

75th ANNIVERSARY CHARLIE PARKER DISCOGRAPHY

By John C. Burton, August 29, 1995

This discography commemorates the 75th anniversary of Charlie Parker's birth. My thanks to the Kloster & Bakker, and Bregman, Bukowski & Saks (Yardbird, Inc.) discographies. Very special thanks to Dean Benedetti and all the others who made the effort to record and preserve this wonderful music for us.

Note to the Reader:

I am circulating this personal discography of the recordings of Charlie Parker to further our knowledge and understanding of the works of this great genius -- the founder and greatest exponent of modern jazz.

No attempt is made here to catalogue all the various issues of any given session or item. The recording identified as the "primary source" is based on such factors as current availability, completeness (including themes, announcements, etc.), fidelity, and accurate packaging. Compact disc issues are favored over records because they tend to be more complete and available. To my ears, however, records have the warmer sound, and nothing beats the original 78's!

In regards to CD sets, the French Media 7 has recently released a complete 2-CD set of Bird recordings from 1939 to 1944, much of which was just lifted from the original Stash CD's. There are two complete 4-CD sets of the Dials, one by Stash and the other out of Japan. The latter set sounds better to me, but does not include the informal "Home Cookin'" material. All the presently identified (I believe there is still more) Verve material is compiled in an excellent 10-CD set. Savoy Jazz released two sets, one 3-CD set of the Savoy studio issues, and one 4-CD series of the Roost recordings. When the material was acquired by Denon Records of Japan, however, these went out of print, and Denon has been issuing the material in the haphazard manner they were first issued by Savoy. We can only hope that soon Denon will be issuing superbly mastered complete sets of the Guild/Musicraft, Savoy, and Royal Roost recordings. A company called "Top Box" issued an 18-CD set of live recordings, which are well-recorded complete sessions. These are out of print, and were hard to find even when they were not. Finally, Philology, out of Italy, has been performing a valuable service by issuing much of the leftover un-issued material. The quality of the Philology releases has been improving. As of this writing, they have issued 18 CD's (numbered through Vol. 20 because two early issues were denominated double volumes), and there are at least 5 more on the way.

Every item identified in this discography exists and contains Charlie Parker audible to my ears, unless otherwise stated. I have attempted to list some items I have not verified but I believe to exist at the end.

The times indicate for items are for identification purposes. Whenever possible, I took the time listed on the recording issue; accordingly, I cannot verify that the times listed here are actually accurate.

CHARLIE PARKER SESSION NO. 1:

Date: Probably sometime between May and November 1940

Place: Probably Kansas City

Group: Bird plays unaccompanied

Recording: Personal acetate

Primary Source: Media 7 MJCD (Complete - 3:40); Stash CD 535 and Philology CD Vol. 1/4 (W 5 118-2) (incomplete - 3:10)

1. Honeysuckle Rose (inc.) into
2. Body and Soul (inc.) (3:40)

Notes: This is probably the earliest known recording of Bird, and the only example of extended unaccompanied playing. Issued versions end before the bridge and final eight of Body & Soul (3:11). The item actually ends a few measures before the end of the first chorus of Body & Soul. Honeysuckle Rose is also incomplete, as the recording begins in the middle of a solo chorus, just before a bridge.

Some sources give 1937 as the recording date, but this is obviously too early. Bird's playing is very close to the high level apparent on the earliest McShann items.

I have heard, but not verified, that the original acetate is framed and in possession of the Charlie Parker Foundation in Kansas City.

CHARLIE PARKER SESSION NO. 2:

Date: November 30, 1940

Place: Wichita, Kansas

Group: Jay McShann Octet feat. Buddy Anderson and Orville Minor (t), Bob Gould (tbn) (violin on g), William J. Scott (ts), Jay McShann (p), Gene Ramey (b), Gus Johnson (d)

Recorded: Acetates recorded at Radio Station KFBR

Primary Source: Stash CD 542; Media 7 MJCD 78/79

1. I Found a New Baby (2:59)
2. Body and Soul (2:51)
3. Moten Swing (2:48)
4. Coquette (3:09)
5. Lady Be Good (2:56)
6. Witchita Blues (no solo) (3:09)
7. Honeysuckle Rose (2:58)

Notes: Earlier issues identified items 3-7 as from December 2. Later sources place all items on November 30.

These were long thought to be Bird's first recordings, discovered during the 1960's by Frank Driggs. They are clear, beautiful recordings with almost mature, well crafted solos. Bird's solos sound remarkably like speeded up Lester Young performances.

Stash CD 542 contains a performance it entitles I Got Rhythm, (it is in fact Walkin' and Swingin' by Marylou Williams, per Media 7 MJCD 78/79) recorded on paper disc during August 1940, on which Bird is most likely playing. Outside of the section playing, however, the only audible alto saxophone is on the closing bridge, and to me it definitely sounds like John Jackson rather than Bird. Accordingly, I am not including this item and session. There is a solo blues by McShann and a fragment of Jumping at the Woodside extant from the same date, but neither contains audible Bird. The Charlie Parker Discography states, incorrectly, that Jumping is on the Stash CD.

CHARLIE PARKER SESSION NO. 3:

Date: April 30, 1941

Place: Dallas, Texas

Group: Jay McShann Orchestra feat. Buddy Anderson, Orville Minor and Harold Bruce (t), Joe Taswell Baird (tbn), John Jackson (as), Harold Ferguson and Bob Manbane (ts), Jay McShann (p), Gene Ramey (b), Gus Johnson (d), Item 2 arranged by Charlie Parker

Recording: Commercial for Decca Records

Primary Source: GRP CD GRD-614; Media 7 MJCD 78/79

1. Swingmatism (2:36)
2. Hootie Blues (v-Walter Brown) (2:53)
3. Dexter Blues (2:53) (No Solo)

Notes: Bird's first commercial recording session. Well recorded, swinging big band arrangements with almost mature Bird solos.

On November 13, 1941, a McShann quintet recorded for Decca One Woman's Blues backing Walter Brown. The brief alto sax accompaniment has been identified by various sources (including Ross Russell) as Bird, but it is almost certainly John Jackson, and therefore I have excluded the item from the discography. Confessin' the Blues and Hootie's Ignorant Oil were recorded as trio numbers with vocal on that date as well.

The Charlie Parker Discography Session No. 6 identifies six McShann broadcast items, five with Walter Brown Vocals, as from November 18, 1941. All were issued on Affinity AFS 1006. According to the note of the session, "Charlie Parker may not be in group." I don't have it, haven't heard it. Accordingly, I am not listing it as a session.

CHARLIE PARKER SESSION NO. 4:

Date: Early 1942

Place: Clark Monroe's Uptown House, New York City

Group: Clark Monroe's Band, possibly with Allan Tinney (p)

Recording: Paper disc made by Jerry Newman

Primary Source: Stash CD 542, Media 7 MJCD 78/79, LP Onyx 22

1. Cherokee (2:49)

Notes: There is a skip at the end of the first eight of the theme. The CD issues have inserted an annoying gap to maintain the tempo, a bad idea which mars other items issued by Stash. An earlier LP issue, Onyx 221, has the item with the skip, but without the gap.

The theme is conventional, but the solo is great. Unfortunately, Bird's solo fades after the second bridge.

According to Kloster & Bakker, I Remember You was recorded without a Bird solo.

CHARLIE PARKER SESSION NO. 5:

Date: February 13, 1942

Place: Savoy Ballroom, New York City

Group: Jay McShann Orchestra feat. Buddy Anderson, Orville Minor and Bob Merrill (t), Lawrence Anderson and Joe Taswell Baird (tbn), John Jackson (as), Fred Culliver and Bob Manbane (ts), James Coe (bs), Jay McShann (p), Leonard Enois (g), Gene Ramey (b), Harold West (d)

Recording: Acetate of NBC Broadcast of "Blue Network"

Primary Source: Stash CD 542; Media 7 MJCD 78/79

- Announcement by Bill Abernathy into
- 1. St Louis Mood (4:42)
- Announcement into
- 2. I Got It Bad (and That Ain't Good) (v-Al Hibler) (4:08) (no solo)
- Announcement into
- 3. I'm Forever Blowing Bubbles (4:06)
- Announcement into
- 4. Hootie Blues (4:27)
- Announcement into
- 5. Swingmatism (4:02)
- 6. Love Don't Get You Nothing But the Blues (:29) (Closing Theme) (No solo)

Notes: Bird's solo on Hootie Blues is marred by highly annoying gaps inserted to eliminate the skips and maintain tempo. Blowing Bubbles contains a particularly fantastic solo, a clean 32 measures followed by an additional 32 measures in call and response with the band. The way Bird handles the changes at the beginning of the second 16 on both choruses is a real harbinger of things to come.

St. Louis Mood is an AABA tune but Stash CD 542 notes refer to it as a blues.

CHARLIE PARKER SESSION NO. 6:

Date: July 2, 1942

Place: New York, New York

Group: Jay McShann Orchestra feat. Buddy Anderson, Orville Minor and Bob Merrill (t), Lawrence

Anderson and Joe Taswell Baird (tbn), John Jackson (as), Fred Culliver and Bob Manbane (ts), James Coe (bs), Jay McShann (p), Leonard Enois (g), Gene Ramey (b), Harold West (d)

Recording: Commercial for Decca

Primary Source: GRP CD GRD-614; Media 7 MJCD 78/79

1. Lonely Boy Blues (2:54) (V-Walter Brown)
2. Get Me On Your Mind (3:01) (V-Al Hibbler) (No Solo)
3. The Jumpin' Blues (2:59) (V-Walter Brown)
4. Sepian Bounce (3:06)

Notes: Bird's second commercial session and the final McShann sides. There seems to have been a quantum leap in the natural smoothness and harmonic complexity of Bird's playing since the first Decca session, particularly noticeable on The Jumpin' Blues (opening with the riff which would soon become Ornithology) and the final eight measures of Sepian Bounce.

The first of the back-to-back alto sax choruses on Lonely Boy Blues is Jackson, the second Bird.

CHARLIE PARKER SESSION NO. 7:

Date: September 1942 (Possible 1941)

Place: Vic Damon Studios, Kansas City, Kansas

Group: Informal trio--Efferge Ware (g), Little Phil Phillips (d)

Recording: Personal acetates

Primary Source: Stash CD 535, Media 7 MJCD 78/79

1. Cherokee (3:09)
2. My Heart Tells Me (Should I Believe My Heart) (3:17)
3. I Found a New Baby (3:39)
4. Body and Soul (3:40)

Notes: As far as I'm concerned, these are among the greatest recordings in the Parker discography, pure youthful but mature, exuberant Bird soloing from start to finish in good fidelity with unobtrusive accompaniment. These sides were apparently Bird's personal property, given to his friend Charles White of Kansas City. This performance of Cherokee is absolutely astounding, complete with a quotation from Popeye in the opening chorus.

CHARLIE PARKER SESSION NO. 8:

Date: February 15, 1943

Place: Savoy Hotel, Room 305, Chicago, Illinois

Group: Informal trio with Dizzy Gillespie (t), Oscar Pettiford (b)

Recording: Acetate made by Bob Redcross

Primary Source: Stash CD 535; Media 7 MJCD 78/79

1. Sweet Georgia Brown (7:40)

Notes: Bird plays tenor. The first recording of Bird and Diz together. A fantastic item. It starts with Dizzy playing the theme, then Bird solos, Dizzy solos (first side ends) performance resumes in the midst of another extended Bird solo, then Dizzy plays a very modern solo with a closing tag along with Bird.

CHARLIE PARKER SESSION NO. 9:

Date: February 1943

Place: Chicago, Illinois

Group: Variable, probably inc. Billy Eckstine, Shorty McConnell and Benny Harris (t), Oscar Pettiford (b), Hurley Ramey (g)

Recording: Acetates made by Bob Redcross

Primary Source: Stash CD 535, Media 7 MJCD 78/79

1. Three Guesses (4:12)
- Conversation (CP voice) into
2. Shoe Shine Swing (Yardin' with Yard) (inc.) (4:12)
3. Body and Soul (inc.) (1:52)
4. Embraceable You (Hazel Scott record) (2:39)
5. China Boy (Benny Goodman Record) (2:31)
6. Avalon (Benny Goodman Record) (2:40)
7. Indiana (inc.) (1:31)
8. Lady Be Good (inc.) (1:17)

Note: Only Shoe Shine Swing and Body and Soul were known to exist until Norman Saks ran down Bob Redcross during the early 1980's. Bird plays tenor on all but the Benny Goodman items. Shoe Shine Swing is remarkable for Bird's close rendition of Lester Young's classic solo from the 1936 Jones-Smith session.

The tenor player on another listed tune, Boogie Woogie, which features a Satchmo imitator (Dizzy?) introducing the piece, is not Charlie Parker, according to Norman Saks, but Goon Gardner. Accordingly, I am not including this item..

Bird can be heard saying "What tune are we going to play" at the beginning of Item 2. This is the first recording of Bird's voice.

The Charlie Parker Discography Session No. 15 identifies unissued fragments of I Found a New Baby, I Can't Give You Anything But Love, and I Got Rhythm, and notes that Bird "is probably not" on the first two.

CHARLIE PARKER SESSION NO. 10:

Date: September 15, 1944

Place: WOR Studios, New York, New York

Group: Tiny Grimes Quintet--Clyde Hart (p), Tiny Grimes (g), Jimmy Butts (b), Doc West (d)

Recording: Commercial for Savoy Records

Primary Source: Savoy Jazz Records CD ZDS 5500-1

1. Tiny's Tempo I (3:01) CT
2. Tiny's Tempo II (2:59) CT
3. Tiny's Tempo III (2:53) MT
- I'll Always Love You Just the Same I (:04) FS
4. I'll Always Love You Just the Same II (2:57) CT (v-TG)
5. I'll Always Love You Just the Same III (3:00) MT (v-TG)
6. Romance Without Finance I (3:06) CT (v-TG and JB)
7. Romance Without Finance II (1:01) IT (v-TG and JB)
8. Romance Without Finance III (3:04) CT (v-TG and JB)
9. Romance Without Finance IV (:43) IT (v-TG and JB)
10. Romance Without Finance V (3:00) MT (v-TG, JB and CP)
11. Red Cross I (3:16) CT
12. Red Cross II (3:07) MT

Notes: The first studio Bird following the 1942-44 recording ban. The first small group studio recordings. Superb.

CHARLIE PARKER SESSION NO. 11:

Date: Probably January 1945

Place: New York City

Group: Clyde Bernhardt and His Kansas City Buddies feat. Clyde Bernhardt (tb) and vocal on all numbers, Jay McShann (p), Gene Ramey (b), Gus Johnson (d)

Recording: Glass based acetate test pressings

Primary Source: CD Philology Vol. 19 (W 849.2)

1. Would You Do Me a Favor? (3:07)
2. Triffin' Woman Blues (3:22)
3. Lay Your Habits Down (2:25)
4. So Good This Morning (2:12)

Note: These sides have been recently discovered. The acetates were in pieces and had to be reassembled. Although they are somewhat rough, they are great items. Bird plays extensive obbligati behind the vocals and there is an intact Bird solo on each take. Real gems, despite the sound problems.

