughran, Armstrong stabbed Kipple three times; in the left side, left arm and back by a pair of scissors with eight inch blades. In the ensuing struggle Armstrong was shot three times, twice in the stomach and once in the hip, while McGuigan received a bullet wound in the left ankle by a ricocheting bullet from the gun of one of his fellow officers. Armstrong and McGuigan were treated at St.

Raymond Rosen Towers Go Down, Neighbors Seek Community Renewal.” *Philadelphia Inquirer*, April 30, 1995. Accessed November 1, 2015. http://articles.philly.com/1995-04-30/news/25686421_1_high-rises-housing-project-public-housing.

³¹² Moylands Rec Centre opened in September 1949, as reported by Squire Bryant on two occasions. “The new recreation center for the younger, younger folks, 25th and Diamond sts., to open this month.” Squire Bryant, “The Philadelphia Story,” *Philadelphia Tribune*, September 3, 1949, 12; December 31, 1949, 7.

³¹³ Aisha Tyner, interview with the author, January 23, 2015.

³¹⁴ “‘Moslem’ Formerly in PGH,” *Philadelphia Tribune*, September 18, 1954, 1-2; “Man, believed a mental case, shot by policeman,” *Philadelphia Afro-American*, September 18, 1954, 2; “‘Moslem’s’ Rites Wed. In N. Philly,” *Philadelphia Tribune*, September 21, 1954, 1, 8. Jimmy Brown, “These Foolish Things,” *Philadelphia Tribune*, September 18, 1954, 9. See Appendix C8 for complete transcriptions of all articles pertaining to Armstrong’s death.

³¹⁵ The initial *Tribune* report says “Wednesday morning,” while the *Afro-American* and Jimmy Brown’s “These Foolish Things” column in the *Tribune* state “Tuesday morning” while a subsequent *Tribune* report states “Sept. 14.”

Joseph's Hospital, where Armstrong's condition was at first reported as "critical" and later "much improved," while Kipple was treated at Women's Medical Hospital, with all three later sent to Philadelphia General Hospital.

In spite of the initial prognosis of "much improved," Armstrong succumbed to his injuries at 9:45 p.m. on Friday, September 17 while in a comatose state in Philadelphia General Hospital. Armstrong's funeral was held on Wednesday, September 21 at Bowers Funeral Home located at 2040 W. Diamond St., and was interred at Eden Cemetery. In addition to the injuries sustained by the two police officers, another key detail not present in Simpkins account is that prior to the shooting Armstrong had been released from the mental ward at Philadelphia General Hospital in August after having been confined there for a period of 10 months. A police representative remarked "the shooting is regrettable but unavoidable," and also that "it is regrettable that the police did not know of his previous condition."³¹⁶

While not mentioned in any of the articles, Simpkins (1975, 40) states that Armstrong was "on the way to his sister's house," at the time of the shooting, which is entirely plausible. The articles list Armstrong as residing variously at "2948 Glenwood Ave," "Glenwood Ave. near 28th St" and the 2900, 3800, and 3900 blocks of Glenwood Ave, while one report states that Armstrong's father and sister lived in the 2100 block N. 19th St. and another lists one of his sisters, Elizabeth Bolk, as residing at 2270 N. Colorado St. The most direct route to both of these addresses from Armstrong's Glenwood Ave., residence would have been to walk east on Diamond street, a route that took Armstrong to the intersection of 25th and Diamond, and a route that would have taken Armstrong past Steve Davis' house.

³¹⁶ "Moslem' Formerly in PGH," *Philadelphia Tribune*, September 18, 1954, 1-2.

Also of interest is the black press' attitude towards the incident at a time when reports of wanton acts of violence at the hands of Philadelphia police officers were a regular occurrence. One excellent example of such violence occurred less than two weeks before the Armstrong shooting, when a 32-year Marine veteran of the Korean War was severely beaten by police while experiencing an epileptic seizure on a subway car.³¹⁷ After the initial reports of the incident, Armstrong's shooting and death garnered next to no attention from the black press, with the exception of a single outburst in saxophonist Jimmy Brown's *Tribune* column, which read:

AND IT COULD HAPPEN TO YOU-As these lines are being written, a young man, critically injured, has lain in a comatose condition at St. Joseph's Hospital, 17th and Girard ave., since last Tuesday morning as the result of a sequence of bizarre circumstances reaffirming the truism that "truth is stranger than fiction." Those of us who have known WILLIAM ARMSTRONG, whose very life now hovers in the balance as the tragic consequence of his skirmish with police officers last Tuesday up at the Raymond Rosen project, do not and cannot accept the published reports of what allegedly took place on that bleak, long to be remembered September morning. (Jimmy Brown, "These Foolish Things," *Philadelphia Tribune*, September 18, 1954, 9)

Furthermore, Armstrong's death does not seem to have provoked any protests or riots among the black community, in contrast to the 1964 Philadelphia Race Riots in North Philadelphia, which occurred one kilometer away from 25th and Diamond at 22nd and Columbia Ave. (now Cecil B. Moore Ave.) almost exactly a decade³¹⁸ after Armstrong's shooting and death. Curiously, in these articles the black press refers to Armstrong with such descriptors as "Berserk Moslem," and "Mental Case," who appeared "a little off mentally" and "mentally unbalanced," seemingly displaying a near total lack of respect

³¹⁷ "Sick Veteran Beaten By Policeman: Epileptic Is Taken Off Sub," *Philadelphia Tribune*, September 7, 1954.

³¹⁸ Two weeks shy of a decade. Armstrong was shot on September 14, 1954, while the 1964 Philadelphia Race Riot started on August 28, 1964. Hillary S. Kativa. "The Columbia Avenue Riots (1964)," *Civil Rights In A Northern City: Philadelphia*. Accessed January 12, 2016. <http://northerncity.library.temple.edu/content/collections/columbia-avenue-riots/what-interpretative-essay>.

for Armstrong's religious convictions or compassion for Armstrong's mental health problems.

1955 Narcotics Arrest and Incarceration

One of the more difficult aspects of a subject's life to research is that of personal calamity, in this case Steve Davis' January 1955 arrest and subsequent incarceration on a narcotics conviction. A singular account of this incident was found in a footnote in Lewis Porter's *John Coltrane: His Life and Music*, citing an article from the *Philadelphia Tribune*, however this account only mentions Davis' arrest and does not indicate if Davis was convicted or incarcerated. As well, the article in question contains several errors regarding Davis, while other newspaper accounts of the time were also found to be wildly inconsistent with their reporting of the incident and its aftermath. Further obfuscating the matter is the fact that only one interviewee admitted to having any knowledge of Davis' addiction and legal problems, while other close friends and family members either professed to having no knowledge of these events, or outright refused to comment on the issue, which for a time raised the question of whether or not the Steve Davis mentioned in the Porter account is the same Steve Davis that is the subject of this study. Lastly, attempts at accessing Davis' criminal records through authorities at the municipal and state, and institutional levels proved fruitless, requiring the submission of a Freedom Of Information Act Request with the U.S. Department of Justice Federal Bureau of Prisons in order to obtain a transcription of Davis' criminal records, which ultimately yielded a definitive answer to the matter.

The only reference to Davis' arrest found thus far in the body of jazz literature is a

footnote in Porter, which discusses Jimmy Heath's well-known³¹⁹ January 1955 arrest and also reveals that Davis was arrested in the same incident. Per Porter:

The *Philadelphia Tribune* reported, “the all-out drive to rid the city of vicious dope peddlers and ‘pushers,’ and the hapless addicts, is being speeded up police and Federal Narcotics agents” (anonymous front-page article, *Philadelphia Tribune*, January 25, 1955; continued on p.3). Eighty-seven people had already been arrested, and over that weekend fifteen more “suspected traffickers were apprehended in their lairs and hauled before U.S. District Commissioner Henry [sic] P. Carr and city magistrates.” They included two musicians: James E. Heath, twenty-seven, of 1927 Federal Street near Twentieth, and Steve Davis, thirty-three, of Uber Street near Diamond. “Heath is one of the city’s better known tenor and alto saxophone players and formerly was connected with the Dizzy Gillespie Band. Davis is a bass fiddler and has played with well-known local combinations.” Heath was reported to have been “slated and held in bail.” A very unhappy-looking photo of him is included. Davis was held for five thousand dollars bail, the highest amount given, which suggests that the charges against him were more serious. In 1960 he became Coltrane’s bassist. Heath says he was busted on January 9. (Porter 1998, 311-2 n4)

Porter (1998, 172) also mentions elsewhere that Davis “had been arrested for heroin possession the same weekend as Jimmy Heath in 1955.”

Porter’s account does not mention what became of Davis following the arrest, leaving it unclear if the charges were subsequently dropped, or if he was incarcerated, fined or given probation. Furthermore, some of the details pertaining to Davis are in error, namely his age, which is listed as being 33, when Davis, who was born in 1929, was still only 25 at that time. As well, the address listed, “Uber Street near Diamond” also raises questions as Davis has been consistently documented³²⁰ residing at 2046 N. Gratz Street as late as October 1952, though Davis may have moved from there by 1955. If that was the case, Davis did not move very far from home, as the intersection of Uber and Diamond Sts. is

³¹⁹ Heath’s arrests are discussed in a March 2, 1961 *Down Beat* interview with Pete Welding and in Heath’s autobiography *I Walked With Giants*, in addition to the Porter account and is generally well known within the jazz community.

³²⁰ The 1930 and 1940 U.S. Censuses, records from Davis’ time at Northeast High School from 1944-1946, the 1951 death certificate of Davis first wife Delores Body Davis, and Davis’ 1952 marriage certificate to Rosemary Davis all list the 2046 N. Gratz St. address.

only 200 yards away from Davis' N. Gratz St. home, though Uber is on the west side of 19th St. while N. Gratz is on the east side of 19th St.

A subsequent examination of additional accounts of this incident in the *Philadelphia Tribune* and *Philadelphia Afro-American* reveal a number of inconsistencies between themselves and Porter's account. A key assertion in Porter's account is that Jimmy Heath had been arrested on Sunday, January 9, 1955 and that Davis had been arrested on the same weekend as Heath. A study of relevant articles in the *Tribune* and *Afro-American* reveals that these sources consistently state that the raid in question took place on the morning of Thursday, January 20,³²¹ while the weekend referred to in Porter's account, as cited from the Tuesday, January 25, 1955 *Tribune* article, would be the weekend of January 22-23. A search of both newspapers in the weeks prior to the January 20th raid reveals that there is not one single mention of any drug arrests taking place the weekend of January 8-9, or at all prior to the January 20 raid and Heath's arrest is clearly mentioned in relation to the January 20 raids. However, as early as 1961, Heath states in a *Down Beat* interview that he had been arrested on January 9, 1955,³²² and curiously, Heath is only named in one out of roughly a dozen or so reports appearing in the *Tribune* and *Afro-American*, whereas Davis is named in at least 5 of those same reports.³²³ As for Porter's statement that charges against Davis were the most severe, given the amount of

³²¹ "73 persons arrested in mass raids, early Thursday morning," Roscoe Coleman, "Dope Suspects' Bail \$328,500," *Philadelphia Tribune*, [Saturday] January 22, 1955, 1-2.; "Thursday's pre-dawn citywide crackdown," "Narcotics: Nearly 100 caught in dope dragnet," *Philadelphia Afro-American*, [Saturday] January 29, 1955, 1-2 [But written on Wednesday January 26, as it refers to Tuesday January 25 as "yesterday"]; "The Jan 20 federal and city narcotic raids," "3 of 60 dope suspects plead guilty, Monday," *Philadelphia Afro-American*, March 19, 1955, 3; "a series of city-wide raids last Jan. 20," "Dope Peddlers Get Total Of 108 Years," *Philadelphia Tribune*, March 26, 1955 1-2.; "the Jan. 20 city and Federal crackdown on dope peddlers," "27 snared in Jan. 20 dope raids sentenced," *Philadelphia Afro-American*, May 7, 1955, 2.

³²² Pete Welding, "The Return of Jimmy Heath," *Down Beat*, March 2, 1961, 16-17.

³²³ See Appendix C9 for complete transcriptions of all articles pertaining to these arrests, as well as Hasaan Ibn Ali's 1959 arrest.

his bail, individuals charges with much more severe crimes, such as being the leaders of drug trafficking groups, had not been assigned bail at the time of the January 25, 1955 tribune article and were subsequently held on both state charges, in addition to federal charges, and were given bail amounts for both sets of charges several days after that article, which in some cases amounted to \$25,000.³²⁴

A careful examination of the reports in both the *Tribune* and *Afro-American* reveal that both papers were quite inconsistent with their reportage of details, specifically the biographical details pertaining to the individuals arrested during the raid. In the case of Davis, his age was variously reported as being 33, 25, and 27, though at that time Davis, born March 14, 1929 was still 25, although he is consistently reported as residing at the intersection of Uber and Diamond Sts, as mentioned previously.

Table 4.4: Biographical variations of William Lankford as reported in the *Philadelphia Tribune* and *Philadelphia Afro-American*

Name	Age	Residence
Walter Langford ³²⁵	23	Grat st. [sic] near York
Walter Langford ³²⁶	25	Gratz st. near Susquehanna ave.
William Langford ³²⁷	--	18 th St. near Washington Ave. ³²⁸
William Langford ³²⁹	22	Gratz st. near Susquehanna ave.

The reports also strongly suggest that William Lankford (Hasaan Ibn Ali) or a relative of his, may have been captured in the raids as well. Lankford was known to reside at

³²⁴ "Women involved in dope cases," *Philadelphia Afro-American*, February 5, 1955.

³²⁵ Roscoe Coleman, "Dope suspects' Bail \$328,500," *Philadelphia Tribune*, January 22, 1955, 1-2.

³²⁶ Note that if the person in question was in fact William Lankford, the newspaper did not include him in the headline "Only Two Musicians Arrested," in reference to Jimmy Heath and Steve Davis. "100 More Dope Peddlers Facing Jail: Only Two Musicians Arrested" *Philadelphia Tribune*, January 25, 1955, 1, 3.

³²⁷ "Dope: 64 Face Trial," *Philadelphia Afro-American*, March 5, 1955, 1-2.

³²⁸ Located in South Philadelphia, almost 4 miles away from Lankford's N. Gratz St. residence.

³²⁹ Here it was reported that "Langford" also received a two-year prison sentence. "Dope Peddlers Get Total Of 108 Years," *Philadelphia Tribune*, March 26, 1955, 1-2.

2406 N. Gratz St.,³³⁰ which was situated only 3 houses north of the intersection of York and N. Gratz Sts, and a ¼ mile north of the intersection of Susquehanna Ave. and N. Gratz St. These discrepancies serve to demonstrate how, even with multiple newspapers accounts, it is almost impossible to make a positive determination of a persons identity. Table 4.4 lists all of the biographical variations reported for the individual in question.

Five interviewees, Aisha Tyner, Davis' sister-in-law, Rudy Lawless, drummer with Davis in the Freddie McCoy group, Danny D'Imperio, drummer with Davis in the Gap Mangione group in Rochester, Terrance Bruce, saxophonist with Davis in the John 'Spider' Martin group in Rochester, and Tom Marcello, a Rochester based jazz photographer were asked about Davis' arrest and their responses are as follows: In the first interview with Aisha Tyner, she replied that "I was younger then, I don't think I remember, I really don't. I would just rather focus on what I knew about the person and the positive things,"³³¹ while in the second interview Tyner ultimately refused to even comment on the matter, stating that "Most musicians, they put that in," "all of them they put that in," and "Everybody, Lady Day, the same thing, Jimmy Heath, same thing. That's what they, when they do that, I don't even want to comment on that. He was a great musician, that doesn't, that's not important, they always like to bring a negative side."³³² Drummer Rudy Lawless' response to the question of Davis' narcotics arrest was "Yeah, we didn't talk about those type of things,"³³³ while D'Imperio stated that he did not recall Davis ever mentioning using heroin or being incarcerated, per the following exchange:

³³⁰ James G. Sprady, "Odean Pope: Soul, spirit and Epitome of North Philly's Jazz Mosaic (Part 1 of 2)," *Scoop USA*, August 10, 2012, 7.

³³¹ Aisha Tyner, interview with the author, December 19, 2013.

³³² Aisha Tyner, interview with the author, January 23, 2015.

³³³ Rudy Lawless, interview with the author, March 13, 2014.

DD: We seldom got high, I mean, he wasn't, I don't recall him even speaking about ever being a junkie, maybe, I doubt that he was, because I doubt that Khadijah would have...

JD: Well, here's the thing, I've heard that he was a junkie, and there is a newspaper article, from January 1955 that talks about a whole series of arrests that the police in Philadelphia had made and one of the people who got arrested at that time was Jimmy Heath.

DD: Yeah, I know he went to jail, for a couple years.

JD: And the article mentions a "Bass-fiddler" named Steve Davis.

DD: I don't think he did any time.

JD: And, it included an address, and I looked up the address and its about 500 feet away from the address the high school gave me, so you would think it's one and the same. The age quoted in the newspaper is way off, but what are the odds that there two bass fiddlers named Steve Davis living within 500 feet of each other?

DD: That's true, but you know, for some reason, I can't say that, I wouldn't say that I would have ever considered him, and he never alluded to ever having been, a junkie, quote, unquote "Junkie." He may shot up once or twice or maybe he was in a bad place at the wrong time, you know, with the wrong guys. He was certainly around that sort of thing, John Coltrane of course was too, not when he was playing with him, 'cause Trane had cleaned up. (Danny D'Imperio, interview with the author, January 9, 2014)

Sometime later, upon being emailed a copy of Davis' criminal records obtained from the Federal Bureau of Prisons, D'Imperio replied, "He [Davis] never mentioned that to me.

Are you sure it's the same Steve Davis?"³³⁴ echoing a concern held by the author early on in the investigation that the individual identified as Steve Davis by the *Philadelphia Tribune*, may not in fact be Steve Davis. Given the *Tribune's* and *Afro-American's* propensity for printing erroneous information, this could have been within the realm of plausibility, as will be explored shortly, however, the B.O.P documents confirmed without a doubt that it was in fact Davis that was arrested and subsequently incarcerated.

The only two interviewees that admitted to having an awareness of Davis' drug and legal problems were Tom Marcello and Terrance Bruce, both of whom were involved with the jazz scene in Rochester and knew Davis while he lived there in the 1970s. Prior to Marcello's interview, a post by Marcello under the user name "Marcello" dated June

³³⁴ Danny D'Imperio, email to the author, August 13, 2015.

4th, 2006 was found in a thread titled “Steve Davis Bass player” on the *All About Jazz Forum*, in which Marcello states, “By the time I met Steve in Rochester, he has already defeated his substance problems and was a very mellow guy.”³³⁵ In an initial telephone interview, Marcello stated that Davis “had gone through his additions” and speculated that Davis may have been sent to the Federal Rehabilitation Center in Lexington, Kentucky, where a number of other jazz musicians, including Billie Holiday and Jimmy Heath (upon his first arrest) were also sent. Given the dearth of testimony from other interviewees, Marcello was asked to amplify his original answer and explain his awareness of Steve’s arrest and incarceration, to which Marcello replied, “By the time Steve resided in Rochester, and when I knew him, he wasn’t doing any drugs. His problems, and that is well know [sic], was before he came here.”³³⁶ Marcello also cited overhearing a conversation with saxophonist John ‘Spider’ Martin as an example of how well known Davis’ drug and legal problems actually were amongst the musician community, where Martin, while objecting to Khadijah’s abusive treatment of Davis, lauded her because “she stuck with him and helped him during his years of drug addiction.”³³⁷ Saxophonist Terrance Bruce also stated that he was aware that Steve had “had drug problems at some point,” and also mentioned that Khadijah had remained with Steve during the years of his drug addiction.³³⁸ Finally, evidence of Davis’ drug addictions may be found in its possible hindrance of his career, where for example, it

³³⁵ Tom Marcello. “Steve Davis Bass player.” *All About Jazz Forum*, June 4, 2006, 09:40 PM, under user name “Marcello.” Accessed December 15, 2013. <http://forums.allaboutjazz.com/showthread.php?15034-Steve-Davis-Bass-player>.

³³⁶ Tom Marcello, email to the author, June 4, 2014.

³³⁷ Tom Marcello, email to the author, June 4, 2014.

³³⁸ Terrance Bruce, interview with the author, June 16, 2014.

may have played a role in his dismissal from Freddy Cole's group, as discussed previously.

As part of the research effort into Davis' arrests, several phone calls were placed within the Philadelphia Police Department and Philadelphia District Attorney in order to ascertain if Davis' records could be looked up, but it was explained that this was not possible as neither organization had the resources to search for records from such an old case, which were likely stored in an off-site facility. A search of court records on the Unified Judicial System of Pennsylvania Web Portal³³⁹ for Davis' records also produced no results, as records from that far back were not incorporated within the database.³⁴⁰ Per Tom Marcello's suggestion that Davis may have been sent to the Federal Rehabilitation Center in Lexington, Kentucky,³⁴¹ which is also where Jimmy Heath was sent upon his first arrest, an email was sent to the Bureau of Prison's general information email address³⁴² inquiring about accessing records from that institution upon which instructions were received to submit a request to the Bureau of Prisons' Freedom Of Information Act (FOIA) Office.³⁴³ A written request was mailed to the FOIA Office on June 19, 2014,

³³⁹ *Pennsylvania's Unified Judicial System*. Accessed June 24, 2014. <https://ujportal.pacourts.us/>.

³⁴⁰ Although records for Davis' adopted son, Nasirdeen Davis, were located.

³⁴¹ Additional efforts at researching the Lexington institution led to a correspondence with James P. Olsen, co-author of *The Narcotic Farm*, an examination of the Lexington facility and the jazz musicians who were sent there, and was informed by Olsen that he had "interviewed the man who had every single intake card for the facility for all 40 years and he eventually had to throw them all out back in the early 1980s. He was a former administrator there and didn't find a taker in the local library." James Olsen, email to the author, December 17, 2013.

³⁴² Bureau of Prisons Information Email Address, info@bop.gov.

³⁴³ FOIA/PA Office, Bureau of Prisons, 320 First Street NW, Washington, DC 20534. Bureau of Prisons, email to the author. The response also stated that "If you request non-public information, an original release authorization from that person that is either notarized or contains a penalty of perjury statement is required. You may use form DOJ-361, which can be found on our website @ http://www.bop.gov/inmates/docs/certification_of_identity.pdf, for a release authorization. The FOIA office will process your request." When asked what the procedure was regarding a deceased person, the B.O.P. stated to submit a request just the same.

which garnered a response³⁴⁴ from the BOP dated July 2, 2014 acknowledging receipt of the aforementioned request, while indicating that “the need to search for and collect the requested records from field facilities or other establishments that are separate from the office processing the request” would delay fulfillment of this request, which would not be fulfilled until just over a year later, when a letter dated July 27, 2015 was received from the BOP containing a transcription of Davis’ records. Lastly, given that Jimmy Heath was sent to the prison at Lewisburg as a result of his arrest at the same time as Steve Davis, an inquiry was also made with Donna Davis, the then Executive Assistant of Lewisburg Penitentiary, to ascertain whether or not Davis had actually been sent there, but her response indicated that a search of their records found no evidence of Davis being an inmate at that institution. However, Davis also stated that she had found records for James E. (Jimmy) Heath³⁴⁵ and in a subsequent email stated that those records could also be accessed via a request to the BOP FOIA Office.³⁴⁶

With relevant newspaper articles and a transcription of Davis’ records in hand, the following narrative of Davis’ arrest and subsequent incarceration can be assembled: Davis was one of “73 Persons arrested in mass raids, early Thursday [January 20] morning,³⁴⁷ by... Federal Narcotics agents and city police, seeking dope pushers peddlers and addicts.” Davis’ name was included in a list of roughly 20 individual’s whose bail had been set at \$5,000.³⁴⁸ Those arrested were taken before U.S District Commissioner

³⁴⁴ See Appendix C9 for scans of both the July 2, 2014 and July 27, 2015 Bureau of Prison letters.

³⁴⁵ Donna Davis, email to the author, June 13, 2014.

³⁴⁶ Donna Davis, email to the author, January 18, 2016.

³⁴⁷ Additional arrests were made Thursday night, as well as that weekend. “100 More Dope Peddlers Facing Jail: Only Two Musicians Arrested,” *Philadelphia Tribune*, January 25, 1955, 1, 3.

³⁴⁸ Roscoe Coleman, “Dope suspect’s Bail \$328,500,” *Philadelphia Tribune*, January 22, 1955, 1-2.

Henry P. Carr and City Magistrates,³⁴⁹ whose office was located at Ninth and Market Sts.,³⁵⁰ with Davis being amongst those “held in similar [\$5,000] bail for the federal grand jury from the outset.”³⁵¹ Davis was amongst a group of 21 defendants who pleaded guilty on Wednesday, February 16, when arraigned before Federal Court Judge John W. Lord Jr.,³⁵² and received a 2-year sentence.³⁵³ The transcription of Davis’ records, obtained from the Bureau of Prisons, indicates that he was charged on March 22, 1955 (a week after his 26th birthday); was an inmate of the Lexington Facility,³⁵⁴ where he was given inmate number 39772; was committed to that Federal Institution on April 13, 1955; was eligible for parole on November 21, 1955, which was denied on November 3; was eligible to be released for good behavior on October 28, 1956, in advance of the end of his full term on March 21, 1957; and that Davis was ultimately released on October 28, 1956 for good behavior.

Finally, while the newspaper accounts of the time provide an insight into the views on drug use, drug addiction and its treatment of the period,³⁵⁵ these articles, and others, also provide a even more telling view of the black press’ attitude towards jazz musicians. A prime example is the January 25, 1955 *Philadelphia Tribune* article (1, 3), which actually laments that “Only Two Musicians” were caught in the raids, while making sure to include Jimmy Heath’s mugshot on the front page. Bizarrely, the *Tribune*, which here seemed pleased with the arrest of Jimmy Heath in 1955, had the audacity to write, upon

³⁴⁹ “100 More Dope Peddlers Facing Jail: Only Two Musicians Arrested,” *Philadelphia Tribune*, January 25, 1955, 1, 3.

³⁵⁰ “Women involved in dope cases,” *Philadelphia Afro-American*, February 5, 1955.

³⁵¹ “Narcotics: Nearly 100 caught in dope dragnet,” *Philadelphia Afro-American*, January 29, 1955, 1-2.

³⁵² “Dope: 64 Face Trial,” *Philadelphia Afro-American*, March 3, 1955, 1-2.

³⁵³ The lightest and most typical sentence given. “Dope Peddlers Get Total Of 108 Years: \$11,700 In Fines Imposed,” *Philadelphia Tribune*, March 26, 1955, 1-2.

³⁵⁴ Per the abbreviation “-Lex” included in his records.

³⁵⁵ See Appendix C9 for complete transcriptions of these articles.

Heath's May 1959 release from Lewisburg Penitentiary, that Heath had in fact gone "into semi-retirement some four years ago to devote his time to arranging and composing[!]"³⁵⁶ and not served four-and-a-half years in prison.³⁵⁷ Some four years after the arrests of Davis and Heath, another front-page article, announcing William Lankford's May 1959 arrest would also grace the front pages of the *Philadelphia Afro-American*,³⁵⁸ yet curiously, no mention of Hasaan's musical activities could be found in that newspaper since at least 1951 and possibly as far back as 1949, supporting pianist Billy Taylor's 1957 assertion that "Negro publications" such as "most newspapers and magazines 'just cannot seem to find any jazz musicians to write about except the ones who use dope, drink excessively, have been arrested or other had trouble with the society in which they live.'"³⁵⁹

Lee Morgan

In May 1958, the *Philadelphia Tribune*³⁶⁰ and the *Philadelphia Afro-American*³⁶¹ reported that Davis had performed with trumpeter Lee Morgan as the featured act as part of Simon Gratz High School's 28th annual gala night, on Friday May 2.³⁶² Here, in front of an audience of 2000, Morgan led a group which consisted of McCoy Tyner on piano, Eddie Campbell on drums and Steve Davis on bass. The gala featured a variety of

³⁵⁶ Another example of the same sort euphemisms used to conceal incarceration. J. Donald Porter, "'Sax-ist' Jimmy Heath Playing At 'Horseshoe,'" *Philadelphia Tribune*, June 13, 1959, 16.

³⁵⁷ A similar occurrence was observed with Jimmy "Badman" Oliver, with a series of advertisements in the *Philadelphia Afro-American* announcing Oliver's "return from the West Coast," which was likely another euphemism for Oliver's 7-month incarceration that year. *Philadelphia Afro-American*, August 6, 1949, 7. See Ann Kolson. "Life Of A Sax Player Has Its Highs And Lows Jimmy Oliver Has Played With The Greats Of Jazz And Endured Some Hard Times." *Philadelphia Inquirer*, August 15, 1986. Accessed October 6, 2015. http://articles.philly.com/1986-08-15/news/26063912_1_jazz-quartet-big-bands-band-members.

³⁵⁸ "Musician nabbed for dope," *Philadelphia Afro-American* May 2, 1955, 1-2.

³⁵⁹ "Negro's 'Lack Of Pride' In Jazz Music Bitterly Criticized," *Philadelphia Tribune*, July 6, 1957, 11.

³⁶⁰ Charles Thomas, "2000 Hail Young Trumpeter At Gratz's 28th Annual Gala Night: Lee Morgan Draws Capacity Crowd At High School Affair," *Philadelphia Tribune*, May 6, 1958, 16.

³⁶¹ "Gratz pupils prove 'We've got rhythm,'" *Philadelphia Afro-American*, May 10, 1958, 16.

³⁶² This engagement is also mentioned in McMillan 2008, 82.

performances by a number of Simon Gratz students in addition to professional Philadelphian musicians and also saw Davis perform that night with a trio led by Irving Richardson, director of the Simon Gratz school band, on piano, with Buddy Enlow on drums, with the *Tribune* noting that the trio performed “A Night In Tunisia” and “You Go To My Head.” The *Tribune* also stated that Davis’ wife Rosemary (Khadijah) was part of the program and that she had sung “Lullaby of Birdland,” and that her rendition of “This Can’t Be Love” “fractured the audience.”

No additional evidence of Davis working with Morgan has yet been uncovered, however Tom Perchard, author of *Lee Morgan: His Life, Music and Culture*, was consulted and was of the opinion that “those Philadelphia players did pick up gigs with each other in numerous combinations across the years, so I'm sure they did.”³⁶³ Morgan’s 1964 composition “Calling Miss Khadija,”³⁶⁴ included on the 1966 Art Blakey and the Jazz Messengers album *Indestructible*,³⁶⁵ may also be evidence of a close bond between Steve, Khadijah and Morgan. Several Rochester musicians³⁶⁶ have stated that the song is in fact named after Khadijah Davis, a theory also put forth in McMillan (2008, 226n9) which states that “Morgan likely named the tune for Khadija Davis, a singer who was well known in Philadelphia and was the wife of bassist Steve Davis and sister-in-law of McCoy Tyner.” However, McMillan also suggests that “another possibility is a daughter

³⁶³ Tom Perchard, email to the author, February 14, 2016.

³⁶⁴ McMillan (2008, 128) describes “Calling Miss Khadijah” as, “like other Morgan compositions from his earlier tenure with the Messengers, “Calling Miss Khadija” utilizes a layered vamp to introduce the melody. The performance begins with an ostinato pattern in 6/8 by Merritt’s bass, which is soon filled out by Walton’s left hand on piano and then by cross-rhythms from Blakey; the groove has considerable momentum and rhythmic complexity even before the entrance of the horns and the melody.”

³⁶⁵ See *Down Beat*, December 1, 1966, 30-31 and *Coda*, August/September 1967, 44 for reviews of *Indestructible*.

³⁶⁶ Andy Calebrese, interview with the author, January 17, 2014; Steve Curry, interview with the author, December 30, 2013; Danny D’Imperio, interview with the author, January 9, 2014; Tom Marcello, interview with the author, December 16, 2013.

of Art Blakey named Khadija. The child, whose whereabouts were unknown to Art Blakey after 1956, may also have been the inspiration for the composition.”

Sonny Stitt

Davis’ last known engagement of the decade highlights another component of his career, that of working as part of an informal ‘pick-up’ band hired by visiting nationally established artists traveling the country as a ‘single’ artist, most of which went undocumented. *Down Beat* reported in its February 5, 1959 issue that, “Local trio of Harold Corbin,³⁶⁷ piano; ex-Ellington drummer Butch Ballard and bassman Steve Davis backed up Sonny Stitt in his recent Showboat date. The following week, the trio, minus Stitt, was featured.” (41) Based on the timing of the report in *Down Beat*, this engagement could have taken place around December 1958 or January 1959, though no reports or advertisements for this engagement were found in either the *Philadelphia Tribune* or the *Philadelphia Afro-American*, aside from the report in the “Ad Lib” column of *Down Beat*. This report confirms the assertion found in the liner notes to the *Dave Burns* (Vanguard VRS 9111) album that Davis worked with Sonny Stitt.³⁶⁸ Given the dearth of information in the *Tribune*, *Afro-American*, *Down Beat* and *Metronome*, it is impossible to know how many similar engagements Davis participated in or with whom.

³⁶⁷ In 1948 Harold Corbin was reported living at 1823 N. Gratz St., less than half a kilometer south of Steve Davis’ house at 2046 N. Gratz St. “Friendly Competition at Heidt-Morris Talent Show,” *Philadelphia Afro-American*, December 11, 1948, 7. Article includes a photo of Harold Corbin.

³⁶⁸ And also perpetuated in the *Grove Music Online* entry for Steve Davis, which likely cites the *Dave Burns* liner notes.

CHAPTER V THE JOHN COLTRANE QUARTET, 1960

While the first year of the John Coltrane Quartet has been heavily chronicled in works such as Thomas' *Chasin' The Trane*, Simpkins' *Coltrane: A Biography*, Porter's *John Coltrane: His Life and Music* and *The John Coltrane Reference*, very little has been written regarding Steve Davis' experiences with the group during this time. Research into Davis' life and career has already revealed a long association between Davis and Coltrane prior to 1960, going back to Davis' youth in Philadelphia in the mid to late 1940s. This research has also unearthed a number of previously undocumented statements allegedly made by Steve Davis to the musicians he worked with in the years following his time with the Coltrane Quartet. Chief among these is drummer Danny D'Imperio³⁶⁹ who has shared with the author many of the stories that Davis told him while they worked together in the early 1970s.

D'Imperio has an additional connection with the Coltrane narrative as he was present in the hotel room he shared with Davis while he was being interviewed by J.C. Thomas for *Chasin' The Trane*, and actually aided Thomas in coaxing many stories about Coltrane from Davis that otherwise may have gone undocumented. In addition to presenting these accounts, this chapter will also examine issues in the Coltrane narrative pertaining to Davis, analyze Davis' performance on recordings made with the Coltrane Quartet in 1960, and provide a brief exploration of the role of the double bass in John Coltrane's compositions recorded during this time. Given the abundance of coverage of

³⁶⁹ D'Imperio worked with Steve Davis in Gap Mangione's trio in Rochester over a 2-3 year period in the early 1970s. In this capacity they played a minimum of 10 gigs a week together, and frequently roomed together while on the road. D'Imperio is one of the very few people that the normally painfully-shy Davis seems to have opened up to regarding his life and career. Coincidentally Steve and Danny also share the same birthday, March 14.

the Coltrane Quartet's activities during this time in the existing body of jazz literature, a chronology of events will be relegated to Appendix D.

Coltrane Gives Miles His Notice

D'Imperio has stated on three separate occasions that Davis had described an incident wherein he was standing next to John Coltrane following a gig with Coltrane, McCoy Tyner, drummer Specs Wright, and Davis, when Coltrane informed Miles Davis of his intent to leave Miles' group, at which point Miles punched Coltrane in the stomach.

According to D'Imperio, this incident may have taken place at the Showboat in Philadelphia, or Birdland in New York, though a definitive date and location has proven impossible to establish. Based on the description of the event, this incident may also have been an altogether separate occurrence from another alleged confrontation in April 1957 wherein Miles reportedly punched Coltrane in front of Thelonious Monk.³⁷⁰ Per

D'Imperio:

Getting to the Coltrane situation, apparently he [Steve Davis] said that, Coltrane had decided he was going to form his group and I guess when Miles' band was off, he went back to Philadelphia where his home was and played a gig, I believe it was Tuts, but it might have been the Showboat, maybe it was the Showboat in Philadelphia, and he put together a band and I think it was McCoy [Tyner], Steve Davis and Specs Wright according to Steve was playing drums. So Coltrane went in with this quartet and he decided that he wanted to form his own quartet and Coltrane gave notice. Now Steve told me that he was standing next to Coltrane at the time when Coltrane had told Miles that "I'm gonna leave the band," and he said that Miles hit him right in the stomach, 'cause Miles was a boxer,³⁷¹ and Coltrane doubled up pretty good and then some of the guys, you know, woofin' around there said, "don't let that motherfucker do that man, you gonna let that motherfucker," and Coltrane said "that's alright man, that's alright," and he backed down, he backed off a bit, you know, he didn't get into it. (Danny D'Imperio, interview with the author, January 9, 2014)

Later in a follow up interview D'Imperio stated:

³⁷⁰ See Porter 1998, 105.

³⁷¹ See Don DeMicheal, "And In This Corner, The Sidewalk Kid," *Down Beat*, December 11, 1969, 12, for an interview with Miles conducted while Miles was practicing in the boxing ring.

Ok, the way I got it with Steve was that, he had played a gig... with Trane in Philadelphia, with Specs Wright on drums, McCoy on piano, he played bass, and Trane... Now Trane was still with Miles at the time, so Trane was getting ready to cut out and, I think they were down in Birdland, I'm not, it almost seems they were down in Birdland, and Trane told Miles to get Hank Mobley³⁷² to play tenor and Steve Davis was there, and Miles was so pissed off, because he was leaving that he hit him, he hit Trane in the stomach, and everybody said, "don't do anything" and then Trane didn't fight back because Miles is a boxer. (Danny D'Imperio, interview with the author, December 3, 2015)

On a third occasion, D'Imperio again stated:

Steve told me that the event took place at Birdland when Coltrane told him to get Hank Mobley. Those in the presence of this incident told Trane... "Are you gonna take that shit?" Trane just cooled out and said "It's OK." (Danny D'Imperio, email to the author, July 11, 2016)

Forming the Quartet and Life with Coltrane

D'Imperio also recounted Davis describing Coltrane's efforts at forming his new group in 1960, as well as life in the Coltrane home³⁷³ in Queens while Davis stayed³⁷⁴ there during the formation of the quartet. Porter (1998, 171) states that initially Coltrane may have wanted McCoy Tyner, Elvin Jones and Art Davis to complete his new quartet, however all three musicians were unavailable at this time³⁷⁵ requiring Coltrane to seek

³⁷² Hank Mobley joined Miles' group in 1961 and can be heard on the album *Someday My Prince Will Come*.

³⁷³ Located at 116-60 Mexico St. in the St. Alban's section of Queens. Porter 1998, 139. Coltrane moved into the house on December 23, 1959. Thomas 1975, 116.

³⁷⁴ In interviews conducted by the author, Joe Locke and Birch Johnson have stated that Steve Davis "lived" with Coltrane, with Locke adding that this happened while Coltrane was residing at 103rd St. in New York. Coltrane lived at that house from August 23, 1957 (Porter 1998, 107) to December 23, 1959 (Thomas 1975, 116) while Davis' stories about the process of Coltrane putting the quartet together correspond with the house in Queens. D'Imperio agrees that the distinction should be made between claims that Davis "stayed" at that house, versus actually "living" there. Nevertheless, it is certainly plausible that Davis may have also stayed at 103rd St. during the 1957-1959 timeframe, if he found himself working in New York City, especially given the connection between Davis, Coltrane and their wives Khadijah and Naima.

³⁷⁵ Tyner had joined the Benny Golson-Art Farmer Jazztet in November 1959, Jones was working with Harry 'Sweets' Edison and had also been incarcerated, while Art Davis was working in Dizzy Gillespie's band. Porter 1998, 171-2.

out other musicians for the group. D’Imperio specifically remembers Davis describing Bobby Timmons³⁷⁶ failed audition for the quartet. Per D’Imperio:

They were auditioning piano players, and he [Steve Davis] said he was over there playing and he said a lot of guys came over, and Bobby Timmons was one of them, and he said that, “we were playing and everything was fine, and Trane handed him a set of chord changes,” I don’t know if it was Giant Steps at that point yet, but that kind of chord changes and Bobby Timmons got to that point in the tune, or when they pulled that tune, he says, “Fuck it man, get McCoy,” you know, he couldn’t play it, but McCoy was already committed to going with the Jazztet, Benny Golson and Art Farmer’s Jazztet, so he was not available, so Steve Kuhn came out to the house and being a very educated musician, was able to do all of that, so he said to Steve Kuhn we open, whatever it was, next Saturday night or two weeks, we open at the Jazz Gallery, we got two weeks at the Jazz Gallery, so he was the piano player. (Danny D’Imperio, interview with the author, January 9, 2014)

This incident may be the real story behind the report in *Down Beat* that, “Tenor saxophonist John Coltrane emphatically denies the rumour that pianist Bobby Timmons will leave the Art Blakey Jazz Messengers to join his new group.”³⁷⁷

Davis also told D’Imperio and others³⁷⁸ about life in the Coltrane residence and described the relationship between Coltrane and Naima at that time. Again, per D’Imperio:

When he [Coltrane] was forming the quartet, Steve Davis was staying with him at the house, saying that he felt guilty³⁷⁹ because... he could hear the saxophone playing all night, he said he’d wake up, I mean Coltrane would fall asleep on the bed with the saxophone and fully clothed, you know, he wouldn’t even get undressed, he’d just play saxophone and then, Steve would get up in the morning and see Naima and he’d say “you seen Trane?” and she would say “yeah, he spoke.”³⁸⁰ And whenever Sonny Rollins³⁸¹ called the house, Trane would say,

³⁷⁶ Another Philadelphia jazz musician.

³⁷⁷ *Down Beat*, June 9, 1960, 10.

³⁷⁸ John Vitale, Joe Locke, and Birch Johnson recall Davis talking about staying at Coltrane’s house and witnessing Coltrane’s obsessive practicing.

³⁷⁹ Davis partly felt guilty about the cold relationship between Naima and John, who had actually first met at Steve Davis’ house in 1954, when Steve’s wife Khadijah introduced her best friend Naima, to Coltrane, and also because he felt he too should be practicing heavily like Coltrane, rather than sleeping.

³⁸⁰ As in, Naima saw John just long enough for him to actually speak a few words, before taking off to Sonny Rollin’s house or returning to practicing, for example.

“Sonny called!” and boom, he was gone, he went right over to Sonny Rollins’ house all the time. (Danny D’Imperio, interview with the author, January 9, 2014)

Fine-tuning the Quartet

Even after Coltrane assembled the initial version of his new quartet, which, at the time of the opening night at the Jazz Gallery in May 1960 consisted of Steve Kuhn on piano, Pete LaRoca on drums and Steve Davis on bass, Coltrane would alter the lineup of his group several times throughout the year. This included replacing Kuhn with McCoy Tyner,³⁸² LaRoca with drummer Billy Higgins, who was in turn replaced by Elvin Jones, and lastly, Davis himself with bassist Reggie Workman.³⁸³ Davis discussed these personnel changes with D’Imperio, starting with Coltrane’s decision to replace LaRoca with Higgins:

Now, he [Steve] said that of course he [Coltrane] had wanted Elvin in the band, but Elvin was in jail at the time, and... according to Steve, Trane had heard Ornette Coleman records, and in fact I’m not sure, but I think he said that “we went to see Ornette Coleman,” and it was like, the records he heard with Ornette Coleman, with Billy Higgins had got his attention, he [Coltrane] liked that light, light, whatever that tipping feeling that Billy Higgins had, and so, when they got to, I think it was St. Louis, he [Coltrane] gave, Pete LaRoca his notice and the next job was at the Jazz Workshop in San Francisco, that’s when they did those three tunes.³⁸⁴ (Danny D’Imperio, interview with the author, January 9, 2014)

However while Coltrane may have been impressed with Higgins’ performances on Ornette Coleman’s records, upon actually performing with Higgins, Coltrane allegedly

³⁸¹ An email was sent to Rollins’ management asking if Davis had ever worked with him. A response from Terri Hinte stated, “Sonny knew Steve but never worked with him.” Terri Hinte, email to the author, May 20, 2014.

³⁸² Porter 1998, 176-177.

³⁸³ As an interesting historical aside that so far seems to have gone undocumented, a 17 year-old Reggie Workman was apparently shot in his right arm one day after school in Philadelphia. “Cops Nab 11 Youths In Student Shooting,” *Philadelphia Tribune*, January 15, 1955, 16; “Shoot-em-up store robbed of 40 guns; 13 face court,” *Philadelphia Afro-American*, January 22, 1955, 3.

³⁸⁴ In reference to the September 8, 1960 recording session in Los Angeles for Roulette Records, which featured Billy Higgins on drums and yielded recordings of “Like Sonny,” “One and Four,” and “Exotica” the latter two of which would also be recorded with Elvin Jones in New York the following month with “One and Four” rerecorded under the title “Mr. Day”. These recordings were initially released on the compilation LP *The Best of Birdland Vol. 1* (Roulette SR 52094). Elmes 2005, 178-181, features a transcription and analysis of both Higgins’ and Jones’ performances on “One and Four” and “Mr. Day.”

found that Higgins' time feel wasn't the fit for the group that he had imagined, as D'Imperio explained:

As soon as they opened up there, Billy Higgins was playing on the bottom of the time, now, like Pete LaRoca played up on top and very exciting but like it was like, Trane said, "Ah shit man" you know like, "what have I done here?" that wasn't the time that he really had thought, it was on the bottom of the beat. (Danny D'Imperio, interview with the author, January 9, 2014)

At any rate, Higgins³⁸⁵ was soon replaced by Elvin Jones³⁸⁶ when the quartet opened in Denver on September 28, 1960, though, as Higgins had already been committed to that engagement, the two drummers evidently ended up both performing with the group, at times playing together,³⁸⁷ while other times alternating sets.³⁸⁸ D'Imperio recounted the same story Davis had told J.C. Thomas about Coltrane's reaction to Elvin Jones on opening night. Per Thomas:

Davis recalls, "That first night Elvin was in the band, he was playing so strong and so loud you could hear him outside the club and down the block. But Trane wanted it that way. He was one of the strongest, wildest drummers in the world. After the gig, Trane put his arm around Elvin, took him to a barbecue place around the corner, and bought him some ribs. Trane and Elvin were tight from then on." (Thomas 1975, 130)

Departure of Steve Davis

As mentioned previously, Coltrane may have envisioned Tyner, Jones and Art Davis in his group from the onset, and by October 1960 he had successfully recruited both Tyner and Jones. In a late 1961 interview with Valerie Wilmer, Coltrane confirmed that

³⁸⁵ A photo of the Coltrane group with both Billy Higgins and Steve Davis (one of only two photos found thus far showing Davis with the group) at the Monterey Jazz Festival on September 24, 1960 can be found in Fujioka 1995, on the 7th page of photos. The second photo shows Davis with Coltrane, Tyner, and LaRoca at the Randall's Island Jazz Festival on August 20, 1960. This photo is reproduced in Appendix E

³⁸⁶ See Thomas 1975, 132 for a humorous account by Steve Davis of the band driving out of Denver with Elvin at the wheel and speeding excessively.

³⁸⁷ D'Imperio also stated that Steve Davis told him that Elvin Jones said that Coltrane told Elvin that he wanted three drummers in the band, suggesting Pete LaRoca on the top of the beat, Higgins on the bottom of the beat and Jones in the middle of the beat. Danny D'Imperio, interview with the author, January 9, 2014.

³⁸⁸ Porter 2008, 206-207; Porter 1998, 179.

he had originally wanted Art Davis in the group, but ended up using Steve as Art was unavailable. Per Coltrane:

Art and I had been working quite a bit together before the band started and I was interested in bass lines and sequences and he could help me. I actually wanted Art to join me as a regular bassist,³⁸⁹ but he was all tied up with Dizzy and so I had to get in Steve Davis.” (Valerie Wilmer, “Conversation With Coltrane,” *Jazz Journal*, January 1962, 1-2)

After seeing Steve Kuhn, Pete LaRoca and Billy Higgins all get their notice, Davis apparently sensed that his days with the quartet were numbered, as D’Imperio recounted:

They went to see Ornette Coleman someplace along the way and Charlie Haden was playing the bass, but he was playing the strings at times during his solo, below the bridge, in other words from the bridge to the tailpiece, he was playing some shit down in there, Trane really, really was like attracted to what he was doing with that, so like Steve Davis said, “Uh oh, you know,” it’s like, “eeny, meeny, miny, moe, I’m next!” (Danny D’Imperio, interview with the author, January 9, 2014)

Davis likely received his notice from Coltrane in early January 1961, per Thomas:

As Steve Davis recalls, “Reggie had really developed. I think he was coming on stronger, playing more up front than I was. I know some people were telling John they couldn’t hear the bass. Maybe this influenced him in his decision, but I’m not sure.” What Davis is sure of, though, is that when the quartet played a gig in the Quaker City³⁹⁰ shortly after the first of the next year, John put his arm around Steve, and took him aside after the last night of the job, and said, “Steve, I’m going to make a change.” He also said, “There are some things you have to do, even though you don’t want to.” So Steve Davis was out. And Reggie Workman was in. (Thomas 1975, 135).

Given that Thomas interviewed Davis, this is likely the definitive account of Davis’

departure from the quartet. Note that Porter (1998, 198), in reference to this passage from

³⁸⁹ Art Davis later corroborated this in another interview with Wilmer where he remarked, “While I was with Diz, I had offers from many people, John Coltrane offered me the job as his original bassist but... I didn’t want to travel.” Coltrane attempted to bring Art Davis into the group permanently on three separate occasions including during the formation of the group and following Steve Davis departure, but scheduling conflicts prohibited Davis from accepting the offer, though he did eventually work and record with the group on several occasions, often as a second bassist. Valerie Wilmer, “Art Davis A Struggle For Recognition,” *Jazz Monthly*, March 1962, 6-9.

³⁹⁰ There is no record of Coltrane in Quaker City (Philadelphia) at that time, though Coltrane did play at the club Copa City in New York at the beginning of 1961. Maybe Thomas misheard Davis. Porter 2008, 213.

Thomas, writes, “Steve Davis *left* early in 1961 after a gig in Philadelphia, where he remained in obscurity,” which seems to suggest that Davis quit the group,³⁹¹ versus being fired by Coltrane, as the passage in Thomas clearly describes. Curiously in an interview with Valerie Wilmer, Coltrane, discussing his bassist situation stated, “when he [Steve Davis] left Art still couldn’t make it, so I got Reggie.”³⁹²

Regarding Davis’ statement to Thomas that “people were telling John that they couldn’t hear the bass,” Simpkins includes the following exchange that purportedly took place between Calvin “Folks” Massey³⁹³ and Coltrane:

John asked Folks his opinion of the group. "Shit wasn't right." He told John that the rhythm section seemed to be competing rather than supporting him and... he also said that the bassist was not giving him what he needed. (Simpkins 1975, 111)

One cause for Davis’ perceived lack of volume,³⁹⁴ may have been the quality of Davis’ bass.³⁹⁵ When Workman was asked to comment on Davis, Workman curtly replied, “the quality of his bass could have been a lot better.”³⁹⁶ Many years later Davis lamented to young Rochester drummer Steve Curry that whenever he would play in the upper register

³⁹¹ Aisha Tyner, wife of McCoy Tyner and sister of Steve Davis’ wife Khadijah, when asked why Steve stopped working with Coltrane, stated, “I think traveling or certain things played a part, I don’t think they wanted to be separated or that type of thing.” Aisha Tyner, interview with the author, December 19, 2013.

D’Imperio finds this suggestion that Davis quit Coltrane’s group so as not to be away from Khadijah absolutely ludicrous given the abuse he witnessed Steve endure at the hands of Khadijah. Danny D’Imperio, interview with the author, January 9, 2014.

³⁹² Valerie Wilmer, “Conversation With Coltrane,” *Jazz Journal*, January 1962, 1-2.

³⁹³ With whom Steve and wife Khadijah both worked with in Philadelphia several years prior.

³⁹⁴ Especially critical when sharing the stage with Elvin Jones in a time before bass amplification became prevalent. At that time the bass player was typically more “felt” than “heard.”

³⁹⁵ As for the fate of Davis double bass, it was destroyed in an apartment fire in Rochester in the early 1970s. Apparently the bass had an apron on the side made by Paul Chambers’ wife Annie. Danny D’Imperio, interview with the author, January 9, 2014.

³⁹⁶ Reggie Workman, interview with the author, January 12, 2014. Interestingly, Workman made a similar comment to the author’s own bass teacher Artie Roth, some 22 years earlier. In June 1992 while studying at the Banff Centre for Fine Arts, in Banff, Alberta, a young Artie Roth once asked Workman what he knew about Steve Davis, only for Workman to reply bluntly, “oh yeah, Steve Davis, he played an old piece of shit bass like yours,” referring to Roth’s 1950s Romanian plywood/hybrid double bass. Artie Roth, email to the author, April 29, 2016.

of his bass, Elvin Jones would often play his bass drum, drowning out Davis's bass line.³⁹⁷

Another possible area for concern regarding Davis' playing may have had to do with his time feel. While transcribing Davis' bass lines on several of the recordings made with Coltrane, I have noticed that Davis could at times "rush" the tempo, momentarily speeding up or slowing down slightly, a phenomenon which can be most readily observed upon careful listening of "Blues To Elvin" on *Coltrane Plays The Blues*. D'Imperio also noted that in his experience of performing with Davis in Gap Mangione's trio, he too noticed that Davis had a tendency to rush at times, earning scorn from Mangione on occasion. D'Imperio also speculated that this may have been problematic for Coltrane as well.³⁹⁸

An important aspect of a jazz rhythm section is the ability of the bassist and drummer to "lock in"³⁹⁹ with each other, which means their ability to place individual beats consistently at the same point in time, typically described by musicians in terms such as "on top of the beat," "on the beat," and "behind the beat," as has been seen in the discussion on drummers LaRoca, Higgins and Jones. While this beat placement is a very complex subject, most musicians typically have one preference habitually ingrained in their playing, whether they are conscious of it or not. More skillful musicians can also

³⁹⁷ Steve Curry, interview with the author, December 30, 2013.

³⁹⁸ Danny D'Imperio, interview with the author, January 9, 2014.

³⁹⁹ This effect has been referred to in the literature as "participatory discrepancies," and some of the major works examining this phenomenon include Charles Keil's "Motion and Feeling Through Music" (1966) and "Participatory Discrepancies and the Power of Music," (1987) J.A. Progler's "Searching for Swing: Participatory Discrepancies in the Jazz Rhythm Section," (1995) and Matthew Butterfield's "Participatory Discrepancies and the Perception of Beats in Jazz" (2010). This issue is also discussed at length in Paul Berliner's *Thinking In Jazz* (1994).

Drummer Les DeMerle commented that from the first moment he played with Steve Davis, the "lock" between those two musicians was absolutely ideal for them. Les DeMerle, interview with the author, February 28, 2015.

deliberately manipulate this quality at times, with the aim of creating specific effects within the time feel of the rhythm section or to assist in maintaining a stable tempo.⁴⁰⁰ Furthermore, finding a combination of bassist and drummer both possessing a time feel that is complementary to each other is critical, as certain combinations of bassists and drummers not exhibiting a complementary beat placement may produce an unstable time feel, and may also have a difficult time playing together.

If this was the case with Davis and Jones, Coltrane may have found that their beat placements were not complementary to each other, prompting Coltrane to seek a bass player whose playing did complement Jones'. Coltrane seemingly found Jimmy Garrison to be the ideal fit and alludes to this matter in a 1962 interview, though he specifically mentions the "timbre" created between Jones, Tyner and Garrison:

In a rhythm section, what matters most of all is getting a certain consistency in the group's sound, a certain unity of timbres; that's why the relationship between the pianist, bassist, and drummer should be as perfect as possible. Art, Steve, Reggie and Jimmy played very well, and I don't mean to make any distinction between them, but it seems to me that Jimmy's the one who integrates himself the most perfectly between McCoy and Elvin. See, it's just a question of timbres, of getting a sound, and it doesn't concern at all technique or musical ideas of the bassists who succeeded each other in my group. (Jean Clouzet and Michel Delorme, "Interview With John Coltrane," *Les Cahiers du Jazz*, No. 8, 1963, 1-14. Translated by John B. Garvey)⁴⁰¹

⁴⁰⁰ In my experiences as a jazz bassist, the bassist may at times find it necessary to alter their placement of the beat to counteract situations wherein other musicians in the group may be "pushing" (speeding up) or "dragging" (slowing down) the tempo. This can also be used by the bassist in certain circumstances to create different textural relationships between the bass and the ride cymbal.

⁴⁰¹ Reprinted in Devito 2010, 169-183.

CHAPTER VI FREELANCING IN NEW YORK, 1961-1969

Researching Davis' career post-John Coltrane Quartet poses a variety of challenges, the most significant of which being that many of the musicians Davis worked with during that time have either died or are old and infirm. As well, the groups that Davis was involved with were often short-lived and typically garnered little attention in magazines such as *Down Beat*, *Coda*, *Metronome*, and *Jazz Journal*, while Davis himself received even less notice, further exacerbating matters. In addition, Davis' career post-Coltrane has gone virtually undocumented in the existing body of jazz literature, save for a brief mention of Davis' performances on handful of albums recorded during that decade in Carner's *New Grove Dictionary Of Jazz* (2nd Edition) entry on Davis.⁴⁰²

The majority of the information in this chapter was obtained through the methodical browsing of magazines such as *Down Beat*, *Coda*, *Metronome*, *Jazz Journal*, *The New Yorker*, and newspapers such as *The New York Times* and the *Village Voice*, augmented by interviews with several surviving musicians from the period, as well as information contained in the liner notes of the handful of records Davis recorded on throughout the decade. In addition to chronicling Davis' career throughout the decade, this chapter will also examine the unique challenges associated with researching each segment of Davis' career during this period.

The Mangione Brothers

Shortly after his departure from the John Coltrane Quartet, Davis began working The Jazz Brothers, for a period of approximately 3-4 months during which time the group

⁴⁰² Gary Carner. "Davis, Steve (j)." *The New Grove Dictionary of Jazz, 2nd ed.*. Grove Music Online. Oxford Music Online. Oxford University Press. Accessed April 23, 2016. <http://www.oxfordmusiconline.com.ezproxy.library.yorku.ca/subscriber/article/grove/music/J114500>.

held a residency at the Gayety Club in Albany, N.Y., and also recorded the album *Hey Baby!* for Riverside Records.⁴⁰³ Pianist Gap Mangione explained that the group was looking for a replacement for bassist Bill Saunders⁴⁰⁴ during the winter of 1960 and acting on the suggestion of Ron Carter, who had told Gap that “Coltrane’s bass player is available,” brought Davis into the group. At that time, The Jazz Brothers consisted of brothers Chuck and Gap Mangione on trumpet and piano, Sal Nistico on tenor sax, Roy McCurdy on drums, and Steve Davis on bass.

From approximately December 1960 to February 1961 this group held a residency at the Gayety Club in Albany, N.Y. where they would perform 5-6 nights a week.⁴⁰⁵ This residency was reported in the “Strictly Ad Lib” column of the February 2, 1961 issue of *Down Beat*.⁴⁰⁶ Mangione recalls that during this period Davis was living in Philadelphia with Khadijah and would travel to Albany for the gig, returning to Philadelphia when the band was not performing on weekends. When in Albany, Davis resided in a trailer with the other members of the group that the Mangione brothers had rented for the duration of the stay in Albany residency. Gap described the trailer as consisting of a kitchen and room to sit in,⁴⁰⁷ with only cots for the band members to sleep on and did not have a washroom. Of life in the trailer, drummer McCurdy recalled that during this period, Sal Nistico would handle the cooking duties for the group.⁴⁰⁸

On March 8, 1961 the group entered Plaza Sound Studios in New York to record its second album for the Riverside label, entitled *Hey Baby!* with the same personal that

⁴⁰³ Chuck and Gap Mangione, The Jazz Brothers, *Hey Baby!* Riverside RLP 371. Recorded March 8, 1961, Plaza Sound Studios, New York, N.Y.

⁴⁰⁴ Gap Mangione, e-mail to the author, December 18, 2013.

⁴⁰⁵ Gap Mangione, interview with the author, December 16, 2013.

⁴⁰⁶ “The Mangione Brothers, Riverside recording group, are playing at the Gayety in Albany N.Y.” *Down Beat*, February 2, 1961, 48.

⁴⁰⁷ See Appendix E for a photo of Steve Davis, Roy McCurdy and Sal Nistico inside the trailer.

⁴⁰⁸ Roy McCurdy, interview with the author, February 24, 2014.

worked the Gayety Club performances. The album was released shortly thereafter as Riverside RLP 371, with liner notes written by Mort Fega. Here, Fega mentions Davis' associations with John Coltrane and James Moody, describing them as the “two associations that have made him familiar to nearly all who follow current jazz,” and adding that “right now he’s trying as hard as possible to make it with Moody and the Mangiones.” Fega also compliments Davis’ abilities, observing that, “[t]he ease with which Steve ran down this Jazz Brothers book, relatively unfamiliar to him is a tribute to his musicianship.”⁴⁰⁹ According to McCurdy, Davis left the group shortly after the recording session for *Hey Baby!* and was replaced by Jimmy Garrison.⁴¹⁰

Advertisements for *Hey Baby!* first appeared in the July 6, 1961 issue of *Down Beat*,⁴¹¹ while the release of the album was reported in the “Recent Jazz Releases” column of the July 20, 1961 issue (54). Frank Kofsky reviewed the album in the September 28, 1961 issue, rating the album 2-½ stars out of five, but spoke little of the music, and instead griped about how record labels were recording young groups such as The Jazz Brothers far too frequently, thus not affording such groups enough time to mature and develop artistically between recording sessions.⁴¹²

The James Moody Septet, 1961

The next group Davis was known to work with in 1961 was that of James Moody and although most of the reportage on Moody’s activities during this period rarely list the personnel in his band, Davis’ presence in the group was documented in two different

⁴⁰⁹ Mort Fega, *Hey Baby!* Riverside RLP 371. Liner notes.

⁴¹⁰ Roy McCurdy, interview with the author, February 24, 2014. Garrison subsequently joined Ornette Coleman in mid-July 1961. Porter 2008, 227.

⁴¹¹ “Young in years, but definitely of age in jazz feeling and imagination—that’s the only way to describe the fresh, high spirited music of pianist Gap and trumpeter Chuck Mangione and their musical blood-brothers. (RLP 371; Stereo 9371).” *Down Beat*, July 6, 1961, 31.

⁴¹² *Down Beat*, September 28, 1961, 30, 32.

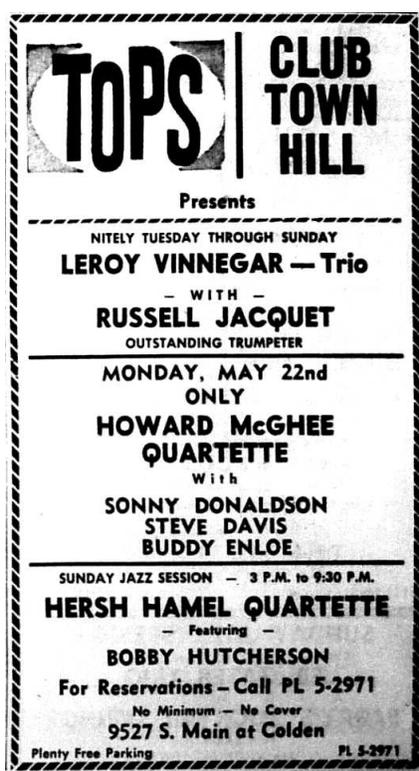
locations, and with two different incarnations of the Moody group; the first instance being with a septet in the midst of a spring tour of the west coast, and the second with a sextet, amid a series of fall appearances at various clubs around New York. Therefore, it is probable that Davis joined the Moody group after leaving the Jazz Brothers and remained as the bassist with the group during both the spring west coast and fall east coast engagements. Hence, while few sources explicitly state Davis as being present in the group, by inferring his presence with the group during this period under the previously described scenario, an investigation into the activities of the Moody group will also provide insight into the activities of Davis during this time.

Spring West Coast Tour with the James Moody Septet

The Moody group's activities on the west coast throughout May and June 1961 are mentioned numerous times in *Down Beat*, *Metronome*, *Coda* and *Variety* and also in local newspapers such as the *San Francisco Chronicle*, the *Los Angeles Sentinel* and the *Oakland Tribune*. The Moody group's first known west coast engagement, subsequent to Davis' departure from the Jazz Brothers, was a three-week stay at George Alford's Zebra Lounge in Los Angeles, opening on Tuesday, May 9 and likely closing on Sunday, May 21. While the closing date is not explicitly listed by any source, an examination of the club listings found in the "In Person" and "Where & When" columns in *Down Beat*, reveals that the groups passing through the Zebra Lounge before and after the Moody group typically closed on Sundays, as was the case with the groups of John Coltrane and Horace Silver, and opened on Tuesdays, as with the Coltrane, and Moody groups. Thus Moody likely closed on Sunday, May 21, in advance of the next act opening at the club

on Tuesday, May 23.⁴¹³ *Down Beat* reported “The James Moody group is currently playing a return stand at George Alford’s Zebra Lounge,”⁴¹⁴ with *Coda* also remarking that “James Moody, with Howard McGhee on trumpet, is now the feature at the busy Zebra and this band swings. The perennial Howard McGhee is in fine form.”⁴¹⁵ Before departing Los Angeles following the conclusion of the Zebra Lounge dates, Howard McGhee was advertised (see figure 6.1) as appearing at the Club Town Hill in Los Angeles on Monday, May 22, utilizing the Moody group’s rhythm section of Sonny Donaldson, Steve Davis and Buddy Enlow.⁴¹⁶

Figure 6.1: Advertisement⁴¹⁷ for the Howard McGhee Quartet, 1961



⁴¹³ *Down Beat* states Max Roach was to follow on May 23, while an advert in the *Los Angeles Sentinel* states “Ernestine Anderson with Curtis Amy & Paul Bryant Trio” would open on May 23. *Down Beat*, April 13, 1961, 49; May 25, 1961, 53; June 8, 1961, 49-50. Porter 2008, 213.

⁴¹⁴ *Down Beat*, May 25, 1961, 53.

⁴¹⁵ *Coda*, June 1961, 14.

⁴¹⁶ *Los Angeles Sentinel*, May 18, 1961, C3.

⁴¹⁷ *Ibid.*

From Los Angeles, the Moody Group then traveled to San Francisco for another three-week stay at the Jazz Workshop⁴¹⁸ starting⁴¹⁹ on Tuesday, May 23 and closing⁴²⁰ Sunday, June 11. A review of the James Moody Septet's performance on Tuesday, May 23 appears in the May 31, 1961 (54) issue of *Variety*, signed by "Rafe," who gives the following account of the band:

The James Moody band is a stable commodity in the jazz market, combining a consistent hard core jazz fan draw with an ability to please the walk-in traffic which hits a no cover-no admission joint like this and is the basis of its profit. Moody is a disciplinarian, the sets run smoothly and effectively and are well paced. He is an exceptional soloist on the tenor and flute himself, and the band has a solidly driving style that is very exciting. Trumpeter Howard McGhee, now on the comeback trail after several years' absence from the jazz scene, is the other instrumental soloist of strength. Eddie Jefferson is the pioneer of the vocalists who set lyrics to jazz solos, pre-dating Lambert-Hendricks-Ross and King Pleasure by some years. He is featured each set in two or three numbers, including several famed Charlie Parker solos such as "Kansas City Blues" and Miles Davis' "So What" among the newer jazz standards. The Moody band looks like a good bet for those clubs still fighting the problem of a 52 week booking schedule of Jazz. Moody can serve as a handy two-week filler anywhere. (*Variety*, May 31, 1961, 54)

During their stay, "James Moody's band cut an LP for Argo during the group's engagement at the Jazz Workshop in June"⁴²¹ for which occasion, "Argo flew Paul

⁴¹⁸ "Jazz Workshop: John Coltrane for the first week in May, then it's Bill Henderson (vocals) with Frank Strozier (alto), Vince Guaraldi (piano) and assorted talents. James Moody follows for 3 weeks, then Dizzy Gillespie follows. 473 Broadway." *Coda*, May 1961, 19.

⁴¹⁹ *Metronome*, May 1961, 7; *Down Beat*, May 11, 1961, 41; May 25, 1961, 53; Porter 2008, 213. See also *Down Beat*, June 8, 1961, 50, which states that Moody *closes* on May 23, in contradiction to all other sources which state Moody remained at the club into June; and *Coda*, June 1961, 18. "James Moody opens the month with Dizzy Gillespie opening about mid month."

⁴²⁰ Despite conflicting sources variously reporting Dizzy Gillespie opening on either the 6/13 or 6/16, the *San Francisco Chronicle* reported that Gillespie did indeed open at the Jazz Workshop on June 13, while Vince Guaraldi was advertised as appearing at the club on Mondays. *San Francisco Chronicle*, May 20, 1961, 8; May 20, 1961, 9; May 21, 1961, Datebook, 12; May 21, 1961, Datebook, 16; May 27, 1961, 10; May 28, 1961, Datebook, 11; May 28, 1961, Datebook, 15; June 3, 1961, 11; June 4, 1961, Datebook, 16; June 10, 1961, 10; June 17, 1961, 8 (report on Dizzy Gillespie's opening on June 13).

Additional reports: *Down Beat*, April 27, 1961, 72 (Gillespie opens 6/13); June 8, 1961, 50 (Gillespie opens 6/16; Gillespie at Summit and Lighthouse to 6/11); *Metronome*, May 1961, 7 (Gillespie opens 6/16). *Oakland Tribune*, May 21, 1961, 81; May 28, 1961, 108; June 4, 1961, 63.

⁴²¹ *Down Beat*, August 17, 1961, 51. *Metronome* also reported, "Argo recorded James Moody at the Jazz Workshop in June." August 1961, 5, while a report by Bob Keely in the June 3, 1961 (10) *San Francisco*

Gayten out to record the Moody band at the Jazz Workshop.”⁴²² While this material would not be released until late 1965 by Cadet⁴²³ as the album James Moody, *Cookin’ The Blues* (Argo LP 756)⁴²⁴ the liner notes to the album provide the first complete listing of the Moody Septet’s personnel during this time which, in to addition to Moody on flute, alto, and tenor, included Howard McGhee on trumpet,⁴²⁵ Bernard McKinney on trombone, Musa Kaleem on baritone sax, Sonny Donaldson on piano, Steve Davis on bass, Arnold “Buddy” Enlow on drums, and vocalist Eddie Jefferson.

The album includes liner notes written by Ira Gitler, who praises the “rocking, finger-popping groove with the mood for Moody set by the walking Steve Davis and Enlow” on the track *Bunny Boo*, and was subsequently reviewed in *Down Beat* by Harvey Pekar, who gave the album a 5-star rating, but made no mention of Davis in his comments.⁴²⁶ Several tracks from this session were subsequently included on the Moody album *Everything You Wanted to Know About Sax (and Flute)* (Cadet 2CA60010),⁴²⁷ and the album was later reissued on CD in 1998 by Chess Records, including several additional tracks also recorded at the Jazz Workshop, under the title *James Moody At The Jazz Workshop* (Chess 10430).

Chronicle states, “at the Jazz workshop this week end, the swinging James Moody Septet cuts a live LP for Argo Records right in the club.”

However a report by Russ Wilson in the *Oakland Tribune* (May 28, 1961, 108) contradicts this, stating “Argo Records taped the James Moody Septet and singer Eddie Jefferson at the Jazz Workshop Friday night for a forthcoming album,” referring to Friday May 26. It may have been that the Moody Group was recorded on two separate nights.

⁴²² *Down Beat*, July 6, 1961, 46.

⁴²³ Argo changed its name to Cadet in 1965 as reported in *Down Beat*, November 18, 1965, 15.

⁴²⁴ Cadet Records ad for James Moody – *Cookin’ The Blues*. *Down Beat*, November 18, 1965, 3.

⁴²⁵ McGhee joined Moody’s group in January 1961, signed a record contract with Contemporary and left the group after this engagement to remain on the West Coast for several months. See *Down Beat*, March 2, 1961, 48; July 6, 1971, 46; August 3, 1961, 53. McGhee interviewed by Bill Coss, *Down Beat*, January 18, 1962, 20-21.

⁴²⁶ *Down Beat*, December 16, 1965, 35.

⁴²⁷ “James Moody.” *Tom Lord Jazz Discography*. Accessed December 24, 2014. <http://www.lordisco.com.ezproxy.library.yorku.ca/tjd/MusicianDetail?mid=9070>.

Also during their stay in San Francisco, the Moody group made an appearance at the Oakland Auditorium Theatre, on Saturday, June 3,⁴²⁸ inaugurating “a series of East Bay jazz concerts to be held every two weeks into the fall.”⁴²⁹ A report by Russ Wilson in the *Oakland Tribune* states that the Moody group, then consisting of Moody, Eddie Jefferson, Howard McGhee, Bernard McKinney, Musa Kalim, Sonny Donaldson, Steve Davis and Buddy Enlow, would share a billing with a sextet led by organist Bobbie Brooks,⁴³⁰ while in a subsequent report, Wilson comments on the performance:

First of this concert series was presented a few nights ago in the Oakland Auditorium Theater. Only a small audience turned out for the show, which included the James Moody Septet plus singer Eddie Jefferson, Miss Brooks' combo, and the Bobby Wakefield Quartet. Wally Ray, widely known jazz deejay of KDIA, was an effective emcee. The Brooks sextet was the victim of badly balanced sound. Volume of her electronic organ was too low, that of Junius Simmons' guitar and Russell Lee's drums too high. This imbalance naturally effected the solos by tenor saxophonists Sammy Simpson and Charles Nelson, though trumpeter Junius Courtney survived it. Moody's combo played an interesting set during which the leader performed on alto, flute and tenor and Bernard McKinney doubled trombone and euphonium. There was no microphone for the bass, so Steve Davis' work was not heard out front. (Russ Wilson, “Concert Here Starts Poorly But Displays Top Talent,” *Oakland Tribune*, June 8, 1961, 38)

Following the conclusion of the Jazz Workshop residency, the Moody Group returned to Los Angeles for an appearance at the Lighthouse Club on Sunday, June 18.⁴³¹ It is likely that Howard McGhee departed from the Moody group following the conclusion of the Jazz Workshop residency, possibly taking Sonny Donaldson with him.⁴³² The Moody

⁴²⁸ *Oakland Tribune*, June 1, 1961, 26

⁴²⁹ *Metronome*, August 1961, 5. The second concert featured Dizzy Gillespie and was held on June 25 at the Berkeley Community Theatre. Russ Wilson, “Concert Here Starts Poorly But Displays Top Talent,” *Oakland Tribune*, June 8, 1961, 38; Ralph J. Gleason, “On and Off the Record,” *San Francisco Chronicle*, June 4, 1961, This World, 34.

⁴³⁰ Russ Wilson, “Oakland Jazz Concert Series To Be Launched Next Saturday,” *Oakland Tribune*, May 28, 1961, 108.

⁴³¹ *Down Beat*, July 6, 1961, 46.

⁴³² Several sources report on McGhee's departure from the Moody group, to join Teddy Edwards after signing a contract with Contemporary Records. *Metronome*, August 1961, 5. Ralph J. Gleason, “On and

Group was also reported as appearing at the Empire Room in Dallas, Texas in the July 6, 1961 issue of *Down Beat*.⁴³³ Based on the timing of that report, the Dallas appearance may have taken place following the conclusion of San Francisco Jazz Workshop dates on June 11 and prior to the Los Angeles Lighthouse Club date on June 18, which would have seen the Moody group travel from San Francisco to Dallas and back to Los Angeles, although the group may have had additional, as yet-undiscovered engagements booked in June.

Following the conclusion of their west coast engagements, Moody returned to the east coast to appear at the 1961 Newport Jazz Festival in Newport, Rhode Island on Monday July 3, and while Moody's appearance at the festival with vocalist Eddie Jefferson was widely advertised,⁴³⁴ all accounts of the festival focused on the absence of riots and "fewer beatniks"⁴³⁵ compared to the previous year,⁴³⁶ devoting little space to reporting on the groups that appeared at the festival, let alone the sidemen that played with those groups.⁴³⁷ No record of any further appearances by the Moody group throughout the remainder of the summer has yet been uncovered.⁴³⁸

Off the Record," *San Francisco Chronicle*, June 4, 1961, This World, 23. McGhee also held a residency at the Club Town Hill, likely over two weeks from Tuesday, June 13-Sunday, June 25, with Sonny Donaldson, Leroy Vinnegar, and Willie Bobo. *Los Angeles Sentinel*, June 8, 1961, 4C; June 15, 1961, C3; June 15, 1961, 4C; June 22, 1961, C3; June 29, 1961, C3.

⁴³³ "The James Moody Band played the Empire Room recently and was followed by singer Jimmy Reed," *Down Beat*, July 6, 1961, 45.

⁴³⁴ *Coda*, June 1961, 17; *Village Voice*, June 1, 1961, 7; *Metronome*, July 1961, 5, 10; *Down Beat*, June 8, 1961, 48; *Down Beat*, July 6, 1961, 12.

⁴³⁵ *Variety*, July 5, 1961, 43, 47.

