“Jazz is like a deck of cards. There are Aces, Kings, Queens, Jacks and a lot of other numbers, but if you’re going to put on a great festival you need the Aces. Miles was an Ace. Year in and year out he was always a major attraction for us and he created some of the most important music that ever happened at Newport.”

- George Wein,
Creator of the Newport Jazz Festival and other festivals
There are more than a few stories running through Miles Davis At Newport 1955-1975. There is the narrative of Miles's creative development during the most propulsive, scene-shaping sweep of his career. There's the rise and growing importance of the modern jazz festival—born in 1954 in Newport, Rhode Island, coinciding with the music's forward rush from the '50s into the '70s, progressing at a faster and faster rate, when Miles and his groups held the advance position.

These performances also tell the tale of an artistic and business relationship, and an enduring friendship, between Miles and George Wein, the club owner and erstwhile pianist who lit the fuse to the festival phenomenon in Newport, an annual event he still produces—among other events—at the age of 89. These tracks trace their story: how they met and worked together as their respective careers took off, how they grew to respect each other and never hesitated to test each other's patience.

"My relationship with Miles over the years was really one of the most enjoyable and exhilarating relationships I had with any musician. We were very, very close friends at the end," Wein says. Miles echoed that sentiment in his own way in his autobiography. "I like George, and have known him for a long time, but we've had our share of arguments over the years... mostly he's cool and has been good for the music and a lot of musicians..."

From the outset, the Newport Jazz Festival was founded on reverence for musicians, older and newer, and an open-ended respect for all styles. "I always say I love jazz from J to Z," says Wein, "I was listening to all kinds of jazz and wanted to recreate that experience at Newport and so I had Eddie Condon and Lennie Tristano on the same festival at the start." Wein's ecumenical approach to booking has resonated and swayed generations of festival producers and impresarios—groundbreaking one-offs like the Monterey International Pop Festival in 1967 and Woodstock in 1969, all the way up to today's genre-blending annuals like Coachella and Bonnaroo, Gastonbury and Montreux.

The Newport festival set in motion other advantages musicians were quick to notice. There was the compensation: A one-hour festival set could equal or surpass a week's wages in a jazz club. There was a pronounced lack of the usual nightclub disruptions—no rowdy table next to the stage; no cash register clang accompanying a bass solo. There was also a sense of community that smaller venues and single-evening events could not offer, notes Wein, with the added promise of national press coverage and future bookings.

"Creating festivals made a major impact on society in general because you couldn't draw large crowds indoors. At Newport we were soon drawing crowds of 10,000 and there weren't halls that could hold that many people. The festival was outdoors for five or six hours every day so by bringing all these musicians together it literally was a jazz convention.

"The most important thing with festivals is they create the greatest possible public relations for jazz. When you bring a festival to a town all of a sudden the newspapers and the radio and now the internet's all talking about jazz. Musicians know this, they see this happening and so they're going to get up on that stage and make themselves felt."

It only took a few years before the top tier of jazz talent realized that a Newport booking held its own cache, and the promise of a career jolt like no other single appearance. "The Newport Jazz Festival? Oh man, that was one of the greatest thrills of my life," Louis Armstrong once said. Duke Ellington, whose declining popularity was reversed in one well-received concert in Newport, wrote about it glowingly in his autobiography: "I was born at the Newport Jazz Festival on July 7, 1956."
Miles's first performance at Newport led to the trumpeter's long and fruitful thirty year relationship with Columbia Records and mainstream reach that few of his jazz brethren would ever achieve. Wein recalls that,

"Newport in 1954 was the first year it made a lot of news and so we did it again in '55. I was in New York at a club and Miles and I saw each other, and he said, 'George, are you going to have the festival again up in Newport? You can't have a festival without me.' I said, 'Miles, you want to be in the festival?' 'George, you can't have a festival without me.' He would have habit of repeating himself like that. Jack Whitemore was his agent, and so we set it up for Miles to come up but he was not advertised, not in the programs because it came together so late.