CHARLIE PARKER SESSION NO. 12:

Date: January 4, 1945

Place: New York City

Group: Clyde Hart's All Stars: Dizzy Gillespie (t), Don Byas (ts), Trummy Young (tb and vocal on Items 6-9), Clyde Hart (p), Mike Byran (g), Al Hall (b), Specs Powell (d), Rubberlegs Williams (vocal on Items 1-5)

Recording: Commercial for Continental

Primary Source: CD Philology Vol. 19 (W 849.2), Black Label CD BLCD 8016 (except Item 4); LP Spotlite SPJ150D

1. What's the Matter Now? (2:45)
2. I Want Every Bit of It (3:04)
3. That's the Blues (2:50)
4. G.I. Blues (2:31)
5. 4-F Blues (2:15)
6. Dream of You (2:49)
7. Seventh Avenue (2:49)
8. Sorta Kinda (2:59)
9. Oh, Oh, My, My, Oh, Oh (2:44) (no solo)

Note: On a later taped interview, Bird tells the amusing anecdote of how Rubberlegs Williams accidentally drank Bird's coffee, which was spiked with benzedrine. He is totally bananas on the vocals. 4-F Blues and GI Blues are two takes of the same tune.

These are the first commercial recording of Bird and Dizzy. There are exceptional Bird solos on What's the Matter Now? and Dream of You, the latter at the beginning of the tune. Seventh Avenue contains a particularly fine solo by Byas, followed by a muted solo by Dizzy. Sorta Kinda has Bird and Diz trading 8's.

The Black Label CD is a low grade release, while Philology and Spotlite are excellent.

CHARLIE PARKER SESSION NO. 13:

Date: February 12, 1945

Place: Savoy Ballroom, New York City

Group: Cootie Williams Sextet feat. Alnold Jarvis (p), Leroy Kirkland (g), Carl Pruitt (b), Sylvester Paine (d)

Recording: Radio Broadcast

Primary Source: LP-Cootie Williams "Echoes of Harlem" Big Band Archives LP 1208; Spotlite SPJ150D (This item has not been issued on CD?)

1. Floogie Boo (3:50) into
- Announcement

Note: A brilliant chorus by Parker right before the closing theme, opening with a quotation from Paper Moon. I believe the announcement to be the first of Charlie Parker's name in connection with a performance. He gets pretty low billing here. The discographies (and Spotlite SPJ150D) list eight Cootie

big band numbers from this session as including Bird--which perhaps they do--but since none has a solo, I have not listed them here.

Some discographies also mention You Talk a Little Trash (issued as possibly by Bird on Philology Vol. 8 (W 80.2) and Media 7 MJCD 78/79) along with two non solo numbers, (Roll 'Em and Air Mail Special) on Connoisseur Rarities CR 522. There is an eight measure alto solo following sixteen measures of Bud Powell. I think the alto sax is not Bird, but possibly Eddie "Cleanhead" Vinson or John Jackson. However, this could be an additional session and item. I would be interested in feedback regarding what others think.

CHARLIE PARKER SESSION NO. 14:

Date: February 28, 1945

Place: New York City

Group: Dizzy Gillespie Sextet feat. Clyde Hart (p), Remo Palmieri (g), Slam Stewart (b) and Cozy Cole (d)

Recording: Commercial for Guild Records

Primary Source: Denon - Savoy CD SV-0152

1. Dizzy Atmosphere (2:45)
2. Groovin' High (2:40)
3. All the Things You Are (2:52)

Note: These items and those recorded at the following session are Be-bop classics. Guild quickly folded and these masters along with those of the following session were picked up by Musicraft, and later Savoy. The Savoy catalogue was purchased by Arista and then sold to Denon of Japan, which has not yet seen fit to issue its complete recordings of Charlie Parker.

Items 1 and 3 have been issued on CD by Lazerlight (15 731). This issue is very poor.

CHARLIE PARKER SESSION NO. 15:

Date: May 11, 1945

Place: New York City

Group: Dizzy Gillespie and his All Stars feat. Al Haig (p), Curley Russell (b), Sid Catlett (d)

Recording: Commercial for Guild

Primary Source: Denon - Savoy CD SV 0152 (Items (a) and (b)); LP Prestige PR24030; Musicraft CD MVSCD-53

1. Hot House (2:27)
2. Salt Peanuts (2:20) (vocal by DG)
3. Shaw 'Nuff (2:57)
4. Lover Man (3:22) (vocal by Sarah Vaughan)

Note: The companion to the previous session. The first true be-bop commercial records. Each a masterpiece, but why not Max Roach on drums? Bird may not solo on Lover Man, but his obligato are outstanding.

All except Item 2 on Lazerlight CD 15 731

When is Denon going to issue Items 3 and 4, so we can have these items in the best fidelity?

CHARLIE PARKER SESSION NO. 16:

Date: May 25, 1945

Place: New York City

Group: Sarah Vaughan Octet: Dizzy Gillespie (tr), Flip Phillips (ts), Sarah Vaughan (v), Nat Jaffe and Tadd Dameron (p), Bill DeArango (g), Curley Russell (b), Max Roach (d)

Recording: Commercial for Continental

Primary Source: Philology Vol. 19 (W 849.2); Black Label BL CD 8016; LP Spotlite SPJ150D

1. I'd Rather Have a Memory Than a Dream (2:38)
2. What More Can a Woman Do? (3:02)
3. Mean To Me (2:38)

Note: Produced by Leonard Feather, the songs and arrangements are dogs except Mean to Me, which features beautiful Bird and Diz along with a nice solo by Flip Phillips. Bird is audible, but does not solo on the other numbers.

Tadd Dameron is the pianist on Item 3. Is this their only recording together, other than the September 1948 recording at the Roost?

Item 3 appears in poor fidelity on Laserlight CD 15 731

CHARLIE PARKER SESSION NO. 17:

Date: May 30, 1945 (?)

Place: Lincoln Square Concert, New York City

Group: Charlie Parker Sextet feat. Dizzy Gillespie, poss. Don Byas (ts), Red Callendar (b), Doc West (d)

Recording: Privately recorded off the air by Bob Redcross

Primary Source: Stash CD 535

1. Sweet Georgia Brown (inc) (3:58)

Note: This item consists only of the exchanges between Bird, Diz and an unknown tenor player (sounds like Don Byas). It was originally thought to have been recorded in LA during February 1946, but now is believed to belong here.

CHARLIE PARKER SESSION NO. 18:

Date: June 5, 1945

Place: Academy of Music, Philadelphia, Pennsylvania

Group: Dizzy Gillespie Quintet

Recording: Acetate recording of concert excerpt

Primary Source: CD Philology Vol. 17 W 847.2

1. Blue 'n' Boogie (inc) (3:00)

Note: This is a significant but lower fidelity item which begins after the theme. The entire Bird solo (five choruses) is intact. Dizzy's solo smokes, but is unfortunately cut off by the end of side one of the acetate. The end of the piano solo and the closing theme are intact, apparently on side two of the original acetate..

CHARLIE PARKER SESSION NO. 19:

Date: June 6, 1945

Place: New York City

Group: Red Norvo Sextet feat. Dizzy Gillespie (t), Teddy Wilson (p), Slam Stewart (b) Specs Powell (a-g) or J.C. Heard (h-l) (d)

Recording: Commercial for Comet Records

Primary Source: CD Philology W 845.2; LP - Spotlight SPJ 127

1. Hallelujah I (4:10)
2. Hallelujah II (4:12)
3. Hallelujah III (MT)(4:00)
4. Get Happy I (4:03)
5. Get Happy II (MT) (3:47)
6. Slam, Slam Blues I (5:05)
7. Slam, Slam Blues II (MT) (4:29)
8. Congo Blues I (inc.) (1:07)

9. Congo Blues II (inc.) (1:17)
10. Congo Blues III (4:02)
11. Congo Blues IV (3:53)
12. Congo Blues V (MT) (3:50)

Note: An excellent session recorded for 12" 78's. Bird's one chorus on Slam, Slam Blues and the modernistic interplay of Diz and Bird on Congo Blues are highlights.

The first take of Congo Blues breaks down in the middle of Bird's solo, the second, after Bird completes his solo.

CHARLIE PARKER SESSION NO. 20:

Date: September 4, 1945

Place: New York City

Group: Sir Charles Thompson and His All Stars feat. Buck Clayton (t), Dexter Gordon (ts), Danny Barker (g), Jimmy Butts (b), J.C. Heard (d)

Recording: Commercial for Apollo Records

Primary Source: CD Delmark DD 450

1. Takin' Off (3:05)
2. If I Had You (2:58) (No Solo)
3. Twentieth Century Blues (2:54)
4. The Street Beat (2:33)

A fine session. Twentieth Century Blues and The Street Beat feature particularly good Bird Solos. Dexter Gordon is excellent on If I Had You as well as Street Beat. The only recordings of Bird and Dexter together.

CHARLIE PARKER SESSION NO. 21:

Date: November 26, 1945

Place: WOR Studios, New York City

Group: Charlie Parker's Reboppers feat. Miles Davis (t), Dizzy Gillespie (t) and (p), Argonne Thornton (p), Curley Russell (b) and Max Roach (d)

Recording: Commercial for Savoy Records

Primary Source: Savoy Jazz CD Box Vol. 1 (ZDS 5500-1)

1. Billie's Bounce I (2:40) CT
2. Billie's Bounce II (1:41) IT
3. Billie's Bounce III (3:03) CT
4. Warming Up a Riff (Cherokee) (2:32) (inc.)
5. Billie's Bounce IV (1:37) IT
6. Billie's Bounce V (3:09) MT
7. Now's the Time I (:20) FS
8. Now's the Time II (:37) FS
9. Now's the Time III (3:06) CT
10. Now's the Time IV (3:15) MT
11. Thriving from a Riff (Anthropology) I (2:59) CT
12. Thriving from a Riff (Anthropology) II (:23) IT
13. Thriving from a Riff (Anthropology) III (2:55) MT
14. Meandering (Embraceable You) (inc.) (3:15)
15. KoKo (Cherokee) I (:38) FS
16. KoKo II (2:54) MT

Note: Bird's greatest recording session and the first under his own name. The source of much myth and legend, in large part because of John Meheegan's highly inaccurate liner notes to the first Savoy LP issue.

CHARLIE PARKER SESSION NO. 22:

Date: December 29, 1945

Place: Hollywood

Group: Slim Gaillard and his Orchestra feat. Dizzy Gillespie (t), Jack McVea (ts), Dodo Marmarosa (p), Slam Brown (b), Zutty Singleton (d)

Recording: Commercial for Belltone

Primary Source: CD Savoy Jazz ZDS 1177

1. Flat Foot Floogie I (2:45) CT
2. Flat Foot Floogie II (2:30) MT
3. Dizzy Boogie I (3:15) CT
4. Dizzy Boogie II (3:08) MT
5. Popity Pop (2:55)
6. Slim's Jam (3:14) (CP voice)

Note: "Well, there's Charlie Yardbird-a-Rooney." "Hey there Slim, how's it going, Jim?"

These marvelous hybrid recordings were made for Bel-Tone, which promptly failed. The masters were acquired and issued by Majestic records. The two alternate takes are inferior fidelity. Bird's chorus on Slim's Jam shows why we love his music so.

CHARLIE PARKER SESSION NO. 23:

Date: December 29, 1945

Place: Hollywood, California

Group: Dizzy Gillespie and his Rebop Six feat. Al Haig (p), Milt Jackson (vibes) on item (c), Ray Brown (b) and Stan Levey (d)

Recording: AFRS Jubilee

Primary Source: Stash CD 535

- Announcement by Ernie "Bubbles" Whitman and Dizzy Gillespie into
- 1. Shaw Nuff (4:52)
- Announcement into
- 2. Groovin' High (5:57)
- Announcement by Whitman and Gillespie into
- 3. Dizzy Atmosphere (4:42)

Note: These are among the greatest of all Parker recordings. Excellent fidelity and strong playing by the Billy Berg's group. These recordings appear to be the best surviving examples of how Be-bop was played live by its creators, Bird and Diz, during the great early years.

Some sources indicate "Night in Tunisia" was also recorded, and Philology even issued a purported recording, CD Philology Vol. 8 (W 80.2), which, as explained in Cadence by Dr. Robert Bregman, was fraudulent. I do not believe there is any such recording.

CHARLIE PARKER SESSION NO. 24:

Date: January 24, 1946

Place: Billy Berg's, Hollywood

Group: Dizzy Gillespie and his Rebop Six with Lucky Thompson (ts), Milt Jackson (v), Al Haig (p), Ray Brown (b), Stan Levey (d)

Recording: Radio Broadcast on WEA

Primary Source: CD Philology Vol. 14 (W 844.2)

1. Salt Peanuts (2:08)

Note: Bird is heard improvising only on the bridge to the opening theme. There must be more broadcasts from Berg's still extant in the KFVB archives! There is also rumored to be a sound film from

Berg's. Before you laugh, I have seen one of the Slim Gaillard group which played opposite the Gillespie sextet.

CHARLIE PARKER SESSION NO. 25:

Date: January 28, 1946
Place: Philharmonic Auditorium, Los Angeles
Group: JATP feat. Dizzy Gillespie (t), Al Killian (t), Willie Smith (as), Lester Young (ts), Mel Powell (p), Billy Hadnott (b), Lee Young (d)
Recording: Concert recorded for Mercury Records
Primary Source: Verve Box, Disc 1

1. Sweet Georgia Brown (9:32)

Note: Bird arrives late, and the applause for him is clearly audible during the piano solo. Diz says "Where you been?" Bird answers by wailing. The four titles listed below as March 25 might also have been recorded during the second set of this evening.

CHARLIE PARKER SESSION NO. 26:

Date: February 3, 1946
Place: Southern California
Group: Jam Session feat. Dizzy Gillespie
Recording: Private recording by Bob Redcross
Primary Source: Stash CD 535

1. Lover Come Back to Me (inc.) (3:31)

Note: What a beautiful, laid back performance. Only Parker's solo is preserved from this item, along with closing theme in counterpoint with the trumpet. One of the earliest example of Bird in this kind of a jam session groove.

Is this date accurate? February 3 was the closing night of the Billy Berg's gig.

CHARLIE PARKER SESSION NO. 27:

Date: February 5, 1946
Place: Electro Broadcasting Studios, Glendale, California
Group: Dizzy Gillespie Jazzmen feat. Lucky Thompson (ts), George Handy (p), Arvin Garrison (g), Ray Brown (b) and Stan Levey (d)
Recording: Commercial for Dial Records
Primary Source: Dial Box, Disc One

1. Diggin' Diz (2:52)

Note: The only commercial recording of the Berg's band with Bird, who failed to show for the Dial session which resulted in "Confirmation" etc. The session was reputed to be a fiasco, but Bird's solo is loud and clear.