⁴³⁶ The riots at the 1960 Newport Jazz Festival brought the festival to a halt before Davis could perform with the John Coltrane Quartet on Monday, July 4. See *Down Beat*, August 18, 1960, 18-19.

⁴³⁷ *New York Times*, July 3, 1961, 9; *Melody Maker*, July 8, 1961, 16; *Down Beat*, August 17, 1961, 16-17; *Metronome*, November 1961, 9-10. *Variety*, July 5, 1961, 43, 47. *Jazz News*, July 19, 1961, 9.

⁴³⁸ However Danny D'Imperio believes that the Moody group may have performed at the Chenago County Fair in Norwich New York in the summer of 1961. Danny D'Imperio, interview with the author, January 25, 2015.

Autumn in New York with the James Moody Sextet

The James Moody Sextet appears to have resumed working at various clubs around New York in the fall of 1961 and several stints at clubs such as the Five Spot, the Jazz Gallery and the Coronet Club (Blue Coronet) have been documented. Researching these dates proved difficult, as all three clubs demonstrated a very inconsistent advertising policy during this period, at times not advertising activities at their clubs in any source. The majority of the information that has been uncovered regarding the whereabouts of Moody Sextet during this time was found in the newspapers *The New York Times* and *Village Voice*, both of which routinely printed advertisements for a number of New York jazz clubs, and the magazines *The New Yorker* and *Variety*, which printed listings for many New York jazz clubs, the former in its “Goings On About Town” column. However, these sources, combined and augmented with information found in the jazz magazines *Down Beat*, *Coda*, *Metronome* and *Jazz Journal*, still fail to provide a complete picture of the scene at that time, and the opening and closing dates in most instances are not known nor are the personnel in Moody’s group identified beyond reporting that Moody was appearing with his sextet. What follows is an assemblage of all known engagements uncovered thus far and it is certainly possible that there may have been other appearances that remain as yet undiscovered.

The Moody Sextet’s first known fall engagement was a week at the Five Spot,⁴³⁹ likely opening⁴⁴⁰ on Monday, September 4 and closing⁴⁴¹ on Sunday, September 10, sharing the bill with the Walter Bishop Trio, with Tuesday off.⁴⁴² This was followed by

⁴³⁹ Located at 5 Cooper Square. *The New Yorker*, December 2, 1961, 8.

⁴⁴⁰ Following the Booker Little Quintet the night before.

⁴⁴¹ Prior to the Cecil Taylor Quintet the next night.

⁴⁴² *The New Yorker*, August 26, 1961, 8; September 2, 1961, 8; September 9, 1961, 8.

an appearance at the Jazz Gallery, of possibly a week in length. During this time, the Jazz Gallery appears to have ceased advertising almost completely, whereas the club usually ran advertisements on a weekly basis in the *Village Voice* and almost daily in *The New York Times*. As a result, not one single ad for the club could be found in either publication throughout the month of September, and only one listing each appeared in the September issues of *Down Beat* and *The New Yorker*.⁴⁴³ The listing for the Jazz Gallery that appeared in the September 23, 1961 (11) issue of *The New Yorker* states that the James Moody Sextet, along with Charles Mingus' group were currently at the club, and based on the timing of that issue, this information may have applied to the week of Tuesday,⁴⁴⁴ September 19 through to Sunday, September 24.

The next documented appearances of the Moody Sextet were not until November, following a series of out of town engagements which saw Moody utilize local rhythm sections.⁴⁴⁵ An advertisement for the James Moody Sextet and the Freddie Redd Trio at the Five Spot appeared in the November 9, 1961 issue of the *Village Voice* (14), which likely applied to the week of Monday, November 6 through to Sunday, November 12. Conflicting information appears in the *New Yorker*, which states in its November 4, 1961 (8) and November 11, 1961 (11) issues that the groups of Cecil Taylor and Jaki Byard were at the Five Spot, though neither source specifies any dates. However, the

⁴⁴³ *The New Yorker*, September 23, 1961, 11; *Down Beat*, September 14, 1961, 45.

⁴⁴⁴ The Jazz Gallery tended to close on Mondays or have jam sessions.

⁴⁴⁵ Moody appeared on John McLellan's Boston-area TV program *Jazz Scene* in September. *Boston Globe*, September 6, 1961, 15. According to McLellan a.k.a. John Fitch, "I vaguely recall having had James Moody on my TV program "The Jazz Scene," but I think it was as a single artist, probably playing with local musicians that we hired." John McLellan, email to the author, January 1, 2015. Moody also made one or more appearances at Connolly's in Boston. *Metronome*, October 1961, 6; December 1961, 9. Per Richard Vacca, "Moody was at Connolly's in October 1961 but he was working as a single with Jimmy Tyler's house trio." Richard Vacca, email to the author, January 1, 2015. Lastly Moody made a guest appearance at a benefit concert held for the children of the late Booker Little at the Jazz Gallery on October 31. *Down Beat*, September 6, 1961, 15; January 4, 1962, 10.

appearance of the Moody Sextet at the club later on in the month was in fact advertised and reported in several sources. One advertisement appeared in the November 30, 1961 edition of the *Village Voice* (14), while another listing was printed in the December 2, 1961 issue of *The New Yorker* (8), announcing, “New faces in quantity: to wit, James Moody’s sextet and Freddy Redd’s trio, both of which fold their tents on Sunday, Dec. 3...” Based on other advertisements and listings for the club,⁴⁴⁶ the engagement likely opened on Monday, November 27, following Cecil Taylor’s group, and was scheduled to end on Sunday, December 3, as reported, with Tuesday off. However, this may have been when “The Five Spot, New York’s prime place for groups outside the usual public trend was closed by police order after a minor, bearing a false identification card, was served a drink. James Moody and Freddie Redd were thereupon out of work. Joe Termini, owner of the club, lost several thousand dollars. Of course, nothing happened to the young man,” as reported in the January 18, 1962 issue of *Down Beat* (12). *Coda* also noted, in its December 1961 issue, the appearance of “James Moody Sextet at the Five Spot” (17) and how “The Five Spot found the Freddie Redd Trio and Tom McIntosh Quintet⁴⁴⁷ wailing.” (19) Pianist Kenny Barron recalls that while working with Moody, “one of the gigs we had was at the Five Spot... This was before I got married so this had to be ’61.”⁴⁴⁸

The Moody Sextet was also seen on an engagement at the Coronet Club,⁴⁴⁹ likely between stays at the Five Spot in November,⁴⁵⁰ as reported by Ira Gitler in the “Caught In

⁴⁴⁶ *The New Yorker*, November 18, 1961, 8; *Village Voice*, November 23, 1961, 14.

⁴⁴⁷ Perhaps the “Tom McIntosh *Quintet*” was the James Moody *Sextet*, minus its leader.

⁴⁴⁸ Kenny Barron, interview with the author, January 25, 2014.

⁴⁴⁹ Located at 1200 Fulton St, Brooklyn. *Metronome*, November 1961, 8. Also known as the Blue Coronet.

⁴⁵⁰ The listings for the Coronet in *Down Beat*’s December 21, 1961 “Where & When” column (66) state that Wild Bill Davis would be at the club to December 10, followed by Roy Eldridge and Coleman

The Act” column for the January 4, 1962 issue of *Down Beat* (37). In his review, Gitler documents an almost entirely different lineup of the James Moody Sextet from the lineup of the James Moody *Septet* recorded by Argo at the Jazz Workshop in June, with the Moody Sextet now consisting of Moody, with Dave Burns on trumpet, Tom McIntosh on trombone, Kenny Barron on piano,⁴⁵¹ Edgar Bateman on drums, and for the second time in 1961, Steve Davis on bass. Gitler spoke highly of the group, praising each member of the group individually including the rhythm section of Davis, Batemen and Barron, which he felt “worked well together,” adding, “Davis is more than capable, as he proved when he was with John Coltrane...” Gitler concluded his review with the opinion that “this is a man and his band who deserve to be heard more.” The Coronet engagement was also briefly reported on in the December 1961 issue of *Metronome* (7), which states “James Moody, Donald Byrd-Pepper Adams, Lockjaw Griffin and Olatunji were among the attractions at the Coronet in Brooklyn recently,”

Steve Davis’ band mate in the Gap Mangione band of the early 1970s, Danny D’Imperio, recalls that Davis “really enjoyed playing in James Moody’s band... that little 4-horn band that was playing a lot of blues and like Pennies From Heaven.”⁴⁵²

Freelancing Activities, 1961

Between periods of inactivity with the James Moody’s group, Davis was also documented freelancing with one other group, that of former Count Basie trumpeter Joe Newman, though it is probable he also worked with other groups during this time. The

Hawkins from December 12-24, thus the Moody Sextet’s appearance at the Coronet may have occurred somewhere between Tuesday, November 13 and Sunday, November 26.

⁴⁵¹ Kenny Barron recalls moving to New York in September 1961, Kenny Barron, interview with the author, January 25, 2014, while the October 26, 1961 issue of *Down Beat* (48) reported that Barron was working in Ted Curson’s group. Thus Barron likely joined Moody’s group just in time for the November engagements.

⁴⁵² Danny D’Imperio, interview with the author, January 9, 2014.

October 1961 issue of *Metronome* printed Dan Morgenstern's concert review of the Joe Newman Quintet at Count Basie's in New York in that magazine's "Seen & Heard" column (7). Here Morgenstern lists the personnel of the group on this date as being Joe Newman on trumpet, Harold Ousley on tenor sax, Nat Pierce on piano, Bill English on drums and Steve Davis on bass. The timeline of this engagement is unknown as listings for Count Basie's club appeared on an infrequent basis in *Down Beat*, and not at all in any of the other publications previously mentioned. It is also unclear if Steve was a regular member of the group at that time, or if he was subbing in for the group's regular bassist or was the only bassist available for that specific gig.⁴⁵³

The James Moody Sextet, 1962

Although no evidence verifying Davis' involvement with the Moody group in 1962 has yet been uncovered, it is likely that Davis continued to work with the group during its intermittent appearances around New York. Researching the activities of Moody and his sextet during this time is complicated by the state of the jazz press of the day for several reasons, whereas for the year 1961 the researcher has available magazines such as *Metronome* and *Coda* which provided additional vantage points of the New York jazz scene, supplementing the coverage found in *Down Beat*, by 1962 *Metronome*⁴⁵⁴ was no

⁴⁵³ The jazz press recorded the personnel in Newman's group on at least three other occasions, the first instance in the May 1961 issue of *Metronome* (7), reporting on Newman's stay at the Half Note in May, shortly after his departure from Basie's group, with his then-new quintet which consisted of Newman, with Percy France on tenor sax, Nat Pierce on piano, Peck Morrison on bass and Bill English on drums. *Down Beat* (May 11, 1961, 41) states that this gig ran from May 2-14. The second instance was in *Coda* (August 1961, 18) at a performance at Colonial Park on July 17, with Harold Ousley on tenor sax, Jimmy Jones on piano, Joe Benjamin on bass, and Bill English on drums. The third instance was a report by Jack Bradley in *Jazz Journal* (February 1962, 22), which stated that Newman was at Count Basie's "with Oliver Nelson (ten), Lloyd Mayers (p) and Ed Shaughnessy (drums) plus a bassist."

⁴⁵⁴ *Metronome* had ceased publishing after its December 1959 issue but resumed briefly beginning in June 1960, finally ending in December 1961 as it had been running at a deficit since it resumed publication. *Metronome*, December 1961, 3. It is unfortunate that *Metronome* was shut down, as in its final year it had become a truly useful publication with its *Down Beat* styled "The Jazz Scene" news column and "Heard and Seen" club reviews column.

longer in print, having published its final issue in December 1961, whilst *Coda* also failed to publish any issues from January to March 1962, though a truncated issue was released in April before resuming coverage of New York jazz news in its May 1962 issue.

A further challenge posed by the press of the day is in its selective coverage of artists and events, at times almost completely overlooking even veteran artists such as Moody, a problem noted by several prominent jazz writers of the time. In January 1962, Gitler wrote, “Moody is one of the old pros now. He has not allowed himself to become bitter over his failure to make it “big.” His playing has as much enthusiasm as ever. This is a man and his band who deserve to be heard more.”⁴⁵⁵ Later in September 1962, *Coda* printed a lengthier reflection on the matter, commenting on how several well-known musicians including Moody, are “seldom found in N.Y. When they are, advertising is non-existent so you miss them.”⁴⁵⁶ Later, in 1965, Harvey Pekar laments how an “extraordinary musician” such as Moody “must feel heartsick seeing lesser talents winning more recognition than he” and wonders “why has he attracted so little notice?”⁴⁵⁷ Fortunately here, these gaps have been filled in to an extent, by the cabaret club advertisements printed in *The New York Times* and the *Village Voice*, while the club listings in *The New Yorker* also provide a valuable source of information.

Pianist Kenny Barron explains that during his time with the Moody band, “we worked a little bit, not a lot; we didn’t travel on the road or anything like that, but at the time you could work around New York a lot; be in one club for 3-4 weeks. At the time we worked around New York.”⁴⁵⁸ In accordance with the sentiments eschewed in the *Coda*

⁴⁵⁵ *Down Beat*, January 4, 1962, 37.

⁴⁵⁶ *Coda*, September 1962, 19.

⁴⁵⁷ *Down Beat*, December 16, 1965, 35.

⁴⁵⁸ Kenny Barron, interview with the author, January 25, 2014.

commentary, only a handful of references to the activities of Moody and his group from this period have so far been uncovered. Excluding appearances in which Moody worked with other groups or local rhythm sections,⁴⁵⁹ only two engagements with the Moody Sextet, a week at the Five Spot, and two-weeks at the Jazz Gallery, have thus far been uncovered.

The first engagement, at the Five Spot, may have taken place the week of Monday, March 19 to Sunday, March 25, with Tuesday off, based on the timing of the listing in the Saturday March 17 issue of *The New Yorker* (11). Again, in line with the sentiments expressed in *Coda*, no other references to this engagement have yet been found in any other source consulted including *Down Beat*, *The Village Voice*, and *The New York Times*.⁴⁶⁰ However, the next appearance, at the Jazz Gallery from Tuesday, April 10 to Sunday, April 22, with Mondays off, is mentioned in most of the sources consulted, with the exception of *Down Beat*. *The New Yorker* reported variously that “[o]n Tuesday, April 10, there’ll be a complete change of cast—the foursome of Sonny Rollins, that noble experimenter, and James Moody’s sextet. Mondays are for extra hands...”⁴⁶¹ “Sonny Rollins cuts magnificent freehand scrollwork whenever he solos with his quartet. James Moody’s sextet does the rest of the music...”⁴⁶² and “[o]ne of the finest temples of the fine arts. Sonny Rollins, whose solidly built abstractions never lose touch with reality, is

⁴⁵⁹ Moody appeared at McKie’s in Chicago with Sonny Stitt and Gene Ammons in early January 1962. See *Down Beat*, December 21, 1961, 66; February 1, 1962, 40; February 15, 1962, 38. Moody also appeared at a concert series called “Jazz & Java” (previously called “Jazz & Coffee”) on February 4, 1962 at the Charles Theatre, New York, with Randy Weston, Art Taylor, Richard Williams, and Ahmed Abdul-Malik. See *Village Voice*, November 9, 1961, 20 (background info on Jazz & Coffee); February 1, 1962, 8; *New York Times*, February 4, 1962, 4X; *Down Beat*, March 15, 1962, 44. Moody also did a week at Connolly’s around March or April likely with local rhythm section of Jimmy Tyler, *Down Beat*, April 12, 1962, 45.

⁴⁶⁰ *Coda* had temporarily ceased publishing during this time, while *Metronome* ceased publication altogether.

⁴⁶¹ *The New Yorker*, April 7, 1962, 12.

⁴⁶² *The New Yorker*, April 14, 1962, 11.

the horn man of his new quartet, in which Jim Hall takes part. Their celestial music is supplemented by the activities of James Moody's sextet."⁴⁶³ Moody's stay at the Jazz Gallery was also advertised in the *Village Voice*⁴⁶⁴ and almost daily in *The New York Times*,⁴⁶⁵ both of which also mention Bill Henderson sharing the bill with Moody and Rollins. The most likely explanation for this barrage of advertisement is Moody's good fortune of sharing the bill with Rollins.

Lastly, a brief report of the Jazz Gallery engagement in the May 1962 (14) issue of *Coda*⁴⁶⁶ mentioned, "Dave Burns and Tom McIntosh are with James Moody at the Jazz Gallery." It seems that several months after the engagement at the Coronet witnessed by Ira Gitler, Moody was still using the same front line in his sextet, and thus Moody may have also brought along the same rhythm section of Barron, Bateman and Davis that Gitler had witnessed at the Coronet.

No evidence of any further appearances with the Moody Sextet throughout 1962 have yet come to light, and Moody would ultimately take a break from being a bandleader upon rejoining Dizzy Gillespie's group as a replacement for altoist-flautist Leo Wright⁴⁶⁷ several days prior to the Monterey Jazz Festival in September.⁴⁶⁸ However Davis would record with Moody again later in the decade.

⁴⁶³ *The New Yorker*, April 21, 1962, 11.

⁴⁶⁴ *Village Voice*, April 12, 1962, 8; April 19, 1962, 8.

⁴⁶⁵ *The New York Times*, April 10, 1962, L47; April 13, 1962, 30; April 15, 1962, X12; April 17, 1962, 30; April 18, 1962, 28; April 22, 1962, X5.

⁴⁶⁶ *Coda*'s first full issue since December 1961.

⁴⁶⁷ *Down Beat*, October 25, 1962, 12.

⁴⁶⁸ Monterey Jazz Festival, September 21-23. *Down Beat*, November 8, 1961, 13-15.

Dave Burns Quintet

The only verified appearance by Steve Davis in 1962 is the recording session for trumpeter Dave Burns' self-titled album,⁴⁶⁹ which was recorded for Vanguard Records in New York at an unknown studio, on an unknown date. The personnel on the album consists of Burns on trumpet, Herbie Morgan on tenor, Kenny Barron on piano, Edgar Bateman on drums and Steve Davis on bass, who, with the exception of tenorist Morgan, were all alumni of the James Moody Sextet as documented by Gitler at the Coronet in late 1961. While the date the album was recorded remains unknown, several clues may suggest a possible time frame. The first lies in the uncredited liner notes that accompany *Dave Burns* (Vanguard VRS 9111), which state that Kenny Barron was still 18 years old at the time of the session, suggesting that it occurred prior to Barron's 19th birthday on June 9, 1962.⁴⁷⁰ As well, *Down Beat* reported in its March 29, 1962 issue (52) that Burns had joined the Al Grey-Billy Mitchell Sextet which was reportedly "booked solid until March of 1963."⁴⁷¹ Thus perhaps Burns utilized the same leave from the Grey-Mitchell Sextet that allowed him to work with the Moody Sextet at the Jazz Gallery from April 10-22, in order to record an album using most of the personnel from Moody's group, with Morgan in place of Moody on tenor sax.

The liner notes accompanying the album include some background information on Davis' career, explaining that he was born in 1929, "entered the professional musician ranks in the post-war years," and "did his first plucking of the string bass in and around

⁴⁶⁹ Thanks to Melanie Marinucci and Rebecca Hauger for their assistance in acquiring a digital copy of *Dave Burns*, which, due to a quirk in international copyright law, cannot be purchased in Canada, even though it can be downloaded from just about everywhere else in the world...

⁴⁷⁰ Paul Rinzler and Barry Kernfeld. "Barron, Kenny." *The New Grove Dictionary of Jazz, 2nd ed.*. *Grove Music Online. Oxford Music Online*. Oxford University Press. Accessed January 24, 2015. <http://www.oxfordmusiconline.com.ezproxy.library.yorku.ca/subscriber/article/grove/music/J029100>.

⁴⁷¹ *Coda*, September 1961, 17.

Philadelphia.” The liner notes also explain that “The groups he has since worked with carry some of the stellar names in modern jazz; Lester Young,⁴⁷² Sonny Stitt,⁴⁷³ Jimmy Heath⁴⁷⁴ and, in 1960, John Coltrane. He then joined the Moody band.”

The record was released shortly thereafter, with *Coda* reporting in its July 1962 issue (14) that the “Dave Burns Quintet with Kenny Barron, Edgar Bateman [is] now out on the Vanguard label,” and also in its September 1962 issue (19) that Clarence Bullard “produced the initial Dave Burns Quintet now in general release...”⁴⁷⁵ The album was reviewed in the October 11, 1962 issue of *Down Beat* (32) by Don DeMicheal, who gave the album 3-½ stars, commenting, “Davis and Bateman perk along nicely together...” Another review of the album by Harold L. Keith appeared in the August 25, 1962 issue of the *New Pittsburgh Courier* (14), who gave the album a 4-star rating but did not comment on Davis’ performance.

One notable aspect of Davis’ performance on this record, is that the track “Tali” contains the only recording discovered thus far capturing Davis playing an arco passage, and serves to show the extent of Davis arco abilities. Danny D’Imperio stated that Davis otherwise didn’t do any arco playing.⁴⁷⁶

⁴⁷² No actual evidence linking Davis with Lester Young has yet been found, though it is plausible Davis played with Young when Young toured as a single artist throughout the 1950s.

⁴⁷³ In 1959 as part of a pickup rhythm section in Philadelphia as discussed in Chapter 3.

⁴⁷⁴ When asked, Heath stated that Davis was never part of his groups, though he admits it is possible that Davis may have subbed in on occasion. Jimmy Heath, interview with the author, January 16, 2014.

⁴⁷⁵ “A good friend of mine who works at the Record Shack (and incidently [sic] sells a lot of jazz albums) C.B. (Clarence) is the A & R director for Vanguard. He produced the initial Dave Burns Quintet now in general release and informed me that he recorded the Bill English Quintet... at Judson Hall. C.B. at the Shack gets all the latest jazz albums one week before anyone else at least. Anyone coming to New York should visit him. The store is located at 125th and 8th. I see new releases before they even hit downtown N.Y. and the prices are low too. It’s worth a trip on the “A” train to make it.” *Coda*, September 1962, 19.

⁴⁷⁶ Danny D’Imperio, interview with the author, December 3, 2015. In my opinion (as an upright bassist), Davis’ arco technique sounds rather unrefined and clunky. Davis can also be heard bowing his final note at the end of “Body and Soul” on *Coltrane’s Sound*.

Apartment Superintendent in Brooklyn

Throughout the remainder of 1962 Davis appears to have been relatively inactive on the jazz scene, and had become the superintendent⁴⁷⁷ of an apartment building in Brooklyn. Former Moody Sextet band-mate Kenny Barron remembers a fair bit about Steve during this time, and explained that Steve and Khadijah had moved to Brooklyn (from Philadelphia) and were living in an apartment building near St. Marks Ave. and Franklin, taking on superintendent duties as a day job which also allowed them to live in the building for free. At that time Davis “didn’t really record a lot or make a lot of gigs; he wasn’t an aggressive kind of person; he didn’t hang out a lot, you know... He was a good steady bass player, which is really unfortunate.” At that time Barron had just married his wife Joanne and was looking for a place for the couple to live when Steve helped them find an apartment in that building.⁴⁷⁸ Barron also explained how Joanne and Khadijah “became really great friends; she [Khadijah] kinda looked after her because I had to go on the road just after I got married, so she kinda took care of her; made sure she was cool.” However after about a little over a year Barron and his wife moved to another apartment and never saw much of Davis afterwards.⁴⁷⁹

Freelancing Activities, 1963

Davis’ professional activities throughout 1963 appear to have been limited to a handful of sporadic freelancing jobs around New York. Careful scrutiny of *Down Beat*, *Coda*, *Jazz Journal*, *Variety*, *The New Yorker*, *The New York Times*, and *The Village Voice* has produced only a handful of references to Davis, and although he was reported

⁴⁷⁷ A notion that Danny D’Imperio finds quite amusing as he recalls Davis as not being particularly handy, nor possessing of any sort of mechanical inclination. Danny D’Imperio, interview with the author, January 25, 2015.

⁴⁷⁸ Barron also recalls another Philadelphian musician, drummer Eddie Camel, living in that building.

⁴⁷⁹ Kenny Barron, interview with the author, January 25, 2014.

as being a part of at least three different groups, no record of any actual engagements with these groups has yet to be found.

Davis' first known appearance of the year was with the Kenny Dorham Quintet at The Flamboyant⁴⁸⁰ in Queens, New York in the early morning of Tuesday, January 15 with a group consisting of Kenny Dorham on trumpet, Joe Henderson on tenor sax, Ronnie Matthews on piano, J.C. (John Curtis) Moses on drums and Steve Davis on bass.

This performance was also broadcast live on DJ Alan Grant's *Concepts In Jazz* radio program on WRFM (105.1 FM) and WWRL (1600 AM),⁴⁸¹ which makes this engagement exceptional in that of all the dates described thus far, no evidence of this appearance has yet been found in any of the magazines and newspapers thusly consulted, and is only known because a recording of the broadcast was retained by *Concepts In Jazz* host Grant, who subsequently authorized Uptown Records to release the recording on CD in 2009 as Kenny Dorham, *The Flamboyant, Queens, NY, 1963* (UPCD 27.60).⁴⁸²

The CD includes liner notes written by Bob Blumenthal who explains that at this time Kenny Dorham had lost his cabaret card⁴⁸³ as a result of narcotic related legal troubles,

⁴⁸⁰ Norby Walter's Flamboyant, was located at Queens Blvd. and 65th Road in Queens, New York City. According to Alan Grant's announcements on the recording, the Flamboyant featured "Latin Nights" on Thursdays and Fridays, dancing on Saturdays, and Jazz nights on Mondays, typically lasting until 3-4 am the next morning. As can be heard on the recording, the club's piano, at least on that night, was quite out of tune. With the exception of a listing in the "Where & When" column of the March 28, 1963 issue (58) of *Down Beat* which simply stated, "jazz, Mon." no other advertisements for the club have been found, and it is not known how long the club continued its Monday jazz policy.

⁴⁸¹ The broadcast was sponsored by "High Style Homes, a real estate developer selling new two-family homes in the Ozone Park section of Queens." Bob Blumenthal, *The Flamboyant, Queens, NY, 1963*. UPCD 27.60. Liner notes, 22.

⁴⁸² *Ibid*, 4.

⁴⁸³ *Down Beat* reported in its November 2, 1967 issue (13) that "[o]n the morning of Sept. 25, New York Mayor John V. Lindsay signed a repeal of the 36-year-old cabaret card statute requiring all entertainers and other nightclub employees who deal directly with the public to carry identity cards." The cards, which also required holders to be fingerprinted was termed by License Commissioner Joel J. Tyler as "nothing more than a carryover from the Prohibition Era and no longer relevant in this year of 1967." *Down Beat* adds, "Many prominent jazz artists have been harassed by this law over the years. Among those who suffered the most from it were Billie Holliday, who was unable to work in New York clubs during the last years of her life..."

which prohibited him from appearing at Manhattan area clubs and thus could only appear at “less auspicious” clubs such as the Flamboyant (7), and that “Dorham and Henderson never generated enough work to keep a fixed group together, although they always found talented young players for their rhythm sections.” (17). In Blumenthal’s brief description of the rhythm section, he mentions Davis’ appearance on Coltrane’s *My Favorite Things*, and describes the rhythm section of Matthews, Moses and Davis as “a reliable if unspectacular unit” (17). The liner notes also reproduce Jack Bradley’s photos of Davis originally included in the liner notes for McCoy Tyner’s *Nights of Ballads & Blues*, also recorded in 1963.

No further evidence of Davis’s involvement with Kenny Dorham’s group has yet come to light,⁴⁸⁴ although at the end of the recording Alan Grant announces on the fifth track that the Kenny Dorham Quintet would return, both to the Flamboyant and on the *Concepts In Jazz* program the following week, though it is unknown if Davis was also on that gig.

Throughout the remainder of the year Davis was variously reported working with groups led by saxophonist Charles Davis (with Lonnie Hillyer on trumpet, Ronnie Matthews on piano, and Buddy Enlow on drums),⁴⁸⁵ Harry “Sweets” Edison (with Kenny Lowe on piano, and Clarence Johnston on drums),⁴⁸⁶ and Pony Poindexter (with Harold

⁴⁸⁴ The jazz press mentions only a handful of other appearances by the Kenny Dorham Quintet throughout the year including a Charlie Parker Memorial Concert at the Carnegie International Endowment Center, 345 East 46th Street, on Monday, June 3 (*New York Times*, June 2, 1962, X10, June 3, 1963, 32); a Monday session at Birdland on August 12 (*Coda*, September 1963, 16); and the Benin Arts Summer Festival held at Hopkinson Manor, Brownsville, Brooklyn on Saturday, August 17 (*Variety*, July 10, 1963, 57). No rhythm section members were indicated in each of these instances.

⁴⁸⁵ “Baritone saxophonist Charles Davis has a tentative quintet for in-town club dates comprised of Lonnie Hillyer, Ronnie Matthews, Steve Davis & Buddy Enlow.” *Coda*, January 1963, 16.

⁴⁸⁶ “Trumpeter Harry Edison’s latest group includes Steve Davis, Kenny Lowe, Clarence Johnston.” *Down Beat*, July 18, 1963, 44.

Mabern on piano, and Dick Bert on drums).⁴⁸⁷ The report mentioning Pony Poindexter's group also states baritone saxophonist Pepper Adams was added to the group on a Monday night session at Birdland in late July.

During this period Birdland appears to have had a policy of booking groups for longer stretches of time, ranging from several consecutive days to several weeks, but reserving Mondays for jam sessions or one-night performances by various local groups that were never identified in any listings or advertisements for the club. For example, advertisements for Birdland in the *Village Voice* during this period make no reference to the Monday sessions⁴⁸⁸ while the listings for Birdland⁴⁸⁹ in the July issues of *The New Yorker* state variously: "Visitors' days are Mondays, when the regulars are at rest,"⁴⁹⁰ "Jam sessions Mondays, when the regular army is out of action,"⁴⁹¹ and "Extracurricular sessions Mondays, when other hands take over."⁴⁹²

With the exception of the Poindexter group's appearance at Birdland, no record of any other appearances by the Pony Poindexter and Charles Davis groups during this period has yet been found. Pianist Harold Mabern explained that the Poindexter group was very short lived and may have only actually played the one Monday-night session at Birdland.⁴⁹³ Conversely, while Charles Davis was included in *Coda's* list of jazz

⁴⁸⁷ "Saxophonist Pony Poindexter has left Lambert-Hendricks-Bavan and is working around town with Harold Mabern, Piano; Steve Davis, bass; and Dick Bert, drums. He added baritone saxophonist Pepper Adams for a Monday night at Birdland in late July..." *Down Beat*, August 15, 1963, 10, 43.

⁴⁸⁸ *Village Voice*, July 18, 1963, 13; July 28, 1963, 14.

⁴⁸⁹ From July 18-31 the John Coltrane and Terry Gibbs groups were the featured acts at Birdland.

⁴⁹⁰ *The New Yorker*, July 6, 1963, 6; July 27, 1963, 8.

⁴⁹¹ *The New Yorker*, July 13, 1963, 7.

⁴⁹² *The New Yorker*, July 20, 1963, 7.

⁴⁹³ Harold Mabern, interview with the author, December 6, 2014.

musicians “considered unemployed (apart from Monday nights or weekends) in June,”⁴⁹⁴ Davis confirmed that Steve had in fact worked in his groups on a number of occasions throughout the decade.⁴⁹⁵

The Harry “Sweets” Edison group, however is documented as having spent most of the month of March at The Embers club,⁴⁹⁶ but no personnel was ever identified in any source and this was several months prior to the July 19, 1963 report in *Down Beat* (44), which announced Davis as being in Edison’s “latest” group. Edison was also documented working elsewhere in the country during the time between The Embers engagement and the *Down Beat* report.⁴⁹⁷ While no additional evidence of appearances by the Edison group has yet come to light, George Hoefer’s liner notes to McCoy Tyner’s 1963 trio album, *Nights of Ballads & Blues*, states that Steve Davis has “experience with the group of Harry Edison,” as do Ahmad Basheer’s liner notes to Freddie McCoy’s 1965 album *Spider Man*.⁴⁹⁸ Lastly, Davis’ 1987 obituary⁴⁹⁹ states, “In addition to Coltrane, he recorded albums with such jazz superstars as... Harry "Sweets" Edison,” however no evidence could be found to support this statement. Likewise, Danny D’Imperio recalls Davis telling him that he had worked and recorded with Nina Simone (who also had ties

⁴⁹⁴ “Some manage to record but the bulk of the work is locked up tight. Not all of those listed above have to worry too much about lack of work as they have a day job but others have talent going to waste and can be found playing in the strangest places.” *Coda*, August 1963, 12.

⁴⁹⁵ Charles Davis, interview with the author, February 26, 2015.

⁴⁹⁶ The Harry Edison Quartet played The Embers (161 E. 54th St.) from Monday, March 4 to Saturday, March 23 with Sundays off, opposite Terry Gibbs’ quartet, Marion McPartland’s trio and Tee Carsten’s trio. *The New Yorker*, March 2, 1963, 8; March 9, 1963, 8; March 16, 1963, 9; March 23, 1963, 9. *Variety*, March 6, 1963, 46; March 13, 1963, 70; March 20, 1963, 73.

⁴⁹⁷ Edison appeared at Gino’s in St. Louis (*Down Beat*, May 9, 1963, 44) and also formed a group with Buddy Rich (*Down Beat*, July 4, 1963, 45).

⁴⁹⁸ Davis has “supported James Moody, John Coltrane, and Harry ‘Sweets’ Edison.”

⁴⁹⁹ Kathy Sheehan, “Stephen Davis, Jazz Guitarist,” *Philadelphia Daily News*, August 26, 1987, 52.

to Philadelphia), but again no evidence of this could be found.⁵⁰⁰

Davis' last known appearance of the year was at the Gretsch Drum Night held at Birdland on Monday, September 30,⁵⁰¹ which featured groups led by Philly Joe Jones and Elvin Jones. *Down Beat* reported that Steve Davis subbed in, with Jimmy Garrison, for John Ore in Philly Joe Jones' group which also had Tommy Turrentine on trumpet, John Gilmore, on tenor saxophone, Red Garland and Andrew Hill on piano, with Hill subbing in for Garland earlier in the evening.⁵⁰²

McCoy Tyner, *Nights of Ballads & Blues*

The only recording session Davis is known to have participated in throughout 1963 was the Monday, March 4, 1963 session at Van Gelder Studios in Englewood Cliffs, New Jersey for the album *Nights of Ballads & Blues* with the McCoy Tyner Trio, which also included Lex Humphries on drums.⁵⁰³ The album was released shortly thereafter on Impulse! as catalog number A-39, and includes two photos inside the gatefold cover taken during the recording session by jazz photographer Jack Bradley,⁵⁰⁴ both of which show Steve Davis in the studio during the recording session. The album also features liner notes by George Hoefer⁵⁰⁵ that state Davis worked with the groups of Harry Edison, James Moody and John Coltrane. The album was reviewed⁵⁰⁶ by Harvey Pekar in the

⁵⁰⁰ "He did tell me he worked with her and recorded with her but the conversation did not go into any detail." Danny D'Imperio, email to the author, January 9, 2014; "Steve said he did a record with Nina Simone that had "Four Women" on it," Danny D'Imperio, interview with the author, January 25, 2015.

⁵⁰¹ Another Monday night session at Birdland.

⁵⁰² *Down Beat*, September 26, 1963, 10; November 21, 1963, 10.

⁵⁰³ "Impulse recently completed another McCoy Tyner Trio album this time using Steve Davis & Lex Humphries." *Coda*, April 1963, 18.

⁵⁰⁴ Jack Bradley also wrote for *Coda* magazine, hosted sessions at Club Cinderella and was the manager of Bourbon Street throughout 1963. *Down Beat*, September 12, 1963, 43.

⁵⁰⁵ George Hoefer is not credited in the liner notes on the 1997 CD release of *Nights of Ballads & Blues* (IMP 12212 and IMPD-221), however his name appears on the original vinyl release, A-39 as well as the 2011 Analogue Productions 45 RPM Vinyl reissue of Impulse A-39.

⁵⁰⁶ Another review, by Louise Davis Stone, appears in the November 2, 1963 issue of the *Chicago Defender* (10), though no mention of Davis is made. Stone gave the album a 5-star rating.

August 28, 1963 issue of *Down Beat* (27) where it was given a 3-1/2-star rating. Pekar makes little mention of Davis or Humphries other than to praise the “the springy rhythm work of Humphries and Davis,” which “buoys Tyner into a groove that he rides throughout the track...” on “Groove Waltz.”

Newfoundland, Labrador and Greenland with Billy Williams

In late November 1964, Steve Davis was part of the backing band that accompanied singer Billy Williams on a month-long tour of U.S. Air Force Bases in Newfoundland, Labrador and Greenland. Very little information concerning this tour has been found despite an exhaustive search of jazz publications as well as local newspapers from the region. The only accounts found thus far were in *Down Beat* and *Coda*, and are filled with numerous typographical errors, and the bulk of the information regarding this tour comes from an interview with drummer Les DeMerle.

The following reports appeared in *Down Beat* and *Coda*:

Teenaged drummer Les DeMerle signed with Associated Booking Corp. and left in late November for a one-month tour of U.S. Air Force bases in Labrador. His band included trumpeter Chuck DiRazzio, tenor saxophonist Paul Jeffries, pianist Sadik Hakim, and bassist Steve Davis. (*Down Beat*, January 14, 1965, 37)

The Lew DeMarle Jazztet will tour Labrador for 8 weeks commencing January 15. With the drummer leader will be Chuck D’Or (tpt), Paul Jefferys (tnr and bar), Sadik Hakim (pno) and Jack Greg (bs). (*Coda*, December 1964, 24)

Note that most of the musicians names included in these reports were misspelled. Aside from Les DeMerle being called “Lew DeMarle,” the trumpet player identified as “Chuck DiRazzio” and “Chuck D’Or” was actually Chuck D’Orazio, while the saxophonist referred to as “Paul Jefferies” and “Paul Jeffreys” was actually Paul Jeffrey. The two listings refer to two separate tours with nearly identical personnel, the exception being that *Coda* lists the bass player in the group as Jack Greg instead of Davis, however,

DeMerle⁵⁰⁷ confirmed Davis' presence in the group (and also acknowledged that there may have been two tours). DeMerle also later clarified that Jack Greg was not on the Labrador tour,⁵⁰⁸ thus *Coda* likely reported on Greg's participation in this second tour in error.⁵⁰⁹ DeMerle recalls guitarist Calvin Newborn (brother of Phineas Newborn Jr.) as also being with the group, as well as Billy Williams' musical director, pianist Jimmy Evans, along with several female backup singers.

DeMerle explained that the group listed in the *Down Beat* and *Coda* reports functioned as both the backing band for Billy Williams' show and also as the opening act for Williams, with Sadik Hakim performing with the group only during the opening act, being replaced by Jimmy Evans for Williams' revue. In addition to the Labrador performances stated in the *Down Beat* and *Coda* reports, DeMerle added that the group also visited bases in Newfoundland and Greenland and although DeMerle was able to confirm that the group visited the Goose Bay base in Labrador, he could not recall which bases in Newfoundland and Greenland they had visited.⁵¹⁰ DeMerle also recounted the circumstances that led to Steve Davis joining the group and shared his own memories of the group, the tour and of working with Davis:

LD: Well, this is how the whole scene happened, as you know, with my career, Joe, I was very, very young when I got into the whole jazz thing in New York. In 1963, I was working with a clarinet player actually named Tony Parenti, who's very famous in jazz and he was playing gigs around New York, and then I started

⁵⁰⁷ Les DeMerle, interview with the author, February 28, 2015.

⁵⁰⁸ Les DeMerle, e-mail to the author, June 23, 2015.

⁵⁰⁹ However the April 22, 1965 issue of *Down Beat* (48) reported Davis working with Grachan Moncur III at Slug's in New York the week of March 3, 1965, which does overlap with the 8-week timeline (beginning January 15) mentioned in *Coda* (December 1964, 24).

⁵¹⁰ Drummers Danny D'Imperio (interviewed January 25, 2015) and Lorne Nehring (interviewed February 28, 2015) both performed at bases in the region during the 1960s. D'Imperio recalls the Argentia Naval base in Newfoundland while Nehring recalls the Gander base in Newfoundland and the Thule Air Force Base in Greenland. D'Imperio added that the soldiers were mostly from Texas, only wanted to hear Country & Western music and hated his group. Another possible destination was the Stephenville base in Newfoundland, which closed in 1966.

to get some gigs, like the one listed in *Down Beat* at Barbara Kelly's Hat and Cane, where I would hire these heavyweight players, so almost all the players that I was playing with in that period of time were a lot older than I was.

LD: One of the players who was more of a bebop musician, his name is, saxophonist Paul Jeffrey was a good friend of Steve Davis, because Paul was a tenor saxophone player of course, I mean we were all into John Coltrane in those years, but Paul being a tenor saxophone player, he was really into Trane and studied his style, and went to hear him a lot, so I guess he might have met Steve Davis while he was playing with Trane in that period of time, when Steve recorded with Coltrane.

LD: So then I got signed to an agency, that was one of the biggest jazz agencies in New York named Associated Booking, and the gentleman that owned it was Louis Armstrong's manager, his name is Joe Glaser and Joe Glaser was trying to figure out what to do with me as an artist so, he would sometimes ask acts if they needed a band to go on tour with, if he could double me up with them, and one of those acts was a singer named Billy Williams, and Billy Williams had a hit record in the day called *Sit Right Down And Write Myself A Letter*. So I put a band together and I asked Paul Jeffrey, a good bass player to recommend for this particular band, and they all had to be very good readers, beside being jazz players, 'cause we had to play like a show, and then we could play some jazz band sets and whatnot on that gig in Labrador, this is specifically for, to back Billy Williams up and play in Labrador and Newfoundland, and Greenland. We did a bunch of U.S.O shows.

LD: We rehearsed in New York at a place called Sue Recording Studio and it was owned by a guy named Juggy Murray, who also recorded my first jazz album in New York in '69, called *Spectrum*. Anyway that's another story, but anyway, in that studio, that's when I first met Steve Davis, and he came in, basically auditioned first, but the lock, meaning the way that I played with him as a drummer and he played with me as a bass player, we played about 8 bars, and I remember we were smiling at each other, saying, "ok this is gonna be easy." He was a great player and a great guy, you know.

JD: So when was this group formed, October?

LD: Yeah, probably October, because I knew we were out there over the holidays.⁵¹¹ I can't tell you an exact date, you know, but there were a lot of rehearsals with Billy Williams, he was really a task master in the way that he wanted his show to run, you know, and we were all new to him, except for his piano player, so we kind of figured out a way to combine things, and Billy, like when I play drums as a leader, I'm like a showman too, so I was doing things with Steve where we would do a thing called *Big Noise From Winnetka* and I would play on his strings, on the strings of his bass with my drumsticks you know, showbiz stuff like that, and he went along with the whole thing, and that's pretty

⁵¹¹ Members of the group were reported as being active in New York during the last week of 1964. *Coda* reported that DeMerle, "will be working with Tony Parenti on Christmas Eve at Johnny's Restaurant on West 45th St." (*Coda*, December 1964, 24), while *Down Beat* reported that Sadik Hakim led a group at the Five Spot for a Sunday afternoon show case, most likely on December 27. (*Down Beat*, January 28, 1965, 40). See also *Village Voice*, December 3, 1964, 20 and December 17, 1964, 22.

far out because he had been playing with Elvin Jones and people like all the beboppers of the day in the city you know, but everybody wanted a good gig in those days, as they still do. The fact that this was a real solid gig for, whatever that was, probably a six-week booking. And then we did other things too; I remember we played up in Montreal at one porn club up there, and we went to Albany, upstate New York and played a club there, you know, so we had spotty work with Billy, and that led to me doing other things you know.

LD: But the Billy Williams Experience show, was really the one that I've the best memories of with Steve Davis, you know, because those were like the kind of gigs, like a road band, you know where we went out together as unit for like 6 or 8 weeks at a time you know, so you really get to know the guys and play every night, and really hang out together. We basically played like a week in one area and military planes got us to another area, or buses.

JD: In the Down Beat and Coda listings, they mention Sadik Hakim on piano.

LD: Oh yeah, that was a change. Sadik Hakim's a great piano player that played with Charlie Parker, and, again, I think it was probably Paul Jeffrey who brought him into the picture. See because, when we worked with Billy Williams, Billy had his own piano player on certain gigs, but I think, yeah, I'm pretty sure I brought Sadik to Labrador with us, yeah, matter of fact we did. So, he would play my portion of the shows and then Billy had his own piano player, like I said his musical director, Jimmy Evans, who played with Billy, so yeah, Sadik was with us too.

JD: Alright, and the Coda one, well Down Beat says you guys went in November for a month and then Coda says you went the next January for 8 weeks, so did you do two tours, or, and it says you came back to New York.

LD: No I think we did two tours, they're probably accurate, I mean one, we probably did two, yeah.

JD: 'Cause Danny D'Imperio, was saying that all the guys that were there were from Texas, and they had no interest in Jazz. He says they all wanted to hear Country & Western tunes.

LD: Well, when we went there with Billy Williams, it was a show, it was like a Vegas show, you see? You know, I don't who or what kinda thing Danny went with but we really won them over, we had a full blown revue, like a Vegas revue, that was jazz tinged, because of my openers and the tunes that would feature my band before Billy came on, so once Billy came on it was like, you know, there was some cross-over rhythm and blues, we had a few girl singers with us, so the guys loved that, like a U.S.O. show. So it was very entertaining, it wasn't just hardcore bebop or just, you know, we play and you listen, goodbye.

JD: Any personal memories with Steve, or any stories he might have told?

LD: I have one story that I'll share with you Joe, that's one of my favorites actually; I remember it like it was yesterday. We got up to Greenland and of course, as I mentioned, we had some girl singers and one girl singer, whose name was Venetia Doyle, was not a very good singer. I hate to say it, but she was hired because she looked great. So when Billy was telling her what background parts to sing and whatnot, she couldn't hear these pitches, so, she had already had a little flirty thing going on with Steve Davis, so Steve is looking at me and said, "Man, I

gotta help her, 'cause I want to keep her here, I don't want her to get fired." So what he did was, we hung out that night together, he and I, and he said, "Les I had an idea, because Billy really wants to fire her because she really can't sing, but you know, she looks great and she's now my girlfriend on this tour." So he says, "I wanna make her a fire dancer." So I said, "what do you mean you're gonna make her a fire dancer?" He says, "well I'm going to borrow your drum sticks and we're gonna put cotton on the end of them and I'll figure out a way to light them up and we'll give her a different name, like an African name, and we'll tell Billy that she's gonna come out tomorrow night and do five minutes as a fire dancer." You know. So we went with this whole routine, and Billy Williams almost had a baby when he introduced her, and he thought she was going to come out and sing, but she came out, they dimmed the lights, Steve had worked this all out, and it was black, and she's got these torches in her hand and she's doing a very sensual dance, and the guys are loving it. You know, this is like, we're playing mostly for guys so they were loving it. But the problem is when Steve attached these flaming cotton, like cotton ball things or whatever he used on the drum sticks that she used to flare the air with, one of them fell, seriously, one of them came off the stick, she was getting so into her routine, and it flew into the audience and went on, one of the people's hair went on fire! So this broke the band up, I mean, the band could barely play and they put the fire out on the person's head and all this stuff. But that's my favorite Steve Davis story of all time, and years later when we would see each other in New York, we would just think about that and laugh, you know. It's a pretty far out road story, I don't know if you're going to get too many like that about Steve Davis... I'm going to be writing a book hopefully within the next year or two, with all these stories that are incredible Jazz road stories, and that one will probably be in it with Billy Williams and Steve Davis, 'cause that's one of those totally off-the-wall things, that only musicians think like that, to save a relationship and a girl's gig, you know. But I gotta tell you one thing, seriously working with Steve and again, I was like the youngest guy in the band, even though it was my band. He was one of the first real solid, incredible bass players that I had the opportunity to work with and it wasn't until years later that I really got hip to how incredible he was, like with the Coltrane band and all the other things that he's done. He was also a very sweet guy, a really good guy. I really enjoyed playing with him and having him as a friend. (Les DeMerle, interview with the author, February 28, 2015)

In addition to the appearances in Albany and Montreal recounted by DeMerle, *Down Beat* and *Variety* also reported on several further appearances by the Billy Williams Group around the time of the Air Force base tour. *Variety* reported in its November 25, 1964 issue (50) that, "Billy Williams and his Sextet" had appeared "in the Latin Casino's

Turf Lounge” in Philadelphia that month,”⁵¹² while *Down Beat* reported in its April 8, 1965 issue (40) that “Young drummer Les DeMerle was featured in the band backing singer Billy Williams at the Celebrity Lounge,” in Chicago, and two separate reviews in *Variety* document Williams at The Shamrock Club in Houston, Texas on April 30 and May 14.⁵¹³ As no other personnel were listed it is not known if Steve Davis was still part of the group during these appearances.

Efforts were made to locate accounts of the tour in the Newfoundland press of the time. Suzanne Ellison’s *Historical Directory of Newfoundland and Labrador Newspapers, 1807-1987*, identified the following newspapers and newsletters in print in the regions visited by the group between November 1964 and March 1965: *Labrador News*, *The Gander Beacon*, and *Foghorn*, the official newsletter of the Argentia Naval base. These publications are held within the library of Memorial University in St. John’s, Newfoundland and through the assistance of Memorial University librarian Glenda M. Dawe, these sources were examined as follows: *Labrador News* was examined from Vol. 1, No. 2, December 21, 1964 through to Vol. 1, No. 17, June 14, 1965, with Vol. 1, No. 1 not present in the library’s holdings; *Gander Beacon*, a weekly newspaper, was checked from November 1964-March 1965; lastly, the University only held one issue of *Foghorn* from that period, the June 1964 issue, and no subsequent issues could be located elsewhere. At the suggestion of Glenda Dawe, two of Newfoundland’s major daily newspapers from the time were examined on microfilm, the St. John’s *Daily News*, from October 29, 1964 to March 18, 1965, and the St. John’s *Evening Telegram*, from November 1964 to February 1965, but no references to the tour were uncovered.

⁵¹² Likely a few days prior to the group’s departure for the Air Force base tour, as the January 14, 1965 *Down Beat* report (37) stated that the group “left in late November.”

⁵¹³ *Variety*, May 5, 1965, 60; May 19, 1965, 76.

A number of relevant organizations were also contacted in an unsuccessful attempt to locate records and accounts of the tour, including: Associated Booking Corporation;⁵¹⁴ the United Service Organizations (USO);⁵¹⁵ RCAF 5-Wing, stationed at CFB Goose Bay;⁵¹⁶ the Labrador historical publication *Them Days*;⁵¹⁷ and the National Museum of the U.S. Air Force,⁵¹⁸ but none of these organizations possessed any archival material relating to this tour. Lastly, trumpeter Chuck D’Orazio was contacted regarding this tour but declined to participate in this research, while saxophonist Paul Jeffrey died during the course of this investigation on March 20, 2015, following a lengthy illness.⁵¹⁹

Freddie McCoy, *Spider Man*

The next album to include Davis as a sideman was *Spider Man* by vibraphonist Freddie McCoy. Recorded on October 6, 1965 at the Van Gelder Studio in Englewood Cliffs, NJ, the album was released on Prestige as PR 7444. According to the liner notes, written by Ahmad Basheer in January 1966, the album features Freddie McCoy on vibraphone, Charles Williams (credited as Charlie Wilson)⁵²⁰ on piano, Rudy Lawless on

⁵¹⁴ A response from Associated Booking Corp. indicated that they do not retain records from that far back. Email to the author, February 20, 2015.

⁵¹⁵ Many of that organizations records, “were destroyed in two separate natural disasters that affected our headquarters.” Charlotte Long of USO Donor Services, email to the author, March 20, 2015.

⁵¹⁶ 5-Wing has little in the way of newspaper and newsletter archives, and a search of photographs produced no results. Shelly Cormier, Heritage Officer 5-Wing, email to the author, March 3, 2015.

⁵¹⁷ *Them Days* was contacted at the suggestion of Shelly Cormier of RCAF 5-Wing and Glenda Dawe, Memorial University Librarian. An email was sent to editor Aimee Chaulk, but no further communication was received after the initial response to the author’s inquiry. Email to the author, March 20, 2015.

⁵¹⁸ The NMUSAF does not “retain historical records or information pertaining to USO concerts. We do not regularly collect copies of base newspapers. The bulk of our holdings pertaining to USO activities relate to concerts in World War II, and Bob Hope’s series of USO shows in Southeast Asia. Our Museum collection is acquired primarily via private donation. As a result our holdings are limited by topic.” Brett Stolle, Manuscript Curator, National Museum of the U.S. Air Force, email to the author, April 23, 2015.

⁵¹⁹ “Saxophonist and Educator Paul Jeffrey Dies At 81.” *Jazz Times*. Accessed April 22, 2015. <http://jazztimes.com/articles/158735-saxophonist-and-educator-paul-jeffrey-dies-at-81>.

⁵²⁰ According to drummer Rudy Lawless the name Charlie Wilson was a typographical error made by the record company. Lawless identified Williams as being the nephew of drummer Max Roach and recalled that while on the road, Williams and Roach would engage in games of chess over the telephone. Interview with the author March 13, 2014. Basheer’s liner notes describe Williams (under the name Wilson) as, “one of those rare ones, the self-made musician. His interest was first kindled in music by his mother who was a

drums and Steve Davis on bass. Basheer talks briefly of Davis' career, stating that Davis has "supported James Moody, John Coltrane, and Harry 'Sweets' Edison."⁵²¹ Basheer also adds, "Steve is from Philly and started music in high school after being inspired by his brother, also a bass player." The album was reviewed by Michael Zwerin in the July 14, 1966 issue of *Down Beat* (42-43), but received an unfavorable review from Zwerin, declaring the album "boring" and giving it a 2-star rating. In addition to *Spider Man*, one other song from the session, "You Stepped Out Of A Dream" was included on the album *Peas 'n' Rice*, released in 1967 as Prestige PR 7487.⁵²²

Drummer Rudy Lawless was interviewed on March 13, 2014 and provided insight into the recording of the album and also the activities of group from 1965-1966. Lawless estimates that Davis joined the group in April 1965, remaining for a period of approximately 18 months and explained that during this time the group appeared at several New York venues including Count Basie's "on 7th Ave. on 32nd St."; Club Barron "on Lenox Ave. on 32nd St."; Lenox Lanes (the major bowling alley in Harlem, located on W. 146th St. near Lenox Ave),⁵²³ as well as another bowling alley on Boston Road in the Bronx and numerous private parties and affairs throughout New

professional singer. She was on the Daily Baily Goss show televised from his native Baltimore for a while and through watching other pianists, then practicing (starting in High School) he became acquainted with his instrument. Beginning serious study in '59 (after coming to N.Y. in '57) he eventually worked with Illinois Jacquet, Big Nick Nicholas, and then had his own trio for about four years." Reports on the activities of the Charles Williams trio around New York can be found in the October 10, 1963 (47) and January 30, 1964 (42) issues of *Down Beat*.

However, there actually was a pianist named Charlie Wilson, described in *Down Beat* as a former sideman with Roland Kirk (August 1, 1963, 44), that worked around Cincinnati with Curtis Peglar's Modern Jazz Disciples (*Down Beat*, November 7, 1963, 43) and later the Modern Jazz Apostles (*Down Beat*, December 17, 1964, 43).

⁵²¹ "In bassist, Steve Davis, McCoy not only has a close friend but a man who's supported James Moody, John Coltrane, and Harry 'Sweets' Edison... extremely well." Ahmad Basheer, *Spider Man*, Liner notes.

⁵²² "Freddie McCoy." *Tom Lord Jazz Discography*. Accessed May 1, 2015. <http://www.lordisco.com.ezproxy.library.yorku.ca/tjd/MusicianDetail?mid=37547>.

⁵²³ Lenox Lanes closed in the 1980s. *New York Times*, August 6, 2012, A15. Author Philip Kerr includes a fictional account of Lenox Lanes on page 330 of *The Shot*.

York, with rehearsals at Freddie's⁵²⁴ house whenever they had gigs booked. Basheer's liner notes also mention the group working at The Purple Manor Café⁵²⁵ on E. 125th Street in Harlem.

Lawless recalls the group going on the road, appearing at venues such as the Theatrical Grill in Cleveland, Estelle's in Boston, and the upstairs room of the Colonial Tavern in Toronto, however no record of the group's activities during this time could be found in *Down Beat*, *Coda*, *The New York Times*, *Village Voice*, *The New Yorker*, *The Boston Globe*, *The Cleveland Call and Post*, *The Cleveland Plain Dealer*, *The Toronto Star* or *The Globe & Mail*. The family of Theatrical Grill owner Buddy Spitz was also contacted, but son Jeffrey Spitz, who eventually assumed ownership of the Theatrical Grill replied that he had never heard of Freddie McCoy, though the 1965-1966 timeframe was before his tenure as owner of the club.⁵²⁶

While Lawless estimated that Davis was with the group for a period of 18 months beginning in April 1965, it appears that by June 1966 McCoy was working with an entirely new unit, which included pianist Joanne Brackeen, starting with a recording session in New York on June 21-22, 1966 for the album *Funk Drops*, which utilized the rhythm section of Brackeen on piano, Augustus Turner on bass and George Scott on drums.⁵²⁷ It is also at this time that the first notices of McCoy's appearances begin to

⁵²⁴ Lawless also recalls going for a flight in a small aircraft around New Jersey with Freddie McCoy, who was also a pilot.

⁵²⁵ McCoy was advertised as appearing at the Purple Manor Café in the July 2, 1966 issue of the *New York Amsterdam News* (19), however this was after Joanne Brackeen was documented being in the group.

⁵²⁶ Jeffrey Spitz, email to the author, February 17, 2015.

⁵²⁷ "Freddie McCoy." *Tom Lord Jazz Discography*. Accessed May 1, 2015.
<http://www.lordisco.com.ezproxy.library.yorku.ca/tjd/MusicianDetail?mid=37547>.

appear in *Down Beat* and other sources,⁵²⁸ a timing which also appears to correspond to the release of *Spider Man*.

Lawless also related several personal stories concerning Davis. Lawless recalls, helping Steve and wife Khadijah move out of their apartment on St. Marks Ave. in Brooklyn at one point in 1965, utilizing his recently purchased 1965 Volkswagen bus, with the couple staying with Lawless at his house on Amsterdam Ave. for about a week until they could make new living arrangements elsewhere. Lawless couldn't recall where they moved to after that, however Aisha Tyner explained that Steve and Khadijah lived with her and McCoy Tyner in Long Island at one point, and although Tyner could not recall exact dates, Long Island may have in fact been their destination.⁵²⁹ Lawless also shared a road story that took place at a hotel in Boston:

One time I think we were in Boston, and Freddie made me the Straw Boss, it's only four guys, including him, so I'm the straw boss of the trio plus him, so he said, we had certain jackets that we gonna use, and shirts and things like that each night and everything, so I went around and made sure he and Charlie Williams, they were roommates, and Freddie and I were roommates, I went there and Steve was on the phone with Khadijah and they were just talking like he had nothing to do and I came here, I said, "Hey man, you know you got about 20 minutes, and then shove off time, we gotta be on the bandstand in about 40 minutes," he said "Khadijah, I gotta go, I gotta go, I gotta take a shower and get in my clothes." So he hung up with her and she called right back and I picked up the phone, you know what she said to me? "Don't be tellin' my husband what to do!" (Rudy Lawless, interview with the author, March 13, 2014)

Lawless later explained that he interpreted Khadijah's remarks as a joke, and recalled that Khadijah never "didn't tag along when we went out on the road... she was always in the

⁵²⁸ *Down Beat* listed McCoy as appearing at the Drome in Detroit, June 17-26, (June 16, 1966, 54 and June 30, 1966, 48) however those dates overlap with the *Funk Drops* recording session in New York. *Down Beat* later lists McCoy at the Drome July 1-10 (July 14, 1966, 72) and reported that "Vibist Freddie McCoy's Group at the Drome included pianist Jo Ann Brackeen, bassist Alan Murphy, and drummer George Scott" in the August 25, 1966 (51) issue.

⁵²⁹ Aisha Tyner is the wife of McCoy Tyner, and Khadijah Davis' younger sister. "They were in Brooklyn for a while, then they moved to Long Island, then they moved to Rochester, then they moved to Philadelphia." Aisha Tyner, interview with the author, December 19, 2013. "We've lived together before... they were with us in Long Island for a while." Aisha Tyner, interview with the author, January 23, 2015.

city and she would come around while we were in the city.” Lawless describes Davis as: “a beautiful player and a beautiful gentleman, and you know, you talk about love of music, that was him, very dedicated to it, and very laid back like, you would think that, he [was a], very unassuming, proper word, very unassuming bass player until you really heard him, and sit in the pocket with him, he was right there. So I never had any problem with him, in the rhythm section or anything, we danced together all the way.” Lawless added that while Steve never bragged about his association with Coltrane or used it to demean others, Lawless found it odd that Davis very rarely ever spoke of his time with the John Coltrane Quartet.⁵³⁰

Freelancing Activities, 1964-1966

Aside from Davis’ documented activities with the Billy Williams/Les DeMerle and Freddie McCoy groups, only one reference to Davis’ freelancing activities during this period has been uncovered in all of the aforementioned sources thusly consulted. The April 22, 1965 issue of *Down Beat* (48) reported, “Slug’s Saloon has expanded its jazz policy from weekends to six nights. Trombonist Grachan Moncur III opened [Wednesday] March 3 for a week. With Moncur were vibraharpist Bobby Hutcherson, cellist Calo Scott, bassist Steve Davis, and drummer Joe Chambers.” Moncur and Chambers were both contacted with regard to this engagement, and while Chambers responded that this was the only time he worked with Davis,⁵³¹ Moncur provided additional insight into his experiences with Davis.

Moncur explained that shortly before the Slug’s Saloon appearances he had been working in Jackie McLean’s group when McLean turned the group over to him, while

⁵³⁰ However Lawless recalled two comments that Steve did in fact make about Coltrane: “Trane said he wanted you ‘on top of your music,’” and Trane “always wanted you to make turns with him.”

⁵³¹ Joe Chambers, email to the author, May 29, 2014.

also recommending him to the management at Slug's Saloon, which led to a successful audition with a group that included Hutcherson, Scott and possibly Davis. When Moncur hired Davis for the group, he had no prior knowledge of him aside from the fact that he worked in John Coltrane's group and through that credential, knew there would be no question about Steve's ability to play. Moncur estimates that Davis worked in his groups on at least 9-10 occasions over the next few years, likely during additional appearances at Slug's, however no recordings were made of the (unique) front-line of Moncur, Hutcherson and Scott, with or without Davis. When asked if Davis had ever been in Moncur's groups at the same time as drummer Tony Williams, Moncur indicated that it was a possibility.⁵³²

On a personal level, Moncur regarded Davis as one of his colleagues from that era and explained that when he heard that Davis was available, took it for granted that because he had worked with Coltrane, Davis would have been successful on a professional level, but found that wasn't the case. Moncur also described Davis as a quiet and unassuming individual who "didn't say much" but noted "Steve played his ass off" and never caused problems within the group. Grachan did not get to spend much time socializing with Davis during the times they worked together and remarked that he felt something was wrong with Steve and that he wasn't as successful on the jazz scene as he should have been, when "other guys half as good as him were doing better," and also that Davis didn't seem to be as happy as were his peers of the time.⁵³³

⁵³² Grachan Moncur III, interview with the author, June 18, 2014.

⁵³³ *Ibid.*

Eddie Jefferson, *Body And Soul*

Davis' last recording session of the decade, Eddie Jefferson's first record upon signing a contract with Prestige, titled *Body And Soul*, took place on September 27, 1968 at a New York recording studio. The personnel on the album included vocalist Jefferson, with James Moody on tenor sax, Dave Burns on trumpet, Barry Harris on piano, Bill English on drums, and Davis on bass. The album was released the following year as Prestige PR 7619, with liner notes by Ed Williams. *Down Beat*⁵³⁴ and *Variety*⁵³⁵ both reported Jefferson signing a record deal with Prestige and the subsequent recording session, with *Variety* stating that the album was due to be released that winter. A review by Harvey Pekar appeared in the May 15, 1969 issue of *Down Beat* (26-27), giving the album a 3-½ star rating, but making no mention of Davis. As this album features a recording of "Body and Soul," with lyrics Jefferson had set to Coleman Hawkins famous 1939 solo on "Body & Soul," and was released around the time of Hawkins' death on May 19, 1969,⁵³⁶ Jefferson's lyrics were subsequently printed in the June 1969 issue of *Jazz Journal* (13).

Prior to the recording date, *Down Beat* reported at least one appearance of Steve Davis with Eddie Jefferson, at the C.O.C.P Social Club in Brooklyn, likely on the weekend of July 19-20, 1968 with Dizzy Reece on trumpet, Milt Seely on piano, J.C. Moses on drums, and Davis on bass.⁵³⁷ *Down Beat* also announced that Jefferson was to appear at

⁵³⁴ "Jazz Vocalist Eddie Jefferson, signed with Prestige, waxed an album with backing by trumpeter Dave Burns, reed man James Moody, pianist Barry Harris, bassist Steve Davis, and drummer Bill English, which includes a version of Horace Silver's *Filthy McNasty* with lyrics by DB's Ira Gitler." *Down Beat*, December 12, 1968, 43.

⁵³⁵ "Prestige: Eddie Jefferson: Vet jazz vocalist Eddie Jefferson has been inked by Prestige Records. Jefferson has worked with such names as James Moody, Charlie Parker, Coleman Hawkins, Horace Silver and Lester Young. First LP is skedded for winter release." *Variety*, September 25, 1968, 62.

⁵³⁶ Dan Morgenstern, "Coleman Hawkins 1904-1969." *Down Beat*, June 26, 1969, 13-14.

⁵³⁷ Ad Lib (New York): [Cedar] Walton, with trombonist Curtis Fuller, baritone saxophonist Charles Davis, bassist Larry Ridley and drummer Billy Hart, played three nights for the C.O.C.P. Social Club in Brooklyn, the last weekend in July. The previous weekend, singer Eddie Jefferson did the same thing with Dizzy

Slug's Saloon, likely on July 1, 1968, as part of a Monday night series of concerts titled "Focus on the Jazz Vocalist," though no personnel was listed.⁵³⁸

Freelancing Activities, 1967-1969

With the exception of the appearance and recording session with Eddie Jefferson, following an exhaustive examination of all issues of *Down Beat*, *Coda*, *Jazz Journal*, and *Jazz Monthly*, only one other reference to Davis' freelancing activities during this period has yet been found, a report in the July 27, 1967 (14) issue of *Down Beat* stating that Davis had appeared with brother-in-law McCoy Tyner's group at a "fashion show and concert-dance at the Carver Ballroom" in the Theresa Hotel, with Wayne Shorter on tenor sax and Freddie Waits on drums.

This appears to have been a period of near total inactivity for Davis and bassist Bob Cranshaw recalls that Steve seemed to have made a sudden disappearance from the scene,⁵³⁹ while it has been established that Steve and Khadijah did move out of Brooklyn.⁵⁴⁰ Odean Pope stated a recollection that Khadijah had gotten sick "a couple of years before Trane died,"⁵⁴¹ and that Steve "dropped off the scene" while taking care of Khadijah suggesting that they may have returned to Philadelphia.⁵⁴² However Khadijah's sister Aisha Tyner has no recollection of any illness,⁵⁴³ and Steve and Khadijah may have in fact been living with the Tyners in Long Island during this time. Thus a relocation,

Reece, trumpet; Milt Seely, piano; Steve Davis, bass, and J.C. Moses, drums. *Down Beat*, September 5, 1968, 14.

⁵³⁸ "Ad Lib (New York): Monday night is "Focus on the Jazz Vocalist" at Slug's, presented by Jim Harrison and Jesse White. July appearances were scheduled to include Eddie Jefferson, Marge Elliot, Ozzie White, Myra Brown and Mel Dancy." *Down Beat*, August 22, 1968, 14.

⁵³⁹ Bob Cranshaw, interview with the author, March 10, 2014.

⁵⁴⁰ Rudy Lawless recounted helping them move out of their Brooklyn apartment and dropping them off at the train station. In the interview Lawless thought that they had moved to Cleveland, though no other allusions to a move to Cleveland have come up during the course of this research.

⁵⁴¹ John Coltrane died on July 17, 1967.

⁵⁴² Odean Pope, interview with the author, January 31, 2014. Pope also mentioned that his wife was close to Khadijah. Odean may have mixed up Philadelphia and Long Island.

⁵⁴³ Aisha Tyner, interview with the author, January 23, 2015.

possibly to Long Island, connected with a potential illness or other personal issue may explain Davis' diminishing level of professional activity and sudden disappearance from the New York jazz scene during the later part of the decade.

CHAPTER VII ROCHESTER AND PHILADELPHIA, 1970-1987

The process of researching Steve Davis' life and career in Rochester, N.Y. during the 1970s has proven to be unique in comparison to the other periods previously discussed. Unlike Philadelphia and New York, there were few newspaper⁵⁴⁴ and magazine⁵⁴⁵ sources available for examination, and unlike the 1950s and 1960s, where few surviving witnesses were able to be interviewed, a total of 21 individuals⁵⁴⁶ connected with the Rochester jazz scene were able to be interviewed for this thesis. However, the very general nature of information obtained through these interviews serves to demonstrate the limitations of the living memory in trying to recall events that occurred over forty years prior.

Ironically, research into Davis life in the 1980s, the most recent era of this thesis to be researched, has proved impossible as not one single person who knew Davis upon his return to Philadelphia in the 1980s could be identified, and what little is known about him during this time comes from his obituary.

Gap Mangione Group, 1970-1974

Davis' move to Rochester was prompted by an invitation from Gap Mangione, with whom he had worked with briefly in the Jazz Brothers nine years prior, to perform with

⁵⁴⁴ A database containing numerous digitized newspapers from all throughout New York state is freely accessible through the New York State Historic Newspapers Website, which includes Rochester newspapers. However a search of their entire database yielded only 2 or 3 reports on Steve Davis from this period. <http://nyshistoricnewspapers.org/>.

⁵⁴⁵ Rochester typically received little to no coverage in *Down Beat* during this time. Tom Marcello recalls a magazine titled *about... Time*, which could not be sourced, as well as the *Buffalo Jazz Report*, which has been digitized by the University at Buffalo and is freely accessible through their library's website, although their search interface does not seem to support full-text searches and each issue much be examined individually. <http://digital.lib.buffalo.edu/collection/BuffJazz/>.

⁵⁴⁶ Steve Alcott, Mike Boone, Terence Bruce, Andy Calabrese, Steve Curry, Danny D'Imperio, Bill Dobbins, Larry Farrell, Steve Gadd, Rusty Holloway, Chuck Ingersoll, Birch Johnson, Joe LaBarbera, Pat LaBarbera, Joe Locke, Gap Mangione, Tom Marcello, Tom Rizzo, Danny Vitale, Tom Whaley, and Bob Zimmerman.

his trio, which worked primarily around the Rochester and Albany areas, from approximately 1970 to 1974. It was during this time that Davis switched from the double bass to the electric bass, a transition dictated by the musical direction that the Gap Mangione Trio was headed in.⁵⁴⁷ In Mangione's trio Davis worked with a number of drummers including Joe LaBarbera, Danny D'Imperio, Ron Davis, Bob Gugliemino and Steve Gadd.

Mangione explained that Davis "came to Rochester at my invitation in +/- 1971,"⁵⁴⁸ with D'Imperio adding that Gap told him he hired Steve Davis "because he knew a lot of tunes, and he had a good feel."⁵⁴⁹ Davis likely joined the Mangione group as a replacement for bassist Tony Levin and was joined by drummer Joe LaBarbera, who recalled joining the Mangione trio after leaving the Army, which he estimates to have been around November 1970. LaBarbera explained that by then, Mangione had already been heading in a direction that required an electric bass, and it is plausible that Davis acquired an electric bass at this time, as no evidence could be found of him performing on the instrument prior joining Mangione.⁵⁵⁰

LaBarbera was soon replaced by Danny D'Imperio, who recalls joining Mangione in the fall of 1970, and explained that when he joined, Davis had already been with the Mangione for several months.⁵⁵¹ D'Imperio remained with the group for several years before leaving to join Maynard Ferguson in 1974 and may have been replaced by

⁵⁴⁷ Mangione explained that the group stretched out from jazz into other kinds of music, playing their own takes on Beatles, Paul Simon, Etc. Gap Mangione, interview with the author, December 16, 2013.

⁵⁴⁸ Gap Mangione, email to the author, December 18, 2013.

⁵⁴⁹ Danny D'Imperio, interview with the author, January 9, 2014.

⁵⁵⁰ Joe LaBarbera, interview with the author, December 19, 2013.

⁵⁵¹ Danny D'Imperio, interview with the author, January 9, 2014.

drummer Ron Davis, who was documented working with the group in May 1974⁵⁵² as well as Bob Gugliemino, who was photographed with the group several times throughout 1974.⁵⁵³ Steve Gadd may have also been with the group early on in the decade, between Joe LaBarbera's and Danny D'Imperio's time with the trio.⁵⁵⁴

Davis himself remained with the group until some point in 1974. Drummer Tom Whaley explained that he and bassist Rusty Holloway had joined Mangione's group in the fall of 1974, with Holloway likely taking over for Davis.⁵⁵⁵ D'Imperio further added that when he in turn replaced Whaley in 1975 after returning from working with Maynard Ferguson, Rusty Holloway was still with the group.⁵⁵⁶

Mangione and D'Imperio explained that during this time, the group had two main engagements in the Rochester area, "The Other Side of the Tracks where we played from 8-12 Tuesday through Saturday evenings AND at a club called Shakespeare (in the Xerox building, then its world headquarters) where we played from 5-7 Monday through Friday, essentially 10 gigs a week. Both places were full when we played there." In addition to those residencies, "we also played many private and country club gigs. We were very popular. And the money wasn't bad either." Later on, "In about 1972 or 1973 we began to add tours to Albany at a place called The Rowntowner,⁵⁵⁷ where we would play four to

⁵⁵² "The Rowntowner, on Wolf Road in Colonie, has The Gap Mangione Trio with Gap on piano, Steve Davis on bass, and Ron Davis on drums through May." Bob Rosenblum, "The Jazz Beat," *Troy Record*, April 28, 1974, 46.

⁵⁵³ See Appendix E for photos

⁵⁵⁴ Danny D'Imperio, interview with the author, January 9, 2014.

⁵⁵⁵ Tom Whaley, interview with the author, December 28, 2013.

⁵⁵⁶ Danny D'Imperio, interview with the author, January 9, 2014.

⁵⁵⁷ Located at 200 Wolf Road, Colonie, N.Y. D'Imperio and Mangione explained that the musicians would normally lodge at the Rowntowner as part of their remuneration, and since Steve would be gone from Rochester 4-6 weeks at a time, Khadijah would come with them, however, Khadijah had actually been banned from the hotel due to her behavior, meaning that she and Steve had to find alternate accommodation while in Albany, which ate up a lot of Steve's pay from the residency. Danny D'Imperio, interview with the author, January 9, 2014; Gap Mangione, interview with the author, December 16, 2013.

six weeks at a time. We would then return to our Rochester schedule.”⁵⁵⁸ D’Imperio remarked, “I probably shared more beats with that guy than anybody in my life, for two years man, we were playing two jobs a day.”⁵⁵⁹ D’Imperio also explained that working with Mangione “was like social security” and that he could support his family just from working with Mangione, who also deducted income tax from their pay, and even offered D’Imperio and Davis health benefits, though neither took advantage of the offer.

Spider Martin Group, 1975-1977

Following Davis’ departure from Gap Mangione’s group he later joined the group of saxophonist John ‘Spider’ Martin by 1975, if not earlier, possibly replacing bassist Louis McIntosh. Highlights of the group’s activities during Davis’ tenure include several week-long residencies in Buffalo and Rochester, AFM Trust-Fund performances at area penitentiaries and schools, a two-month residency in Bermuda, and the recording of two albums, *I’m A See Ya!* in 1976 and *Absolutely* in 1977. A collection of primary sources pertaining to the Martin group during this period is included in Appendix F.

Davis may have started with the group in 1974 after leaving Gap Mangione’s group, although no record of this could be found. The only report listing the personnel in Martin’s group in 1974 mentions bassist Louis McIntosh,⁵⁶⁰ however saxophonist Terrence Bruce stated that McIntosh would sub in with the Martin group when Davis couldn’t make a date, and also that Davis was with the Martin group for most of the

⁵⁵⁸ Gap Mangione, email to the author, December 18, 2013.

⁵⁵⁹ Danny D’Imperio, interview with the author, January 9, 2014.

⁵⁶⁰ McIntosh was photographed performing with Martin, Joe Romano, Mike Di Martino and Bob Gugliemino at Immaculate Conception School in Rochester in December 1974 on an AFM Trust Fund gig. “Good Vibes,” *Courier Journal*, December 18, 1974, 13.

appearances the group made during the 3-year period that Bruce also worked with the group.⁵⁶¹

Drummer Steve Curry confirmed that Davis was in the Martin group by 1975, recalling an appearance of the group at the Jenks & Jones Lounge⁵⁶² as his first time performing with Davis when Martin's drummer and Curry's drum teacher Vinnie Ruggiero let his student sit in with the group.⁵⁶³ While no additional references to Davis being in the group could be found for 1975, it is assumed that he was with the group for its numerous engagements around Rochester that year at venues such as the Wine Press, 1730 N. Goodman St.; Monticello Restaurant, 800 Jefferson Rd.; and Sarah Gardner's Night Club, 575 Joseph Ave.⁵⁶⁴

Tom Whaley, drummer with the Martin group over an approximately 9-month period in 1976 explained that at that time the Martin group worked on an irregular basis, with the occasional weeklong residence in Buffalo being the only steady work that the band had during this time.⁵⁶⁵ Two such engagements were documented in the first quarter of 1976, a residency at the Cotton Club on Niagara Falls Blvd. in Buffalo, possibly in January,⁵⁶⁶ followed by a residency at the Buffalo Statler Hitlon from March 16-21,⁵⁶⁷ though neither report lists the group's personnel.⁵⁶⁸

⁵⁶¹ Terrence Bruce, interview with the author, June 16, 2014.