"Miles didn't have a regular band at that time for some reason. Thelonious Monk didn't either, or Gerry Mulligan or Zoot Sims. So I put them all together in a jam session with Percy Heath on bass and Connie Kay on drums—from the Modern Jazz Quartet."

Wein's grouping made a lot of sense. All had shared recording and performing dates, and were conversant in recently birthed subgenres like Cool and Hard Bop. All were playing at a youthful peak, exploring cutting-edge territory that Duke Ellington jokingly calls "the realm that Buck Rogers is trying to reach," as he announced the group that Sunday afternoon. Mulligan introduced each of the group's three numbers, and it was the Voice of America that broadcast the brief historic summit overseas.
“The biggest thing that happened for Newport,” says Wein, “was the fact that Voice of America broadcast the festivals overseas. Miles’s 1955 set with “Round Midnight” became a bootleg in Europe long before it was released in America. When we began to bring Newport stars over there in ’58 there was already an excitement—Miles was already a god in Europe. Everybody knew who we were because of the VOA.”

The set-list was as much a nod to Monk’s role as one of the architects of modern jazz—the first two tunes were his compositions—as it was to Charlie Parker who passed that year. The tune that had the greatest impact was “Round Midnight.” Wein:

“That year at Newport was a very bad year for sound. Outdoor music performance to large crowds was a relatively new thing so we were continually experimenting with different sound systems and we just hit a snag, and the musicians were noticing this. When Miles played his solo on “Round Midnight,” he put his horn right up to the microphone, which trumpet players didn’t do. Normally they like to get some air and play a little bit away from the mic but he put the bell of his horn right up against it, and it came through clear as a bell. That’s when he became the star of the festival and later George Avakian went up and signed him to Columbia Records.”
Miles returned to Newport three years later and much had changed. The festival had grown—in reputation and influence—and so had Miles. He had become a bestselling artist with the help of Columbia’s promotional and marketing muscle, and an experienced bandleader, with a sharp ear for nascent talent. His lineup at the time featured Bill Evans, John Coltrane, Cannonball Adderley, Paul Chambers and Jimmy Cobb, the famed sextet with which he would record the modal masterpiece *Kind Of Blue* the following spring. Miles was still counting off incendiary hard-bop numbers like “Ah-Leu-Cha” and “Two Bass Hit,” and down-tempo ballads like “Bye Bye Blackbird,” while developing a more relaxed harmonic approach on originals like “Fran Dance,” which the group had recorded only two weeks before.

Miles’s group as a unit was—as VOA deejay Willis Conover described it in his introduction—searching for a sound that stepped away from some of the well-worn ideas that they themselves had helped popularize.

On Miles’s 1958 set at Newport—first issued in part in 1964 on *Miles & Monk At Newport* album—one can easily hear a more subdued feel in some of Evans’s playing, though his sense of swing was unassailable as these tracks show. “Bill had a swing that was different from Red’s but he had something going,” says Jimmy Cobb, who straddled the band’s transition from Red Garland at the piano to Bill Evans. “You could hear in his playing that he had come up with classical training. He and Miles would play off each other and the band started to change a little bit. We were still playing tunes that everybody else had played but it was different kind of mood with Bill playing them.”

Coltrane—in his “sheets-of-sound” period—seems determined to finish off bebop’s chordal approach by taking it to an extreme (dig “Two Bass Hit” on which he is the sole improvisor). Cannonball, never far from the blues when sluicing through his solos, at times seems almost pensive relative to the rest of the band (like on “Straight No Chaser”). Miles is on fire, playing at a breakneck pace on some tunes (“Ah-Leu-Cha”! The overall vibe is one of a pressure cooker, different individual approaches bumping into and pushing each other, bubbling and rattling. It was a lineup that could not last long: too much talent too individually minded, which made each stop on their eight-month run all the more treasured, especially at Newport.