CHARLIE PARKER SESSION NO. 28:

Date: February or March 1946
Place: Finale Club, Los Angeles
Group: Charlie Parker Quintet feat. Miles Davis (t), Joe Albany (p), Addison Farmer (b), Chuck Thompson (d)
Recording: Acetates recorded from Radio Broadcast
Primary Source: CD Philology Vol 18 (848.2)

1. Billie's Bounce (3:41)
2. Ornithology (inc) (5:01)

3. All the Things You Are (5:07)
4. Blue 'n' Boogie (5:08)
5. Anthropology (2:46)
- Applause and fragment of Announcement

Note: I believe this session shortly preceded the March 28 Dial studio session. Ornithology is almost complete, and features a riff preceding the out chorus that Dizzy's Big Band would later use. I think these were some of the first live Bird sides to have been circulating among collectors, but they were not released until the 1970's.

Were there broadcasts from a hole in the wall club like the Finale Club, or were these cuts recorded on site with an acetate cutter a la Benedetti? The announcement fragment at the end sounds like "from the Finale Club," which would indicate a radio broadcast. Are there more, undiscovered items like these?

This is a highly significant session, the first true club recordings of Charlie Parker, moreover not as a sideman for Dizzy but as a leader of his own quintet, with Miles on trumpet.

CHARLIE PARKER SESSION NO. 29:

Date: March 25, 1946

Place: Philharmonic Auditorium, Los Angeles

Group: JATP feat. Howard McGee and Al Killian (t), Willie Smith (as), Lester Young (ts), Arnold Ross (p), Billy Hadnott (b), Lee Young (d)

Recording: Concert recorded for Mercury Records

Primary Source: Verve Box Disc 1

1. After You've Gone (7:33)
2. Lady Be Good (11:05)
3. Blues for Norman (8:37)
4. I Can't Get Started (9:15)

Note: This may have been the second set of January 28, but it does not sound like it to me. Bird's playing is incredible. Lady Be Good is recognized as one of the most extraordinary performances in jazz history.

CHARLIE PARKER SESSION NO. 30:

Date: March 28, 1946

Place: Radio Recorders Studios, Hollywood, Los Angeles

Group: Charlie Parker Septet feat Miles Davis (t), Lucky Thompson (ts), Arvin Garrison (g), Dodo Marmarosa (p), Vic McMillan (b), Roy Porter (d)

Recording: Commercial for Dial Records

Primary Source: Dial Box Disc 1

1. Moose the Mooche I (2:57) CT
2. Moose the Mooche II (3:02) MT
3. Moose the Mooche III (2:55) CT
4. Yardbird Suite I (2:39) CT
5. Yardbird Suite II (2:54) MT
6. Ornithology I (3:01) (no solo) CT
7. Ornithology II (Bird Lore) (3:16) CT
8. Ornithology III (2:59) MT
9. Night in Tunisia I (Famous Alto Break) (:47) Excerpt
10. Night in Tunisia II (3:05) CT
11. Night in Tunisia III (3:02) MT

Note: Bird's second studio session as a leader. He forgets to solo on the first take of Ornithology, otherwise a flawless, beautiful session, except we all wish that he would have given less space to the sidemen.

CHARLIE PARKER SESSION NO. 31:

Date: March or April 1946

Place: Los Angeles, California

Group: Charlie Parker with the Nat King Cole Trio (Oscar Moore (g) and Johnny Miller (b)) and Buddy Rich (d)

Recording: AFRS Jubilee

Primary Source: CD Philology Vol. 18 (W 848.2)

- Announcement by Ernie "Bubbles" Whitman, introduction of Bird by Benny Carter; Bird says "You do, Ernie?" into Tea for Two and Body and Soul

1. Cherokee into
- Announcement (2:59)

Note: This is the third part of a staged alto showdown featuring Benny Carter, who does Tea for Two and Willie Smith, performing Body and Soul. Bird thrashes his competition with an extraordinary performance.

A performance of Ornithology appears here in the discography and on the Philology CD. I am sure that this item does not belong here; it sounds like 1949 New York, where it is placed here. I say no way this item is pre-Camarillo.

CHARLIE PARKER SESSION NO. 32:

Date: April 22, 1946

Place: Embassy Auditorium, Los Angeles

Group: JATP feat. Buck Clayton (t), Willie Smith (as), Coleman Hawkins and Lester Young (ts), Ken Kersey (p), Irving Ashby (g), Billy Hadnott (b), Buddy Rich (d)

Recording: Concert recorded live for Mercury Records

Primary Source: Verve Box Disc 1

1. I Got Rhythm (12:54)
- Introductions by Norman Granz (2:16)
2. JATP Blues (10:56)

Note: For Bird, this session is less satisfying than the previous JATP recordings. He takes the first, and shortest, solo on JATP Blues.

CHARLIE PARKER SESSION NO. 33:

Date: July 29, 1946

Place: C.P MacGregor's Studio, Hollywood

Group: Charlie Parker Quintet (except Item 4 issued as Howard McGee Quintet) feat. Howard McGee (t), Jimmy Bunn (p), Bob Kesterton (b) and Roy Porter (d)

Recording: Commercial for Dial

Primary Source: Dial Box Disc 1

1. Max Making Wax (2:30)
2. Lover Man (3:20)
3. The Gypsy (3:02)
4. Be-Bop (2:53)

Charlie Parker Discography Session No. 40

Note: Bird's third studio session is the ill-fated Loverman date. Poinantly beautiful, especially Items 2 and 3.. Be-Bop features a fired-up two chorus trumpet solo by McGee and a disintegrating Charlie Parker.

McGee went on to finish the session as a quartet, continuing with the exceptional passion he demonstrates on Be-Bop. Bird went back to his hotel, wound up in jail, and off to a much needed rehabilitation at Camarillo State Mental Hospital.

[BIRD IN CAMARILLO UNTIL END OF JANUARY 1947]

CHARLIE PARKER SESSION NO. 34:

Date: February 1, 1947

Place: Chuck Kopely's Apartment, Hollywood

Group: Jam Session

Recording: Privately recorded on Acetate by Ross Russell

Primary Source: Stash CD 25; Philology Vol. 8 (W 80.2) Items 1 and 2 only.

1. Blues I (:49)
2. Blues II (1:10)
3. Yardbird Suite (2:14)
4. Lullaby in Rhythm, part I (1:33)
5. Lullaby in Rhythm, part II (2:10)
6. Home Cookin' I (S'Wonderful with Honeysuckle Bridge) (2:24)
7. Home Cookin' II (Cherokee) (2:10)
8. Home Cookin' III (I Got Rhythm) (2:30)

Note: Starved for new recordings after the Camarillo stay, Ross Russell made these acetates at a welcome out party for Bird. The layoff affected his playing, but the genius remains intact.

The Charlie Parker Discography lists only one Lullaby in Rhythm, I imagine because they conclude that the two parts are from one performance.

The sound quality of items 1-3 is poor. Items 1 and 2 are combined as a single item (1:49) on Philology.

CHARLIE PARKER SESSION NO. 35:

Date: February 19, 1947

Place: C.P. MacGregor Studios, Hollywood, California

Group: Charlie Parker and the Erroll Garner Trio, Earl Coleman, Vocal (a-f), Erroll Garner (p), Red Callendar (b), Doc West (d)

Recording: Commercial for Dial Records

Primary Source: Dial Box Disc 2

1. This Is Always I (3:13) MT
2. This Is Always II (3:09) CT
3. Dark Shadows I (4:02) CT
4. Dark Shadows II (3:10) CT
5. Dark Shadows III (3:05) MT
6. Dark Shadows IV (2:58) CT
7. Bird's Nest I (2:51) CT
8. Bird's Nest II (2:49) CT
9. Bird's Nest III (2:42) MT
10. Cool Blues I (Hot Blues) (1:58) CT
11. Cool Blues II (Blow Top Blues) (2:22) CT
12. Cool Blues III (3:07) MT
13. Cool Blues IV (2:50) CT

Note: The first studio session after Camarillo, the last studio session of Bird with a singer (until the Dave Lambert singers on Verve), the only recording with Errol Garner. Very good session. Although Dark Shadows is generally credited to Coleman, I think that Bird had a hand in writing it.

Item 5 is poor fidelity.

CHARLIE PARKER SESSION NO. 36:

Date: February 26, 1947

Place: C.P. MacGregor Studios, Hollywood

Group: Charlie Parker's New Stars feat. Howard McGee (t), Wardell Gray (ts), Dodo Marmarosa (p), Barney Kessel (g), Red Callendar (b), Don Lamond (d)

Recording: Commercial for Dial Records

Primary Source: Dial Box Disc 2

1. Relaxin' At Camarillo I (3:06) CT
2. Relaxin' At Camarillo II (2:49) MT
3. Relaxin' At Camarillo III (3:01) CT
4. Relaxin' At Camarillo IV (2:58) CT
5. Cheers I (3:08) CT
6. Cheers II (3:04) CT
7. Cheers III (3:00) CT
8. Cheers IV (3:04) MT
9. Carvin' the Bird I (2:44) CT
10. Carvin' the Bird II (2:44) MT
11. Stupendous I (2:53) MT
12. Stupendous II (2:53) CT

Note: The only studio recording pairing Bird with Wardell Gray, this is the final studio session before Bird's return to New York. Relaxin' was, according to the Benedetti records, titled Past Due. This is a solid session.

CHARLIE PARKER SESSION NO. 37:

Date: February or March 1947

Place: Probably somewhere in or near Los Angeles

Group: Jam Session, unknown personnel

Recording: Dubbed (perhaps recorded by) Dean Benedetti

Primary Source: Mosaic Benedetti Box

1. Blues in B-Flat (1:44) [5/1]

Note: This is probably not from the Hi-De-Ho, because a guitar solo follows Bird. An excellent, relaxed improvisation.

The numbers in brackets indicate the location of the item in the Mosaic CD Benedetti Box. This item is on Disc 4, Track 1. This practice is followed throughout the Benedetti material because of the inane way in which Mosaic decided to release it.

All Benedetti material is incomplete (mostly Bird solos only), unless otherwise indicated

CHARLIE PARKER SESSION NO. 38:

Date: March 1, 1947

Place: Hi-De-Ho Club, Los Angeles

Group: Howard McGee Quintet feat. Hampton Hawes (p), Addison Farmer (b) and Roy Porter (d)

Recording: Privately Recorded on Acetate by Dean Benedetti

Primary Source: Mosaic Benedetti Box

1. September In the Rain (2:09) [4/39]
2. Rose Room (1:32) [1/3]
3. Fifty-Second Street Theme (:45) [1/5]
4. All the Things You Are (2:21) [1/4]
5. Blue 'n' Boogie (:56) [1/1]

6. I Surrender Dear (:57) [4/40]
7. Stardust (1:12) [1/2]

Note: Item (d) is marred by some surface noise, but is an excellent performance.

CHARLIE PARKER SESSION NO. 39:

Date: March 2, 1947

Place: Hi-De-Ho Club, Los Angeles

Group: Howard McGee Quintet feat. Hampton Hawes (p), Addison Farmer (b) and Roy Porter (d)

Recording: Privately Recorded on Acetate by Dean Benedetti

Primary Source: Mosaic Benedetti Box

1. Blues in F (:22) [4/57]
2. The Man I Love (1:59) [1/9]
3. Cheers I (:36) [4/58]
4. Byas a Drink I (2:28) [1/10]
5. Relaxin' at Camarillo (1:05) [1/8]
6. I'm in the Mood for Love I (1:05) [1/12]
7. Yardbird Suite (1:20) [1/11]
8. September in the Rain (:39) [4/5]
9. Sportsman's Hop (:34) [4/52]
10. Night and Day (:11) [4/54]
11. The Very Thought of You (:28) [4/55]
12. Hot House (1:58) [1/6]
13. Cheers II (:59) [4/24]
14. I Don't Stand a Ghost of A Chance (1:10) [1/7]
15. Wee (Big Noise) I (1:02) [1/13]
16. Bean Soup (2:22) [1/15]
17. Wee (Big Noise) II (:35) [4/59]
18. I'm In the Mood for Love II (:43) [4/2]
19. Fifty-Second Street Theme (?) (:43) [4/64]
20. A: A Carvin' the Bird (1:01) [1/21]
21. Stardust (1:17) [1/14]
22. Byas a Drink II (1:56) [1/32]
23. Groovin' High (1:36) [1/20] ("Last call for alcohol")
24. It's the Talk of the Town (1:47) [1/22]
25. Ornithology (:11) [4/60]
26. Perdido (:59) [4/61]
27. Sweet Georgia Brown (:53) [1/19]
28. Night in Tunisia (:59) [1/31]

Note: This is a particularly outstanding session. Items 2, 7, 23 and 27 are among the cream of the Hi-De-Ho recordings.

CHARLIE PARKER SESSION NO. 40:

Date: March 1, 2, 4 or 5, 1947

Place: Hi-De-Ho Club, Los Angeles

Group: Howard McGee Quintet feat. Hampton Hawes (p), Addison Farmer (b) and Roy Porter (d)

Recording: Privately Recorded on Acetate by Dean Benedetti

Primary Source: Mosaic Benedetti Box

1. Bean Soup (1:04) [4/15]
2. Stardust (1:05) [3/35]
3. Hot House I (1:22) [1/28]
4. The Man I Love I (1:34) (1/27)
5. Fifty-Second Street Theme (1:02) [4/16]
6. Groovin' High (1:14) [4/14]

7. I Don't Stand a Ghost of a Chance (1:08) (1/24)
8. Prisoner of Love (or Body and Soul) (1:08) (1/26)
9. Indiana (:58) (1/23)
10. Disorder at the Border (:40) [4/13]
11. Ornithology (1:15) (1/25)
12. September in the Rain (:50) [4/6]
13. Wee (Big Noise) (1:07) [4/12]
14. Hot House II (:58) [4/17]
15. Sportsman's Hop (:46) [4/18]
16. Cool Blues (:40) (1/18)
17. I'm In the Mood for Love (1:04) [1/17]
18. Cheers (:41) [4/19]
19. The Man I Love II (1:18) [1/16]
20. Stuffy (:43) (1/29)
21. Night and Day (1:12) (1/30)
22. Past Due (Relaxin' At Camarillo) (?) (:42) [4/56]

Note: Item 8, identified as Prisoner of Love sounds like Body and Soul to me.