⁵⁶² Located at 325 Genesee St., Rochester, N.Y.

⁵⁶³ Curry also remembers vibraphonist Joe Locke being in the audience, but they hadn't formally met at that point. Steve Curry, email to the author, January 19, 2014.

⁵⁶⁴ Listings are reproduced in Appendix F.

⁵⁶⁵ Tom Whaley, interview with the author, December 28, 2013.

⁵⁶⁶ "Club Scene: The Cotton Club on Niagara Falls Blvd. has been featuring Spider Martin, who's been packing them in six nights a week. Spider is well known all over and should be heard by everyone. The Cotton Club will continue in the jazz format and we wish them the greatest success." *Buffalo Jazz Report*, February 1976, No. 24, 2.

⁵⁶⁷ *Buffalo Jazz Report*, March 1976, No. 25, 8.

⁵⁶⁸ "Club Scene: Also at the Statler... Spider Martin's sets were bop oriented for the room and I missed his former drummer Virgil Day." *Buffalo Jazz Report*, April 1976, No. 26, 1.

Vibraphonist Joe Locke confirmed Davis' presence in the band by the middle of the year, recalling that "a week out of high school" he was invited to join the Martin group, which, with Davis on bass, promptly traveled to Bermuda for a two-month residency.⁵⁶⁹ Upon returning from Bermuda the group entered P.C.I. Studios, located on Culver Road in Rochester on July 11, 1976 to record the album *I'm A See Ya*, (Edmar Records, ELPS-1151).⁵⁷⁰ The personnel featured on this recording included Martin and Terence Bruce on saxophones, Birch Johnson on trombone,⁵⁷¹ Tom Rizzo on guitar, Joe Locke on vibes Tom Whaley on drums, and Davis on bass.⁵⁷²

After the recording session, the Martin group held a residency in the Downtown Room of the Statler Hilton in Buffalo⁵⁷³ from July 13-25, which was subsequently reviewed in the *Buffalo Jazz Report*, where the group's personnel was listed as Martin, Locke, Rizzo, Whaley and Davis. While the rest of the group received praise, the review noted that "Davis, who recorded with John Coltrane on the My Favorite Things album, should consider switching back to the acoustic model as he appeared to feel limited on the fender [sic]."⁵⁷⁴ Also around this time the group performed in a Rochester TV Studio, as documented in a photo of Davis and Whaley taken by photographer Tom Marcello.⁵⁷⁵

Another important aspect of the types of engagements the group was involved with at the time were AFM Musicians' Performance Trust Fund gigs, which often took the group

⁵⁶⁹ Joe Locke, interview with the author, December 16, 2013. This residency was also documented in the July 1976 issue of the *Buffalo Jazz Report*, which remarked that it had received a postcard from Martin in Bermuda. *Buffalo Jazz Report*, July 1976, No. 29, 4.

⁵⁷⁰ The liner notes of the album also include a photo of Davis taken by Harry Abraham, a Rochester area Disc Jockey that appeared on WHAM.

⁵⁷¹ Johnson may have been brought into the group just for that recording session. Birch Johnson, interview with the author, January 9, 2014.

⁵⁷² A review of the record was published in the *Buffalo Jazz Report*, December 1976, No. 34, 7, though the review does not comment on Davis' playing. Reproduced in Appendix F.

⁵⁷³ *Buffalo Jazz Report*, July 1976, No. 29, 16.

⁵⁷⁴ *Buffalo Jazz Report*, September 1976, No. 31, 3. Due to the ubiquity of the brand, for a time Fender or fender became a generic term for the electric bass.

⁵⁷⁵ Photograph included in Appendix E. Tom Marcello, interview with the author, December 16, 2013.

to area prisons as well as the occasional school.⁵⁷⁶ Of these gigs, Whaley explained, “we played a lot of prisons, called “Trust Fund” Gigs, where the union had money set aside, it wouldn’t cost the people you played for money, the union would pay for it, but that was like maybe, I don’t know, \$30-40, something like that.”⁵⁷⁷ Two such appearances were detailed in the *Buffalo Jazz Report*, which noted “this is now a traditional thing with Spider who visits all of the penal facilities in the Western NY area as many times a year as his busy schedule will allow.”⁵⁷⁸ The first engagement described took place at Attica Correctional Facility⁵⁷⁹ on Saturday, November 20, 1976, and the personnel in the band included Martin, vibraphonist Locke, drummer Richard Felice, guitarist Rousseau Taylor, and Davis on bass, a heavily modified lineup from the one that Martin employed earlier in the year.⁵⁸⁰

In 1977 the Martin group was reported appearing at the “Rendevous Room” of the Statler Hilton Hotel on Friday, March 4 as a part of a “jazz jam session” featuring “the likes of Spider Martin, Pepper Adams, Jimmy Owens, Billy Skinner, Dave Loeb, Steve Davis and many more.”⁵⁸¹ Tom Marcello documented this same lineup in a series of photographs taken in Rochester, showing Davis with Spider Martin, Pepper Adams, Jimmy Owens, Dave Loeb and Billy Hart. While Marcello’s original caption indicated

⁵⁷⁶ The Martin group appeared at Immaculate Conception School in, Rochester in December 1974 on an AFM Trust Fund gig. “Good Vibes,” *Courier Journal*, December 18, 1974, 13.

⁵⁷⁷ Tom Whaley, interview with the author, December 28, 2013. Guitarist Tom Rizzo and saxophonist Terrence Bruce also recall the Trust Fund Gigs, with Rizzo describing one such gig where the group showed up to a prison on the wrong day. Tom Rizzo, interview with the author, January 4, 2014. Terrence Bruce, interview with the author, June 16, 2014.

⁵⁷⁸ Oliveros McLloyd, “Spider Martin At Attica,” *Buffalo Jazz Report*, July 1977, No. 41, 4, 6.

⁵⁷⁹ Martin had once been incarcerated at Attica on narcotics charges. Bob Zimmerman, email to the author, January 21, 2014. Terrence Bruce, interview with the author, June 16, 2014.

⁵⁸⁰ Oliveros McLloyd, “Spider Martin Concert – Attica Correctional Facility,” *Buffalo Jazz Report*, December 1976, No. 34, 4. However by the second review, of an appearance on June 11, 1977, McLloyd noted that Oscar Alston had replaced Davis. Oliveros McLloyd, “Spider Martin At Attica,” *Buffalo Jazz Report*, July 1977, No. 41, 4, 6.

⁵⁸¹ “Sunspots,” *The Spectrum*, March 4, 1977, 10.

that the photos were taken in Rochester in 1978, upon further discussion regarding a connection between the Statler Hilton jam and the group of photos Marcello stated, “That’s the band but they were taken in Rochester, maybe the day before or after.”⁵⁸²

These musicians, in addition to vibraphonist Joe Locke, guitarist Russeau “Kiyak” Taylor, percussionist Riccardo Felice, and with bassist Oscar Alston taking over for Davis on three tracks, would later record on Spider Martin’s second album *Absolutely*⁵⁸³ (Improv 7118), in June⁵⁸⁴ 1977 at Trackmaster Studios in Buffalo, N.Y. This recording session marked the last known instance of Davis working with the Martin group, and Alston may have replaced Davis outright. That same month on Saturday, June 11, 1977, the Martin group made another appearance at the Attica Correctional Facility, which was recounted in the *Buffalo Jazz Report* by inmate Oliveros McLloyd, who noted that “the original members of the group⁵⁸⁵ are still here –Joe Locke (vibes), Richard Felice (drums), Russeau Taylor (guitar). The only change has been the addition of bassist Oscar Alston.”⁵⁸⁶ McLloyd also states that *Absolutely* was recorded in March 1977, the same time as the jam at the Buffalo Statler Hilton.

Freelancing in Rochester, 1974-1979

In addition to working with the Spider Martin group following his departure from Gap Mangione’s group, Davis was also quite active as a freelance bassist throughout the remainder of the decade, working, as drummer Steve Curry described, “the #1 or #2 call

⁵⁸² Tom Marcello, email to the author, June 24, 2016.

⁵⁸³ A review of *Absolutely* by Steven Walker can be found in *The Stylus*, February 22, 1978, 23. Reproduced in Appendix F.

⁵⁸⁴ “Steve Davis.” *Tom Lord Jazz Discography*. Accessed June 20, 2016.

<http://www.lordisco.com.ezproxy.library.yorku.ca/tjd/MusicianDetail?mid=40319>.

⁵⁸⁵ That appeared with Martin on November 20, 1976.

⁵⁸⁶ Oliveros McLloyd, “Spider Martin At Attica,” *Buffalo Jazz Report*, July 1977, No. 41, 4, 6.

bass player in town.”⁵⁸⁷ In this manner Davis worked with a wide cross-section of the Rochester jazz scene’s up-and-coming young players of the time including Joe Locke, Andy Calabrese, Steve Curry, Lee Musiker,⁵⁸⁸ Joe Silvano, Barry Keiner,⁵⁸⁹ Bill Dobbins, and John Vitale among innumerable others, as well as veterans such as Vinnie Ruggiero⁵⁹⁰ and Joe Romano. What follows are recollections obtained through interviews, augmented by information uncovered in local newspapers and magazines.⁵⁹¹

Steve Curry recalls first playing with Steve in 1975 at the age of 15 when his teacher Vinnie Ruggiero let him sit in with Steve on a Spider Martin engagement. A few years later Curry found himself working in a group with Davis and Joe Locke, while Curry and Pianist Lee Musiker both recall a recurring gig they had together at Chez Jean-Pierre⁵⁹² from 1979-1981 in which Davis would sub in on a number of occasions. For this gig Musiker recalled that Curry had recommended Davis to him, and added that it was a great experience to play with him.⁵⁹³ Davis also worked in a group with saxophonist Joe Romano and pianist Barry Kiener along with a number of drummers including Curry,⁵⁹⁴ Vinnie Ruggiero,⁵⁹⁵ and Danny D’Imperio.⁵⁹⁶ Guitarist Tom Rizzo also recalls working in a group with Davis, Romano, and Ruggiero around 1975.⁵⁹⁷

⁵⁸⁷ Steve Curry, interview with the author, December 30, 2013.

⁵⁸⁸ Lee Musiker was a student at Eastman School of Music at the time. Steve Curry, interview with the author, December 30, 2013.

⁵⁸⁹ Keiner died of an overdose on a tour bus while working with Buddy Rich’s band in Florida on Sunday May 25, 1986. “B. Kiener, Member Of Rich’s Band,” *Sun Sentinel*, May 27, 1986. Accessed February 23, 2014. http://articles.sun-sentinel.com/1986-05-27/news/8601310803_1_band-tom-cassidy-heroin.

⁵⁹⁰ Vinnie Ruggiero was a protégé of Philly Joe Jones and played in Slide Hampton’s band. Mike Boone, interview with the author, December 29, 2013.

⁵⁹¹ Reproduced in Appendix G.

⁵⁹² Located at 295 Alexander Street, Rochester, N.Y.

⁵⁹³ Steve Curry, interview with the author, December 30, 2013. Lee Musiker, email to the author, June 25, 2016. Musiker worked in Buddy Rich’s band, and was responsible for recording the infamous tapes of Rich berating the young musicians then in his band. Bill Milkowski, “Jazz Articles: The Buddy Rich Tapes,” *JazzTimes*. Accessed June 25, 2016. <http://jazztimes.com/articles/20010-the-buddy-rich-tapes>.

⁵⁹⁴ Steve Curry, interview with the author, December 30, 2013.

⁵⁹⁵ Mike Boone, interview with the author December 29, 2013.

Saxophonist John Vitale remembers working with Steve in a group with Joe Locke, drummer Bobby Blandino, and saxophonist Joey Curazzato over a two-year period.⁵⁹⁸

The October 1977 issue of the *Buffalo Jazz Report* reported that the Bobby Blandino Trio with Steve Davis and Joe Locke would be performing Wednesday-Friday of each week that month at the Stone Street Pub in Rochester.⁵⁹⁹ Eastman professor Bill Dobbins also worked with Davis on occasion when the latter subbed in for bassist Lou McIntosh in a group that included saxophonist Mike Arena and was very pleased to have been able to play with Davis.⁶⁰⁰ Other gigs during this time included an appearance at Casa Di Lisa⁶⁰¹ in Syracuse on June 26, 1976 with saxophonist Sal Nistico,⁶⁰² pianist Frank Stagnitta and drummer Mike Dalfo,⁶⁰³ and possibly a Christmas Concert in Hanover, Pennsylvania on Sunday, December 21, 1975 at the Black Rock Church of the Brethren, though it could not be confirmed if the electric bassist Steve Davis mentioned in the report is fact the same Steve Davis that is the focus of this thesis.⁶⁰⁴

Pianist Andy Calabrese remembers that around the time frame of 1979-1981 “I was a young player back then and I played a lot of gigs with him, weddings, where we go in with a quartet, play standards” and that they also worked with saxophonist Joe Romano quite often in those settings. Calabrese later added, “For about 4-5 years he was on a lot of the gigs that I played: jazz gigs, wedding receptions, you know, we did all kinds of

⁵⁹⁶ D’Imperio recalls reuniting with Davis after returning to Rochester in 1977 while suffering a bout of appendicitis on the road. Danny D’Imperio, interview with the author, January 9, 2014.

⁵⁹⁷ Tom Rizzo, interview with the author, January 4, 2014.

⁵⁹⁸ John Vitale, interview with the author, January 11, 2014.

⁵⁹⁹ *Buffalo Jazz Report*, October 1977, No. 44, 15.

⁶⁰⁰ Bill Dobbins, interview with the author, January 11, 2014.

⁶⁰¹ Casa di Lisa was a jazz club on 1625 Erie Blvd. in Syracuse. A drummer named Pete Procopio took it over and renamed it The Jazz Showcase. It has since been demolished. Danny D’Imperio, email to the author, December 16, 2015.

⁶⁰² Davis also worked with Nistico in 1961 while in the Jazz Brothers.

⁶⁰³ Rick Fresina, “Casa Di Lisa,” *Syracuse Herald Journal*, June 25, 1976.

⁶⁰⁴ “Good News Cantata,” *Hanover Evening Sun*, December 16, 1975, 3.

things. I used to go pick him up a lot.”⁶⁰⁵ In 1979 Calabrese worked with Davis in a group called the Cultural Arts Time (CAT) Ensemble alongside Joe Locke, saxophonist John Salzano and drummer Wendell Allen. The *Buffalo Criterion* reported that the group was scheduled to perform at several free Tuesday-evening concerts staged at Rochester recreation centers throughout the month of July.⁶⁰⁶

Life in Rochester, 1970-1979

The aforementioned interviewees have also provided significant insight into Davis’ life and character, something not generally available for the other decades covered during the course of this research. Danny D’Imperio has provided a great deal of detail on Steve Davis by far, owing to their close friendship in the early 1970s as well as the sheer number of engagements they played together each week.⁶⁰⁷ D’Imperio also has the distinction of being one of the few people the normally shy and soft-spoken Davis actually opened up to over the years.⁶⁰⁸

During the time that D’Imperio and Davis worked together in the early 1970s, Steve and wife Khadijah resided in an apartment across the street from the Hotel Cadillac, at Elm and Chestnut Streets, which was in close proximity to Xerox Plaza, which meant that Davis, who never owned a car, could walk to the Shakespeare Restaurant. However getting to and from the Other Side Of The Tracks, located roughly 6 miles outside of

⁶⁰⁵ Andy Calabrese, interview with the author, January 17, 2014.

⁶⁰⁶ The itinerary was as follows: July 3: Charlotte Beach; July 10: Carter Recreation Center; July 17: Humboldt Recreation Center; July 24: Field Street Recreation Center; July 31: Webster Avenue Recreation Center. “Free Concerts Will Lend To Summer Enjoyment In Rochester During July,” *Buffalo Criterion*, July 4, 1979, 8. See Appendix G.

⁶⁰⁷ D’Imperio is quite confident when he says “I probably shared more beats with that guy than anybody in my life, for two years man, we were playing two jobs a day.”

⁶⁰⁸ D’Imperio and Davis also share the same birthday, March 14. Danny D’Imperio, interview with the author, January 9, 2014.

Rochester in Pittford was a problem, especially when returning at night, as Steve would have to get a ride home, often with visiting musicians.

Further complicating matters was the amplifier Davis owned, an Ampeg SB-12⁶⁰⁹ that he had purchased from Barry Cummings, a bass player who worked with Gap in the late 1960s,⁶¹⁰ upon switching from the double bass to the electric bass, which needed to be transported back and forth each night, to both gigs. D'Imperio explained that in approximately 1971 Davis sold the amplifier to him for \$40 because it used to emit some sort of electrical interference, in turn buying another amplifier that didn't make that noise. D'Imperio added that he kept the amplifier until recently, selling it to a friend just several months prior to being interviewed, who in turn had the amp restored, discovering that the noise was actually due to a problem with the power cord.⁶¹¹ A photo of the amplifier is included in Appendix E.

Another matter D'Imperio also settled, was the disposition of Davis' upright bass,⁶¹² the very one Davis used while with Coltrane. According to D'Imperio, when Steve and Khadijah were living in their apartment across from the Hotel Cadillac, a fire broke out in the apartment one day, and although it didn't consume the entire apartment, it did burn the bass beyond recovery. D'Imperio recalls a heartbroken Davis telling him that the bass was so charred he was able to poke a hole right through the front of the bass with his

⁶⁰⁹ The Ampeg SB-12 weighs approximately 67 pounds.

⁶¹⁰ "Barry Cummings was a bass player, whose family was from Lyons, NY +/- 45 miles outside of Rochester. He was in my trio in the sixties before Steve. He was a banker with early computer knowledge and skills and had a successful career which overcame his playing activities after a couple of years. He was among the people who set up the original VISA credit card system in this area. He later moved to New Jersey." Gap Mangione, email to the author, January 11, 2014.

⁶¹¹ Danny D'Imperio, interview with the author, January 9, 2014.

⁶¹² Reggie Workman commented to the author that "The quality of his [Davis'] bass could have been a lot better." Reggie Workman, interview with the author, January 12, 2014. This seems to have been a sore point with Workman as 22 years earlier, in June 1992 while teaching at the Banff Centre for Fine Arts, in Banff, Alberta, a young Artie Roth once asked Workman what he knew about Steve Davis, only for Workman to reply bluntly, "oh yeah, Steve Davis, he played an old piece of shit bass like yours," referring to Roth's 1950s Romanian plywood/hybrid double bass. Artie Roth, email to the author, April 29, 2016.

finger. D’Imperio also recalled that Davis’ bass had an apron on the side that was made by Paul Chambers’ wife Ann, who had supplied a number of other bassists with them as well.⁶¹³

D’Imperio stressed that Davis was an “awful nice guy,” who harboured no racial animosity towards the young Italian-American musicians he was surrounded by in Rochester and recounted an episode that happened between Davis and D’Imperio’s two half-Italian, half-Korean sons⁶¹⁴ one morning:

One of my twin sons came up last night and he remembered the incident when Steve stayed at our house. My twins were born in Korea. I delivered them myself in a hut over there in 1967 when I was in the Army. I went back to Korea and married their mother and brought them to the states in 1970.

We lived in an Italian section of Cortland, NY and they virtually had never seen (or remembered having seen) black people. When Steve came and stayed with us, for one of the weekends he wanted to escape being with The Tasmanian Devil, they had a ball with him. They were pretty frisky at age 4 & 5. Of course they called him “Jason Jackson.”⁶¹⁵ We all were laughing about that. On one morning I told them to get Jason Jackson up and they entered the room where he was sleeping and started to beat him up and pull his hair and jump up and down on him. I could hear all the familiar rumpus because I had told them to do that to other visiting musicians. He obviously was taking it well and went along with it. But when he didn't get out of bed they decided it was time to get the bucket of water. He told them that was enough and immediately got up. He was laughing about it. They referred to him as the "colored guy". He didn't think anything about it because he knew it was probably their first experience being around black people. At the neighboring bar that afternoon he said that they probably called him that because he was a different color that they had not been used to seeing. I doubt that "Milk of Magnesia Kadijah" would have taken it the same.

He was a beautiful good natured guy. I remember playing some of the records he was on during that visit. The Eddie Jefferson being one. He enjoyed hearing them. We had a great time. He seemed so much happier and relaxed when he was away from "Milk of Magnesia." (Danny D’Imperio, email to the author, January 14, 2014)

⁶¹³ Danny D’Imperio, interview with the author, January 9, 2014.

⁶¹⁴ One of whom is Robert D’Imperio, principle bassist with the Washington National Opera and Kennedy Centre Orchestra.

⁶¹⁵ D’Imperio and Davis were in the habit of fabricating “black sounding names” of imaginary jazz musicians, one of them being “Jason Jackson.” Danny D’Imperio, interview with the author, January 9, 2014.

Two other notable stories D’Imperio shared include Davis accompanying him to the recording session for *Jack Maheu And The Mississippi Mudders*,⁶¹⁶ which was recorded in Rochester in late 1972. D’Imperio distinctly remembers that during the recording of “Yellow Dog Blues,” Davis was lying on the floor of the studio and joined in when the rest of band started barking! D’Imperio also explained that he was present when J.C. Thomas interviewed Davis in their hotel room for Thomas’ 1975 biography of John Coltrane, *Chasin’ The Trane* and helped Thomas coax stories out of Davis such as the time Coltrane refused to ‘walk the bar’ while playing with Big Maybelle in Cleveland in 1954, or Coltrane walking to a barbeque place with his arm around Elvin Jones after Jones’ first appearance with the group in Denver.⁶¹⁷

At some point towards the end of the decade, Steve and Khadijah, who had remained childless up to that point, adopted a son. Born on April 22, 1977, they named their son Nasirdeen Abdul Syeed Davis,⁶¹⁸ partially as a tribute to Steve’s deceased friend from Philadelphia back in the late 1940s and 1950s, the drummer Nasirdeen Ibisaud. A photo of young Nasirdeen is included in Appendix E.

Andy Calabrese remembers that in the latter half of the decade Davis was working as a custodian at a school in Rochester, likely to supplement his income from the low paying gigs that he was getting after leaving Gap Mangione’s band.⁶¹⁹ D’Imperio elaborated, “I can’t imagine that he was doing very well financially, I mean, those gigs, were \$50 gigs

⁶¹⁶ “Danny D’Imperio.” *Tom Lord Jazz Discography*. Accessed June 26, 2016.

<http://www.lordisco.com.ezproxy.library.yorku.ca/tjd/MusicianDetail?mid=13613>.

⁶¹⁷ Danny D’Imperio, interview with the author, January 9, 2014.

⁶¹⁸ Philadelphia Common Pleas Court Docket MC-51-CR-0911561-1997. Search under the name Nasirdeen Davis and “Criminal” dockets under “Docket Type.” Accessed December 31, 2015. <https://ujportal.pacourts.us/DocketSheets/CP.aspx>. Davis’s obituary lists Nasirdeen’s name as “Nasirdeen Ibn Abdul Syeed Davis.” Kathy Sheehan, “Stephen Davis, Jazz Guitarist,” *Philadelphia Daily News*, August 26, 1987, 52.

⁶¹⁹ Andy Calabrese, interview with the author, January 17, 2014.

and I mean, with Gap he had security... I could support my family from working with Gap Mangione, but, to freelance within Rochester with gigs with Spider Martin and Joe Romano, who was in and out of town, and with those... local jazz guys, I doubt that he really sustained very well, I mean, he had to have been scuffling and I don't ever remember Khadijah ever doing anything to bring any income into that home."⁶²⁰

Calabrese and Curry remember that Davis was living on Luther Circle near Plymouth and Jefferson Aves., right next to the Genesee River. Calabrese adds "There was like a little modern condo type thing, this was right in the 'hood... we used to go there and pick him up a lot, kinda hang out. Also by this time, Davis regularly used his Muslim name Syeed, as attested by Andy Calabrese, "Steve's Muslim name was Syeed, so people called him Syeed a lot, but I don't think he was heavy duty Muslim or anything, back then it was kinda like the hip thing to do, have your Muslim name if you're a black jazz musician;"⁶²¹ Joe Locke, who noted, "Khadjiah would talk about Islam, Steve didn't talk about Islam much";⁶²² Tom Marcello, "Steve mostly went by Syeed";⁶²³ and Danny Vitale, "We called him Syeed."⁶²⁴ Furthermore, the liner notes to Spider Martin's 1976 record *I'm A, See Ya* lists Davis as "Steve 'Syeed' Davis."

Many of the young Rochester musicians regarded Davis as mentor and also reaffirmed his total lack of racial animosity. Calabrese remarked that, "he was just this great guy, you know, here's this guy who played with Coltrane, you know. He was very encouraging to all the young players, and we'd be a bunch of kids. I was maybe 22 and us young guys would be out playing with him and he was just having a great time, telling

⁶²⁰ Danny D'Imperio, interview with the author, January 9, 2014.

⁶²¹ Andy Calabrese, interview with the author, January 17, 2014.

⁶²² Joe Locke, interview with the author, December 16, 2013.

⁶²³ Tom Marcello, interview with the author, December 16, 2013.

⁶²⁴ Danny Vitale, interview with the author, January 11, 2014.

stories about Trane... But he was such a sweet guy... no racial barriers, right out of the heaviest black jazz and he's here playing with these young white kids in Rochester and laughing and playing [like] he's one of us, you know."⁶²⁵ John Vitale explained that "Steve took them under his wing," and remembers one evening when they were working at the Stone Street Pub and it started to snow heavily. In the absence of an audience they ended up standing outside for an hour talking with Steve. Vitale remembers Steve telling them that they played good for their age, as well as sharing stories of Coltrane practicing all the time.⁶²⁶ Vitale also remembered that Davis was teaching his brother, bassist Danny Vitale, while Davis' obituary noted that he also taught lessons while in Rochester,⁶²⁷ though to what extent is not known.

Virtually all of the other Rochester musicians interviewed for this thesis spoke fondly of Davis. Bill Dobbins stated, "Steve always let you know he liked your playing. He wasn't a big ego type; Steve was a team player, low key and friendly,"⁶²⁸ while trombonist Birch Johnson remembers Davis as a "Soft spoken man; a sweetheart; a great bass player, with his Horn Rimmed Glasses."⁶²⁹ Tom Marcello described him as quiet and unassuming; humble;⁶³⁰ while Gap Mangione⁶³¹ and Joe LaBarbera,⁶³² describe him as "painfully shy" and "very quiet" respectively. Tom Rizzo remembers Davis as being a "very kind, gentle soul; humble; sweet; an anomaly of the hard core jazz guys," but speculated that Davis, "may have been bullied by other hard core jazz guys,"⁶³³ though

⁶²⁵ Andy Calabrese, interview with the author, January 17, 2014.

⁶²⁶ John Vitale, interview with the author, January 11, 2014.

⁶²⁷ Kathy Sheehan, "Stephen Davis, Jazz Guitarist," *Philadelphia Daily News*, August 26, 1987, 52.

⁶²⁸ Bill Dobbins, interview with the author, January 11, 2014.

⁶²⁹ Birch Johnson, interview with the author, January 9, 2014.

⁶³⁰ Tom Marcello, interview with the author, December 16, 2013.

⁶³¹ Gap Mangione, interview with the author, December 16, 2013.

⁶³² Joe LaBarbera, interview with the author, December 19, 2013.

⁶³³ Tom Rizzo, interview with the author, January 4, 2014.

John Vitale remembers Davis hanging out with Philly Joe Jones when he was visiting Rochester.⁶³⁴ Danny Vitale remembers him as a “Kind, soft spoken, gentle person,”⁶³⁵ Tom Whaley explained: “I don’t know a whole lot about Steve, I just know that he was a hell of a nice guy.”⁶³⁶

Numerous comments were also gathered regarding Davis’ playing. Gap Mangione remarked that he “loved Steve’s ‘time groove’ and how Steve would play on top of the beat,”⁶³⁷ while Joe LaBarbera explained that Davis “could play half notes that swing like crazy,”⁶³⁸ Danny D’Imperio, however, noted that at times Davis could lose concentration and speed up, which may be part of the reason Mangione eventually let him go.⁶³⁹ Andy Calabrese explained that Davis had, “a real groove and he played very simply, a lot of roots and fifths in two a lot, really laying out roots and fifths. Total groove though, you know, in the pocket, Philly groove. And then when I was really into McCoy Tyner... trying to imitate playing like McCoy... you know quartal harmony, and taking it out kinda, and he’d lay on the one note like a pedal...that was like a magic feeling hearing that behind me, because it was just like right off of a Trane record.”⁶⁴⁰ Steve Curry added, “He had such a sound and feel on the Fender. There was something magical about his playing.”⁶⁴¹ John Vitale and Terrence Bruce echoed those comments, noting “His touch and feel on the electric was like on the upright,” with Vitale adding that Davis “was a great ear player,” who knew “theory and chords” and also “knew the tunes;”⁶⁴² while

⁶³⁴ John Vitale, interview with the author, January 11, 2014.

⁶³⁵ Danny Vitale, interview with the author, January 11, 2014.

⁶³⁶ Tom Whaley, interview with the author, December 28, 2013.

⁶³⁷ Gap Mangione, interview with the author, December 16, 2013.

⁶³⁸ Joe LaBarbera, interview with the author, December 19, 2013.

⁶³⁹ Danny D’Imperio, interview with the author, January 9, 2014.

⁶⁴⁰ Andy Calabrese, interview with the author, January 17, 2014.

⁶⁴¹ Steve Curry, interview with the author, December 30, 2013.

⁶⁴² John Vitale, interview with the author, January 11, 2014.

Bruce described his solos as “very intellectual, smooth solos... he just knew where to put his fingers.”⁶⁴³

Illness and Return to Philadelphia

Towards the latter part of the 1970s, several musicians recall that Davis started to display signs of illness. A heavy smoker for most of his life (and also a “closet alcoholic”⁶⁴⁴ and “vodka connoisseur... who would get drunk by the end of gigs”),⁶⁴⁵ by the end of the decade Steve Curry remembered that Davis had developed a heavy cough, with John Vitale adding that the emphysema that Porter (1998, 328n.53) notes as contributing factor of Davis’ death, started in Rochester, and also remembers that “by the late 70’s Steve was moving around kinda slow.” This illness also seems to have played a contributing factor in the end of his music career, according to his obituary, which states, “He had not been active in the music world since becoming ill in 1980.”⁶⁴⁶

In addition to health issues, it seems that by the start of the next decade, the music scene in Rochester declined considerably. Joe Locke believes that “work in Rochester dwindled to nothing” during the early 1980s, which, in addition to the aforementioned health issues, may have led to Steve and Khadijah to leave Rochester and return to Philadelphia, possibly by 1981, based on comments gathered during interviews.⁶⁴⁷ Unfortunately no one could be identified who knew Davis upon his return to Philadelphia, and Joe Locke even noted that none of his Philadelphia contacts were aware

⁶⁴³ Terrence Bruce, interview with the author, June 16, 2014.

⁶⁴⁴ Danny D’Imperio, interview with the author, January 9, 2014.

⁶⁴⁵ John Vitale, interview with the author, January 11, 2014.

⁶⁴⁶ Kathy Sheehan, “Stephen Davis, Jazz Guitarist,” *Philadelphia Daily News*, August 26, 1987, 52.

⁶⁴⁷ Note that Davis’ obituary states that he had lived in Rochester for 16 years, suggesting he may have moved back to Philadelphia around 1986. *Ibid.*

of Steve's presence upon his return.⁶⁴⁸ It is not known where Steve and Khadijah resided, but Davis' obituary notes that he was living in West Philadelphia at the time of his death.

Death and Burial

Steve Davis died on Friday, August 21, 1987,⁶⁴⁹ at the age of 58, possibly due to complications related to emphysema and a life of heavy smoking.⁶⁵⁰ His obituary noted that funeral services were held on the morning of Wednesday, August 26 at the Victor L. Joell Funeral Home, 2814 W. Cecil B. Moore Ave., with burial in Northwood Cemetery, at the intersection of 15th and Haines streets. Davis' error-filled obituary reads as follows:

Services were to be held this morning for Stephen Francis Davis, a bass guitar player who recorded albums with several jazz greats.

Davis, also known as Luquman⁶⁵¹ Abdul Syeed, died Friday. He was 58 and lived in West Philadelphia.

Davis played acoustic bass and fender bass with a number of groups, including his own Jazz with Steve Davis and Khadijah, a band that had his wife, Rose Mary Davis, also known as Khadijah Syeed, as lead singer. He was in the original John Coltrane band and was a member of the Coltrane Cultural Society.⁶⁵² In addition to Coltrane, he recorded albums with such jazz superstars as Eddie Jefferson, McCoy Tyner and Harry "Sweets" Edison.⁶⁵³ He had not been active in the music world since becoming ill in 1980. Prior to that, he lived for 16 years in Rochester, N.Y., where he worked as a musician and music teacher.

Davis, who began playing professionally at the age of 16, was influenced by his late brother, Truman, a bassist, and encouraged by Hassan [sic] Ibn Ali, Billy [sic] Joe Jones and Red Garland. He was a member of the American Federation of Musicians Local 284⁶⁵⁴ and the Islamic Students Association of North America and Canada.⁶⁵⁵ Davis was a graduate⁶⁵⁶ of Northeast High School, where he was on the track team. Along with his wife, he is survived by a son, Nasirdheen Ibn

⁶⁴⁸ Locke also recalls that there had been rumours of Steve's death prior to his actual death. Joe Locke, interview with the author, December 16, 2013.

⁶⁴⁹ Kathy Sheehan, "Stephen Davis, Jazz Guitarist," *Philadelphia Daily News*, August 26, 1987, 52.

⁶⁵⁰ Porter 1998, 328n.53

⁶⁵¹ The correct spelling may have been Luqman.

⁶⁵² No record of such an organization could be found.

⁶⁵³ No evidence of any recordings with Harry "Sweets" Edison has yet been uncovered.

⁶⁵⁴ Davis was a member of AFM 274, the Black Musicians local of Philadelphia. AFM 284 was the Musician's local for Waukegan, Illinois.

⁶⁵⁵ No record of such an organization could be found.

⁶⁵⁶ Records from Northeast High School indicate that Davis withdrew from the school on his March 14, 1946, his 17th birthday, without graduating.

Abdul Syeed Davis,⁶⁵⁷ and four sisters, Mildred G. White, Alberta Gilliard, Irene G. Wright and Helen Hargraves. Services were scheduled for 11 a.m. today at the Victor L. Joell Funeral Home, 2814 W. Cecil B. Moore Ave. Friends may call at the funeral home at 9 a.m. Burial will be in Northwood Cemetery, 15th and Haines streets. (Kathy Sheehan, "Stephen Davis, Jazz Guitarist," *Philadelphia Daily News*, August 26, 1987, 52)

While a visit to Philadelphia was beyond the author's means, an effort was made to obtain a photograph of Davis gravestone for this thesis. To that end, Northwood Cemetery was contacted, and the following replies were received from Wayne Sands of Northwood Cemetery:

Hello...Stephen Davis is buried here at Northwood....he was buried on 8/26/1987 and was 58 years old....there is no headstone out on the lot, so any picture would be just an open area of grass....as far as any other type of information we are limited....only things we keep are names and dates and where in the cemetery they are buried....sorry I don't have any other helpful information. (Wayne Sands, email to the author, December 21, 2013)

Hello....no unfortunately there is no marker....markers are only put out if the family were to purchase them..in this case there is nothing...all you would see is a patch of grass. (Wayne Sands, email to the author, December 27, 2013)

Joe....if you were to visit, if you were to stop in the office we would have one of our workers take you out to the gravesite....we have maps and plans of the sections so we know where every grave is even if it is unmarked....for visitors it can be extremely tough to find an unmarked spot as the place is roughly 100 acres big. (Wayne Sands, email to the author, January 8, 2014)

Davis' sister-in-law, Aisha Tyner was asked about the veracity of Sands' statements that Davis did not have a gravestone, but indicated that they hadn't visited Davis' grave since his funeral in 1987.⁶⁵⁸ Thus for the obscurity Davis experienced as a jazz musician during his life, in death he continues to remain obscure, hiding just out of sight, below the surface, for his grave remains unmarked.

⁶⁵⁷ Legal documents list his name as Nasirdeen Abdul Syeed Davis. Philadelphia Common Pleas Court Docket MC-51-CR-0911561-1997. Search under the name Nasirdeen Davis and "Criminal" dockets under "Docket Type." Accessed December 31, 2015. <https://ujportal.pacourts.us/DocketSheets/CP.aspx>.

⁶⁵⁸ Aisha Tyner, interview with the author, January 23, 2015.

CHAPTER VIII CONCLUSION

As we have seen, research into the history of jazz music and jazz musicians has passed a critical point, one in which the living memory has all but faded, while the sources that were depended upon to preserve this history have been found to fail in that capacity. Research into the lives of jazz musicians active during the 1950s and 1960s grows increasingly difficult with each passing day, as more and more witnesses fade away. As “futile” as my efforts at researching the life of Steve Davis have proven to be, I believe that had I picked an even more obscure figure to write about I would have met with significantly less success.

At every turn, there was always a reason as to why the information I was seeking could not be found, in many instances due to sloppy journalism or arbitrary decisions by writers, editors and publishers about who was worthy and deserving of being written about, which in most cases favoured “celebrities.” As well, much of what we now “know” about Steve Davis comes from newspapers and magazines that have proven themselves to be unreliable far too often, while an equally considerable amount of information is based on the assumption of Davis’ presence with a given group.

The most significant aspect of the this research has been the methodical browsing of several decades worth of newspapers such as the *Philadelphia Afro-American* and the *Philadelphia Tribune* and jazz magazines such as *Down Beat* and *Coda*, almost all of which was read through on microfilm. This research, beginning with *Down Beat* was started on an intermittent basis throughout 2014, and occupied all of 2015 before being concluded in the first quarter of 2016. Yet in spite of the vast number of hours that were

invested in this project and the enormous amounts of material that was surveyed, only a token amount of information was ultimately gathered for this thesis.

Studies of jazz history have clearly reached the limit of what can now be found using conventional sources such as newspapers and magazines, especially now that the living memory has all but faded. The future of the field likely lies in the researcher's ability to gain access to the archives of institutions such as the American Federation of Musicians, the personal papers of individuals, and birth, death, and census records as they enter the public realm, though it will be many years and decades before these sources become accessible.

With that in mind, the ultimate goal of this thesis is to act as a springboard for future research by alerting the current generation of researchers to the severe limitations facing the field. This thesis is by no means the definitive account of the life and career of Steve Davis and it is hoped that the limitations of this research will inspire others into seeking out new sources of information that will reinvigorate the field of jazz studies as a whole and keep the history of jazz alive for years to come.

Genealogy and Early Life, 1929-1946

A thorough examination of Davis' genealogy revealed little more than a few brief details about Davis' parents, Henry and Irene, his grandparents, and his 10 older siblings, including his brother Truman who was also a bassist and inspired Steve to become a musician. This examination revealed the futility in effectively tracing Davis' parents and grandparents any further back than the 1900 U.S. Census, and has also shown how inconsistent the information contained in various marriage, death and census records could be. Further hampering these efforts were the legal restrictions placed on access to

birth and death records, though the greatest impediment to this process is likely the result of poor record keeping practices that the black population of the United States was subjected to right up to the twentieth century. This phenomenon was in turn exacerbated by the break up of black families often brought about as children were sent off to work as servants. Davis' own lineage proved no exception to this fact as his mother Irene was documented working as a servant as a child, while his first wife Delores was found separated from her parents.

New information about Davis' youth also unearthed includes details of his education and enrolment at Allison Elementary School, where Benny Golson was among his classmates, Fitzsimmons Junior High School, and Northeast High School, where Davis was a member of that school's track team. Unfortunately, given the dearth of living witnesses from the period not much else could be uncovered about this time, though likely the most significant revelation to come to light about Davis' life as a teenager in the 1940s concerns his regular rehearsals with Benny Golson, and most importantly, John Coltrane.

Freelancing in Philadelphia, 1947-1959

Research into Davis' career prior to his year in the Coltrane Quartet in 1960 has yielded many tantalizing new details of this period. We have learned, in many cases for the first time, details of his associations with Clifford Brown, Lee Morgan, McCoy Tyner, Red Garland and Philly Joe Jones; performances with Sonny Stitt; a possible association with Freddy Cole, brother of Nat Cole; and more about the continuing association with John Coltrane, including their time together in the group of Big Maybelle, the revelation that Coltrane met his first wife Naima at Steve Davis' house;

and that Davis may have also studied at the Granoff School of Music with Dennis Sandole, the same teacher with whom Coltrane famously studied with.

This research also uncovered Davis' long standing association with many of the musicians that made up the Philadelphia Modern Jazz fraternity, including Jimmy Oliver, James 'Sax' Young, William Lankford (Hasaan Ibn Ali), William Armstrong (Nasirdeen Ibisaud), Buddy Enlow, and Johnny Coles, while revealing important details of his personal life including his two marriages to Delores and Khadijah, his conversion to Islam, the death of his friend William Armstrong, his incarceration on a narcotics charge, and the familial relationship between Steve Davis, McCoy Tyner, John Coltrane, and their wives, Khadijah, Aisha and Naima.

However, this research also revealed the extent to which the history of the Philadelphia jazz scene and the evolution modern jazz in Philadelphia, which in turn shaped the evolution of jazz on a national level throughout much of the late 1950s and 1960s, was almost totally neglected by both the Philadelphia black press after 1951, and ignored outright by the jazz press of the time. This phenomenon, in conjunction with the near total loss of witnesses from this time means that virtually all of the history of this fertile musical scene, compounded by the fading of the living memory of participants of that time, has been lost to the researcher forever.

At the same time, several new sources were identified which have hitherto remained unutilized, including the archives of the American Federation of Musicians local 274, currently retained by its successor organization the Philadelphia Clef Club⁶⁵⁹ as well a third Afro-American newspaper, the *Philadelphia Independent*. If access to these

⁶⁵⁹ <http://clefclubofjazz.org/>

archives can be gained and a source of this publication can found example, this has the potential to usher in a new era of research into the history of jazz.

The John Coltrane Quartet, 1960

While the activities of the Coltrane Quartet in 1960 have been extensively chronicled, a study of Davis' life has allowed us to see the quartet from the perspective of Steve Davis. We have seen how the association between Davis and Coltrane extends all the way back to the 1940s, as well as the familial relationship between three of the members of the Coltrane Quartet, on account of Davis and McCoy Tyner being brother-in-laws due to their marriage to the sisters Khadijah and Aisha, while Coltrane married Khadijah's best friend, Naima.

This discussion also provided an opportunity to examine the role of the bass in Coltrane's compositions during this time, and also to compare and contrast Davis' playing with that of several of his peers including Paul Chambers, Reggie Workman and Jimmy Garrison, in addition into exploring thoughts pertaining to Coltrane's choice of a bassist for his quartet.

Freelancing in New York, 1961-1969

While Davis was thought to have "remained in obscurity"⁶⁶⁰ following his year with Coltrane, this research has shown that Davis continued to be involved in the New York jazz scene throughout the 1960s. During this time Davis was found to have worked with many significant names in modern jazz at the time such as Kenny Dorham, Joe Henderson, Grachan Moncur III, and Wayne Shorter, as well as Count Basie alumni Harry "Sweets" Edison and Joe Newman, and toured with the James Moody Septet,

⁶⁶⁰ Porter 1998, 198.

Freddie McCoy Quartet and also the Billy Williams Revue.⁶⁶¹ This research has also suggested that Davis may have made undocumented recordings with Nina Simone as well as “Sweets” Edison, though no evidence to that effect could be found, and a complete discography of all of Davis’ known recordings is contained in Appendix H. As well we have also seen how the financial instability created by the irregular nature of freelance work led to Davis working as the superintendent of an apartment building in Brooklyn in order to provide a stable living for himself and his wife Khadijah.

This research was severely impeded by the selective nature of the reports featured in jazz magazines such as *Down Beat*, *Coda* and *Metronome*. These reports frequently neglected to name sidemen, though bassists most often fell victim to this, with writers frequently noting how “the bassist escaped my attention”⁶⁶² or to name all the other members in the group, “plus a bassist.”⁶⁶³ Further hindering research was the inconsistent advertising policies of the numerous jazz clubs in New York at the time, which only bothered to advertise established musicians, rather than giving developing musicians a fair chance, trends seen with both the Freddie McCoy and James Moody⁶⁶⁴ groups. As well, many of these reports, as was seen with the Philadelphia black press, were often filled with errors, which in conjunction with the fact that in many cases Davis’ presence is merely assumed, raises the question of what this thesis really claims to “know” about Davis.

⁶⁶¹ Which took Davis to such far-off places as Newfoundland, Labrador and Greenland.

⁶⁶² Fred Norworthy, “The Visitor’s Viewpoint,” *Coda*, June 1960, 19-20

⁶⁶³ *Jazz Journal*, February 1962, 22.

⁶⁶⁴ Even in spite of the celebrity Moody experienced throughout the 1950s upon returning to the United States from Europe.

Rochester and Philadelphia, 1970-1987

While very little was known about Davis career in New York, even less was known about the decade Davis spent in Rochester. Like Philadelphia in the 1950s, the Rochester jazz scene of the 1970s, due in large part to the Eastman School of Music, proved to be fertile ground for the development of a new generation of musicians, who would have a lasting impact on the music scene across the United States. As was the case with Philadelphia, most of this evolution went undocumented, making it almost impossible to research. Fortunately, at the time of this writing many musicians from that era were still able to be contacted and interviewed for this thesis, yet the effects of time on the living memory's ability to recall events that happened roughly forty years prior are quite evident and only the most general information could be gleaned from the approximately 20 persons interviewed for this component of this thesis.

Through this process it was learned that Davis was invited to Rochester to work with Gap Mangione's trio near the start of the decade, working alongside drummers such as Joe LaBarbera, Danny D'Imperio, Ron Davis, Bob Gugliemino and Steve Gadd over a period of four years. Following his departure from the Mangione group, Davis also worked in a group led by saxophonist Spider Martin, which saw Davis play with many young Rochester musicians such as Terence Bruce, Tom Rizzo, Tom Whaley, Joe Locke, Birch Johnston, Dave Loeb, and others. Davis also led an active freelance career that saw him work with even more young Rochester musicians such as John Vitale, Steve Curry, Andy Calabrese, Bill Dobbins, Lee Musiker, Barry Keiner, Bobby Blandino, Joey Curazzato as well as older musicians such as Vinnie Ruggiero, Joe Romano, Joe Silvano, Sal Nistico. However, here too, as with New York, Davis had to resort to taking a day job

as a janitor in a school in order to provide stability for his family, which towards the end of the decade included a son Nasirdeen, so named in memory of Davis' friend Nasirdeen who died in a confrontation with Philadelphia police in 1954. Ironically, Davis' life in the 1980s proved impossible to research as not one single individual who knew Davis during that time could be identified, and the only source of information on the final years of Davis' life is an error-plagued obituary.⁶⁶⁵ Finally, it was discovered that, in an ultimate act of irony, Davis has been interred in an unmarked grave, serving as the perfect metaphor for a musician who was always out of sight, just below the surface.⁶⁶⁶

⁶⁶⁵ Kathy Sheehan, "Stephen Davis, Jazz Guitarist," *Philadelphia Daily News*, August 26, 1987, 52.

⁶⁶⁶ It is hoped that this discovery will one day lead to Steve Davis receiving a proper headstone.

APPENDIX A TRANSCRIPTIONS

Contents:

- Appendix A1: Steve Davis' Bass Line on "But Not For Me"
 John Coltrane, *My Favorite Things*, Atlantic Records, CD 1361
 Recorded: October 26, 1960, Atlantic Studios, New York City
 Personnel: John Coltrane, tenor sax; McCoy Tyner, piano; Elvin Jones, drums; Steve Davis, bass

- Appendix A2: Steve Davis' Bass Line on "Blues To Elvin"
 John Coltrane, *Coltrane Plays The Blues*, Atlantic Records, CD 1382
 Recorded: October 24, 1960, Atlantic Studios, New York City
 Personnel: John Coltrane, tenor sax; McCoy Tyner, piano; Elvin Jones, drums; Steve Davis, bass

- Appendix A3: Steve Davis' Bass Solo on "Summertime"
 John Coltrane, *My Favorite Things*, Atlantic Records, CD 1361
 Recorded: October 24, 1960, Atlantic Studios, New York City
 Personnel: John Coltrane, tenor sax; McCoy Tyner, piano; Elvin Jones, drums; Steve Davis, bass

- Appendix A4: Paul Chambers' Bass Line on "Blue Train"
 John Coltrane, *Blue Train*, Blue Note, BLP 1577
 Recorded: September 15, 1957, Van Gelder Studio, Hackensack, NJ
 Personnel: John Coltrane, tenor sax; Lee Morgan, trumpet; Curtis Fuller, trombone; Kenny Drew, piano; Philly Joe Jones, drums; Steve Davis, bass

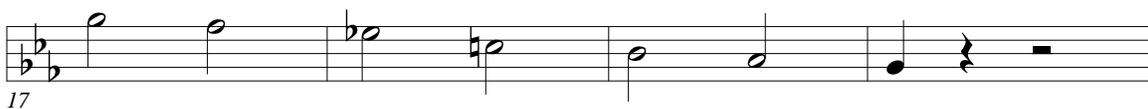
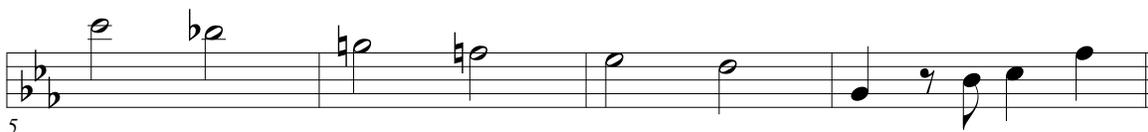
- Appendix A5: Except of Reggie Workman's Bass Line on "Chasin' The Trane"
 John Coltrane, *The Complete 1961 Village Vanguard Recordings*, Impulse!, IMPD4-232
 Recorded: November 1, 1961, Village Vanguard, New York City
 Personnel: John Coltrane, tenor sax; Eric Dolphy, alto sax; Elvin Jones, drums; Reggie Workman, bass

APPENDIX A1
STEVE DAVIS' BASS LINE ON "BUT NOT FOR ME"

Double Bass: Steve Davis
Transcribed by Joe Dimech

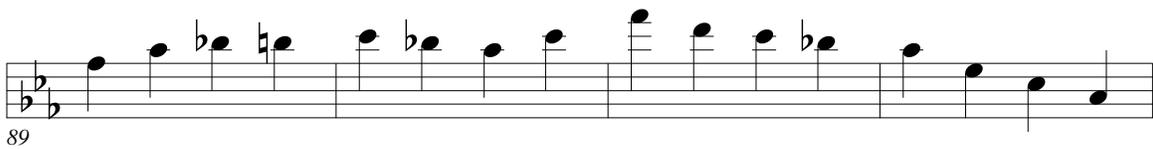
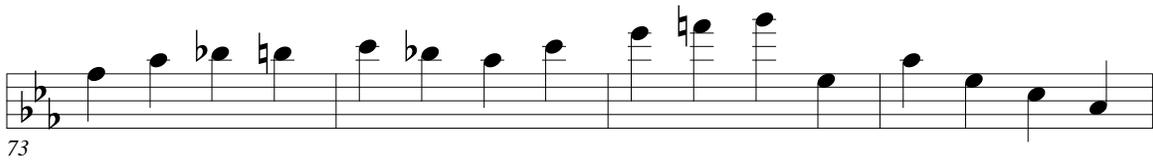
John Coltrane - *My Favorite Things*
Atlantic Records - CD 1361
Recorded October 26, 1960

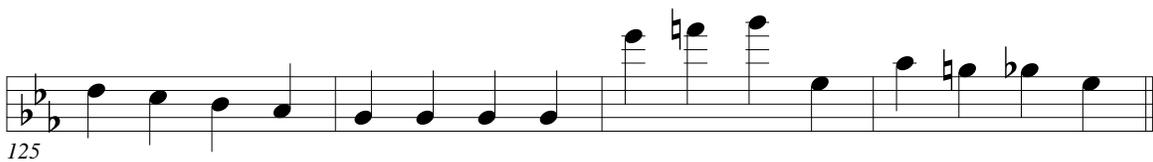
A ♩ = 200

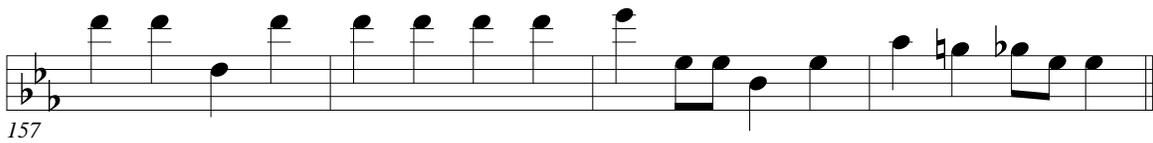
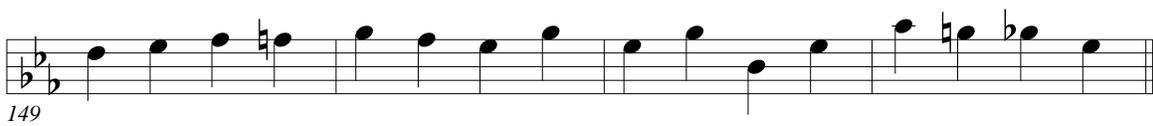
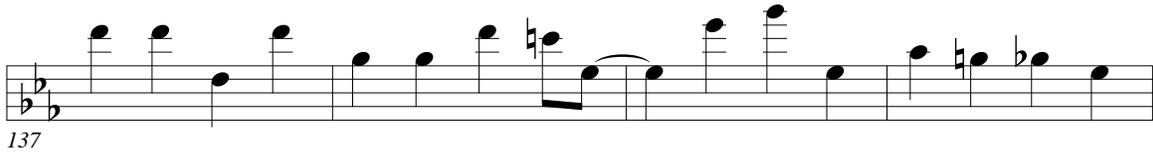


C

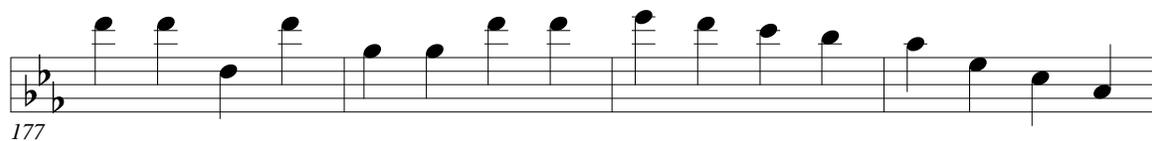
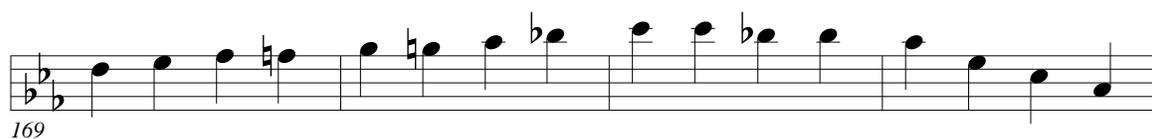
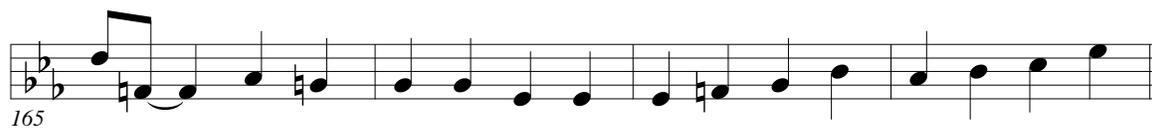
But Not For Me



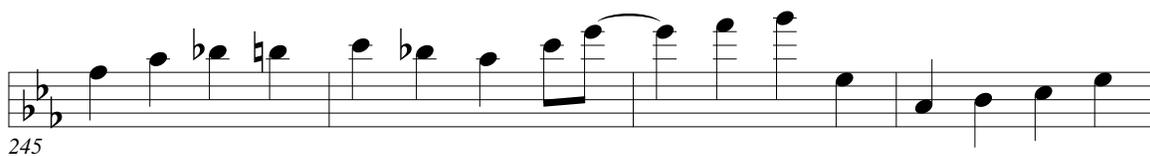
D**But Not For Me**

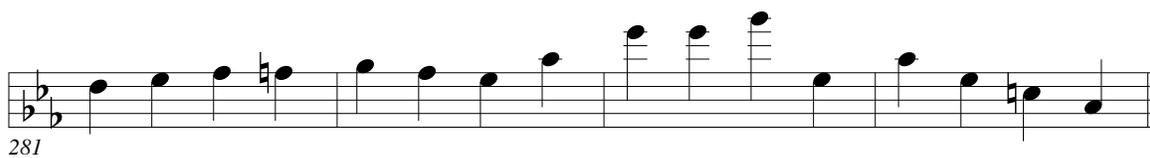
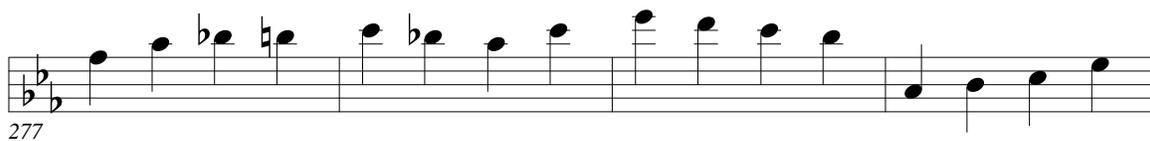
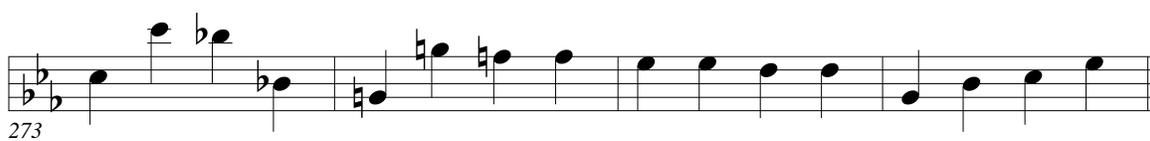
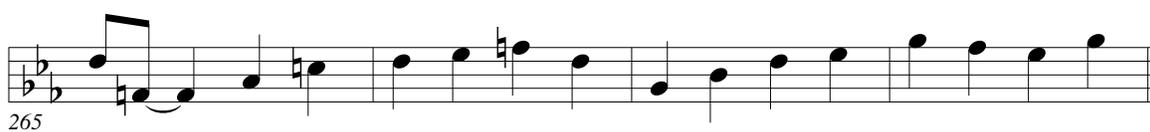
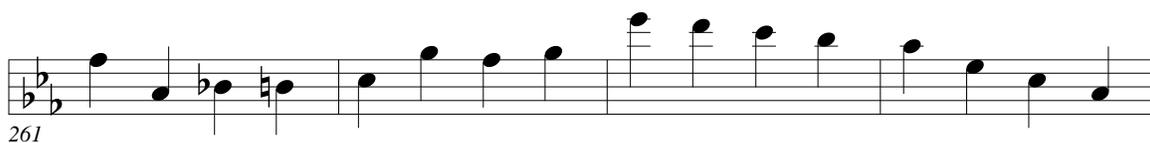
E John Coltrane Solo Vamp**But Not For Me**

But Not For Me

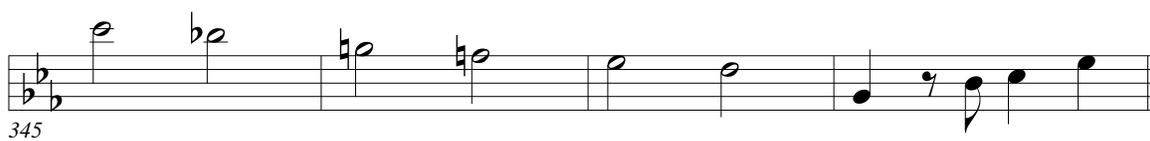
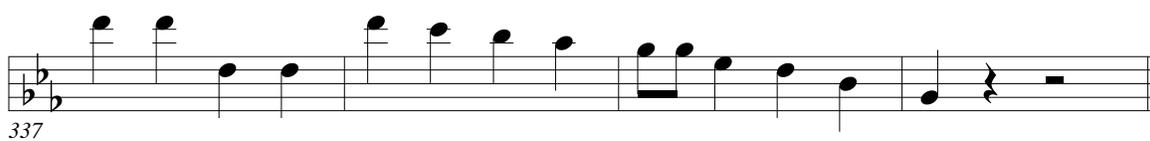
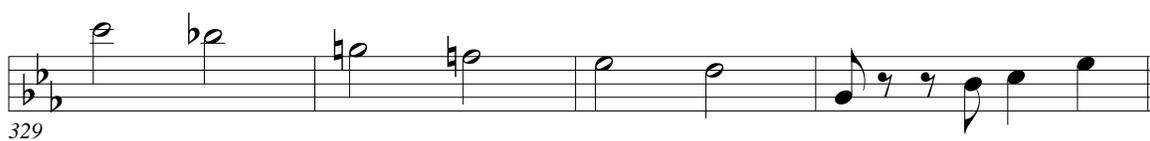


F McCoy Tyner Solo**But Not For Me**

G**But Not For Me**

H**But Not For Me**

But Not For Me


J Head Out


But Not For Me

Musical staff 1 for 'But Not For Me'. It begins with a bass clef and a key signature of two flats (B-flat and E-flat). The melody consists of quarter and eighth notes, with a slur over the final two notes of the first measure.

349

Musical staff 2 for 'But Not For Me'. It continues the melody from the previous staff, featuring quarter and eighth notes.

353

K John Coltrane Outro Vamp

Musical staff 1 for 'John Coltrane Outro Vamp'. It starts with a bass clef and a key signature of two flats. The melody is composed of quarter notes.

Musical staff 2 for 'John Coltrane Outro Vamp'. It continues the vamp melody with quarter notes.

361

Musical staff 3 for 'John Coltrane Outro Vamp'. This staff features eighth notes and includes a slur over a pair of notes.

365

Musical staff 4 for 'John Coltrane Outro Vamp'. It continues the vamp melody with quarter notes.

369

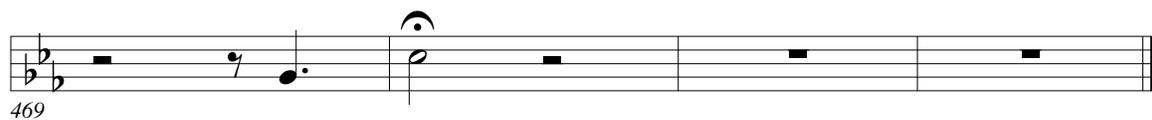
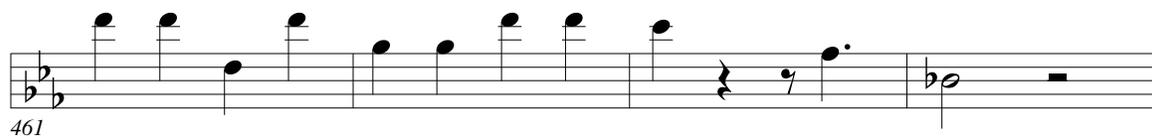
Musical staff 5 for 'John Coltrane Outro Vamp'. It continues the vamp melody with quarter notes.

373

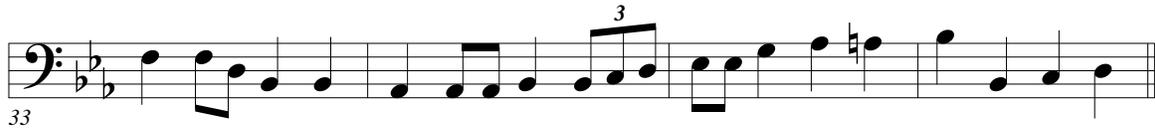
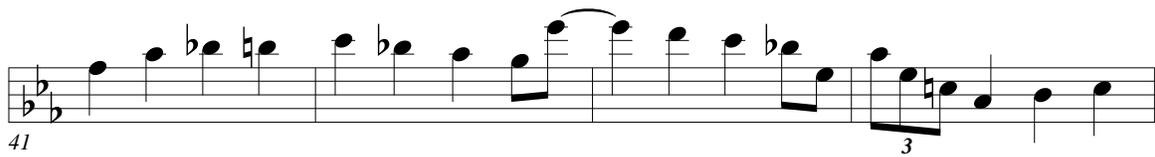
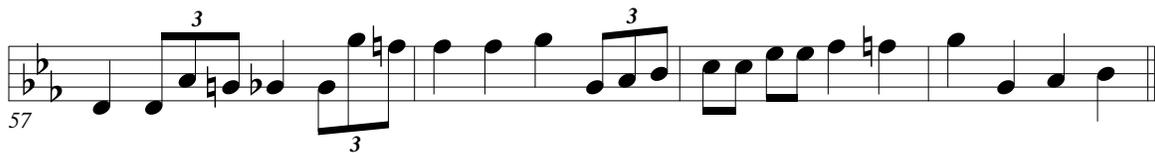
Musical staff 6 for 'John Coltrane Outro Vamp'. This staff features eighth notes and includes a slur over a pair of notes.

377

But Not For Me



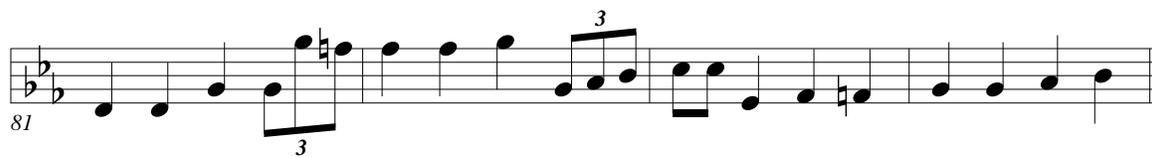
Blues To Elvin

**D****E****F**

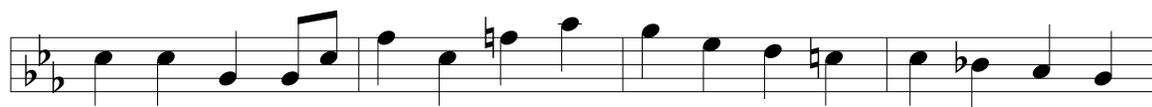
Blues To Elvin



G



H

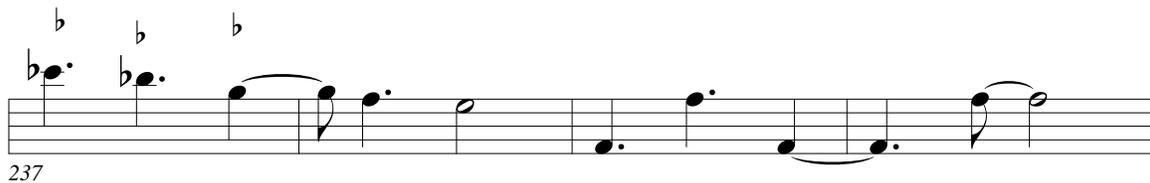
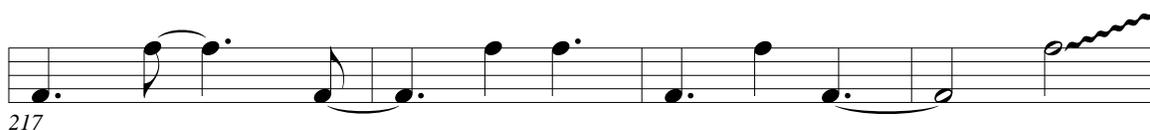


APPENDIX A3
STEVE DAVIS' BASS SOLO ON "SUMMERTIME"

Double Bass: Steve Davis
 Transcribed by Joe Dimech

John Coltrane - *My Favorite Things*
 Atlantic Records - CD 1361
 Recorded October 24, 1960

♩ = 160



Summertime

241

Musical staff 1: Bass clef, measures 241-244. Includes a key signature change to two flats (Bb, Eb) at measure 242.

245

Musical staff 2: Bass clef, measures 245-248. Includes a triplet of eighth notes at measure 248.

249

Musical staff 3: Bass clef, measures 249-252. Includes two triplet markings over eighth notes at measures 251 and 252.

253

Musical staff 4: Bass clef, measures 253-256. Includes a fermata over a dotted quarter note at measure 253.

257

Musical staff 5: Bass clef, measures 257-260. Includes a triplet of eighth notes at measure 257.

261

Musical staff 6: Bass clef, measures 261-264. Includes a fermata over a dotted quarter note at measure 261.

265

Musical staff 7: Bass clef, measures 265-268. Includes a triplet of eighth notes at measure 267.

Drum Interlude

269

Musical staff 8: Bass clef, measures 269-272. Includes a fermata at the end of the staff.

APPENDIX A4
PAUL CHAMBERS' BASS LINE ON "BLUE TRAIN"

Double Bass: Paul Chambers

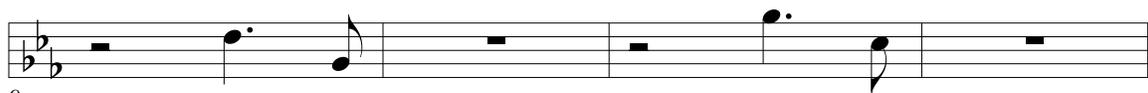
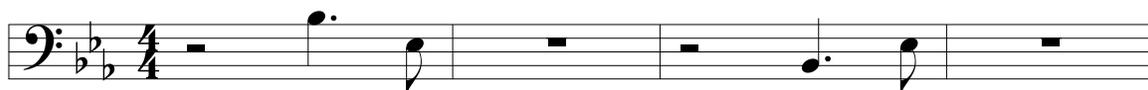
John Coltrane - *Blue Train*

Transcribed by Joe Dimech

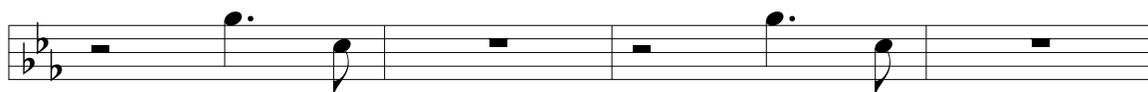
Blue Note - BLP 1577

Recorded September 15, 1957

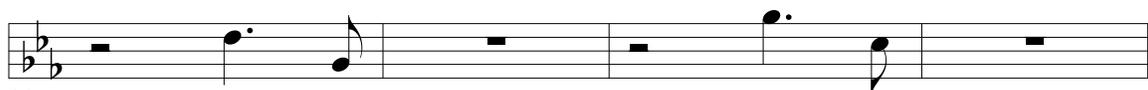
A ♩ = 150



B



17



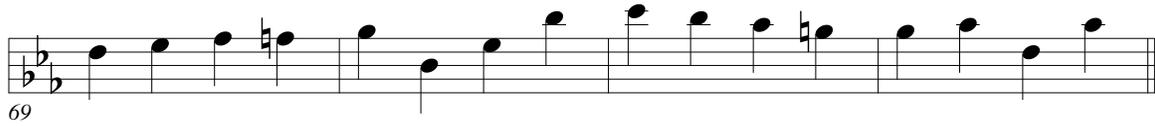
21

C John Coltrane's Solo

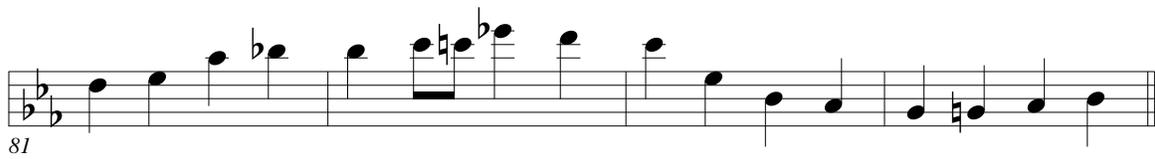


29

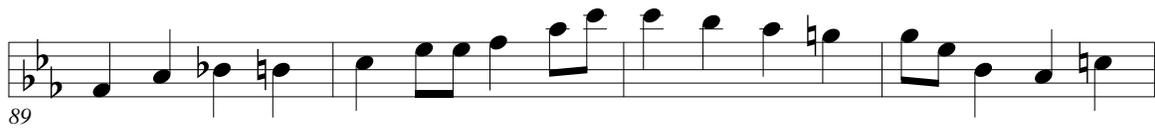
Blue Train

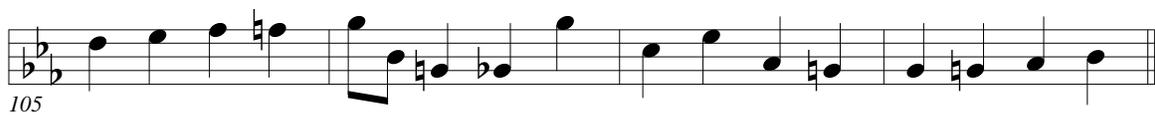
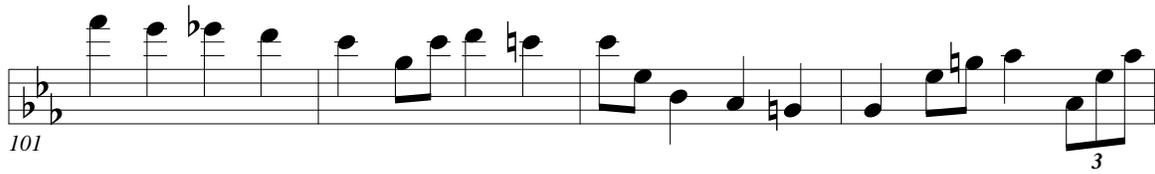
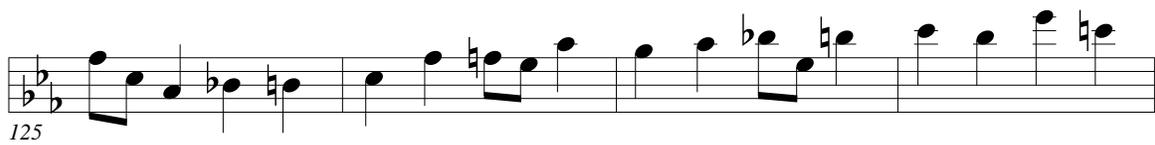


G



H



I**Blue Train****J****K Lee Morgan's Solo**

Blue Train

Musical staff for measure 129, featuring a bass clef and a key signature of two flats. The staff contains a sequence of eighth and quarter notes.

129

L

Musical staff for measure 137, featuring a bass clef and a key signature of two flats. The staff contains a sequence of eighth and quarter notes.

Musical staff for measure 141, featuring a bass clef and a key signature of two flats. The staff contains a sequence of eighth and quarter notes, including a triplet of eighth notes.

137

Musical staff for measure 149, featuring a bass clef and a key signature of two flats. The staff contains a sequence of eighth and quarter notes.

141

M

Musical staff for measure 153, featuring a bass clef and a key signature of two flats. The staff contains a sequence of eighth and quarter notes.

Musical staff for measure 157, featuring a bass clef and a key signature of two flats. The staff contains a sequence of eighth and quarter notes.

149

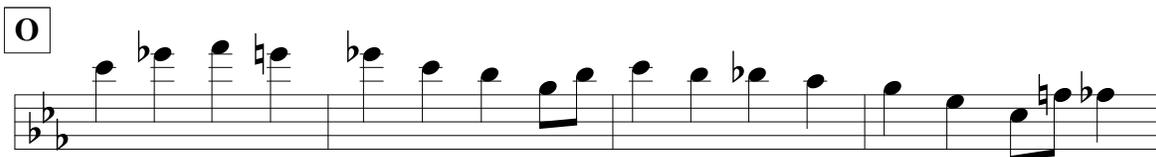
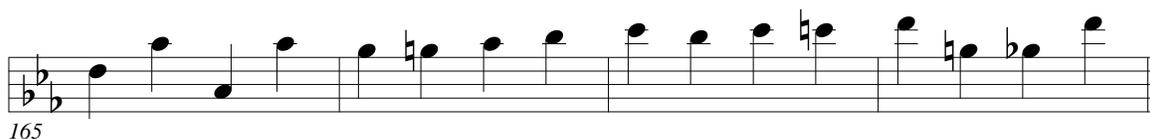
Musical staff for measure 161, featuring a bass clef and a key signature of two flats. The staff contains a sequence of eighth and quarter notes.

153

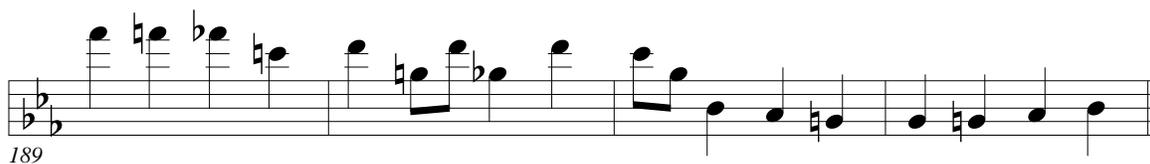
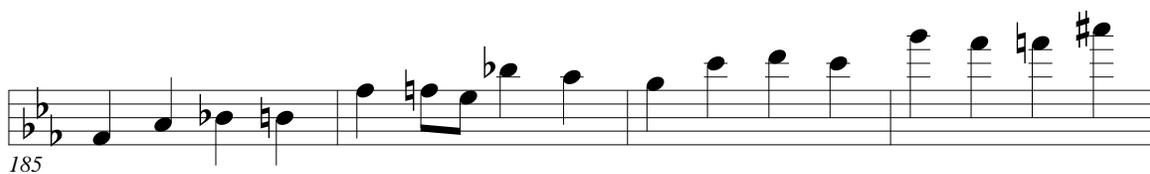
N

Musical staff for measure 165, featuring a bass clef and a key signature of two flats. The staff contains a sequence of eighth and quarter notes.