“We were late getting there because the ferry was so packed, I remember,” says Cobb, about 1958. “We couldn’t get a ride that would have put us there in comfort so we got there just in time to rush up on the stage with me still setting up my cymbals while getting announced. We barely made that one.

“That was my first Newport and another thing I remember that already by then there were other festivals coming up, in Rochester and the Playboy Jazz Festival in Chicago. But Newport was one of the best—number one or two—but it was always the original. And in 1958, that was a very special one—Anita O’Day, Jimmy Rushing with Count Basie, Duke Ellington. They were all there that year and so were we.”
L to R: Bill Evans, Jimmy Cobb, Paul Chambers, Julian “Cannonball” Adderley, Davis, John Coltrane
Newport Jazz Festival, July 3, 1963
Miles waited another eight years before returning to Newport, bringing with him one of the most celebrated jazz lineups of all time. In their four years together, Miles, Wayne Shorter, Herbie Hancock, Ron Carter and Tony Williams, perfected a collective approach that handled musical structures with a giddy flexibility, throwing ideas between them with telepathic authority and shorthand ability—all at a rate that left many fans perplexed. While Miles held on to some signature melodies from the 50s and early 60s—Stella By Starlight, "All Blues," Seven Steps To Heaven”—some felt the group simply used each tune as a means to delirium more than decorum.

So groundbreaking were the Great Quintet's innovations that they still hold sway among a wide variety of groups today. Back then, as Wein puts it, "That group was not ahead of its time. They were the time."

Wein was fortunate to book the Quintet at Newport when they were in full maturity, for two consecutive summers—1966 and '67—as the world was ramping up to a period of social and political unrest, and seismic cultural shifts. The sets from consecutive years were recorded and these performances are released here for the first time. These tracks serve as a comparison of the band's final two years together.

By mid-'66, Miles had pared down the songbook to a few old nuggets, adding in a few originals suggested by colleagues (producer Teo Macero brought Eddie Harris's "Freedom Jazz Dance" for example) or composed by band members (Carter's "R.U." and Shorter's "Footprints"). By '67, Ron Carter recalls, "the more we played that material, the more we got a chance to know it, and that gave us more options to experiment. What else can we do and still maintain the integrity of the melody, or the form, or the changes?"

"I think Miles kept some of those tunes around to let the audience know that as far out as we may get, there was still the ability to play 'Stella By Starlight.' We could play those tunes with the same amount of freedom as the newer songs, plus we understood that because this is a song that everyone knows, let's see what we can do and still have them hear it. I think Miles was very aware of its effect on an audience."

Another measure of the Quintet's progress can be felt in the apparent impatience with which Miles, in '66, ends one tune then scurries to the next. By 1967, the divisions between songs—which allowed time for audiences to applaud and catch a breath—were gone. The sets were essentially unbaked suites. A familiar lick or run on the trumpet would signal a switch to a new number even as the previous was playing out. The niceties of jazz performance, in Miles's view, were discardable in favor of spontaneous and unflagging energy.

L to R: Herbie Hancock, Davis, Ron Carter, Wayne Shorter, Tony Williams
Newport Jazz Festival, July 2, 1967
Miles had reworked his lineup—replacing Hancock, Carter and Williams with Chick Corea, Dave Holland, and Jack DeJohnette, and retaining Shorter—even as he had pushed his music further along the same lines he had been following with the Great Quintet just two years before. The music was about more plant forms with less focus on standard melodic structures. More attention was given to mood and development, with distinct, improvised musical events added loosely into lengthy suites. New electronic instrumentation—the Fender Rhodes, and electric bass—and drum patterns had been brought over from other musical territories, adding unfamiliar timbres and volume to what was still being called jazz.

When Miles arrived in Newport, Wein was expecting to hear the next step in the Great Quintet. "I thought it would be Wayne Shorter and Herbie and Ron and Tony. I guess they had dissolved that band by that time... I didn't know anything about Bitches Brew at that time [but] they'd been rehearsing it." In retrospect, Miles's '69 set at Newport was a rehearsal of sorts for the storm that was coming, leaning on one recent number—anamped up take on "It's About That Time" from In A Silent Way—with previews of "Miles Runs The Voodoo Down" and "Sanctuary" (both of which would be recorded in the studio within six weeks of this performance).