CHARLIE PARKER SESSION NO. 41:

Date: March 6, 1947

Place: Hi-De-Ho Club, Los Angeles

Group: Howard McGee Quintet feat. Hampton Hawes (p), Addison Farmer (b) and Roy Porter (d)

Recording: Privately Recorded on Acetate by Dean Benedetti

Primary Source: Mosaic Benedetti Box

1. Sportsman's Hop (1:37) [1/36]
2. Night in Tunisia (:59) [4/62]
3. The Very Thought of You (1:16) - V [3/38]
4. Perdido (:55) [3/41]
5. Now's the Time (:53) [4/63]
6. Wee (Big Noise) (2:15) [3/39]
7. Hot House (2:06) [3/36]
8. Stuffy (:13) [4/65]
9. Body and Soul (:34) [4/76]
10. Ornithology (1:12) [4/25]
11. Sentimental Journey (:26) [1/37]
12. Fifty-Second Street Theme (1:28) [1/39]
13. Groovin' High (:16) [4/26]
14. The Man I Love (1:41) [3/40]
15. I Don't Stand a Ghost of a Chance (1:08) [4/27]
16. Past Due (Relaxin' at Camarillo) (1:38) [1/35]
17. Night and Day (1:01) [1/34]
18. Moose the Mooche (2:10) [1/33]
19. Cheers (1:06) [4/28]

Note:

CHARLIE PARKER SESSION NO. 42:

Date: March 7, 1947

Place: Hi-De-Ho Club, Los Angeles

Group: Howard McGee Quintet feat. Hampton Hawes (p), Addison Farmer (b) and Roy Porter (d)

Recording: Privately Recorded on Acetate by Dean Benedetti

Primary Source: Mosaic Benedetti Box

1. Rose Room (1:34) [2/7]

2. Groovin' High (1:34) [4/66]
3. Wee (Big Noise) I (1:41) [4/8]
4. Byas a Drink (1:12) [2/4]
5. Body and Soul I (1:12) [2/3]
6. Hot House I (1:09) [2/1]
7. Cheers (1:06) [4/29]
8. Night in Tunisia (2:13) [2/2]
9. Now's the Time (1:52) [2/5]
10. I'm in the Mood for Love (1:21) [2/8]
11. September in the Rain (2:07) [2/9]
12. I Surrender Dear ((1:57) [1/41]
13. Dee Dee's Dance I (2:18) [1/42]
14. Stuffy (1:44) [1/40]
15. Perdido (1:48) [1/39]
16. Body and Soul II (:30) [4/30]
17. Wee (Big Noise) II (:32) [4/11]
18. All the Things You Are (1:08) [2/12]
19. Relaxin' at Camarillo (Past Due) (1:36) [2/11]
20. Sportsman's Hop (2:07) [2/6]
21. Dee Dee's Dance II (1:58) [2/13]
22. Stardust (1:06) [2/10]
23. I Don't Stand a Ghost of a Chance (unissued)
24. Ornithology (unissued)
25. The Man I Love (unissued)
26. Bean Soup (2:07) [4/53]

Note: The three unissued cuts are in the possession of a Benedetti relative who would not make them available to Mosaic.

CHARLIE PARKER SESSION NO. 43:

Date: March 1-7, 1947

Place: Hi-De-Ho Club, Los Angeles

Group: Howard McGee Quintet feat. Hampton Hawes (p), Addison Farmer (b) and Roy Porter (d)

Recording: Privately Recorded on Acetate by Dean Benedetti

Primary Source: Mosaic Benedetti Box

1. Hot House (2:16) [4/20]
2. The Man I Love (1:46) [4/21]
3. Past Due (Relaxin' at Camarillo) (2:33) [4/22]
4. S'Wonderful (Stupendous) (1:48) [4/23]

Note: These were labelled by Benedetti as "Casa Dubs." Were they recorded by someone else and dubbed for Dean's collection? It also seems possible that they were recorded at a home rather than at the club.

CHARLIE PARKER SESSION NO. 44:

Date: March 8, 1947

Place: Hi-De-Ho Club, Los Angeles

Group: Howard McGee Quintet feat. Hampton Hawes (p), Addison Farmer (b) and Roy Porter (d)

Recording: Privately Recorded on Acetate by Dean Benedetti

Primary Source: Mosaic Benedetti Box

1. Sportsman's Hop (1:28) [2/14]
2. Dee Dee's Dance (2:11) [2/16]
3. Stuffy (1:15) [4/31]
4. Hot House (1:05) [4/67]
5. Perdido (1:32) [3/42]
6. Disorder at the Border (1:58) [3/33]

7. I Surrender Dear (?) (:07) [4/70]
8. I'm In the Mood For Love (:57) [2/19]
9. Night and Day (:03) [4/70]
10. Bean Stalking (2:08) [2/17]
11. September in the Rain (2:22) [2/18]
12. Now's the Time (1:33) [2/20]
13. Wee (Big Noise) (2:16) [2/21]
14. Bean Soup (2:31) [2/22]
15. Body and Soul (:48) [2/23]
16. Night and Day (:08) [4/72]
17. Prisoner of Love (:21) [4/32]
18. The Very Thought of You (:07) [4/71]
19. Byas a Drink (2:20) [2/24]
20. All the Things You Are (:30) [2/25]
21. Stardust (?) (:05) [4/75]
22. Night in Tunisia (1:00) [3/37]
23. Ornithology (1:39) [2/15]
24. The Man I Love (1:45) [2/26]

CHARLIE PARKER SESSION NO. 45:

Date: March 9, 1947

Place: Hi-De-Ho Club, Los Angeles

Group: Howard McGee Quintet feat. Hampton Hawes (p), Addison Farmer (b) and Roy Porter (d)

Recording: Privately Recorded on Acetate by Dean Benedetti

Primary Source: Mosaic Benedetti Box

1. Perdido I (2:27) [2/28]
2. Indi ana (2:33) [2/29]
3. Now's the Time (1:52) [2/27]
4. Night in Tunisia (1:47) [3/3]
5. Sweet and Lovely (2:16) [3/31]
6. Stardust (:11) [4/73]
7. Bean Soup (2:59) [2/31]
8. Perdido II (2:13) [2/34]
9. Moose the Mooche (1:22) [3/2]
10. Hot House (1:48) [2/32]
11. Dee Dee's Dance (3:53) [3/30]
12. Ornithology I (Bird Lore) (1:46) [2/30]
13. Past Due (Relaxin' at Camarillo) (1:14) [3/1]
14. Body and Soul (1:26) [2/36]
15. Ornithology II (1:18) [3/4]
16. The Man I Love (1:48) [2/33]
17. Stuffy (1:15) [4/33]
18. Ornithology III (1:57) [2/35]

Note: Dean's recording techniques seem to be improving, and there are more, longer cleaner cuts. Item 11 was released on Spotlite long before the Benedetti cache became available on Mosaic. It is unique as it does not contain only Bird's solo, but Howard's solo and some of Hamp Hawes', as if Dean was trying to record a whole performance, but finally ran out of space. It shows just how very good Howard's playing was during this gig..

CHARLIE PARKER SESSION NO. 46:

Date: March 11, 1947

Place: Hi-De-Ho Club, Los Angeles

Group: Howard McGee Quintet feat. Hampton Hawes (p), Addison Farmer (b) and Roy Porter (d)

Recording: Privately Recorded on Acetate by Dean Benedetti

Primary Source: Mosaic Benedetti Box

1. S' Wonderful (1:27) [3/5]
2. Disorder at the Border (1:00) [3/6]
3. September In the Rain (:51) [4/4]
4. Now's the Time (1:02) [3/8]
5. I'm in the Mood for Love (:58) [4/1]
6. Riffide (1:25) [3/9]
7. Dee Dee's Dance (1:30) [4/34]
8. Ornithology (1:43) [3/34]
9. Cheers (1:06) [4/35]
10. Perdido (1:27) [3/7]
11. Byas a Drink (1:56) [4/36]
12. Wee (Big Noise) (1:06) [4/9]
13. The Very Thought of You (:46) [4/37]
14. Stardust (?) (:05) [4/74]
15. Bean Soup (1:27) [3/32]

CHARLIE PARKER SESSION NO. 47:

Date: March 12, 1947

Place: Hi-De-Ho Club, Los Angeles

Group: Howard McGee Quintet feat. Hampton Hawes (p), Addison Farmer (b) and Roy Porter (d)

Recording: Privately Recorded on Acetate by Dean Benedetti

Primary Source: Mosaic Benedetti Box

1. Blues in B-Flat (1:03) [3/18]
2. Unidentified Tune Ending (:05) [4/68]
3. Sweet and Lovely (1:01) [3/11]
4. Perdido (1:46) [3/15]
5. Cheers (:15) [4/38]
6. Sportsman's Hop (1:09) [4/41]
7. Wee (Big Noise) I (:20) [4/10]
8. Stuffy (:56) [3/12]
9. Hot House I (:45) [3/13]
10. Ornithology (:50) [3/17]
11. Dee Dee's Dance (1:26) [4/42]
12. The Man I Love (2:10) [3/14]
13. September In the Rain (:18) [4/7]
14. I'm In the Mood for Love (:56) [4/3]
15. Groovin' High (2:10) [3/19]
16. Cheers (:53) [4/43]
17. Byas a Drink (1:30) [4/44]
18. Prisoner of Love (?) (:06) [4/69]
19. Stardust (:53) - v [3/16]
20. Now's the Time (:39) [4/45]
21. Hot House II (unissued-bad sound)
22. Unidentified Tune (Stardust?) (:03) [4/75]
23. Wee (Big Noise) II (1:14) [3/10]

Note: Apparently recordings of Moose the Mooch and Past Due remain in the possession of a Benedetti relative and are unissued.

CHARLIE PARKER SESSION NO. 48:

Date: March 13, 1947

Place: Hi-De-Ho Club, Los Angeles

Group: Howard McGee Quintet feat. Hampton Hawes (p), Addison Farmer (b) and Roy Porter (d)

Recording: Privately Recorded on Acetate by Dean Benedetti

Primary Source: Mosaic Benedetti Box

1. Groovin' High (:43) [4/49]
2. September in the Rain (1:11) [3/29]
3. Wee (Big Noise) (1:22) [3/21]
4. Riffide (:43) [3/28]
5. Perdido (1:07) [3/25]
6. These Foolish Things (:54) [4/77]
7. Body and Soul (:22) [4/50]
8. Disorder at the Border (?) (:30) [4/51]
9. Hot House (1:12) [4/46]
10. Moose the Mooch (:47) [3/23]
11. Sportsman's Hop (:34) [4/47]
12. Blues in B-Flat (:39) [4/48]
13. Ornithology (1:30) [3/22]
14. Stuffy (:48) [3/26]
15. Night in Tunisia (1:20) [3/27]
16. Byas a Drink (:51) [3/20]
17. Indiana (1:27) [3/24]

Note: A fine alto break on Item 15. But in general the sound, the quantity and the quality seem to be declining.

This session concludes the vast (four hours) collection of acetates made by Dean Benedetti during the first two weeks of March 1947 at the Hi-De-Ho club. While its best is not quite as significant musically as the Savoy McShanns and the Charles White acetates, the Hi-De-Ho's nevertheless represents a unique opportunity to study Bird's playing set after set during a very interesting, brief period in his career (Los Angeles after Camarillo). This marks the end of the "Lotus Land" stay. Many of the regular tunes in these sets do not appear again in the discography. Perhaps that was because it was Howard's gig and he called them. Perhaps also they held a negative feeling for Bird because of his Los Angeles travails.

As mentioned above, there are probably a few additional items from the Hi-De-Ho in possession of Benedetti relatives unwilling at this time to give them up.

CHARLIE PARKER SESSION NO. 49:

Date: May 8, 1947

Place: Harry Smith Studios, New York City

Group: CP Quintet feat. Miles Davis (t), Bud Powell (p), Tommy Potter (b) and Max Roach (d)

Recording: Commercial for Savoy Records

Primary Source: Savoy Jazz CD Box Vol. 2 (ZDS 5500-2)

1. Donna Lee I (:11) FS
 - (Studio Voices)
2. Donna Lee II (3:00) (CP)
3. Donna Lee III (2:31) CT
4. Donna Lee IV (2:35) CT
5. Donna Lee V (2:32) MT
6. Chasin' the Bird I (2:53) CT
7. Chasin' the Bird II (:19) FS
 - "Hold it."
8. Chasin' the Bird III (2:58) CT
9. Chasin' the Bird IV (2:44) MT
10. Cheryl I (:04) FS
 - Bird says "Hold it, hold it."
11. Cheryl II (2:58) MT
12. Buzzy I (2:59) CT
13. Buzzy II (:35) IT
 - "Hold it Charlie, Hold it."
14. Buzzy III (2:38) CT
15. Buzzy IV (:22) IT
 - "Hold it."

16. Buzzy V (2:30) MT

Note: The first recordings of Bird after his return from California. Despite the presence of Bud Powell and some particularly fine compositions--notably the contrapuntal Chasin' the Bird --this session is somewhat disappointing.

CHARLIE PARKER SESSION NO. 50:

Date: August 14, 1947

Place: Harris Smith Studios, New York City

Group: Miles Davis All Stars feat. Charlie Parker (ts), John Lewis (p), Nelson Boyd (b) and Max Roach (d)

Recording: Commercial for Savoy Records

Primary Source: Savoy Jazz CD Box Vol. 2 (ZDS 5500-2)

1. Milestones I (:19) FS
 - "Hold it."
2. Milestones II (2:36) MT
3. Milestones III (2:45) CT
4. Little Willie Leaps I (:51) IT
 - "Okay, you want to try it again?"
5. Little Willie Leaps II (3:09) CT
6. Little Willie Leaps III (2:50) MT
7. Half Nelson I (2:50) CT
8. Half Nelson II (2:44) MT
9. Sippin' at Bells I (:55) IT
 - "Hold it, fellas."
10. Sippin' at Bells II (2:23) MT
11. Sippin' at Bells III (:06) (FT)
 - Okay, we'll start it over."
12. Sippin' at Bells IV (2:26) CT

Note: Bird plays tenor very well here. Bird is obviously on his game after returning to New York from his extended stay in California. However there is nothing recorded from early May 1947 until this session in mid August, a period of more than three months. His playing on the sessions which follow is obviously among his greatest ever.

CHARLIE PARKER SESSION NO. 51:

Date: September 13, 1947

Place: Mutual Studios, New York City

Group: Barry Ulanov and his All Star Metronome Jazzmen with Dizzy Gillespie (t), John LaPorta (c), Lenny Tristano (p), Billy Bauer (g), Ray Brown (b), Max Roach (d)

Recording: US Treasury Radio Broadcast for Mutual

Primary Source: CD Philology Vol. 17 (W 847.2); LP-Spotlite 107 and ZIM ZL 1001

1. Ko Ko (1:00) (theme) (voiceover by Bruce Elliott)
 - Announcement into
2. Hot House (5:44)
 - I Surrender Dear (3:21) (rhythm section only)
3. Fine and Dandy (3:41) (voiceover Barry Ulanov and Bruce Elliott at end)

Note: A "Bands for Bonds" radio broadcast, this session and the one following constitute the first recorded reunion with Dizzy. Despite the somewhat hokey format, a battle of the bands with a group of traditionalists, the playing is spirited. Notable for Bird's first, and perhaps best, recorded collaboration with Lennie Tristano.