Blue Train

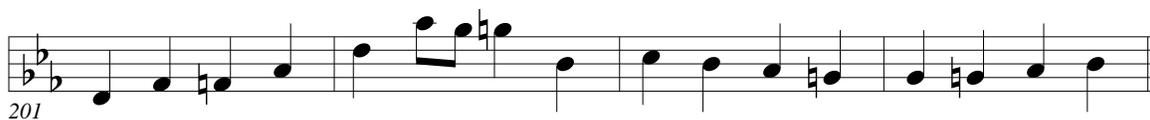
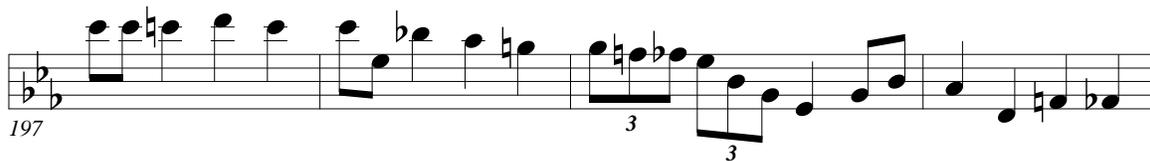


P Curtis Fuller's Solo



Blue Train

Q



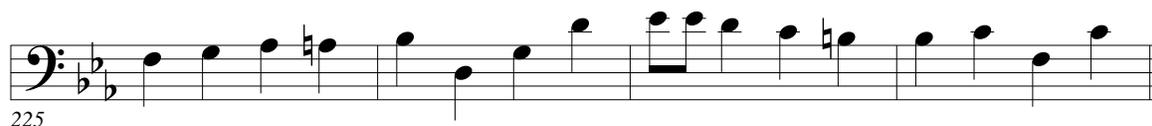
R



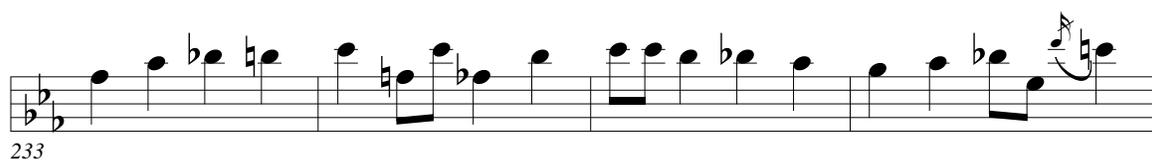
S



Blue Train



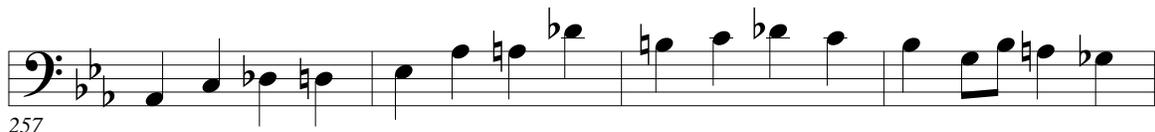
T

U **Kenny Drew's Solo** (Spliced In From Take 1)

V



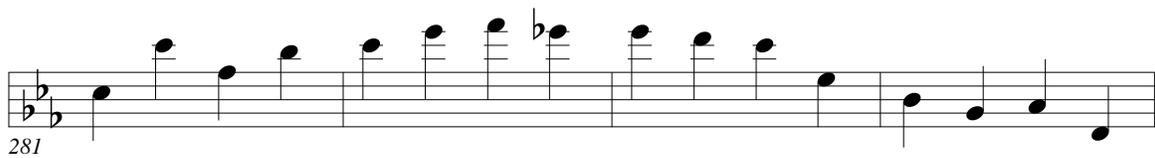
Blue Train



W



X



Blue Train

319

3 3 3

322

3 3 3

BB

3

328

3 3 3

331

3 3

334

3

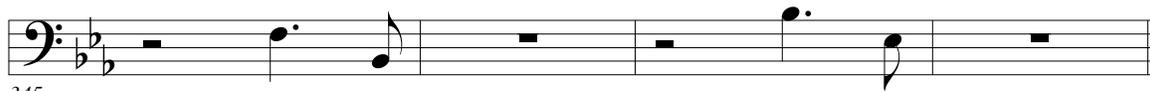
CC Head Out

3

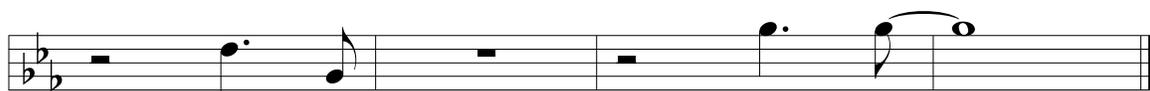
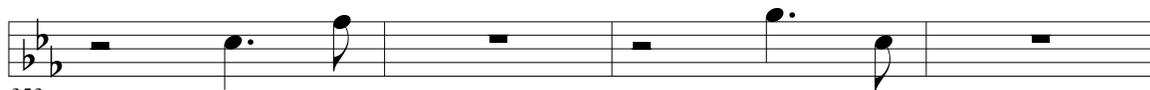
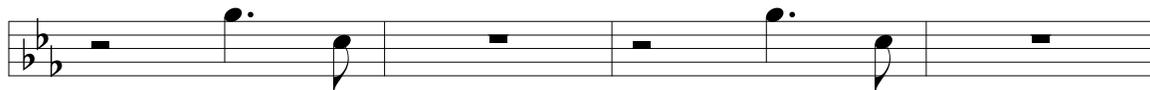
341

3

Blue Train



DD



APPENDIX A5

EXCERPT OF REGGIE WORKMAN'S BASS LINE ON "CHASIN' THE TRANE"

Double Bass: Reggie Workman

John Coltrane

Transcribed by Joe Dimech *The Complete 1961 Village Vanguard Recordings*

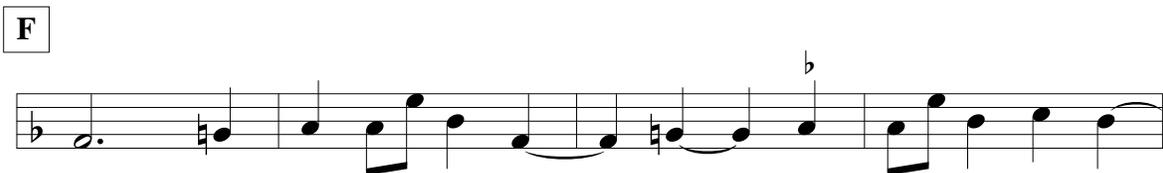
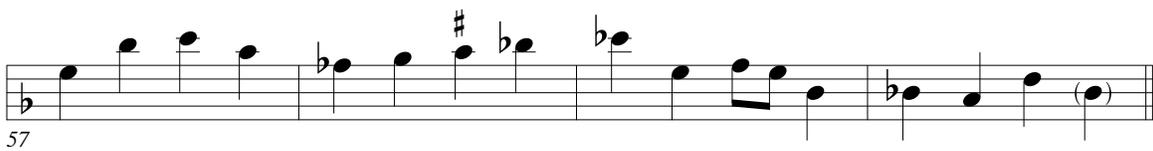
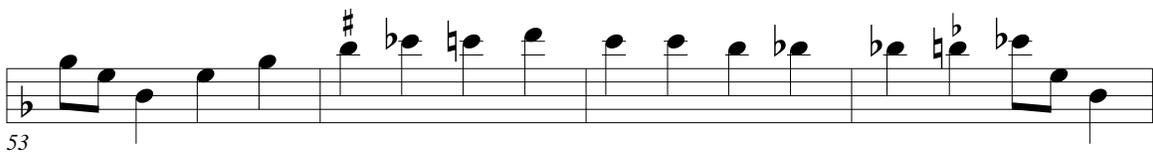
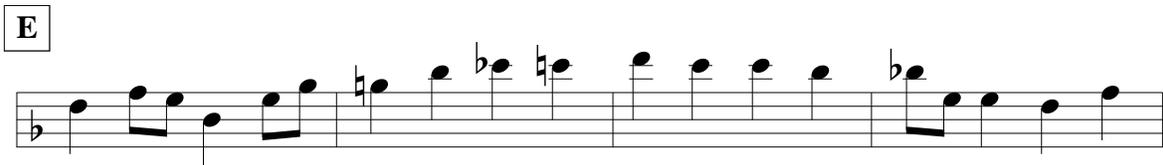
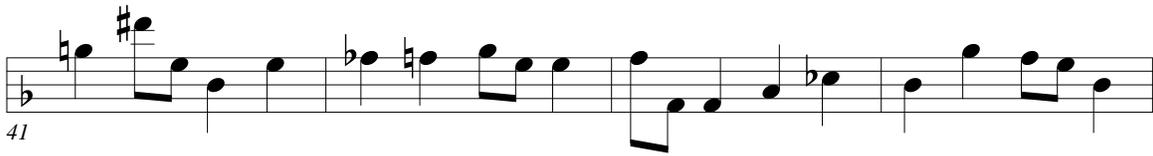
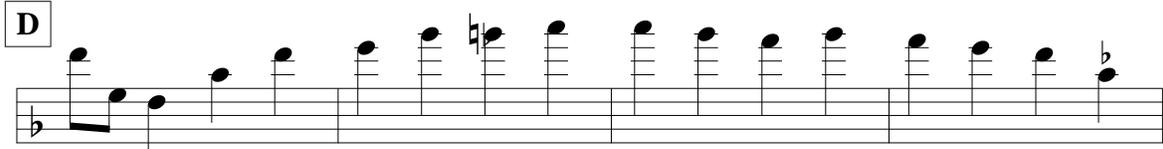
Impulse! Records - IMPD4-232

Recorded November 1, 1961

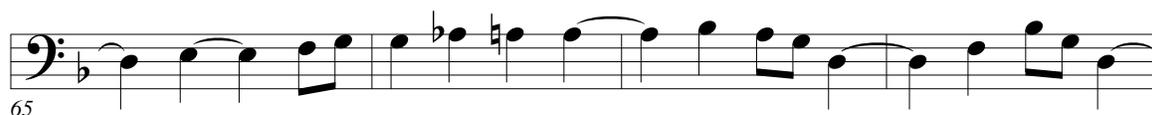
A ♩ = 230



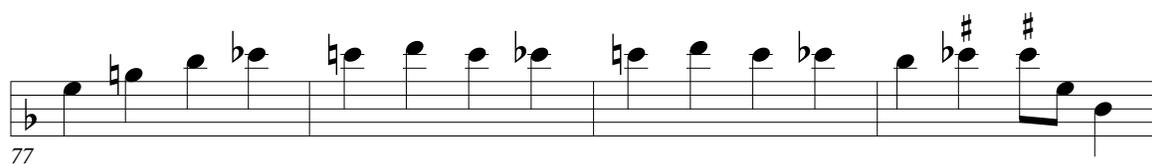
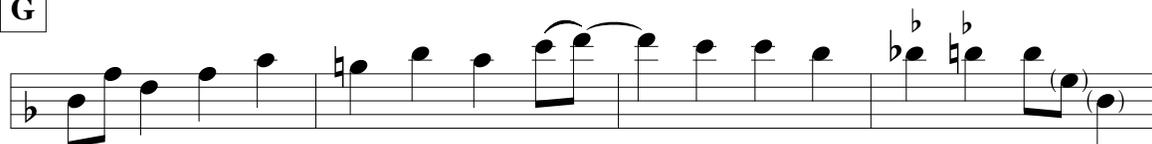
Chasin' The Trane



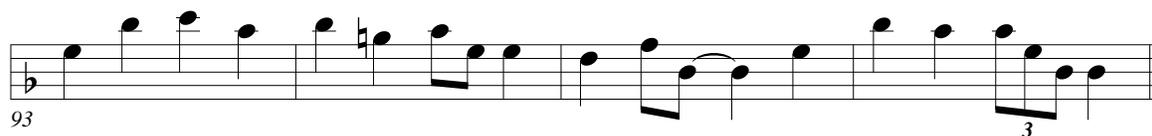
Chasin' The Trane



G



H



Chasin' The Trane

I

Musical staff 1: Bass clef, key signature of one flat. Starts with a whole note (o) on G2. The melody includes notes G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, 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Chasin' The Trane



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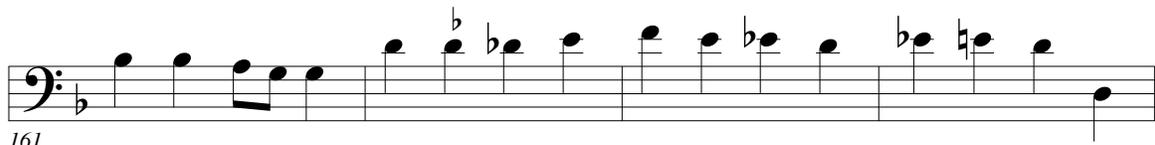
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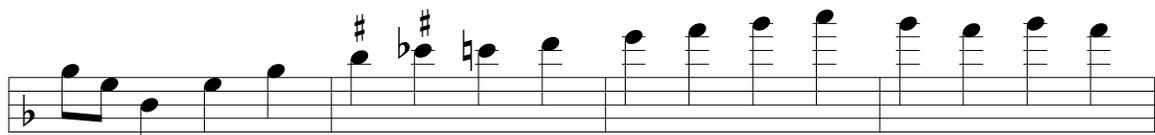


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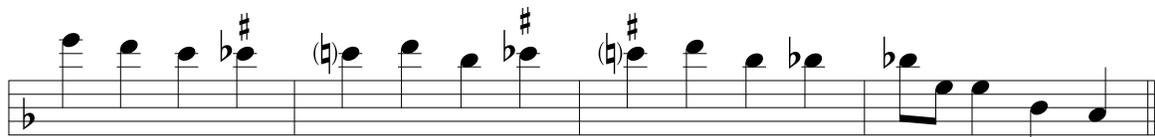
O



173



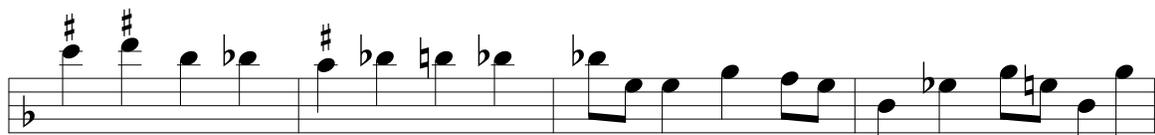
177



P



185



189



Chasin' The Trane

Q

Musical staff 1: Bass clef, key signature of one flat. The staff contains a sequence of quarter notes: G2, A2, Bb2, C#3, D3, E3, F#3, G#3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

Musical staff 2: Bass clef, key signature of one flat. The staff contains a sequence of quarter notes: G2, A2, Bb2, C#3, D3, E3, F#3, G#3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

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Musical staff 3: Bass clef, key signature of one flat. The staff contains a sequence of quarter notes: G2, A2, Bb2, C#3, D3, E3, F#3, G#3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

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APPENDIX B GENEALOGICAL DOCUMENTS

United States Census Records:

- 1900 U.S. Census, 1543 Parrish St., Philadelphia, Pennsylvania
- 1900 U.S. Census, 1543 Parrish St., Philadelphia, Pennsylvania
- 1910 U.S. Census, 3 W. Russells Ct., Philadelphia, Pennsylvania
- 1910 U.S. Census, 3 W. Russells Ct., Philadelphia, Pennsylvania
- 1920 U.S. Census, 1747 Edwin St., Philadelphia, Pennsylvania
- 1930 U.S. Census, 2046 N. Gratz St., Philadelphia, Pennsylvania
- 1940 U.S. Census, 1531 Edgley St., Philadelphia, Pennsylvania
- 1940 U.S. Census, 2046 N. Gratz St., Philadelphia, Pennsylvania
- 1940 U.S. Census, 2326 Van Pelt St., Philadelphia, Pennsylvania

Philadelphia Orphan's Court Marriage Licenses:

- License #154164, 1902, Andrew Gilbert-Irene Francis
- License #535901, 1926, Henry Davis-Irene Gilbert
- License #923846, 1952, Steve Davis-Rosemary Davis

Philadelphia Orphan's Court Marriage License Index:

- 1885-1916 Index, License #154164, 1902, Andrew Gilbert
- 1885-1916 Index, License #154164, 1902, Irene H. Francis
- 1917-1938 Index, License #535901, 1926, Henry Davis
- 1917-1938 Index, License #535901, 1926, Irene Gilbert
- 1917-1938 Index, License #582981, 1929/License # 616792, 1932, Nabor C. Davis
- 1917-1938 Index, License #582981, 1929/License # 616792, 1932, Lillian Copeland
- 1917-1938 Index, License #688079, 1938, Charles M. Brown
- 1917-1938 Index, License #688079, 1938, Pauline C. Gilbert

Commonwealth of Pennsylvania; Department of Health; Bureau of Vital Statistics; Certificates of Death:

- File #100888, 1924, Andrew Gilbert
- File #45777, 1945, Henry Davis
- File #64356, 1951, Delores Davis
- File #30233, 1960, Lydia Francis

School District of Philadelphia Index Cards:

- Form EV 5–Alphabetic Index Card, Rosemary Davis
- Form H 22–Permanent Catalog Card, Boys, Stephen Francis Davis

Obituaries

- “Henry Davis,” *Philadelphia Tribune*, May 26, 1945, 18
- Kathy Sheehan, “Stephen Davis, Jazz Guitarist,” *Philadelphia Daily News*, August 26, 1987, 52

1900 United States Census Record: 1543 Parrish St, Philadelphia, Pennsylvania

TWELFTH CENSUS OF THE UNITED STATES.

SCHEDULE No. 1.—POPULATION.

State Pennsylvania County Philadelphia 9th Div Name of Institution John Sealin Ward of city 15th

Table with columns: LOCATION, NAME, RELATION, PERSONAL DESCRIPTION, NATIVITY, CITIZENSHIP, OCCUPATION, TRADE, OR PROFESSION, EDUCATION, (CHECK) IF BORN. Includes handwritten entries for families at 1543 Parrish St.

1900 United States Census Record: 1543 Parrish St, Philadelphia, Pennsylvania

7-224

TWELFTH CENSUS OF THE UNITED STATES.

5992 A

State Pennsylvania
County Phila

SCHEDULE No. 1.—POPULATION.

(Supervisor's District No. 1st) Sheet No. 7
(Enumeration District No. 263)

Township or other division of county Wd. Div Name of Institution _____
Name of incorporated city, town, or village, within the above-named division Phila Ward of city, 15th
Enumerated by me on the 6th day of June, 1900, John Scottin Enumerator.

Table with columns: LOCATION, NAME, RELATION, PERSONAL DESCRIPTION, NATIVITY, CITIZENSHIP, OCCUPATION, TRADE, OR PROFESSION, EDUCATION, DEGREE OF BIRTH. Rows include names like Sarah Kuhn, Elizabeth Kuhn, Francis Kuhn, etc.

1910 United States Census Record: 3 W. Russells Ct., Philadelphia, Pennsylvania

STATE: Pennsylvania COUNTY: Philadelphia TOWNSHIP OR OTHER DIVISION OF COUNTY: Center City NAME OF INCORPORATED PLACE: Philadelphia SUPERVISOR'S DISTRICT NO.: 1 SHEET NO.: 4 ENUMERATION DISTRICT NO.: 217 WARD OF CITY: 15th NAME OF INSTITUTION: None ENUMERATED BY ME ON THE 27 DAY OF April 1910. Kerry C. Brown ENUMERATOR.

DEPARTMENT OF COMMERCE AND LABOR - BUREAU OF THE CENSUS THIRTEENTH CENSUS OF THE UNITED STATES: 1910 - POPULATION

LOCALITY	NAME	RELATION	PERSONAL DESCRIPTION	NATIVITY			RACE	OCCUPATION	EDUCATION	HEIGHT OF BORN	WEIGHT	HAIR	EYES
				Place of birth of this person	Place of birth of father	Place of birth of mother							
151	2 74-80	Marit Kate P	Wife	Pa	Pa	Pa	White	None	None	4 1/2	120	Brn	Blu
152	134 75 P	Van Rosalie	Wife	Pa	Pa	Pa	White	None	None	4 1/2	120	Brn	Blu
153	153 76 P	William Joseph	Wife	Pa	Pa	Pa	White	None	None	4 1/2	120	Brn	Blu
154	153 76 P	William Joseph	Wife	Pa	Pa	Pa	White	None	None	4 1/2	120	Brn	Blu
155	153 76 P	William Joseph	Wife	Pa	Pa	Pa	White	None	None	4 1/2	120	Brn	Blu
156	153 76 P	William Joseph	Wife	Pa	Pa	Pa	White	None	None	4 1/2	120	Brn	Blu
157	153 76 P	William Joseph	Wife	Pa	Pa	Pa	White	None	None	4 1/2	120	Brn	Blu
158	153 76 P	William Joseph	Wife	Pa	Pa	Pa	White	None	None	4 1/2	120	Brn	Blu
159	153 76 P	William Joseph	Wife	Pa	Pa	Pa	White	None	None	4 1/2	120	Brn	Blu
160	153 76 P	William Joseph	Wife	Pa	Pa	Pa	White	None	None	4 1/2	120	Brn	Blu

STATE: Pennsylvania COUNTY: Philadelphia TOWNSHIP OR OTHER DIVISION OF COUNTY: Center City NAME OF INCORPORATED PLACE: Philadelphia SUPERVISOR'S DISTRICT NO.: 1 SHEET NO.: 10 ENUMERATION DISTRICT NO.: 217 WARD OF CITY: 15th NAME OF INSTITUTION: None ENUMERATED BY ME ON THE 27 DAY OF April 1910. Kerry C. Brown ENUMERATOR.

DEPARTMENT OF COMMERCE AND LABOR - BUREAU OF THE CENSUS THIRTEENTH CENSUS OF THE UNITED STATES: 1910 - POPULATION

LOCALITY	NAME	RELATION	PERSONAL DESCRIPTION	NATIVITY			RACE	OCCUPATION	EDUCATION	HEIGHT OF BORN	WEIGHT	HAIR	EYES
				Place of birth of this person	Place of birth of father	Place of birth of mother							
161	3 84 88	Elizabeth	Wife	Pa	Pa	Pa	White	None	None	4 1/2	120	Brn	Blu
162	3 84 88	Elizabeth	Wife	Pa	Pa	Pa	White	None	None	4 1/2	120	Brn	Blu
163	3 84 88	Elizabeth	Wife	Pa	Pa	Pa	White	None	None	4 1/2	120	Brn	Blu
164	3 84 88	Elizabeth	Wife	Pa	Pa	Pa	White	None	None	4 1/2	120	Brn	Blu
165	3 84 88	Elizabeth	Wife	Pa	Pa	Pa	White	None	None	4 1/2	120	Brn	Blu
166	3 84 88	Elizabeth	Wife	Pa	Pa	Pa	White	None	None	4 1/2	120	Brn	Blu
167	3 84 88	Elizabeth	Wife	Pa	Pa	Pa	White	None	None	4 1/2	120	Brn	Blu
168	3 84 88	Elizabeth	Wife	Pa	Pa	Pa	White	None	None	4 1/2	120	Brn	Blu
169	3 84 88	Elizabeth	Wife	Pa	Pa	Pa	White	None	None	4 1/2	120	Brn	Blu
170	3 84 88	Elizabeth	Wife	Pa	Pa	Pa	White	None	None	4 1/2	120	Brn	Blu

1920 United States Census Record: 1747 Edwin St., Philadelphia, Pennsylvania

STATE Pennsylvania COUNTY Philadelphia DEPARTMENT OF COMMERCE—BUREAU OF THE CENSUS (1914-1916) SUPERVISOR'S DISTRICT No. 302 SHEET No. 9 B

FOURTEENTH CENSUS OF THE UNITED STATES: 1920—POPULATION

TOWNSHIP OR OTHER DIVISION OF COUNTY Philadelphia City NAME OF INCORPORATED PLACE Philadelphia City WARD OF CITY 15

NAME OF INSTITUTION None ENUMERATED BY ME ON THE 18th DAY OF March 1920. THOMAS P. PAULS ENUMERATOR

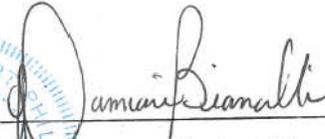
PLACE OF BIRTH	NAME	RELATION	SEX	AGE	MARRIAGE	EDUCATION	NATIVITY AND ANCESTRY			OCCUPATION
							PLACE OF BIRTH			
							FATHER	MOTHER	OTHER	
81	Nora	Wife	F	20	M	None	North Carolina	North Carolina	None	None
82	James	Son	M	9	S	None	North Carolina	North Carolina	None	None
83	William	Daughter	F	7	S	None	North Carolina	North Carolina	None	None
84	William	Son	M	18	S	None	North Carolina	North Carolina	None	None
85	William	Daughter	F	18	S	None	North Carolina	North Carolina	None	None
86	James	Son	M	18	S	None	North Carolina	North Carolina	None	None
87	William	Son	M	18	S	None	North Carolina	North Carolina	None	None
88	William	Son	M	18	S	None	North Carolina	North Carolina	None	None
89	William	Son	M	18	S	None	North Carolina	North Carolina	None	None
90	William	Son	M	18	S	None	North Carolina	North Carolina	None	None
91	William	Son	M	18	S	None	North Carolina	North Carolina	None	None
92	William	Son	M	18	S	None	North Carolina	North Carolina	None	None
93	William	Son	M	18	S	None	North Carolina	North Carolina	None	None
94	William	Son	M	18	S	None	North Carolina	North Carolina	None	None
95	William	Son	M	18	S	None	North Carolina	North Carolina	None	None
96	William	Son	M	18	S	None	North Carolina	North Carolina	None	None
97	William	Son	M	18	S	None	North Carolina	North Carolina	None	None
98	William	Son	M	18	S	None	North Carolina	North Carolina	None	None
99	William	Son	M	18	S	None	North Carolina	North Carolina	None	None
100	William	Son	M	18	S	None	North Carolina	North Carolina	None	None

Philadelphia Orphan's Court Marriage License #154164, Andrew Gilbert-Irene Francis

Commonwealth of Pennsylvania :
:ss
County of Philadelphia :

I, Damian Bianculli, hereby certify the foregoing to be a true and accurate copy of the Application for Marriage and Certificate Numbered 154164 as the same appears of record in the office of the Clerk of the Orphans' Court Division of the Court of Common Pleas of Philadelphia County.

WITNESS my hand and seal of the said Court this 1st day of December A.D., 2015


Assistant Clerk of Orphans' Court Division



No. 154164 DUPLICATE

I, Peter E. Mills hereby certify that on the Twelfth day of October one thousand nine hundred and Two, at Philadelphia Andrew Gilbert and Irene H. Francis were by me united in marriage, in accordance with License issued by the Clerk of the Orphans' Court of Philadelphia County, Pennsylvania, numbered 154164

P. E. Mills
Minister of the Gospel, Justice of the Peace, or Magistrate.

This Duplicate Certificate to be returned to the Clerk of the Orphans' Court, Room No. 417, City Hall, within thirty days after the solemnizing of said marriage, under a penalty of Fifty Dollars.

154161

Form 40.

State of Pennsylvania,

PHILADELPHIA COUNTY.

Andrew Gilbert Personally appeared who hereby requests the Clerk of the Orphans' Court, for the said County, to issue a License for the Marriage of *Irene St Francis* and who, being duly sworn according to law, doth depose and say: that *he* was born in *Phila Pa* on the *24th* day of *Jan'y* A. D. 18*77*; that he resides at *1543 Parrish St Philda*; that he occupation *Carpenter's Helper*; that he is *not* related by blood or marriage to the person whom he desires to marry; that he has *not* been married before, ~~and the marriage was dissolved by*~~

that *Irene St. Francis* whom he is about to marry was born in *Cecilton Md* on the *23rd* day of *Aug* A. D. 18*80*; that she resides at *5607 Wyalusing Ave W Philda*; occupation *Servant*; that she has *not* been married before, ~~and marriage was dissolved by*~~

that he knows of no reason why the said marriage may not be lawfully made.

Sworn and subscribed before me, this *11th* day of *Oct* A. D. 190*2*. *Andrew Gilbert*
James Gehl
 Ass't Clerk of Orphans' Court.

*If Marriage was dissolved by Divorce, state when, where, and on what grounds, Divorce was obtained.

Commonwealth of Pennsylvania }
 County of Philadelphia } ss.

We, the undersigned, in accordance with the statements hereinafter contained, the facts set forth wherein we and each of us do solemnly swear are true and correct to the best of our knowledge and belief, do hereby make application to the Clerk of the Orphans' Court of Philadelphia County, Pennsylvania, for a license to marry.

Henry Davis
Irene Gilbert

STATEMENT OF MALE

Full name and surname *Henry Davis* Color *B*
 Relationship of parties making this application, if any *none*
 Occupation *Janitor* Birthplace *Va*
 Residence *1317 Melon St* Date of Birth *May 3/1869*
 That he has *once* been married before, and marriage was dissolved by *death*
4 Years SC
 Is applicant afflicted with any transmissible disease *no* Name and Surname of Father *Abram*
Davis of Mother *Cora*
 Maiden Name of Mother *Lewis* Residence of Father *dead*
 of Mother *dead* Color of Father *B* of Mother *B*
 Occupation of Father *Va* of Mother *Va*
 Birthplace of Father *Va* of Mother *Va*
 Is applicant an imbecile, epileptic, of unsound mind, or under guardianship as a person of unsound mind, or under the influence of any intoxicating liquor or narcotic drug *no* Has applicant within five years been an inmate of any county asylum or home for indigent persons *no* Is applicant physically able to support a family *Yes*
 Signature of Applicant *Henry Davis*

STATEMENT OF FEMALE

Full name and surname *Irene Gilbert* Color *B*
 Occupation *Housework* Birthplace *Del*
 Residence *1748 Edwin St* Date of Birth *May 30/1885*
 That she has *once* been married before, and marriage was dissolved by *death*
2 Years Phila
 Is applicant afflicted with any transmissible disease *no* Name and Surname of Father *Christopher*
Francis of Mother *Lydia*
 Maiden Name of Mother *Stallen* Residence of Father *dead*
 of Mother *Va* Color of Father *B* of Mother *B*
 Occupation of Father *Wd.* of Mother *Wd.*
 Birthplace of Father *Wd.* of Mother *Wd.*
 Is applicant an imbecile, epileptic, of unsound mind, or under guardianship as a person of unsound mind, or under the influence of any intoxicating liquor or narcotic drug *no*
 Signature of Applicant *Irene Gilbert*

Sworn and subscribed to before me this *11* day of *October* A. D. 19 *26*
Deonwee
 Assistant Clerk of Orphans' Court

Philadelphia Orphan's Court Marriage License #923846, Steve Davis-Rosemary Davis

Commonwealth of Pennsylvania :

:ss

County of Philadelphia :

I, Damian Bianculli, hereby certify the foregoing to be a true and accurate copy of the Application for Marriage and Certificate Numbered 923486 as the same appears of record in the office of the Clerk of the Orphans' Court Division of the Court of Common Pleas of Philadelphia County.

WITNESS my hand and seal of the said Court this 15th day of October A.D., 2015



Damian Bianculli
Assistant Clerk of Orphans' Court Division

DUPLICATE	No <u>923486</u> <u>Omar el-Farouk</u> , hereby certify that on the <u>15th</u> day of <u>October</u> one thousand nine hundred and <u>fifty two</u> at <u>3942 Brown St Phila. Pa.</u>
	<u>Stephen Davis</u> and <u>Rosemary Davis</u> were by me united in marriage, in accordance with license issued by the Clerk of the Orphans' Court of Philadelphia County, Pennsylvania.
	Numbered <u>923486</u> SIGN HERE <u>from Omar el-Farouk</u> Minister of the Gospel, Justice of the Peace or Magistrate
	Address of person officiating <u>7587.37th St. Phila. 4, Pa.</u>

IMPORTANT NOTICE: This duplicate certificate to be returned to the Clerk of the Orphans' Court, Room 417 City Hall, Philadelphia, within ten days after the solemnizing of said marriage; under a penalty of Fifty Dollars if not so returned.

Given before me, this.....day of

A. D. 19.....

Assistant Clerk of Orphans' Court of Philadelphia County

FORM NO. 51

Commonwealth of Pennsylvania }
County of Philadelphia } SS.

We, the undersigned, in accordance with the statements hereinafter contained, the facts set forth wherein we and each of us do solemnly swear are true and correct to the best of our knowledge, and belief, do hereby make application to the Clerk of the Orphans' Court of Philadelphia County, Pennsylvania, for a license to marry.

Signature of MALE Applicant *Stephen Davis*

Signature of FEMALE Applicant *Rosemary Davis*

STATEMENT OF MALE

Full name and surname *Stephen Davis* Color *colored*

Relationship of parties making this application, if any *none*

Occupation *musician* Birthplace *Phila Pa*

Residence *2046 N. Betsy St. Phila* Date of Birth *Mar. 14, 1929*

That he has *once* been married before, and marriage was dissolved by *Death on July 28, 1951 of Delores Bodey Davis in Phila*

Is applicant afflicted with any transmissible disease *no* Name and Surname of Father *Henry*

Davis of Mother *Irene*

Maiden Name of Mother *Kilbert* Residence of Father *Deceased*

of Mother *2046 N. Betsy St* Color of Father *C* of Mother *C*

Occupation of Father *—* of Mother *Housekeeper*

Birthplace of Father *—* of Mother *Maryland*

Is applicant an imbecile, epileptic, of unsound mind, or under guardianship as a person of unsound mind, or under the influence of any intoxicating liquor or narcotic drug *no* Has applicant within five years been

an inmate of any county asylum or home for indigent persons *no* Is applicant physically able to support a family *yes*

Signature of MALE Applicant *Stephen Davis*

STATEMENT OF FEMALE

Full name and surname *Rosemary Davis* Color *colored*

Occupation *Secretary* Birthplace *Phila Pa*

Residence *2326 N. Van Pelt St Phila* Date of Birth *June 17, 1929*

That she has *never* been married before, and marriage was dissolved by

Is applicant afflicted with any transmissible disease *no* Name and Surname of Father *Nabor C*

Davis of Mother *Lillian*

Maiden Name of Mother *Capeland* Residence of Father *2326 N. Van Pelt St*

of Mother *—* Color of Father *C* of Mother *C*

Occupation of Father *Laborer* of Mother *Machine operator*

Birthplace of Father *N. Carolina* of Mother *Virginia*

Is applicant an imbecile, epileptic, of unsound mind, or under guardianship as a person of unsound mind, or under the influence of any intoxicating liquor or narcotic drug *no*

Signature of FEMALE Applicant *Rosemary Davis*

Sworn and subscribed to before me this *9th* day of *October* A. D. 19 *52*

Premarital forms filed.

J. M. [Signature]
Ass't Clerk

J. M. [Signature]
Assistant Clerk of Orphans' Court

Philadelphia Orphan's Court Marriage License Index, 1885-1916
 Andrew Gilbert, License #154164, 1902

ORPHANS' COURT - PHILADELPHIA
 Marriage License Index - 1885 to 1916

Gilbard William (Cigelman)	1914	M	314385
Gilberth Maggie Hunter (Steckle)	1892	F	48905
Gilberd Annie (Navosky)	1892	F	56826
Gilberg Ewa (Spigelburg)	1909	F	238974
Gilberg Jennie (Rubin)	1912	F	277719
Gilberg Maik (Fleisher)	1894	M	72974
Gilberg Max (Salvat)	1915	M	325812
Gilberg Pincus (Fermofsky)	1915	M	336610
Gilberson Howell Homer (Ferguson)	1896	M	89758
Gilberson Simeon Lord (White)	1888	M	22687
Gilberson Simeon Lord (White)	1906	M	196914
Gilberson William H (Lott)	1898	M	105765
Gilbert Ada B (George)	1890	F	36480
Gilbert Addie Reeves (Curran)	1896	F	82525
Gilbert Agnes (Preston)	1904	F	177322
Gilbert Agnes A (Zepp)	1899	F	101632
Gilbert Agnes G (Molloy)	1905	F	157240
Gilbert Agnes W (Miller)	1899	F	114989
Gilbert Albert C (Rausser)	1911	M	266497
Gilbert Alfred H Jr (Taylor)	1896	M	86233
Gilbert Alice (Doll)	1887	F	14091
Gilbert Allen A (Ferguson)	1887	M	15419
Gilbert Amanda Christina (Schmitt)	1897	F	90892
Gilbert Amanda M (McCusker)	1900	F	131797
Gilbert Andrew (Adams)	1886	M	6160
Gilbert Andrew (Francis)	1902	M	154164
Gilbert Andrew J Jr (Ward)	1911	M	267230
Gilbert Angie B (Stauffer)	1896	F	88392A
Gilbert Anna (Goodbred)	1906	F	195156
Gilbert Anna B (Price)	1901	F	142048
Gilbert Anna E (Pfeffer)	1905	F	185489
Gilbert Anna I (Dawson)	1912	F	284514
Gilbert Anna T (King)	1915	F	290621
Gilbert Annie (Geier)	1902	F	149433
Gilbert Annie Carrie (Meckling)	1898	F	101541
Gilbert Annie I (Alrich)	1912	F	285096
Gilbert Annie L (Stensbury)	1904	F	171056
Gilbert Austin D (Niedtner)	1916	M	359066
Gilbert Beda G (Segelken)	1913	F	292960
Gilbert Benjamin (Halbkram)	1903	M	164772
Gilbert Benjamin B (Garth)	1900	M	122680
Gilbert Benjamin F Jr (Strying)	1916	M	547017
Gilbert Benjamin G (Orendorff)	1904	M	173238
Gilbert Bert (Rogers)	1905	M	184689
Gilbert Bertha (Michael)	1909	F	241639
Gilbert Bessie (Bonnell)	1910	F	256811
Gilbert Bessie (Cohen)	1916	F	345610
Gilbert Beulah E (Gostman)	1913	F	295840
Gilbert Blanche (DePue)	1912	F	289143
Gilbert Blanche M (Selmsor)	1915	F	326743
Gilbert Blanche R (Reed)	1912	F	279249
Gilbert Blanche V (Copeland)	1912	F	285107
Gilbert Boyden O (Clarke)	1913	M	301355
Gilbert Carolyn T (Bingham)	1902	F	148236
Gilbert Carrie E (Wright)	1907	F	220518
Gilbert Catharine (Dean)	1915	F	330779
Gilbert Catharine V (Dean)	1915	F	338607
Gilbert Catherine (Champion)	1895	F	1064
Gilbert Charles Benjamin (Baker)	1890	M	35219
Gilbert Charles A (Potts)	1896	M	86089
Gilbert Charles (Fischer)	1899	M	120069
Gilbert Charles (Saam)	1903	M	163547
Gilbert Charles (Weindel)	1904	M	180061
Gilbert Charles (Johnson)	1910	M	258136
Gilbert Charles H (Carter)	1906	M	194930

Gilbert Charles Howard (Holecomb)	1896	M	86396
Gilbert Charles J (Flaherty)	1904	M	172506
Gilbert Charles Joseph (Smith)	1894	M	71037
Gilbert Charles R (Reibel)	1908	M	233422
Gilbert Christina L (Flaig)	1900	F	125285
Gilbert Christopher G (Ovnack)	1915	M	325418
Gilbert Clara (Fenton)	1897	F	8987
Gilbert Clara (Harrigan)	1896	F	88174
Gilbert Clarence B (Hope)	1913	M	290580
Gilbert Clifford W (Darling)	1911	M	264384
Gilbert Clinton B (Dunlap)	1909	M	234789
Gilbert Conrad M Jr (Boone)	1902	M	155593
Gilbert Daniel (Coyle)	1889	M	22901
Gilbert Daniel (Trenrove)	1890	M	36744
Gilbert Daniel (Willar)	1890	M	38177
Gilbert Daniel (Dings)	1889	M	115637
Gilbert Daniel (Gillingham)	1903	M	169007
Gilbert Daniel C (Boehringer)	1906	M	196355
Gilbert David (Dunham)	1888	M	21332
Gilbert David K (Reeves)	1912	M	281949
Gilbert Della B (Robinson)	1902	F	144477
Gilbert Edith F (Mombarger)	1911	F	263567
Gilbert Edith Heller (Leadley)	1896	F	89154
Gilbert Edith M (Hammer)	1909	F	244244
Gilbert Edith R (Garrett)	1899	F	115885
Gilbert Edmund (Allison)	1903	M	156343
Gilbert Edna (Smith)	1899	F	113881
Gilbert Edward A (Richards)	1900	M	131398
Gilbert Edward F (Swallow)	1911	M	274432
Gilbert Edward J (Britton)	1916	M	340292
Gilbert Edward L (Brown)	1902	M	147135
Gilbert Edward M (Helmen)	1904	M	179462
Gilbert Edwin (Justus)	1894	M	73695
Gilbert Edwin B (Franklin)	1902	M	146180
Gilbert Effie K (Hauser)	1905	F	183117
Gilbert Eleanor V (Rumpf)	1914	F	320732
Gilbert Elizabeth (Thomas)	1888	F	18967
Gilbert Elizabeth A (Geissinger)	1899	F	114129
Gilbert Elizabeth C (Kennedy)	1907	F	216551
Gilbert Elizabeth Horter (Harris)	1897	F	96982
Gilbert Elizabeth Wilson (Krusen)	1895	F	77564
Gilbert Ella F (Golden)	1904	F	175690
Gilbert Ellen (Cuenter)	1904	F	161627
Gilbert Ellen P (Musick)	1912	F	285443
Gilbert Ellis D (Suplee)	1916	M	353139
Gilbert Ellwood W (Anderson)	1903	M	157423
Gilbert Elmer (Hilbos)	1912	M	289338
Gilbert Elsie (Alexander)	1905	F	186421
Gilbert Emeline J (Fretz)	1892	F	55715
Gilbert Emma (Shawcross)	1905	F	160797
Gilbert Emma G (Kleinstaub)	1909	F	244263
Gilbert Emma J (Dennis)	1905	F	153563
Gilbert Emma L (Billington)	1898	F	107780
Gilbert Emma L (Bateman)	1899	F	116584
Gilbert Emma Large (Shorey)	1895	F	77656
Gilbert Ernest J (Wood)	1908	M	230408
Gilbert Ernest L (Hunniford)	1914	M	317910
Gilbert Esther V (Evans)	1916	F	356148
Gilbert Ethel (Eppinger)	1912	F	284321
Gilbert Ethel M (Frost)	1912	F	289995
Gilbert Eva May (Wright)	1897	F	92145
Gilbert Evalina O (Bollman)	1887	F	14476
Gilbert Evelyn M (Charles)	1905	F	187364
Gilbert Everett (Carr)	1902	M	147391
Gilbert Fannie Brown (Henry)	1891	F	45327

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Irene H. Francis, License #154164, 1902

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Francis Henry A (Rich)	1914	M	397703	Francis Samuel E (Coleman)	1887	M	10870
Francis Henry Noble (Leibensperger)	1896	M	86737	Francis Samuel E (Penrypacker)	1915	M	298491
Francis Horace I (Crabtree)	1907	M	222526	Francis Samuel Newton (Frick)	1898	M	85018
Francis Hunter H (Redony)	1915	M	330643	Francis Sarah D (Moran)	1911	F	273861
Francis Irene H (Gilbert)	1902	F	154164	Francis Theodore E (Jones)	1899	M	118536
Francis Jacob (Schappeara)	1899	M	118251	Francis Thomas (Hayes)	1907	M	212610
Francis James (Rowan)	1907	M	214477	Francis Thomas H (Brown)	1900	M	123993
Francis James L (Thomas)	1908	M	228377	Francis Victor (Lamott)	1891	M	43773
Francis Jennie (Jameson)	1905	F	161832	Francis Violet M (Diamond)	1913	F	304297
Francis Jennie (Roseberry)	1904	F	171898	Francis Wallace C (Buschmann)	1915	M	336906
Francis Jennis (Smith)	1902	F	150632	Francis Wallace F (Buschmann)	1916	M	344021
Francis Jessie (Purnell)	1908	F	230525	Francis Walter (Jackson)	1906	M	232892
Francis Johanna (King)	1892	F	56596	Francis Walter H (Bowden)	1906	M	204631
Francis John (Robb)	1901	M	142977	Francis William A (Redmond)	1907	M	212917
Francis John J (Thomas)	1915	M	330191	Francis William C (Lacy)	1904	M	179872
Francis John T (McDowell)	1914	M	321320	Francis William H (Phoenix)	1902	M	148935
Francis Joseph (Boyle)	1891	M	44037	Francis William Joseph (Nealis)	1888	M	19421
Francis Joseph (Cress)	1903	M	161207	Francisca Eugenia Euphemia (Nitecki)	1895	F	81499
Francis Katharine B (Liverpool)	1915	F	330686	Franciscakella Domenica (DelRossi)	1891	F	44974
Francis Kathleen (Hellier)	1905	F	191902	Francisco Anna (Kepner)	1913	F	294225
Francis Katie (Williams)	1889	F	28724	Francisco Annie Beulah (Coleman)	1891	F	41678
Francis Katie (Smith)	1903	F	162123	Francisco Antonio (Porter)	1887	M	9501
Francis Laura K (Donahue)	1893	F	57578	Francisco Flora (Fuhrer)	1901	F	135533
Francis Leon R (Nunley)	1912	M	287148	Francisco Joseph (Lubardo)	1901	M	140200
Francis Leon S (Stamps)	1915	M	337120	Francisco Margaret (Morrow)	1909	F	235968
Francis Lewis Ernest (Brent)	1892	M	56432	Francisco Mary Emma (Evans)	1901	F	134253
Francis Lewis J (Wagner)	1900	M	125833	Francisco Michele N (Tarsatana)	1911	M	272730
Francis Lillian (Trotter)	1904	F	178781	Francisco Thomas (Davis)	1909	M	238359
Francis Lillian Dean (Atkinson)	1895	F	77198	Francisco William S (Cromey)	1900	M	124057
Francis Lillian M (Miller)	1903	F	156858	Franciscus Blanche D L (Rogers)	1906	F	186576
Francis Lillie (Kerr)	1899	F	119686	Franciscus Mabel (Lake)	1901	F	139734
Francis Lizzie (Riley)	1899	F	117846	Franciscus Robert (Lykens)	1912	M	290330
Francis Lloyd West (Smith)	1896	M	87327	Francisek Estella (Pakieta)	1910	F	235502
Francis Louisa (Ray)	1912	F	288261	Franciszkwicz Jozef (Szklinka)	1914	M	308318
Francis Lydia Deborah (Colsher)	1890	F	34427	Franck Adolph H (Morley)	1900	M	129619
Francis Mabel (Finer)	1905	F	184282	Franck Amy B (Robinson)	1913	F	232305
Francis Maggie (Hobin)	1900	F	122185	Franck Blanche (Fleming)	1886	F	2866
Francis Marguerite D (Papworth)	1904	F	177537	Franck Charles (Schgier)	1888	M	21119
Francis Marguerite I R (Brackin)	1910	F	249282	Franck Charles F (Burtis)	1903	M	167007
Francis Marie (Curcio)	1908	F	233738	Franck Charles F (Shellem)	1904	F	177378
Francis Marietta (Johnson)	1906	F	207010	Franck Edgar (Siner)	1890	M	58972
Francis Martha (Redden)	1901	F	135204	Franck Edward (Alber)	1899	M	110710
Francis Martha May (Claude)	1891	F	47446	Franck Edwin (Bell)	1887	M	15202
Francis Mary (Davis)	1886	F	3431	Franck Emil John (Smith)	1890	M	37355
Francis Mary (McIlhenry)	1891	F	42238	Franck John H (Grether)	1902	M	145737
Francis Mary (Montgomery)	1891	F	40208	Franck Lewis F (Abela)	1898	M	102916
Francis Mary A (Riegar)	1914	F	312461	Franck Louin (Chaskoff)	1898	M	105860
Francis Mary Anna (Forsyth)	1886	F	8172	Franck Mabel (Earl)	1891	F	47200
Francis Mary E (Breig)	1901	F	140506	Franck Sophie (Henry)	1887	F	13548
Francis Mary E (McNeff)	1905	F	193391	Franck Walter Lee (McCausland)	1893	M	61297
Francis Mary E (Moyer)	1911	F	274553	Franck William (Scheidhauer)	1889	M	30529
Francis Mary E (Yeager)	1912	F	276222	Franck William (Fromm)	1893	M	62245
Francis Mary E (Fitzgerald)	1915	F	337785	Franck William F (Meisner)	1909	M	241547
Francis Mary F (Werner)	1895	F	77953	Francke Anna L (Faunce)	1899	F	114954
Francis Maurice J (Grin)	1916	M	341805	Francke Charles (Daberkow)	1886	M	5209
Francis Mollie W (Dilts)	1916	F	342237	Francke William G (Bailey)	1901	M	138091
Francis Nelson F (Lannigan)	1907	M	213329	Franckenbauer Maria J (Volk)	1902	F	152546
Francis Nina N (Long)	1916	F	533517	Franckiewicz Franciscka (Majewski)	1905	F	164540
Francis Pearl (Robert)	1913	F	302358	Franckitella Gulescipe (Franzese)	1887	M	13796
Francis Raymond A (Dawson)	1916	M	547566	Franckle Cornelius S (Young)	1904	M	173162
Francis Robert (Healmer)	1900	M	128730	Francks Elizabeth R (Schwartz)	1902	F	143758
Francis Rosalie B (Class)	1905	F	189741	Francks William J (Strode)	1887	M	14939
Francis Rosalie D (Rampson)	1909	F	242995	Francks William Kelly (Kugel)	1890	M	32264
Francis Samuel (Collins)	1900	M	122674	Franckson Charles H (Craig)	1915	M	333118

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Henry Davis, License #535901, 1926

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Davis Hazel (Mangum)	1936	F	670464
Davis Hazel E (Eldridge)	1929	F	570566
Davis Hazel M (Michael)	1917	F	377414
Davis Hazel M (Gillette)	1919	F	400801
Davis Hazel M (Silva)	1926	F	535592
Davis Hazel M (Stewart)	1926	F	536084
Davis Hector (Moor)	1925	M	473479
Davis Hector Jr (Dibeler)	1926	M	532488
Davis Helen (Hornstein)	1917	F	375827
Davis Helen (Cavanaugh)	1918	F	390624
Davis Helen (Rowers)	1919	F	399392
Davis Helen (Wilkins)	1920	F	421849
Davis Helen (Obus)	1921	F	439921
Davis Helen (Bell)	1926	F	535862
Davis Helen (Boone)	1927	F	554114
Davis Helen (Stavely)	1930	F	590997
Davis Helen (Rutberg)	1934	F	644148
Davis Helen (Scott)	1936	F	661115
Davis Helen (Franks)	1937	F	673135
Davis Helen (Fuhrer)	1938	F	693269
Davis Helen A (Smith)	1920	F	418714
Davis Helen A (Bass)	1925	F	489261
Davis Helen A (Whittaker)	1930	F	596364
Davis Helen B (Murray)	1920	F	423851
Davis Helen B (Emmel)	1921	F	440421
Davis Helen B (Mathers)	1923	F	477866
Davis Helen B (Butler)	1923	F	482366
Davis Helen C (Hernandez)	1920	F	434105
Davis Helen D (Dohan)	1929	F	577418
Davis Helen E (Jones)	1927	F	554450
Davis Helen E (Johnston)	1922	F	615384
Davis Helen F (Strong)	1917	F	367891
Davis Helen F (Livingston)	1921	F	442720
Davis Helen G (Misiewicz)	1929	F	696318
Davis Helen L (Harris)	1928	F	556900
Davis Helen M (Weber)	1917	F	359036
Davis Helen M (Zuolinski)	1917	F	376330
Davis Helen M (Waite)	1917	F	376413
Davis Helen M (Wiley)	1926	F	533720
Davis Helen M (Fennimore)	1926	F	534996
Davis Helen M (Bensel)	1927	F	545266
Davis Helen M (Ciarrocchi)	1934	F	642403
Davis Helen Marie (Russell)	1937	F	682395
Davis Helen P (Cutler)	1919	F	407152
Davis Helen P (Ruzinskas)	1937	F	679687
Davis Helen R (Paul)	1928	F	565727
Davis Helen Wood (Robins)	1924	F	492271
Davis Henrietta (Dickson)	1925	F	519681
Davis Henrietta (Gibson)	1926	F	530037
Davis Henrietta (Johnson)	1927	F	553527
Davis Henrietta (Thomas)	1935	F	645849
Davis Henrietta F (Scelzi)	1921	F	447191
Davis Henrietta M (Pattishall)	1931	F	604004
Davis Henry (Boykins)	1918	M	363058
Davis Henry (Weideman)	1919	M	412549
Davis Henry (Davis)	1921	M	441672
Davis Henry (Moss)	1925	M	508059
Davis Henry (McCullin)	1925	M	510611
Davis Henry (Gilbert)	1926	M	535901
Davis Henry (Hoppe)	1930	M	584925
Davis Henry (Tontl)	1930	M	595767
Davis Henry A (Morrison)	1917	M	376182
Davis Henry A (Misko)	1931	M	602513
Davis Henry E (Hsertrich)	1931	M	603604
Davis Henry J (Chambers)	1922	M	458775

Davis Henry L (Hallman)	1926	M	525789
Davis Henry R (Matthews)	1935	M	647255
Davis Henry S (Raschias)	1926	M	526312
Davis Herbert (Evans)	1924	M	503099
Davis Herbert (Martin)	1929	M	571692
Davis Herbert (Forman)	1934	M	643909
Davis Herbert A (Schraeder)	1929	M	565465
Davis Herbert A (Johnson)	1928	M	689748
Davis Herbert B (Dowling)	1926	M	535721
Davis Herbert C (Knobel)	1919	M	414270
Davis Herbert F (Wright)	1931	M	601224
Davis Herman (Wilson)	1928	M	557135
Davis Herman (Rothstien)	1929	M	568950
Davis Herman (Smith)	1929	M	581802
Davis Herman H (Shapiro)	1935	M	651280
Davis Herman M (Walker)	1931	M	609200
Davis Herman N (Barnett)	1924	M	621778
Davis Herman W (Armstrong)	1919	M	414922
Davis Hester (McClary)	1937	F	685871
Davis Hetty K (Jones)	1922	F	459941
Davis Hilda A (Grosz)	1929	F	577510
Davis Hilger (Jones)	1929	F	579972
Davis Homer (McManus)	1928	M	563030
Davis Honorine G (Dubring)	1919	F	412758
Davis Horace B (McMillan)	1924	M	634320
Davis Horatio C (Eastwood)	1920	M	413931
Davis Howard (Perry)	1926	M	526383
Davis Howard (Key)	1928	M	568042
Davis Howard (Davis)	1937	M	675263
Davis Howard G (Gorman)	1924	M	501363
Davis Howard G (Volley)	1930	M	585409
Davis Howard J (Maychuk)	1936	M	668466
Davis Howard L (Roome)	1923	M	474070
Davis Howard L (Shearlds)	1937	M	677458
Davis Howard M (Rohrbach)	1925	M	511023
Davis Howard R (Sullivan)	1933	M	626991
Davis Howard S (Corcoran)	1922	M	463146
Davis Howard W (Burke)	1930	M	592074
Davis Howell J (Whittinghill)	1933	M	626937
Davis Hugh K (Leadbeater)	1937	M	679018
Davis Hugh S (Perfater)	1928	M	557883
Davis Huldaj (Rogers)	1925	F	518132
Davis Ida (Herch)	1918	F	378205
Davis Ida (Harris)	1923	F	473672
Davis Ida (Nedelman)	1925	F	512382
Davis Ida (Greenberg)	1929	F	575633
Davis Ida (Agre)	1931	F	597380
Davis Ida (Tolchinsky)	1925	F	636009
Davis Ida B (Scott)	1923	F	486139
Davis Ida H (Dangelo)	1923	F	482241
Davis Ida M (Robinson)	1923	F	476880
Davis Ida May (Bond)	1932	F	618652
Davis Ida V (Oldershaw)	1918	F	393091
Davis Idell (Boudry)	1931	F	608749
Davis Idelle B (Cooper)	1924	F	491084
Davis Ike (Ellis)	1917	M	366924
Davis Imogene (Bullock)	1919	F	414756
Davis Ina K (Hitt)	1919	F	403555
Davis Inez (O'Neill)	1918	F	390481
Davis Inez (Peterson)	1921	F	442546
Davis Inez (Taylor)	1933	F	624213
Davis Iola (Waters)	1920	F	416671
Davis Ira (Bufano)	1920	M	432329
Davis Ira F (Southall)	1921	M	442777
Davis Ira J (Crouse)	1925	M	516897

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Irene Gilbert, License #535901, 1926

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Gilbert Dora (Marsky)	1918	F	534855
Gilbert Doris (Brown)	1926	F	538508
Gilbert Doris M (Gordon)	1926	F	480555
Gilbert Dorothy (Deaver)	1917	F	366807
Gilbert Dorothy (Potter)	1950	F	596689
Gilbert Dorothy (Mauthe)	1931	F	601248
Gilbert Dorothy (Grossman)	1938	F	687754
Gilbert Dorothy A (Omitus)	1932	F	618546
Gilbert Dorothy V (Lutler)	1926	F	664571
Gilbert E Irwin (Search)	1921	M	450775
Gilbert Edith (Peterson)	1922	F	467998
Gilbert Edith (Shapiro)	1927	F	546852
Gilbert Edith (Greco)	1937	F	673811
Gilbert Edna (Alway)	1930	F	591842
Gilbert Edna M (Hayes)	1922	F	471896
Gilbert Edward (Gelman)	1938	M	668072
Gilbert Edward F (Jackson)	1923	M	481594
Gilbert Edward R (Stewart)	1933	M	630251
Gilbert Edward S (Walton)	1934	M	635037
Gilbert Edwin D (Weikman)	1923	M	482275
Gilbert Elias A (Eppelbaum)	1955	M	658715
Gilbert Elijah (Hayes)	1923	M	476782
Gilbert Eliza (Dorsey)	1934	F	636039
Gilbert Elizabeth (Ford)	1918	F	390042
Gilbert Elizabeth (Petton)	1922	F	466769
Gilbert Elizabeth (Wise)	1931	F	600723
Gilbert Elizabeth (Burkins)	1937	F	681590
Gilbert Elizabeth A (Weisner)	1928	F	559108
Gilbert Elizabeth A (Johnson)	1937	F	672651
Gilbert Elizabeth L (Hollmuller)	1920	F	426128
Gilbert Elizabeth M (Jacoby)	1917	F	359507
Gilbert Elnore (Roseboro)	1938	F	668096
Gilbert Elsie C (Schneider)	1938	F	691293
Gilbert Elsie Mabel (William)	1918	F	385084
Gilbert Elton G (Haas)	1921	M	443528
Gilbert Emil Z (Goldstine)	1922	M	463957
Gilbert Emily (Yenger)	1924	F	495008
Gilbert Emma (Jones)	1920	F	420250
Gilbert Emma (Henry)	1926	F	535033
Gilbert Emma A (McGill)	1925	F	521147
Gilbert Emma A (James)	1931	F	603710
Gilbert Emma K (Angus)	1918	F	385983
Gilbert Emma L (Panick)	1925	F	645976
Gilbert Emma M (Strehle)	1937	F	681463
Gilbert Enola P (Riches)	1925	F	650735
Gilbert Ernest (Lukens)	1918	M	376804
Gilbert Erwin (Kalb)	1921	M	450626
Gilbert Estelle (Poindexter)	1921	F	300018
Gilbert Esther (Cooper)	1921	F	455422
Gilbert Esther McK (Thomas)	1926	F	536739
Gilbert Ethel (Bennison)	1920	F	417139
Gilbert Ethel D (Shetzline)	1923	F	622498
Gilbert Ethel E (Rogers)	1929	F	572297
Gilbert Ethel R (McCullough)	1936	F	661177
Gilbert Eugene I (Thompson)	1920	M	428187
Gilbert Eva (Winokur)	1928	F	558884
Gilbert Evangeline H (Avery)	1929	F	576016
Gilbert Florence (Carpenter)	1922	F	458690
Gilbert Florence E (Schwartz)	1928	F	696394
Gilbert Florence K (Weir)	1927	F	540174
Gilbert Florence M (Becker)	1923	F	474375
Gilbert Frances (Flanzer)	1921	F	604401
Gilbert Frances (Leibovitz)	1935	F	650920
Gilbert Franklin C (DeHaven)	1918	M	391899
Gilbert Fred P (Henderson)	1920	M	426323

Gilbert Fredericka (VanSavage)	1936	F	671886
Gilbert George A (Eastburn)	1920	M	419520
Gilbert George A (Watson)	1921	M	441531
Gilbert George E (Kauffman)	1917	M	363434
Gilbert George K (Sharpley)	1933	M	620728
Gilbert George P (Olson)	1920	M	418417
Gilbert George W (Hutchens)	1919	M	402460
Gilbert George W (Borden)	1919	M	414876
Gilbert George W (Chandler)	1934	M	635713
Gilbert Gertrude (Loening)	1922	F	456109
Gilbert Gertrude (Dough)	1928	F	692930
Gilbert Goldie (Rosen)	1927	F	549539
Gilbert Grace G (MacWright)	1928	F	554993
Gilbert Grace I (Rhoads)	1928	F	563523
Gilbert Grace L (Cox)	1924	F	505543
Gilbert Grace L (Siegel)	1934	F	640881
Gilbert Harold Speiser (Berger)	1928	M	690494
Gilbert Harold W (Dietrich)	1918	M	379089
Gilbert Harold W (O'Shell)	1922	M	611208
Gilbert Harrie C (Kruger)	1918	M	368252
Gilbert Harry (Salomon)	1928	M	599626
Gilbert Harry B (Reichert)	1924	M	439773
Gilbert Harry C Jr (McCloskey)	1923	M	473013
Gilbert Harry D (Harley)	1922	M	467530
Gilbert Harry D (Hall)	1934	M	641884
Gilbert Harry E (Reinbold)	1918	M	361796
Gilbert Harry E (Chilton)	1920	M	416673
Gilbert Harry H (Spangler)	1917	M	363303
Gilbert Harry H Jr (Lemley)	1927	M	672731
Gilbert Harry I (Bessemer)	1920	M	592245
Gilbert Harry S (Dolberry)	1925	M	510758
Gilbert Harry S (Miller)	1924	M	632913
Gilbert Hart F (Maurer)	1924	M	640055
Gilbert Hattie (Reynolds)	1923	F	484311
Gilbert Hazel M (Dodge)	1924	F	498720
Gilbert Helen L (Cobb)	1923	F	621491
Gilbert Helen M (Feltis)	1926	F	667096
Gilbert Henrietta (Alston)	1924	F	494872
Gilbert Henry (Mann)	1924	M	498258
Gilbert Henry (Meade)	1927	M	548837
Gilbert Henry C Jr (Mack)	1922	M	471537
Gilbert Herbert B (Lindner)	1918	M	391069
Gilbert Herbert N (Ford)	1928	M	563337
Gilbert Homer (Risse)	1928	M	525410
Gilbert Howell (Burtis)	1926	M	531424
Gilbert Irene (Davis)	1926	F	535901
Gilbert Irene A (Cox)	1923	F	489088
Gilbert Irene L (Burnett)	1928	F	563062
Gilbert Iva M (Settino)	1921	F	447068
Gilbert Jacob D (Smith)	1917	M	370274
Gilbert James (Harnesberger)	1917	M	372928
Gilbert James (Ferrero)	1920	M	420055
Gilbert James C (Broadbridge)	1920	M	428973
Gilbert Jean Taylor (Krivocher)	1928	F	696695
Gilbert Jeanne S (Hornstine)	1926	F	663399
Gilbert Jerrie G (Fornville)	1917	M	372683
Gilbert Jessie Margaret (Atwell)	1926	F	667645
Gilbert John (Cooper)	1917	M	370321
Gilbert John (Hughes)	1918	M	388384
Gilbert John (Robbert)	1924	M	502260
Gilbert John (McNamee)	1923	M	623964
Gilbert John (Rucker)	1924	M	633464
Gilbert John (Adams)	1926	M	671827
Gilbert John B (White)	1918	M	388621
Gilbert John C (Mitchell)	1919	M	408927

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 Nabor C. Davis, License #582981/616792, 1929/1932

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Davis Maud E (Toomes)	1922	F	457997
Davis Maurice (Dick)	1925	M	517403
Davis Maurice B (Dinn)	1930	M	589619
Davis Maurice L (Owens)	1926	M	524523
Davis Maurice R (Hagans)	1918	M	382570
Davis May (Davis)	1919	F	404827
Davis May (Young)	1919	F	415925
Davis May (Costa)	1924	F	502587
Davis May A (Eldridge)	1919	F	415908
Davis May A (Herring)	1929	F	583230
Davis May E (Narr)	1922	F	465903
Davis May V (Cox)	1929	F	580276
Davis Mayme (Goehns)	1924	F	636036
Davis Melinda (Hill)	1920	F	451672
Davis Meredith L (Tyson)	1927	M	543764
Davis Meredith L (Clower)	1934	M	644601
Davis Merline (Elliott)	1927	F	672656
Davis Merrill A (Challenger)	1918	M	379905
Davis Merritt G (Fellows)	1924	M	504299
Davis Meyer (Hodgkins)	1917	M	372775
Davis Meyer (Cawley)	1923	M	473028
Davis Meyer (Dodies)	1928	M	563927
Davis Michael P (Ehrline)	1933	M	621508
Davis Mildred (Fisher)	1921	F	458603
Davis Mildred (Clark)	1926	F	529791
Davis Mildred (Davis)	1927	F	550780
Davis Mildred (Frattono)	1932	F	614954
Davis Mildred (Jackson)	1933	F	623743
Davis Mildred (Vomeda)	1934	F	633226
Davis Mildred C (Howe)	1928	F	656724
Davis Mildred C (Szabo)	1938	F	697582
Davis Mildred E (Key)	1927	F	545201
Davis Mildred E (Price)	1929	F	578263
Davis Mildred G (Wilt)	1927	F	544544
Davis Mildred G (James)	1931	F	599934
Davis Mildred L (Williams)	1934	F	641898
Davis Mildred P (Felmey)	1924	F	497382
Davis Mildred R (Morrissey)	1928	F	567425
Davis Mildred S (Etris)	1921	F	444584
Davis Mildred S (Campanella)	1929	F	579680
Davis Mildred T (Palmer)	1927	F	550920
Davis Mildred W (Keysor)	1917	F	377400
Davis Milton (Morrow)	1922	M	459639
Davis Milton (Brooks)	1936	M	685528
Davis Milton (Young)	1937	M	673289
Davis Milton B (Packman)	1935	M	658393
Davis Milton E (Patterson)	1928	M	558961
Davis Milton G (Naracoon)	1924	M	496389
Davis Milton H Jr (Schofield)	1937	M	674502
Davis Minnie (Black)	1917	F	384379
Davis Minnie (Belitzky)	1918	F	385939
Davis Minnie (Larkins)	1925	F	509287
Davis Minnie (Curry)	1927	F	551819
Davis Minnie E (Ochs)	1927	F	540208
Davis Minnie I (Reddick)	1925	F	511345
Davis Minnie S (Cans)	1917	F	396652
Davis Minot (Lipscomb)	1921	M	441399
Davis Miriam (Bernstein)	1931	F	598308
Davis Miriam (Bitman)	1931	F	608094
Davis Miriam (Slrisky)	1936	F	658931
Davis Miriam M (Huesmer)	1936	F	672110
Davis Mitchell (Feldman)	1922	M	469926
Davis Mollie (Bell)	1920	F	420223
Davis Mollie (Fress)	1920	F	434783
Davis Mollie (Ford)	1930	F	590213
Davis Mollie C (Curtis)	1931	F	606510
Davis Montrue (Carter)	1928	F	691551
Davis Morris (Kaminsky)	1919	M	406861
Davis Morris (Frost)	1925	M	509444
Davis Morris (Calhaun)	1927	M	550529
Davis Morris (Goldberg)	1922	M	610529
Davis Morris A (Miller)	1920	M	437114
Davis Morris B (Wax)	1935	M	651125
Davis Morris Stanley Jr (Cox)	1935	M	649616
Davis Moses (McMullin)	1920	M	424407
Davis Moses (Simmons)	1921	M	440654
Davis Mardis (McCrary)	1934	F	637119
Davis Muriel J (Bonhage)	1928	F	561867
Davis Myfanwy (Leonard)	1919	F	407960
Davis Myrtha (Irvin)	1921	F	605858
Davis Myrtle (Paulman)	1920	F	427997
Davis Myrtle (Sagner)	1926	F	636047
Davis Myrtle M (Wagner)	1922	F	453832
Davis Nabor C (Copeland)	1929	M	582981
Davis Nabor C (Copeland)	1932	M	616792
Davis Nan L (Ryan)	1927	F	554511
Davis Nancy (Jenkins)	1926	F	534909
Davis Nancy (Simmons)	1931	F	599238
Davis Nannie (Robinson)	1918	F	387354
Davis Naomi (Clark)	1920	F	423162
Davis Natellie (Bornstein)	1928	F	561885
Davis Nathalia O (Smith)	1927	F	547511
Davis Nathan (Bozarth)	1918	M	392380
Davis Nathan (Mitchell)	1924	M	492920
Davis Nathan (Isabell)	1926	M	535596
Davis Nathan (Silverman)	1930	M	586201
Davis Nathan (Fox)	1930	M	587368
Davis Nathan (Resnick)	1924	M	643454
Davis Nathan (Waters)	1926	M	659821
Davis Nathan U Jr (Deal)	1925	M	518081
Davis Nathaniel A (McDonald)	1934	M	631826
Davis Nathaniel A Jr (Harris)	1924	M	645157
Davis Nathaniel L (Green)	1919	M	407290
Davis Nellie (Robinson)	1921	F	439300
Davis Nellie (Mitchell)	1921	F	452945
Davis Nellie (Wentes)	1926	F	527491
Davis Nellie F (Swan)	1919	F	398517
Davis Nellie H (Artis)	1927	F	551811
Davis Nellie Mae (Chalmers)	1935	F	658864
Davis Nelson (Johnson)	1918	M	392252
Davis Nelson F Jr (Allen)	1928	M	561268
Davis Nettie (Hamilton)	1922	F	471245
Davis Neva M (Fisher)	1923	F	475669
Davis Newlin F (Sautter)	1925	M	511124
Davis Newlin F Jr (Sullivan)	1937	M	682069
Davis Nicie A (Cook)	1926	F	554857
Davis Nina (Jones)	1927	F	545869
Davis Nina (Montgomery)	1933	F	627409
Davis Noel E (Hoffner)	1920	M	437161
Davis Nora (Coley)	1916	F	385547
Davis Norman (Mahoney)	1926	M	533299
Davis Norman (Swindell)	1934	M	632429
Davis Norman (Lee)	1934	M	658875
Davis Norman A (Grether)	1928	M	566363
Davis Nursie (Johnson)	1931	F	605256
Davis Odessa F (Carter)	1926	F	665353
Davis Olevia (Boyd)	1924	F	505757
Davis Olive (Johnson)	1935	F	652199
Davis Olive F (Fox)	1922	F	489176
Davis Oliver (Lyburn)	1928	M	561103

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Lillian Copeland, License #582981/616792, 1929/1932

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Coover Harry A (Snyder)	1923	M	485846	Cope Thomas J (Taylor)	1931	M	606331
Coover Helen B (Eckels)	1917	F	375568	Cope Thomas L (Perkinpine)	1927	M	550413
Coover Lynn G (Hawhurst)	1917	M	365865	Cope Walter I (Kuhl)	1917	M	368251
Coparel Theresa (Koltz)	1921	F	438932	Cope Walter I Jr (Kuhl)	1922	M	458622
Cope Anna L (Jensen)	1918	F	384642	Cope Washington S Jr (Newell)	1923	M	480247
Cope Anne F (Hazard)	1922	F	460532	Cope William (Weber)	1935	M	658455
Cope Annie (Isley)	1926	F	529504	Cope William H (Zaiser)	1924	M	503786
Cope Annie E (Cope)	1923	F	489574	Cope William W (Peck)	1935	M	653651
Cope Betty (LaFond)	1927	F	549565	Copehart William H (Heller)	1923	M	474312
Cope Betty (McKemy)	1934	F	640530	Copel Manuel (Snyder)	1929	M	574155
Cope Caleb F (Lamborn)	1922	M	466124	Copelan Ruth W (Geller)	1935	F	647177
Cope Caleb W Jr (Fleener)	1938	M	832787	Copeland Agnes (Dougherty)	1938	F	698564
Cope Charles Jr (Keough)	1920	M	421529	Copeland Agnes E (Buchanan)	1920	F	432868
Cope Charles H (Cope)	1923	M	489574	Copeland Agnes O (Myers)	1925	F	508276
Cope Charles O (Deegan)	1933	M	627738	Copeland Albert L (Katz)	1928	M	568453
Cope Daniel (Miller)	1919	M	406879	Copeland Alice (Starnes)	1928	F	560256
Cope Earl S (Heegle)	1938	M	392036	Copeland Amanda (Johnston)	1918	F	382165
Cope Edgar B (Thompson)	1923	M	476059	Copeland Annie V (Stone)	1920	F	432861
Cope Edith G (Overtaufer)	1926	F	532615	Copeland Arnold H (Sharp)	1918	M	390079
Cope Elizabeth (Figel)	1917	F	357442	Copeland Benton (Williams)	1923	M	479516
Cope Elizabeth W (Acker)	1930	F	593910	Copeland Catherine (Madison)	1931	F	607229
Cope Ellwood W (Adams)	1927	M	549115	Copeland Charlotte (Mellon)	1920	F	428530
Cope Elmer L Jr (Lawrence)	1933	M	650194	Copeland Chester (Comthier)	1934	M	643420
Cope Elsie M (Moher)	1918	F	387919	Copeland Clarence J (Hess)	1917	M	384505
Cope Ethel (Osborn)	1919	F	403395	Copeland Daniel L (Luebert)	1923	M	473464
Cope Ethel B (Cornish)	1928	F	564817	Copeland David (Lewis)	1924	M	497824
Cope Eva K (Kurtz)	1926	F	530176	Copeland David (Palaky)	1935	M	654844
Cope Everett L (Abery)	1924	M	503347	Copeland Edgar B (West)	1927	M	549164
Cope Florence A (Cassel)	1926	F	529589	Copeland Elizabeth (Erickson)	1934	F	624156
Cope Florence G (Moore)	1933	F	625950	Copeland Emma M (Anderson)	1934	F	658846
Cope George H (Keenan)	1929	M	576760	Copeland Emory L (Waters)	1928	M	557625
Cope Gladys M (Earle)	1926	F	528713	Copeland Ernest W (Stoute)	1917	M	358735
Cope Graham D (Ashenfelter)	1938	M	688170	Copeland Estell (Jackson)	1919	F	401216
Cope Harman Y (Gilmore)	1922	M	469325	Copeland Esther V (Hirshenhorn)	1925	F	513405
Cope Harry A (Taylor)	1918	M	333272	Copeland Ethel (Bradley)	1934	F	640520
Cope Harry R (Spaeth)	1920	M	425772	Copeland Eugenia (Mumford)	1929	F	576737
Cope Helen D (Finnigan)	1923	F	479577	Copeland Eunice (Brooks)	1936	F	671733
Cope Helen M (Morton)	1923	F	479155	Copeland Evalyn M (Devoll)	1919	F	408547
Cope Henrietta L (Needhammer)	1917	F	357647	Copeland Florence Emily (Webb)	1937	F	679158
Cope James O'Connor)	1922	M	458875	Copeland Florence H (Porland)	1928	F	559788
Cope John (Sprito)	1928	M	556613	Copeland Frances (Sheppard)	1919	F	405727
Cope John H (Marlin)	1936	M	664078	Copeland Rozelle E (Smith)	1920	F	435651
Cope Lala M (Snyder)	1921	F	443930	Copeland George H (Hespel)	1934	M	636549
Cope Leighton McC (Workman)	1926	M	529825	Copeland Gladys (Harris)	1930	F	591068
Cope Lilly F (Egloffstein)	1926	F	527878	Copeland Harold E (Doolittle)	1923	M	433228
Cope Mabel V (Orangers)	1936	F	659940	Copeland Helen (Brandon)	1936	F	667437
Cope Mae (Silverstein)	1920	F	422780	Copeland Henry (Letterloh)	1919	M	415211
Cope Margaret S (Leinhauser)	1921	F	451049	Copeland Henry (Littman)	1922	M	457651
Cope Marie (Camillaccio)	1917	F	373960	Copeland Henry (Johnson)	1938	M	688495
Cope Mary A (Williams)	1930	F	569856	Copeland James A (Parker)	1925	M	519333
Cope Mary M (Yocum)	1917	F	361206	Copeland James E (Kinker)	1920	M	432663
Cope Millicent T B (Twining)	1928	F	568177	Copeland James J (Epp)	1928	M	564216
Cope Paul M (Walter)	1918	M	395744	Copeland James L (Kirkpatrick)	1919	M	408153
Cope Roberta M (Ramsey)	1923	F	487284	Copeland James L (Johnson)	1933	M	622275
Cope Roy H (Koeber)	1926	M	534725	Copeland James N (Kimble)	1924	M	432602
Cope Ruth G (McGinley)	1921	F	442694	Copeland John E (Devine)	1935	M	657987
Cope Samuel F (Durkin)	1927	M	678872	Copeland John Henry (Jones)	1938	M	691750
Cope Sarah P (Pinkerton)	1936	F	600656	Copeland Joseph (Gant)	1928	M	561179
Cope Selim T DeH (Gillespie)	1927	M	539793	Copeland Joseph E (Barnes)	1919	M	405330
Cope Sophia (McGill)	1938	F	689587	Copeland Julia H (Hart)	1924	F	644605
Cope Thomas A Jr (Remington)	1934	M	636681	Copeland Laurretta I (Miley)	1923	F	489329
Cope Thomas D (Poell)	1919	M	409339	Copeland Leah (Kunzig)	1931	F	605391
Cope Thomas Edgar (Halliwell)	1938	M	686837	Copeland Lillian (Davis)	1929	F	582981
Cope Thomas F (Smedley)	1927	M	545908	Copeland Lillian (Davis)	1927	F	616792
Cope Thomas J (Taylor)	1931	M	602740	Copeland Louis (Cantor)	1921	M	440079