Miles was certainly not thinking jazz anymore—not in the sense of maintaining the music he had grown up with, nor continuing the post-bop styles he had helped create. His ears, and Wein's, had been drawn to the sounds of rock and funk music that were suddenly enjoying widespread popularity, threatening to push aside other genres, including jazz. At Newport, 1969 stands out as much for how it foretold the future of jazz, as it bowed to the dominance of rock. It was Wein's first and last romance as a rock promoter.

"The Newport Jazz Festival was a major, major event," Wein recalls. "All of a sudden it became less and less meaningful and I was saying, 'What the hell is happening here?' I was reading in the underground press that Ginger Baker is a better drummer than Elvin Jones and Ian Anderson is a better flute player than Rahsaan Roland Kirk and I'm saying hey, I may have to do something with this music if I want my festival to stay alive.

"This particular year I had a lot of rock groups and I mixed them in with jazz—Led Zeppelin, the Mothers of Invention, Jeff Beck, Jethro Tull, Ten Years After. I had Sly and the Family Stone and a group called the World's Greatest Jazz Band on the same show—a little ridiculous but it worked. We had more people than we ever saw in our lives because we turned the Newport Jazz Festival into a rock festival.

"Some of the rock players were very good—Jimmy Page is a great blues player. But when I saw the crowds and I saw Sly and the Family Stone, I realized that at a rock festival, you're not producing, you're just paying the bills and trying to control the crowd and see that things go on, and you make some money, that's all. I said, 'Hey, this is not where it's at—not for me, anyway."

Rock may not have been the way of the future for Wein or the Newport Jazz Festival, but there was at least one jazz musician who did not miss the opportunity to witness the array of rock groups Wein had booked, to feel the energy and bombast of the music. "I remember that Miles always came to Newport and left as fast as he could," says Wein. "In '66, he came up in a boat and got to the stage in time to play, and was back on the boat and got the hell out of there. In '69, he stayed from the first day to the last, standing right by my shoulder. There's a photo somewhere of Miles standing next to me in the wings. He watched every group and watched the response of the audience, who got the most applause, what music they were playing. He was studying. And that affected all the last years of his career."
'71

Bitches Brew had been the line in the sand for jazz—a bold declaration of independence with unexpectedly profitable returns. To many in the music world, it substantiated Miles's instinct to fuse jazz with non-jazz elements and to risk any charges of artistic blasphemy or commercialism. Some were quick to label Miles's sellout, yet the fact that he kept playing with the formula—switching out players in his band, later adding percussion and electric guitar to the mix—can be offered as evidence to the contrary. He did what he had always done, says Wein.

"I think they were experimenting with something they really believed in. I think Bitches Brew was an attempt to create something sincere. Yes, I think he was concerned with appealing to a younger crowd but I don't think it was a musical sellout. He wanted to stay alive and stay au courant."

Wein's confidence extended to booking the trumpeter on a tour of Europe in 1971. As he had four years prior, Wein sought to spread the Newport grand overseas by bringing the festival experience to large halls. Wein booked a number of major jazz headliners—Miles, Duke Ellington, Ornette Coleman, a group called the Giants of Jazz that included Thelonious Monk, Art Bäkey, Dizzy Gillespie, Sonny Stitt, Kai Winding and Al McKibbon. The tour proved a popular success and its lasting impact can be gauged by the establishment of annual Newport-like festivals in such cities as Montreux, Switzerland; Rotterdam (The Hague), Holland; Perugia, Italy; and others.

L to R: Keith Jarrett, Michael Henderson, Gary Bartz, Ndugu Leon Chandler, Davis, James Mtume Foran
Newport Jazz Festival in Europe, Berlin, November 6, 1971
Miles's group itself had changed personnel again by '71—saxophonist Gary Bartz, keyboardist Keith Jarrett, bassist Michael Henderson, drummer Ndugu Chancier, percussionists Don Alias and Mtume—and so had its character.