CHARLIE PARKER SESSION NO. 52:

Date: September 20, 1947

Place: Mutual Studios, New York City

Group: Barry Ulanov and his All Star Metronome Jazzmen with Dizzy Gillespie (t), John LaPorta (c), Lenny Tristano (p), Billy Bauer (g), Ray Brown (b), Max Roach (d)

Recording: US Treasury Radio Broadcast for Mutual

Primary Source: CD Philology Vol. 17 (W 847.2); LP-Spotlite 107 and ZIM ZL 1001

1. Ko Ko (Theme with voiceover) into
- Announcement (:52)
2. On the Sunny Side of the Street into
3. Fifty-Second Street Theme (tag) (3:42)
4. How Deep is the Ocean? (3:00)
5. Tiger Rag into
- Announcement (4:13) into
6. Fifty Second Street Theme (:48) (theme with voiceover)

Charlie Parker Discography Session No. 59

Note: On this session the musical "combatants" are required to play each other's tunes. The results are the same as those of the previous session, outstanding music.

CHARLIE PARKER SESSION NO. 53:

Date: September 29, 1947

Place: Carnegie Hall, New York City

Group: Dizzy Gillespie Quintet feat. John Lewis (p), Al McGibbon (b), Joe Harris (d)

Recording: Live recordings issued first by Savoy

Primary Source: Savoy Jazz CD ZDS 1177; Bird Box Vol. 1

1. Night in Tunisia (5:11)
2. Dizzy Atmosphere (4:03)
3. Groovin' High (5:15)
4. Confirmation (5:37)
5. Ko Ko (4:12)

Note: This is an incredible set. The concert featured Dizzy's Big Band and Ella Fitzgerald. For one set, Bird played as a guest star in the quintet format, with Dizzy taking somewhat nominal solos after Bird's. Every note is inspired. His solo on Confirmation, his first recording of his composition, is a model of bebop construction.

CHARLIE PARKER SESSION NO. 54:

Date: October 28, 1947

Place: WOR Studios, New York City

Group: Charlie Parker Quintet feat. Miles Davis (t), Duke Jordan (p), Tommy Potter (b) and Max Roach (d)

Recording: Commercial for Dial

Primary Source: Dial Box Vol. 3

1. Dexterity I (2:57)
2. Dexterity II (2:59)
3. Bongo Bop I (2:44)
4. Bongo Bop II (2:44)
5. Dewey Square I (Prezology) (3:28)
6. Dewey Square II (3:02)
7. Dewey Square III (3:07)
8. The Hymn I (2:31)
9. The Hymn II (Superman) (2:28)
10. Bird of Paradise I (All The Things You Are) (3:08)
11. Bird of Paradise II (3:10)
12. Bird of Paradise III (3:11)

13. Embraceable You I (3:47)
14. Embraceable You II (3:23)

Note: One of the greatest recording sessions in history. Bird's two choruses on the final take of Dewey Square are a treat. Bird of Paradise is awesome, but the two takes of Embraceable You are the most beautiful ballad recordings ever made.

CHARLIE PARKER SESSION NO. 55:

Date: November 4, 1947

Place: WOR Studios, New York City

Group: Charlie Parker Quintet feat. Miles Davis (t), Duke Jordan (p), Tommy Potter (b) and Max Roach (d)

Recording: Commercial for Dial Records

Primary Source: Dial Box Vols. 3-4

1. Bird Feathers (2:51)
2. Klact-oveeseds-tene I (3:05)
3. Klact-oveeseds-tene II (3:05)
4. Scrapple from the Apple I (2:39)
5. Scrapple from the Apple II (2:58)
6. My Old Flame (3:14)
7. Out of Nowhere I (4:03)
8. Out of Nowhere II (3:50)
9. Out of Nowhere III (3:05)
10. Don't Blame Me (2:47)

In every sense a direct continuation of the October 28 date. Five more beautiful ballad performances, following the five of the 28th.

CHARLIE PARKER SESSION NO. 56:

Date: November 8, 1947

Place: Mutual Studios, New York City

Group: Barry Ulanov and his All Star Metronome Jazzmen with Fats Navarro (t), John LaPorta (c), Lenny Tristano (p), Billy Bauer (g), Tommy Potter (b), Buddy Rich (d)

Recording: US Treasury Radio Broadcast for Mutual

Primary Source: CD Philology Vol. 17 (W 847.2); LP-Spotlite 108 and Zim ZL 1002

1. Fifty-Second Street Theme (1:40) (voiceover by Bruce Elliott)
 - Announcement by Barry Ulanov (:35)
2. Donna Lee (2:22)
 - Everything I Have Is Yours (3:05) (v-Sarah Vaughan)
 - Announcement by Barry Ulanov into
3. Fats Flats/Hot House (2:55) (Bird plays on outchorus)
 - Announcement by Barry Ulanov into
 - Tea For Two (2:34)
 - Announcement by Barry Ulanov into
 - Don't Blame Me (3:11)
 - Announcement by Barry Ulanov into
4. Groovin' High (3:35) (Bird plays on chorus)
5. Ko-Ko (5:41) (voiceover) into
6. Anthropology (:36) (voiceover)

Note: More from the "Bands for Bonds." These are the supposed winners. Fats' Flats was recorded as a feature for Navarro, Everything I Have Is Yours" for Sarah Vaughan, Groovin' High for Allen Eager, Tea for Two for John LaPorta and Don't Blame Me for the Lennie Tristano Trio

CHARLIE PARKER SESSION NO. 57:

Date: November 23, 1947 (possible date-late 1948)
Place: Argyle Lounge, Chicago, Illinois
Group: Charlie Parker Quintet feat. Miles Davis (t), Duke Jordan (p), Tommy Potter (b) and Max Roach (d)
Recording: Private acetates (dubs of wire recordings?)
Primary Source: CD Philology Vol. 14 (W 844.2)1-22, Vol. 5/6 (W 19/29-2) (23 only)

1. My Old Flame (2:08)
2. How High the Moon (2:36)
3. Big Foot (2:51)
4. Slow Boat to China I (2:23)
5. All of Me (v) (1:08)
6. Cheryl (2:47)
7. Home Sweet Home (:32) into
8. Wee I (3:29)
9. Unknown Rhythm Tune (poss. theme) (:49)
10. Little Willie Leaps (3:30)
11. Dizzy Atmosphere I (2:00)
12. Be-Bop I (2:23) into
13. Fifty-Second Street Theme I (:07)
14. Wee II (2:11)
15. All the Things You Are (1:16) - v
16. Be-Bop II (2:11)
17. Barbados (2:15)
18. Salt Peanuts (1:30)
19. Dizzy Atmosphere II (2:02)
20. On a Slow Boat to China II (2:02) into
21. Fifty-Second Street Theme II (:42) (inc.)
22. Embraceable You (1:10) (inc.)
- The Way You Look Tonight (Miles Only, unissued)
23. Night in Tunisia (2:58)

Note: This is a very low fidelity session, with Bird solos recorded only. The way Bird is playing and with this lineup of tunes, I tend to believe that the late 1948 timeframe is more likely. Slow Boat II is a very nice performance. Item 21 is fragmented and sounds like it may be two different performances.

The Charlie Parker Discography Session No. 65 identifies two versions of Way You Look Tonight, one supposedly appearing on Philology Vol. 5/6. The tune does not appear on that CD. The only version of the tune which might be from the Argyle that I know of is the unissued Miles-only version listed between 22 and 23. (There is also a version Philology lists for Waukegan accounted for in The Charlie Parker Discography Session No. 65 as from the Argyle. I place it in the Waukegan sessions, but I have no idea which is correct.)

I think these items might be possibly from the Pershing Ballroom, January 3-6, 1948.

CHARLIE PARKER SESSION NO. 58:

Date: November 11-23, 1947 (possible date-late 1948)
Place: Argyle Lounge or Pershing Ballroom, Chicago, Illinois
Group: Charlie Parker Quintet
Recording: Private acetates (dubs of wire recordings?)
Primary Source: CD Philology Vol. 18 (W 848.2)

1. Unknown Rhythm Tune I (2:22)
2. Blues Fragment (:28)
3. Ornithology (2:15)
4. Unknown Rhythm Tune II (Dizzy Atmosphere?) (2:50)

Note: Very low fidelity with Bird solos only.

CHARLIE PARKER SESSION NO. 59:

Date: December 17, 1947

Place: WOR Studios, New York City

Group: Charlie Parker Sextet feat. Miles Davis (t), J.J. Johnson (tb), Duke Jordan (p), Tommy Potter (b) and Max Roach (d)

Recording: Commercial for Dial Records

Primary Source: Dial Box Vol. 4

1. Drifting on a Reed I (Big Foot) (2:56) CT
2. Drifting on a Reed II (Big Foot) (2:53) CT
3. Drifting on a Reed III (Big Foot) (2:52) MT
4. Quasimodo I (2:54) CT
5. Quasimodo II (2:52) MT
6. Charlie's Wig I (2:46) CT
7. Charlie's Wig II (2:46) CT
8. Charlie's Wig III (2:42) MT
9. Bongo Beep I (Dexterity) (2:57) CT
10. Bongo Beep II (Bird Feathers) (2:57) MT
11. Crazeology I (1:00) (excerpt: theme and solo)
12. Crazeology II (:32) (excerpt: solo)
13. Crazeology III (2:57) CT
14. Crazeology IV (2:57) MT
15. How Deep Is the Ocean I (3:23) MT
16. How Deep Is the Ocean II (3:07) CT

Note: Bird's final session for Dial Records. Not the equal of the last two, but a fine date nevertheless.

CHARLIE PARKER SESSION NO. 60:

Date: December 21, 1947

Place: United Sound Studios, Detroit, Michigan

Group: Charlie Parker Quintet feat. Miles Davis (t), Duke Jordan (p), Tommy Potter (b), Max Roach (d)

Recording: Commercial for Savoy Records

Primary Source: Savoy Jazz Box, Vol. 2 (ZDS 5500-2) (a-g), Vol. 3 (ZDS 5500-3) (h-k)

1. Another Hair-Do I (:14) IT
 - Bird says "Hold it, start it once more."
2. Another Hair-Do II (:44) IT
 - Bird talks again, "let's see how it goes down this time."
3. Another Hair-Do III (1:04) IT
 - Studio voices
4. Another Hair-Do IV (2:37) MT
5. Bluebird I (2:53) CT
6. Bluebird II (:03) FS
7. Bluebird III (2:50) MT
8. Klaunstance (The Way You Look Tonight) (2:53) MT
9. Bird Gets the Worm (Lover Come Back) I (3:00) CT
10. Bird Gets the Worm II (:10) IT
11. Bird Gets the Worm III (2:35) MT

Note: Superior in every respect to the preceding session, two blues and two up tempo "covers" of standards with fully improvised opening choruses that are absolutely astounding. Unusual in that it was recorded in Detroit.

The early breakdown during item 10 seems particularly tragic as Bird is soaring!

CHARLIE PARKER SESSION NO. 61:

Date: December 1947
Place: Carnegie Hall, New York City
Group: Charlie Parker Quartet feat. Hank Jones (p), Ray Brown (b), Shelly Manne (d)
Recording: Commercial for Mercury Records
Primary Source: Verve Box Disc 2

1. The Bird (4:44)

Note: This cut was long thought to have been recorded in late 1948. The underlying tune is Topsy. The first studio date with Norman Granz.

CHARLIE PARKER SESSION NO. 62:

Date: December 1947
Place: Carnegie Hall, New York City
Group: Neal Hefti's Orchestra
Recording: Commercial for Mercury Records
Primary Source: Verve Box Disc 2

1. Repetition (2:57)

Note: The allegation that the big band was taped first and Bird overdubbed at a later date is false.

This session and the one before it were recorded for a Norman Granz anthology called The Jazz Scene.

CHARLIE PARKER SESSION NO. 63:

Date: Unknown 1947?
Place: Washington Music Hall, Washington, D.C.
Group: Charlie Parker Sextet poss. Earl Swope (tb), Nat Cole or Al Haig (p), Buddy Rich (d)
Recording: Private Recording
Primary Source: CD Philology Vol 17 (W 847.2)

1. Scapple from the Apple (1:33) (inc.)
2. Bernie's Tune (1:41)
3. C Jam Blues (1:40)
4. Ko-Ko (3:40)
5. These Foolish Things (2:33)

Note: This low fidelity session consists primarily of opening themes and Bird solos. Is 1947 realistic given the performance of Bernie's Tune? The tape recorder can be heard on Koko. Tape machines were very new at this time, I believe. Bird's playing is very good. Ko-Ko is performed here at perhaps its fastest tempo ever. A beautiful solo.

CHARLIE PARKER SESSION NO. 64:

Date: Unknown, Perhaps 1947, probably 1949
Group: No details, sounds like a quintet feat. a male baritone
Recording: Private
Primary Source: Private Tape, I believe this session is unissued.

1. Barbados (3:03)
2. Embraceable You (1:10) (v)
- (Momentary Fifty-Second Street Theme & vocal frag)
3. Fifty-Second Street Theme I (2:10) (Solo)
4. Fifty-Second Street Theme II (:37) (Solo)
5. Stardust (2:19) (Country Gardens tag)
6. Slow Boat To China (3:35) into
7. Fifty-Second Street Theme III (brief tag)

8. How High the Moon (3:07)
9. I Can't Get Started (1:10) (starts with solo on bridge, then last eight with trumpet & Country Gardens ending)
10. Groovin' High (3:30) (ends after trumpet solo)
11. Cool Blues (3:20)

Note: Bird plays well here, although the sound is a little rough. Items 3 and 4 may be one performance, but I doubt it. Are these items listed in The Charlie Parker Discography? I don't think so, but why not? The 1947 date seems bad as Barbados was not recorded until September 1948. The heads and Bird solos are generally intact, with everything else edited out.

CHARLIE PARKER SESSION NO. 65:

Date: January 1948

Place: New Savoy Ballroom, Chicago, Illinois

Group: Charlie Parker Quintet poss. feat. Miles Davis (t), Duke Jordan (p), Tommy Potter (b) and Max Roach (d)

Recording: Private tape

Primary Source: CD Philology Vol. 14 (W 844.2)

1. The Chase (1:39)
2. Drifting on a Reed (Big Foot) (1:41)_

Note: The version of The Chase here is the Tadd Dameron tune, not, contrary to the Philology notes, the Wardell/Dexter tune. A spirited but low fidelity session consisting of performances edited to the Bird solos.