Philadelphia Orphan's Court Marriage License Index, 1917-1938
 Charles M. Brown, License #688079, 1938

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Brown Charles (Smith)	1923	M	473299	Brown Charles R (Herzog)	1930	M	595533
Brown Charles (Booker)	1923	M	487808	Brown Charles R (Taylor)	1935	M	622438
Brown Charles (Cassel)	1924	M	496682	Brown Charles S (Wilkins)	1926	M	525865
Brown Charles (Henry)	1924	M	501141	Brown Charles S (Johns)	1928	M	562949
Brown Charles (Crawford)	1925	M	515432	Brown Charles T (Gruenig)	1920	M	428262
Brown Charles (Benin)	1926	M	525937	Brown Charles W (Quigg)	1919	M	414550
Brown Charles (Lewis)	1926	M	538280	Brown Charles W (Egan)	1931	M	602916
Brown Charles (Willis)	1926	M	558945	Brown Charles Wardell (Williams)	1925	M	488250
Brown Charles (Patterson)	1927	M	540150	Brown Charles William (Bernard)	1937	M	680682
Brown Charles (Goldstein)	1928	M	563882	Brown Charlott H (Frazier)	1920	F	421216
Brown Charles (Rednick)	1928	M	566690	Brown Charlotte (Bennett)	1918	F	391545
Brown Charles (Yarborough)	1930	M	589185	Brown Charlotte (Jackson)	1920	F	455554
Brown Charles (Johnson)	1931	M	606775	Brown Charlotte B (Johnston)	1933	F	629494
Brown Charles (Goldstein)	1932	M	610534	Brown Chauncey Arthur (Sheridan)	1938	M	698719
Brown Charles (Hill)	1933	M	630408	Brown Chauncey O (Batteast)	1922	M	460490
Brown Charles Jr (Williams)	1933	M	628191	Brown Cherry (Richardson)	1930	F	582795
Brown Charles A (Bergerson)	1922	M	466198	Brown Chester (Donovan)	1919	M	399445
Brown Charles A (McDonald)	1930	M	597939	Brown Chester (Smith)	1921	M	444088
Brown Charles A (Robbins)	1927	M	677549	Brown Chester (Brandt)	1936	M	662236
Brown Charles B (Marshall)	1919	M	410636	Brown Chester A (Miller)	1929	M	576706
Brown Charles C (Fredrick)	1920	M	417563	Brown Chester L (Cover)	1923	M	486687
Brown Charles C (Sterling)	1921	M	449497	Brown Chester N (Brown)	1919	M	411616
Brown Charles C (Crabtree)	1921	M	602844	Brown Christian (Grosman)	1926	F	531425
Brown Charles D (Achuff)	1923	M	483041	Brown Christian H (Hoffman)	1921	M	443108
Brown Charles D Jr (Faulds)	1924	M	642160	Brown Christian J (Becker)	1938	M	690740
Brown Charles E (Luff)	1921	M	442556	Brown Christine (Johnson)	1935	F	479070
Brown Charles E (Wilkes)	1925	M	509897	Brown Christine (Wright)	1935	F	648238
Brown Charles E (Bush)	1926	M	550357	Brown Christine E (Clark)	1920	F	437292
Brown Charles E (Adams)	1927	M	551654	Brown Christopher J (O'Neill)	1918	M	394535
Brown Charles E (Irving)	1932	M	610366	Brown Christopher J (James)	1933	M	621161
Brown Charles E (Lishman)	1932	M	612918	Brown Clair L (Bartch)	1923	M	485381
Brown Charles E Jr (Dennis)	1923	M	490099	Brown Clair W (Powell)	1926	M	525700
Brown Charles E D (Young)	1925	M	514294	Brown Claire (Mellor)	1934	F	641061
Brown Charles F (Neenhold)	1920	M	427184	Brown Clara (Singer)	1917	F	374683
Brown Charles F (Lockhart)	1924	M	501548	Brown Clara (Harwell)	1920	F	430095
Brown Charles F (Paul)	1925	M	508405	Brown Clara (Lee)	1923	F	475835
Brown Charles F (Liesbrecht)	1927	M	547885	Brown Clara (Uhl)	1931	F	605331
Brown Charles F (Mellor)	1930	M	595911	Brown Clara (Finkelstein)	1936	F	659449
Brown Charles F (Anderson)	1935	M	650779	Brown Clara C (Stirling)	1928	F	560472
Brown Charles F (Mazur)	1937	M	674583	Brown Clara E (Grace)	1935	F	481190
Brown Charles F (Johnson)	1928	M	692071	Brown Clara E (Busey)	1926	F	520379
Brown Charles G (Boyer)	1920	M	425000	Brown Clara M (Hill)	1918	F	378352
Brown Charles H (Mackey)	1917	M	363487	Brown Clara M (Judd)	1919	F	408415
Brown Charles H (Lytle)	1918	M	390145	Brown Clara M (Dalton)	1919	F	410935
Brown Charles H (Truitt)	1919	M	398272	Brown Clara M (Brown)	1933	F	623767
Brown Charles H (Beavers)	1921	M	452937	Brown Clara Ruth (Holt)	1936	F	671231
Brown Charles H (Quandoo)	1923	M	485987	Brown Clarence (Rogers)	1917	M	373642
Brown Charles H (Green)	1925	M	515329	Brown Clarence (Seward)	1919	M	408701
Brown Charles H (Paramore)	1921	M	600143	Brown Clarence (Redd)	1919	M	414411
Brown Charles H (Biemer)	1923	M	625031	Brown Clarence (Washington)	1920	M	428004
Brown Charles Herbert (Burrell)	1935	M	645314	Brown Clarence (Hicks)	1921	M	453005
Brown Charles J (King)	1921	M	450511	Brown Clarence (Bodycott)	1926	M	530651
Brown Charles James (Pula)	1938	M	686527	Brown Clarence (Bagby)	1927	M	551157
Brown Charles K (Riffe)	1925	M	518617	Brown Clarence (Strawberry)	1928	M	565779
Brown Charles K (Cummings)	1926	M	532946	Brown Clarence (Scott)	1931	M	599806
Brown Charles L (McNamara)	1920	M	429192	Brown Clarence (Purlefoy)	1931	M	606530
Brown Charles L (Moresi)	1928	M	694245	Brown Clarence (Riggins)	1937	M	680547
Brown Charles M (Russell)	1917	M	365112	Brown Clarence A (Cole)	1920	M	590575
Brown Charles M (Gilbert)	1928	M	688079	Brown Clarence A (Horsey)	1937	M	685774
Brown Charles N (Holmes)	1923	M	477968	Brown Clarence W (Rasch)	1919	M	396687
Brown Charles N (Elliott)	1934	M	640807	Brown Clark E (Simek)	1923	M	482186
Brown Charles P (Landenberger)	1927	M	541868	Brown Clary (Wharton)	1926	M	536952
Brown Charles P Jr (Zander)	1919	M	353915	Brown Claude (West)	1936	M	659419
Brown Charles P Jr (Robbins)	1925	M	516786	Brown Claude R (Jones)	1935	M	656759
Brown Charles R (Kimmelmen)	1928	M	566434	Brown Claudia M (Curry)	1936	F	682656

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 Pauline C. Gilbert, License #688079, 1938

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Gilbert John D (Daudlin)	1921	M	448709
Gilbert John E (Hansken)	1917	M	362780
Gilbert John L (Wolin)	1930	M	585233
Gilbert John O (Farham)	1934	M	640054
Gilbert John S (Bowdle)	1925	M	511719
Gilbert John S (Bowdle)	1925	M	522112
Gilbert John W (Seiberlick)	1920	M	423764
Gilbert Joseph (Dossin)	1928	M	567787
Gilbert Joseph (Munger)	1929	M	570265
Gilbert Joseph F (Everett)	1925	M	509626
Gilbert Joseph H (Welch)	1929	M	563411
Gilbert Julius (Jowers)	1933	M	630630
Gilbert Julius D (McCoy)	1932	M	613410
Gilbert Katharine C (Hortor)	1924	F	491968
Gilbert Kathryn M (Hilt)	1928	F	554851
Gilbert Keller H (Clayton)	1931	M	597881
Gilbert Kendrick Cope (Cooper)	1938	M	694313
Gilbert Lamon (Chapman)	1921	M	454722
Gilbert Laura M (Hoffman)	1917	F	378780
Gilbert Laura S (Dunlop)	1924	F	499804
Gilbert Leo T (Goldberg)	1935	M	651305
Gilbert Leon D (Small)	1919	M	415544
Gilbert Leonard D (Carmery)	1918	M	391333
Gilbert Lewis E H (Matthews)	1932	M	612033
Gilbert Lillian (Lites)	1937	F	680959
Gilbert Lillian M (Sperring)	1919	F	407110
Gilbert Louis (Goldstein)	1921	M	438255
Gilbert Louise (Logan)	1918	F	387495
Gilbert Louise (Cummings)	1930	F	586649
Gilbert Lucille P (Manly)	1927	F	546006
Gilbert Lucy (Ralph)	1931	F	604303
Gilbert Lucy M (Rumffer)	1931	F	607187
Gilbert Lulu M (Deshields)	1918	F	381845
Gilbert Luther C (Wilcox)	1925	M	517155
Gilbert Mabel A (Bergey)	1923	F	489038
Gilbert Mae (Thornton)	1935	F	651287
Gilbert Mae E (Ovington)	1933	F	628113
Gilbert Margaret (Wilson)	1928	F	564378
Gilbert Margaret (Runzer)	1937	F	675292
Gilbert Margaret A (Jamison)	1922	F	472116
Gilbert Margaret E (Fillman)	1937	F	681488
Gilbert Marie E (Murphy)	1935	F	649225
Gilbert Marion E (Brown)	1924	F	492460
Gilbert Mary (Mosty)	1926	F	538066
Gilbert Mary (MacDermott)	1933	F	628254
Gilbert Mary B (Hoffman)	1923	F	473931
Gilbert Mary E (Fogge)	1917	F	360700
Gilbert Mary E (Cassidy)	1918	F	383773
Gilbert Mary E (Craig)	1924	F	504954
Gilbert Mary E (Rose)	1928	F	557216
Gilbert Mary H (O'Reilly)	1935	F	655350
Gilbert Mary V (Tanius)	1918	F	387334
Gilbert Mary V (Montgomery)	1927	F	549590
Gilbert Mary V (Stitsinger)	1931	F	605299
Gilbert Mathew (Boykin)	1921	M	443677
Gilbert Maurice (Goldberg)	1935	M	651455
Gilbert Max (Schlichtman)	1925	M	520790
Gilbert Maxwell F (Fischer)	1924	M	491644
Gilbert May E (Stovall)	1920	F	424643
Gilbert Meyer (Weiner)	1920	M	428304
Gilbert Mildred V (Weiss)	1928	F	588898
Gilbert Milton (Mayerson)	1934	M	642991
Gilbert Milton W (Seeds)	1927	M	542154
Gilbert Minerva (Hill)	1921	F	439550
Gilbert Minnie (Berman)	1921	F	454666
Gilbert Minnie (Perlov)	1925	F	523091
Gilbert Miriam W (Campbell)	1924	F	436021
Gilbert Mollie (Hirsch)	1932	F	611619
Gilbert Morton (Ogden)	1935	M	649861
Gilbert Myrtle (Hull)	1926	F	523865
Gilbert Nathaniel (Pride)	1923	M	483233
Gilbert Nathaniel James (Hoorie)	1935	M	652053
Gilbert Norman (Binns)	1923	M	473283
Gilbert Norton (Fisher)	1935	M	656022
Gilbert Paul (Bagby)	1925	M	522313
Gilbert Pauline (Thompson)	1921	F	451588
Gilbert Pauline C (Brown)	1938	F	688079
Gilbert Pearl (Alliston)	1927	F	540470
Gilbert Pearl (Rudderow)	1926	F	554854
Gilbert Percy A (Lynch)	1929	M	571749
Gilbert Rafeala (Kuech)	1935	F	653398
Gilbert Ralph R (McAuley)	1919	M	407718
Gilbert Regina (Kanter)	1917	F	362302
Gilbert Regina (Kanter)	1918	F	377624
Gilbert Reid A (Huber)	1927	M	545366
Gilbert Rena (Schrank)	1931	F	598436
Gilbert Reuben (Fishkin)	1936	M	669621
Gilbert Robert A (Shelton)	1925	M	519273
Gilbert Robert E (Raitch)	1917	M	368794
Gilbert Robert H (Bittorf)	1937	M	678789
Gilbert Rodman E (Lash)	1920	M	426870
Gilbert Roger M (Huff)	1936	M	668198
Gilbert Roger S (Lucas)	1930	M	555879
Gilbert Rosa (Krimsky)	1929	F	573405
Gilbert Rose (Brenner)	1925	F	523435
Gilbert Rose (Mesharer)	1928	F	562913
Gilbert Rose M (McNeil)	1928	F	567243
Gilbert Rudolph K (Hanney)	1931	M	608343
Gilbert Rufus H (Brown)	1920	M	435244
Gilbert Russell (Eason)	1931	M	603805
Gilbert Ruth B (Gerhart)	1928	F	527970
Gilbert Ruth E (Martin)	1924	F	633015
Gilbert Ruth T (Leane)	1930	F	522598
Gilbert Samuel (Gassel)	1918	M	380177
Gilbert Samuel (Bernstein)	1918	M	392133
Gilbert Samuel (Cohn)	1921	M	443990
Gilbert Samuel (Krohn)	1922	M	459608
Gilbert Samuel V (Brimmer)	1928	M	565600
Gilbert Sara E F (Baer)	1926	F	550399
Gilbert Sarah (Nicholas)	1922	F	470294
Gilbert Silvia (Spiegel)	1925	F	516755
Gilbert Simon A (Kaufman)	1937	M	673028
Gilbert Sophia (Brown)	1920	F	432803
Gilbert Susan (Hudson)	1924	F	493078
Gilbert Sylvia M (Hutton)	1916	F	378213
Gilbert Theodore A (Bilhardt)	1927	M	676523
Gilbert Theresa M (Fletcher)	1922	F	457218
Gilbert Thomas (Gray)	1918	M	382126
Gilbert Thomas J (Mears)	1928	M	559990
Gilbert Victor G (Schissler)	1929	M	575504
Gilbert Vida M (Duffy)	1934	F	628579
Gilbert Wallace F (Beissel)	1923	M	482260
Gilbert Walter C (Toboldt)	1916	M	391754
Gilbert Walter D (Conly)	1920	M	425942
Gilbert Walter E (Gegenheimer)	1931	M	608102
Gilbert Walter F Jr (Engel)	1935	M	620926
Gilbert Walter R (Colleran)	1928	M	568643
Gilbert William (Jacobs)	1917	M	358096
Gilbert William (Dubowy)	1917	M	367727
Gilbert William A (Dolbow)	1919	M	410090

Commonwealth of Pennsylvania; Department of Health; Bureau of Vital Statistics;
 Certificate of Death File #100888, Andrew Gilbert, 1924

1. PLACE OF DEATH COUNTY OF PHILADELPHIA		CERTIFICATE OF DEATH		416
TOWNSHIP OF.....		REGISTRATION DISTRICT No. 1.	FILE NO. 100888	15
OR BOROUGH OF.....		PRIMARY REGISTRATION DISTRICT No.	REGISTERED NO. 22200	
CITY OF PHILADELPHIA.		(No. <i>St Lukes Hos</i> ST. WARD)	[If death occurred in a Hospital or Institution give its NAME, instead of street and number.]	
2. FULL NAME <i>Andrew Gilbert</i>				
PERSONAL AND STATISTICAL PARTICULARS			MEDICAL CERTIFICATE OF DEATH	
3. SEX <i>M</i>	5. COLOR OR RACE <i>Colored</i>	4. SINGLE, MARRIED, WIDOWED OR DIVORCED (Write the Word) <i>Married</i>	16. DATE OF DEATH <i>10</i> / <i>27</i> / <i>1924</i> (Month) (Day) (Year)	
6. DATE OF BIRTH (Month) (Day) (Year) <i>1869</i>			17. I HEREBY CERTIFY, THAT AN INQUEST WAS HELD UPON THE BODY OF THE ABOVE NAME DECEASED ON THE <i>9</i> DAY OF <i>OCT 30 1924</i> 19..... THAT THE JURY RENDERED A VERDICT GIVING THE CAUSE OF DEATH AS FOLLOWS:	
7. AGE <i>57</i> yrs. <i>9</i> mos. <i>3</i> ds. If LESS than 1 day how many hrs. or min. ?			<i>Apoplexy</i> <i>64 74M</i>	
8. OCCUPATION (a) Trade, profession or particular kind of work. <i>Wined</i> (b) General nature of industry business, or establishment in which employed (or employer).				
9. BIRTHPLACE (State or Country) <i>Penna</i>				
PARENTS	10. NAME OF FATHER <i>Andy Gilbert</i>		(SIGNED) <i>Robert J. Patton</i> CORONER	
	11. BIRTHPLACE OF FATHER (State or Country) <i>Penna</i>	19..... (ADDRESS).....	
	12. MAIDEN NAME OF MOTHER <i>Mary Elizabeth</i>		* State the DISEASE CAUSING DEATH; or in deaths from VIOLENT CAUSES, state (1) MEANS OF INJURY; and (2) whether ACCIDENTAL, SUICIDAL, or HOMICIDAL.	
13. BIRTHPLACE OF MOTHER (State or Country) <i>Penna</i>		18. LENGTH OF RESIDENCE (FOR HOSPITALS, INSTITUTIONS, TRANSIENTS OR RECENT RESIDENTS.) At place of death.....yrs.....mos.....ds. In the State.....yrs.....mos.....ds. Where was disease contracted, if not at place of death? Former or usual residence <i>1749 Edwin St.</i> Ward.....		
14. THE ABOVE IS TRUE TO THE BEST OF MY KNOWLEDGE (INFORMANT) <i>Mrs Irene Gilbert</i> (ADDRESS) <i>1749 Edwin St</i>				
15. FILED <i>OCT 30 1924</i> <i>W. Saunce</i> LOCAL REGISTRAR			19. PLACE OF BURIAL OR REMOVAL <i>Eden Cemetery</i>	
			DATE OF BURIAL <i>10-30-1924</i>	
			20. UNDERTAKER <i>Walter C. Beckett</i>	
			ADDRESS <i>216 W. Convent St</i> <i>Eden</i>	

Commonwealth of Pennsylvania; Department of Health; Bureau of Vital Statistics; Certificate of Death File #45777, Henry Davis, 1945

HVS-20009
COMMONWEALTH OF PENNSYLVANIA
DEPARTMENT OF HEALTH
BUREAU OF VITAL STATISTICS

File No. 45777
Registered No. 10180

CERTIFICATE OF DEATH 32
120

Primary Dist. No. _____

1. PLACE OF DEATH Phila
 (a) County _____
 (b) City or borough or township _____
 (c) Name of hospital or institution: PHILADELPHIA GENERAL HOSPITAL
 (If not in hospital or institution, give number or location)
 (d) Length of stay: In hospital or institution _____
 (Specify whether _____)
 In this community _____
 years, months or days

2. USUAL RESIDENCE OF DECEASED:
 (a) State Pa (b) County Phila
 (c) City or town Phila
 (If outside city or town limits, write RURAL)
 (d) Street No. 2046 N. Gray St
 (If rural give location)
 (e) If foreign born, how long in U. S. A.? _____ years.

3. (a) FULL NAME Henry Davis
 (b) If U. S. Veteran, complete reverse side of certificate _____
 (c) Social Security No. _____
 5. Color or _____ 6. (a) Single, widowed, married, divorced m
 4. Sex m race C
 (b) Name of husband or wife Gene C. Davis (c) Age of husband or wife if alive _____ years
 7. Birth date of deceased May 30 1871
 (Month) (Day) (Year)
 8. AGE: Years 73 Months 11 Days 16 If less than one day _____ hr. _____ min.
 9. Birthplace N. Carolina
 (City, town, or county) (State or foreign country)
 10. Usual occupation Laborer
 11. Industry or business _____
 12. Name Unknown
 13. Birthplace S. Carolina
 (City, town, or county) (State or foreign country)
 14. Maiden name Unknown
 15. Birthplace S. Carolina
 (City, town, or county) (State or foreign country)
 16. (a) Informant's own signature Gene C. Davis
 (b) Address 2046 N. Gray St. Phila Pa
 17. (a) Burial (b) Date thereof April 1, 1945
 (Burial, cremation, or removal) (Month) (Day) (Year)
 (c) Place: burial or cremation Eden Cem. Phila
 18. (a) Signature of funeral director Halter Chubbett
 (b) Address 2167 Locust St. Phila Pa
 19. (a) 5-18-45 (b) Joseph G. Foster
 (Date received local registrar) (Registrar's signature)

MEDICAL CERTIFICATION
 20. Date of death: Month 5 day 16
 year 45 hour 5 minute PM
 21. I hereby certify that I attended the deceased from 4-30, 1945, to 5-16, 1945; and that death occurred on the date and hour stated above.
 Immediate cause of death Hypertensive cardio-vasc. disease
 Due to _____
 Due to Isd
 Other conditions (Include pregnancy within 3 months of death) _____
 Major findings: _____
 Of operations _____
 Of autopsy _____

PHYSICIAN
 Underline the cause to which death should be charged statistically.

DURATION

22. If death was due to external causes, fill in the following:
 (a) (Probably) Accident, suicide, or homicide (specify) _____
 (b) Date of occurrence _____
 (c) Where did injury occur? _____
 (City or town) (County) (State)
 (d) Did injury occur in or about home, on farm, in industrial place, in public place? _____
 (Specify type of place)
 While at work? _____ (e) Means of injury _____
 23. Signature F. Baumann (M. D. or other)
 Address P. Post Date signed 5-17-45
 PHILADELPHIA GENERAL HOSPITAL

MARGIN RESERVED FOR BINDING
 WRITE PLAINLY WITH UNFADING INK—THIS IS A PERMANENT RECORD
 Information should be carefully supplied. AGE should be stated in full years, months and days. Exact Statement of OCCUPATION is very important. See instructions on back of certificate.

Dina

Commonwealth of Pennsylvania; Department of Health; Bureau of Vital Statistics;
Certificate of Death File #64356, Delores Davis, 1951

HVS-20010-800M-1-50		COMMONWEALTH OF PENNSYLVANIA DEPARTMENT OF HEALTH BUREAU OF VITAL STATISTICS		File No. 64356
Primary Dist. No. _____		CERTIFICATE OF DEATH		Registered No. 15857
1. PLACE OF DEATH a. COUNTY <i>Phila</i>		2. USUAL RESIDENCE (Where deceased lived, if institution: residence before admission) a. STATE <i>Penna</i> b. COUNTY <i>Phila</i>		
b. CITY (If outside corporate limits, write RURAL and give township) OR BOROUGH <i>Phila</i>		c. CITY (If outside corporate limits, write RURAL and give township) OR BOROUGH <i>Phila</i>		
d. FULL NAME OF (If not in hospital or institution, give street address or location) HOSPITAL OR INSTITUTION <i>Temple Univ Hospital</i>		d. STREET ADDRESS (If rural, give location) <i>2046 N. Grant St</i>		
3. NAME OF DECEASED (Type or Print) a. (First) <i>DELORES</i>		b. (Middle)	c. (Last) <i>DAVIS</i>	4. DATE OF DEATH (Month) (Day) (Year) <i>7 28 1951</i>
5. SEX <i>F</i>	6. COLOR OR RACE <i>C</i>	7. MARRIED, NEVER MARRIED, WIDOWED, DIVORCED (Specify) <i>married</i>		8. DATE OF BIRTH <i>4/25/31</i>
10a. USUAL OCCUPATION (Give kind of work done during most of working life, or if retired) <i>housewife</i>		10b. KIND OF BUSINESS OR INDUSTRY <i>housewife</i>		9. AGE (In years last birthday) <i>20</i>
11. BIRTHPLACE (Also give State or foreign country) <i>New York</i>		12. CITIZEN OF WHAT COUNTRY? <i>USA</i>		
13. FATHER'S NAME <i>John Boddie</i>		14. MOTHER'S MAIDEN NAME <i>Wheaton Christian</i>		
15. WAS DECEASED EVER IN U. S. ARMED FORCES? (Yes, no, or unknown) _____		16. SOCIAL SECURITY NO. _____		17. INFORMANT'S OWN SIGNATURE <i>Stephen Davis - 2046 N. Grant St</i>
18. CAUSE OF DEATH Enter only one cause per line for (a), (b), and (c) <i>HEPATIC COMA</i>		MEDICAL CERTIFICATION		
This does not mean the mode of dying, such as heart failure, asthenia, etc. It means the disease, injury, or complication which caused death.		I. DISEASE OR CONDITION DIRECTLY LEADING TO DEATH (a) _____		INTERVAL BETWEEN ONSET AND DEATH
ANTECEDENT CAUSES DUE TO (b) <i>secondary to chronic</i>		Morbid conditions, if any, giving rise to the above cause (a) stating the underlying cause last. DUE TO (c) <i>Infectious Hepatitis</i>		
II. OTHER SIGNIFICANT CONDITIONS Conditions contributing to the death but not related to the disease or condition causing death. <i>092X</i>				
19a. DATE OF OPERATION		19b. MAJOR FINDINGS OF OPERATION		20. AUTOPSY? YES <input checked="" type="checkbox"/> NO <input type="checkbox"/>
21a. ACCIDENT SUICIDE HOMICIDE (Specify)		21b. PLACE OF INJURY (e.g., in or about home, farm, factory, street, office bldg., etc.)		21c. (CITY, TOWN AND TOWNSHIP) (COUNTY) (STATE)
21d. TIME (Month) (Day) (Year) (Hour) OF INJURY		21e. INJURY OCCURRED While at <input type="checkbox"/> Work Not While at Work <input type="checkbox"/>		21f. HOW DID INJURY OCCUR?
22. I hereby certify that I attended the deceased from <i>7-25</i> , 19 <i>51</i> to <i>7-28</i> , 19 <i>51</i> , that I last saw the deceased alive on <i>7-28</i> , 19 <i>51</i> , and that death occurred at <i>10:25 A.M.</i> , E.S.T., from the causes and on the date stated above.				
23a. SIGNATURE <i>Smecracken, M.O.</i>		23b. ADDRESS <i>3401 N. Broad St.</i>		23c. DATE SIGNED <i>7/28/51</i>
24a. BURIAL CREMATION, REMOVAL (Specify) <i>Burial</i>		24b. DATE <i>Aug-3-1951</i>		24c. NAME OF CEMETERY OR CREMATORY <i>Maple Lawn</i>
24d. LOCATION (Town, township and county) (State) <i>Sharon, Phil-DeL, Pa.</i>		25. SIGNATURE OF FUNERAL DIRECTOR <i>Walter C. Beckett 216 W. Grant St Phila.</i>		
DATE RECORDED BY LOCAL REG. JUL 31 1951		REGISTRAR'S SIGNATURE <i>Joseph G. Farrell</i>		ADDRESS

MARGIN RESERVED FOR BINDING
WRITE PLAINLY WITH UNFADING INK—THIS IS A PERMANENT RECORD
DEATH IN plain terms, so that it may be properly classified. Exact Statement of OCCUPATION is very important. PHYSICIANS should state CAUSE OF DEATH in plain terms, so that it may be properly classified. Exact Statement of OCCUPATION is very important.

Commonwealth of Pennsylvania; Department of Health; Bureau of Vital Statistics; Certificate of Death File #30233, Lydia Francis, 1960

#188 J. Malcolm Henderson sub by

00
6-200
80
X
4200

MARGIN RESERVED FOR BINDING
WRITE PLAINLY WITH UNFADING INK—THIS IS A PERMANENT RECORD
N. B.—Every item of information should be carefully supplied. AGE should be stated EXACTLY. PHYSICIANS should state CAUSE OF DEATH in plain terms, so that it may be properly classified. Exact statement of OCCUPATION is very important.

HVS-20008-650M-5-49-10		COMMONWEALTH OF PENNSYLVANIA DEPARTMENT OF HEALTH BUREAU OF VITAL STATISTICS		File No. 30233
Primary Dist. No. 80		CERTIFICATE OF DEATH		Registered No. 5097
1. PLACE OF DEATH a. COUNTY Phila.		2. USUAL RESIDENCE (Where deceased lived, if institution; residence a. STATE PENNA. b. COUNTY Phila. before admission).		
b. CITY (If outside corporate limits, write RURAL and give township) OR BOROUGH Phila.		c. CITY (If outside corporate limits, write RURAL and give township) OR BOROUGH Phila.		
d. FULL NAME OF (If not in hospital, or institution, give street address or location) 1543 N. PARK AVE.		d. STREET ADDRESS 1543 N. PARK AVE.		
3. NAME OF DECEASED (Type or Print) Lydia		a. (First) Stealing		4. DATE OF DEATH (Month) (Day) (Year) March 2 1960
5. SEX Female		6. COLOR OR RACE Negro		7. MARRIED, NEVER MARRIED, WIDOWED, DIVORCED (Specify) Widowed
10a. USUAL OCCUPATION (Give kind of work done during most of working life, even if retired) Domestic		10b. KIND OF BUSINESS OR INDUSTRY At Home		8. DATE OF BIRTH 5/30/1872
13. FATHER'S NAME Unknown		14. MOTHER'S MAIDEN NAME Unknown		9. AGE (In years last birthday) 87
15. WAS DECEASED EVER IN U. S. ARMED FORCES? (If yes, complete reverse side of certificate)		16. SOCIAL SECURITY NO. Midwood White 2120 N. 8th St Phila		11. BIRTHPLACE (Also give State or foreign country) Maryland
17. INFORMANT'S OWN SIGNATURE AND ADDRESS		18. CAUSE OF DEATH		12. CITIZEN OF WHAT COUNTRY? USA
18. CAUSE OF DEATH		MEDICAL CERTIFICATION		INTERVAL BETWEEN ONSET AND DEATH Seconds
I. DISEASE OR CONDITION DIRECTLY LEADING TO DEATH* (a) Pulmonary Embolism		DUE TO (b) General Circulatory Stasis		Weeks to months
*This does not mean the mode of dying, such as heart failure, asthma, etc. It means the disease, injury, or complication which caused death.		DUE TO (c) Arteriosclerotic Heart Disease		Years
II. OTHER SIGNIFICANT CONDITIONS		Chronic Arthritis		Years
Chronic Brain Syndrome				
19a. DATE OF OPERATION		19b. MAJOR FINDINGS OF OPERATION		20. AUTOPSY? YES <input type="checkbox"/> NO <input type="checkbox"/>
21a. ACCIDENT SUICIDE HOMICIDE (Specify)		21b. PLACE OF INJURY (e.g., in or about home, farm, factory, street, office bldg., etc.)		21c. (CITY, TOWN AND TOWNSHIP) (COUNTY) (STATE)
21d. TIME (Month) (Day) (Year) (Hour) OF INJURY		21e. INJURY OCCURRED While at Work <input type="checkbox"/> Not While at Work <input type="checkbox"/>		21f. HOW DID INJURY OCCUR?
22. I hereby certify that I attended the deceased from October 1959 to March , 1960 that I last saw the deceased alive on 1 March , 1960 and that death occurred at 5:00 P.M. E.S.T. , from the causes and on the date stated above.				
23a. SIGNATURE Melvin V. Butler		M.D. or other		23b. ADDRESS 1920 N. 12th St. Phila, Pa
23c. DATE SIGNED 3-2-60		24a. B U R I A L C R E M A T I O N R E M O V A L (Specify)		24b. DATE 3/8/60
24c. NAME OF CEMETERY OR CREMATORY Edin Cemetery		24d. LOCATION (Town, township and county) (State) Collingsdale Del. Penna		
DATE RECD BY LOCAL REC MAR 7 1960		REGISTRAR'S SIGNATURE Joseph G. Farrell		25. SIGNATURE OF FUNERAL DIRECTOR Butler 1520 N. 21st St. Phila

School District of Philadelphia, Form EV 5—Alphabetic Index Card,
Rosemary Davis

LAST NAME DAVIS		FIRST NAME ROSEMARY	MIDDLE NAME	DATE OF BIRTH MONTH DAY YEAR 6 17 29		
RESIDENCE WHEN ADMITTED..... 2326 N. Van Pelt St.						
NEW RESIDENCE WHEN DISMISSED.....						
ROOM NUMBER	CP					
ROOM NUMBER	61	sp				
ADMITTED <u>9 18</u> 19 <u>46</u> A. M. TO..... GRADE, BY T-R-O* SOURCE <i>Fisher</i>						
IN THE CASE OF T, INSERT SCHOOL AND DISTRICT; IN THE CASE OF R OR O, INSERT PHILADELPHIA SCHOOL, SCHOOL DISTRICT OUTSIDE OF PHILADELPHIA, OR OTHER SOURCE OF COMMISSION.						
DISMISSED..... 19..... A. M. FROM..... GRADE, BY T-O.....						
IN THE CASE OF T, INSERT SCHOOL AND DISTRICT; IN THE CASE OF O, INSERT PROPER CODE NUMBER.						
NOTE: COMPLETE RECORD IN EVERY DETAIL AND FILE IN INDEX OF DISMISSED PUPILS.						
* CROSS OUT LETTERS THAT DO NOT APPLY.						
FORM EV 5—ALPHABETIC INDEX—SCHOOL DISTRICT OF PHILADELPHIA (JUNE 1944)						

School District of Philadelphia, Form H 22—Permanent Catalog Card, Boys,
Stephen Francis Davis

ACCESSION	LAST NAME Davis	FIRST NAME AND MIDDLE INITIALS Francis Stephen	GROUP NO.
CURRICULUM.....	FROM <u>FitzSimons Jr.</u> SCHOOL		
SECTION.....	<u>F 7 E 5 - E 7 E 8</u>		
DATE OF BIRTH.....	<u>3-14-29</u>	MONTH.....	DAY..... YEAR
PARENT OR GUARDIAN.....	<u>Henry-Irene</u>		
RESIDENCE.....	<u>2046 Gratz St.</u>		
DATE OF ENTERING.....	<u>2/2/44</u>	DATE OF LEAVING.....	<u>3/14/46-193</u>
REMARKS:			
FORM H 22—PERMANENT CATALOG CARD, BOYS—SCHOOL DISTRICT OF PHILADELPHIA (MAR. 1940)			

“Henry Davis,” *Philadelphia Tribune*, May 26, 1945, 18

Henry Davis, of 2046 north Gratz street, died May 16. Funeral services were held from the Union AME Church, Rev. E. E. Tyler, officiating. Surviving are his wife, Mrs. Irene C. Davis, and Children. Interment was made at Eden Cemetery, May 21, Walter C. Beckett, mortician.

Kathy Sheehan, “Stephen Davis, Jazz Guitarist,” *Philadelphia Daily News*, August 26, 1987, 52

Services were to be held this morning for Stephen Francis Davis, a bass guitar player who recorded albums with several jazz greats. Davis, also known as Luquman Abdul Syeed, died Friday. He was 58 and lived in West Philadelphia.

Davis played acoustic bass and fender bass with a number of groups, including his own Jazz with Steve Davis and Khadijah, a band that had his wife, Rose Mary Davis, also known as Khadijah Syeed, as lead singer. He was in the original John Coltrane band and was a member of the Coltrane Cultural Society. In addition to Coltrane, he recorded albums with such jazz superstars as Eddie Jefferson, McCoy Tyner and Harry "Sweets" Edison. He had not been active in the music world since becoming ill in 1980. Prior to that, he lived for 16 years in Rochester, N.Y., where he worked as a musician and music teacher.

Davis, who began playing professionally at the age of 16, was influenced by his late brother, Truman, a bassist, and encouraged by Hassan Ibn Ali, Billy Joe Jones and Red Garland.

He was a member of the American Federation of Musicians Local 284 and the Islamic Students Association of North America and Canada. Davis was a graduate of Northeast High School, where he was on the track team. Along with his wife, he is survived by a son, Nasirdheen Ibn Abdul Syeed Davis, and four sisters, Mildred G. White, Alberta Gilliard, Irene G. Wright and Helen Hargraves.

Services were scheduled for 11 a.m. today at the Victor L. Joell Funeral Home, 2814 W. Cecil B. Moore Ave. Friends may call at the funeral home at 9 a.m. Burial will be in Northwood Cemetery, 15th and Haines streets.

APPENDIX C CHAPTER IV RESEARCH NOTES

This appendix contains transcriptions of select primary sources referenced throughout Chapter 3.

Contents:

- Appendix C1: Joe Sewell, 1947-1952
- Appendix C2: Jimmy Hinsley Group/820 Club, 1948-1949
- Appendix C3: Nasirdeen/Young Group/820 Club, 1949-1952
- Appendix C4: Background Information, 1949
- Appendix C5: Steve Davis with Jimmy Oliver, 1949-1950
- Appendix C6: Jimmy Oliver, 1946-1959
- Appendix C7: Rosemary Davis Biography and Primary Sources
- Appendix C8: Death of William Armstrong, 1954
- Appendix C9: Narcotics Arrest and Incarceration, 1955

Source Abbreviations:

BG: Boston Globe
CCAP: Cleveland Call and Post
DB: Down Beat
JJ: Jazz Journal
Met: Metronome
MM: Melody Maker
NYAN: New York Amsterdam News
NYT: New York Times
NYr: New Yorker
PAA: Philadelphia Afro-American
PI: Philadelphia Inquirer
PT: Philadelphia Tribune
Var: Variety
VV: Village Voice

APPENDIX C1
JOE SEWELL, 1947-1952

(PAA) 1947-03-29 pg 5	Joe Sewell with Jimmie Creighton and His Orchestra at the 900 Club
(PAA) 1947-09-06 pg 6	Bill Morris and The Five Gaylords at Café Holiday
(PAA) 1947-09-13 pg 5 (PAA) 1947-09-20 pg 6	Music Every Night; Joe Sewell-Tenor Sax Man and his Quartette featuring Chas Coker, Piano; Steve Davis, Bass; Billy Green, Drums. Extra Added Attraction!! Thursday, Friday, and Saturday, Trumpet Man Extraordinary, Calvin Todd. Jam Session, Every Saturday, 3 to 7. Café Holiday, 13 th & Diamond. ST.4-8958
Porter 1998, 326n4	On September 20, 1947 the Philadelphia Afro-American printed an ad for Tenor Sax Man Joe Sewell appearing at the Cafe Holiday with his "Quartette" that included Chas. (Dolo?) Coker on piano, Bill Green on Drums and Steve Davis on Bass. Trumpeter Calvin Todd was added on weekends.
(PAA) 1947-09-27 pg 7	Johnny Bowen And His Five Naturals at Café Holiday
(PAA) 1947-12-20 pg 6	Joe Sewell Trio at Club Zel-Mar (37 th & Market)
(PAA) 1947-12-27 pg 12	Joe Sewell Trio at Club Zel-Mar (37 th & Market)
(PAA) 1948-01-10 pg 7 (PAA) 1948-01-17 pg 6	Joe Sewell Trio, King Solomon Quintet at Club Zel-Mar
(PAA) 1948-02-14 pg 9	Ramon Bruce: Ravin' With Ramon: Club Zelmar is really going all out to please its patrons and sure oughto get a play. They are featuring the music of Jimmie Oliver, Monday, Tuesday and Friday; Eddie Woodland on Wednesday, Thursday and Saturday. Both have a good following.
(PT) 1948-02-21 pg 12	Kae Williams: Bright Light Banter: The jam session held at Powelton Bar was real gone Saturday past. Celebrities attending were Clint Jones, "Candy" Smith, Homer Stevenson, Jimmy Preston and Joe Sewell, who rocked the house with his tenor sax.
(PT) 1948-04-17 pg 12	Kae Williams: Bright Light Banter: Janie Mickens, the USO queen, opened at Pitts Musical Bar on Monday nite and I hear the little girl took the place by storm. Janie is very attractive and sings a sweet song and it is expected that she may be held over for another week. Harriette Harris, song thrush at the same spot, stood out as well as her co-worker, who is billed as the main attraction.
(PAA) 1948-04-17 pg 6	Joe Sewell with Bill Hollis, Frank Brown (Bass), Billie Payne, Janie Mickens and Harriet Harris at Joe Pitts
(PAA) 1948-04-17 pg 6	Ramon Bruce: Ravin' With Ramon: For you North Philly hangouters, Joe Pitt's Musical Bar is another must. Harriet Harris, cute little vocalist, is there. Really riffs out on some very cool numbers.
(PT) 1948-04-17 pg 12	Kae Williams: Bright Light Banter: Just as this column

	predicted, Janie Mickens has been held over at Joe Pitt's Musical Bar for another week. The little girl is real gone. Music is furnished by Joe Sewell (a mad tenor man) and his Four Bars. Incidentally, when visiting the spot, request the boys to play Sewell's latest composition "Jumping at Joe Pitts." The number is out of this world.
(PAA) 1948-04-24 pg 5	Joe Sewell with Bill Hollis, Frank Brown (Bass), Billie Payne and Harriet Harris at Joe Pitts
(PAA) 1948-04-24 pg 6	Glenna L. Bannister: Stardust: Joe Pitts Musical Bar: Presents Joe Sewell and his Four Bars Of Rhythm, who plays his own composition of "Jumping at Joe Pitts." Believe me, when he blows the place really jumps. Not to mention Harriett Harris, the little girl with the golden voice.
(PAA) 1948-05-01 pg 7 to (PAA) 1948-06-26 pg 14	Joe Sewell with Bill Hollis, Frank Brown (Bass), Jimmy Johnson and Harriet Harris at Joe Pitts [(PAA) 1948-05-08 pg 7; 1948-05-15 pg 7; 1948-05-22 pg 5; 1948-05-29 pg 7; 1948-06-05 pg 7; 1948-06-12 pg 6; 1948-06-19 pg 7]
(PAA) 1948-05-15 pg 6	Glenna L. Bannister: Stardust: Joe Sewell and his Four Bars of Rhythm, Joe Pitts Musical Bar
(PAA) 1948-05-22 pg 6	Glenna L. Bannister: Stardust: Joe Pitts Musical Bar, Joe Sewell and his Four Bars of Rhythm
(PT) 1948-05-22 pg 12	Kae Williams: Bright Light Banter: Joe Sewell still rocking the house at Pitts bar. Harriett Harris, Joe Pitts find, is still carrying on her wonderful song stylings. Tells me that she may hit Emerson's.
(PT) 1948-05-22 pg 13	Theresa West: The Roving Reporter: Club Topazia, up-and-coming club, is giving a dance May 23 rd . The place will be Tropical Gardens, while the music will be supplied by Joe Sewell.
(PT) 1948-05-29 pg 12	Kae Williams: Bright Light Banter: Finally found time to drop in on Joe Sewell. That cat is mad when blowing his tenor horn. Cannot understand why he is so underrated.
(PT) 1948-06-05 pg 12	Kae Williams: Bright Light Banter: At Joe Pitts. Bill Hollis carried on for the holiday entertainment seekers. Bill Leslie, a Chester boy, blew so much tenor that this scribe was forced to mention his name to proprietor Joseph Pitts. Would like to see him and Joe Sewell battle it out in the evenings.
(PT) 1948-06-19 pg 8	Squire Bryant: Thru The Looking Glass: Then reversed to Pitts Musical Listenery where ace Francis Hollis Hopper, Frank Williams and Joe Sewell make with the Jazz...
(PAA) 1948-06-26 pg 13	Glenna L. Bannister: Stardust: Joe Pitts, Harriet Harris and Joe Sewell, with Bill Hollis, Frank Brown and Jimmy Johnson
(PAA) 1948-07-03 pg 6 to	Joe Sewell with Ruby Mobley at Joe Pitts Musical Bar

(PAA) 1948-08-28 pg 7	[(PAA) 1948-07-10 pg 8; 1948-07-17 pg 8; 1948-07-24 pg 7; 1948-07-31 pg 8; 1948-08-07 pg 9; 1948-08-14 pg 9; 1948-08-21 pg 7]
(PAA) 1948-07-03 pg 7	Ramon Bruce: Ravin' With Ramon: Harriet Harris still gets my vote as being one of the most promising vocalassies in town. Now warbling at Pitt's Musical Bar. Jumpin' Joe Sewell: Joe Sewell, the tenor man, gets madder and madder, day by day, with that crazy tune, "Jumping at Joe Pitt's."
(PAA) 1948-07-10 pg 8	Ramon Bruce: Ravin' With Ramon: Joe Siwell [sic] is still at Pitt's Musical Bar along with a new vocal addition, Ruby Mobley.
(PAA) 1948-09-04 pg 7 (PAA) 1948-09-11 pg 6	Joe Sewell with Money Montgomery, Frank Brown, Jimmy Johnson and Novella King at Joe Pitt's Musical Bar
(PAA) 1948-09-18 pg 8	Joe Sewell with Jimmy Howard at Joe Pitts Musical Bar
(PAA) 1948-09-25 pg 8 (PAA) 1948-10-02 pg 6 (PAA) 1948-10-09 pg 7	Joe Sewell with Ruby Mobley at Joe Pitts Musical Bar
(PAA) 1948-10-16 pg 7 (PAA) 1948-10-23 pg 7	Joe Sewell with Don Gardner at Joe Pitts Musical Bar
(PAA) 1948-10-23 p4, s2 (PAA) 1948-11-06 pg 7	Joe Sewell with Doris King at Joe Pitts Musical Bar
(PAA) 1948-11-13 pg 6 (PAA) 1948-11-20 pg 8	Joe Sewell with Sammy Gaines at Joe Pitts Musical Bar
(PAA) 1948-11-27 pg 8	Joe Sewell and his Four Bars of Rhythm at Joe Pitts Musical Bar
(PAA) 1948-12-04 pg 6 (PAA) 1948-12-11 pg 6	Joe Sewell with Evelyn Simms at Joe Pitts Musical Bar; [Gordon Ashford All-stars opening Monday, December 20]
(PAA) 1948-12-18 pg 8	Joe Sewell with Evelyn Simms at Joe Pitts Musical Bar; Gordon Ashford All-stars opening Monday, December 20
(PAA) 1948-12-25 pg 10	Joe Sewell and his Four Bars of Rhythm at Ridge Point Bar
(PAA) 1949-01-01 pg 7 (PAA) 1949-01-08 pg 6 (PAA) 1949-01-15 pg 7 (PAA) 1949-01-22 pg 6	Opening Monday January 3, Joe Sewell and his Four Bars of Rhythm plus Novella King at Norris Hotel and Musical Bar
(PT) 1949-01-08 pg 5	Squire Bryant: Jimmy Johnson, Jr. Is Drum Sensation: On January 1, 1948 he started in with the Tommy Simms' Band, working there for about three months. From there to Joe Sewell and his Four Bars of Rhythm where he has been ever since.
(PT) 1949-01-08 pg 12	Squire Bryant: 'Round Midnight: Orchids from this kolumn are conveyed to the drum-sational localad Jimmy Johnson, Jr., now with the "Joe Sewell" musicrew, at the Norris drinkery. Jimmy strikes this head as being quakertown's most outstanding "Hide Beater". Anybody who really has drumming eyes and watches his human play, should marvel at his handiwork. He started playing with the drums in

	March, 1945... Numerous local addicts of musical happenings are debating among themselves whether Joe Sewell (at Norris Bar) the Saxater is better than Buddy Savit (the other Saxater at Zanzibar) who know? Perhaps a musical skuffle between the two can really be arranged. Would be kicks.
(PAA) 1949-01-15 pg 6	E.B. Rea: Encores and Echoes: Joe Sewell's Four Bars and Novella King at the Norris Hotel Musical Bar.
(PAA) 1949-01-22 pg 7	E.B. Rea: Encores and Echoes: Joe Sewell's and Novella King at the Norris Musical Bar.
(PAA) 1949-01-29 pg 6 to (PAA) 1949-04-30 pg 7	Joe Sewell and his Four Bars of Rhythm at Norris Hotel and Musical Bar [Jimmy Campbell opening Monday January 31] [(PAA) 1949-02-05 pg 7; 1949-02-12 pg 7; 1949-02-19 pg 6; 1949-02-26 pg 7; 1949-03-05 pg 6; 1949-03-12 pg 7; 1949-03-19 pg 9; 1949-03-26 pg 7; 1949-04-02 pg 7; 1949-04-09 pg 7; 1949-04-16 pg 7; 1949-04-23 pg 6]
(PT) 1949-06-18 pg 5	Squire Bryant: The Philadelphia Story: For this week is the grand drummerlad, "Jimmy Johnson, Jr.," who is considered by most of the persons who really know, as Philly's gonest on the hides. Formerly with Joe Sewell, he now plays with Jimmy Hinsley and his musicrew. According to current reports, "Jimmy will do alright in the music poll that will be conducted by this column in the near future." Watch for it.
(PAA) 1950-07-01 pg 9 (PAA) 1950-07-08 pg 8 (PAA) 1950-07-15 pg 7 (PAA) 1950-07-22 pg 9	Jumping Joe Sewell and His Musical Loone Tickes. Extra Added Attraction, Featured Nightly, The Queen of the Keyboard, Edythe French at Tropic Café, 1908 W. Oxford Street.
(PT) 1951-04-28 pg 9	Francis Cauthorn: The Night Shift: And to top it off, to honour this scribe "Jumpin'" Joe Sewell, tenor-jiver with Tiny Grimes and his kiltie-outfitted boys, played "Flyin' Home." Before the heat had subsided Joe had lost his kiltie-skirt leaving exposed only those zebra-skinned panties.
(PT) 1952-10-11 pg 12	Jimmy Brown: These Foolish Things: Another ex-Tiny Grimes saxman, Joe Sewell, returned to the Pitts Musicalounge the other evening and participated in the music carrying-ons. Joe, who formerly enjoyed a very extensive engagement at this spot, is also on the look-see for a gig.
(PT) 1952-10-21 pg 12	Francis Cauthorn: The Night Shift: Tenor saxer Joe Sewell, fomer Tiny Grimser with those kilts, that terpsichoring Jimmy Oliver giving tinge of Stitt vs. Ammons sax battling team, with Herb Gordy on bass and Fats Wright, piano, and mad-man Butch Ballard, he of the terrific drum beats, have formed a new group in the city and skedded at "Bill and Lou's" northside.

APPENDIX C2
JIMMY HINSLEY GROUP/THE 820 CLUB, 1948-1949

1948	
(PT) 1948-01-24 pg 13	Kid Swinger: Bright Light Banter: North Phila's newest nite spot is the "820 Club" located in the La Reve Hotel at 820 W. Columbia Ave. One of the country's foremost saxophone stylists, Jimmy Hinsley and his all-star quartette are there now. This aggregation is composed of Joe Lawson, young arranger and composer, and those two dynamic Mohammedan musicians Ahmad H. Abdul, Bass and Khalil Mahdi at Drums. Beverages are served by mixologists Livic Hawks and Ernest Barrow. Julius Rayser is manager. Lovely Celeste Stuart is the receptionist who greets you.
(PT) 1948-01-24 pg 13 (PT) 1948-01-31 pg 13	Visit N. Phila.'s Newest Nite Spot, La Reve's 820 Club, 820 W. Columbia Ave. Present Nightly Jimmy Hinsley & His Quartette, Direct From New York, Featuring Joe Lawson, Piano, Formerly with Hot Lips Paige, and those two Dynamic Mohamedan Musicians Ahmad H. Abdul Malik, Bass, Khalil Mahid, Drums. New York's Lady of Swing Celeste Stuart, Receptionist. Television-Bar and Restaurant; No Cover, No Minimum, Modern Prices; For Reservations Call PO 5-9157; Louis Draper, Prop.
(PT) 1948-02-07 pg 12 (PT) 1948-02-14 pg 12 (PT) 1948-02-21 pg 12 (PT) 1948-02-28 pg 12 (PT) 1948-03-06 pg 13	Visit N. Phila.'s Newest Nite Spot, La Reve's 820 Club, 820 W. Columbia Ave. Present Nightly Jimmy Hinsley & His Quartette, Direct From New York, Featuring Joe Lawson, Piano, Formerly with Hot Lips Paige, and that Dynamic Mohamedan Musician Khalil Mahid, Drums, Steve Davis, Bass. New York's Lady of Swing Celeste Stuart, Receptionist. Television-Bar and Restaurant; No Cover, No Minimum, Modern Prices; For Reservations Call PO 5-9157; Louis Draper, Prop.
(PT) 1948-03-13 pg 12	Visit N. Phila.'s Newest Nite Spot; La Reve's 820 Club, 820 W. Columbia Ave. Presents Nightly Jimmy Hinsley & His Quartette; James Forman, Piano; Miss Harriet Jefferson, Vocalist. Television – Bar and Restaurant; No Cover – Minimum Admission – Modern Prices; For Reservations Call PO 5-9157; Louis J. Draper, Prop.
(PT) 1948-03-20 pg 12	Kae Williams: Bright Light Banter: Lovely Harriette Jeffsrson [sic] has reentered show business and is now appearing at Lou Draper's 820 Club. Miss Jefferson recently returned from Virginia. After her arrival to Philadelphia she was advised to rest by her physician. Backed by Jimmy Hinsley and his quartette, the little girl should do very well at the spot.

<p>(PT) 1948-03-20 pg 13 (PT) 1948-03-23 pg 12 (PT) 1948-03-27 pg 12</p>	<p>Visit North Phila.'s Newest Nite Spot; La Reve's 820 Club, 820 W. Columbia Ave. Presents Nightly Jimmy Hinsley & His Quartette, Direct from New York – Featuring James Forman, Piano; Khalil Mahdi, Drums; Steve Davis, Bass; Miss Harriet Jefferson, Vocalist. No Cover, No Minimum, No Admission; 820 Triple Treat: Television Bar, Musical Lounge, Restaurant; For Reservations Call PO 5-9157; Louis J. Draper, Prop.</p>
<p>(PT) 1948-04-03 pg 12 (PT) 1948-04-10 pg 12</p>	<p>Jimmy Shine Quartet at 820 Club</p>
<p>(PAA) 1948-04-03 pg 5</p>	<p>Ramon Bruce: Ravin' With Ramon: Jimmy Hinsley at Budweisers. He blows the prettiest bop-sweet horn around.</p>
<p>(PT) 1948-05-08 pg 12</p>	<p>Kae Williams: Bright Light Banter: Harriette Jefferson, local song thrush was in town recently. The little girl is currently appearing in Harrisburg, Pa.</p>
<p>(PAA) 1948-05-15 pg 5</p>	<p>Glenna L. Bannister: Stardust: Louis Draper has been selected guest of "Stardust" for this week. Mr. Draper, an American Indian, whose tribal name is Chief Strongmoose, is one of Philadelphia's most successful businessmen. He is proprietor of the Hotel La Reve, and the 820 Club described as the triple treat. A resident of Philadelphia for 30 years, he attended, Central High and Temple University. He has never been married, though he has made several proposals, and smiles when he says, "But something always happens, and I am glad it does." But he contends that it is his desire, and will when he finds the right girl. Explaining his idea of a right girl, he says, "one that likes the same things that I do, and can see life as I see it. Then I know we can make a success of it." (Girls, Stardust has given you a hot tip.) Gets EIL Life Chapter: Mr. Draper was granted a life membership charter in the Federated Eastern Indian League for his assistance in merging and consolidating all tribes of North American Indians into a protective federation of and for the red race. Mr. Draper is a trustee of Club Trustee, serves on the board of directors of the Philadelphia Retail Liquor Dealers' Association, organizer and executive secretary of the United Hotel Association of Philadelphia, Inc., and a member of the National Association of Real Estate Brokers, the United Enterprise Association, and the YMCA. In spite of his many business obligations, he finds time to take a swim each week in the YMCA pool. Swimming is his favorite sport. World War II Vet: Mr. Draper served in World War II. He was attached to the 124th Cavalry Air Corps. Rated as a T/5, he was stationed in India and Burma. We need more citizens like him in our city.</p>

(PT) 1948-05-22 pg 12	Kae Williams: Bright Light Banter: Jimmy McNair will close at the 820 Club Saturday nite and enter Lancaster ave Oasis Monday nite.
(PAA) 1948-05-29 pg 6	Glenna L. Bannister: Stardust: The Budweiser Tavern really jumps on Mondays and Thursdays when Johnny Farrell and his Trio hit. Johnny was formerly with the Three Loose Nuts. The Budweiser, under the ownership of Al Schwartz, and management of the very popular Ray Davis, is known as the home for celebrities.
(PT) 1948-05-29 pg 12	Kae Williams: Bright Light Banter: Louis Draper has acquired the services of Freddie Tennant and his combo for the 820 Club. Seems as though Jimmy McNair had a little Union Trouble.
(PAA) 1948-07-10 pg 8	Ramon Bruce: Ravin' With Ramon: Cura [sic] Bailey back from Canada and long with Elmer Snowden and his trio she carries forth at the 820 Club
(PAA) 1948-08-07 pg 6	E.B. Rea: Encores and Echoes: Eura Bailey, sister of Pearl Bailey, is a member of a trio playing at Louis Draper's 820 Club in Philadelphia.
(PAA) 1948-09-25 pg 9 (PAA) 1948-10-02 pg 7 (PAA) 1948-10-09 pg 7	Jimmy Himsley [sic] and his band at Ridge Point [PAA 1948-10-16 pg 7: Harry Polk at Ridge Point]
(PAA) 1948-10-30 pg 4 s2	Jimmy Himsley and His Trio (Just recorded "Rubber Legs") at K.P. Café Thursday, Friday, Saturday Oct 28-30
1949	
(PT) 1949-06-11 pg 12	Squire Bryant: The Philadelphia Story: Jimmy Johnson still drumming with Jimmy Hinsley
(PT) 1949-06-18 pg 5	Squire Bryant: The Philadelphia Story: For this week is the grand drummerlad, "Jimmy Johnson, Jr.," who is considered by most of the persons who really know, as Philly's gonest on the hides. Formerly with Joe Sewell, he now plays with Jimmy Hinsley and his musicrew. According to current reports, "Jimmy will do alright in the music poll that will be conducted by this column in the near future." Watch for it.
(PT) 1949-06-25 pg 12	Squire Bryant: The Philadelphia Story: Jimmy Hensley's [sic] musicrew at the "1601"

APPENDIX C3
NASIRDEEN/YOUNG GROUP/THE 820 CLUB, 1949-1952

(PT) 1949-09-10 pg 5	<p>Teen Topics: Jazz Concert Given: Club Swank, a group of popular North Philadelphian fellows, broke things up musically last week at the new and beautiful Cameo Room in Reynolds Hall with a wonderful Jazz Concert. Participating were musicians Percy Heath, Joe Jones, John Coltrain, Hassain and Johnny Coles. These concerts are held each Sunday (3 to 6) and the master of ceremonies is Oscar Treadwell, the disc jockey.</p>
(PT) 1949-12-17 pg 6	<p>Warneal Lanier: Nasiredeen Heard In Initial Musical: Reynolds Hall, 1416 N. Broad St., was the scene last Sunday evening of an unique musical treat which featured the initial appearance of Nasiredeen and his competent group of modern jazz exponents. These musicians are members of the Rubbaniyat Association, frequently referred to as Mohammedans. Included in the group were Nasiredeen, drums; Rashid Ali, tenor sax; Hassan Ali, piano; Luqman Syeed, bass. Local guests sitting in on the session were Clifford “Brownie” Brown, trumpet; Robert “Bottle” Fontell, alto sax and a few others. The program was highlighted by several original selections. Among the more notable were “Mood” by Hassan Ibn Ali; “Basheera” by Rashid Ali and “Fiests” written by Calvin Massey, featuring Civian Hutchinson on the vocals. The group will soon be presented in a Concert of Jazz over a local radio station.</p>
Catalano 2000, 42-43	<p>During this period, Roach brought a quintet of all-star musicians to a concert at the Camero Room in Mercantile Hall at Broad and Master Streets in Philadelphia... Roach’s ears perked up when someone told him that the group opening for him would be led by Clifford Brown.</p> <p>Brownie’s group at the Camero Room included the saxophonist James Young, altoist John Joyner, pianist Hasaan Ali (Langsford) [Lankford], bassist Steve Davis, and drummer William “Kali” Armstrong.</p>
Catalano 2000, Photo page 3	<p>Photos: (Top) The pupil and the teacher: Clifford Brown (right) and Fats Navarro in the Camero Room of the Mercantile Hall, Philadelphia, 1949. When asked about trumpeters who influenced his style, Brown listed only one name: Fats Navarro. (Norman Saks Collection)</p> <p>(Bottom) As a college freshman at Delaware State, Brown had become well known enough to lead groups in nearby Philadelphia. He appeared there with Miles Davis, Charlie Parker, and other bebop legends. In the Camero Room of</p>

	the Mercantile Hall, Philadelphia, 1949, Brown performs with alto saxophonist John Joyner, drummer William "Kali" Armstrong, and tenor saxophonist James "Sax" Young. Also performing that evening, but not shown here, were pianist Hasaan Ali and bassist Steve Davis (Norman Saks Collection)
(PT) 1949-12-20 pg 12	Lemuel Huntley: If You Ask Me: Nasiredeen, the incomparable little band that was featured in a concert recently at Reynolds Hall, will again take the spotlight at a Christmas Eve Dance given by The Two Sheiks, Philly's social club, who promise a full evening of enjoyment. During the evening some of our city's leading young artists will entertain you.
1950	
(PT) 1950-02-25 pg 6	Sidney Allen: Club Vogue Gives Musical Concert: In a trend of musical concerts now becoming very popular among the clubs of the city, Club Vogue, a group of younger-set members recently presented the third in a series of Jazz Sessions at the O. V. Catto, 16 th and Fitzwater sts. The guest artists were: "Fats" Navarro, trumpet; John Joyner, alto sax; Ziggy Vines, alto sax; Cliff Brown, Trumpet; James "Sax" Young, tenor; Stephen Davis, bass; William Langford [sic], piano; and Narsirdean, drums. The group, having been organized a little over seven months is planning to use the proceeds from the affair for the educational use for the members.... The group presented its first affair at the Reynolds Hall Cameo Room with Narsirdean and his group as the attraction. The second in the series was held at the O.V. Catto hall, with Jay Jay Johnson, one of the greatest trombone artists known, and Narsirdean and group.
(PT) 1950-06-03 pg 12 (PT) 1950-06-06 pg 12 (PT) 1950-06-10 pg 12	Grand Opening, June 12 Of 820 Club Lounge. Ann Fisher brings to you for the first Phila. appearance, Piney Brown, Recording Artist of "Kansas City Blues," and "That's All Right Baby." Beautiful Cecilia Cox, Singer; L. Draper, Prop.
(PT) 1950-07-15 pg 12 to (PT) 1950-12-30 pg 12	North Philly's 820 Club; 820 W. Columbia Ave. 4 Star Entertainment Nightly; Music, Comedy, Interpretive Dancing, Vocalist; Jam Session, Sat. 3 to 7 p.m. [(PT) 1950-07-22 pg 12; 1950-08-12 pg 12; 1950-08-19 pg 12; 1950-08-26 pg 12; 1950-09-02 pg 12; 1950-09-09 pg 12; 1950-09-16 pg 12; 1950-09-23 pg 12; 1950-09-30 pg 12; 1950-10-07 pg 12; 1950-11-04 pg 12; 1950-11-11 pg 12; 1950-11-18 pg 12; 1950-11-25 pg 12; 1950-12-02 pg 10; 1950-12-09 pg 12; 1950-12-16 pg 12; 1950-12-23 pg 10]

(PT) 1950-11-25 pg 9	Francis Cauthorn: The Night Shift: Visited the 820 Bar on Columbia ave. and ogled lovely shake-dancer Voda Disoir. Also featured here is Doris Knight, one time Cat's and Fiddle great. This little spot has the only stage show in Negro-attended nite spots. Emcee is "Little" Van Osborne with comic Harry Gibbs.
(PT) 1950-12-30 pg 9	Francis Cauthorn: The Night Shift: Two years ago, several young men became converts of the red-fezzes, here Moorish-American's to you. Two years later, this same group hold audiences at the 820 club spellbound with their entrancing bop-o-roo offerings, I give you Sax Young, alias Rashid Ali.
1951	
(PT) 1951-01-06 pg 12 (PT) 1951-01-13 pg 12 (PT) 1951-01-27 pg 12 (PT) 1951-02-03 pg 12 (PT) 1951-02-10 pg 12	North Philly's 820 Club; 820 W. Columbia Ave. 4 Star Entertainment Nightly; Music, Comedy, Interpretive Dancing, Vocalist; Jam Session, Sat. 3 to 7 p.m.
(PT) 1951-01-13 pg 9	Francis Cauthorn: The Night Shift: Via The Grapevine: Being rumoured about that Sax Young, up 820 way, is splittin' his band. He may be seen with that new outfit Jimmy Howard, singer of the boogie-woogie and the blues (the house rockin' type) is preparing. Howard, better known as "Hardtimes" was seen sitting in with the boys at the Douglass Political Club in Germantown.
(PAA) 1951-01-20 pg 8	Dick Banks: Midnight Mirror: 820 Club: This little club down at 8 th St. on Columbia Ave., has a fine attraction in Sax Young and his combo. They have one of the few floor shows in the city and very entertaining at that. Dora King, torso artist, will keep you well entertained with her exotic dancing. Saw pretty Bernice Smith and her sister-in-law, injoying [sic] the musical givings of Young's combo. Her name is Doris Smith. Calvin Davis, Philly boy who made good in the movies, is also on the show there. Calvin made his first pro appearance at Town Hall under the Cervanno Studios, later danced at the Latin Casino; then to the Click Club, then to Ciros. Calvin is also a product of Katherine Dunham's group. He has danced in the Dunham group in the pix called "Casbah."
(PT) 1951-01-20 pg 6	Warneal Lanier: The Scratch Pad: The 820 Club at 9 th and Columbia ave., is receiving stiff competition from the "Sportsman Bar," on the other side of the "avey." Although the latter is minus live entertainment and music, it does boost of Vern Cooper, popular mixologist, who draws a crowd. A few years back, the same establishment carried the label of "The King Cole Club," had live entertainment,

	not to mention a capacity crowd each and every nite. Now that the shoe is on the other foot, the “820” gets the nod from the crowd, because it brags of Ann Fisher and a mad show.
(PT) 1951-01-20 pg 9	Francis Cauthorn: The Night Shift: (Dora Lee King at the 820 Club)
(PAA) 1951-01-27 pg 9	Dick Banks: Midnight Mirror: 820 Club: This nite spot on Columbia Ave. where 9 th Street crosses, is fast becoming a spot to remember in North Philly. With its floor show, it is the spot to visit when in that part of the city. Currently appearing there is the Sax Young combo, sporting some mad turbans. Appearing on the show is Glenn Will doing his female impersonations and some fine vocalizing. There is that dynamic personality, Dora Lee King, torso artist, who will keep you wondering how she does all those impossible movements. The line forms down front, boys. Also there is Calvin Davis, exotic dancer. Anna Fisher, formerly with Lionel Hampton’s band, is co-owner of the Club. Grace Smith, who does the blues, has just finished a tour with Mr. “Blues” himself, Wyonnie Harris She hails from Trenton, N.J.
(PT) 1951-01-27 pg 6	Warnell Lanier: The Scratch Pad: Dug Bob Lewis and Dot Lindsey, funning and dining on “chicken in the rough” Saturday nite at the “820 Club” on Columbia avey, where Ann Fisher, still wows ‘em nitely with her version of “Up Stairs.’ Cliff Butler, chubby MC, heads the great revue that’s currently featuring Nasidereen and his Moslem Boys, musically backing Glen Willis, female impersonator; Grace Smith, vocalovely formerly with Wynonie Harris, and Dora King, the exotic tap and interpretive dancer.
(PT) 1951-01-27 pg 9	Francis Cauthorn: The Night Shift: Sax-man Young, keepin’ the crowds hot at the 820 on the “great-white-way” of N.P. has a rival band-leader in turbanned [sic] Lynn Hope, who is booked for a return spiel in S.P. soon. Hope, his piano playin’ sister and drummer brother are, like Young, converts of the Moslem turbans.
(PT) 1951-02-20 pg 12	Francis Cauthorn: The Night Shift: Fur-The-Books: Sax Young and his jitterbug-outfit, bop-o-roo-in at the 820 Club have been elevated. They have moved in on the turban-jive come Lynn of the Hope-Big and handsome Douglass Jones is really managing with-the-floor gags-Ann Fisher, she of the “Damon and Pythias” side, former shake-dancer deluxe, doing with the doity-doity song in house-hockin temp-Mabel Burley, she of the Moms Mabley-kick, in the preacher act. Torrid hip snakin’ by lovely Dora King, and that sumptuous Glenn Davis in that mad-mad outfit.

(PT) 1951-02-24 pg 6	Warnell Lanier: The Scratch Pad: Nasidereen and crew still giving with the local great sounds of aggressiveness from the confines of the Hotel La Rue, housed '820' Club there at 9 th and Columbia.
(PT) 1951-04-03 pg 12	Francis Cauthorn: The Night Shift: Sax Young and his tan-boppers of the Moorish American-way, completing 8 months at 820 Bar.
(PT) 1951-04-17 pg 8	Francis Cauthorn: The Night Shift: That newly formed outfit at 820 featuring Jimmy Brown and his tenor-sax, have created a "trend" already, 'tis said. The group is headed by that drummer-boy, Johnny Jones, who recently won an amateur contest held at the Golden-Lilly Musical Bar.
(PT) 1951-04-21 pg 9	Francis Cauthorn: The Night Shift: The manager and co-owner of the 820 Bar, Ann Fisher, was really happy last Saturday when her husband arrived home for the first time in a month.of-Sunday's after a long illness. He is an aide at Rush Hospital. Besides being an attractive person, Miss Fisher is a fine vocalist. Headlining the show at this spot is Baby Lee King, M.C. Johnny Jones, Philly's new sensational drummer-boy, with his new combo is featured here. Sitting in are Joe Cratic guitar; Bill Haywood; piano; and James Brown tenor sax. Closing out Saturday was the gal-about-town, Pinky Lee...
(PT) 1951-04-24 pg 12	Francis Cauthorn: The Night Shift: Heard tenor-man, Eddie Woodland got to the stand at the 820 Club last weekend and "goofed out".
(PT) 1951-05-22 pg 12	Francis Cauthorn: The Night Shift: Joe Jones, drummer man par excellence, with an all-star outfit including Ray Bryant at the ivories, Jimmy Oliver, doing the tenor-jives, holding at 422. Glen Willis, female impersonator, there wearing one of those rare "out of this world" evening gowns... Lovely Daisy Richards danced at the 820 Club last Friday and Saturday in the absence of her N.Y. buddy. Daisy-Mae a real shake artist, and to the patrons who always talk in "stage whispers," she's something to behold, fine shape and a hip-swivelling genius, tish tish... The new policy at 820 recently inaugurated there with "Bon Bon" being toasted the first Wednesday in a series of celebrity nites, was followed with singing man, Sonny Parker from Lionel Hampton's orch. He drew three encores with his blues and baladeering. Tomorrow nite, Ann Fisher, impresario of the club, will play hostess to members of Cab Calloway's congregation.
(PT) 1951-05-26 pg 9	Francis Cauthorn: The Night Shift: The Woodbine Club will punctuate its spring social season with an

	<p>“acquaintance” cabaret soiree Sunday afternoon. On the beam with this music will be Clyde (Fats) Wright, former pianist for Dinah Washington; James (Sax) Young, formerly with “the Hamp”; Jimmy Oliver, Willie Armstrong, Steve Davis and many others.</p>
(PT) 1951-06-12 pg 12	<p>Francis Cauthorn: The Night Shift: North Philly’s great white way on Columbia ave. with its Zanzibar, the new Weo and the 820, also it’s many non-musical bars, keeps the stein a-glitter with its many sided kinds of frequenters and styles of music preferred by its clientele.</p>
(PT) 1951-11-20 pg 12	<p>Veterans Entertained By Club 820 [Includes Photo]</p>
(PT) 1950-11-25 pg 9	<p>Francis Cauthorn: The Night Shift: Visited the 820 Bar on Columbia ave. and ogled lovely shake-dancer Voda Disoir. Also featured here is Doris Knight, one time Cat’s and Fiddle great. This little spot has the only stage show in Negro-attended nite spots. Emcee is “Little” Van Osborne with comic Harry Gibbs.</p>
(PT) 1952-01-29 pg 12	<p>Francis Cauthorn: The Night Shift: Tis rumored that Jimmy Brown, former sideman with Johnny Jones at 820 Club, will be returning to the fold before long-much to the delight of the patrons who have been asking for him.</p>
(PT) 1952-05-10 pg 12	<p>Jimmy Brown: These Foolish Things: Perennial favorite Dora King sharing bows with Doris, sultry 820 Club chanteuse. Heard the snake dancer who is appearing on the same bill ran into a little trouble when the Boa Constrictor decided to constrict around her little neck. This WAS NOT in the script.</p>
(PT) 1952-05-20 pg 12	<p>Francis Cauthorn: The Night Shift: Caravan Club on Norris st. now has former riders in return engagement they include: tenorman, Jimmy Brown, Johnny Jones on drums, who has been all these months at 820, now doing only weekends, and Eddie Christopher, piano.</p>
(PT) 1954-09-18 pg 1-2	<p>‘Moslem’ Formerly in PGH: ...Armstrong, became active in the Moslem faith several years ago while appearing at the “820 Club” at 9th and Columbia ave., it was learned. Known among “the faithful” as “Nasirdeen Ibisaud,” he was an avid student of Arabic which he speaks, reads and writes fluently. A drummer by profession, he was widely accepted among local musicians and was a member of the Musicians Local No. 274 located at 912 S. Broad St., from 1946 to 1952. During that time he has played with “Sax” Young Combo. The group was made up of Jimmy Young, leader; Steve Davis, William Langsford [sic] and Armstrong.</p>

**APPENDIX C4
BACKGROUND INFORMATION, 1949**

Contents

- Eddie Vinson 1949 Tour
- Red Garland With Coleman Hawkins
- Jo Jones All-Stars
- Jo Jones-Jimmy Oliver All-Stars at Ridge Point
- James "Sax" Young

Eddie Vinson 1949 Tour

(PAA) 1948-12-25 pg 8	Cleanhead Cleans Up; New Stars in His Band: Eddie (Mr. Cleanhead) Vinson introduced a band of completely new personnel when he appeared here last week. Musicians now comprising the organization are: James Young, James Rhodes, Charles Rice, William Garland, John Coltrane, John Coles and Louis Franks
(PAA) 1949-01-08 pg 7	Eddie Vinson: Jan. 2-21, NYC.
(PT) 1949-01-11 pg 12	Vinson Ork Features Youngsters: (James (Sax) Young, Charles Rice, Red Garland, Johnny Coles with Eddie Vinson)
(PT) 1949-01-11 pg 12	Eddie Vinson: January: 15-Newark, N.J.; 22-Wilmington, Del.; 23-Washington, D.C.; 26-Atlanta, Ga.; 28-Albany, Ga.
(PAA) 1949-01-15 pg 7	Eddie Vinson: January: 15-Newark; 22-Wilmington, Del.; 23 Washington D.C.
(PT) 1949-01-18 pg 12	Eddie Vinson: January: 22-Wilmington, Del.; 23-Washington, D.C.; 24-Newport News, Va.; 25-Winston-Salem, N.C.; 26-Atlanta, Ga.; 27-Birmingham, Ala.; 28-Albany, Ga.; 31-Shreveport, La.
(PAA) 1949-01-22 pg 7	Eddie Vinson: January: 22-Wilmington, Del.; 23-Washington, D.C.; 24-Newport News, Va.; 25-Winston-Salem, N.C.; 26-Atlanta, Ga.; 27-Birmingham, Ala.; 28-Albany, Ga.; 31-Shreveport, La.
(PAA) 1949-02-05 pg 6	Eddie Vinson: February: 5-Vicksburg, Miss.; 6-Hattiesburg; 7-Greenwood; 8-Cleveland; 9-Grenado; 10-Bogalousa, La.; 11-Tullulah, Miss.; 12-Greenville.
(PAA) 1949-02-12 pg 6	Eddie Vinson: February: 12-Greenville, Miss.; 13-Leland; 14-McComb; 15-Lake Charles, La.; 16-Lafayette; 18-Florence, Ala.
(PAA) 1949-03-12 pg 7	Eddie Vinson: March: 10-Marshall, Tex.; 12-Wichita, Kans.; 14-Junction City; 15-DesMoines, Iowa; 16-Omaha, Neb.
(PAA) 1949-03-19 pg 9	Eddie Vinson: March: 18-Grand Rapids, Mich.; 19-Inkster; 20-Indianapolis; 25-Youngstown, Ohio.