"Anytime you change one member of a band everything changes," says Bartz, who remained with Miles for two years, but adds that when "Miles found somebody he really liked, he liked to keep them as long as he could—like bass players especially. He kept Paul Chambers stayed with him forever [actually 8 years], Ron Carter did too [almost 6 years], and once he got Michael Henderson, that was a whole new direction for the band because he only played electric bass. He was hesitant about that at first, but he was with Miles for most of the '70s [6 years]."

When DeJohnette wanted to leave Miles's employ before the European tour, Bartz recommended both Chancier and Mtume, having met the two in Los Angeles. "Ndugu could swing, play groove rhythms like Jack. Miles could tell him what beats to play, and really, he could do anything."

"Miles spoke with economy," remembers Chancier, who had already recorded with Herbie Hancock when he joined the band for that five-week European sojourn. "He'd use very few words but he'd make you think and it'd all come together. One night Miles said to me, 'You know those things that you play, don't finish them.' That opened the door for me to understand how Tony and Jack played the way they did—phrases could be broken up, they could go across the [bar] lines and things like that.

"But Miles really always left it up to us to work out. When the music was happening, he'd turn and look at us and nod his head and let us know. But if it was really happening, he had this thing where he'd start smiling and hunch his shoulders, like he just got the chills. Then he'd bend down low where he could hear everything. He did that quite a few times on that tour, like in Switzerland. That was one of the shows where the band was on, the tempos were up and snappy and fresh. I guess we were rested because we hit that one hard. Miles did a lot of hunching his shoulders that night."

L to R: Henderson, Davis, Ndugu, Mtume
Newport Jazz Festival in Europe, Copenhagen, November 8, 1971.
That performance in Dietikon bristles and snaps with an expanded palette of electronic sounds, and the band’s increased confidence in their use—Miles’s staccato phrasing on wah-wah trumpet, Jarrett’s melodic ruminations on the Rhodes, and Henderson’s vocal-like bass patterns, also run through a wah-wah. Compared to the wilder rattling of ‘69, there’s a marked openness to the proceedings; check out Jarrett’s solo in the first few minutes of “Sanctuary,” building from barely audible tones to the “Concerto De Aranjuez” quote. The sets by ’71 as a whole had grown more fully formed, controlled even, and the set-list still drew primarily from the Bitches Brew songbook, with a few newer numbers entering the picture—like “Funky Tonk” and “What I Say”—that would appear on Live Evil at the end of that year. Bartz, like Shorter before him, was given to a more languid feel—an effective foil to Miles’s restlessness. Chander feels restrained at times, unlocking the full range of styles Miles had given him permission to draw from—jazz and soul, funk and rock.

“I was 19 years old. I had never experienced being with a legend of jazz with the conviction that Miles had—the conviction to do something new and different, and the courage to go out and do it despite what critics or other musicians or anyone said. I remember one place on that tour—it was Venice—everything was late getting there and when we started the audience started throwing things at us, cups and paper. They didn’t want to hear what we were playing. Miles turned around and said, ‘Play through it.’ We did and by the end of the concert the people were digging it. That’s what I mean by conviction, to just say this is who we are now and this is what we’re doing.”
In '73, Wein brought Miles to Europe on another Newport-themed tour. The Berlin concert herein includes offers some inspired moments—Liebman’s expressively brooding soprano improvisation on “He,” Lucas’s soul-stirring blues-rich solo on “Untitled Original”—stunning examples of how this particular band could stir the musical stew to exultant, hard-driving heights.

The trumpeter’s style had always leaned towards a less-is-more aesthetic, but Wein noticed that something else was going on around this time. “Miles could still play in ’69, ’70, ’71—his chops hadn’t given out. Just a year or two later though he couldn’t play as well and it seemed he was covering himself up with all the electronics around him. He’d play a note here and a phrase there, and wasn’t taking long solos.”