CHARLIE PARKER SESSION NO. 66:

Date: March 1948

Place: The Three Deuces, New York City

Group: Charlie Parker Quintet feat. Miles Davis (t), Duke Jordan (p), Tommy Potter (b), Max Roach (d)

Recording: Private Tape Recording by Dean Benedetti

Primary Source: Mosaic Benedetti Box Disc 5

1. Fifty-Second Street Theme I (3:44) [5/7]
2. Dizzy Atmosphere (2:56) [5/9]
3. My Old Flame (:26) [5/10] (fragment)
4. All the Things You Are (4:50) - v [5/13]
5. Half Nelson (4:36) [5/12]
6. Fifty-Second Street Theme II (2:36) (Bird voiceover) [5/11]
7. Fifty-Second Street Theme III (1:21) (Bird voiceover) [5/14]
8. Big Foot (Drifting on a Reed) (4:24) [5/8]

Note: What a night! Bird's playing is really strong. Fantastic extended solos on All the Things, Big Foot and, my favorite, Half Nelson. This really represents the classic quintet at its live best. The only draw back is that there is not more.

This session circulated on tape and then was released on Spotlight before the Benedetti trove was issued by Mosaic. The Mosaic set has the superior sound.

CHARLIE PARKER SESSION NO. 67:

Date: July 6-11, 1948

Place: The Onyx Club, New York City

Group: Charlie Parker Quintet feat. Miles Davis (t), Duke Jordan (p), Tommy Potter (b), Max Roach (d)

Recording: Tape Recorded by Dean Benedetti

Primary Source: Mosaic Benedetti Box

1. Fifty-Second Street Theme I (1:31) [7/26]

2. Fifty-Second Street Theme II (1:10) [6/1]
3. Out of Nowhere I (5:40) [6/2]
4. My Old Flame I (2:22) [6/3] (odd tag)
5. Chasin' the Bird (1:39) [6/4]
6. The Way You Look Tonight I (6:19) [6/5]
7. This Time the Dream's On Me I with a Country Gardens tag (4:35) [6/6]
8. Shaw 'Nuff (3:48) [6/7]
9. Fifty-Second Street Theme III (few notes) into
 - Announcement by Bird of pianist (:21) [6/8]
10. Fifty-Second Street Theme IV (1:16) [7/32]
11. Cheryl (:21) [6/9] (fragment of head, sounds like a breakdown, rehearsal?)
12. Ornithology (Bird Lore) (How High the Moon) (1:57) [6/10]
13. These Foolish Things (1:30) [6/11]
14. Groovin' High (2:14) [6/12]
15. Little Willie Leaps (2:05) [6/13]
 - Bird introducing Earl Coleman into
16. Night and Day (2:36) [7/24] - v
17. This Time the Dream's On Me II (4:42) [6/15]
18. Fifty-Second Street Theme V (2:23) [6/14]
19. The Way You Look Tonight II (4:10) [6/16] (Woody Woodpecker quote)
20. Out of Nowhere II (2:25) [6/17]
21. My Old Flame II (:31) [6/18]
22. Big Foot (?) (1:20) [6/19] (closing theme with a Bird voiceover)

Note: Benedetti's Onyx Club recordings are a major disappointment, especially after hearing the Deuces. The fidelity is poor and the playing uninspired. Just compare Bird's silly break on Item 14 (Groovin' High) with the same performance on December 29, 1945. Bird seems to be trying to compensate for his lack of imagination by squeaking a lot of notes above the normal range of the horn.

But it's still Bird!

The items are all edited one way or another. Mingus acquired a tape of some of the Onyx items from Jimmy Knepper, edited and fabricated, and then issued "Bird on 52nd Street for Debut records. This inferior issue is in reissued by Prestige in CD. Its only merit is a very cool picture of Bird with sunglasses on the cover.

CHARLIE PARKER SESSION NO. 68:

Date: July 7, 1948

Place: The Onyx Club

Group: Charlie Parker Quintet feat. Miles Davis (t), Duke Jordan (p), Tommy Potter (b), Max Roach (d)

Recording: Tape Recorded by Dean Benedetti

Primary Source: Mosaic Benedetti Box

1. Out of Nowhere with a Country Gardens tag (:50) [6/20]
2. How High the Moon (2:43) [6/21] into
3. Fifty-Second Street Theme (:08) [6/22]

Note: Items 1 and 3 are very brief. Throughout Item 2, Bird sounds like he is straining for something good to play.

CHARLIE PARKER SESSION NO. 69:

Date: July 10, 1948 (afternoon rehearsal)

Place: The Onyx Club

Group: Charlie Parker Quintet feat. Miles Davis (t), Duke Jordan (p), Tommy Potter (b), Max Roach (d)

Recording: Tape Recorded by Dean Benedetti

Primary Source: Mosaic Benedetti Box

1. Chasin' the Bird (4:42) [6/23]

2. Don't Blame Me (:39) [6/24]
3. Tico Tico (2:03) [6/25]
4. Out of Nowhere (2:13) [6/26]
 - Voices, including Bird's, someone requests Indiana
5. Indiana/Donna Lee (2:38) [6/27]

Note: This is a rehearsal, and it sounds like it; a very bland session.

CHARLIE PARKER SESSION NO. 70:

Date: July 10, 1948

Place: The Onyx Club

Group: Charlie Parker Quintet feat. Miles Davis (t), Duke Jordan (p), Tommy Potter (b), Max Roach (d)

Recording: Tape Recorded by Dean Benedetti

Primary Source: Mosaic Benedetti Box

1. Fifty-Second Street Theme I (:25) [7/1]
2. How High the Moon I (3:06) [7/2] (Woody Woodpecker quote)
3. I'm In the Mood For Love (1:27) [7/3]
4. This Time the Dream's on Me (3:23) [7/4] (Tico Tico quote)
5. Yesterdays (:18) [7/5]
6. Fifty-Second Street Theme II (:08) [7/6] Bird voiceover
7. Fifty-Second Street Theme III (:02) [7/7] into
8. How High the Moon II (6:13)
9. Groovin' High (2:11) [7/8]
10. What Price Love (Yardbird Suite) I (2:37) [7/29] (v-Carmen McCrea)
11. What Price Love (Yardbird Suite) II (:18) [7/30] (v-Carmen McCrea)
12. Fifty-Second Street Theme IV (1:52) [7/9] (Bird introducing Earl Coleman)
13. Blues (2:24) [7/10] (voices, someone's hassling Dean?) Into

Note: Item 13 identified as Cheryl by Mosaic, but I don't hear it.

CHARLIE PARKER SESSION NO. 71:

Date: July 11, 1948

Place: The Onyx Club

Group: Charlie Parker Quintet feat. Miles Davis (t), Duke Jordan (p), Tommy Potter (b), Max Roach (d)

Recording: Tape Recorded by Dean Benedetti

Primary Source: Mosaic Benedetti Box

1. All the Things You Are (2:46) [7/11] -v into
 - Announcement
2. Country Garden (Ballad Ending) (:07) [7/12] -v
3. Well You Needn't (with Monk sitting in) (2:33) [7/31]
4. Big Foot (3:57) [7/13]
5. I Can't Get Started] into
 - Bird announcement (1:12) [7/14]
6. Dizzy Atmosphere (4:24) [7/15]
7. Spotlight (2:39) [7/16] - v into
8. Fifty-Second Street Theme I (:08) [7/17]
9. How High the Moon (3:57) [7/18]
10. September Song with Country Gardens tag (1:41) [7/19] - v
11. Hot House (3:49) [7/20]
12. Fifty-Second Street Theme II (:58) [7/21] with voiceover
13. Night in Tunisia (3:29) [7/22]
14. My Old Flame (1:51) [7/23]
15. The Hymn (1:24) [7/25]
 - Fifty-Second Street Theme III (1:31) [7/26] (no audible Bird)
 - Half Nelson (1:12) [7/27] (no audible Bird)
 - Little Willie Leaps (:27) [7/28] (no audible Bird)

Note: This session is the best of the Onyx, but still disappointing. Mosaic identifies Item 15 as The Hymn, but I do not think that identification is reliable.

CHARLIE PARKER SESSION NO. 72:

Date: August 1948

Place: Pershing Ballroom, Chicago, Illinois

Group: Charlie Parker Quintet with Miles Davis (t), Duke Jordan (p), Tommy Potter (b) and Max Roach (d)

Recording: Private

Primary Source: Philology CD Vol. 5/6 (W 19/29-2)

1. Groovin' High (1:25)

Note: This is different from item 12 from the following session, on which the big band is clearly audible. Philology gives this date, but The Charlie Parker Discography give a possible date of January 3-6, 1948.

CHARLIE PARKER SESSION NO. 73:

Date: August 1948

Place: Pershing Ballroom, Chicago, Illinois

Group: Dizzy Gillespie Big Band

Recording: Private Acetates

Primary Source: Philology CD Vol. 13 (W 843.2) except 16, 19 and 21 on private tape only, Philology CD Vol. 5/6 (W19/29-2) Item n only; Stash STB-2500 items a(1:28),b,

1. Yesterdays (3:44)
2. 'Round Midnight (3:19)
3. Algo Bueno (1:39)
4. Manteca (2:12)
5. Ool ya koo I (:48)
6. Loverman (2:00)
7. Good Bait (1:45)
 - Good Bait (Miles Solo -- No Bird) (2:25)
 - Ballad Fragment (Miles Solo -- No Bird) (:32)
 - Half Nelson (Miles Solo -- No Bird) (2:50) (tape)
8. Things to Come (2:18)
9. Ooo-Bop-She-Bam (1:32)
10. Night in Tunisia (3:16)
11. What Is This Thing Called Love (:52)
12. Groovin' High (1:45)
13. Ool Ya Koo II (1:54) (Woody Woodpecker quote)
14. I Can't Get Started (3:38)
15. All the Things You Are (:50) (sixteen measures)
16. Unknown Tune based on I Got Rhythm (2:26) (tape)
17. Unknown Tune based on blues (:43)
18. Don't Blame Me (1:55)
 - Cool Breeze (:47) (no Bird)
19. Unknown Fragment (Blues?) (:31)
20. Ornithology (2:22)
21. Unknown Fragment (2:59) (Up Tempo Rhythm -- Theme?)

Note: Generally edited to Bird solos, most of which are incomplete. It cannot be assured that all these cuts come from the same session. Some items sound like a quintet date, on the others the big band is clearly audible.

The Stash CD has different times and fidelity from Philology. I have not completed comparison as of this writing, but they seem to be the same performances.

Yesterdays is interesting. The tempo changes and Bird starts screaming. Despite the low fidelity, the audience can be heard really digging it. Diz comes in blowing his ass off with the Big Band, and then Bird wraps it up. 'Round Midnight is Bird's best recording of Monk's classic, although it heartbreakingly ends in mid-solo.

Grooving High is definitely not the same item as the preceding session, as the big band is clearly audible.

The first issue of "I Can't Get Started on Philology 5/6 has better fidelity than the later one. I am sure that better source material for these marvelous items must exist somewhere.

The fidelity is low because, I believe, the source tape is a crude recording from the original acetates. Perhaps someday the original acetates can be mastered and issued.

CHARLIE PARKER SESSION NO. 74:

Date: September 4, 1948

Place: Royal Roost, New York City

Group: Charlie Parker Quintet feat. Miles Davis (t), Tadd Dameron (p), Curley Russell (b), Max Roach (d)

Recording: Live off of Radio Broadcast by

Primary Source: CD Savoy Jazz ZDS 4411 (Roost Vol. 1)

- Announcement by Bob Garrity and Symphony Sid (:37) into
- 1. Sid talking over Theme (:42) into
- 2. Fifty-Second Street Theme (4:18)
- 3. KoKo (2:30)
- 4. Fifty-Second Street Theme (:32) (voiceover)

Note: The first Roost broadcast, three months before the weekly broadcasts begin. The Roost recordings are notable for their quite acceptable fidelity, complete performances, even with virtually all the announcements in tact, and generally a high level of playing by all the participants. The Roost recordings were among the first live items to become available, and they continue to be released in all sorts of mixed up issues. The Savoy Jazz set is out of print, but hopefully Denon Records will be issuing a complete set soon.

CHARLIE PARKER SESSION NO. 75:

Date: September 18, 1948

Place: Harry Smith Studios, New York City

Group: Charlie Parker All Stars feat. Miles Davis (t) (out on l-p), John Lewis (p), Curly Russell (b) and Max Roach (d)

Recording: Commercial for Savoy

Primary Source: Savoy Jazz CD Box Vol. 3 (ZDS 5500-3)

1. Barbados I (2:36) CT
2. Barbados II (:43) IT
 - "Hold it," Bird (?) says "Okay."
3. Barbados III (2:34) CT
4. Barbados IV (2:27) MT
5. Ah-Leu-Cha I (:36) IT
 - Bird says "Hold it, hold it."
6. Ah-Leu-Cha II (2:53) MT
7. Constellation I (:10) IT
 - "Hold it."
8. Constellation II (2:32) CT
 - "Roll 'em, Ronnie."
9. Constellation III (2:23) IT
10. Constellation IV (:22) IT

- Bird says "One more."
- 11. Constellation V (2:27) MT
- 12. Parker's Mood I (:05) FS
 - "Okay, try it again."
- 13. Parker's Mood II (3:23) CT
- 14. Parker's Mood III (:11) FS
 - "Alright, Hold it, hold it."
- 15. Parker's Mood IV (2:25) IT
- 16. Parker's Mood V (3:01) MT

Note: Bird's first studio recordings since December 1947, a ten month hiatus during his most lucid and productive period. What a terrible waste. Anyway, this is a classic session. What can be said about Ah-Leu-Cha (per Chan, this title means "I'll eat cha." and Parker's Mood?

CHARLIE PARKER SESSION NO. 76:

Date: September 24, 1948

Place: Harry Smith Studios, New York City

Group: Charlie Parker All Stars feat. Miles Davis (t) (out on l-p), John Lewis (p), Curly Russell (b) and Max Roach (d)

Recording: Commercial for Savoy Records

Primary Source: Savoy Jazz CD Box Vol. 3 (ZDS 5500-3)

1. Perhaps I (2:09) CT
2. Perhaps II (:27) IT
3. Perhaps III (2:08) CT
4. Perhaps IV (:18) IT
 - "Alright, we'll cut again, Jack."
5. Perhaps V (:34) IT
 - Bird says "Once more," and to "Pick it up."
6. Perhaps VI (2:24) CT
 - Bird says to play it back
7. Perhaps VII (2:33) MT
8. Marmaduke I (:03) FS
 - "Alright, we'll start again."
9. Marmaduke II (1:15) IT
 - Bird says "Hold it."
10. Marmaduke III (:52) IT
11. Marmaduke IV (:04) FS
12. Marmaduke V (2:51) CT
13. Marmaduke VI (:06) FS
14. Marmaduke VII (:59) IT
 - "Pick them up, Jack"
15. Marmaduke VIII (:03) FS
 - Bird says "Once more."
16. Marmaduke IX (3:01) CT
 - Bird says, "Play that back, please."
17. Marmaduke X (:30) IT
 - "Hold it, we'll start again, Jack."
18. Marmaduke XI (:44) IT
 - Sounds like Bird's saying "I don't know, I crashed."
19. Marmaduke XII (2:41) MT
 - Bird says "Downbeat."
20. Steeplechase I (:10) FS
 - "Hold it, Jack."
21. Steeplechase II (3:03) MT
22. Merry-Go-Round I (2:17) CT
23. Merry-Go-Round II (2:24) MT

Note: Bird's last studio session for Savoy Records. Too bad there is not more, but what there is

is quite a legacy. Merry-Go-Round I is a particularly fine send off.