(PAA) 1949-03-26 pg 7	Eddie Vinson: March: 25-Youngstown, Ohio; 26-Gary, Ind.; 27-[???]; 28-[???]; 29-Cleveland.
(PT) 1949-04-02 pg 12	Eddie Vinson: April: 1-Toledo, Ohio; 2-Buffalo, N.Y.
(PAA) 1949-04-02 pg 6	Eddie Vinson: April: 1-Toledo, Ohio; 2-Buffalo, N.Y.
(PAA) 1949-04-09 pg 6	Eddie Vinson: April: 15-Richmond, Va.; 16-Buckley, W. Va.; 17-Kimball; 19-Winston-Salem, N.C.; 19-New Born.
(PAA) 1949-05-28 pg 7	Eddie Vinson: May: 28-Logan, W. Va.; 30-Stroudsburg, Va.
(PT) 1949-07-09 pg 12	Squire Bryant: The Philadelphia Story: Eddie Vinson at the "Showboat" come July 11
(PT) 1949-07-09 pg 12	No. 1 Blues Singer: Mr. Eddie "Cleanhead" Vinson, America's top male blues singer, has inked a contract for a one week's engagement at South Philly's popular Showboat in the Douglass Hotel. Eddie is scheduled to open the week of July 25 at the gala jam sessions beginning at 4 p.m.
(PAA) 1949-07-09 pg 6	Eddie Vinson at the Showboat
(PT) 1949-07-16 pg 12	Eddie Vinson at the Showboat July 25
(PT) 1949-07-23 pg 12	Eddie Vinson at the Showboat, opening July 25 for a week
(PAA) 1949-07-23 pg 5	Eddie Vinson at the Showboat, opening July 25 for a week
(PAA) 1949-07-30 pg 6	Eddie Vinson at the Showboat, last few days
(PT) 1949-08-02 pg 9	Mark Hyman: People Are Talking About: (Eddie Vinson at the Showboat)
(PT) 1949-08-23 pg 12	Mr. Cleanhead Set For Southern Tour
Porter 1998, 76	<p>Rice recalls that the Vinson tour ended badly: "we went to New York to do a record date. It was on a holiday." He thinks it may have been the Jewish holiday of Passover, whose first cedar (traditional celebration) was on April 13 that year. This would fit with the fact that their itinerary shows them to have been in Buffalo on April 2, but it would also mean that the tour was shorter than has been thought. But Rice suggests it could have been Memorial Day or some other occasion. Anyway, he recalls: "Eddie Vinson, you know he drank something terrible. And the agent, which was Ben Bart or one of them, I think came in. And he and the agent got into an argument. The agent said, 'I left my family and everything to be at this date!' In fact, they got into a fistfight. I decided right then that that was it for me. James Young was the guy who got everybody together. That Monday he called me and said, 'Charlie we're gonna leave.'" But Rice declined. "I told him I wasn't going. So when I didn't go, Red Garland wouldn't go.</p> <p>Two more Philadelphia players came into the group: Rice was replaced by Willie Armstrong, and he believes</p>

	<p>the legendary pianist Hasaan Ibn Ali replaced Garland. Young and maybe the bassist stayed. Rice is not certain about Johnny Coles or Coltrane, but if they stayed, it wouldn't have been for long: "I'm glad I didn't go. They went to Florida and I heard everything blew up, just fell apart." My chronology doesn't show them going directly to Florida, but they could have gone in late April or May. In any case, James Young was back at the Cotton Club of Philadelphia by July 9, so Coltrane was probably back by then as well, at the latest.</p>
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Red Garland With Coleman Hawkins

(PT) 1949-07-16 pg 12	Squire Bryant: The Philadelphia Story: at the 421 listening to the sweet music of Coleman Hawkins, who has Philly's own Charlie Rice (drums), Reds Garland (piano), and Nelson Boyd (bass) as sidemen.
(PAA) 1949-07-16 pg 6	Coleman Hawkins Sextet at Club 421
(PAA) 1949-07-16 pg 6	E.B. Rea: Encore and Echoes: Coleman Hawkins' Sextet in at the Quaker City's Club 421.
(PAA) 1949-07-16 pg 6	Playing Westside Spot: Coleman Hawkins, the sax king, who is blowing down the roof of the Club 421 in West Philly with his sextette this week.

Jo Jones All-Stars

(PAA) 1949-06-18 pg 6 (PAA) 1949-06-25 pg 7 (PAA) 1949-07-02 pg 7	Norris Hotel & Musical Bar Presents Jo Jones All Stars featuring Jo Jones On Drums – Ben Goldson, Saxophone; Count Langsford, Piano – Frank Brown, Drums. Saturday Jam Session 7-12 P.M.; 2030-32 W. Norris Street [PAA 1949-07-09 pg 7: Bill Bennett at Norris Hotel]
(PAA) 1949-06-25 pg 6	E.B. Rea: Encores and Echoes: Jo Jones' All-Stars at the Norris Hotel Musical Bar
(PT) 1949-07-09 pg 12	Squire Bryant: The Philadelphia Story: Orchids to the Cotton Club for having one of the cleanest rest rooms around; same place where Percy Heath (bass), Joe Jones (drums) and Sax Young are breaking things up.

Joe Jones-Jimmy Oliver All-Stars at Ridge Point

(PAA) 1949-07-16 pg 6 (PAA) 1949-07-23 s2 pg 4 (PAA) 1949-07-30 pg 7	Jo Jones and his All Stars [opening at Ridge Point Monday, July 25]
(PT) 1949-08-02 pg 12	Lemuel Huntley: If You Ask Me: It is gratifying to know that all differences between Jimmy (Bad Man) Oliver and the "local" have been straightened out. I know that

	Jimmy's fans are tickled to death to learn that he is again back in harness.; Jo Jones and his All Stars can be heard at the Ridge Point Café, Ridge and Columbia Aves.
(PAA) 1949-08-06 pg 7	Jimmy Oliver (just returned from the West Coast) and his All-Stars with Jo-Jo on Drums; Mercy Heath on Bass; William Langford at the Piano at Ridge Point Café
(PAA) 1949-08-13 pg 9 (PAA) 1949-08-20 pg 9 (PAA) 1949-08-27 pg 6	Jo Jones and His All Stars with Jimmy Oliver and his sax; Mercy Heath on Bass and William Langford at the Piano at Ridge Point Café.
(PAA) 1949-09-03 pg 8 (PAA) 1949-09-10 pg 9	Jo Jones and His All Stars with John Coltrane and his sax; Percy Heath on Bass, William Langford at the Piano and Joe Jones on Drums at Ridge Point Café.
(PT) 1949-09-10 pg 5	Teen Topics: Jazz Concert Given: Club Swank, a group of popular North Philadelphian fellows, broke things up musically last week [Sep 4?] at the new and beautiful Cameo Room in Reynolds Hall with a wonderful Jazz Concert. Participating were musicians Percy Heath, Joe Jones, John Coltrain, Hassain and Johnny Coles. These concerts are held each Sunday (3 to 6) and the master of ceremonies is Oscar Treadwell, the disc jockey.
(PAA) 1949-09-17 pg 9 (PAA) 1949-09-24 pg 9	Jo Jones and His All Stars with Jimmy Oliver and his sax; Mercy Heath on Bass and William Langford at the Piano at Ridge Point Café. [King Solomon Opening Monday October 3]
(PAA) 1949-11-12 pg 9	Jo Jones with Gene Childs and Walt Whiting at the 900 Club

James "Sax" Young

(PT) 1947-10-11 pg 8	Wanreal Lanier: The Scratch Pad: (James Young with Jimmy Heath Band)
(PT) 1947-12-13 pg 12	Kid Swingster: Bright Light Banter: (Account of Jimmy Oliver at benefit for injured girl)
(PT) 1947-12-13 pg 12	James H. Brown: Musicians Show Willing Hand In Mary Etta Benefit: (James Young in Vocal Trio with Jimmy Heath)
(PT) 1948-03-16 pg 12	[James Sax Young with Jimmy Heath Band]
(PAA) 1948-12-25 pg 8	Cleanhead Cleans Up; New Stars in His Band: Eddie (Mr. Cleanhead) Vinson introduced a band of completely new personnel when he appeared here last week. Musicians now comprising the organization are: James Young, James Rhodes, Charles Rice, William Garland, John Coltrane, John Coles and Louis Franks
(PT) 1949-01-11 pg 12	Vinson Ork Features Youngsters: (James Young, James Rhodes, Charles Rice, William Garland, John Coltrane, John Coles)

(PAA) 1949-06-18 pg 6 (PAA) 1949-06-25 pg 7 (PAA) 1949-07-02 pg 7	Norris Hotel & Musical Bar Presents Jo Jones All Stars featuring Jo Jones On Drums – Ben Goldson, Saxophone; Count Langsford, Piano – Frank Brown, Drums. Saturday Jam Session 7-12 P.M.; 2030-32 W. Norris Street [PAA 1949-07-09 pg 7: Bill Bennett at Norris Hotel]
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(PT) 1949-07-16 pg 12	Squire Bryant: The Philadelphia Story: at the 421 listening to the sweet music of Coleman Hawkins, who has Philly's own Charlie Rice (drums), Reds Garland (piano), and Nelson Boyd (bass) as sidemen.
(PT) 1949-07-16 pg 12	Squire Bryant: The Philadelphia Story: ...watch for all of our town's gonest musicians to be on the same stage in a huge jazzical "Big Listen," where you will hear all the Beautiful Sounds coming from our towns greats. folks like Percy Heath, Jimmy Johnson, Sax Young and many others... Proceeds going to the Mercy Douglass Hospital... attempts are being made to get this session recorded.
(PT) 1949-08-30 pg 12	Lemuel Huntley: If You Ask Me: Still on the local scene, we find well-liked Sax Young and his Four Pyramids at the Pyramid Bar and Grille, 3942 Lancaster ave. Sax, as you know, was formerly with Eddie (Cleanhead) Vinson...
(PT) 1949-09-03 pg 12 (PT) 1949-09-10 pg 12 (PT) 1949-09-17 pg 12	Sax Young and his Four Pyramids at the Pyramid Club
(PT) 1949-09-06 pg 12	Lemuel Huntley: If You Ask Me: Sax young, formerly with Eddie (Cleanhead) Vinson, is again the weekend attraction at the Pyramid Bar and Grille...
(PT) 1949-09-20 pg 12	Lemuel Huntley: If You Ask Me: A whole lot of baritone sax playing can be heard this weekend at the Pyramid Bar and Grille... for Charlie Gaines, Jr., his trumpet and his orchestra featuring Zack Wright on the baritone will be the center of musical attraction.
(PT) 1949-09-24 pg 12	Charlie Gaines, Jr. at the Pyramid Bar and Grille
Porter 1998, 96	James "Sax" Young was another convert (to Islam)
Porter 1998, 311n.16	He was later known as Rashid and died around 1994 in Los Angeles.

APPENDIX C5
STEVE DAVIS WITH JIMMY OLIVER, 1949-1950

(PT) 1949-10-04 pg 5	Squire Bryant: The Philadelphia Story: All the gone crowd is back at the Zanzibar now that live music is back on the scene, meaning of course, “Badman” Jimmy Oliver and his Musicrew includes Red Garland, piano; Steve Davis, bass; and “Specs” Rice, Drums
(PT) 1950-02-25 pg 12	Lambert Bar, 2014 Susquehanna Ave., He’s Here At Last, Starting Monday Feb.27, Nitely: Jimmy (Bad Littleman) Oliver and his All-Stars Featuring Joe (Sensational) Jones, Drums; Steve Davis, Bass, William “Red” Garland, Piano. Big Gene Butler, Manager.
(PT) 1950-02-28 pg 12	Lemuel Huntley: If You Ask Me: Jimmy “Bad Little Man” Oliver, who opened at the Lambert Bar, 2014 W. Susquehanna Ave., last nite, really had music-lovers standing on their ears with his saxo-symphonies. The little man with the big horn has been on the musical scene for over a decade and during that time has played with or against some of the foremost musicats of the present day, numbered among where were Lionel Hampton, the great “Pres” Lester Young, Charlie “Yardbird” Parker”, Coleman Hawkins, Charlie Ventura and many others. Some have tried to compare Jimmy’s style with that of Lester Young, Dexter Gordon and Don Byas which goes to prove that his style is purely distinctive and original and what Oliver-fans love. The scintillating sidemen, who support the saxo-rhythmic melodies of the “Little Man”, are drummerman Joe (Jo Jo) Jones, bassman Steve Davis and pianist William (Red) Garland. Sweet or hot, the boys are right on the ball and can be heard nitely at the Lambert Bar.
(PAA) 1950-03-04 pg 9 (PAA) 1950-03-11 pg 9	Now Nightly at the Lambert Musical Bar and Cocktail Lounge; Philadelphia’s Most Beautiful School House; 2012-22 W. Susquehanna Avenue; He’s Here At Last!! Irving Shore proudly presents Jimmy “Bad Little Man” Oliver And His All Stars Featuring Jo (Sensational) Jones, Drums; Wm. Red Garland, Piano; Steve Davis, Bass.
(PT) 1950-05-16 pg 12	Lemuel Huntley: If You Ask Me: Among the musical talent presented in the Quaker City during the week will be The Errol Garner Trio, The Bachelors, Jimmy Oliver and the Al Moore Trio
(PAA) 1950-09-30 pg 8 (PAA) 1950-10-07 pg 9 (PAA) 1950-10-14 pg 8	Jimmy Oliver and his band at Ridge Point, Plus the one and only Mabel Burley, song stylist; [Jimmy Oliver opens Monday Oct. 2] [Bass Ashford opening Monday, October 16]

(CCAP) 1950-10-28 pg 4D	<p>Majestic Rose Room Now Scintillating To Torrid Beats Of ‘Little Man Named Joe’ And His Combo: Teddy Blackmon and his Majestic Hotel Rose Room are off to a flying start a last. There’s a little man named Joe—Joe Jones, behind a saxophone, and with his torrid combo they make an exciting evening of it every night. Joe Jones and the boys are versatile crowd pleasers—they are beginning to play full houses and inject a bizarre mood of color and intrigue into an atmosphere of warm, dignified beauty such as the Rose Room setting. With no cover, no minimum, and no admission charge—and Joe Jones-Impresario Blackmon now feels that the Rose Room is becoming more and more ‘the one spot a fellow chooses to bring his best girl.’ Adding to the beauty and glamour of the Room is pretty Delores Brown, formerly with Erskine Hawkins, whose voluptuous charm permeates the Room as she gives out with sweet and soulful vocal renditions of popular songs.</p>
(CCAP) 1950-10-28 pg 5D	<p>Coming to Majestic’s Rose Room: Coupling their talents with delightful Delores Brown is the coming attraction at Hotel Majestic’s sizzling Rose Room this week end are the two gents pictured above. Jo Jones has assembled a quintet of individual stars, whose talents are blended into one of the finest small musical units heard in Cleveland for many a moon. Outstanding is Jimmy Oliver (left) who is acclaimed the finest tenor sax man in Cleveland. Manager Ted Blackmon reminds that there is still no cover or minimum charge to enjoy the topflight entertainment and beautiful appointments of Cleveland’s most popular nitery.</p>
(CCAP) 1950-10-28 pg 5D	<p>Joe Jones’ All-Stars with Delores Brown at the Rose Room in Hotel Majestic.</p>
(CCAP) 1950-11-04 pg 4D	<p>Top Performers Cheer Soldiers at Hospital: Convalescing soldiers of Crile Veterans hospital were entertained last week by Bill Hawkins and his Varieties, under the auspices of the Heights Chapter of B’nai Brith. Bill Hawkins is Cleveland’s foremost popular disc jockey, and appears daily over WDOK’s Mug Ale Show. Hawkins was able to include on program such stellar performers as Milton Buggs, local crooner, visiting in Cleveland after a long run as vocalist and some of the top bands in New York and other points East; Estella “Caledonia” Young; the musical aggregations of Joe Jones, currently appearing in the Rose Room of the Majestic Hotel; Tony King’s Trio and Archie Taylor’s Quartet. On the distaff side the soldiers got an eyeful of the shapely charms and clever dancing art of Thema Brown, Kitty Patterson, Bea and</p>

	<p>Rhea, the sister dance act; they heard the vocalizing of Vera Bell, Grayee Scott and Cleveland's two princes of Song, Dumar and Kalani. After the show, the Ladies Auxiliary of B'nai Brith further showered the performers by serving the entire group off entertainers with everything good to eat, causing Skippy Roberts to "stop singing the blues and start singing the praises of" Bill Hawkins and N'nai Brith.</p> <p>Challenging all past and present sax artists in Cleveland is a "guy named Joe" with a diminutive little sax blower named Jimmy Oliver. Joe himself plays enough drums to threaten anybody presently on the local scene, but you ought to hear him rave about his tenor sax man, Jimmy Oliver! Opening At Ebony Thursday: Clarence Ferrell, Cleveland's reputed "star-maker", has selected Joe Jones and his combo to fill up the merry week at Ebony starting Monday, November 6th-but they don't actually start until Thursday because the exotic Anna Mae Winburn and her colorful "Sweethearts of Rhythm" have been held over, Monday through Wednesday-there'll be no off nights-never a dull moment at Ebony next week! Will Play Dawn Dance: The Joe Jones Combo will wind up its antics at Ebony next week by its appearances at an all-star Dawn dance at the revived Paradise Audi., and there Jimmy Oliver offers to blow against "all comers", including the locally renowned Ray Bradley, the exciting Choker Campbell, Red Prysox-and yes-, the turban-headed Lynn Hope himself-and Lynn is scheduled to be around to take him up on that dar! [sic]</p>
(CCAP) 1950-11-04 pg 5D	The Cats and the Fiddle at the Rose Room open Monday November 6
(CCAP) 1950-11-04 pg 5D	Starting Thurs., Nov. 9 A Sensational New Discovery, Joe Jones and His New York Combo, Featuring Jimmy Oliver, Biggest Little Sax Man in the Country at Ebony Lounge. [Includes photo]
(CCAP) 1950-11-04 pg 5D	<p>Dolores Brown, Glamorous Song Stylist, Warbling To the Music of the Joe Jones Combo in the Majestic Rose Room. The season's talk of the town in Ted Blackmon's romantic Rose Room in the Hotel Majestic. If you are looking for variety-that is exactly what you will find in the entertainment there. There is no cover charge for the fine shows and you can dance the soles off your shoes free of charge. The congenial Ted Blackmon is a fine host, greeting all, at the door. His congeniality is one of the many reasons for the successful debut of the Rose Room.</p>

	The Joe Jones combo, featuring Jimmy Oliver, saxophonist supreme, is a nightly presentation. The current starring attraction is Miss Dolores Brown, glamorous vocalist and recording star formerly with Erskine Hawkins. Numerous name guests also add to the parade of talent. For courteous service-both bar and table-a good solid place to spend a lot of time without spending a lot of money is Ted Blackmon's beautiful Rose Room in the Hotel Majestic. [Includes photo]
(CCAP) 1950-11-11 pg 4D	Joe Jones And His Terrific, Amazing Combo Featuring the Tenor Sax Discovery Jimmy Oliver at the Ebony Lounge. [Lynn Hope opens Monday November 13]
(CCAP) 1950-11-11 pg 4D	Lynn Hope Follows Joe Jones At Ebony: Ebony Lounge looks to its laurels as Clarence Ferrell works to meet the sudden influx of musical talent flooding Cleveland. Joe Jones, a recently "discovered combo" from the East is currently "rocking the Ebony Room" that Lynn Hope, the turban head, set on fire with his mad music, and Joe is setting a torrid pace for Hope and his combo to follow when they return to Ebony Monday, for a limited engagement. Ferrell says he has to have "the hottest attractions available in the country to constantly uphold Ebony's reputation."
(CCAP) 1950-11-11 pg 5D	The "Hell On Cedar" In A Super Dawn Dance Cabaret Party, Sun. Morn, Nov. 12 th 3:00 A.M. to 8:00 A.M. Featuring Rip "Corinne" Bivins; Lynn Hope (Returning To Ebony Lounge!); Joe Jones (Cleveland's Greatest New Combo, Now Playing at Ebony-With) Jimmy Oliver (Tiny New Sax Sensation). Paradise Auditorium, 2226 E. 55
(CCAP) 1950-11-11 pg 5D	Joe Jones, Rip Bivins, Lynn Hope Dawn Dance!: Dawn Dance this Sun. Morn., Nov. 12: At Paradise Auditorium will feature greatest musical stars in Cleveland-a usual Pyramid Attraction bill of fare, including Joe Jones and new combo, featuring Jimmy Oliver, tenor sax wizard, Rip (Corinne) "Hell on Cedar" Bivins, and his original enlarged Loop Lounge Combo, and the mighty sax sensation Lynn Hope, who must travel here from Washington, where he is taking the capital city in a theatre engagement. [Includes photos, possibly of bassist with Philly Joe Jones]
(CCAP) 1950-11-18 pg 4D	Log Cabin (Crossroads of the World) Presents nightly, Joe Jones and Combo. 2294 E. 55 th St.
(PT) 1950-12-12 pg 12	Lemuel Huntley: If You Ask Me: That sweet little sophisticated gal of Swing, Betty Cobb, opened last Thursday in Wilmington, Del. Quite a gal with quite a combo. Her piano specialist, William Redd Garland, was

	formerly with Billy Eckstine. Nelson Boyd, bass and Thornel Swartz, guitar, are excellent sidemen who round out the rhythms section of the combo. Betty and her group will soon be on wax, for they have a recording date in the very near future.
(PT) 1950-12-16 pg 9	Francis Cauthorn: The Night Shift: Bill and Lou's Bar, 17 th and Dauphin had open house celebrating their second year at the spot... Dottie Smith... did her best to enliven the proceedings... Danny Turner with his Four Kings featured-guess what the personnel rates-one of Philly's first in the field of Bop, Pianist Jimmy Golden; Stanley Gaines that foot-loose bassist, and saxman, house-jumping Jimmy Oliver.
(PAA) 1950-12-23 pg 16	Club Bill & Lou's Presents The Four Kings, appearing Nightly. Matinee Christmas, 4 p.m. Until Closing. Opening Monday, January 1, 1951 Dottie Smith, Jimmy Oliver, Jimmy Golden, Stanley Grant. S.E. Cor. 17 th and Dauphin Sts.
(PAA) 1951-01-06 pg 7	Dick Banks: Midnight Mirror: Bill and Lou's at 17 th and Dauphin is bringing on Dottie Smith and her combo come New Year's Day, featuring Jimmie Oliver, on tenor sax.
(PAA) 1951-01-12 pg 8	Dick Banks: Midnight Mirror: Dottie Smith's gang is now appearing at Bill and Lou's Bar at the southeast corner of 17 th and Dauphin Sts., with Jimmie Oliver on tenor sax; Jimmie Golden on piano; Charlie Gaines Jr., drums and Dottie on the bongo; Saw Joe Jones, of Joe's All Stars, tells me that he just came back to the city from a 10-week engagement in Cleveland, Ohio at the Rose Room of the Majestic Hotel. [With Jimmy Oliver per Call and Post]
(PAA) 1951-01-20 pg 9 (PAA) 1951-01-27 pg 8	Jimmy Oliver with Dottie Smith at Club Bill & Lou's; [Red Rodney opening Monday January 29 with Butch Ballard, Red Garland]

APPENDIX C6
JIMMY OLIVER, 1946-1959

1946	
(PT) 1946-06-11 pg 8	Clarice Spain: Teen-Age Talk: Lost... Harry March, Jr., Charlie Rice III, and Little Jimmy Oliver... where can they be?
(PAA) 1946-06-29 pg 12	Jimmy Oliver with Billie Douglas on trumpet and Money and his Rhythm Maniacs at Ridge Point Bar
(PT) 1946-09-07 pg 10	Beginning Mon., Sept. 9, Illinois Jacquet and his Orchestra; Also Jimmy Oliver and his Band at Watts' Zanzibar
(PT) 1946-09-10 pg 12	Illinois Jacquet and his Orchestra; Also Jimmy Oliver and his Band at Watts' Zanzibar
(PAA) 1946-09-14 pg 15 (PAA) 1946-09-21 pg 14 (PAA) 1946-10-05 pg 15 (PAA) 1946-10-12 pg 16	Jimmy Oliver and His Quartet at Watt's Zanzibar
(PT) 1946-09-14 pg 10	Illinois Jacquet and his Orchestra; Also Jimmy Oliver and his Band at Watts' Zanzibar
(PT) 1946-09-21 pg 12 (PT) 1946-09-28 pg 12	Last 2 Days Illinois Jacquet and his Orchestra; Also Jimmy Oliver and his Band at Watts' Zanzibar
(PAA) 1946-09-28 pg 14	Jimmy Oliver and His Quartet at Watt's Zanzibar
(PT) 1946-10-01 pg 12	Jimmy Berry: Bright Lights and Soft: Eddie Davis will bring his sax and crew to the ZANZIBAR next week... Jimmy Oliver is staying of course...;
(PT) 1946-10-01 pg 12	Watts Zanzibar presents Charley Gaines, Jr., Each Evening
(PT) 1946-10-05 pg 12	Watts Zanzibar presents each evening... Eddie Davis and His Quartette featuring Buddy Powell For A Limited Engagement, Also Jimmy Oliver and his band featuring "Butch" Ballard
(PAA) 1946-10-19 pg 14	Jimmy Oliver and his band featuring Butch Ballard at Watt's Zanzibar [(PAA) 1946-10-26 pg 16; 1946-11-02 pg 17; 1946-11-09 pg 15; 1946-11-16 pg 16; 1946-11-23 pg 18; 1946-11-30 pg 17; 1946-12-07 pg 16; 1946-12-14 pg 16; 1946-12-21 pg 18; 1946-12-28 pg 19]
(PAA) 1946-11-23 pg 17	J.W. Woods: Staccato: After so much jazz by out-of-town musicians, the local boys have decided to get together for a swing concert of their own, this Sunday [Nov. 24] at the Mercantile Hall. On hand will be Jimmy Oliver, saxdom's potent little exponent of the sweet but intricate style...
(PAA) 1946-11-30 pg 18	J.W. Woods: Staccato: Don't Pass Over the intricate tenor-sax running of Jimmy (Bad Man) Oliver, whose four-piece combination as always, got a roaring welcome.
(PAA) 1946-12-28 pg 18	Jimmy Oliver and His Band at Mercantile Hall, Sunday January 19, 1947

1947	
(PAA) 1947-01-04 pg 8	Jimmy Oliver and his Zanzibar Quartet, Jan 5, Elate Auditorium
(PAA) 1947-01-04 pg 9	Jimmy Oliver and his band featuring Butch Ballard at Watt's Zanzibar. [(PAA) 1947-01-18 pg 15; 1947-01-25 pg 10; 1947-02-01 pg 10; 1947-02-08 pg 12; 1947-02-15 pg 9; 1947-02-22 pg 8; 1947-01-11 pg 14; 1947-03-01 pg 12; 1947-03-08 pg 10]
(PAA) 1947-01-04 pg 9 (PAA) 1947-01-11 pg 15 (PAA) 1947-01-18 pg 15	Jimmy Oliver and His Band at Mercantile Hall, Sunday January 19, 1947
(PAA) 1947-01-25 pg 11	J.W. Woods: Philly Sax Men Almost Blew Les Young Out of His Title (Account of Jimmy Oliver at Mercantile Hall, January 19, with Butch Ballard and Nelson Boyd)
(PAA) 1947-02-01 pg 12 (PAA) 1947-02-08 pg 12	Jimmy Oliver and his new dance band at the Elate Ballroom, Friday February 7, 1947
(PAA) 1947-02-08 pg 12 (PAA) 1947-02-15 pg 9	Jimmy Oliver at Town Hall, Sunday February 16, 1947
(PAA) 1947-02-22 pg 9	J.W. Woods: Staccato: The jazz hounds had the time of their lives last week end... And Sunday afternoon, the Watts Brothers' Zanzibar took over Town Hall with a crew of nationally-known jazzmen.
(PAA) 1947-03-01 pg 12	Jimmy Oliver at the Jazz Festival Society concert with Nelson Boyd, Butch Ballard, Sunday March 12
(PAA) 1947-03-22 pg 6	Jimmy Oliver at Price's Palace March 23, 1947 with Al Steele, Zack Wright, Butch Ballard, Nelson Boyd, Jimmy Golden, Pat Rainey
(PAA) 1947-04-12 pg 7	Jimmy Oliver Phila.'s Own Sax Lumin with his all star Zanzibar Orchestra with Butch Ballard on Drums, Jimmy Golden on Piano. Coming April 14, Arnet Cobb plus Jimmy Oliver and His Band
(PAA) 1947-04-19 pg 7	Jimmy Oliver Phila.'s Own Sax Luminary with his all star Zanzibar Orchestra with Butch Ballard on Drums, Johnny Berry at the Piano. [(PAA) 1947-04-26 pg 5; 1947-05-03 pg 6; 1947-05-31 pg 5; 1947-06-07 pg 7; 1947-07-19 pg 5; 1947-07-26 pg 5]
(PAA) 1947-07-19 pg 5	Ramon Bruce: Ravin' With Ramon: Saxophonites are now knocking themselves out up at Watt's Zanzibar where "The Pres" (Lester Young to all the Four Cornered Cats) blows and blows.
(PAA) 1947-07-26 pg 6	Lester Young in Philly Triumph: Lester (Pres) Young and his brilliant saxophoning scored an amazing personal triumph here when they played to a turn-em-away crowd at the Zanzibar Friday night. The former Count Basie ace recently returned from a brief visit on the Pacific Coast. The Zanzibar date is for one week.

(PAA) 1947-08-02 pg 5	Ramon Bruce: Ravin' With Ramon: Jimmie Oliver and his band knocking folks out every Sunday at Chris Perry.
(PAA) 1947-08-16 pg 5	Jimmy Oliver Phila.'s Own Sax Luminary with his all star Zanzibar Orchestra featuring Jimmy Golden at the Piano. [(PAA) 1947-08-23 pg 5; 1947-08-30 pg 24; 1947-09-06 pg 6; 1947-09-13 pg 6; 1947-09-27 pg 6; 1947-10-04 pg 6; 1947-10-11 pg 6;
(PAA) 1947-09-06 pg 5	Ramon Bruce: Ravin' With Ramon: A lot of cats around town wonder whether Nelson Boyd, the bass-a-roonie, is trying to give the local lads the old "freezing" process. (See Grove Online article for Nelson Boyd)
(PAA) 1947-09-20 pg 7	Jimmy Oliver and his Quartet at Watt's Zanzibar; Ramon Bruce: Ravin' With Ramon: Jimmie Oliver still around pleasing on Sundays at Mercantile
(PT) 1947-10-11 pg 9	Kid Swingster: Bright Light Banter: Well, let's see what's happening at Chris J. Perry (Elks) on Broad st. I'll be darned, there's little Jimmie Oliver and his big horn. What??? You're here every weekend. That's great, we'll be seeing a lot of you.
(PAA) 1947-10-25 pg 7 (PAA) 1947-11-01 pg 6	Jimmy Oliver, Philly Joe Jones, John (Baby Doll) Palmer, Bannie Turner, King Solomon, Rosco Fritz, John Lynch, Wille Bennet, Kirk Corbin, Mammie Lee Bradley, Bee Bee Crawford, Harold Cade, Rose Hall at Mercantile Hall, Sunday November 2, 1947
(PAA) 1947-10-25 pg 8	Jimmy Oliver Phila.'s Own Sax Luminary with his all star Zanzibar Orchestra. [(PAA) 1947-11-01 pg 5; 1947-11-08 pg 8; 1947-11-15 pg 7; 1947-11-22 pg 9]
(PT) 1947-11-04 pg 8	Squire Brant: Thru The "Spy" Glass: Melody Lane: There was a time when folks would refer to Philly as the "grave yard with lights," but things aren't what they used to be, because the Jazz concert and Jam Session-season is beginning to blush full swing, and the biggest local jazz item to start the ball rolling was the "Jazz in Philly" and Cabaret Party at the Mercantile Hall on November 2. The doors opened at 5:30 p. m. Doing up the rhythm action were Jimmy Oliver, tenor; John (Baby Doll) Palmer, tenor; Dannie Turner, alto; King Solomon, piano; Rosco Fritz, guitar; Joe Jones, drums; Johnny Lynch, trumpet; and many other stars, including our boy, "Bobby Lee" who will M. C.
(PT) 1947-11-08 pg 8	Squire Brant: Thru The "Spy" Glass: Melody Lane: As I said in one of my other columns, there was a time when Philadelphia was referred to as "the graveyard with lights," but now the tide has changed quite a bit, and the "Jazz Concert" season is really giving "Billy Penn's backyard" a musical shot in the arm. On this coming Sunday, Sax Gill, a

	graduate of Count Basie's aggregation, will bring his tenor horn, and other notable musicians to Elates for a concert. On the following Sunday, Eddie Davis, Jimmy Oliver, Jimmy Heath, Johnny Lynch, and Lloyd (Fat Man) Smith will appear in another 'Cert at the same Hall.
(PT) 1947-11-08 pg 9	Kid Swingster: Bright Light Banter: James Johnson (Chris J. Perry lodge) and William (Gantz) Scoop presented a Jazz Concert Sunday at Mercantile Hall and I believe it was the first time an all Negro concert with local talent started on time. The curtain was raised at exactly 7 o'clock as scheduled. Jimmy [sic] (Badman) Oliver and Marty Martin (tenor man) brought the house down as they fought for supremacy on their horns, playing "Sax O Re Bop." Both men were sensational... [Includes Photo]
(PT) 1947-11-15 pg 5	While doing some eavesdropping around town I found out that the gala Cabaret Party and Jazz Concert held last Sunday at the Mercantile Hall, was a real gone affair. Due to unusual circumstances I was not able to attend but from what I hear it was really on the ball. Participating were Jimmy (Bad man) Oliver, John (Baby Doll) Palmer, Dannie Turner, alto sax; King Solomon, piano; Rosco Pritz guitar; John Lynch and Willie Bennett, trumpet; with Bee-Bee Crawford and Harold Cade, vocalist. Bobby Lee serves as M. C. for the affair.
(PT) 1947-11-22 pg 9	James H. Brown: Jazz Guild Show 'Real Great': The Jazz Guild's swing concert at the Elate Ballroom last Sun. evening provided an enjoyable occasion for several hundred music lovers who flocked there to hear tenor sax stylist Eddie "Screamin') Davis; Zanzibar's little Jimmy (Bad Sax) Oliver; Johnny Lynch, trumpeter; Jimmy Heath, baritone sax; Johnny Coltrane, alto sax; Joe-Morris-Johnny Griffin sextet; Reds Garland, piano; Percy Heath, bass and Charlie Rice, drums. Jimmy Oliver opened with "Now's The Time" and followed with "Anthrapology" [sic] and "Don't Blame Me." Oliver played soulfully on this last number and it was rich with the insertion of phrases borrowed from other songs, a style of playing which is now very popular with musicians and in which Jimmy excels. Scat singer Lloyd (Fat Man) Smith, em cee of the affair, gave out with the blues and did a clever take-off on Slam Stewart. This was followed by two numbers from guest star Johnny Bowden, pianist; "Begin the Beguine" and "Tea for Two," accompanied by Fat Man on drums. The Joe Morris-Johnny Griffin sextet, currently sharing the spotlight at the Zanzibar with Jimmy Oliver, also made a guest appearance playing "Le Bounce," Telegram" and brought the house down by

	<p>marching around the ballroom while playing a torrid version of "Flyin' Home." Eddie (Screamin') Davis drew plaudits when he was featured in "If I Had You" "How High The Moon" and "Allen's Alley." Former Dizzy Gillespie alumnus and now leader of his own quintet, Johnny Lynch was featured playing a tasteful trumpet solo in "Laura." The Jazz Guild, headed by Marcus Brown, will present their next affair at the same place, Nov. 30, featuring the Joe Morris-Johnny Griffin swing sextet, Zanzibar's Jimmy Oliver, Al Steele of the "Beat," Buddy Savitt of Pitt's Musical Bar, Lloyd "Fat Man" Smith, M.C. and many others.</p>
(PT) 1947-11-22 pg 9	<p>Kid Swinger: Bright Light Banter: BRIGHT LIGHT-The bartender's jamboree, held at Mercantile Hall Sunday past was very successful. Many of the city's top-notch musicians were on hand to form an all-star band. Jimmy Oliver and Buddy Savitt met face to face and battled out with their tenor horns. Both men were great, it was a hard task to say which one was superior...</p>
(PT) 1947-11-25 pg 5	<p>Squire Brant: Thru The "Spy" Glass: The clash in Jazz at Town Hall with Jimmy Oliver, Al Steele, Fats Navarro, and Eddie Davis was super last Wed-night.</p>
(PT) 1947-11-25 pg 5	<p>Bunny Spain: This is Everything: The Big Z is starring Johnny Griffin again with Jimmy Oliver so if you want to hear some music take thou self to the Zanzibar.</p>
(PT) 1947-11-25 pg 5	<p>Ira Jones: The Rambler: Club Dante dances at the Fair View Gold Club are about to come to an end. The girls in the club want to take a rest. These club dancers are the best thing that has happened in West Philly. Each week the club has been featuring a new band. Last week they had King Solomon Trio. William Thomas sponsor of the club, has been dickering for Jimmy Oliver to play Sunday nights. Best of luck to him! Jimmy draws a good crowd and knows how to please them.</p>
(PAA) 1947-11-29 pg 8	<p>Jimmy Oliver and his Quartet at Watt's Zanzibar [(PAA) 1947-12-06 pg 8; 1947-12-13 pg 8; 1947-12-20 pg 7; 1947-12-27 pg 11</p>
(PT) 1947-11-29 pg 9	<p>Kid Swinger: Bright Light Banter: A POSSIBLE CHANCE to enter big times has finally been given the city's greatest drawing attraction,-Jimmy (Badman) Oliver, torrid tenor man. Jimmy has played on the same stage with practically every topnotch tenor saxman in the country. A chance has long been due to him. Last Sunday Oliver recorded four songs for R. K. Recording Company. His original composition-"Bubble Gum" is very promising. "Stealing Home," "Battle Axe" and "I'll Always Be In Love With You" (Starring William Scott on vocal) are the other</p>

	three. It is expected they will be released in about three weeks.
(PT) 1947-12-02 pg 5	Bunny Spain: This is Everything: The Jazz Guild is having a Swing Dance Sunday Nov. 30 at the Elate's with Lionel Hampton's all Stars and Joe Morris and orchestra, with Johnny Griffin, Jim Oliver, Al Steele, Buddy Savitt, and others.
(PT) 1947-12-06 pg 12	Savitt-Oliver Duel Sends Jazz Concert Fans Into Ecstasies of Appreciation: Jazz Guild presented another swing concert on Sunday at Elate's auditorium. Eight hundred people jammed the hall to witness the tenor sax battle between four great artists. As Joe Morris and his Hampton All Stars opened the program with little Johnny Griffin's original composition "Telegram" the house went into an uproar. Griffin showed so much personality with his horn that the audience went wild. Little Jimmy Oliver, Philadelphia's favorite, and Buddy Savitt of Pitts Bar fame, played as though they were trying to decide which of them should be rated as the city's best. Highlight of program was when Johnny Griffin led the brass and reed sections around the hall as all of them played "Flying Home." The bevy of performers (above) participated. They are left to right, Floyd (Fat Man) Smith, emcee; (upper center) Joe Jones and Jimmy Oliver. (Lower center) "Georgie" Freeman, and Buddy Savitt. (Right) Johnny Griffin with Al Steel in the background. Brown Photos.
(PAA) 1947-12-13 pg 7	Ramon Bruce: Ravin' With Ramon: (Jimmy Oliver and his band at benefit for girl hit by streetcar on Sunday at Elate Theatre)
(PAA) 1947-12-13 pg 8	America Has A Heart: (Jimmy Oliver at benefit for injured girl)
(PT) 1947-12-13 pg 12	Kid Swingster: Bright Light Banter: (Account of Jimmy Oliver at benefit for injured girl)
(PT) 1947-12-13 pg 12	James H. Brown: Musicians Show Willing Hand In Mary Etta Benefit: (Jimmy Oliver, Philly Joe Jones at benefit)
(PAA) 1947-12-13 pg 8 (PT) 1947-12-16 pg 12 (PT) 1947-12-20 pg 12 (PAA) 1947-12-20 pg 7	Grand Jazz Soire, featuring the sensational Beryl Booker, with Jimmy Oliver, Tenor Sax; Buddy Savitt, Tenor Sax; Marry Martin, Tenor Sax, Danny Turner, Alto Sax; Johnnie Lynch, trumpet; Willie Bennett, Trumpet; Kirk Corbin, Bass; Harry Tucker, Drums; John Berry, Piano; Harry Polk, Guitar; Howard Scroggins, Trombone, with Vocalists Rose Hall, Mamie Lee Bradley, Bea Crawford, Harold Cade. Added Attraction, Tap Dance Team of Harold & LeVaughn. Sunday Dec. 21 in the new Tropical Gardens of Mercantile Hall

(PT) 1947-12-23 pg 15	Ira Jones: The Rambler: There are several good recordings, one featuring tenor sax star, Jimmy Oliver, the release, "Oliver's Travel"... Also one by Jimmy Heath and one by Al Steele... these records are worth a place in your collection...
(PT) 1947-12-27 pg 13	Kid Swingster: Bright Light Banter: City Zeal: Jimmy (Badman) Oliver of Watt's Zanzibar seems to be soaring to great heights. The records cut by this small but large man are real gone. They can be purchased at any of our local music stores...
1948	
(PAA) 1948-01-03 pg 6	Jimmy Oliver and his Quartet at Watt's Zanzibar;
(PAA) 1948-01-03 pg 6	Ramon Bruce; Ravin' With Ramon: and to see Jimmie Oliver and William Scott go "big time".
(PT) 1948-01-03 pg 12	Kid Swingster: Bright Light Banter: Don't forget to purchase "Oliver's Travels," made by local boy Jimmy Oliver on Arkay records...
(PT) 1948-01-06 pg 12	Warneal Lanier: The Scratch Pad: Leaping into the lines now, we want to first commend Jimmy (Badman) Oliver on his recent waxing;
(PT) 1948-01-10 pg 13	Kid Swingster: Bright Light Banter: Dexter Gordon was released from his contract with the Watts Zanzibar Thursday nite after they (the band) continuously appeared late for work. All present received their money back. Dexter, formerly with Count Basie, was due to open Friday nite Dec. 26 but did not appear until Saturday, Dec. 27. Joe Jones local boy, was placed at the drums, while John Berry of Jimmy Oliver's combo filled in at the piano. It was only the goodness of Bobby and Dick Watts (owners) that their contract was not cancelled Saturday morning as would have been the case had it occurred in a few other spots... It has been called to my attention that the records cut by our little boy, Jimmy Oliver, are not plentiful enough. Several music stores claim that they cannot get a sufficient supply for their patrons. I am speaking mainly of "Oliver's Travels" on Arkay records.
(PT) 1948-01-17 pg 12	Kid Swingster: Bright Light Banter: I have heard that Jimmy Oliver received his two weeks' notice from Watt's Zanzibar... I KNOW THAT- Jimmy Oliver is playing a dance at the Embassy Ballroom in Camden, N.J., Sunday, and that we should not miss it.
(PT) 1948-01-31 pg 12	Kid Swingster: Bright Light Banter: Rumors that our little boy Jimmy Oliver has left Watts Zanzibar are strictly false. The little man with the big horn will close at the spot within two weeks and will return after a three week lay off.
(PAA) 1948-02-07 pg 9	Ramon Bruce; Ravin' With Ramon: Jimmie Oliver's sax

	tootin'
(PT) 1948-02-07 pg 13	Kid Swingster: Bright Light Banter: Jimmy Oliver closes at Watts Zanzibar, but not for long. The little man with the big horn will return to the spot within three weeks.
(PAA) 1948-02-14 pg 9	Ramon Bruce: Ravin' With Ramon: Club Zelmar is really going all out to please its patrons and sure oughto get a play. They are featuring the music of Jimmie Oliver, Monday, Tuesday and Friday; Eddie Woodland on Wednesday, Thursday and Saturday. Both have a good following.
(PT) 1948-02-14 pg 13	Kae Williams: Bright Light Banter: At Ridge Point Jimmy 'Badman' Oliver and his band has taken over the stand. This marks the first time in over two years Jimmy has appeared anywhere (nite clubs) except Watts' Zanzibar.
(PT) 1948-02-14 pg 13	Jimmy Oliver and his Quartette at Ridge Point. [(PT) 1948-02-21 pg 12; 1948-03-06 pg 13; 1948-04-17 pg 12; 1948-04-24 pg 13; 1948-05-01 pg 12;
(PAA) 1948-03-06 pg 9	Ramon Bruce: Ravin' With Ramon: King Oliver is the brother of Jimmie Oliver [see Porter 1998, 313 n.10]
(PT) 1948-03-06 pg 12	Kae Williams: Bright Light Banter: Jimmy Oliver has been held over at Ridge Point so, if you haven't seen Philadelphia's greatest, grab a 61.
(PT) 1948-03-13 pg 12	Kae Williams: Bright Light Banter: Also in Wilmington we find our little boy Jimmy Oliver and his band at the Ritz Bar.
(PT) 1948-03-27 pg 12	Kae Williams: Bright Light Banter: King Solomon and Quintette has moved into the Circle Bar in Wilmington, Del... Jimmy Oliver still carrying on at the Ritz in same town...
(PT) 1948-04-17 pg 12	Kae Williams: Bright Light Banter: Jimmy Oliver at Ridge Point. By the way in the next few days something big is going to happen at this club. It will bring more patrons to it's [sic] doors. Plans are now being made by it's [sic] owners
(PT) 1948-05-01 pg 12	Kae Williams: Bright Light Banter: Jimmy Oliver moves to the Down Beat Swing Room.
(PT) 1948-05-08 pg 12	Kae Williams: Bright Light Banter: Hear tell Jimmy Oliver is going to town at the Down Beat Swing Room. This place was built on horns and should remain on that kick.; All celebs turned out to Jimmy Oliver's natal day celebration. We had such a nice time until we almost forgot to go home.
(PT) 1948-05-12 pg 15	Kae Williams: Bright Light Banter: Al Pine of the Down Beat Swing Room has started a new form of celebrity nite. Guests this week were the Basin Street Boys. Jimmy Oliver is the featured attraction at this spot. Be sure and purchase "Sweet Olives" recorded by Oliver and Al Steele.

(PAA) 1948-05-29 pg 5	Ramon Bruce: Ravin' With Ramon: Jimmie Oliver-Sweet Olives
(PAA) 1948-06-19 pg 6	Ramon Bruce: Ravin' With Ramon: Let's Back Our Own: Am deeply amused sometimes about "Philadragphians." They're always screaming, "Why don't we produce some new stars?" We have lots of talent, but what really happens is that the Philadragphians talk, but don't support. For example, there are two promising stars whom you should get behind and support, namely: Jimmie Oliver and Fannie Wesley. You can get behind them by buying their records from your nearest record shop, so wake up and start "doing" instead of "saying."
(PAA) 1948-10-09 pg 6 (PAA) 1948-10-16 pg 6 (PAA) 1948-10-23 pg 7	Jimmy Oliver and his 'Bebops' at Feldsher's Butler Café, opening October 14.
1949	
(PAA) 1949-06-25 pg 6	E.B. Rea: Encores and Echoes: <i>JO JONES All-Stars at the Norris Hotel Musical Bar</i>
(PT) 1949-06-25 pg 12	Squire Bryant: The Philadelphia Story: Hello to Jimmy Oliver and my ace boon, Fred Hayes
(PAA) 1949-06-18 pg 6 (PAA) 1949-06-25 pg 7 (PAA) 1949-07-02 pg 7	<i>Norris Hotel & Musical Bar Presents Jo Jones All Stars featuring Jo Jones On Drums – Ben Goldson, Saxophone; Count Langsford, Piano – Frank Brown, Drums. Saturday Jam Session 7-12 P.M.; 2030-32 W. Norris Street [PAA 1949-07-09 pg 7: Bill Bennett at Norris Hotel]</i>
(PAA) 1949-07-16 pg 6 (PAA) 1949-07-30 pg 7 (PAA) 1949-07-23 s2 pg 4	<i>Philly Joe Jones and his All Stars opening at Ridge Point Café Monday July 25th</i>
(PT) 1949-07-16 pg 12	Squire Bryant: The Philadelphia Story: Hello, Jimmy Oliver
(PT) 1949-08-02 pg 12	Lemuel Huntley: If You Ask Me: It is gratifying to know that all differences between Jimmy (Bad Man) Oliver and the "local" have been straightened out. I know that Jimmy's fans are tickled to death to learn that he is again back in harness.; Jo Jones and his All Stars can be heard at the Ridge Point Café, Ridge and Columbia Aves.
(PAA) 1949-08-06 pg 7 (PAA) 1949-08-13 pg 9 (PAA) 1949-08-20 pg 9 (PAA) 1949-08-27 pg 6	Jimmy Oliver (just returned from the west coast) and his all-stars with Philly Joe Jones, Percy Heath and William Lankford at Ridge Point Café
(PAA) 1949-09-03 pg 8 (PAA) 1949-09-10 pg 9	<i>Philly Joe Jones and his all stars with John Coltrane, Percy Heath and William Lankford at Ridge Point Café</i>
(PAA) 1949-09-17 pg 9 (PAA) 1949-09-24 pg 9	Philly Joe Jones and his all-stars with Jimmy Oliver, Percy Heath and William Lankford at Ridge Point Café [King Solomon Opening Monday October 3]
(PT) 1949-10-04 pg 5	Squire Bryant: The Philadelphia Story: All the gone

	crowd is back at the Zanzibar now that live music is back on the scene, meaning of course, “Badman” Jimmy Oliver and his Musicrew includes Red Garland, piano; Steve Davis, bass; and “Specs” Rice, Drums
1950	
(PT) 1950-02-25 pg 12	Lambert Bar, 2014 Susquehanna Ave., He’s Here At Last, Starting Monday Feb.27, Nitely: Jimmy (Bad Littleman) Oliver and his All-Stars Featuring Joe (Sensational) Jones, Drums; Steve Davis, Bass, William “Red” Garland, Piano. Big Gene Butler, Manager.
(PT) 1950-02-28 pg 12	Lemuel Huntley: If You Ask Me: Jimmy “Bad Little Man” Oliver, who opened at the Lambert Bar, 2014 W. Susquehanna Ave., last nite, really had music-lovers standing on their ears with his saxo-symphonies. The little man with the big horn has been on the musical scene for over a decade and during that time has played with or against some of the foremost musicats of the present day, numbered among where were Lionel Hampton, the great “Pres” Lester Young, Charlie “Yardbird” Parker”, Coleman Hawkins, Charlie Ventura and many others. Some have tried to compare Jimmy’s style with that of Lester Young, Dexter Gordon and Don Byas which goes to prove that his style is purely distinctive and original and what Oliver-fans love. The scintillating sidemen, who support the saxo-rhythmic melodies of the “Little Man”, are drummerman Joe (Jo Jo) Jones, bassman Steve Davis and pianist William (Red) Garland. Sweet or hot, the boys are right on the ball and can be heard nitely at the Lambert Bar.
(PAA) 1950-03-04 pg 9 (PAA) 1950-03-11 pg 9	Now Nightly at the Lambert Musical Bar and Cocktail Lounge; Philadelphia’s Most Beautiful School House; 2012-22 W. Susquehanna Avenue; He’s Here At Last!! Irving Shore proudly presents Jimmy “Bad Little Man” Oliver And His All Stars Featuring Jo (Sensational) Jones, Drums; Wm. Red Garland, Piano; Steve Davis, Bass.
(PT) 1950-05-16 pg 12	Lemuel Huntley: If You Ask Me: Among the musical talent presented in the Quaker City during the week will be The Errol Garner Trio, The Bachelors, Jimmy Oliver and the Al Moore Trio
(PAA) 1950-09-30 pg 8 (PAA) 1950-10-07 pg 9 (PAA) 1950-10-14 pg 8	Jimmy Oliver and his band at Ridge Point, Plus the one and only Mabel Burley, song stylist; [Opening Monday Oct. 2]; [Bass Ashford opening Monday, October 16]
(CCAP) 1950-10-28 pg 4D	Majestic Rose Room Now Scintillating To Torrid Beats Of ‘Little Man Names Joe’ And His Combo: Teddy Blackmon and his Majestic Hotel Rose Room are off to a flying start a last. There’s a little man named Joe–Joe Jones, behind a saxophone, and with his torrid combo they make an exciting

	<p>evening of it every night. Joe Jones and the boys are versatile crowd pleasers-they are beginning to play full houses and inject a bizarre mood of color and intrigue into an atmosphere of warm, dignified beauty such as the Rose Room setting. With no cover, no minimum, and no admission charge-and Joe Jones-Impresario Blackmon now feels that the Rose Room is becoming more and more ‘the one spot a fellow chooses to bring his best girl.’ Adding to the beauty and glamour of the Room is pretty Delores Brown, formerly with Erskine Hawkins, whose voluptuous charm permeates the Room as she gives out with sweet and soulful vocal renditions of popular songs.</p>
(CCAP) 1950-10-28 pg 5D	<p>Coming to Majestic’s Rose Room: Coupling their talents with delightful Delores Brown is the coming attraction at Hotel Majestic’s sizzling Rose Room this week end are the two gents pictured above. Jo Jones has assembled a quintet of individual stars, whose talents are blended into one of the finest small musical units heard in Cleveland for many a moon. Outstanding is Jimmy Oliver (left) who is acclaimed the finest tenor sax man in Cleveland. Manager Ted Blackmon reminds that there is still no cover or minimum charge to enjoy the topflight entertainment and beautiful appointments of Cleveland’s most popular nitery.</p>
(CCAP) 1950-10-28 pg 5D	<p>Joe Jones’ All-Stars with Delores Brown at the Rose Room, Hotel Majestic</p>
(CCAP) 1950-11-04 pg 4D	<p>Top Performers Cheer Soldiers at Hospital: Convalescening soldiers of Crile Veterans hospital were entertained last week by Bill Hawkins and his Varieties, under the auspices of the Heights Chapter of B’nai Brith. Bill Hawkins is Cleveland’s foremost popular disc jockey, and appears daily over WDOK’s Mug Ale Show. Hawkins was able to include on program such stellar performers as Milton Buggs, local crooner, visiting in Cleveland after a long run as vocalist and some of the top bands in New York and other points East; Estella “Caledonia” Young; the musical aggregations of Joe Jones, currently appearing in the Rose Room of the Majestie Hotel; Tony King’s Trio and Archie Taylor’s Quartet. On the distaff side the soldiers got an eyeful of the shapely charms and clever dancing art of Thema Brown, Kitty Patterson, Bea and Rhea, the sister dance act; they heard the vocalizing of Vera Bell, Grayee Scott and Cleveland’s two princes of Song, Dumar and Kalani. After the show, the Ladies Auxiliary of B’nai Brith further showered the performers by serving the entire group</p>

	<p>off entertainers with everything good to eat, causing Skippy Roberts to “stop singing the blues and start singing the praises of” Bill Hawkins and N’nai Brith.</p> <p>Challenging all past and present sax artists in Cleveland is a “guy named Joe” with a diminutive little sax blower named Jimmy Oliver. Joe himself plays enough drums to threaten anybody presently on the local scene, but you ought to hear him rave about his tenor sax man, Jimmy Oliver! Opening At Ebony Thursday: Clarence Ferrell, Cleveland’s reputed “star-maker”, has selected Joe Jones and his combo to fill up the merry week at Ebony starting Monday, November 6th-but they don’t actually start until Thursday because the exotic Anna Mae Winburn and her colorful “Sweethearts of Rhythm” have been held over, Monday through Wednesday-there’ll be no off nights-never a dull moment at Ebony next week! Will Play Dawn Dance: The Joe Jones Combo will wind up its antics at Ebony next week by its appearances at an all-star Dawn dance at the revived Paradise Audi., and there Jimmy Oliver offers to blow against “all comers”, including the locally renowned Ray Bradley, the exciting Choker Campbell, Red Prysox-and yes-, the turban-headed Lynn Hope himself-and Lynn is scheduled to be around to take him up on that dar! [sic]</p>
(CCAP) 1950-11-04 pg 5D	The Cats and the Fiddle at the Rose Room open Monday November 6
(CCAP) 1950-11-04 pg 5D	Starting Thurs., Nov. 9 A Sensational New Discovery, Joe Jones and His New York Combo, Featuring Jimmy Oliver, Biggest Little Sax Man in the Country at Ebony Lounge. [Includes photo]
(CCAP) 1950-11-04 pg 5D	<p>Dolores Brown, Glamorous Song Stylist, Warbling To the Music of the Joe Jones Combo in the Majestic Rose Room. The season’s talk of the town in Ted Blackmon’s romantic Rose Room in the Hotel Majestic. If you are looking for variety-that is exactly what you will find in the entertainment there. There is no cover charge for the fine shows and you can dance the soles off your shoes free of charge. The congenial Ted Blackmon is a fine host, greeting all, at the door. His congeniality is one of the many reasons for the successful debut of the Rose Room. The Joe Jones combo, featuring Jimmy Oliver, saxophonist supreme, is a nightly presentation. The current starring attraction is Miss Dolores Brown, glamorous vocalist and recording star formerly with Erskine Hawkins. Numerous name guests also add to the parade of talent. For courteous service-both bar and table-a good solid place to spend a lot of time without spending a lot of money is Ted Blackmon’s beautiful Rose</p>

	Room in the Hotel Majestic. [Includes photo]
(CCAP) 1950-11-11 pg 4D	Joe Jones And His Terrific, Amazing Combo Featuring the Tenor Sax Discovery Jimmy Oliver at the Ebony Lounge. [Lynn Hope opens Monday November 13]
(CCAP) 1950-11-11 pg 4D	Lynn Hope Follows Joe Jones At Ebony: Ebony Lounge looks to its laurels as Clarence Ferrell works to meet the sudden influx of musical talent flooding Cleveland. Joe Jones, a recently “discovered combo” from the East is currently “rocking the Ebony Room” that Lynn Hope, the turban head, set on fire with his mad music, and Joe is setting a torrid pace for Hope and his combo to follow when they return to Ebony Monday, for a limited engagement. Ferrell says he has to have “the hottest attractions available in the country to constantly uphold Ebony’s reputation.”
(CCAP) 1950-11-11 pg 5D	The “Hell On Cedar” In A Super Dawn Dance Cabaret Party, Sun. Morn, Nov. 12 th 3:00 A.M. to 8:00 A.M. Featuring Rip “Corinne” Bivins; Lynn Hope (Returning To Ebony Lounge!); Joe Jones (Cleveland’s Greatest New Combo, Now Playing at Ebony-With) Jimmy Oliver (Tiny New Sax Sensation). Paradise Auditorium , 2226 E. 55
(CCAP) 1950-11-11 pg 5D	Joe Jones, Rip Bivins, Lynn Hope Dawn Dance!: Dawn Dance this Sun. Morn., Nov. 12: At Paradise Auditorium will feature greatest musical stars in Cleveland-a usual Pyramid Attraction bill of fare, including Joe Jones and new combo, featuring Jimmy Oliver, tenor sax wizard, Rip (Corinne) “Hell on Cedar” Bivins, and his original enlarged Loop Lounge Combo, and the mighty sax sensation Lynn Hope, who must travel here from Washington, where he is taking the capital city in a theatre engagement. [Includes photos, possibly of bassist with Philly Joe Jones]
(CCAP) 1950-11-18 pg 4D	Log Cabin (Crossroads of the World) Presents nightly, Joe Jones and Combo. 2294 E. 55 th St.
(PT) 1950-12-12 pg 12	Lemuel Huntley: If You Ask Me: That sweet little sophisticated gal of Swing, Betty Cobb, opened last Thursday in Wilmington, Del. Quite a gal with quite a combo. Her piano specialist, William Reds Garland, was formerly with Billy Eckstine. Nelson Boyd, bass and Thornel Swartz, guitar, are excellent sidemen who round out the rhythms section of the combo. Betty and her group will soon be on wax, for they have a recording date in the very near future.
(PT) 1950-12-16 pg 9	Francis Cauthorn: The Night Shift: Bill and Lou’s Bar, 17 th and Dauphin had open house celebrating their second year at the spot... Dottie Smith... did her best to enliven the proceedings... Danny Turner with his Four Kings featured-guess what the personnel rates-one of Philly’s first in the

	field of Bop, Pianist Jimmy Golden; Stanley Gaines that foot-loose bassist, and saxman, house-jumping Jimmy Oliver.
(PAA) 1950-12-23 pg 16	Club Bill & Lou's Presents The Four Kings, appearing Nightly. Matinee Christmas, 4 p.m. Until Closing. Opening Monday, January 1, 1951 Dottie Smith, Jimmy Oliver, Jimmy Golden, Stanley Grant. S.E. Cor. 17 th and Dauphin Sts.
(PT) 1950-12-30 pg 9	Francis Cauthorn: The Night Shift: Caught up with songster, Kid Haffey, visitin' with Danny Turner, alto-speedster at Bill and Lou's
1951	
(PAA) 1951-01-06 pg 7	Dick Banks: Midnight Mirror: Bill and Lou's at 17 th and Dauphin is bringing on Dottie Smith and her combo come New Year's Day, featuring Jimmie Oliver, on tenor sax. (Dottie Smith also at Pitts)
(PAA) 1951-01-13 pg 8	Dick Banks: Midnight Mirror: Dottie Smith's gang is now appearing at Bill and Lou's Bar at the southeast corner of 17 th and Dauphin Sts., with Jimmie Oliver on tenor sax; Jimmie Golden on piano; Charlie Gaines Jr., drums and Dottie on the bongo; (Dottie Smith also at Pitts) Saw Joe Jones, of Joe's All Stars, tells me that he just came back to the city from a 10-week engagement in Cleveland, Ohio at the Rose Room of the Majestic Hotel. [With Jimmy Oliver per Call and Post]
(PAA) 1951-01-13 pg 9	Dottie Smith photographed at Pitts Musical Bar
(PT) 1951-01-13 pg 9	Francis Cauthorn: The Night Shift: Dottie Smith, that scintillating warm-brown thrush and band leader now thrilling the patrons at Bill and Lou's. She keeps her boys, Stanley Gaines, bass; tenorman Jimmy Oliver and Jimmy Golden, N.P.'s piano boppist, in tempo via the bongo drums, tappin' with the bongo drums, tappin' with the flyswatters...
(PT) 1951-01-16 pg 9	Dan Burley: Back Door Stuff: Down in Philadelphia, the Daughters Of Philadelphia Club...are presenting their second Jazz Concert, entitled "Just Music, That's All," on Sunday night, Jan. 21 at the Haverford Hall. They'll also feature such jazz greats as Jimmy Heath who played much alto with Dizzy Gillespie; Jimmy (Bad Man) Oliver, tenor; Specs Wright, ex-Gillespie drummer; Nelson Boyo [sic], Miles Davis' drummer [sic]; Reds Garland on piano and vocals by Larry Nesbitt...Ex-newsman Squire Bryant will handle the emcee chores...
(PAA) 1951-01-20 pg 9 (PAA) 1951-01-27 pg 8	Jimmy Oliver with Dottie Smith, Jimmie Golden and Stanley Gaines at Club Bill & Lou's; [Red Rodney opening Monday January 29 with Butch Ballard, Red Garland]

(PAA) 1951-01-27 pg 9	Dick Banks: Midnight Mirror: When Jan. 29 th gets around Dottie Smith and her combo will make their appearance there [Tropical Music Bar], featuring “Little Man” Jimmie Oliver, on tenor sax, Dottie on the bongo; Jimmie Golden on piano and Stanley Gaines Jr., on bass. Dottie was formerly with the Harlemaires.
(PAA) 1951-01-27 pg 8 (PAA) 1951-02-03 pg 9 (PAA) 1951-02-10 pg 6 (PAA) 1951-02-17 pg 18	Jimmy Oliver Dottie Smith, Jimmie Golden and Stanley Gaines at Tropic Café, opening Monday January 29 th
(PAA) 1951-02-03 pg 9	E.B. Rea: Encores and Echoes: Red Rodney’s all-star band doing a stint at Club Bill and Lou’s in the Quaker City.
(PAA) 1951-02-10 pg 6	Dick Banks: Midnight Mirror: Made the big hop up to North Philly and the Tropic at Garnett and Oxford Sts. Dottie Smith and her combo are there and rocking the house. Little Jimmie Oliver, the man with the horn, really blowing his heart out. Jimmie Golden of piano, Stanley Gaines drums, glamorous Dottie on the bongo and doin the vocalizing.
(PAA) 1951-02-17 pg 19	Dick Banks: Midnight Mirror: (Dottie Smith at the Tropical Café)
(PAA) 1951-02-24 pg 6	Dick Banks: Midnight Mirror: (Dottie Smith left Tropical Café “last Saturday,” Beulah Frazier opened Mon. Feb. 19)
(PT) 1951-02-27 pg 12	Francis Cauthorn: The Night Shift: Dottie Smith with horn-boy Jimmy Oliver kicking the gong around at the Spider’s.
(PT) 1951-03-17 pg 6	Warneal Lanier: The Scratch Pad: Tropical Gardens, the subbasement dance ‘n drinkery of Reynolds Hall, will house the bunch and the battle, come Sunday when the sponsoring team of Squire Bryant, David Mantz and Russell Floyd give with their third session in sounds and saxations that’ll feature a battle of the big horns between Jimmy Oliver and Martin Martin.
(PT) 1951-03-27 pg 9	Dan Burley: Back Door Stuff: My man, Squire Bryant down in Philly, is on the upbeat with those jazz concerts. He is putting it down with cats like Jimmy (Bad Man) Oliver and Marty Martin, the grey lad who blows such righteous tenor.
(PT) 1951-05-22 pg 12	Francis Cauthorn: The Night Shift: Joe Jones, drummer man par excellence, with an all-star outfit including Ray Bryant at the ivories, Jimmy Oliver, doing the tenor-jives, holding at 422.
(PT) 1951-05-26 pg 9	Francis Cauthorn: The Night Shift: The Woodbine Club will punctuate its spring social season with an “acquaintance” cabaret soiree Sunday afternoon. On the beam with this music will be Clyde (Fats) Wright, former

	pianist for Dinah Washington; James (Sax) Young, formerly with “the Hamp”; Jimmy Oliver, Steve Davis and many others.
(PT) 1951-06-12 pg 12	Francis Cauthorn: The Night Shift: Beginning west and working north you’ll find that when you hit into the 421 it gives one the sense of lightness and color and much gaiety. Traipsing forth across the street to the sister-bas, the 422 (Eddies), you find different atmosphere altogether, with more subdued lights and different tonal colorings even from the band.
(PT) 1951-09-08 pg 1	Musician Is Held After Dope Arrests: One of Philadelphia’s top musicians, saxophonist Jimmy Oliver, was ordered held under \$2,500 bail for court as a drug addict following a hearing on Saturday. Oliver, who was a member of Butch Ballard’s “All Stars,” was arrested on Friday night in North Philadelphia. A check of police record revealed that Oliver has been involved with the same type of charge several times in the past. As part of the same clean up program instituted by the narcotics squad after the Nellie Proctor case, two women who allegedly burned their arms with cigarettes to hide needle scars, were also ordered held under \$10,000 bail for court as drug addicts. The women were identified as Edna Lewis, 31 of South st. near 17 th and Dorothy Thorpe, 29, of 4 th st. near Carpenter.
(PT) 1951-09-11 pg 12	Francis Cauthorn: The Night Shift: Change-Over: “Butch” drummer-man Ballard now beating out with the bop-jive at the Spider’s. The law takes his tenor-man, Jimmy Oliver, and he takes boppist Jimmy Heath. This transformation still leaves a smooth, well-knit outfit with a peculiarly pleasant flavor. Butch, dragging those fly-swatters makes one think of a woman heaving a long, pentup sigh.
(PT) 1951-11-27 pg 12	Francis Cauthorn: The Night Shift: Terpsichored cross to the twin of the 421, Eddie’s better known as the 422...
1952	
(PT) 1952-01-29 pg 12	Francis Cauthorn: The Night Shift: Oscar “Youngblood” Jones, for many years sideman with Mel Melvin, has taken on a few of those much-needed gigs, it seems, Now sharing bandstand with tenor rider, Jimmy Oliver. Youngblood is one of those real gone hornmen.
(PT) 1952-03-22 pg 9	Francis Cauthorn: The Night Shift: Contributions Against Juvenile Delinquency: A salute to Elmer Young, who has initiated “Tuesday Night” dances for the teen-agers at Reynolds Hall. It is hartwarming [sic] to see the looks of expectation on the faces of the youthful funsters, who appear in large numbers to Terpsichore to the tunes and

	swoons of the music of Louis Judge, saxman, bolstered by the terrific jives of fine tenor saxist, Jimmy Oliver
(PT) 1952-05-10 pg 12	Louie Judge, His Sax and Quartet Featuring Jimmy Bad Man Oliver with at Club Harlem, 5530 Haverford Ave.
(PT) 1952-05-13 pg 12	Jimmy Brown: These Foolish Things: Jimmy Oliver, the Little Badman of the Tenor Sax, teamed with Louis Judge, formerly on tenor with Doles Dickens, to produce some real excitin' sounds at Club Harlem last week.
(PT) 1952-05-20 pg 12	At Harrisburg Club: Harrisburg, Pa.: "Shorty" Hucklebuck Johnson, otherwise known as "Little Mr. Blues," creator of the Hucklebuck dance, and formerly with Paul Williams' orchestra, will open at Lawson's nite club, 1304 n. 7 th st., this week.... Also featured on the bill of fare will be Lousi ?Judge, his saxophone and quintette with Jimmy (Badman) Oliver playing the sax, direct from Philadelphia's Club Harlem. Next week Tiny Grimes and his Rocking Highlanders.
(PT) 1952-07-08 pg 12	Jimmy Brown: These Foolish Things: Red Rodney, former trumpetman with Elliot Lawrence and Woody Herman, has an Okeh recording contract. "Red" got his start at the now-shuttered Down Beat club where he worked with pianist Jimmy Golden and tenorman Jimmy Oliver to name a few. They played an important part in his development along with quite a few other sepia musicians
(PT) 1952-08-05 pg 12	Herb Gordy Presents His Jazz concert at the Met, Broad & Poplar Streets, Featuring his 39-piece Inter-racial Orchestra, also, John Hines and his Experimental Workshop dances. Sunday, Sept. 14 th , 1952 8 p.m.
(PT) 1952-09-02 pg 12	Francis Cauthorn: The Night Shift: Justa Don't Think It's Fair: Hear the thumbs are still down on Jimmy Oliver local tenor sax exciter, because of his recent "turns" for dope addiction: Well folks look at this. Movie idol, Robert Mitchum, who gets picked up on a dope charge, ends up after his dismissal with bigger and better screen parts and touted more highly. Then we have Gene Krupa, that drummer of note, who is to appear on a bill coming up soon in the city with musicians of color as bait, who was introduced from a stage by Tommy Dorsey, who Krupa thanked publicly for giving him a big hand. Yet, such fellows as Jimmy Oliver, who kept working despite his lack of musical background and had his patronage all-agog over his rides, is given the go-by by both the colored and whites. Forever after he's the prey of every mother's-son of the public; and he's still being prosecuted. So much so that he had to work with other bands and cannot form an outfit of his own. What of that ride given Chris Powell in Wildwood,

	on a dope charge that he continues to deny, saying that it was a frame. This is no recital taking the part or condoning dope addiction or its sale, but putting the chips down where they fall. Are Negroes the only ones that use dope??
(PT) 1952-09-02 pg 12	Charles Parker Held Over at the Blue Note, 1502 Ridge Ave.
(PT) 1952-09-02 pg 12	Jimmy Brown: These Foolish Things: Notes on the Blue Note: The ‘House of Jazz’ where 15 th crosses Ridge Avenue, familiarly known to Philly nite-clubbers as the Blue Note, is currently playing host to Charlie (Yardbird) Parker and a quartet of local favorites in the persons of Jimmy (Badman) Oliver, tenor sax; Ray Bryant, piano; Herb Gordy, bass, and Butch Ballard, drums. Sparked by the brilliant alto of ‘Bird,’ each musician, a star in his own right, is ‘wailing’ and thrilling the patrons with their offerings. When the band closes at the end of this week, Bryant, Gordy and Ballard are remaining in Parker’s unit. Their next booking is not known at this time. Jimmy Oliver, long heralded as one of Philly’s foremost tenormen has several prospects, including the house band gig at the Note and the tenor spot with the King Solomon trio. Having been a close friend of Oliver’s for many years, I would like very much to see him get the ‘break’ that so many strive for, but few attain in show business. Herb Gordy, as the placards have already informed you, is presenting his huge Concert at the Met on Sept. 14, featuring a 39-piece ensemble. The array of talent, bulging with stars, includes Jimmy Oliver, Charlie Parker, Terry Gibbs, Sarah Dean, Slam Stewart, Roy Eldridge, Buddy Savitt, Sax Gill and a host of others. The band which is interracial, will feature semi-classics on a modern ‘kick’ and a portion of the proceeds go to the Bureau for Colored Children and the Farm and Vocational School of Pomeroy, Chester County. A special feature-Virginia Carroll singing a new arrangement of ‘Happiness Is Just A Thing Called Joe,’ is destined to be one of the highlights of the exciting venture into the realm of the new sounds. Among the visiting celebrities at the Blue Note was the noted WDAS disc jockey, Oscar Treadwell. Amidst his openly expressed admiration of ‘Bird,’ Oliver and Bryant, it was revealed that Oscar plays [sax] himself, but only as a hobby...
(PT) 1952-09-09 pg 12	Terry Gibbs, Now Playing at the Blue Note, 1502 Ridge Ave.
(PT) 1952-09-09 pg 12	Jimmy Brown: These Foolish Things: Ace Vibes Artist, Terry Gibbs, Down Beat poll winner, has returned to the Blue Note...

