TRANE AND MILES
Short Film Project
By Scott Essman

The Cast
Miles Davis – Travis Hinson
John Coltrane – Ricco Ross
Cannonball Adderley – Ennis Jackson
Paul Chambers – Wil Bowers
Bill Evans – Dino Scofield
Jimmy Cobb – John Whitley, Jr.
Teo Macero – Jeffrey Markle
Columbia Executive – David Alan Graf
Miles' girlfriend – Sheila Marie

COLD OPENING – Miles is on a fully blacked out stage with light on him only in partial silhouette. He is 65. He is speaking to an off-camera interviewer though we don't hear the interviewer's questions. He talks about his place in jazz history from 1947 and *Birth of the Cool* to 1955 and *Round About Midnight*, to his great quintet in the 1960s and work through the 1970s and 1980s. But, he notes, his favorite time was making *Kind of Blue*.

FLASHBACK – April 22, 1959 – We encircle Miles and John Coltrane 360 degrees as they stand frozen in time, playing their instruments in the center of the studio. Dissolve – HANDHELD camera snakes around the studio between a take to everyone warming up with in-studio chatter: Coltrane and Miles but also Adderley on sax, Chambers on bass in the isolation room, Evans on piano, Cobb on drums in the drum room. Dissolve - We are in 30th Street Studios of Columbia Records. Miles and his band have just put down "All Blues," the longest track from *Kind of Blue*. Instruments and recording equipment are scattered about. Miles discusses the making of the album, especially that track, with Coltrane. They note that the album is the best work that the two have done together, citing other albums of the 1950s. They also discuss the coming changes. Miles sees the 1960s approaching as a new time with Civil Rights, rock 'n' roll, and television changing the way that the music will be played, performed, recorded, and broadcast.

BACK TO – Old Miles on a black stage, discussing the business of the music business and how he had an attorney/manager Harold Lovette, covering him at all stages, getting him a favorable deal with Columbia and with jazz clubs.

FLASHBACK - Coltrane thanks Miles for hooking him up with Lovette who negotiated his deal with Atlantic. Coltrane notes that he too is going in new directions with his music, and that on May 4–5, 1959, he will head into the studio on his own to record *Giant Steps*, and that he will come to the front as a saxophonist, doing modal jazz, and they both agree that George Russell, a pianist, had started recording modal jazz in 1953.

Miles WALKS OUT of the studio and WALKS IN to the control room, where he and producer Teo Macero discuss how the album will be formatted based on the improvisations that were done. Davis notes "All Blues" and how it should be a longer song than the others with limited editing down. He also notes that bebop was becoming limited and how he wishes for more modality in the music. Macero agrees to leave "All Blues" as a longer piece.

BACK in the studio with Coltrane, they get a WALK IN from a Columbia Executive who praises Davis' album *Milestones* for its new direction and that the early advances on *Kind of Blue* from the March 2 sessions sound promising, especially "So What" which he thinks will get heavy play on jazz radio. He cautions Coltrane about signing with Atlantic, saying that he wanted him to stay on Columbia. Coltrane notes that he will have more freedom with Atlantic and *Giant Steps*. He says that he will increase Davis' guarantee if *Kind of Blue* sells well before a WALK OUT. Davis tells Coltrane that THAT guy is the reason he has Harold Lovette as manager.

WALK IN – Evans, Cobb, Chambers, and Adderley walk in and discuss the session with Davis and Coltrane and say their goodbyes. Miles girlfriend for the time shows up and they WALK OUT, leaving Coltrane to contemplate the next level with his music, starting out stoically.

BACK TO – Davis isolated on a black stage – he tells of the end of that era and the beginning of another with the 1960s. He waxes briefly on the crazy 1970s and integration of hip-hop in the 1990s. He speaks of working up until his death in 1991 at age 65.

FADE OUT