CHARLIE PARKER SESSION NO. 77:

Date: October or November 1948?

Place: Waukegan, Illinois

Group: Charlie Parker Quintet feat. poss. Miles Davis (t), Duke Jordan (p), Tommy Potter (b) and Max Roach (d)

Recording: Private wire recordings dubbed onto acetates

Primary Source: Philology CD's Vols. 1/4 and 5/6, and private tape

Philology CD 1/4 (W 5/18-2):

1. Dexterity (3:29)
2. The Way You Look Tonight (3:07)
3. Barbados (2:59)
4. All the Things You Are (1:59)
5. Embraceable You I (2:04)
6. Ornithology or How High the Moon (1:18)
7. Fifty-Second Street Theme (1:58)

Philology CD 5/6:

8. Diggin' Diz (3:02)

Philology CD 14

9. Embraceable You II (:53) (fragment)

Private Tape:

10. Slow Boat to China
11. Fifty-Second Street Theme II

Note: This is a low fidelity session comprised of solo excerpts recorded (or dubbed onto) red 8" Wilcox-Gay acetates. Is there a second Barbados? Note that Philology dates the session during fall 1947. The Charlie Parker Discography spreads these recordings around various dates and Chicago locations. I have lumped them altogether here for convenience, not scholastic accuracy.

Are items 10 and 11 actually from another Chicago session?

CHARLIE PARKER SESSION NO. 78:

Date: December 11, 1948

Place: Royal Roost, New York City

Group: Charlie Parker Quintet feat. Miles Davis (t), Al Haig (p), Tommy Potter (b), Max Roach (d)

Recording: Live off of Radio Broadcast

Primary Source: CD Savoy Jazz ZDS 4411 (Roost Vol. 1)

1. Jumping With Symphony Sid (1:04) with Sid voiceover
2. Groovin' High (4:50)
 - Sid talks with Bird (:36)
3. Big Foot (4:43)
 - Announcement by Sid (:30)
4. Ornithology (5:41)
 - Announcement by Sid (:21)
5. On a Slow Boat to China (5:03)
 - Announcement by Sid (:48)

Note: The first of the weekly broadcasts from the Royal Roost, which would last for several month and provide documentation of Bird's quintet over a period of time. An excellent version of Ornithology.

CHARLIE PARKER SESSION NO. 79:

Date: December 12, 1948

Place: Royal Roost, New York City

Group: Charlie Parker Quintet feat. Miles Davis (t), Al Haig (p), Tommy Potter (b), Max Roach (d)

Recording: Live off of Radio Broadcast

Primary Source: CD Savoy Jazz ZDS 4411 (Roost Vol. 1)

- Announcement (:32)
- 1. Hot House (4:19)
- Announcement (:16)
- 2. Salt Peanuts (3:48) (Bird vocal)
- Announcement (:24)

Note: Very solid recordings of both tunes.

CHARLIE PARKER SESSION NO. 80:

Date: December 18, 1948

Place: Royal Roost, New York City

Group: Charlie Parker Quintet feat. Miles Davis (t), Al Haig (p), Tommy Potter (b), Max Roach (d)

Recording: Live off of Radio Broadcast

Primary Source: CD Savoy Jazz ZDS 4411 (Roost Vol. 1)

1. Jumping With Symphony Sid (1:24) (with Sid voiceover)
2. Chasin' the Bird (4:21)
 - Announcement by Sid (:53)
3. Out of Nowhere (3:19)
 - Announcement by Sid (:16)
4. How High the Moon (2:50)

Notes: Particularly nice to hear a live version of Chasin' the Bird.

CHARLIE PARKER SESSION NO. 81:

Date: December 20, 1948

Place: Unknown Recording Studio, New York City

Group: Machito and His Orchestra

Recording: Commercial for Mercury Records

Primary Source: CD Verve Box Disc 2

1. No Noise, Parts I and II (5:53)
2. No Noise, Part Two CT (2:55)
3. Mango Mangue (3:02)

Notes: Latin fusion.

CHARLIE PARKER SESSION NO. 82:

Date: December 25, 1948

Place: Royal Roost, New York City

Group: Charlie Parker Quintet feat. Kenny Dorham (t), Al Haig (p), Tommy Potter (b), Max Roach (d)

Recording: Live off of Radio Broadcast

Primary Source: CD Savoy Jazz ZDS 4412 (Roost Vol. 2)

- Announcement from studio by Bob Garrity into

1. Jumping With Symphony Sid/Jingle Bells (1:39) (Symphony Sid voiceover)
2. Half Nelson (4:27)
 - Announcement by Sid (:50)
3. White Christmas (4:50)
 - Announcement by Sid, Bird says "Right." (:35)
4. Little Willie Leaps (3:38) into
5. Fifty-Second Street Theme (1:45) with voiceover by Sid and Garrity

Note: Miles has left the band. Bird immediately features two of Miles's compositions in his set. Things like this caused Miles to say "Bird died before we could get even with him."

CHARLIE PARKER SESSION NO. 83:

Date: January 1, 1949

Place: Royal Roost, New York City

Group: Charlie Parker Quintet feat. Kenny Dorham (t), Al Haig (p), Tommy Potter (b), Joe Harris (d)

Recording: Live off of Radio Broadcast

Primary Source: Savoy Jazz ZDS 4412 (Roost Vol. 2)

1. Jumpin' with Symphony Sid/Auld Lang Syne (1:18) voiceover by Sid
2. Be-Bop (3:48)
 - Announcement by Sid (:25)
3. On a Slow Boat to China (4:16)
 - Announcement by Sid (:43)
4. Ornithology (4:43)
 - Announcement by Sid (:08)
5. Groovin' High (4:46)
 - Sid and Bird talk (1:16)
6. East of the Sun (4:38)
 - Announcement by Sid (:26)
7. Cheryl (4:21)

New Group: Large Jam Session including Flip Phillips and Charlie Ventura (ts), Conte Condoli (t), Benny Green (tb), Al Haig (p), Curley Russell, Tommy Potter (b), Joe Harris, Shelly Manne, Ed Shaughnessy (d)

- Announcement by Symphony Sid (1:03)
- 8. How High the Moon/Ornithology (4:31) into
- 9. Jumping With Symphony Sid (:15) with voiceover

Note: The New Year's eve broadcast, and everyone's having a ball. The conversation between Bird and Sid between items 5 and 6 is quite interesting. The jam session is a little ragged, with Sid introducing the soloists over the tune.

CHARLIE PARKER SESSION NO. 84:

Date: January 3, 1949

Place: New York City

Group: Metronome All Stars feat. Dizzy Gillespie, Miles Davis, Fats Navarro (t), J.J. Johnson, Kai Winding (tb), Buddy DeFranco (c), Charlie Ventura (ts), Ernie Carceres (bs), Billy Bauer (g), Lennie Tristano (p), Eddie Safranski (b), Shelly Manne (d), Pete Rugulo (directing)

Recording: Commercial for RCA Records

Primary Source: RCA Bluebird 7636-1-RB (Items 1-4) CD Philology Vol. 14 (W 844.2) (Item 5)

1. Overtime (Long) (4:32)
2. Overtime (Short) (3:07)
3. Victory Ball (Long) (4:14)
4. Victory Ball (Short) (2:39)
5. Victory Ball (Short-Alt) (2:39)

Note: This is the famous, incredible all star band. Pete Rugulo arranged Overtime. Victory Ball was arranged by Lennie Tristano, Billy Bauer and Bird. The trumpet chase choruses on Overtime are generally credited to Dizzy, Fats and Miles, but this is obviously wrong. Miles can be heard soloing earlier in the take, the exchanges are just Dizzy and Fats.

CHARLIE PARKER SESSION NO. 85:

Date: January 1949
Place: New York City
Group: Machito and his Orchestra
Recording: Commercial for Mercury Records
Primary Source: CD Verve Box Disc 2

1. Okiedoke (3:02)

Note: More latin fusion, but as Bird says to Sid, "It's still all music."

CHARLIE PARKER SESSION NO. 86:

Date: January 15, 1949
Place: Royal Roost, New York City
Group: Charlie Parker Quintet feat. Kenny Dorham (t), Al Haig (p), Tommy Potter (b), Joe Harris (d)
Recording: Live off of Radio Broadcast
Primary Source: CD Savoy Jazz ZDS 4413 (Roost Vol. 3)

- Announcement (:59)
- 1. Scapple From the Apple (4:05)
- 1. Announcement (:28)
- 2. Be-Bop (3:20)
- Announcement (:14)
- 3. Hot House (5:10)

Note: One nice thing about the Roost recordings is Bird's fine playing on Be-bop classics.

CHARLIE PARKER SESSION NO. 87:

Date: January 22, 1949
Place: Royal Roost, New York City
Group: Charlie Parker Quintet feat. Kenny Dorham (t), Al Haig (p), Tommy Potter (b), Max Roach (d)
Recording: Live off of Radio Broadcast
Primary Source: CD Savoy Jazz ZDS 4413 (Roost Vol. 3)

1. Jumpin' With Symphony Sid (1:12) with voiceover
2. Oop Bop Sh'Bam (4:53)
- Announcement (:42)
3. Scapple from the Apple (4:29)
- Announcement (:25)
4. Salt Peanuts (4:06) into
5. Jumpin' with Symphony Sid (:35) with voiceover

Notes: The only recording of Bird on Oop Bop Sh'Bam.

CHARLIE PARKER SESSION NO. 88:

Date: January 29, 1949
Place: Royal Roost, New York City
Group: Charlie Parker Quintet feat. Kenny Dorham (t), Al Haig (p), Tommy Potter (b), Max Roach (d)
Recording: Live off of Radio Broadcast

Primary Source: CD Savoy Jazz ZDS 4413 (Roost Vol. 3)

1. Jumpin' with Symphony Sid (:57) with voiceover
2. Groovin' High (3:42)
- Announcement (:22)

Note: One of the few really bad sessions in the discography. Bird is obviously quite ill and completely unable to play. He gets a few notes out on the solo, and then Kenny Dorham has to finish.

CHARLIE PARKER SESSION NO. 89:

Date: February 5, 1949

Place: Royal Roost, New York City

Group: Charlie Parker Quintet feat. Kenny Dorham (t), Al Haig (p), Tommy Potter (b), Max Roach (d)

Recording: Live off of Radio Broadcast

Primary Source: CD Savoy Jazz ZDS 4413 (Roost Vol. 3)

1. Jumpin' with Symphony Sid (:58) with voiceover
2. Scapple from the Apple (3:22)
- Announcement (:21)
3. Barbados (3:49)
- Announcement (:09)
4. Salt Peanuts (3:33) into
5. Jumpin' with Symphony Sid (1:27) with voiceover

CHARLIE PARKER SESSION NO. 90:

Date: February 12, 1949

Place: Royal Roost, New York City

Group: Charlie Parker Quintet feat. Kenny Dorham (t), Al Haig (p), Tommy Potter (b), Max Roach (d)

Recording: Live off of Radio Broadcast

Primary Source: CD Savoy Jazz ZDS 4413 (Roost Vol. 3)

- Announcement (:09)
1. Scapple from the Apple (4:27)
- Announcement (:21)
2. Barbados (3:49)
- Announcement (:13)
3. Be-Bop (3:13) into
4. Jumpin' with Symphony Sid (:52) with voiceover, Sid and Dinah Washington

CHARLIE PARKER SESSION NO. 91:

Date: February 19, 1949

Place: Royal Roost, New York City

Group: Charlie Parker Quintet feat. Kenny Dorham (t), Al Haig (p), Tommy Potter (b), Max Roach (d)

Recording: Live off of Radio Broadcast

Primary Source: CD Savoy Jazz ZDS 4414 (Roost Vol. 4)

- Announcement (:05)
1. Groovin' High (4:43)
- Announcement (:08)
2. Confirmation (3:30)
- Announcement (:14)
3. Salt Peanuts (3:39) into
4. Jumpin' with Symphony Sid (:52) (with voiceover)

Notes: Only Bird's second of four live recordings of Confirmation. This is a very good Be-bop set.

CHARLIE PARKER SESSION NO. 92:

Date: February 21, 1949

Place: New York City

Group: Metronome Award Show with Chubby Jackson (b), Joe Bushkin (p), and George Wettling (d), Shorty Sherrock (t) and Sidney Bechet (ss)

Recording: Television Broadcast WPIX home recorded (audio only)

Primary Source: CD Stash CD-21

- Announcements (CP voice) into
- 1. Now's the Time (3:22)
- Studio patter into
- 2. Lover (2:57)
- Announcement
- I Can't Get Started into
- Dixieland Blues Jam

Note: On Item 2, Bird is backing a tap dancer (Teddy Hale). Bird is supposedly present on the last two items, but I cannot hear him.

CHARLIE PARKER SESSION NO. 93:

Date: February 26, 1949

Place: Royal Roost, New York City

Group: Charlie Parker Septet feat. Kenny Dorham (t), Milt Jackson (v), Lucky Thompson (ts), Al Haig (p), Tommy Potter (b), Max Roach (d); vocals by Dave Lambert and Buddy Stewart

Recording: Live off of Radio Broadcast

Primary Source: CD Savoy Jazz ZDS 4414 (Roost Vol. 4)

- Announcement (:08)
- 1. Half Nelson (3:24)
- Announcement (:22)
- 2. Night in Tunisia (4:33)
- Announcement (:25)
- 3. Scapple from the Apple (4:34)
- Announcement (:22)
- 4. Deedle (2:01) -v
- Introductions by Dave Lambert and Buddy Stewart (:38)
- 5. What's This (1:37) -v into
- 6. Jumpin' with Symphony Sid (:39) with voiceover

Notes: Less inspired than some of the preceding Roost sessions.

CHARLIE PARKER SESSION NO. 94:

Date: March 1949

Place: New York City

Group: Charlie Parker and his Orchestra feat. Kenny Dorham (t), Tommy Turk (tb), Al Haig (p), Tommy Potter (b), Max Roach (d), Carlos Vidal (conga)

Recording: Commercial for Mercury Records

Primary Source: CD Verve Box Disc 2

1. Cardboard (3:08)
2. Visa (2:58)

Note: These are fine be-bop numbers by Bird's working band, marred by Norman Granz's unnecessary inclusion of Tommy Turk on trombone and conga drumming.