(PT) 1952-09-13 pg 12	Francis Cauthorn: The Night Shift: Terry Gibbs with his vibes at Note, reportedly gave the nix-act on fine tenorman, Jimmy Oliver??
(PT) 1952-10-21 pg 12	Francis Cauthorn: The Night Shift: Tenor saxer Joe Sewell, former Tiny Grimser with those kilts, that terpsichoring Jimmy Oliver giving tinge of Stitt vs. Ammons sax battling team, with Herb Gordy on bass and Fats Wright, piano, and mad-man Butch Ballard, he of the terrific drum beats, have formed a new group in the city and skedded at "Bill and Lou's" northside.
(PAA) 1952-11-22 pg 6 (PAA) 1952-11-29 pg 6	Dayton Selby, His Organ and Trio with Jimmy Oliver, tenor, Butch Ballard, drums and Teddy Coles, sensational vocalist, direct from the Baby Grand, New York City at Club Christy Opening Thursday Nov. 20, 1952
(PAA) 1952-12-13 pg 6	Presenting a Battle of Tenor Sax with Al "Castle Rock" Sears of Ellington's Fame, and Jimmy Oliver, Butch Ballard Trio featuring Pete Martin on Organ, plus Clyde Terrell, formerly Earl Bostic's Vocalist
(PAA) 1952-12-20 pg 6	Presenting Lee Richardson, The Recording Sensation, Cat Anderson, One of America's Foremost Trumpet Players, Plus Butch Ballard and his Trio featuring Pete Martin on Organ at Club Christy
(PAA) 1952-12-27 pg 20	Featuring Elaine Johnson, Direct from the Flame Club, Detroit, with Butch Ballard on drums and his trio, plus Pete Martin on the Organ and Jimmy Oliver on Sax
1953	
(PAA) 1953-01-03 pg 13 (PAA) 1953-01-10 pg 6 (PAA) 1953-01-17 pg 7 (PAA) 1953-01-24 pg 7	Jimmy Oliver, Butch Ballard at Club Christy.
1954	
(PAA) 1954-10-16 pg 7	Jimmy Oliver at Ye Tavern, October 14-16
(PAA) 1954-10-23 pg 6	Jimmy Oliver at Ye Tavern, October 21-23
(PAA) 1954-12-25 pg 18	Jimmy Oliver at Ye Tavern, December 23-25
1955	
(PAA) 1955-01-01 pg 16	Jimmy Oliver, His Fabulous Sax and his Orchestra at Ye Tavern, Thurs. Fri. & Sat. Dec. 30. 31. & Jan. 1
1958	
(PT) 1958-01-11 pg 9	Art Peters: Off The Main Stem: The Hottest Jazz Show In Town will come off this Sunday at the Tioga Theater, 17 th and Venango sts., when Tommy Monroe, well-known local bandleader, presents Dizzy Gillespie and a flock of other name musicians in the second of a series of concerts held there. In addition to Diz, other top musicians in the lineup include Lee Morgan, trumpet; Don Gardiner, [sic] the newly discovered sing-sensation; Tommy Monroe and his big

	band; Jimmy Oliver the tenor sax star and John Houston, jazz pianist. The show should be a sell-out.
(PT) 1958-01-18 pg 14	J. Donald Porter: “Diz Thrills Capacity Crowd At Tioga Theater Jazz Show: What began as a sizeable crowd for Sunday’s matinee jazz concert at the Tioga Theatre, 17 th and Venango st., became what is known in the newspaper business as a SRO (standing room only) gathering by nightfall. It all goes to prove that Rock-n-Roll hasn’t as yet completely captivated the musical world—and modern jazz is no where near dead. Sunday’s concert, the second in a series of such concerts to be held each week at the theater, was one for Philadelphians by Philadelphians. Each of the headliners are natives of the Quaker City. There was Lee Morgan, a good-looking young man, sensational in making a trumpet do what he wants it to; Jimmy Oliver, the diminutive man who masters a colossal sounding sax; the “How Do You Speak To An Angel,” man, Don Gardner; Song-stylist Evelyn Sims; and the number one man on the list, the impresario, [sic] master, statesman, John Burke Gillespi, [sic] more commonly known as “Diz”...
(PT) 1958-02-22 pg 9	Art Peters: Off The Main Stem: Biggest Jazz Attraction this Sunday will be at the Tioga Theater where promoters Tommy Monroe and Charles Blackwell are presenting a “Battle of Drums,” featuring Max Roach and Art Blakey on the tubs. Other top musicians on the show: Jimmy Oliver, Kenny Rodgers, Jimmy Bond, John Splawn, John Houston and “Little Eddie” Anderson.
(PT) 1958-09-30 pg 12	Nite Cap Lounge, 1502 Brown Street (Around The Corner From The Old Blue Note), Presents: Jazz Workshop Featuring the Jazz sensational Curtis Fuller (Recording Star of Blue Train), Jimmy Oliver (Tenor), Spanky DeBrest, Bass, Speck [sic] Wright, drums, Dolo Coker, piano, Johnny Splawn, trumpet. Matinees-Monday and Saturday, 4 to 7 P.M.
1959	
(PT) 1959-01-06 pg 9	Don Porter: North Philly Beat: Wouldn’t feel right unless we passed along a well-done to Herman Scott, now being billed as Philly’s No. 1 vocal song-stylist for the magnificent show he gave at the VPA New Year’s Eve. “Ting” Scott opened an extravaganza-like show that features such top local personalities as Lloyd Fatman, who was at his best in the emceeing department, the Afro-American Drummers who with Algie “Mambo Riffs” DeWitt, really had them dreaming of the “Isle-land mon,” and Little Joe who is always a show stopper. Behind it all was Bill Carney (drummer), Trudy Pitts (organist), and Jimmy Oliver

	(saxophonist). As they say, “it was swinging.”
(PAA) 1959-02-28 pg 10	Marilyn Zeigler: Club Chatter: As a major fund-raising activity, their annual winter cabaret dances have been among the city’s best attended. They will be hosts again at Fleisher Auditorium, Broad and Pine Sts., Feb. 28, flooring the band of popular tenor saxist Jimmy (Bad Little Man) Oliver and a variety show.
(PAA) 1959-03-14 pg 10	Marilyn Zeigler: Club Chatter: Members of the nearly 40-member Yellow Jackets Athletic and Social Club said goodbye to February with a merry cabaret party last Saturday, at Fleisher’s Auditorium. They featured the music of their old neighbor Jimmy Oliver, and his band who took from his Gotham plum engagement stand to provide accompaniment for the merrymakers.
(PT) 1959-03-21 pg 5	Jack Saunders: I Love A Parade: Jimmy Oliver, local saxist, who was a tenor-sax playing rage at Broadway’s Birdland, is back in the Big City, playing with Philly Joe Jones’ combo at the Village Vanguard in Greenwich Village.
(DB) 1959-11-12 pg 53	Ad Lib: Philadelphia: Tenorman Jimmy Oliver played a date recently at the Majestic Club.

Jimmy Oliver Articles

Jimmy Brown, “These Foolish Things,” *Philadelphia Tribune*, October 18, 1955, 5.

The “Jimmy Oliver Story”: If you’ve ever had malaria, you can understand how it is to write a column. Once in the blood-stream, there’s no escape...you are thenceforth subjected to continuous or intermittent periods in which you must write. In reading the columns of others, you find yourself muttering: “I would not have written that, I would have said...” And this is exactly what happened when we read an article captioned “The Jimmy Oliver Story,” a few months ago. The writer was obviously sincere and meant well. However, the old expression that “The road to Hell is paved with good intentions,” was never more applicable. Perhaps we’re prejudiced. Nevertheless, here is our version of “The Jimmy Oliver Story”-as he lived it, and as we knew it.

Prologue: The time: 1940 – the place: Herman’s Garage, located in the 2000 block of N. Croskey St. Carrying an assortment of bags and cases, they entered the garage and, in single file, mounted the narrow stairs leading to the loft. Unlike many similar lofts, no cars were stored here. Instead, the sparsely furnished room contained a battered upright piano and a motley collection of chairs, fronted by a row of homemade, cardboard music stands. To the left of the piano, which leaned disconsolately in the corner, stood a pot-bellied stove of uncertain vintage. Chatting amongst themselves, the fellows gathered about the stove wherein a fire burned more bright than warm.

Having warmed themselves, they took their instruments from the cases and, shortly thereafter, a series of piercing sounds disturbed the calm of the winter night. The rehearsal of “The Rajahs of Rhythm” was about to begin. And what has this to do with

“The Jimmy Oliver Story?” It was here that Jimmy began the musical career that was to later see him emerge as the most popular and exciting, young tenorman that Philadelphia had produced for a long time. Broadly speaking, tenor saxmen are divided into two schools—the Coleman Hawkins followers, and the disciples of Lester Young. It was the latter school that influenced Oliver. And from the very beginning, and at a time when most students are struggling to produce an agreeable sound, Oliver succeeded in not only capturing Lester’s fleet-fingered passages, but his highly unorthodox tone as well.

At that time Count Basie was riding high with his swinging arrangements of such tunes as “One O’Clock Jump,” “Every Tub,” “John’s Idea,” and “Easy Does It.” The Rajahs had the stock arrangements of them all. And it might be of interest to note that although Jimmy was not one who could read “fly specks,” he nevertheless read and played his parts “as written.” The Rajahs stayed together for about two years, alternately freezing in the winter and sweating in the summer while rehearsing at Herman’s Garage. With a personnel of some 12 or 15 musicians, the “gigs” were few and far between. But they had a lot of fun rehearsing. Of the jobs played, two are particularly memorable – and for vastly different reasons. One was a dance played for a now defunct social club called The Rangers. It was one of those “percentage deals,” and was held at the Pioneer Institute on S. Broad St. The band members failed to have a “representative” on the door to check admissions. Resultantly when the receipts were tallied, each Rajah drew about 87 cents for the night’s work!

The other unforgettable affair was staged in the Parish House of McDowell’s at 21st and Columbia Ave. A gent named Rev. Frazier staged an affair and led the band and a number of paying guests to believe that Joe Louis and the then Mayor of New Jersey, Bruner (or Brunner), would appear as guests of honor.

Wanting to appear “real sharp” to plat for such distinguished personages, the Rajahs rented jackets. Unfortunately neither Joe nor the Mayor put in an appearance, but the Rajahs, dressed in white bar jackets from a local coat and apron supplier, not one of which fitted too well, had a ball playing for that affair. And it was in this aggregation, one which never made the pages of “Down Beat,” and one which never made much money, but one in which the pure and naked love of music was motivating factor, that Jimmy Oliver, the “Little Badman of the Tenor Sax,” made his formal debut into the dog-eat-dog jungle we affectionately call the “Musical Field”. Part One of “The Jimmy Oliver Story” will appear in Friday’s edition. Until then, G’bye now!

Jimmy Brown, “These Foolish Things,” *Philadelphia Tribune*, October 22, 1955, 10.

The Jimmy Oliver Story: There’s probably a fork in every man’s road of Life where he is faced with making a decision which will ultimately change the course of his life. He must elect to do one of two things, and only the inexorable passage of Time shall sooner or later reveal if he made the proper choice. Jimmy Oliver began his career as a tenor saxist in 1940, a career which has since ran the gamut of success and setbacks. The “Rajahs of Rhythm” orchestra broke up when the local Draft boards conscripted most of its members. Jimmy plated a few gigs but his first steady engagement was at Irene’s Café, 22nd and Ridge ave., where he worked for about a year with the late Russell Suber, trumpet player, and drummerman Eddie Winters.

Columbia Avenue's famed Crystal Bar was Jimmy's next stop in his climb to the top of Philly's musical ladder. This was during 1943 and the same year that Jimmy went on a Southern tour with the late "Banjo" Bernie. Returning to Philly, Oliver's big horn was next heard at another of Columbia Avenue's popular clubs of yesteryear, the Gem Café, operated by the late Morris Mosley. Jimmy had played there almost two years when Morris opened his Celebrity Room in New York, and asked him to play there. He declined and went to the Downbeat club instead.

Although the Downbeat, with its galaxy of top name stars plus visiting celebrities from the old Earl Theatre, played a big part in establishing Jimmy as one of Philadelphia's leading tenormen, he now regrets having refused Mosley's offer to go to New York. It was while playing at the Downbeat, in 1945 with such stars as the late Charlie Parker, Dizzy Gillespie, Stan Levy and localites Jimmy Golden, Charlie Rice and Lindy Ewell, that the originator of the "Rang-Dang-Do," "Peanuts" Baker, gave Oliver the nickname of the "Little Badman of the Tenor Sax." With a scant six years of playing experience, the following year saw Jimmy blowing up a storm at the late Zanzibar Café. The diminutive saxman was pitted against the "Giants of Tenor Saxdom." The line-up of stars who appeared there opposite Oliver reads like a miniature "Who's Who in Music," and today serves to point up the Watts brothers, who promoted the venture, as being Philly's own "Norman Granzes" inasmuch as Jazz At The Philharmonic has never excelled the excitement created at the old Zanzibar sessions.

Oliver more than held his own against such Jazzmen as big Ben Webster, Georgie Auld, Dexter Gordon, Charlie Venture, Lester Young, Coleman Hawkins, Arnett Cobb and Illinois Jacquet, to name but a few. And anyone attending those sessions, in fairness to Jimmy, will lend affirmation to the fact that Oliver was playing like a demon and permitted none of the aforementioned gents to rest on their laurels. Follow the next installment of "The Jimmy Oliver Story" in Tuesday's Edition of The Twice-A-Week Tribune. Until then, G'by now!

Jimmy Brown, "These Foolish Things," *Philadelphia Tribune*, October 25, 1955, 10.

"The Jimmy Oliver Story" Part Two: Back Home In Indiana-Walk into any place where Jimmy Oliver is playing and chances are 10-to-1 that someone will request him to play "Back Home In Indiana." This was the piece that the "Little Badman" used as a show-stopper during his stay at the Zanzibar. On one occasion, Jimmy was working opposite tenorman Georgie Auld. Jimmy had five pieces. Auld had Seven. Georgie blew himself red in the face, and his sidemen did likewise but failed to move the crowd gathered in the smoke-filled Zanzibar. When his time came, Oliver stepped on the stand, executed the little about-face spin he yet sometimes uses, and proceeded to bring the house down.

When Oliver first joined the "Rajah of Rhythm: he was shy, soft-spoken and very sensitive. The passage of Time has not served to rid him of this sensitiveness, but he has merely coated it with a façade of seeming indifference. To be a musician, whether self-taught or formally trained, one has to be sensitive. And this sensitivity in itself, can prove to be detrimental. In the intervening years since Oliver was the "talk of the town" because of his wonderful sax work at the Down Beat and Zanzibar, he has stood for a number of times at the threshold of the big break that has never yet materialized. Fame can come

more quickly than one's experience to cope with it. This happened to Jimmy Oliver. And with it came new faces and new ideas. Jimmy had come to that fork in the road.

In talking to various people since we began this series on Oliver, we find that the reception has been one of mixed emotions, we find that the reception has been one of mixed emotions, ranging from "It's an interesting story" to "Why are you writing about him?" We thought we had made it perfectly clear as to why the story was being written. But for the sake of those who might be of a mind to wonder WHY we are writing about Oliver, let it suffice to say that if memory serves correctly, Nat Middleton was one of the few local scribes to give Jimmy, as well as a host of other musicians and entertainers, a deserving pat on the back while writing his late ad lamented "Quaker City Daze" column, and-in a manner of speaking-we are simply borrowing a page from Nat's book. To be continued in Tuesday's edition of The Twice-A-Week Tribune. B'bye Now!

Jimmy Brown, "These Foolish Things," *Philadelphia Tribune*, November 1, 1955, 5.

The Jimmy Oliver Story Part Three: Musicians are made, and musicians are born. That Oliver was destined to play the tenor sax seems fairly obvious. However, too few promising Negro musicians get the breaks. Young white players are literally carried up the ladder of success, and boomed into national prominence via recordings, radio shows and TV appearances. With young colored musicians the story is essentially different. Too few of them are given the necessary encouragement to help them over the rough spots. To which you might say that a person who wants to accomplish a thing does not have to rely upon the encouragement of others. However, to believe this of a musician is to be absolutely wrong.

A painter can go into seclusion and emerge with a masterpiece which he proceeds to show to all who will see. A writer can retire to the hills and subsequently win a Pulitzer prize for efforts expended while there. But a musician, who pursues music from a playing standpoint rather than writing, cannot retire to a soundproof chamber and there, all alone, produce the world's greatest ad lib solo. Musicians, excepting the Public-be-damned-variety, pour their innermost feelings into their instruments in the constant search for a listening, attentive ear. Jimmy satisfied this portion of the equation when he was riding at the crest of his popularity around the middle forties. Everyone was listening to him. (We thought it appropriate that this, the last of the series be told by Jimmy Oliver, himself... and in his own words.)

Oliver Speaks: "This was when the tide turned for the worse. After completing a successful six months at the Zanzibar, I took a few backwards steps, playing such night spots as the Ridge Point, Moonglow in Chester, and 9th and Columbia, etc. In the meantime I was still making personal appearances at jazz concerts." "then came a lull, or a pause, in my career as a result of a mistake..." "Then I returned to front (in my personal opinion) one of the swingiest combos to ever play or come out of Philly. It consisted of such talented musicians as, to me the greatest drummer, "Philly" Joe Jones, Williams "Reds" Garland (piano), and Steve Davis (bass). With this combo I yet believe, with the addition of one Johnny Coles (trumpet), there wouldn't have been any height too great to attain as far as the Jazz world is concerned." "I only wish we would have had the opportunity to record like nowadays anyone can do."

“With Joe Jones we stretched out a bit to places such as Syracuse, N.Y., Cleveland, etc., where we played the best spots, such as Rose Room, Ebony Lounge, and Penguin Club. I might add that during this period we use to keep the Woodbine Club swinging with the “Big Three,” as we were called-Joe, Reds and myself. “Then I was featured with Dottie Smith who is currently appearing with Louis Jordan. After which I worked with the Butch Ballard combo.” “Misfortune befell me again and... after a brief pause I emerged again to start working with the Louis Judge Quintet. A great deal of road work was involved.” “Then I did, along with the late Charlie (Bird) Parker, Butch Ballard, Ray Bryant and Herb Gordy, what was possibly the most successful two weeks Jack Fields has enjoyed since the Blue Note entered the jazz field.” “I then gigged around with the Griffin Brothers, Jimmy Golden’s combo, and played occasionally at the Blue Note.” “Then came... another pause...”

“Following this I was featured with the Lindy Ewell combo. And since that time I have been fronting my own combo, to the present day.” “I am now featured at Mickey Thornton’s Playhouse, and Club Santore.” “My only (and most successful) recording is fittingly entitled “Oliver’s Travels”... and what travels!” So ends “The Jimmy Oliver Story.” We have not tried to be brief, but we have sought to be factual. Perhaps we are prejudiced insofar as Oliver is concerned, having been his friend for a long time makes us so. And here’s hoping that he regains the musical prominence that he unwittingly permitted to slip from his grasp when he took those wrong turns at the forks in the road. G’bye now!

Ann Kolson “Life Of A Sax Player Has Its Highs And Lows Jimmy Oliver Has Played With The Greats Of Jazz And Endured Some Hard Times,” *Philadelphia Inquirer*, August 15, 1986.¹

For almost 50 years, Philadelphia's Jimmy "Bad Man" Oliver has played his tenor sax. Through some good days, through too many bad days. "It's been a long time," the small man with worn hands says quietly. Tonight at 7:30, behind the Philadelphia Museum of Art, Oliver's jazz quartet will open the last - and biggest - of Settlement Music School's free Jazzreach concerts. He will be followed by two fellow Philadelphians: saxophonist Grover Washington Jr. sitting in with jazz guitarist Monnette Sudler and her band. Over the years, Oliver, 62, has made music with the greats: Charlie Parker, Dizzy Gillespie, Philly Joe Jones, John Coltrane, Pearl Bailey and others. After nearly sinking out of sight in the 1970s, taking janitorial jobs to survive, Oliver has re-emerged in the '80s. He was remembered by former North Philadelphian Bill Cosby and this year appeared on an episode of Cosby's hit TV series. And his new quartet is appearing Sunday afternoons at the Top Shelf, 56th and Market Streets. Looking back on his life, Oliver, who calls himself a spiritual man, says: "In 1943, traveling with Banjo Bernie, something showed me a long, hard road that I would have to travel. So far, it's been that way. A long, hard road." Born in Columbia, S.C., Oliver lived most of his life around 22d Street and Columbia Avenue in North Philadelphia. The music began while he was just a boy, singing in church with his sisters and brothers as the Jubilee Sunlight Five. He learned to play piano by ear. "My mother thought a house didn't look right without a piano," Oliver

¹ Accessed October 6, 2015. http://articles.philly.com/1986-08-15/news/26063912_1_jazz-quartet-big-bands-band-members.

says. In 1935, the family got a radio and Oliver became hooked on the big-band sounds, counting among his influences such musicians as Eddie Duchin, Benny Goodman, Artie Shaw, Count Basie and Duke Ellington.

A DIFFICULT CHOICE: With his mother's \$50 gift upon graduating from Vaux Junior High School in 1940, Oliver had to make the difficult choice between making a down payment on a saxophone or an old jalopy; his father had agreed to make the payments. "I decided to get the horn when (saxophonist) Lester Young really put a spark to me," Oliver recalls. After six months of lessons, Oliver joined his first group, an 18-piece band called the Rajahs of Rhythm. He remembers it all with amazing clarity - the names of the band members, the long rehearsals over a garage on the 2000 block of Croskey St. "It would be so cold we used to have to rehearse with our gloves on," he says. Most of the clubs he played in during the '40s and '50s no longer exist. Neither do the bands. There was Little's Cafe, at Sixth and Girard, his first club date; \$2 a night was the standard wage there. And Irene's, at 22d and Ridge, where he first met Pearl Bailey, and the Downbeat, around the corner from the old Earle Theater, where all the big bands appeared. Afterward, the performers would come by the Downbeat to jam: Oliver met Frank Sinatra there.

A NEW NAME: His nickname was given to him by a man called "Peanuts Baker - somewhat of a dancer," recounts Oliver, smiling. "When he came to hear me at the Downbeat he said, 'You're a bad man!' And it stuck somehow." In 1949, Oliver was imprisoned on drug charges for the first time and served seven months of a one-year sentence at the House of Correction. Those were dark days, he says. "They didn't allow us to have any instruments in there." After his release, he formed a band with Philly Joe Jones, Red Garland and James "Shuggie" Rhodes. It was one of the high points of his career. He was jailed twice more on drug charges, in 1951 and again in 1953. "I think I was mistreated terribly," Oliver says now. "They did everything but take my life. A lot of injustices were done to me. People did mean things to me out of jealousy and envy." But Oliver is a proud man who seeks no pity. He has spent 48 years with the same woman, Henrietta, whom he finally married in 1976. They have four children and "gobs" of grandchildren and great-grandchildren. None of them has become a musician. "I didn't encourage any of them to venture into it because it did such a job on me," he says.

MEETING COSBY: Oliver met Bill Cosby in the late 1950s, while playing sax at the Underground on South Broad Street, and would run into him often at Mickey's Playhouse, a North Philadelphia club. "I must have touched him in some kind of way, because he never forgot," Oliver says with gratitude. "He made up his mind if he ever got the opportunity to do something for me, he would." In 1983, Cosby mentioned in an interview that he was looking for Oliver and couldn't find him. Shortly after that, Cosby was reunited with the musician and sent him two \$100 tickets to a fund-raising event for mayoral candidate W. Wilson Goode. Then Cosby arranged for Oliver to appear with the local jazz group Pieces of a Dream at the Academy of Music for another benefit. The following year, Cosby flew Oliver to California to perform at the Playboy Jazz Festival and put him up in a luxury hotel. Oliver's wife, who works sorting letters for the Postal Service, accompanied him. Most recently, Cosby invited Oliver to make a guest appearance on his show in an episode that aired in February. In the episode, Cosby coaxes his TV father, once a trombone player, to sit in with a band for old times' sake. Oliver was one of the band members. Oliver's eyes light up when talking about his recent

good fortune and incredible reunion with his long-ago acquaintance, Cosby, now a superstar. "The Cosby thing was really a shot in the arm," he says. "I don't know if it was coincidence - I'm a firm believer in the Creator," he says. "I think that it's just time for my just due."

**Jack Lloyd, "Jimmy Oliver, Coltrane Predecessor, Still Sounding Steady,"
Philadelphia Inquirer, November 8, 1996.²**

Jimmy Oliver was born and raised in North Philadelphia, where the 72-year-old saxophonist continues to reside. He had his chances to leave town and occasionally did - but not for long. One school of thought has it that this reluctance to hit the road is what deprived the musician of a national reputation that surely would have led to stardom. "I went to New York a few times," said Oliver, who will appear Saturday night at Ortlieb's Jazzhaus in Northern Liberties. "The first time was 1945. I was with Philly Joe Jones at Birdland. But I just didn't like New York. I saw what it could do to a person. "I remember walking one day - I think it was Eighth Avenue and 127th Street - and I passed this person sitting on the steps. I got past him and thought he looked familiar. I walked back to him, and it turned out to be an old friend, and he had turned out to be, well, the lowest kind of person you can imagine. And I remember him when he was just immaculate. I had really admired him. That really did something to me." Oliver has outlived just about all the musicians he knew in his earlier years. "And a lot of them were much younger than me," he said. Drugs and alcohol took more than a few. "I got into that myself," Oliver said. "All of it - the drinking, the drugs. That was probably from around 1947 to 1960. But you just get to the point where you have to make a run for it or give in to it. I had a family, and I decided to run for it."

Oliver was 15 when he took up the sax. "I went to the music store at 11th and Chestnut and picked out what I thought was an alto sax," he said. "I bought it on time, and back then when you bought something on time, they delivered it to your house to make sure you lived there. Well, the horn arrived, and it turned out to be a tenor sax. It was almost as big as I was, but I decided to keep it." A year later, Oliver was playing in a band that quickly grew from five pieces to 18. They called themselves the Rajahs of Rhythm and played primarily for teenagers in neighborhood centers. "But then the war came along and most of the musicians went into the service," he said. "I was 4-F - I never found out why - and so I stayed out of it. A year later, when I was about 17, I started playing in the clubs." It wasn't long before the young saxophonist found himself in the company of such future jazz luminaries as Charlie Parker, Lester Young, Ben Webster and Charlie Ventura.

In the late '40s, he encountered another Philadelphia saxophonist named John Coltrane, whom many maintain was strongly influenced by Oliver's playing. "Well, early on I was branded with having the Philadelphia sound," Oliver said. "I came along before Trane and so I had a step or two on him. We became close friends. I played a place called the Woodbine Club at 12th and Master, which was about a block from where Trane lived, and he would come by and listen." Coltrane and most of the others from that era are gone, but Oliver keeps chugging. Aside from periodic dates at Ortlieb's, he has a regular

² Accessed December 12, 2015. http://articles.philly.com/1996-11-08/entertainment/25650199_1_sax-musicians-jimmy-oliver.

gig at the Top Shelf, 36th and Market, where he performs the first weekend of every month with a group that includes Bernard Samuel on piano, Reggie Curry on bass and either Earl Curry or Charlie Rice on drums.

He gets around to other spots in town, as well. Oliver - dapper and on the short side with a quiet sense of humor - recently played a place called Mr. Chip's Bar at 22d Street and Ridge Avenue. It's right across the street from a pawn shop that was once a club he played long ago called Irene's: "I looked over there and thought to myself that it only took me 50 years to get across the street." It could also be said that it only took him 57 years to get that alto sax he thought he was getting as a youngster. "Yes," Oliver said. "I recently bought an alto. I thought I would mix up the sound a little." Jimmy Oliver and the Hausband featuring Sam Dockery at Ortlieb's Jazzhaus, 847 N. Third St. (at Poplar), with sets Saturday from 9:30 p.m. to 1:30 a.m. No cover charge. Phone: 215-922-1035.

Gayle Ronan Sims, "N. Phila. Jazz Saxophonist Jimmy Oliver," *Philadelphia Inquirer*, February 11, 2002.³

Jimmy Oliver, 80, jazz tenor saxophone great who emerged from the music mosaic of North Philadelphia and played along with city icons including Mickey Roker, Bootsie Barnes, the Heath Brothers and Philly Joe Jones, died of heart failure last Friday at home. Born James Henry Oliver in Columbia, S.C., he was a baby when his family moved to North Philadelphia. Except for a brief stint in New York, that is where he stayed. When Mr. Oliver was 15, he took up the sax and dropped out of Northeast High School after the 11th grade.

He bought what he thought was an alto saxophone on time payments. When the store delivered the horn, it turned out to be a tenor sax almost as big as he was, but he decided to keep it. A year after that, he was playing with an 18-piece band called Rajahs of Rhythm. When World War II started, most of the musicians in the band were drafted. "I was 4-F, I never found out why, so I stayed out of it," Mr. Oliver said in a 1996 *Inquirer* article. When he was 18, he started playing in the clubs and found himself in the company of such jazz luminaries as Charlie Parker, Lester Young, Ben Webster and Pearl Bailey. He also played with drummer Max Roach.

In the late 1940s, Mr. Oliver encountered a Philadelphia saxophonist named John Coltrane, who many said was strongly influenced by Mr. Oliver's playing. "Early on I was branded with having the Philadelphia sound," Mr. Oliver said in the 1996 interview. "I came along before Trane, and so I had a step or two on him. We became close friends." At 14, Mr. Oliver had fallen in love with Henrietta Harris. By the time he was 16, they had a son. By the time he was 28, they had four children. He was a grandfather at 35. They finally married in the late 1970s. She died in 2001.

His love for his family and his fear of getting heavily into drugs, as many of his fellow musicians had done, kept him in Philadelphia. He turned his back on chances to hit the road and seek a national reputation. "Things didn't happen to me the way I may have wished them to happen, but . . . I didn't want New York to give me an early grave," Mr. Oliver said in 1991. He kept chugging along as a regular on the Philly club circuit. He played gigs up until the end of his life, granddaughter Zina Hardy, who was raised by Mr.

³ Accessed December 12, 2015. http://articles.philly.com/2005-02-11/news/25444081_1_jazz-tenor-saxophone-heath-brothers-philadelphia-sound.

Oliver, said yesterday. "He took good care of his family. When I was 5, I got all dressed up and listened to him in clubs," Hardy said. "He was supposed to play at the Top Shelf the day he died," she said.

In addition to his granddaughter, Mr. Oliver is survived by sons James Jr. and King; daughters Ramona Dates and Patricia; 11 other grandchildren; 17 great-grandchildren; and a brother. Friends may visit at 9:30 today at Shiloh Apostolic Temple, 15th and Master Streets. The funeral will follow at 11. Burial will be in Rolling Green Memorial Park in West Chester. A celebration of his life is scheduled for 3 p.m. at the Clef Club, Broad and Fitzwater Streets. Contact staff writer Gayle Ronan Sims at 215-854-4185 or gsims@phillynews.com. To ask a question of Sims, go to <http://go.philly.com/obituary>.

APPENDIX C7 ROSEMARY DAVIS BIOGRAPHY AND PRIMARY SOURCES

Family

Rosemary Davis, born in Philadelphia on June 17, 1929¹ was the eldest child of Nabor C. Davis and Lillian Davis (nee Copeland). Nabor was born in either South² or North³ Carolina in approximately 1912, to parents also born in South Carolina, while Lillian was born in Virginia around 1910.⁴ A search of Philadelphia marriage records⁵ produced two entries for Nabor C. Davis and Lillian Copeland, a marriage in 1929⁶ and another in 1932.⁷ The Davis family would eventually include siblings Nabor Jr., born 1931; Eugene, born 1933; Justine, born 1937; Rudy, born 1939;⁸ and lastly, Carol,⁹ born 1940.¹⁰

Early Life

Although the Davis family could not be located in the 1930 U.S. Census, the 1940 U.S. Census shows the family living at 2326 N. Van Pelt Street in Philadelphia. During

¹ Clerk of the Orphans' Court of Philadelphia County, Pennsylvania, Marriage License No. 923486.

² 1940 U.S. Census, 2326 N. Van Pelt Street, Philadelphia, Pennsylvania. The census also states that Nabor had completed his 3rd year of high school, and was employed as a labourer in the construction industry. According to Rosemary's marriage license, Nabor was still working as a labourer in 1952.

³ Clerk of the Orphans' Court of Philadelphia County, Pennsylvania, Marriage License No. 923486.

⁴ 1940 U.S. Census, 2326 N. Van Pelt Street, Philadelphia, Pennsylvania. Lillian had completed her 2nd year of high school, according to the census. Rosemary's marriage license notes that in 1952 Lillian was employed as a machine operator.

⁵ Philadelphia Orphan's Court Marriage Licence Index 1917-1938 hosted on FamilySearch.org.

⁶ The year Rosemary was born. Clerk of the Orphans' Court of Philadelphia County, Pennsylvania, Marriage License No. 582981.

⁷ Clerk of the Orphans' Court of Philadelphia County, Pennsylvania, Marriage License No. 616792.

⁸ 1940 U.S. Census, 2326 N. Van Pelt Street, Philadelphia, Pennsylvania.

⁹ Better known today as Aisha Tyner, wife of McCoy Tyner. Bootsie Barnes stated that Aisha Tyner's birth name was Carol. Bootsie Barnes interview with the author, February 27, 2014. While reviewing the *Philadelphia Afro-American* in 1946, a photo was found of a young child named Carol Davis standing in front of a daycare that was destroyed in a boiler explosion. While no response was ever received from her son Nurudeen asking for confirmation of the identity of the child, but the girl appears to be the correct age, while the daycare was in the vicinity of the Davis family house on N. Van Pelt Street.

According to the article, the daycare's heating plant suffered a catastrophic failure mere minutes after the last of the children had last for the day. It is not know if Carol Davis was one of those children. "Blast Threatens Housing Project," *Philadelphia Afro-American*, June 29, 1946, 1, 31; "Cause of Project Explosion Still Being Officially Sought," *Philadelphia Afro-American*, July 6, 1946, 4, 13.

¹⁰ McCoy Tyner first met Carol when she was 15 and McCoy was 17 in 1955. Ahmed Bashier, "McCoy Tyner," *Jazz Journal*, December 1966, 29-30.

the 1930s, Rosemary and several of her siblings were featured on the “Horn & Hardart” and “Coloured” “Kiddie Hours” on a local Philadelphia radio station, as “The Davis Kids,” acting out skits written by Lillian Davis. For this Rosemary was already well known around Philadelphia as a child.¹¹

When Aisha Tyner (Carol) was asked which schools Rosemary attended, she responded “Dobbins,”¹² referring to Dobbins Vocational School at 2150 West Lehigh Ave. The Dobbins Alumni Association was contacted and a scan of Rosemary’s Alphabetic Index card was provided, which indicated that she had transferred to that school on September 18, 1946 and graduated on January 24, 1947.¹³ Carolyn Monson of the Dobbins Alumni Association explained that the prefix “CP” on Davis’ card (reproduced in Appendix A) indicated that she had been enrolled in the “Commercial Practice” program,¹⁴ “which is a business course.”¹⁵ The card also states that she had transferred to Dobbins from Stoddart Fleisher Middle School, located at 540 N. 13th Street, several miles away from Davis’ home on N. Van Pelt St. Given Danny D’Imperio’s statement that Rosemary met Steve Davis in school while seated alphabetically,¹⁶ it is plausible that she may have gone to either Fitzsimmons Middle School¹⁷ or Allison Elementary School,¹⁸ both of which are much closer to N. Van Pelt Street than was Fleisher Middle School.

¹¹ Louis A. Johns, Jr., “Around The Mike,” *Philadelphia Tribune*, November 5, 1949, 15. Nurudeen Tyner, email to the author, November 25, 2015.

¹² Aisha Tyner, interview with the author, January 23, 2015.

¹³ Form EV 5–Alphabetic Index Card, School District of Philadelphia Index Card, Rosemary Davis.

¹⁴ Carolyn Monson, email to the author, June 22, 2015.

¹⁵ Davis later worked as a secretary, according to her 1952 marriage certificate.

¹⁶ Danny D’Imperio, interview with the author, January 9, 2014.

¹⁷ Located at 2601 W. Cumberland St.

¹⁸ Located at 15th and Norris Streets. Benny Golson, email to the author, January 23, 2014.

Career in Philadelphia, 1947-1959

The earliest reports on Rosemary's career appear in December 1947, when Squire Bryant wrote that "Northside Rose Davis" was featured as a vocalist with Jimmy Gorham's band at a benefit for Downington Industrial School at Mercantile Hall on the evening of Friday, December 26.¹⁹ In April 1948, Bryant reported "Rose Davis, still singing with the Gorham Band," which was scheduled to perform a week at the Royal in Baltimore²⁰ starting April 2,²¹ Washington's Howard Theatre,²² and the Apollo Theatre in New York for a week starting Friday, April 16.²³ Bryant also mentioned that same month that he "attended the Press night affair at the Norris Oasis and conversed with Rose Davis, the songsational lass of Jimmie Gorhams [sic] band."²⁴ Also during this time, Rosemary was advertised as appearing at the Golden Star Café in late March and early April²⁵ with Vic Bullock & His Men of Music, featuring Jack Martin on tenor sax for several weeks as a part of a regular rotation of vocalists.²⁶

In June of the following year, Squire Bryant reported "Rose Davis over in Newark singing"²⁷ and also remarked the following week that he "certainly would like to hear from songal Rose Davis."²⁸ In November Louis Johns reported "Rose Mary Davis... has

¹⁹ Squire Bryant, "Thru The 'Spy' Glass," *Philadelphia Tribune*, December 30, 1947, 5.

²⁰ Squire Bryant, "Thru The 'Spy' Glass," *Philadelphia Tribune*, April 6, 1948, 12.

²¹ Kae Williams, "Bright Light Banter," *Philadelphia Tribune*, March 27, 1948, 12.

²² Ramon Bruce, "Ravin' With Ramon," *Philadelphia Afro-American*, April 3, 1948, 5.

²³ *New York Amsterdam News*, April 17, 1948, 6. Squire Bryant caught the Gorham band and wrote highly of it. "During my visit I lingered awhile in Harlem's famous "Appolo [sic] Musical Playhouse" where Quaker-Delphia's own Jimmy Gorham and his aggregation were sending the frantic "jazzicats" with his versions of the Zu-bop and "semimental" tones. The enthusiastic reception that Jimmie received, certainly made this person proud to be a Quaker. According to a number of persons I talked to, never before have they witnessed such delightful and frenzied approval towards a new band." Squire Bryant, "Thru The Spy Glass," *Philadelphia Tribune*, May 4, 1948, 10.

²⁴ Squire Bryant, "Thru The Spy Glass," *Philadelphia Tribune*, April 20, 1948, 12.

²⁵ Possibly overlapping with the Jimmy Gorham dates.

²⁶ *Philadelphia Afro-American*, March 20, 1948, 5; March 27, 1948, 6; April 3, 1948, 6.

²⁷ Squire Bryant, "The Philadelphia Story," *Philadelphia Tribune*, June 11, 1949, 12.

²⁸ Squire Bryant, "The Philadelphia Story," *Philadelphia Tribune*, June 18, 1949, 12.

struck out as a single now in New York after being featured with Jimmy Gorham's band here.”²⁹ A year later Rosemary was back in Philadelphia appearing at Reynolds Hall with John Jay Joyner on alto sax, Ziggy Vines on tenor sax and Harry Tucker on drums, among others, as part of Club Fitch’s Second Annual Dance at the Tropical Garden in Reynolds Hall on Friday, November 3, 1950.³⁰

Advertisement³¹ for Vic Bullock & his Men of Music, 1948

GOLDEN STAR CAFE
10th & FORRESTER AVENUE DARBY, PA.

presents
VIC BULLOCK & his Men of Music
featuring
Lovely ROSE MARY DAVIS
Sweet Singer of Songs

Music Nightly, 9-2 a.m. Saturday, 8:30-12. Jam Sessions Every Saturday
3:30-5:30 p.m. Excellent Chinese Food. Real Southern Fried Chicken
Choice Beers, Wines and Liquors

Remember, For Fun, Frolic and Mirth, Come to Darby's
GOLDEN STAR CAFE
10th & FORRESTER AVENUE, DARBY, PA.

UNDER THE PERSONAL DIRECTION OF MRS. LILLIAN G. HALL, Prop.
NO COVER • NO ADMISSION • NO MINIMUM AT ANY TIME

By 1952 Rosemary was reported working as a secretary,³² but was still active in the music scene throughout the decade. During the mid-1950s, Rosemary regularly sat-in with Calvin Massey’s band, which, in 1955 included McCoy Tyner,³³ while saxophonist Leon Mitchell also recalls working with Rosemary on a few incidental gigs.³⁴ In 1958

²⁹ Louis A. Johns, “Around The Mike,” *Philadelphia Tribune*, November 5, 1949, 15.

³⁰ *Philadelphia Afro-American*, November 4, 1950, 8.

³¹ *Philadelphia Afro-American*, April 3, 1948, 6.

³² “Musician To Marry Secy. With Same Name, Age,” *Philadelphia Afro-American*, October 18, 1952, 12.

³³ Ahmed Bashier, “McCoy Tyner,” *Jazz Journal*, December 1966, 29-30. Aisha Tyner, interview with the author, December 19, 2013; January 23, 2015. Porter 1998, 96.

³⁴ Leon Mitchell, interview with the author, February 27, 2014.

Rosemary was reported appearing with husband Steve Davis, Lee Morgan and McCoy Tyner at Simon Gratz High School as part of their annual gala.³⁵

In the first half of 1959, the *Philadelphia Tribune* reported on a singer referred to variously as “Kadeja Luman,” “Miss Kadeja” and “Miss Kadeja Lumn” working with the Soulville Modern Jazz Group. While it could not be confirmed it is believed that these reports are referring to Rosemary through a bastardized spelling of her Muslim name Khadijah,³⁶ while the circumstances of a singer by that name working with the modern jazz musicians of Philadelphia at that time would also certainly make it well within the realm of plausibility.

In addition to performing as a vocalist, Rosemary became an integral part of the Philadelphia Jazz scene by regularly hosting jam sessions at her parents’ home on 2326 N. Van Pelt Street. Aisha Tyner recalls that many Philadelphia musicians, including Jimmy Oliver and John Coltrane would come over to the house on Van Pelt to practice and jam, in part because the house had a piano,³⁷ while in Porter (2008, 96) Tyner adds that “[Dizzy] Gillespie,³⁸ Sonny Rollins, and others would come to these sessions—even Charlie Parker was there once.” It is also during these sessions that Rosemary’s best friend³⁹ Naima would meet her future husband John Coltrane, in June of 1954.⁴⁰ The following year, while working in Calvin Massey’s band with Rosemary, a 17-year old

³⁵ Charles Thomas, “2000 Hail Young Trumpeter At Gratz’s 28th Annual Gala Night: Lee Morgan Draws Capacity Crowd At High School Affair,” *Philadelphia Tribune*, May 6, 1958, 16.; “Gratz pupils prove ‘We’ve got rhythm,’” *Philadelphia Afro-American*, May 10, 1958, 16.

³⁶ Note also that the Lee Morgan composition supposedly named for Rosemary is titled “Calling Miss Khadija,” McMillan 2008, 226n9. Thus Rosemary may have been known professionally by the name Miss Khadijah at that point, though she had likely practiced Islam for most of the decade, as evidenced by her 1952 wedding to Steve Davis being conducted by an Imam.

³⁷ Aisha Tyner, interview with the author, January 23, 2015.

³⁸ Nurudeen Tyner stated that Rosemary was “recognized by Dizzy Gillespie,” though it is unclear what exactly that meant. Nurudeen Tyner, interview with the author, December 19, 2013.

³⁹ Aisha Tyner describes them as being “like sisters.” Aisha Tyner, interview with the author, December 19, 2013.

⁴⁰ In Thomas 1975, 68, Naima states, “I met John Coltrane in June 1954 at Steve Davis’ house.”

McCoy Tyner would also met his future wife, Rosemary's 15-year old sister Aisha,⁴¹ whom Tyner would marry in 1959.⁴² In 1964 Lee Morgan, also from Philadelphia, composed a song believed to be a tribute to Rosemary,⁴³ titled "Calling Miss Khadijah"⁴⁴ later released on the 1966 Art Blakey and the Jazz Messenger's album *Indestructible*.

New York, Rochester And Philadelphia

By 1962 Rosemary was living with Steve in an apartment in Brooklyn near St. Marks Ave. and Franklin, where Steve served as the building's superintendent. Little is known about her during this time, though Kenny Barron remembers that the Davis' helped him and his young wife secure an apartment in the building. Barron added that Rosemary also helped look after his wife while he was on the road and described her at the time as being "very cool."⁴⁵ By the middle of the decade, Rudy Lawless⁴⁶ remembers helping Rosemary and Steve move, with the couple staying at his house for a week or two before leaving New York, possibly to live with the Tyner's in Long Island.⁴⁷

In 1970 the couple moved to Rochester, N.Y. so that Steve could work with Gap Mangione. Accounts from several of Rochester musicians active at the time show that Khadijah still continued to sing around town, although the extent of which is not clearly defined. Steve Curry remembers her making a live radio appearance that was broadcast on WGMC, Greece, N.Y., with Steve Davis on bass and Andy Calabrese on piano and recalled that she did not realize that she was in fact being broadcast live and kept asking

⁴¹ Ahmed Bashier, "McCoy Tyner," *Jazz Journal*, December 1966, 29-30.

⁴² Porter 1998, 96.

⁴³ McMillan 2008, 226n9. While McMillian writes that Rosemary was likely the inspiration for the name of the song, he also suggests that Art Blakey's estranged daughter Khadija may also have been inspiration. Several Rochester musicians (Andy Calabrese, Steve Curry, Danny D'Imperio, Tom Marcello) interviewed for this thesis have also stated that the song was named for Rosemary.

⁴⁴ Rosemary's Muslim name.

⁴⁵ Kenny Barron, interview with the author, January 25, 2014.

⁴⁶ Rudy Lawless, interview with the author, March 13, 2014.

⁴⁷ Aisha Tyner, interview with the author, January 23, 2015.

to do alternate “takes.”⁴⁸ In the later part of the decade the couple, which had remained childless up to that point, adopted a son, which they named Nasirdeen Abdul Syeed Davis, who was born on April 22, 1977.⁴⁹

The Davis’ moved back to Philadelphia in the early 1980s after employment opportunities for musicians in Rochester had largely dried up, and likely also as a result of Steve’s failing health. A long time smoker, by the end of the decade, Steve was starting to suffer from the effects of Emphysema and died on August 26, 1987 in Philadelphia. Rosemary died on January 12, 1996⁵⁰ in Philadelphia, but her final resting place has not been determined.

Marriage and Relationship with Steve Davis

How Rosemary and Steve first met cannot be definitively established, with accounts ranging from them meeting in school while seated alphabetically,⁵¹ to them meeting at the various jam sessions taking place around Philadelphia during the time.⁵² What is known however is that Steve Davis was married to his first wife Delores Body Davis until her death on July 28, 1951, while in 1948 Rosemary was described as “Bernard Duke’s other half.”⁵³ Rosemary and Steve were wed on October 13, 1952, in a ceremony conducted by Imam Omar El Farouk⁵⁴ at 3942 Brown St., Philadelphia.⁵⁵

Rosemary and Steve's relationship was fraught with numerous hardships, including Steve's narcotics troubles, leading to his subsequent arrest and 18 month long incarceration and likely had a deleterious effect on his career. Add to that a possible

⁴⁸ Steve Curry, interview with the author, December 30, 2013.

⁴⁹ Montgomery County Court of Common Pleas Court Summary, Nasirdeen Davis.

⁵⁰ U.S. Social Security Death Index, Rosemary Davis.

⁵¹ Danny D’Imperio, interview with the author, January 9, 2014.

⁵² Aisha Tyner, interview with the author, January 23, 2015.

⁵³ Squire Bryant, “Thru The Spy Glass,” *Philadelphia Tribune*, April 6, 1948, 12.

⁵⁴ Farouk resided at 758 N. 37th St., Philadelphia, PA.

⁵⁵ Clerk of the Orphans’ Court of Philadelphia County, Pennsylvania, Marriage License No. 923486.

alcohol problem⁵⁶ and moments of infidelity,⁵⁷ in addition to the usual stresses and strains that come with being a musician, including long periods away from home and constant economic uncertainty.

While accounts of Rosemary and Steve's relationship from the 1950s and 1960s, have been scarce, multiple accounts of their relationship in the 1970s were gathered from numerous musicians that Steve worked with while the couple resided in Rochester. These accounts, characterized by Rosemary dominating the subdued Steve, paint a picture of a very volatile and difficult relationship. Gap Mangione⁵⁸ and Danny D'Imperio⁵⁹ both attest to witnessing Steve show up to engagements bruised and battered, which they attributed to Rosemary, while Mangione also recalls referring Steve to lawyers in the hopes of separating him from Rosemary. D'Imperio recalled once giving Rosemary and Steve a ride in his car from Albany to a bus station in Syracuse, explaining that for the entire duration of the ride Rosemary spent the entire trip yelling at Steve.

Tom Marcello recalls hearing John "Spider" Martin protest Rosemary's hard treatment of Steve, though in the same conversation Martin did commend Rosemary for sticking with Steve while he was dealing with his addictions and incarceration in 1950s.⁶⁰ Bootise Barnes also noted that Rosemary was "real dominant over Steve and would holler at him," giving an example of an incident he witnessed while socializing with the couple, where, while drinking with Steve, Rosemary caught Steve with a drink and demanded to know if the drink was his, to which he replied, "no," gulping down the drink as soon as

⁵⁶ A number of Rochester musicians commented on Steve's drinking.

⁵⁷ Les DeMerle stated that Steve was in a relationship with one of the singers that was part of the revue they toured Newfoundland, Labrador and Greenland with in 1965. Les DeMerle, interview with the author, February 28, 2015.

⁵⁸ Gap Mangione, interview with the author, December 16, 2013.

⁵⁹ Danny D'Imperio, interview with the author, January 9, 2014.

⁶⁰ Tom Marcello, email to the author, June 4, 2014.

Rosemary walked away.⁶¹ These accounts of Rosemary and Steve’s relationship and Rosemary’s character were discussed with Rosemary’s sister, Aisha Tyner (Carol), who replied, “No tell ‘em they’re a liar. They’re a liar.”⁶²

Faith

While Steve Davis had been connected to the Muslim faith as early as 1949, her 1952 marriage, performed by an Imam, is the earliest documented connection of Rosemary with the Muslim faith, though it is likely that she adopted the faith before then. While she is universally remembered by her Muslim name Khadijah, the Philadelphia black press referred to her as Rosemary as late as 1958. Attempts at determining Rosemary’s full Muslim name have been unsuccessful, and it is likely that she never legally changed her name from Rosemary to Khadijah, given that the U.S. Social Security Death Index for Rosemary lists her under her birth name at the time of her death in 1996.

Rochester musicians Danny D’Imperio⁶³ and Joe Locke⁶⁴ explained that of the two, Khadijah was the more vocal of the couple regarding Islam, while Steve rarely talked about it. Years later, when Rosemary and Steve adopted a son, he was given the Muslim name Nasirdeen Abdul Syeed Davis.

Personality

Virtually all of the Rochester musicians⁶⁵ interviewed for this thesis, to various extents, describe Rosemary solely in a negative light. Aside from her abusive treatment of Steve, she is frequently described as outspoken, bossy, domineering, and racially

⁶¹ Bootsie Barnes, interview with the author, February 27, 2014.

⁶² Aisha Tyner, interview with the author, January 23, 2015.

⁶³ Danny D’Imperio, interview with the author, December 3, 2015.

⁶⁴ Joe Locke, interview with the author, December 16, 2013.

⁶⁵ Andy Calabrese, Steve Curry, Danny D’Imperio, Joe LaBarbera, Joe Locke, Gap Mangione, Tom Marcello, John and Danny Vitale, and Tom Whaley. It may be worth noting that most of these musicians are of Italian ancestry.

polarized. In particular a great deal of contempt emanates from Gap Mangione and Danny D’Imperio, both of whom stated on record⁶⁶ that she “is worse than anything you’ve heard,”⁶⁷ and “if she were the ambassador to Russia, we would have been at war in ten minutes”⁶⁸ respectively. Mangione also explained that due to her unruly behavior, Rosemary had actually been banned from the Rowntowner Hotel in Albany where the group held a residency, and as a result, despite the band receiving free lodging as part of the residency, Steve and Rosemary had to rent an apartment elsewhere.⁶⁹

Steve was comfortable working with white musicians, and didn’t take racial matters seriously, including an occasion where Danny D’Imperio’s two young half-Italian, half-Korean sons referred to him as “coloured,” which he took in stride, understanding that the boys likely had not yet seen many persons of colour in the predominantly white town they of Cortland in which they lived.⁷⁰ Khadijah on the other hand demonstrated considerable racial prejudice, referring to some of the white musicians in Rochester as “Whitey.”⁷¹

While Aisha Tyner has denounced all of these accounts as “lies”⁷² one story has been corroborated by two musicians. Danny D’Imperio recalled an incident where Rosemary damaged the interior of a brand new car purchased by Joe LaBarbera, while LaBarbera later confirmed the incident, explaining that she had left a lit cigarette on the dashboard of his new car, which consumed itself, leaving burn marks on the dashboard.⁷³

⁶⁶ With both Mangione and D’Imperio insisting that their comments be printed.

⁶⁷ Gap Mangione, interview with the author, December 16, 2013.

⁶⁸ Danny D’Imperio, interview with the author, January 9, 2014.

⁶⁹ Gap Mangione, interview with the author, December 16, 2013.

⁷⁰ Danny D’Imperio, email to the author, January 14, 2014.

⁷¹ John Vitale, interview with the author, January 11, 2014.

⁷² Aisha Tyner, interview with the author, January 23, 2015.

⁷³ Joe LaBarbera, interview with the author, June 26, 2014.

Primary Sources

Carol Davis

(PAA) 1946-06-29 pg 1, 31	Blast Threatens Housing Project: A horrible tragedy was narrowly averted Monday when a mysterious explosion rocked the day care center in the community building of the James Weldon Johnson Homes, 25 th and Norris Sts. Scarcely five minutes after the last of the 40 youngsters enrolled at the center had been called for, at 5:55 a boiler blast in the basement directly underneath, blew doors off their hinges, and lifted the floor almost two feet. No explanation for the explosion could be given, although it was generally attributed to the ignition of coal gas. This cause could not be declared official since the boiler itself was split in two...
(PAA) 1946-07-06 pg 4, 13	Boiler Blast: Only twisted metal, shown upper right, remains of the 5 foot boiler that exploded last week in James W. Johnson Homes, completely wrecking day care center 5 minutes after 40 children had left. Left, Edward Arrington and Carol Davis inspect damage done to project windows. No one was injured. [Includes photos]

With the Jimmy Gorham Band, 1947-1948

1947	
(PAA) 1947-12-13 pg 6 (PAA) 1947-12-27 pg 19	Jimmie Gorham at Downington Industrial School Benefit Dance
(PT) 1947-12-30 pg 5	Squire Bryant: Thru the “Spy” Glass: The annual dance given by Klub Amico at the Savoy Plaza last Friday was really grand, with all the music played by the very versatile band of Jimmy Shorter... On the same eve the Downington Industrial School’s benefit affair at Mercantile Hall went over the top... Music was by Jimmy Gorham, with vocals by Northside Rose Davis.
1948	
(PT) 1948-03-27 pg 12	Kae Williams: Bright Light Banter: Jimmy Gorham to play either the Royal or Regal Theatre in Baltimore April 2
(PAA) 1948-04-03 pg 5	Ramon Bruce: Ravin’ With Ramon: Jimmy Gorham’s band going on the road and appearing at Washington’s Howard Theatre, N.Y. Apollo, and in Baltimore.
(PT) 1948-04-06 pg 12	Squire Bryant: Thru The Spy Glass: Bernard Duke’s other half, Rose Davis, still singing with the Gorham Band, and doing a week at the Royal in Baltimore, then the Apollo in “the city”

(NYAN) 1948-04-17 pg 6	Jimmie Gorham Band and All-Star Revue, Week Only Beginning Friday, April 16th
(PT) 1948-04-20 pg 12	Squire Bryant: Thru The Spy Glass: Attended the Press night affair at the Norris Oasis and conversed with Rose Davis, the songsational lass of Jimmie Gorhams [sic] band.
(PT) 1948-05-04 pg 10	Squire Bryant: Thru The Spy Glass: Incidentally, while gabbing, (yes gabbing) 'bout trips, the one this person took to "New Yawk" last seven was really gone. During my visit I lingered awhile in Harlem's famous "Appolo [sic] Musical Playhouse" where Quaker-Delphia's own Jimmy Gorham and his aggregation were sending the frantic "jazzicats" with his versions of the Zu-bop and "semimental" tones. The enthusiastic reception that Jimmie received, certainly made this person proud to be a Quaker. According to a number of persons I talked to, never before have they witnessed such delightful and frenzied approval towards a new band.

With Vic Bullock and His Men of Music, 1948

(PAA) 1948-02-28 pg 7 (PAA) 1948-03-06 pg 9 (PAA) 1948-03-13 pg 7	Walter Pep Trio with Vivienne Roland at Golden Star Café, opening Monday March 1
(PAA) 1948-03-20 pg 5 (PAA) 1948-03-27 pg 6	Vic Bullock & his men of Music featuring Jack Martin and his tenor sax plus lovely Rose Mary Davis sweet singer of songs at the Golden Star Café
(PAA) 1948-04-03 pg 6	Vic Bullock & his men of Music featuring lovely Rose Mary Davis at the Golden Star Café
(PAA) 1948-04-10 pg 7 (PAA) 1948-04-17 pg 6 (PAA) 1948-04-24 pg 6 (PAA) 1948-05-01 pg 6	Vic Bullock & his men of music featuring Lila Mae McGee at Golden Star Café

Freelancing, 1949-1950

1949	
(PT) 1949-06-11 pg 12	Squire Bryant: The Philadelphia Story: Rose Davis over in Newark singing...
(PT) 1949-06-18 pg 12	Squire Bryant: The Philadelphia Story: Certainly would like to hear from songal Rose Davis.
(PT) 1949-11-05 pg 15	Louis A. Johns, Jr.: Around The Mike: Rose Mary Davis, the sister of the "Davis Kids," popular a decade ago for their dramatic antics on both the H & H and Colored Kiddie hours, has struck out as a single now in New York

	after being featured with Jimmy Gorham's band here.
1950	
(PAA) 1950-11-04 pg 8	Club Fitch presents its Second Annual Dance at Tropical Garden, Reynolds Hall, 1416-26 N. Broad Street Friday Eve., Nov. 3, 1950 from 10 until 2. Music by John Jay Joyner, Alto Sax, featuring Ziggy Vones, Tenor Sax, Harry tucker, Drums, Rose Mary, Vocalist, Plus many other noted musicians of Jazz Concert Fame.

“Kadeja Luman” with the Souville Modern Jazz Quartette

(PT) 1959-05-16 pg 6	<p>Billy Johnson: Jazz In Review: Magnificent Souville: The Souville Modern Jazz Quartette and M.C. Don Dugan enjoyed a most successful opening performance with Souville U.S.A 3951-53 Haverford Ave., Sunday May. 10. The afternoon show went on at 4 and ended at 7 and most of the patrons felt that the show was pretty swinging. The last show took off at 8 and ended at 11. As we entered Souville at 8 we were greeted with some of the most fantastic interior decorating seen in quite sometime, the exquisite paint splattered walls being the most outstanding feature. The first few numbers featured S. M. J. Q. with some cool sounding sides in the jazz medium where most musicians and jazz artists are considered to be slight geniuses the souville composer and trumpeter stands out as one of the heaviest. We refer to none other than Owen Marshall. Unfortunately Owen wasn't on hand for this session, but he was replaced by (and I quote emcee Don Dugan), but we can say his music was on hand and the only trumpeter in town that could play these compositions was the very capable John Splawn. The evening was highlighted by some weird numbers, one being Three-Fourths vs. Four-Fourths featuring guest pianist Hasan [sic], who is about the weirdest thing in town on 88. The other number composed by Hasan was Oleo on which young drummer Dave Jackson really beat up some skins. Kadeja Luman-souville's own female vocalist, puts much heart and soul unto all her numbers (in our opinion a cross section [sic] between Billie Holiday and “Sassy” Sarah Vaughan). The session ended with the cool, slow trumpet of the featured artist, the most choice K.D. (Kenny Durham [sic]) In a world gone mad, and where unrest souls prevail, a minority few got together and enjoyed supreme pleasure, “One Evening In Souville.” Heaviest great intellectual abilities. This Sunday's show will headline Jackie</p>
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	McClellan, [sic] first show at 4: second at 8.
(PT) 1959-05-16 pg 20	<p>Ruthann Johnson: Germantown Highlights: Modern Jazz Club Swings: Last Sunday at 3951-53 Haverford ave., the African American Modern Jazz Club of Philadelphia presented the remarkable Kenny Dorham in two concerts with members of the Soulville Modern Jazz Group. Also on the line up was Miss Kadeja Lumn [sic], modern song stylist. Each Sunday these sessions are expected to swing with top stars. Matinee from 4 to 7 p. m. and evening sessions from 8 to 11 p. m. Others on the program are Owen Marshall, trumpeter, C. Charpe [sic], alto sax, Oden Pope [sic], tenor sax, Raymond Grant, piano, Sahib Luman, bass, and David Jackson, drums. Booked for this Sunday (May 17) is Jackie McLean.</p>
(PT) 1959-06-13 pg 6	<p>Billy Johnson: Jazz In Review: If some unfortunate circumstances prevented you from attending Soulville U.S.A., Sunday, May 24, then you missed a really cooking jazz session. So for the record, we will relate in part just what went down. The show opened with the playing of the Soulville Modern Jazz Group doing a swinging little number that we didn't catch the name of. The group with John Splawn replacing C. Sharpe who wasn't on the scene and the addition of the incomparable Owen Marshall that sent forth a most choice little number entitled the "Strut," in which every member of the group was exceptionally outstanding. The members of the group are Owen Marshall and John Splawn, trumpet; Oden Hope [sic], tenor sax, Ray Grant, piano, Sahib Luman, bass; Dave Jackson, drums, and Miss Kadeja (Soulville's Modern song stylist.) Then the group teed off on a choice little thing called "Wouldn't You." After their session was over we heard from the absolutely tremendous Donald Byrd-one of the original Jazz Messengers, whose originality and individuality made the evening a most memorable one. Last Sunday's session I missed but I was informed that Jimmy (Little Bird) Heath and Gigi Gryce were on the scene. This Sunday's attraction June 7 brings for your listening pleasure, Benny Golson, beginning at 8 P.M.</p>

APPENDIX C8
DEATH OF WILLIAM ARMSTRONG, 1954

Philadelphia Tribune, September 18, 1954, 1

'Moslem' Formerly in PGH

The former musician and Moslem convert shot last Wednesday morning at 25th and Diamond sts., during a struggle with three policemen, was released a month ago from the mental ward of the Philadelphia General Hospital after being confined there for 10 months, the Tribune has learned. One policeman was shot and another was slashed three times as they tried to arrest William Armstrong, 28, of 2900 block on Glenwood ave. Armstrong was shot three times, twice in the stomach and once in the hip.

Officers Shot, Cut

Patrolman John C. McGuigan, 24,

Philadelphia Tribune, September 18, 1954, 2

Berserk Moslem Once Mental Case

4314 Chippendale st., was struck in the left ankle by a bullet. Patrolman Walter F. Kipple, 26, 311 E. Clarkson ave., was stabbed three times; in the left side, left arm and back by a pair of scissors with eight inch blades. Both are attached to the 26th and York sts. police station. Armstrong and McGuigan were treated at St. Joseph's Hospital. The former, whose condition was first reported critical, is much improved. Kipple was treated at Women's Medical Hospital.

Three Year Convert

Armstrong, became active in the Moslem faith several years ago while appearing at the "820 Club" at 9th and Columbia ave., it was learned. Known among "the faithful" as "Nasirdeen Ibisaud," he was an avid student of Arabic which he speaks, reads and writes fluently. A drummer by profession, he was widely accepted among local musicians and was a member of the Musicians Local No. 274 located at 912 S. Broad St., from 1946 to 1952. During that time he has played with "Sax" Young Combo. The group was made up of Jimmy Young, leader; Steve Davis, William Langsford [sic] and Armstrong.

Shooting "Regrettable"

Inspector Allan B. Ballard told a representative of the Philadelphia Tribune that the shooting is regrettable but unavoidable. He said the police had been instructed to keep a close watch at the Raymond Rosen Housing Project for suspicious characters. Ballard said he looked at Armstrong while he was on the operating table and that he impressed him as being "a little off mentally." It is regrettable that the police did not know of his

previous condition, he said. Making Devotions: Armstrong was observed at 8:15 a.m. by two policemen “facing East” and mumbling lamentations. When asked what he was doing he began to pelt them with stones. Reinforcements were called and with their arrival he began to slash at Kipple with the scissors. At the time of his arrest Armstrong gave four addresses, all in the 3800 block of Glenwood ave. It was learned that he has been residing in the 3900 block of Glenwood ave. since his release from Philadelphia General Hospital. It is believed his father and sister lived in the 2100 block N. 19th st. This could not be verified.

Philadelphia Afro-American, September 18, 1954, 2

Man, believed a mental case, shot by policeman

William Armstrong, 28, of Glenwood Ave. near 28th St., who was shot by police early Tuesday morning, is reported in a critical condition at St. Joseph’s Hospital. According to police, the victim appeared mentally unbalanced. Two police officers were injured while Armstrong was being taken into custody. One was stabbed three times and the other struck in the left ankle by a ricocheting bullet. Patrolman Walter R. Kipple, 26, of 311 E. Clarkson Ave., was treated and detained at Woman’s Medical Hospital for stab wounds in the left arm, left side and back. Patrolman John C. McGuigan, 24, of 4314 Chippendale St., was treated at St. Joseph’s for a bullet wound in the ankle. The bullet was from the gun of one of his fellow officers. The officers reported that McGuigan and Patrolman Marion Bargerhuff were cruising past the Raymond Rosen Homes, 25th and Diamond Sts., when they saw Armstrong. Upon questioning him, they said, Armstrong warned them not to come near him. Also, he is said to have thrown stones at their automobile. In response to a call for help, Patrolmen Kipple and James Loughran arrived. It was the efforts of the four officers to arrest Armstrong that the stabbing and shooting occurred.

Philadelphia Tribune, September 21, 1954, 1

‘Moslem’s’ Rites Wed. In N. Philly

Funeral services will be held for William Armstrong, 29, a convert Moslem and a musician of 2948 Glenwood Ave., Wednesday night at the Bowers Funeral Home, 2040 W. Diamond st. Interment will be in Eden Cemetery. Armstrong, whose Islamic name was “Nasirdeen Ibisaud,” died Friday, 9:45 p.m. at Philadelphia General Hospital. He was admitted to the hospital on Sept. 14, suffering from three bullet wounds inflicted during a battle with three policemen near the Raymond Rosen Homes at 25th and Diamond sts.

One Officer Shot

Patrolman John C. McGuigan, 24, 4414 Chippendale st., and Walter F. Kipple, 26, 311 E. Clarkson ave. were also injured during the melee. Both are confined to Philadelphia General Hospital. McGuigan was shot by a fellow policeman and Kipple was slashed several times with scissors wielded by Anderson [sic]. The fight started after Anderson

was interrupted in his morning religious prayers. Police said he was standing on a mound facing east and mumbling in an unrecogniz-

Philadelphia Tribune, September 21, 1954, 8

Moslem

able tongue. Survivors are a father, Samuel Armstrong, whose address is unknown, and two sisters, Mrs. Elizabeth Bolk, 2270 N. Colorado st., and Mrs. Isabell Wilson, 1017 Pine rd., Darby Township, Pa. The father is believed residing in North Philadelphia.

Philadelphia Tribune, September 18, 1954, 9

Jimmy Brown: These Foolish Things

AND IT COULD HAPPEN TO YOU-As these lines are being written, a young man, critically injured, has lain in a comatose condition at St. Joseph's Hospital, 17th and Girard ave., since last Tuesday morning as the result of a sequence of bizarre circumstances reaffirming the truism that "truth is stranger than fiction." Those of us who have known WILLIAM ARMSTRONG, whose very life now hovers in the balance as the tragic consequence of his skirmish with police officers last Tuesday up at the Raymond Rosen project, do not and cannot accept the published reports of what allegedly took place on that bleak, long to be remembered September morning. Having known Willie as the novice, whose intense love of percussion instruments resulted in his eventual development as one of the city's most competent drummers, the story simply does not ring true. This same intensity was later to cause him to apply the same fervor and zeal when he adopted the Moslem faith. When the truth is told, and it shall be, is unlikely that those who have been inclined to laugh at this atrocious episode will retain that inclination. Whether you are acquainted with Willie, or not, is of little consequence. The matter that urgently requires your sober reflection is the fact that, but for the Grace of God, the same thing CAN happen to you. If this knowledge permits laughter-then laugh Pagliacci, laugh!

Simpkins 1975, 40

Nasseridine, a drummer, loved John. Nasseridine had progressed greatly in the religion, studying it from a theoretical as well as from a spiritual basis. He was advanced musically, spiritually and intellectually. As he elevated himself in the religion he began to compare the society to what he had learned, and developed a dislike for whites because of the suffering they inflicted upon black people. He was a devout Moslem who carried his prayer rug wherever he went, and prayed dutifully five times a day, regardless of where he was. While praying, nothing distracted him. Friends would pass by and he wouldn't see them, sometimes seeming to look right through them. One night he stayed up, praying continuously at John's house. The next day on the way to his sister's house he stopped to pray under a tree at 22nd or 25th and Diamond Streets. Two policemen came by and saw him kneeling, nearly motionless. They asked what he was doing. He said nothing and

they kept probing. Finally Nasseridine stated, “I would like for you to leave me alone. I’m trying to do what I think is right.” An argument ensued. According to the police, Nasseridine either threatened them with scissors or began throwing rocks. They beat him savagely. He spent four days in the hospital and died on the last day. Nasseridine’s loss sent a shudder through the music community. John, who loved Nasseridine, was hurt.

Aisha Tyner, Interview with the Author, January 23, 2015

JD: Do you remember a drummer named Willie Armstrong?

AT: The name sounds familiar but I don’t remember him.

JD: He also called himself Nasirdeen.

AT: Oh yes, Nasirdeen, yes. He was, the police, is that the one you’re talking about?

JD: Yeah.

AT: He was killed by the police, Nasirdeen. I didn’t know his other name

JD: I asked Jimmy Heath and he told me his name was Willie Armstrong

AT: Yeah, Jimmy knows the whole story, we talked about that recently, on the road, we were talking about Philly. He was shot down during that time, the Police in Philly in the 60s, it was a lot of that type of thing happening, like we see in the world today.

JD: Oh so that happened in the 60s

AT: It was on a park, where the projects were, ‘cause Jimmy Heath reminded me, when was that, last year? Yeah a couple years ago, ‘cause I said Jimmy, you remember when the police killed Nasirdeen, and I was younger and he said oh, right on the park, they were building projects there. It was an empty park and he was out there.

JD: And one account that I read said it was only a few blocks away from Van Pelt

AT: No, a little, not too far, maybe a little longer, but it was a recreation center across the street then, Moylands Recreation Center and they were across the street from that. It wasn’t that far from Van Pelt, you could walk.

JD: I found a reference in one book of Steve and Nasirdeen playing with Clifford Brown in about 1949.

AT: They probably did.

JD: But I just wondered, did Steve and Khadijah name their son after him, Nasirdeen?

AT: Yes they did.

JD: That was the connection

AT: Yes they did, they named him after Nasirdeen, the one that, the drummer.

JD: So he died in the 60s?

AT: It had to be, Jimmy, the date, did Jimmy give you a date on that?

JD: No.

AT: Ok, but it was, it had to be around the 60s, ‘cause that’s when many things were happening, just like it is today, but the exact date, I can’t, I don’t know.

JD: Or even just the decade.

AT: Yeah, it was, has it been? Do you mean ten years or so. It’s longer, no, I mean it was in the 60s, yes I’m pretty sure. But the exact date, I wouldn’t know. I mean I could check and you know, figure it out, but it was during that time, that’s when most of the things were happening.

Philadelphia History

(PT) 1949-09-03 pg 12	Squire Bryant: The Philadelphia Story: The new recreation center for the younger, younger folks, 25 th and Diamond sts., to open this month.
(PT) 1949-12-31 pg 7	Squire Bryant: The Philadelphia Story: Name of that rec center at 25 th and Diamond sts. is "Moylands".

The Raymond Rosen Housing Project were a series of 8 apartment buildings located between 23rd and 24th and Diamond. Officially opened as public housing in November 1954, the projects were closed in 1992, and the buildings imploded in 1995.⁷⁴

The 1964 Philadelphia Race Riot started on August 28, 1964, two weeks shy of a decade after Armstrong was shot, on September 14, 1954.⁷⁵

⁷⁴ Marjorie Valbrun, "A Promise To Fall Unfulfilled As 5 Raymond Rosen Towers Go Down, Neighbors Seek Community Renewal." *Philadelphia Inquirer*, April 30, 1995. Accessed November 1, 2015. http://articles.philly.com/1995-04-30/news/25686421_1_high-rises-housing-project-public-housing.

⁷⁵ Hillary S. Kativa, "The Columbia Avenue Riots (1964)," *Civil Rights In A Northern City: Philadelphia*. Accessed January 12, 2016. <http://northerncity.library.temple.edu/content/collections/columbia-avenue-riots/what-interpretative-essay>.

APPENDIX C9
NARCOTICS ARREST AND INCARCERATION, 1955

Philadelphia Tribune, January 22, 1955, 1

Roscoe Coleman: Dope Suspects' Bail \$328,500: Narcotics Raid Nets 86 Pushers, Addicts: Bail amounting to \$328,500 has been set for the 73 persons arrested in mass raids, early Thursday morning, by the combined forces of the Philadelphia and New York Federal Narcotics agents and city police, seeking dope pushers, peddlers and addicts. The mass raids were forecast by the Tribune in its Tuesday edition at which time it was reported that this publication had joined forces with the police department in the all-out campaign to drive dope pushers, peddlers and addicts out of Philadelphia. Over 100 warrants were issued for persons suspected in the narcotics traffic here. By the time the Tribune went to press, however, only 73 had been apprehended, hauled before a U. S. Commissioner and held in bail. Twenty of the warrants were for people already in prison. 13 N.Y. Arrests: While the raids were being conducted here, 13 persons were arrested in New York and held under bail on charges of supplying pushers with narcotics. Commendable work in the raids which netted the suspected culprits of the vicious dope traffic in Philadelphia was done by Narcotics Detectives John Grant, Ed Thompson, John Woods and John Brooks.

Those held in \$5000 bail were: Theophilus Berry, 1151 Kater st.; Albert Spencer, 2035 Dickinson st.; Joseph Colbert, 1620 Manton st.; Henry Willis, 2227 Bainbridge st.; James Walker, 322 Montrose st.; Fred J. Rice, Fitzwater st. near 13; Leon Wilson, Fitzwater st. near Broad; Charles Ward, Simon Hill, Rita Boyd, John Keith, Ray Pratt; Albert Spencer, Joseph Colbert, Lola Robinson, Elizabeth Nasey, William Fields, Steve Davis and Edwards Story. Ida Cary, Christen Clayton and Robert Robinson, a merchant seaman, were held in \$2500 bail each. Robinson's Cadillac car was impounded. Irene Waters was held in \$2,000 bail. Wilma Sawyer Porter, who was also held under \$5,000 bail, had her 1955 four-door Holiday Oldsmobile confiscated by federal men. Others, who are waiting for bail to be set, are John West, 37 of Kater st., near 11th; Diamond H. Hall of Diamond st. near 18th; Henry Joseph, 31, of Green st., near 40th; Fred Stoker, 30 of Oxford st. near 22nd; Walter Langford, 23, of Grat st. near York. \$100-G Haul Burned: A prelude to the raids was the mammoth bonfire at the city incinerator at 17th and Patterson ave., Wednesday, when an estimated \$100,000 worth of confiscated dope and drugs was burned by the police. Lt. Glasgow Driscoll, head of the narcotic squad, said the stuff had been accumulated during the past two and a half years. The biggest part of the contra-

Philadelphia Tribune, January 22, 1955, 2

Narcotics Raids Net 86 Pushers, Addicts: band was four pounds of heroin, 2,000 marijuana cigarettes already rolled, 10 pounds of bulk marijuana, some opium, morphine and dilaudid, needles, spoons and pipes. Seven youths ranging in ages from 16 to 22 years of age were taken into custody, Tuesday, and charged with drug addiction after a 16-year-old girl had been taken to a hospital by her parent. Charles Gudnecht, 20, of 2429 Hollywood st., was arrested on the complaint of Frances Doogan, 16 of 3045 W. Colona

st. Gudnecht was taken into custody after Police took the girl to Women's Medical Hospital and had her treated for a drug condition. She was accompanied to the hospital by her father, Patrick, who called police. Two suspected users of drugs were held without bail on burglary charges Thursday morning at 19th and Oxford sts. Police station by Magistrate William Page. Police identified Lawrence Sowell, 27, of 2033 W. Berks st., and Norman Wheley, 21 of 1716 N. 20th st. Police said they were caught in the act of breaking into an apartment at 1711 W. Diamond st. Others held on similar charges were Frederick Brickel, 22, of 5801 Chenault st.; Alice Troester, 18 of 2769 N. Bensall st.; Hannah O'Leary, 16 of 1646 N. 29th st.; Delores Antimere, 18, of 2601 Harold st.; and Arthur Maier, 17, 2315 Myrtlewood st.

Philadelphia Tribune, January 25, 1955, 1

100 More Dope Peddlers Facing Jail: Only Two Musicians Arrested: The all out drive to rid the city of vicious dope peddlers and "pushers," and the hapless addicts, is being speeded up by police and Federal Narcotics agents who are expected to catch at least 100 more culprits in the extending dragnet." The concerted drive which trapped 87 pushers, peddlers and addicts, in the net laid by hardhitting narcotics detectives and Federal agents, continued over the past weekend when approximately 15 suspected traffickers were apprehended in their lairs and hauled before U.S. District Commission Henry P. Carr and city magistrates.

Meanwhile, the Tribune learned that only two musicians were caught in the various raids on reputed hangouts of narcotics suspects. They were Jimmy Heath, 27, of 1927 Federal st., and Steve Davis, 33, of Uber st. near diamond. Heath is one of the city's better known tenor and alto saxophone players and formerly was connected with the Dizzy Gillespie band. Davis is a bass fiddler and has played with well-known local combinations. High Bails Set: Five new suspects were arrested by Federal agents and local police Thursday night. Three were held in \$5,000 bail for the grand jury by U.S. Commissioner Carr, Friday at 9th and Market sts. They were William Meyers, 32, of Kater st. near 11th; William

[Includes Jimmy Heath's mug shot]

Philadelphia Tribune, January 25, 1955, 3

100 More Dope Peddlers And Pushers Are Facing Arrest Here: Only Two Musicians Caught In Dragnet: Coots, 32, of 9th st. near Washington ave., and Miss Alevia Lewis, 26 of Norris st. near 18th. Ralph Evans Jr., 24, of 22nd st. near Dauphin st. near 19th, transmitted his offer to surrender by telephone. He later was arrested. In the hunt for 22 other suspects named in Federal and State warrants, one, Osceola Wesley, 23, of 836 N. 12th st., surrendered to members of the narcotics division, Detectives John Grant, Edward Thompson, John Brooks, John Woods, and Lt. Glasgow Driscoll, head of the squad. He will have a hearing today, Tuesday, at Central Police Station. The lineup of those apprehended to date follows:

Arrests Made: Held in \$5,000 bail for court were: Thomas Gelo, 28, of Grove st. near 26th and Wharton; Rita Boyd, of Woodstock st. near Cumberland; James Walker, 50, of

Montrose st near 3rd; Wilma Sawyer, 21, of Diamond st., near 18th; Freddy J. Rice 31, of Fitzwater st. near Broad. John L. Keith, 38 of Rodman st. near 10th; Leon Wilson, 34 Fitzwater near 23rd; Elizabeth Massey, 33, 18th st. near Montgomery ave.; Alfred Spencer, 34, Dickinson st. near 21st; William F. Fields, 24, Powelton ave. near 39; Steve Davis, 33, Uber st. near Diamond; James Ford, 30, Norris st. near 20th; Edward Story, 28 Earp st. near 22nd; John Hammond, 36, of Carpenter st, near 22nd; Wesley Goodwin, 35, of Sydenha, st. near Erie ave.; Walter Barnes, 35, 22nd st. near Reed; Leonard Diggs, 26 Annin st. near 17th Armstead Donaldson, 29, 5th st. near Diamond; Joseph Colbert, 25, Parl ave near South; William Mack, 26 Fitzwater st. near 17th; Charles Ward, 29 Gratz st. near Dauphin; John Walker, 22, 19th st. near Montgomery ave.' Lawrence Thorpe, 34, Diamond st. near 16th; Earl Atkerson, 34, 19th st. near Bainbridge; Edward M. Goodman, 27, of Montgomery ave. near 28th;

Held in \$5,000 for a further hearing were: Henry Willis, 35, of Bainbridge st. near 23rd; Samuel H. Hill, 35, Diamond st. near 18th; Raymond Pratt, 28, Brown st. near 40th; Theophilus Berrym, 29, of 11th st. near Washington ave. Held in \$2,500 bail for a further hearing: Willie Jones, 26, of 18th st. near York; Albert Wideman, 31 of 8th st. near Montrose; Mrs. Jane Lola Robinson, 30, Diamond st. near Broad. Held in \$2,500 for court were: Peter DiGovanni, 46 of Darien st. near Washington ave.; Ida Covey, 28 of Montgomery ave. near 28th; Crispin Clayton, 27 of 15th st. near Westmoreland; Samuel Nance, 21, of 27th st. near Diamond; Robert Duncan, 30, of Girard ave. near 13th; Samuel Moore, 28, of 27th st. near Susquehanna ave.; John West, 26, Kater st., near 11th; William L. Johnson, 31, of Hubert st. near York; Henry L. Anderson 43, of Dauphin st. near 19th. Ralph Carnes, Jr., 26 of 22nd near Susquehanna ave. was held in \$2,000 bail for court and Vinetta Ward, 22, of Gratz st. near Dauphin in \$1,000. Held in \$1,000 for a further hearing were; Albert Smith, 37, of Jeffrey st. near 2nd, Chester; Roland Marsh, 24, of Oxford st. near 16th, and John N. Govanea, 24, of Lawrence st. near Jefferson.