In fact, Miles was starting to struggle with health challenges—some old, some new—that would pull him off the road by the end of ’75. The rare axis that serves as the bookend for this collection is “Mtume,” a track from his last concert that year. Named for Miles’s sideman, it appropriately features the percussionist at the start, the layered feel that was typical for that lineup and an extended tenor sax solo by Sam Morrison that reveals how, almost ten years after John Coltrane’s demise, Miles’s former sideman still casts a long shadow on the jazz scene of the ’70s.

Newport Jazz Festival In Europe,
Berlin, November 1, 1973

Many are the stories to be found in Miles Davis At Newport 1955-1975: Miles’s career trajectory and that of the Newport Jazz Festival. The growth of modern jazz and the dispersion of music festivals across the planet during that twenty-year span. The abiding admiration between two men who became leaders in jazz in their respective fashions. Blowing through those tracks is the measure of one of the Aces of the music, Wein maintains. “The music on this collection reflects the fascination that people throughout the world had with the music of Miles Davis, and what it meant to the American art form that is jazz.”

How did Miles truly feel about Wein and about Newport? He was never one to offer a direct reply to such a question, Economy of expression was his signature; he favored action and music over words. These performances show the trumpeter repeatedly rising to the occasion, delivering groundbreaking music every time he hit the Newport stage. All of that, as Miles might say in his sandpaper whisper, is answer enough.

—Ashley Kahn, April 2015

Ashley Kahn is a music author, historian and educator. His books include Kind Of Blue: The Making Of The Miles Davis Masterpiece, among other titles.
Miles Davis At Newport 1955-1975: The Bootleg Series Vol. 4

All original concerts Produced by George Wein
All tracks previously unreleased, except where otherwise indicated.
JULY 3, 1968
NEWPORT JAZZ FESTIVAL
Festival Field
Newport, RI
Miles Davis, trumpet; Cannonball Adderley, alto sax; John Coltrane, tenor sax; Bill Evans, piano; Paul Chambers, bass; Jimmy Cobb, drums.

1. Spoken Introduction by Willis Conover 2:15
2. Ah-Leu-Cha (Charlie Parker) 5:53
3. Straight, No Chaser (Thelonious Monk) 8:48
4. Fran-Dance (Miles Davis) 7:13
5. Two Bass Hit (John Lewis-Dizzy Gillespie) 4:11
7. The Theme (Miles Davis) 2:49

Tracks 5-11 Originally Produced by Teo Macero
Recorded by Adolph Thress and Buddy Graham
Mixed by Mark Wilder at Sony Music Studios, NYC
From original analog tapes: Sony Music Archives
Track 2 originally released 2004 on Happy Birthday Newport!
50 Swinging Years Columbia Legacy CDK-8976
Tracks 6-9 originally released 1984 on Miles Davis and Thelonious Monk: Miles & Monk At Newport Columbia CS-8976
Tracks 5, 10 and 11 originally released 2001 on Miles Davis At Newport 1968 Columbia/Legacy CK-85502

JULY 4, 1968
NEWPORT JAZZ FESTIVAL
Festival Field
Newport, RI
Miles Davis, trumpet; Wayne Shorter, tenor sax; Herbie Hancock, piano; Ron Carter, bass; Tony Williams, drums.

1. Gingerbread Boy (Jimmy Heath) 8:30
2. All Blues (Miles Davis) 10:27
4. R.J. (Ron Carter) 6:21
5. Seven Steps To Heaven (Victor Feldman-Miles Davis) 4:46
6. The Theme (Miles Davis) / Closing Announcement by Leonard Feather 2:17

Tape Source from the collection of the Producers

JULY 2, 1967
NEWPORT JAZZ FESTIVAL
Festival Field
Newport, RI
Miles Davis, trumpet; Wayne Shorter, tenor sax; Herbie Hancock, piano; Ron Carter, bass; Tony Williams, drums.