Others Slated: Others slated and held in bail were: Ralph Evans Jr., 22nd st. near Diamond; Calvin Miles, 24, of Woodstock st. near Susquehanna ave.; Kenneth R. Welton, 25, Fitzwater st. near 12th; James Gordon, 32, Rodman st. near 13th; Robert Wideman, 21, of Fairhill st. near Callowhill; Lereoy Wiley, 47, of 13th st. near Fairmount ave.; Henry Joseph, 31, of Green st. near 41st; Fred Stokes, 30 of Oxford st. near 23rd; Walter Langford 25, of Gratz st. near Susquehanna ave.; George Dizzley, 47, of Kater st. near 11th; Richard Murray 28, of Kater st. near 21st; James Pritchett, 30, 13th st. near Montgomery ave.; Melvin Sykes, 23, Naudain st. near 23rd; Thomas Chellis, 25 of Ontario st. near 22nd; Cash Sutton, 29, 11th st. near Montgomery ave.; Mary Clark, 27, of Fitzwater st. near 21st.

James Heath Held: James E. Heath, 27 of Federal st. near 20th; James A. Clark, 31, of Christian st. near 25th; Edward Hill, 36, of Wilder st. near 20th; Robert Robinson, 29, of York st. near Montgomery ave.; Raymond E. Pratt, 28, Brown st. near 40th; Leon Wilson, 34, of Fitzwater near 22nd; Viretta Ward 22, of Gratz st. near Dauphin; Willie Myers, 32, of Kater st. near 11th; William Coots, 32, of 19th st. near Washington ave., and Mrs. Alevia Lewis, 26, of Norris st. near 18th; Jane Doe, Diamond st. near Broad. Doris Robinson, 19, of Ontario near 22nd, was released after agents said she had been mistakenly identified as a suspect.

Philadelphia Tribune, January 25, 1955, 4

E. Washington Rhodes: Under The Microscope: Mass Arrests Not Answer To Dope Addicts' Problem: While I understand that there is no single cure-all for the evils of the "dope" traffic, I have a suggestion to make as a result of my interviews with hundreds of dope addicts confined in Pennsylvania's penal institutions. In talking to these unfortunates, who of all people are deserving of pity and sympathy, one thing sticks out like a sore thumb: they began the use of drugs because they wanted to be accepted. Few of them had any idea of what the use of drugs would do to them if they did become "hooked" One fine-looking, intelligent young fellow told me he began to use drugs because his friends were using the needle. He didn't want to be a "chicken." He thought that if he was to be acceptable to his circle of friends he would have to try a "reefer." He did. It gave him a "kick." After smoking reefers for a time, they no longer satisfied. Then one of his associates suggested that he use heroin. He did! That was the beginning of the end. Every penny he earned was spent for narcotics. A capsule of heroin costs \$3.00. Incidentally, the capsule is compounded of 90 percent milk-sugar. As the human system becomes accustomed to the narcotics, more and more is required to give the desired "life" or "kic." The addict begins with one capsule a day. Soon it becomes necessary to use two, then three. On and on it goes up to ten or more until the drug addict needs at least \$30 a day to satisfy his craving for narcotics. How can he get that much money unless he is rich? He has to do one of two things: (1) Become a "pusher," selling the drugs to other addicts, or (2) Steal, rob and cheat, and sometimes kill. That is not a pretty picture, but there it is in all of its ugly nakedness. Why doesn't he stop? The record shows he can't, except in very rare instances. What began as a harmless prank has become a habit so vicious that the victim will sacrifice human life, destroy his soul, endure the tortures of the damned just for one more shot of the needle in his blood stream.

Time and time I have asked addicts, "Did you not understand when you started what would happen? Their answers are always "No." When asked "Have you ever read or were you ever told by anyone before you began what the use of drugs does to a person?" Answer, "No. "I thought I could stop anytime I wanted to. When I found out, I couldn't, it was too late." When a dope addict is forced off the drugs by confinement, the intense physical suffering is unbelievable. The use would give his life during that period for another "shot." The pain, the agony, the torture are terrific. That is the picture which should be presented in every school, every church and welfare agency. Every newspaper should blaze it forth on the front page as dramatically as they do the mass arrests by the police. Radio and television stations should tell the story of the sufferings which come to those who use narcotics. In short, every form of communications should tell the horrible story in an effort to prevent young people from experimenting with the use of drugs. Teenagers would not knowingly take poison, because they know it will kill them. If they understand the real effects of narcotics, the chances are they would never smoke the first "reefer" or take the first "shot" of heroin. It is not enough to tell them it is against the law to use "dope;" it must be brought home to them that it kills everything that is decent and honorable in human life; that it is the scourge of mankind. It is also a fact that dope addicts are confirmed liars. That makes it exceedingly difficult to find out the "big shots" who make millions of dollars out of the traffic. These human vultures, who traffic in human suffering, deserve the most severed punishment possible. Mass arrests and

imprisonment have their proper place in the effort to curb the illegal traffic in narcotics; but because of the tremendous profits in this nefarious business, drugs will be made available so long as there is the demand. My suggestion is, to destroy demand by telling young folk what happens to those who take the first “shot.”

Philadelphia Afro-American, January 29, 1955, 1

Narcotics: Nearly 100 caught in dope dragnet: Further hearings for three of the some 70 suspected dope traffickers, arrested in Thursday’s pre-dawn citywide crackdown were held yesterday (Tuesday). Heroin, marihuana and opium were confiscated in the raid. While the search was still on for approximately 20 other reputed narcotics pushers, U.S. Commissioner Henry P. Carr held the following three in \$2,500 bail each for the Federal grand jury: Willie Jones, 26, 18th St. near Dauphin; Samuel Mance, 28, 27th St. near Dauphin, and Robert Wideman, 31, Fifth St. near Catherine. Roland Marsh, 26, Oxford St. near 16th, faces a further hearing Wednesday. He was held in \$1,000 bail on his previous appearance before Commissioner Carr. Held in \$5,000 bail for the federal grand jury at further hearings on Monday were: Theophilis Barry, 29, 12th St. near South; Simon Hill, 35, Diamond St. near 18th; Roy E. Pratt, 38, Brown St. near 39th, and Henry Willis, 35, Bainbridge

Philadelphia Afro-American, January 29, 1955, 2

-Narcotics: St. near 22nd. Held in similar bail for the federal grand jury from the outset were: James Ford, 30, Norris St. near 20th; Edward S. Troy, 28, Earp St. near 22nd; John Hammond, Carpenter St. near 22nd; Wesley Goodwin, 35, Sydenham St. near Butler; Thomas Gelo, 29, Grove St. near Wharton; Walter Barnes, 29, 22nd St. near Wharton; James Pritchett, 29, 13th St. near Susquehanna; William Mack, Fitzwater St. near 16th; Armstead Donaldson, 24, 25th St. near Dauphin; Albert Spencer, 35, Dickinson St. near 20th; Joseph Colbert, 28, Manton St. near 16th; James Walker, 48, Montrose St., near Third; Fred J. Rice, 31, Fitzwater St. near 16th; Leon Wilson, 34, Fitzwater St. near Broad; Charles Ward, 39, Gratz St. near Dauphin; Rita Boyd, 28, Woodstock St. near Dauphin; John Keith, 38, Rodman St. near 38th; Elizabeth Massey, 18th St. near Montgomery Ave.; William Fields, 48, Fairmont Ave. near Front St.; Steve Davis, 25, Uber St. near Diamond; Wilma S. Porter, 28, Diamond St. near 18th;

Held in \$2,500 bail were: Ida Cary, 28, Montgomery Ave. near 28th; Deter Digivani, 46, Darien St. near Carpenter; Cristen Clayrton, 28, 15th St. near Clearfield; Robert Robinson, 30 York St. near 23rd; Robert Duncan, 29, Girard Ave. near 13th; Lola Robinson, 30, Diamond St. near 15th; John West, 36, Kater St. near 11th. John Govans, 24, of Lawrence St. Near Jefferson, was held in \$1,000 bail. Cavin Miles, 25, of 20th St. near Columbia Ave., yesterday was turned over to federal authorities. Magistrate William Page discharged Miles, who eluded Thursday morning’s dragnet, at a hearing at the 23rd district police court, 19th and Oxford Sts. He was arrested Monday night at Lambert and Diamond Sts. Three others, nabbed on Thursday night and held in \$5,000 bail for the federal grand jury by Commissioner Carr, are: William Mevers, 32, Kater St. near 11th; William Coots, 32, Ninth St. Near Washington Ave., and Miss Alevia Lewis, 26, Norris St. near 18th. Groundwork for success of Thursday’s dope drive was laid by Gilbert W.

Henegan, William C. Moore, Daniel J. Addarie, and Gilbert J. Dougherty, all rookie officers, and patrolman James A. Dolan. They masqueraded and lived as underworld characters. Members of Lt. Glasgow Driscoll's narcotics unit at city hall played a prominent part. They include Sgt. John Mahoney, John Brooks, John Grant, John Gara, John Hughes, Edward Thompson, and John Woods. Supervising the joint operation of federal and local officers, including policewomen, were Police Commissioner Thomas J. Gibbons, Lt. Thomas P. McDermott, commander of the commissioner's special investigation squad; Chief Inspector John J. Kelly and Det. Cap. Richard T. Boyle. Their officers joined forces with men under Joseph M. Bransky, federal supervisor of narcotics here, and other government squads.

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Photo: Sleeps Through Raid-Narcotics agents search suspected dope peddlers' apartment in Philadelphia but their actions fail to arouse this 10-year-old boy whose parents were among the persons nabbed in a series of raids. More than 100 agents took part in simultaneous raids in Philadelphia, New York, Atlantic City, Pittsburgh and Chester, Pa., rounding up 101 suspects.

Philadelphia Tribune, January 29, 1955, 1

Nab New Suspects In All-Out Drive On Dope Peddlers: Giving no quarter, and relentless in their efforts, members of the narcotics squad and Federal Narcotics agents continued pursuit of dope pushers, peddlers and addicts, this week and arrested several other men and women suspected of being engaged in the vicious narcotics traffic. Police commissioner Thomas J. Gibbons and Joseph M. Bransky, supervisor of the Federal Bureau of Narcotics in the Philadelphia District, praised the Tribune, Wednesday, for the part the Tribune is playing in helping to smash the narcotics racket in Philadelphia. The Tribune is publishing the picture of six additional suspects caught in the spectacular raids last weekend. These suspects are Charles Ward, 29, of Gratz st. near Dauphin; William Coats, 32, of 19th st. near Washington ave.; Henry Anderson, 43 of Dauphin st, near 19th; Walter Barnes, 35, of 22nd st. near Reed; Estelle Hall, 27, of Kater st. near 12th, and Theophilus Berry, 29, of 11th st. near Washington ave.

New suspects arrested were Arthur Howarton, 23, of 1917 N. Camac st.; Joseph Ferro, 51, of 615 S. Hancock st., a seaman; Harold Moore, 29, of 1959 N. 24th st.; Lorenzo Lewis, 29, and Estelle Hall, 27, of 1123 Kater st. Held for court this week were Eugene Jetter, 43, of 2304 W. Diamond st., \$5,000 bail; Mary Vicks, 31 of 1704 Fontain st., \$1000 bail; John Baxter, 26, of 2127 N. Van Pelt st., and Russell Woodward, 35, of 2039 W. Diamond st. both held without bail on an additional charge of burglary, and James Butler Lee, 25, of 601 4th st., N.W. Washington, D.C., a fugitive from justice. Both Jetter and Lee were arrested on warrants issued last week when local and Federal narcotics agents staged their citywide raids Jetter avoided immediate arrest by leaping out of his apartment window. He was apprehended, Monday, at his home by Narcotics Detectives John Grant, John Brooks, John Wood and Edward Thompson under the direction of Lt. Glasgow Driscoll. The same group took Lee into custody several hours later. Lee was captured in a house in the vicinity of 12th and Pine sts. Baxter and Woodward were

caught at 17th and Arlington sts., Monday night after a short chase. The two men were trapped in the act of trying to enter a taproom located at 17th and Norris sts. They had a hole knocked through the wall of an adjoining

Philadelphia Tribune, January 29, 1955, 2

Nab New Suspects In All-Out Drive: apartment when police appeared on the scene. Raymond Berry, alias Corbina, 34, of 1313 South st., reputed to be one of the large-scale dope peddlers in the city, was arrested Thursday morning by Federal Narcotics agents in a four-block chase. Berry will be given a hearing today, Friday, before U.S. Commissioner Henry P. Carr. Joseph M. Bransky, supervisor of the the Federal Bureau of Narcotics here, said "Corbina" is a second-time offender, having been convicted by a Federal court on a previous narcotics arrest. Bransky said if Berry is convicted a the second time he will receive a minimum jail sentence of five years. This brings the arrests in the dope cleanup throughout the city by the combined Federal, city police and narcotics forces to 88. One man has been discharged, in the roundup, according to Bransky. The consensus among medical authorities is once a person begins the dope habit, he or she is hooked forever. There is no known cure. Heroin is such a deadly drug and poison its use is totally avoided by reputable physicians and members of the medical profession. It is habit forming once it premeates the victim's systm, there is no known cure to rid him of the craving desire to continue its use. Religious and civic leaders, social workers, editors, leaders of welfare agencies, and the police, all agree that mass arrests is not the solution in curbing the rising tide of drug addiction. With each cleanup more victims rise-up to plague the authorities. The best cure for the potential addict is not to start the habit.

Education in its prohibitive uses should not be given after but before. In its dissemination the school, churches, newspapers and all agencies of information and enlightenment have a stake. Parents, in order to safeguard their children from developing the habit, should be acquainted with the cardinal symptoms shown by a confirmed addict. An eminent local physician, Dr. John P. Turner, former police surgeon and a member of the school board, in an interview Thursday, listed the following as some of the symptoms. The addict, especially those who smoke marijuana or take heroin through injections, are listless, forgetful, tires quickly, and is extremely nervous. They suffer from loss of appetite and weight, cannot sleep at night, and in time suffers from both chronic constipation and diarrhea. Other symptoms are, they are untrustworthy and are liars and thieves. Once the habit has grasped them, they will begin to steal in order to get the necessary drugs to satisfy the urge. They begin their campaign by first stealing from members of their own families. The next step is from muggings, to grocery stores and finally murder. One of the pathological symptoms constant use eventually reveals is, the undermining of the normal senses, Dr. Turner said. The heart kidneys and lungs are affected. It impairs the eyesight, causing a dimming of vision. Its victims develop an abnormal gait in walking and in advanced stages a muscular twitching develops. Medical authorities also agree that its constant use curbs the life span of its users. That once in its grasp there is no escape. And, the habit is a thousand times worst than alcoholism. Dr. Turner said he has advocated, without avail, the appointment of a city commission composed of doctors and laymen, to make a study of the growing menace.

Philadelphia Tribune, January 29, 1955, 4

Limited Narcotics Raids: Now that the furor over the recent mass arrests of dope addicts is over, we should like to voice some protest. Why was it necessary to publish the picture of one of the undercover agents whose work led to the rounding up of the large number of dope peddlers and users? Does the Police Department intend to keep him on the force? And, if so, what is he going to do? His effectiveness as a plainclothesman is done for. Every dope peddler and user still outside of the jail will have his picture for checking. And, since the people behind the dope racket are not averse to violence, he'll be in the position of a "sitting duck" in uniform. Whoever furnished the picture for publicity needs to have his head examined. Before stating the second protest-lest we be willfully misunderstood and misinterpreted, we want it definitely understood that we are against the dope racket 100 per cent. We believe everything possible should be done to wipe it out. But why were the raids, with their overtones of a second-rate TV thriller, conducted in all-Negro neighborhoods?

It is a well known fact, both to Federal and local enforcement authorities, that there is not in the dope racket a Negro who helps set policy for the nefarious ring. Where were the big-time operators? Are there no white 'pushers' and addicts? Why were not some of them arrested? Why mislead the public and the radio and TV audiences into believing (without, of course, actually saying so) that all dope "pushers" and users are Negroes? We repeat-we do not condone the activities of Negroes in the dope racket nor are we "going to bat" for those caught in the much-dramatized recent dragnet. But why should one segment of the population be singled out while others go free? Is drug addiction a crime only when Negroes are involved? Let us have an all-out war on the sale and use of narcotics in Philadelphia. Let us, in addition to the periodical rounding up of the "small fry," go after the "big boys"-the heartless men who make fortunes out of the bitter suffering of weak-minded men and women whose activities are fraught with heartaches for many a mother whose son has been inveigled into the use of narcotics in one form or another. The narcotics raids, in the future, must do more than furnish interesting reading material for the public and good "script" for enterprising radio and TV men. Let us have an all-out war on the racket, from top to bottom.

Philadelphia Afro-American, February 5, 1955, 1

Women involved in dope cases: Eighty-six of the 101 dope peddler suspects, snared in last week's Federal dragnet, were given hearings on state charges, this Monday and Tuesday, at special sessions. The alleged pushers appeared before Magistrate James W. McBride in central police court, City Hall. The Federal hearings took place in the Ninth and Market Sts. Offices of U.S. Commissioner Henry P. Carr. One of the 15 given hearings by both sets of authorities, last week, was Roy Cousins, 48, of 18th St. near Columbia Ave. He was held in \$10,000 bail at both the Federal and state hearings. In addition to the \$20,000 bail, Cousins was sentenced to 12 ½ to 25 years in Eastern State Penitentiary by Judge Theodore L. Reimel in Room 653, City Hall, last Thursday. He was convicted on city charges of possession, sale and use of narcotics. Eugene Jetters, 41, of 16th St. near Susquehanna Ave., was held in \$10,000 and \$5,000 bail

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on the Federal and state charges respectively. He was described by Detective Pete Cardella as one of the kingpins operating a dope ring between Philadelphia and New York. Det. Cardella arrested his brother Fleming Jetter, 37, in New York City, on last Wednesday. He was held in \$25,000 bail by the U.S. Commissioner there. Also held in \$20,000 bail- \$10,000 Federal and \$10,000 state- were Arthur (King Arthur) Howerton Jr., 27, Camac St., near Berks and Richard (Monk) Murray, 28, Kater St. near 21st. Both Howerton and Murray, second offenders on Federal charges, face five years in prison. In addition Murray is held in \$1,000 bail on a city charge of possession of drugs.

Six held in \$10,000 bail on Federal and \$5,000 bail on state charges were: George Dizzley, 47, Kater St. near 11th; Raymond Berry, 27, South St. near 13th; Samuel Nance, 25, 27th St. near Berks; Melvin Sykes, 25, Naudain St. near 22nd; Edward Garnett, 24, Tioga St. near 17th, and Occola Wesley, 27, 12th St. near Poplar. Berry and Sykes are second offenders on the Federal charges. Dizzley and Sykes were serving a year in County Prison on city narcotics charges. Garnett and Wesley have cases pending on similar counts. Three held in \$10,000 bail on state and \$5,000 on Federal charges are: Cash Sutton Jr., 30, of 11th St. near Montgomery Ave. and a husband and wife team, Charles Ward, 41, and Vernetta, 27, of Gratz St. near Susquehanna Ave. Sutton was serving a three-year sentence on city charges. The Wards have three cases pending with the city. Ethel Hall, 21, of Ester St. near 11th, was held in \$5,000 bail on the Federal and \$2,500 bail on the state charges. James Jones, 21, of the 700 block Jessup Pl. was held in \$10,000 bail on a Federal count. He was sentenced to three years on a city charge.

Philadelphia Afro-American, March 5, 1955, 1

Dope: 64 Face Trial; Barnes 1st to be convicted: facing from two to 30 years' imprisonment if convicted, the first of 64 dope peddler suspects went on trial Monday, before Judge Vincent A. Carroll in Quarter Sessions Court in City Hall. Assistant District Attorney Martin Vinikoor is prosecuting the defendants arrested in the recent roundup of suspected narcotics pushers by federal and city authorities. Twenty-one of the defendants pleaded guilty on Feb. 16

Philadelphia Afro-American, March 5, 1955, 2

when arraigned before Federal Court Judge John W. Lord Jr. They are: Joseph O. Bagley, Chester, Pa.; Joseph Colbert, Park Ave. near South; Thomas Hill, 21st St. near Reed; Willie Jones, 18th St. near Diamond; Calvin Miles, Woodstock St. near Norris; Edward Story, Earp St. near 22nd; Nathaniel Watson, 18th St. near Bainbridge; William Coats, 21st St. near South; Leroy Adkerson, 18th St. near Bainbridge; Leonard Diggs, Annin St. near 17th; Wesley Goodwin Susquehanna Ave. near Erie; Moses Reed, Cumberland St. near Eighth; John Hammond, Carpenter St. near 22nd; Virginia James, Bouvier St. near Diamond; William Langford, 18th St. near Washington Ave.; William Mack, Fitzwater St. near 17th; Albert Spencer, Dickinson St. near 21st; Steve Davis, Uber St. near Diamond; John N. Covaeca, Eighth St. near Girard Ave.; Oliva Lewis, 21st St. near

Norris; The remaining 43 defendants who pleaded not guilty are: Theophilus T. Berry, Rodman St. near 16th; Walter Barnes, 22nd St. near Reed;

Armstead Donaldson, Fifth St. near Diamond; Edward M. Goodman 28th St. near Montgomery Ave.; Arthur Howerton, Camac St. near Susquehanna Ave.; Eugene Jetter, Gratz St. near Dauphin; Simon H. Hill, Uber St. near Diamond; Lorenzo Lewis, 21st St. near South; James Pritchett, Susquehanna Ave. near 18th; Freddie J. Rice, Fitzwater St. near Broad; Lawrence M. Thorpe, Diamond St. near 16th; James Walker, Montrose St. near Third; Robert R. Wideman, Fifth St. near South; Ocelola Wesley, 12th St. near Poplar; Leon Wilson, Fitzwater St. near 23rd; Henry Willis, Bainbridge St. near 23rd; John Cowsar Jr., 23rd St. near Tioga; Robert Duncan 12th St. near Girard; Florine Kells, 18th St. near Bainbridge; Peter DiGiovanni, Eighth St. near South; Robert Duncan, 12th St. near Girard Ave.; Ralph Evans Jr., 25th St. near York; James Ford, Norris St. near 20th; William L. Johnson, Uber St. near Dauphin; William Myers, Bainbridge near 11th; Roy E. Pratt, Brown near 40th; John H. Walker, 22nd near Diamond; Charles and Winetta Ward, Dauphin St. near Gratz; James West, Kater St. near 17th; Henry L. Johnson, 18th St. near South; William Fields, Lombard St. near Broad; John L. Keith, Rodman St. near 10th; Harold Moore, 19th St. near Master; Roland J. Marsh, 21st St. near Jefferson;

Jane L. Robinson, 15th St. near Diamond; Wilma G. Sawyer, Diamond St. near 18th; Rita Boyd, Woodstock near Cumberland; Ida Corey, Montgomery Ave. near 22nd St.; Joseph DeRose, 17th St. near Kater; Thomas Votta; 10th St. near Diamond; Elizabeth Massey, 18th St. near Montgomery Ave.; Samuel Nance, 27th St. near Susquehanna Ave.; Robert Robinson, Uber St. near Diamond, and Irene Waters, Brown St. near 46th. Barnes was the first of seven called to trial on Monday. He pleaded guilty to selling David Wilson Jr., a federal narcotics agent, two packages of heroin for \$10 on Nov. 15. He attempted to deny sale of 15 ounces to Williams on Nov. 4. He said he was busy writing numbers on the day. His attorney, John F. Hassett, reminded him that the sale was made in the presence of Patrolman Gilbert Henegan. Barnes was acquitted of other charges, including an arrest Dec. 18 for use of narcotics. He was adjudged guilt of both sales, however.

Philadelphia Afro-American, March 12, 1955, 2

Judge hurt in fall; dope trials delayed: Continuation of the dope trials of the persons nabbed in the recent roundup by federal and local authorities have been postponed indefinitely due to the illness of Quarter Session Judge Vincent A. Carroll. Nine found guilty of possession or sale in last week's trial are: Helen Blake, 30, 18th St. near Montgomery, who pleaded not guilty; Armstead Donaldson, same address; Joseph Farrow, 30, Hancock St. near South; Melvin Sykes, 25, Naudain St. near 23rd; Kenneth Welton, 36, Fitzwater St. near 17th; Edward M. Goodman, 30, and Ida Curry, 30, both of Montgomery Ave. near 28th St.; Edward R. Hill, 36, of Wilder St. near 20th; and Arthur Major, 25, of Woodstock St. near Diamond. All except Mrs. Blake were charged with sales. Sentence has been deferred until the judge recovers from injuries caused by a fall. Having suffered two fractured ribs, he is now hospitalized.

Philadelphia Afro-American, March 19, 1955, 3

3 of 60 dope suspects plead guilty, Monday: Three of some 60 suspects rounded up in the Jan 20 federal and city narcotic raids pleaded guilty to charges of dope peddling on Monday. The three who appeared before quarter sessions court Judge Vincent A. Carroll in Room 253 City Hall are Richard B. Jackson 24, of 16th St near Wharton; John Keigh, 38, of Rodman St. near 10th; and Roy Pratt, 29, of Brown St. near 39th. James Ford, Norris St. near 20th, entered a plea of no defense. Officers of Det. Lt. Thomas McDermotts' special investigation squad testified that they bought drugs from the defendants. They said the purchases ranged from \$10 to \$50 in price. Judge Carroll, following procedure in previous trials, deferred sentence. The mass trials began on Feb. 28. They were interrupted last week by the absence of judge Carrol, who suffered a fall.

Philadelphia Afro-American, March 26, 1955, 3

Judge pities dope addicts 'crawling on bellies': "I am thinking of the poor devils they sold this dope to and are now crawling around on their bellies." "These people are dealing in instruments that lead to murder, suicide and insanity." These were the comments of Judge Vincent A. Carroll, Friday, when he sentenced 11 of the dope peddlers caught in the Jan. 27 dragnet spread by Federal and city authorities. Heaviest sentence was imposed on Armstead Donaldson, 29, of 18th St. near Bers, who received 17 to 35 years in county prison and was fined \$1,500. Plainclothesman William Moore had testified that he had purchased 99 grains of heroin from Donaldson. When the defendant's home was raided, police said they found 11 grains of heroin in a hollowed out copy of Emerson's Essays.

Others sentenced were: Jane L. Robinson, 33, Diamond St. near Carlisle, \$200 fine, and Rita Boyd, 28, Woodstock St. near Susquehanna Ave., \$500 fine, who both received indeterminate terms at Muncy Industrial School for Women; Thomas Chellis, 26, of Bayton St. near Narragansett, five years and \$500; Melvin Sykes, 25 of Naudain St. near 23rd, five years and \$500; Arthur Major, 25, of Woodstock St. near Norris, two to five years and \$200; James Jones, 24, Jessup Pl., five years and \$200; Joseph Farrell, 50, Hancock St. near South, five years and \$100; James Ford, 30 of Norris St. near 21st, five years and \$50 plus one to five years on a burglary charge; John R. Walker, 21, 19th St. near Montgomery Ave., two years and \$100. Walker was charged only with possession.

Philadelphia Tribune, March 26, 1955, 1

Dope Peddlers Get Total Of 108 Years: \$11,700 In Fines Imposed: Twenty-two dope pushers and addicts found guilty, this week, of possession and use of narcotics by a Federal and Common Pleas Court in City Hall, were given jail terms amounting to 108-years and fines of \$11,700 were imposed. The arrests were the result of a series of city-wide raids last Jan. 20 by the combined forces of police, Federal agents and narcotics detectives. Stiffest penalties were given to Armstead Donaldson, 29, of 18th st. near Berks, who received from 17 to 35 years in the State Penitentiary: William Coots, 34, of 19th st., near Washington ave., 10 years, and George Dizzley, 47, of Kater st. near 11th, nine years. During the trial, Judge Vincent A. Carroll commended members of the

narcotics squad. Federal agents and police in the roundup of narcotics peddlers. Singled out were members of Lieut. Thomas McDermott's squad including Gilbert Honigan and William Moore, who went "underground" to seek information to help convict the peddlers; Daniel Adderio. Gilbert Dougherty, James Dolan, Norman Tyree, Cecil Willis, John Ruane, Stephen Melchiorre and Raymond Smith; also Federal agents Harry Sterling and Albert Bendon and voluntary Defender, John Hassett. One of those arrested, John N.

Philadelphia Tribune, March 26, 1955, 2

Dope Peddlers Get Total Of 108 Years: Govacea, 24, of Lawrence st. near Jefferson, was sentenced to two years to be served partially at the Federal hospital at Lexington, Ky., where authorities will try to cure him of drug addiction. Govecea told the court he had been wounded in the Korea fighting and first took narcotics to combat the pains he received. Others who pleaded guilty or were found guilty, and their sentences were: Jas. Walker, 51, of Montrose st., near 3rd, Leonard Diggs 25, pf Annin st. near 17th, and Leroy Wiley, 47, of 13th st. near Catherine, received four years. Three years each were given to John Hammond, 36, of Carpenter st. near 22nd, Earl Adkerson, 34 of 10th st. near Bainbridge, Moses Reed, 30 of 15th st. near Master, Albert Spencer, 34, of Dickinson st., near 34th, William Mack, 27, of Fitzwater st. near 17th, Olivia Lewis, 22, of Norris st. near 21st, and Edward Storey, 28, of Earp st. near Reed. Two years sentences were meted out to Virginia Jones, 22, of South st., near 11th, William Langford, 22, of Gratz st. near Susquehanna ave., Steve Davis, 27, of Uber st. near Diamond, and Calvin Miles, 25, of Woodstock near Susquehanna ave.

Philadelphia Afro-American, May 7, 1955, 2

27 snared in Jan. 20 dope raids sentenced: With two exceptions, 27 defendants seized in the Jan. 20 city and Federal crackdown on dope peddlers and pushers were given two-year terms and fined \$50. The defendants were the greatest number sentenced for a single type of crime in the history of the U.S. District Court here. The jail terms and mandatory fines were meted out by Federal Judge Thomas J. Clary. The two exceptions were: Armstead Donaldson, 29, of 25th St. near York, who, charged as a second Federal offender, was given five years and fined \$100. William L. Johnson, 30, of Uber St. near Susquehanna Ave., who drew two years and a \$50 fine, plus an additional year for violation of parole, to be served at the end of the current sentence. A 28th defendant, Fred B. Caldwell of Chester was arrested by city police sometime after Jan. 20. Now serving a term as an addict, he also was given two years and fined \$50. Sentences of two of the five female offenders were suspended. Mary Clark, 28 of 18th St. near Dauphin, was fined \$50 and placed on three years' probation, to start at the expiration of her present state sentence. Margaret Tyler, 22, of 13th St. near Diamond, was fined \$100 and also placed on a three-year probation. She was a witness in the State prosecution. Others sentenced were: Rita Boyd, 30, Woostock St. near Cumberland; Osceola Wesley, 31, Bainbridge St. near 16th; Jane L. Robinson, 30, Diamond St. near Broad; James Ford, 30, Norris St. near 20th; James Jones, 26, 18th St. near York; Arthur Major, 22, Woodstock St. near Montgomery Ave.; Roy E. Pratt, 28, Brown St. near 40th. John H. Walker, 50 Montrose St. near Third; Charles Ward, 29, Gratz near Dauphin; James West, 26, Kater St. near

11th; James Armstrong, 20 17th St. near Reed; Thomas Chellis., 28, Ontario St. near 22nd; Joseph Farro, 30, Hancock St. near South; Edward M. Goodman, 27, Montgomery Ave. near 28th; Richard B. Jackson, 31, Waverly St. near 22nd; Simon H. Hill, 35, Diamond St. near 18th; John L. Keith, 32, Rodman St. near 10th; Melvin Sykes, 22, Naudain St. near 23rd; Cash Sutton, 29, 11th St. near Montgomery Ave.; Frederick Stokes, 30, Oxford St. near 23rd; Leon Wilson, 34, 25th St. near Carpenter; Henry Willis, 35, Bainbridge St. near 23rd.

Philadelphia Afro-American, May 2, 1959, 1

Musician nabbed for dope: Although it was chilly in Central Police County on Thursday the perspiration poured down the face of William Langford, 26, alias Hasam Ibnali, as he heard Detective George Sullivan testify that of 95 puncture marks were found on his arms. Detective Sullivan testified that Langford was arrested at 20th and Dauphin Sts. He was taken to Special Investigation Headquarters at 26th and York Sts. Upon examining his pockets, Detective Sullivan said, they found a hypodermic needle, eyedropper and a plastic inhaler with cotton in its base.

Detective Sullivan said the plastic inhaler contained benzedrene which Langford told them he used for the relief of sore gums and lips as the result of playing the tenor saxophone. The detective said the musician first rubbed the benzedrene from the inhaler over his lips for soothing effects and later started watering the sub-

[Includes photo of William Lankford]

Philadelphia Afro-American, May 2, 1959, 2

-Musician: stance and injecting into his Veins. And that he had had a shot only 30 minutes before his arrest. Also that he would “get high” from the benzedrene. The musician chewed gum and listened intently to the detective’s testimony. Detective Sullivan said the puncture marks were found on both arms. On his right arm there are 25 puncture marks on his inner elbow, 7 marks between the wrist and elbow and 10 marks on the outer arm. On the left arm between the wrist and elbow there are 20 marks, at the bend of the inner elbow, 10 marks and outer arm, 20 more marks.

Dr. Edward Keyte who examined Langford testified that he denied the use of narcotics for the past seven or eight years but admitted using benzedrene for the past year. He had used about 35 to 37 inhalors. An agent from the narcotic’s department testified that benzedrene is not considered narcotics, but a dangerous drug.

Langford was held under a \$1,000 bail for grand jury action by Magistrate Harry Ellick. He lives in the 2400 block of N. Gratz ST. Captain Clarence Ferguson, Sgt. Bennett, Policemen Braxton and Davis aided in the investigation.

(DB) 1961-03-02 pg 16-17

Pete Welding: The Return of Jimmy Heath: Although seemingly well along on a career of significance in jazz, Heath fell prey to the uncertainties that particularly bedeviled a man trying to play the new jazz of 10 to 12 years ago. Heath has no illusions about what happened.

	In 1953, he was arrested on a narcotics addiction charge and spent the first six months of 1954 in the government sanitarium in Lexington, Ky., taking the cure and rehabilitation program. Within six months of his release-on Jan. 9, 1955-he was back in prison on the same charges, this time for 53 months in the penitentiary at Lewisburg, Pa. He served the full term, getting out in May, 1959.
Porter 1998, 172	He [Steve Davis] had been arrested for heroin possession the same weekend as Jimmy Heath in 1955 but was now back on the scene.
Porter 1998, 311-312 n.24	The <i>Philadelphia Tribune</i> reported, “the all-out drive to rid the city of vicious dope peddlers and ‘pushers,’ and the hapless addicts, is being speeded up police and Federal Narcotics agents” (anonymous front-page article, <i>Philadelphia Tribune</i> , January 25, 1955; continued on p.3). Eighty-seven people had already been arrested, and over that weekend fifteen more “suspected traffickers were apprehended in their lairs and hauled before U.S. District Commissioner Hanry [sic] P. Carr and city magistrates.” They included two musicians: James E. Heath, twenty-seven, of 1927 Federal Street near Twentieth, and Steve Davis, thirty-three, of Uber Street near Diamond. “Heath is one of the city’s better known tenor and alto saxophone players and formerly was connected with the Dizzy Gillespie Band. Davis is a bass fiddler and has played with well-known local combinations.” Heath was reported to have been “slated and held in bail.” A very unhappy-looking photo of him is included. Davis was held for five thousand dollars bail, the highest amount given, which suggests that the charges against him were more serious. In 1960 he became Coltrane’s bassist. Heath says he was busted on January 9.
Heath 2010, 83	On January 9, 1955, I got arrested...
	Tom Marcello under the user name ‘Marcello’, “Steve Davis Bass player,” <i>All About Jazz Forum</i> , June 4th, 2006, 09:40 PM, http://forums.allaboutjazz.com/showthread.php?15034-Steve-Davis-Bass-player accessed December 15, 2013. “By the time I met Steve in Rochester, he has already defeated his substance problems and was a very mellow guy.”



**U.S. Department of Justice
Federal Bureau of Prisons**

*Central Office
320 First St., NW,
Washington, DC 20534*

July 27, 2015

Joe Dimech
155 Cresthaven Road
Brampton, ON L7A1H6

Request Number: 2014-07731

Dear Mr. Dimech:

This is in response to the above referenced Freedom of Information Act (FOIA) request. Specifically, you requested a copy of records for Stephen Francis Davis.

In response to your request, staff located one page of responsive records, which was forwarded to this office for a release determination. After careful review, we determined the page can be released in its entirety, and no records will be withheld.

I trust this is responsive to your request. If you have questions about this response please feel free to contact this office.

Sincerely,

7/27/2015

X 

Eugene Baime
Supervisory Attorney
Signed by: EUGENE BAIME

Name: Steve Davis No.:39772-Lex

Color: Negro

Date of Birth: 03-14-1929

Age: 26

Country of Birth: USA

When Arrested:

Where Arrested:

Time Held in Jail after Sentence Pending Commitment to Institution:

Offense: Vio. Of Narc. Laws

District: E. Pa.

Sentence: 2 Years

Sentenced: 3-22-55

Committed To Federal Institution: 4-13-55

Sentence begins: 3-22-55

Eligible for Parole: 11-21-55

Expires with good time: 10-28-56

Expires full term: 3-21-57

Parole: 11-3-55 Denied

Released: 10-28-56

APPENDIX D
JOHN COLTRANE QUARTET CHRONOLOGY, 1960

Extracted from Porter 2008, 183-216.

3 May 1960–3 July	The Jazz Gallery, New York City
5 July–17 July	Smalls Paradise, New York City
18 July–23 July	The Showboat, Philadelphia, PA
ca. 26 July–31 July	Crawford Grill, Pittsburgh, PA
3 August–14 August	Sutherland Hotel, Chicago, IL
6 August	Washington Park, Bud Billiken Parade, Chicago, IL
20 August	Randall's Island Jazz Festival, Randall's Island, NY
23 August–28 August	Minor Key, Detroit, MI
1 September–11 September	Zebra Lounge, Los Angeles, CA
8 September	Roulette Records recording session, Los Angeles, CA
13 September–25 September	Jazz Workshop, San Francisco, CA
24 September	Monterey Jazz Festival
28 September–1 October	Melody Lounge, Denver, CO
11 October–?	Half Note, New York City
21 October	Atlantic Records recording session, New York City
24 October (afternoon)	Atlantic Records recording session, New York City
24 October (evening)	Atlantic Records recording session, New York City
26 October	Atlantic Records recording session, New York City
9 November–20 November	Birdhouse, Chicago, IL
22 November–27 November	Minor Key, Detroit, MI
ca. 28 November–3 December	Crawford Grill, Pittsburgh, PA
13 December–18 December	Copa City, New York City
3 January 1961–15 January	Copa City, New York City

APPENDIX E
PHOTOGRAPHS, 1960-1979

Date	Caption	Photo Source
August 20, 1960	John Coltrane, McCoy Tyner, Steve Davis, Pete LaRoca, Randall's Island Jazz Festival	Chuck Stewart
1961	Steve Davis, Roy McCurdy, Sal Nistico In Trailer, Albany, NY.	Gap Mangione
Circa 1970	Gap Mangione, Danny D'Imperio, Steve Davis	Gap Mangione
June 1973	Danny D'Imperio, Gap Mangione, Steve Davis	Gap Mangione
1974	Gap Mangione, Steve Davis	Gap Mangione
1974	Gap Mangione, Bob Gugliemino, Steve Davis, Pittsford Sutherland Senior Prom, Hospitality House, Penfield, NY	Mark Skipworth
July 11, 1976	Steve Davis, <i>I'm A See Ya</i> Recording Session, P.C.I Studios, Culver Rd., Rochester, NY	Harry Abraham
1976	Tom Whaley, Steve Davis, TV Studio, Rochester, NY	Tom Marcello
1977	Steve Davis, Billy Hart, Rochester, NY	Tom Marcello
1977	Steve Davis, Billy Hart, Rochester, NY	Tom Marcello
1977	Pepper Adams, Steve Davis, Billy Hart, Rochester, NY	Tom Marcello
1977	Spider Martin, Pepper Adams, Steve Davis, Billy Hart, Rochester, NY	Tom Marcello
1977	Pepper Adams, Steve Davis, Billy Hart, Rochester, NY	Tom Marcello
1977	Jimmy Owens, Dave Loeb, Steve Davis, Billy Hart, Rochester, NY	Tom Marcello
1979	Joe Romano, Steve Curry, Steve Davis at WGMC, Rochester, N.Y.	Tom Pethic via Steve Curry
1979	Joe Romano, Bobby Blandino, Steve Davis, Andy Calabrese	Andy Calabrese
1979	Rosemary Davis, Steve Davis	Nurudeen Tyner
1979	Rosemary Davis, Nasirdeen Davis, Steve Davis	Nurudeen Tyner
2014	Ampeg SB-12 Bass Amplifier Once Owned By Steve Davis	Steven Alcott

August 20, 1960. John Coltrane, McCoy Tyner, Steve Davis, Pete LaRoca, Randall's Island Jazz Festival, Chuck Stewart photo.



1961. Steve Davis, Roy McCurdy, Sal Nistico In Trailer, Albany, NY.
Gap Mangione photo.



Circa 1970. Gap Mangione, Danny D'Imperio, Steve Davis. Gap Mangione photo.



June 1973. Danny D'Imperio, Gap Mangione, Steve Davis. Gap Mangione photo.



1974. Gap Mangione, Steve Davis. Gap Mangione photo.



1974. Gap Mangione, Bob Gugliemino, Steve Davis, Pittsford Sutherland Senior Prom, Hospitality House, Penfield, NY. Mark Skipworth photo.



July 11, 1976. Steve Davis, *I'm A See Ya* Recording Session, P.C.I Studios, Culver Rd., Rochester, NY. Harry Abraham photo.



1976. Tom Whaley, Steve Davis, TV Studio, Rochester, NY. Tom Marcello photo.



1977. Steve Davis, Billy Hart, Rochester, NY. Tom Marcello photo.



1977. Steve Davis, Billy Hart, Rochester, NY. Tom Marcello photo.



1977. Pepper Adams, Steve Davis, Billy Hart, Rochester, NY. Tom Marcello photo.



1977. Spider Martin, Pepper Adams, Steve Davis, Billy Hart, Rochester, NY.
Tom Marcello photo.



1977. Pepper Adams, Steve Davis, Billy Hart, Rochester, NY. Tom Marcello photo.



1977. Jimmy Owens, Dave Loeb, Steve Davis, Billy Hart, Rochester, NY.
Tom Marcello photo.



1979. Joe Romano, Steve Curry, Steve Davis. Steve Curry/Andy Calabrese photo



1979. Joe Romano, Bobby Blandino, Steve Davis, Andy Calabrese.
Andy Calabrese photo.



1979. Rosemary Davis, Steve Davis. Nurudeen Tyner photo.



1979. Rosemary Davis, Nasirdeen Davis, Steve Davis. Nurudeen Tyner photo.



2014. Ampeg SB-12 Bass Amplifier Once Owned By Steve Davis. Steven Alcott photo.



APPENDIX F
SPIDER MARTIN GROUP, 1974-1978

Source Abbreviations

BJR: Buffalo Jazz Report

CJ: Courier Journal (Rochester)

Spec.: The Spectrum (Buffalo)

Stylus: The Stylus (Brockport)

(CJ) 1974-09-11 pg 15	Courier-Calendar: Betcha Ain't - The Other Side, a cultural memorial to Attica 8 p.m. Friday Sept 13, Xerox. Square auditorium; John "Spider" Martin Showcase, Buffalo Black Dance Workshop, three poets; General admission, \$2; under-twelves and senior citizens, \$1.
(CJ) 1974-11-06 pg 8	Courier-Calendar: Jazz Concert — Spider Martin group, Friday night, Nov. 8, Bishop Kearney High School, with school's stage band, alumni, \$3.
(CJ) 1974-12-18 pg 13	Good Vibes: The Spider Martin – Showcase entertained the school children at Immaculate Conception, Rochester, last Thursday, in a free performance sponsored by the Musicians' Performance Trust Fund. Above, left to right, are Martin, on tenor sax; Joe Romano, tenor sax; Mike Di Martino, trumpet, and, behind them, Lewis McIntosh, electric guitar [sic]. The children are playing percussion instruments, by invitation. At left is Bob Guglielmo on drums, and below is part of the audience in the church.
(BJR) No. 14, 1975-04 pg 8	What's Happening: Rochester: WINE PRESS - 1730 N. Goodman St. - Spider Martin every Wed. from 9:30. \$1 Adm . after 8:30.
(BJR) No. 15, 1975-05 pg 8	What's Happening: Rochester: WINE PRESS - 1730 N. Goodman St. Spider every Wed. and May 30 & 31 (Fri . & Sat.), music from 9:30 P.M ., \$1 Adm . after 8:30.
(BJR) No. 16, 1975-06 pg 6	What's Happening: Rochester: WINE PRESS - 1730 N. Goodman St. Spider Martin every Wednesday - music from 9:30.
(BJR) No. 19, 1975-09 pg 8	What's Happening: Rochester: MONTICELLO REST . - 800 Jefferson Rd. Spider Martin Sept. 2- 14; Critic's Choice 16 - 28; Barbara Carroll starts Sept. 30. No cover, closed Monday
(BJR) No. 20, 1975-10 pg 8	What's Happening: Rochester: WINE PRESS - 1730 N. Goodman St. Telstar Oct. 10 & 11; Spider Martin Oct. 16- 18.
(BJR) No. 20, 1975-11 pg 8	What's Happening: Rochester: SARAH GARDNERS NIGHT CLUB - 575 Joseph Ave. Nov. 6-9 Spider Martin;
(BJR) No. 24, 1976-02 pg 2	Club Scene: The Cotton Club on Niagara Falls Blvd. has been featuring Spider Martin, who's been packing them in

	six nights a week . Spider is well known all over and should be heard by everyone. The Cotton Club will continue in the jazz format and we wish them the greatest success.
(BJR) No. 25, 1976-03 pg 8	Spider Martin March 16-21 at the Statler Hilton. Shows Tuesday-Sunday from 9PM
(BJR) No. 26, 1976-04 pg 1	Club Scene: Also at the Statler were Bucky Pizzarelli... Spider Martin's sets were bop oriented for the room and I missed his former drummer Virgil Day.
(BJR) No. 29, 1976-07 pg 4	Buffalo Scene: We received a postcard from saxophonist Spider Martin informing us that he's changed his band . The new instrumentation is sax, trombone, guitar, bass and drums, and he's playing all his own charts. The band will appear at the Statler this month. By the way, the postcard came from Bermuda, where the band was working.
(BJR) No. 29, 1976-07 pg 16	Spider Martin July 13-25 at the Statler Hilton. Shows Tuesday-Sunday from 9PM
(BJR) No. 31, 1976-09 pg 3	<p>SPIDER MARTIN - DOWNTOWN ROOM</p> <p>Spider Martin's new group made its premier Buffalo appearance late in July at the Statlers Downtown Room. The degree to which this new quintet is superior to the first is unbelievable at first, but after a tune or so one realizes that his previous organ/ vocal group was just a mistake. Spider is now in his own element. This band burns with excitement. Most of the tunes come from Spider's own book and the band is into it. One of the most striking things about the group is the presence of young vibist Joe Locke who's melodic facility is not his only forte. Upon his cue to solo, Locke bursts into an additional display of speed and control, often utilizing four mallets to great effect. Drummer Tom Whalee has shown a marked improvement since the previous band - he is the only holdover. Guitarist Tom Rizzo and bassist Steve Davis played with skill, although they don't seem as involved as the other three. Davis, who recorded with John Coltrane on the My Favorite Things album, should consider switching back to the acoustic model as he appeared to feel limited on the fender. Rizzo's guitar offered an extra cost of color the piano-less group. And then there's Spider. Standing tall and straight, front and center, with one leg bent at the knee, singing his heart out on the tenor. It all felt good. It was good - very good. It can only be better next time they're in town.</p>
(BJR) No. 31, 1976-09 pg 5	It should come as no surprise, then, that jazz celebrities are eager to appear on WBFO and have willingly accepted invitations to appear for interviews on the afternoon music

	<p>magazine show, "This is Radio" (2-5 pm Mon. through Fri.). People like Gene Perla, Jack McDuff, Richard "Groove" Holmes, Spider Martin, Marian McPartland, Sonny Rollins, Phil Woods, Ryo Kawasaki, George Benson, Bruce Johnstone, Rick Petrone, Joe Corsello, Mark Murphy and a long list of Buffalo based musicians have done interviews since January of this year. Groove Holmes, Spider Martin and George Benson have additionally done personal endorsements for the station and expressed their desire to help us in our fund raising activities. Jazz has always been an artform filled with generosity and reciprocity.</p>
(BJR) No. 31, 1976-09 pg 5	<p>GEORGE BENSON & JOHN HUNT at WBFO: Probably the finest achievement , though, has been our series of live broadcasts from the Statler Hilton "Downtown" room . We've broadcast live performances of Milt Jackson, Dizzy Gillespie, Marian McPartland, Spider Martin, and Charlie Byrd. This series will continue during the fall / winter season with another impressive line-up of jazz stars from the Downtown. (See ad for times and dates).</p>
(BJR) No. 34, 1976-12 pg 4	<p>SPIDER MARTIN CONCERT - ATTICA CORRECTIONAL FACILITY: On Saturday afternoon, November 20th, the Spider Martin Quintet dropped by the Attica Correctional Facility's auditorium and thoroughly entertained the 531 jazz aficionados who attended. The tenor man was in rare form and the audience was treated to such goodies as "Impressions" "Breezin'" "This Masquerade" "Feelings" plus various cuts from Spider's latest album 'Im's See Ya.'" Backed up tightly by the hard-driving rhythm section consisting of: Richard Felice, drums; Steven Davis, bass; Russeau Taylor, guitar and Joseph Locke, vibes, Spider blew strong, forceful, melodic, creative, artistic, all while swinging like crazy. The virtuosity of Joe Locke on vibes brought spontaneous applause during the length of the program. This young man (18 yrs.) is phenomenal. No stranger here, Spider comes to entertain the inmates as many times a year as his busy schedule allows. He also travels to other facilities in the Western NY area. Guests for this matinee were: jazz disc jockey, Harry Abraham and female companion from radio station WHAM. Mr. Dave Shakes, Correctional Programs Coordinator for Hospital Audiences, Inc.; Dr. Martin Lindauer and Mr. Steve Ribner also of HAI, passed out Evaluation forms. Present for the facility was: Mr. Michael Morse, Coordinator, Volunteer Services. AUDIENCE RESPONSE: Excellent.</p>

	<p>Our thanks to HAI and Volunteer Services for an afternoon of excellent entertainment and this is also extended to the Administrative personnel who contributed to its success. Oliveros McLloyd Inmate Entertainment Reviewer 27782 51-11.</p>
(BJR) No. 34, 1976-12 pg 7	<p>SPIDER MARTIN - I'M A, SEE YA - EDMAR ELPS 1151</p> <p>Tenor and alto saxophonist Spider Martin is certainly no stranger to the Buffalo Jazz scene. For those that have seen him perform, this has indeed been a long awaited album. I'm A, See Ya is a reflection of years of preparation – trying numerous combinations of musicians in varying musical settings, working towards the point he's at now. Spider's choice of personnel, including former John Coltrane bassist Steve Davis, is a further indication that this first album by Martin as a leader was well worth the wait. Spider's sound, reminiscent of the late Gene Ammons, is a gutsy, blues-flavored sound which reaches peaks of intensity, especially on the title cut. Soloing by the young vibist Joe Locke is fluid and melodic. Tom Rizzo's guitar solo on After Love lets us hear how well he can step out after hearing him provide the tasteful camping for the group on most of the previous selections.</p> <p>Throughout, I'm A, See Ya maintains a unified, well controlled sound due in large part to the fact that John "Spider" Martin wrote every composition. Spider's first album states emphatically that there should have been albums from him before and that there will be a demand for more to come. J.H.</p>
(Spec.) 1977-03-04 pg 10	<p>Sunspots: One of the grandest jazz jam sessions ever will be held this Friday evening at 9 p.m. in the Rendevous Room of the Statler Hilton Hotel. Tickets are \$5 and available at the door only. You can enjoy the likes of Spider Martin, Pepper Adams, Jimmy Owens, Billy Skinner, Dave Loeb, Steve Davis and many more. This may be the best jazz event of the 1977.</p>
(BJR) No. 40, 1977-06 pg 14, 16	<p>What's Happening: Statler Hilton - "Downtown Room" - Dizzy Gillespie May 31- June 12; Spider Martin June 14-26.</p>
(BJR) No. 40, 1977-06 pg 16	<p>What's Happening: Rochester: J.J. Lounge- Spider Martin June 3, 4, 5, 10, 11, 12.</p>
(BJR) No. 41, 1977-07 pg 4, 6	<p>SPIDER MARTIN AT ATTICA: John "Spider " Martin's quintet visited the Attica Correctional Facility on Saturday, June 11th to play for the inmates. This is now a traditional thing with Spider who visits all of the penal facilities in the Western NY area as many times a year as his busy schedule will allow. The original members of the group are still here</p>

	<p>–Joe Locke (vibes), Richard Felice (drums), Russeau Taylor (guitar). The only change has been the addition of bassist Oscar Alston and as an added dimension, vocalist Beverly Simms, of "Birthright".</p> <p>The group's forte is diversibility. Its ability to swing from mainstream jazz to disco, soul, rock, dealt out with imagination, dedication and improvisation. The quintet opened with "Gentle Thought," a Herbie Hancock tune featuring Martin on sax backed up melodically by Locke on vibes. A Charlie Parker tune, "Half-Nelson," gave us a chance to hear guitarist Taylor's pleasingly delicate guitar solo, together with Alston's intensity on bass. The tenor man's clean, velvet-toned feel for ballads blended with Locke's bell-like sounds on vibes, leaves no doubt as to Martin's ability as a musician. A keen sense of phrasing, a unique timbre and flawless diction were just a few of Beverly Simms's high cards shown on "Milestones" and Lou Rawls's "You'll Never Find Another Love Like Mine." As a closing tune she rendered a chorus of Billie Holiday's "Good Moning Heartache," and the 441 attending men gave her and the group a standing ovation.</p> <p>A Spider Martin performance is at once professionally polished and based on the unpredictability of personal creativity in enhancing the group's image. AUDIENCE RESPONSE: Excellent. Now recording on IMPROV RECORDS, owned by singer Tony Bennett and hotelman, Bill Hassett, "Spider" told this interviewer that he feels very happy and comfortable with this label and has just released a new album, "Absolutely John 'Spider' Martin," recorded in March. This year the group has been invited to the Newport Jazz Festival in NYC. "This is where I've been trying to get all my life," says Martin a veteran of the Niagara Falls- Buffalo-Rochester jazz circuit. I've been moving up one step at a time, but I'm always looking back to see if there is someone on the lower steps that I can help up. Our thanks to the local chapter of the American Federation of Musicians, Hospital Audiences and the Musicians' Performance Trust Fund who sponsored the concert. A word of thanks also to Volunteer Services and all administrative personnel and officers who were involved in making this show a success. Oliveros McLloyd</p>
(BJR) No. 42, 1977-08 pg 15; No. 43, 1977-09 pg 12	Artpark 1 st Annual Jazz Festival, Lewiston, N.Y. September 7-11. John 'Spider' Martin appearing Sunday, September 11.; Spider Martin with All-Star Band Sunday night, 8pm.
(BJR) No. 42, 1977-08 pg	What's Happening: Rochester: J. & J. Lounge - Spider

16	Martin Aug. 5, 6, 7; 12, 13, 14.
(BJR) No. 43, 1977-09 pg 2	<p>Artpark: The first annual Artpark Jazz Festival will take place Sept. 7-11 at Artpark in Lewiston. The festival is produced by Bill Hassett, owner of the Statler Hilton. The five day series will start on Wednesday night at 8 PM with trombonist Urbie Green, the great saxophonist Zoot Sims and trumpeter Clark Terry. Thursday at 8 the Lionel Hampton Orchestra takes the stage. Friday its Kenny Burrell; and an appearance by saxophonist Chris Woods, whose been heard to good advantage recently on albums by Ted Curson. On Saturday there'll be an afternoon concert (2 PM) featuring the Manhattan School of Music Chamber Jazz Ensemble, and Stanley Turrentine will be on at night, opened by the Emil Palame Big Band. Ramsey Lewis will be the headliner Sunday afternoon and there'll also be a set from Spider Martin's band. The final concert will be on Sunday night, featuring jazz artists who are products of Western N.Y. - billed as Artpark All Stars. It'll be a session with such people as Sam Noto, Joe Romano, Gerry Niewood, Spider Martin & Marley North, along with Ron Corsaro 18 piece big band.</p> <p>You will note that it is labeled the "first annual", which we presume to mean that there will be more such festivals to come. Its good to see that Artpark is doing some jazz again, after two seasons without a single jazz event. The opening summer in '74 included concerts by Miles Davis, Chick Corea, Herbie Hancock & the Paul Winter Consort.</p> <p>For further information and prices, consult the ad in this issue.</p>
(BJR) No. 43, 1977-09 pg 11	Tralfamadore Café, 2610 Main at Fillmore: SPIDER MARTIN QUARTET: Sept. 9,10,11 Featuring Jimmy Owens
(BJR) No. 47, 1978-01 pg 15, 16	Spider Martin at the Statler Hilton, January 3-15
<p>(Stylus) 1978-02-22 pg 23</p> <p>The Stylus (Brockport)</p>	<p>"Spider Martin" Absolutely! By Steven Walker. Saxophone player, "Spider" Martin, a Rochester resident, can't seem to decide which of two jazz styles might best enable him to become a major jazz artist. His new album seems to indicate that he may prefer to give jazz treatment to pop songs like Joe Cocker's You Are So Beautiful and The Jackson Five's Never Can Say Goodbye. But, on the other hand, he seems to enjoy playing older jazz material, like the be-bop tune Nica's Dream, which was written by legendary jazz pianist Horace Silver.</p> <p>Absolutely! contains six tunes, including two Martin originals; That's Nice and Lil Different. Jimmy Owens, the</p>

	<p>band's trumpet player, has also written a song for the album called Uh-Ah. These songs are in addition to the three songs mentioned above. Martin plays his sax with enthusiasm which makes him interesting to listen to despite his no better than average playing ability.</p> <p>This enthusiasm is much, more evident on the traditional songs than on the pop re-makes. The traditional tunes strike interesting horizons while the pop songs seem too dull and overly commercial. A pleasant point of the album comes from the vibraphone playing of 19-year-old Joe Locke, also a Rochester resident. He consistently adds nice background and on [sic] occasional solo in a most fitting manner. It is nice to hear the vibes, which are heard too rarely on jazz albums today.</p> <p>Some people, may consider the commercial songs on this album a waste of time, if so, you won't be disappointed by the remaining four cuts which are more in the mainstream of jazz.</p> <p>“Spider” Martin should probably stick to the older style, if for no other reason than marketability.</p>
(BJR) No. 50, 1978-05 pg 15	<p>What’s Happening: Buffalo: Tralfamadore Café – 2610 Main St. Spider Martin May 18, 19, 20</p>
(BJR) No. 53/54, 1978-07/08 pg 4, 22	<p>Artpark: Following the success of last year's Jazz Festival Artpark has, again, called upon Bill Hassett to present a line up of artists for the '78 Festival. Opening Wednesday, July 26, Will be the Marian McPartland Trio. Also on the same evening will be the Heritage Hall Jazz Band of New Orleans. Kenny Burrell returns on Thursday, July 27th, Dick Hyman with Bobby Rosengarden, Milt Hinton, Pee Wee Erwin and Kenny Davern appear Friday evening, July 28th. Something not to be missed takes place Saturday afternoon, July 29th. Dick Hyman will present the history of Jazz piano That evening, Joe Williams and Spider Martin appear at 8 P.M. Sunday, July 30th at 2 P.M . feature's the legend, Earl "Fatha" Hines To end the event-a rare area appearance by the Thad Jones Mel Lewis Big Band. All events are very reasonably priced and we do urge attendance to let Artpark know further jazz will be appreciated. For more details see the ad in this issue.</p>
(BJR) No. 53/54, 1978-07/08 pg 22	<p>What’s Happening: Rochester: Paper Moon - Auracle July 6.7. 8; Spider Martin feat. Bootsie Barnes July 5-9 (with Auracle 6-8)</p>
(BJR) No. 55, 1978-09 pg 14, 15	<p>What’s Happening: Buffalo: Tralfamadore Cafe - 2610 Main St. at Fillmore- 836-9678- Double Image Sept. 8 & 9; Phil Woods Sept 15 & 16; Sonny Fortune Sept. 22 & 23; Spider Martin Sept. 29 & 30.</p>

APPENDIX G
FREELANCING IN ROCHESTER, 1975-1979

Source Abbreviations

BC: Buffalo Criterion

BJR: Buffalo Jazz Report

ES: The Evening Sun (Hanover)

SHJ: Syracuse Herald Journal

(ES) 1975-12-16 pg 3	<p>'Good News Cantata': The 35-voice cantata choir of the Black Rock Church of the Brethren will present a Christmas Choral Experience called, "Good News, World!" on Sunday at 7:30 p.m.</p> <p>Written by John. F. Wilson, the cantata is being prepared under the direction of Llyod Sackett. Martha Brant is piano accompanist. "Good News, World!" is essentially a service of praise and thanksgiving centered around the Christmas story, the message of salvation, and the promised return of Jesus Christ. As one participates, whether as a singer, narrator, instrumentalist, or listener, one must be prepared to worship Christ.</p> <p>Soloists for the cantata will be Sandi Emerson, Charles Bieber, Donna Sunday, Laura Baker, Karl Lehman, and Janice Wagner. Instrumentalists will include Eunice Heistand and Debbie Stover on the violin, John Grindlinger on the guitar, Steve Davis on bass guitar, Barry Berwager on the trap drums, Esther Kipple on the organ, and Jim Lalata on the moog synthesizer. The narrator will be Carroll Swam, and character voices will be Vicki Bauerlein, Chris MacDonald and Gerald Smith...</p>
(SHJ) 1976-06-25 pg 14	<p>Rick Fresina: Casa Di Lisa: Sal Nistico, tenor sax, formerly with Count Basie, Buddy Rich and Woody Herman, just returned from Europe and will be at the Casa di Lisa. 1625 Erie Blvd. E. at 9:30 p.m. tomorrow for a bicentennial celebration with Frank Stagnitta on piano, Steve Davis on bass and Mike Dalfo on drums</p>
(BJR) No. 44, 1977-10 pg 15	<p>What's Happening: Rochester: Stone Street Pub- 21-27 Stone St. -Bobby Blandino Trio feat. Steve Davis & Joe Locke- Wed., Thurs., Fri. 5-8.</p>
(BC) 1979-07-04 pg 8	<p>Free Concerts Will Lend To Summer Enjoyment In Rochester During July: ROCHESTER – The Cultural Arts Time (CAT) Ensemble, featuring some of the area's outstanding jazz musicians, will perform a series of free Tuesday evening outdoor concerts during the month of July at City recreation centers.</p> <p>The concerts will begin at 8 p.m. and will be held at</p>

	<p>Charlotte Beach on July 3, Carter Recreation Center on July 10. Humboldt Recreation Center on July 17, Field Street Recreation Center on July 24 and Webster Avenue Recreation Center on July 31.</p> <p>The CAT Ensemble features Joe Locke on vibes, John Salzano on saxophone Steve Davis on bass, Andy Calabrese on piano and Wendell Allen on drums. The group plays mainstream contemporary jazz, including compositions by John Coltrane, Chick Corea, Joe Henderson and originals by Locke as well as standard jazz improvisations.</p> <p>Joe Locke toured with the Spider Martin Quintet and lead his own group before joining the CAT Ensemble. Steve Davis played with the John Coltrane Quartet in the early 1960s, a period in which Coltrane recorded some of his most memorable music including his version of "My Favorite Things." Other group members bring a variety of musical experience to the Ensemble.</p> <p>The CAT Ensemble is funded by a CETA grant. Raindates for the recreation center performances will be Thursday of the same week These performances are sponsored by the City of Rochester Dept. of Parks and Recreation.</p>
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Background Information

<p>Danny D'Imperio, email to the author, December 16, 2015.</p>	<p>Frank Stagnitta has serious bi-polar health problems. Great piano player. I tried to get him on Woody Herman's Band but because of his condition he couldn't do it. As far as I know he is still living in Syracuse with his mother. Haven't seen him in many years. Ron Davis is dead. I'm not familiar with any of the other names.</p> <p>Casa di Lisa was a jazz club on Erie Blvd. in Syracuse. A drummer named Pete Procopio took it over and renamed it The Jazz Showcase. It has since been demolished.</p>
<p>(BJR) No. 50, 1978-04 pg 16</p>	<p>ROCHESTER'S NO. 1 JAZZ LOCATION Jenks & Jones: J.J. Lounge 325 GENESEE ST. Cor. Frost Ave.</p>

APPENDIX H
STEVE DAVIS DISCOGRAPHY

John Coltrane, *Live at the Jazz Gallery 1960*

Recorded June 10, 1960 at The Jazz Gallery, New York City
Rare Live Recordings RLR 88662, Released 2011

John Coltrane: Tenor Sax	Liberia
McCoy Tyner: Piano	Every Time We Say Goodbye
Steve Davis: Bass	The Night Has A Thousand Eyes
Pete La Roca: Drums	Summertime
	I Can't Get Started
	Body And Soul
	But Not For Me

Notes: Audience recording. Date on album cover states June 27, 1960, while Porter 2008, 584 states date is June 10, 1960. Porter explained that the tape came from Syeeda Coltrane and were labeled as being recorded on June 10, 1960. Lewis Porter, email to the author, July 27, 2016.

John Coltrane/Lee Morgan, *The Best Of Birdland, Vol. 1*

Recorded September 8, 1960 at United Recording Studios, Los Angeles, CA
Roulette SR 52094, Released 1961

John Coltrane: Tenor Sax	One And Four (aka Mr. Day)
McCoy Tyner: Piano	Exotica
Steve Davis: Bass	Exotica (alt. take)
Billy Higgins: Drums	Like Sonny (aka Simple Like)

Notes: Later reissued as *Like Sonny*, Roulette ROU 1012 with an alternate take of "Exotica." Remainder of tracks on *Like Sonny* were recorded in November 1958 and first issued on Ray Draper, *A Tuba Jazz*, Jubilee JLP 1090.

John Coltrane, *Coltrane Jazz*

Recorded October 21, 1960 at Atlantic Studios, New York City
Atlantic SD 1354, Released February 1961

John Coltrane: Tenor Sax	Village Blues
McCoy Tyner: Piano	Village Blues (alt. take)
Steve Davis: Bass	
Elvin Jones: Drums	

Notes: "Village Blues" alternate take first issued on *The Heavyweight Champion*, Rhino R2 71984 in 1995 and included on subsequent CD reissues. Remainder of album recorded throughout 1959.

John Coltrane, *My Favorite Things*

Recorded October 21, 24, 26, 1960 at Atlantic Studios, New York City
Atlantic SD 1361, Released March 1961

John Coltrane: Soprano Sax, Tenor Sax	My Favorite Things
McCoy Tyner: Piano	Everytime We Say Goodbye
Steve Davis: Bass	Summertime
Elvin Jones: Drums	But Not For Me

Notes: 1998 CD reissue (Atlantic 8122765882) includes “My Favorite Things Pt. 1 & Pt. 2,” edited versions of the master take released as a single on Atlantic 5012 in 1961.

John Coltrane, *Coltrane Plays The Blues*

Recorded October 24, 1960 at Atlantic Studios, New York City
Atlantic SD 1382, Released July 1962

John Coltrane: Soprano Sax, Tenor Sax	Blues To Elvin
McCoy Tyner: Piano	Blues To Bechet
Steve Davis: Bass	Blues To You
Elvin Jones: Drums	Mr. Day
	Mr. Syms
	Mr. Knight
	Untitled Original (Exotica)

Notes: “Exotica” first issued in 1970 on *The Coltrane Legacy*, Atlantic SD 1553, then included on subsequent CD reissues of *Coltrane Plays The Blues*. Two alternate takes and one false start of “Blues To Elvin” and two alternate takes of “Blues To You” were released in 1995 on *The Heavyweight Champion*, Rhino R2 71984, while the alternate takes were also included on the 2000 of the reissue *Coltrane Plays The Blues*.

John Coltrane, *Coltrane’s Sound*

Recorded October 24, 26, 1960 at Atlantic Studios, New York City
Atlantic SD 1419, Released June 1964

John Coltrane: Soprano Sax, Tenor Sax	The Night Has A Thousand Eyes
McCoy Tyner: Piano	Central Park West
Steve Davis: Bass	Liberia
Elvin Jones: Drums	Body And Soul
	Equinox
	Satellite
	26-2
	Body And Soul (alt. take)

Notes: Alternate takes of “Equinox” and “The Night Has A Thousand Eyes” were recorded on October 21, 1960, but were lost in the Atlantic Record Vault fire. “26-2” was first issued on *The Coltrane Legacy Atlantic*, SD 1553 in 1970, while alternate take of “Body And Soul” was first issued on *Alternate Takes*, Atlantic SD 1668 in 1975. Both are included on subsequent CD reissues of *Coltrane’s Sound*.

Chick Corea, Herbie Hancock, Keith Jarrett, McCoy Tyner
 Recorded October 24, 1960 at Atlantic Studios, New York City
 Atlantic SD 1696, Released 1976

McCoy Tyner: Piano

Lazy Bird

Steve Davis: Bass

In Your Own Sweet Way

Elvin Jones: Drums

Notes: Compilation CD. *Lazy Bird* also issued on *Atlantic Jazz Piano* 81707-1 in 1986.

Chuck & Gap Mangione: The Jazz Brothers, Hey Baby!
 Recorded March 8, 1961 at Plaza Sound Studios, New York City
 Riverside RLP371, Released 1961

Chuck Mangione: Trumpet

Hey Baby

Sal Nistico: Tenor Sax

Bags' Groove

Gap Mangione: Piano

The Night Has A Thousand Eyes

Steve Davis: Bass

Givin' The Business

Roy McCurdy: Drums

What's Happ'nin'

Just You, Just Me

Old Folks

The Bassett Sound

Notes: Reissued on The Mangione Brothers Sextet & Quintet, *The Jazz Brothers/Hey Baby!/Spring Fever*, Fresh Sound Records FSRCD 675.

James Moody, At The Jazz Workshop
 Recorded 1961 at The Jazz Workshop, San Francisco, CA
 Chess GRD-815, Released 1988

James Moody: Tenor Sax, Alto Sax, Flute

Bloozey

Musa Kaleem: Baritone Sax

The Jazz Twist

Howard McGhee: Trumpet

One For Nat

Bernard McKinney: Trombone

Bunny Boo

Eddie Jefferson: Vocals

Moody Flooty

Sonny Donaldson: Piano

It Might As Well Be Spring

Steve Davis: Bass

Disappointed

Arnold Enlow: Drums

Sister Sadie

Little Buck

Home Fries

'Round Midnight

Stablemates

Moody's Mood For Love (I'm In The

Mood For Love)

Notes: Expanded reissue of *Cookin' The Blues*, Argo LP 756 released in 1964. Some tracks included on James Moody, *Everything You've Always Wanted to Know About Sax (and Flute)*, Cadet 2CA60010 released 1964.

Dave Burns, *Dave Burns*
 Recorded 1962 in New York, NY
 Vanguard VRS9111, Released 1962

Dave Burns: Trumpet	CB Blues
Herbert Morgan: Tenor Sax	Tali
Kenny Barron: Piano	Something Easy
Steve Davis: Bass	Secret Love
Edgar Bateman: Drums	Straight Ahead
	Imagination
	Rhodesian Rhapsody

Kenny Dorham, *The Flamboyant, Queens, NY, 1963*
 Recorded January 15, 1963 at The Flamboyant, Queens, NY
 Uptown UPCD 27.60, Released 2009

Kenny Dorham: Trumpet	Dorian
Joe Henderson: Tenor Sax	Alan Grant Speaks With The Band
Ronnie Matthews: Piano	I Can't Get Started
Steve Davis: Bass	Summertime
John Curtis "J.C." Moses: Drums	Alan Grant Speaks
Alan Grant: Announcer	My Injun From Brazil (Una Mas)
	Autumn Leaves
	Alan Grant Speaks
	Dynamo (Straight Ahead)

Notes: Live radio broadcast hosted by Alan Grant. Recordings discovered and released on CD in 2009.

McCoy Tyner, *Nights Of Ballads And Blues*
 Recorded March 4, 1963 at Rudy Van Gelder Studio, Englewood Cliffs, NJ
 Impulse! A 39, Released 1963

McCoy Tyner: Piano	Star Eyes
Steve Davis: Bass	We'll Be Together Again
Lex Humphries: Drums	'Round Midnight
	Days Of Wine And Roses
	Blue Monk
	Satin Doll
	For Heaven's Sake
	Groove Waltz

Notes: Liner notes include Jack Bradley's photos of Tyner, Humphries and Davis in the studio.

Freddie McCoy, *Spider Man*

Recorded October 6, 1965 at Rudy Van Gelder Studio, Englewood Cliffs, NJ
Prestige PR 7444, Released 1966

Freddie McCoy: Vibraphone	You Stepped Out Of A Dream
Charlie L. Williams: Piano	That's All
Steve Davis: Bass	Hav' Mercy
Rudy Lawless: Drums	Speak Out, Deagan!
	Yesterdays
	The Girl From Ipanema
	Spiderman

Notes: "You Stepped Out Of A Dream" also issued on *Peas 'n' Rice*, Prestige PR 7487.
Rudy Lawless explained that pianist Charlie Williams was mistakenly listed as Charlie Wilson. Rudy Lawless, interview with the author, March 13, 2014.

Eddie Jefferson, *Body And Soul*

Recorded September 27, 1968 in New York City
Prestige PRLP7619, Released 1969

Eddie Jefferson: Vocals	Introduction By Ed Williams
Dave Burns: Trumpet	See If You Can Git To That
James Moody: Tenor Sax, Flute	Body And Soul
Barry Harris: Piano	Mercy, Mercy, Mercy
Steve Davis: Bass	So What
Bill English: Drums	There I Go, There I Go Again
	Psychedelic Sally
	Now's The Time
	Filthy McNasty
	Oh Gee

John "Spider" Martin, *I'm A, See Ya*

Recorded July 11, 1976 at PCI Studios, Rochester, NY
Edmar ELPS1151, Released 1976

John "Spider" Martin: Alto Sax, Tenor Sax	I'm A, See Yah
Terrance Bruce: Saxes	A-Nothon, Like The Othun
Birch Johnson: Trombone	Triangle
Joe Locke: Vibraphone	Shweet-Thang
Tom Rizzo: Guitar	After Love
Steve Davis: Electric Bass	Point Of View
Tom Whaley: Drums	

John "Spider" Martin, *Absolutely*

Recorded June 1977 at Trackmaster Audio, Buffalo, NY
Improv 7118, Released 1977

John "Spider" Martin: Tenor Sax
Pepper Adams: Bari Sax (1,2,4,6)
Jimmy Owens: Trumpet (1,2,4,6)
Billy Skinner: Trumpet
Joe Locke: Vibraphone
Dave Loeb: Piano
Russeau "Kiyak" Taylor: Guitar
Steve Davis: Electric Bass (1, 2, 4)
Oscar Alston: Electric Bass (3, 5, 6)
Billy Hart: Drums (1,2,4,6)
Riccardo Felice: Drums

Never Can Say Goodbye
You Are So Beautiful
Nica's Dream
That's Nice
A L'il Different
Uh-ah

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