7. Spoken Introduction by Del Shields 0:38
8. Gingerbread Boy (Jimmy Heath) 8:43
9. Footprints (Wayne Shorter) 7:53
10. 'Round Midnight (Thelonious Monk-Cootie Williams-Bernie Hanigian) 6:42
11. So What (Miles Davis) 8:18
12. The Theme (Miles Davis)/Closing Announcement by Del Shields 0:20

Recorded by The Voice Of America. Original analog tape master supplied by The United States Library of Congress from the original Voice of America recording. Thank you Eugene DeAnna, Rebecca Jones, Larry S. Miller.
NOVEMBER 1, 1973
NEWPORT JAZZ FESTIVAL IN EUROPE
Berlin Philharmonie
Berlin, Germany

Miles Davis, trumpet, organ; Dave Liebman, soprano sax, tenor sax, flute; Pete Cosey, guitar, percussion; Reggie Lucas, guitar; Michael Henderson, electric bass; Al Foster, drums; James Mtume Forman, percussion.

4. Spoken Introduction by Ronnie Scott/
Band Warming Up 0:37
5. Turnaroundpharse (Miles Davis) 10:57
6. Tune In 5 (Miles Davis) 4:12
7. Ife (Miles Davis) 13:55
8. Untitled Original 11:31
9. Tune In 5 (Miles Davis)/Closing Announcement by Ronnie Scott 6:06

Tape Source from the collection of the Producers

JULY 1, 1975
NEWPORT JAZZ FESTIVAL - NEW YORK
Avery Fisher Hall
New York City

Miles Davis, trumpet, organ; Sam Morrison, tenor sax; Pete Cosey, guitar, percussion; Reggie Lucas, guitar; Michael Henderson, electric bass; Al Foster, drums; James Mtume Forman, percussion.

10. Mtume (Miles Davis) 6:57

Tape Source from the collection of the Producers

Tracks 1-3 originally released 2011 on Miles Davis: Bitches Brew Live
Columbia/Legacy 88697814852

Miles Davis, trumpet; Chick Corea, electric piano; Dave Holland, bass; Jack DeJohnette, drums.

1. Miles Runs The Voodoo Down (Miles Davis) 10:21
2. Sanctuary (Wayne Shorter) 3:53
3. It's About That Time (Miles Davis) / The Theme (Miles Davis) 9:40

Originally Produced by Tao Macero
Recorded by Reice Hamel
Mixed by Mark Wilder at Battery Studios, NYC
From original analog tapes: Sony Music Archives

Tape Source from the collection of the Producers
OCTOBER 22, 1971 (First of two concerts by Davis on that evening)
Newport Jazz Festival In Europe
Neue Stadthalle
Dietikon, Switzerland

Miles Davis, trumpet; Gary Bartz, soprano sax, alto sax;
Keith Jarrett, electric piano, organ; Michael Henderson, electric bass;
Ndugu Leon Chancer, drums; Don Alias, percussion;
James Mtume Forman, percussion.

1. Directions (Joe Zawinul) 13:06
2. What I Say (Miles Davis) 10:43
3. Sanctuary (Miles Davis) 3:43
4. It's About That Time (Miles Davis) 13:21
5. Bitches Brew (Miles Davis) 11:56
6. Funky Tonk (Miles Davis) 25:43
7. Sanctuary (Wayne Shorter) 1:15

Production: Heinz Wehrle, sound engineer: Klaus Koenig
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From Original analog tapes: Special Thanks to
Etienne Bujard Zurich, Switzerland

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Producers' note: The reason for the fade-up on "Miles Runs The Voodoo Down," CD 3, Track 1, is that that is all that exists on the original tape source. In order that the October 22, 1971 Dietikon, Switzerland show be presented without interruption we have placed it out of chronology on CD 4.

Produced for release by Steve Berkowitz, Richard Seidel and Michael Cuscuna

Executive Producers: Cheryl Davis, Erin Davis and Vince Wilburn, Jr.

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