CHARLIE PARKER SESSION NO. 95:

Date: March 4, 1949

Place: New York City

Group: Impromptu with Mike Caluccio and Joe Sullivan, (p), Max Roach and Specs Powell (d), Kai Winding and Will Bradley (trumpbone), Miles Davis and Max Kaminski (t), Joe Marsala (c)

Recording: CBS Television "Adventures in Jazz" home recorded (audio only)

Primary Source: CD Stash CD-21

- Announcements (CP voice)
- 1. Anthropology (2:52)
- Announcement
- Bop City (Kai Winding Feat.) (1:27)
- Announcement
- 2. I Get a Kick Out of You (vocal by Ann Hathaway) (2:59)
- Announcement
- 3. Blues Jam (5:53)

Note: Parker is barely audible on I Get a Kick Out of You.

CHARLIE PARKER SESSION NO. 96:

Date: March 5, 1949

Place: Waldorf Astoria Hotel

Group: Charlie Parker All Stars with Kenny Dorham (t), Lucky Thompson (ts), Al Haig (p), Tommy Potter (b), Max Roach (d)

Recording: Air check

Primary Source: CD Birdbox Vol. 1 (announcement and Item a) and LP Jazz Showcase 5003 (Item b), Both items, but no announcement on Philology Vol. 16 (W 846.2)

- Announcement
- 1. Barbados (3:26)
- 2. Anthropology (2:18)

Note: The announcement makes this session sound like its part of a battle of the bands. There is a large audience clapping.

CHARLIE PARKER SESSION NO. 97:

Date: March 5, 1949

Place: Royal Roost, New York City

Group: Charlie Parker Septet feat. Kenny Dorham (t), Lucky Thompson (ts), Milt Jackson (vibes), Al Haig (p), Tommy Potter (b), Max Roach (d), Dave Lambert and Buddy Stewart (vocals)

Recording: Live off of Radio Broadcast

Primary Source: CD Savoy Jazz ZDS 4414 (Roost Vol. 4)

1. Jumpin' with Symphony Sid (1:12) with voiceover by Sid
2. Cheryl (3:39)
- Announcement by Sid (:29)
3. Anthropology (5:06)
4. Jumpin' with Symphony Sid (1:11) with voiceover
5. Hurry Home (2:18) vocal by Buddy Stewart
6. Deedle (2:03) - vocals
7. Royal Roost Bop (All the Things You Are) (2:10) - vocals
8. Jumpin' With Symphony Sid (2:02) with voiceover by Sid

Notes:

CHARLIE PARKER SESSION NO. 98:

Date: March 12, 1949

Place: Royal Roost, New York City
Group: Charlie Parker Septet feat. Kenny Dorham (t), Lucky Thompson (ts), Milt Jackson (vibes), Al Haig (p), Tommy Potter (b), Max Roach (d)
Recording: Live off of Radio Broadcast
Primary Source: CD Savoy Jazz ZDS 4414 (Roost Vol. 4)

- Announcement (:15)
- 1. Cheryl (3:19)
- Introduction by Charlie Parker
- 2. On a Slow Boat to China (3:39)
- Announcement, Bird's voice is heard, Ezra Charles introduced (1:18)
- 3. Chasin' the Bird (6:27) into
- 4. Jumpin' with Symphony Sid (:07)

Notes: The end of the Royal Roost Sessions.
CHARLIE PARKER SESSION NO. 99:

Date: May 5, 1949
Place: New York City
Group: Charlie Parker Quintet feat. Kenny Dorham (t), Al Haig (p), Tommy Potter (b), Max Roach (d)
Recording: Commercial for Mercury Records
Primary Source: CD Verve Box Disc 2

1. Segment (Tune X) (3:19)
2. Diverse (Tune X Alternate) (3:16)
3. Passport (Tune Y) (2:54)
4. Passport (Tune Z) (2:59)

Notes: This shows how much Norman Granz could screw things up. Items 1 and 2 are two takes of the same tune, but with different names, while 3 and 4 are two different tunes with the same name. Nevertheless, good be-bop from the working band, the last such recording session.

CHARLIE PARKER SESSION NO. 100:

Date: May 8, 9, 14 and 15
Place: Sale Pleyel, Paris, France
Group: Charlie Parker Quintet with Kenny Dorham (t), Al Haig (p), Tommy Potter (b), Max Roach (d)
Recording: Live Recording
Primary Source: CD Philology Vol. 10 (W 200.2) Items 1-4; Philology Vol. 11 (W 622.2) Items 5-15; CD Birdbox Vol. 2 10-15

1. Salt Peanuts I (3:37)
2. Barbados (4:47) (plays happy birthday)
3. Fifty-Second Street Theme I (3:25)
4. Out of Nowhere I (4:50) (plays happy birthday)
5. Salt Peanuts II (3:59)
6. Scrapple From the Apple (5:06)
7. Out of Nowhere II (4:13) inc.
8. Wee (Allen's Alley) (4:00)
9. Fifty-Second Street Theme II (3:26)
10. Out of Nowhere III with Country Gardens Tag (5:28)
11. A Night In Tunisia (4:17)
12. Moose the Mooche (4:24)
13. Hot House (5:38)
14. I Got Rhythm Tune (mistitled "Blues" on Birdbox) (2:55) (inc.)
15. Fifty-Second Street Theme III (4:41)

Note: Items 1-8 have fair sound, 9-10 very low fidelity. For the most part these are complete performances, although there is some editing. Item 15 has a good solo.

CHARLIE PARKER SESSION NO. 101:

Date: May 12, 1949

Place: Colisee Movie Theatre, Roubaix, France

Group: Charlie Parker Quintet with Kenny Dorham (t), Al Haig (p), Tommy Potter (b), Max Roach (d)

Recording: Private Recordings on Acetate

Primary Source: CD Philology Vol. 11 (W622.2) Birdbox Vol. 2

1. Ornithology (4:24)
2. Out of Nowhere (3:44) (inc.)
3. Cheryl (2:46) (starts near end of Bird solo)
- CP Voice ("That's all . . .")
4. Fifty-Second Street Theme I (1:12) (Dorham solo)
5. Lover Man (4:24)
6. Groovin' High (4:31)
7. Half Nelson (4:32) (inc.)
8. Fifty-Second Street Theme II (2:54) (starts near end of Bird solo)

Note: Low fidelity session. Recording equipment squeaking audible on items 1, 2 and 7, but solid playing and large, enthusiastic crowd.

CHARLIE PARKER SESSION NO. 102:

Date: May 15, 1949

Place: Salle Pleyel, Paris, France

Group: Jam Session feat. Kenny Dorham, Hot Lips Page and Miles Davis (t), Sidney Bechet (ss), Don Byas and James Moody (ts), Al Haig (p), Toots Thielemans (g), Tommy Potter (b) and Max Roach (d)

Recording: Private Recording

Primary Source: CD Philology Vol. 12 (W 842.2)

1. Farewell Blues (3:52) inc.

Note: This item starts toward the end of Don Byas' solo, then Hot Lips Page and Sidney Bechet solo. Miles is next. The item ends during the third chorus of Bird's solo.

CHARLIE PARKER SESSION NO. 103:

Date: Summer 1949

Place: Carnegie Hall, New York City

Group: Jazz at the Philharmonic with Roy Eldridge (t), Coleman Hawkins (ts), Hank Jones (p), Eddie Sanfranski (b), Buddy Rich (d)

Recording: Radio Broadcast

Primary Source: Philology Vol. 9 (W 120.2) (Item 1); Philology Vol.7 (W 57-2) and CD Birdbox Vol.2 (Item 2)

- Norman Granz announcement into
- 1. Lover Come Back to Me (actually Bean and the Boys) (1:45) (no solo)
- 2. Stuffy (7:20)

Note: The fidelity is poor and the playing unremarkable.

CHARLIE PARKER SESSION NO. 104:

Date: September 18, 1949

Place: Carnegie Hall, New York City

Group: Jazz at the Philharmonic feat. Roy Eldridge (t), Tommy Turk (tb), Lester Young and Flip Phillips (ts), Hank Jones (p), Ray Brown (b), Buddy Rich (d), Ella Fitzgerald (vocals)

Recording: Live Concert recorded for Mercury Records

Primary Source: CD Verve Box Disc 3

1. The Opener (12:47)
2. Lester Leaps In (12:14)
3. Embraceable You (10:33)
4. The Closer (10:57)
5. Ow (:48) voiceover introducing Ella Fitzgerald
6. Flyin' Home (5:31) - v
7. How High the Moon (6:24) - v
8. Perdido (8:34) - v

Notes: Embraceable You is notable for consecutive excellent solos by Roy Eldridge, Lester Young and Charlie Parker.

CHARLIE PARKER SESSION NO. 105:

Date: November 1949

Place: Pershing Ballroom, Chicago, Illinois

Group: Charlie Parker Quintet feat. Red Rodney (t), Al Haig (p), Tommy Potter (b) and Roy Haynes (d)

Recording: Live Tape

Primary Source: Items 1-12 are on CD Philology Vol. 2/3 (W 12/15-2), except Groovin' High (long) on CD Philology Vol. 5/6 (W19/29-2); 13-16 are on Philology Vol. 14 (W 844.2)

1. Perdido (1:25)
2. Allen's Alley (Wee) (5:36) and (6:09)
3. Hot House (5:01) and (6:19)
4. Cheryl (2:34) and (4:54)
5. I Can't Get Started (2:01) and (6:27)
6. Groovin' High (3:14) and 5:32)
7. I Cover the Waterfront (1:58) and (3:01)
8. Confirmation (2:58) and (5:49)
9. Now's the Time (2:49) and (6:39)
10. Smoke Gets in Your Eyes into
11. Ruby My Dear (1:46) and (6:08)
12. Big Foot (1:29)
13. How High The Moon (3:07)
14. Cool Blues (3:14)
15. Stardust (v) (:56)
16. All the Things You Are (3:13)

Note: The first recording of Charlie Parker and Red Rodney together. This is an excellent, although not hi fidelity session. On the Philology CD's there are short, slightly higher fidelity versions along with longer versions of some items. In each case, the times are given for both. Item (o) is misnamed Embraceable You on Philology and given as "unidentified vocal" in the Charlie Parker Discography, but it is clearly Stardust. Item p is a very exciting performance.

CHARLIE PARKER SESSION NO. 106:

Date: November 1949

Place: Pershing Ballroom, Chicago, Illinois

Group: Charlie Parker Quintet feat. Red Rodney (t), Al Haig (p), Tommy Potter (b) and Roy Haynes (d)

Recording: Live Tape

Primary Source: CD Philology Vol. 18 (W 848.2)

1. Stardust (2:14)

Note: Low fidelity item, unremarkable.

CHARLIE PARKER SESSION NO. 107:

Date: November 1949
Place: New Savoy Ballroom, Chicago, Illinois
Group: Charlie Parker sextet poss. feat. unknown (ts), Red Rodney (t), Al Haig (p), Tommy Potter (b) and Roy Haynes (d)
Recording: Live Tape
Primary Source: CD Philology Vol. 14 (W 844.2)

1. Billie's Bounce (2:51)

Note: Opening theme and then tenor solo edited out. Bird solos and then tune ends.

CHARLIE PARKER SESSION NO. 108:

Date: November 30, 1949
Place: New York City
Group: Charlie Parker with Strings feat. Mitch Miller (oboe), string section, Stan Freeman (p), Ray Brown (b), Buddy Rich (d), arranged and conducted by Jimmy Carroll
Recording: Commercial for Mercury Records
Primary Source: CD Verve Box Disc 4

1. Just Friends (3:30)
2. Everything Happens to Me (3:15)
3. April in Paris (3:06)
4. Summertime (2:46)
5. I Didn't Know What Time It Was (3:12)
6. If I Should Lose You (2:46)

Note: A famous session where everything seems to work just fine. Of course, Just Friends is Bird's string masterpiece.

CHARLIE PARKER SESSION NO. 109:

Date: December 24, 1949
Place: Carnegie Hall, New York City
Group: Charlie Parker Quintet feat. Red Rodney (t), Al Haig (p), Tommy Potter (b), Roy Haynes (d)
Recording: Voice of America Radio Broadcast
Primary Source: CD Jass J-CD-16; Birdbox Vol. 2

- Announcement by Symphony Sid (CP Voice) Into
1. Ornithology (4:15)
 2. Cheryl (4:54)
 3. KoKo (4:59)
 4. All the Things You Are (6:03)
 5. Now's the Time (5:09)

Note: This set topped an incredible concert, featuring Miles Davis, Bud Powell, Sarah Vaughan, Lenny Tristano and Stan Getz. (The whole concert is on Jass.) Some issues of Cheryl, e.g., Birdbox, have a Leonard Feather voice over on Parker's solo, with Feather making a typical inane comment about "the new school borrowing from the old." Unfortunately, Bird's playing is really not all that great. He seems to be pandering to the crowd a little.

Bird can be heard calling Salt Peanuts toward the end of Now's the Time, but no recording of this item has surfaced.

CHARLIE PARKER SESSION NO. 110:

Date: Maybe 1949
Place: Unknown

Group: Nat Cole trio?
Recording: No details
Primary Source: Philology Vol. 18 (W 848.2)

- Announcement into
- 1. Ornithology (inc.) (3:10)

Note: This item is often dated during Spring 1946, but I think that is not possible, despite Dr. Bregman's notes to Vol. 18. Bird's "vocabulary" matches the way he played this piece much later, including the abandonment of the triplet figures during the last four measures of the theme. I place it around here, as it sounds like the Roost period, or a little later, to me.

CHARLIE PARKER SESSION NO. 111:

Date: Maybe 1949
Place: Savoy Ballroom, New York City
Group: Unknown
Recording: No Details
Primary Source: Tape, this session is unissued.

- 1. Star Dust
- 2. All the Things You Are
- 3. Billie's Bounce

Note: Are these the same tunes that the CP Discography lists as unissued from the Pershing Ballroom, Chicago, late 1949? (There should then also be Cool Blues, How High the Moon and an unknown tune.) I'm somewhat confused by this entry, although I have a tape of it.

CHARLIE PARKER SESSION NO. 112:

Date: 1949 or 1950
Place: Diplomat Hotel, New York City
Group: Charlie Parker Quintet with Miles Davis or Red Rodney (t), poss. Al Haig (p), Tommy Potter (b) and Roy Haynes (d)
Recording: Private Recording
Primary Source: CD Philology Vol. 12 (W 842.2); Birdbox Vol. 3 (items 1-3)

- 1. Billie's Bounce (2:40)
- 2. Caravan (2:36)
- 3. Cool Blues (3:00)
- 4. April in Paris (2:00)
- 5. Ornithology (2:00) into
- 6. Fifty-Second Street Theme (:02) (tag)
- 7. Drifting on a Reed (Big Foot) (4:48)

Note: Edited to Bird Solos. Birdbox gives longer times for these items. Solid playing, low-medium sound.

CHARLIE PARKER SESSION NO. 113:

Date: February 14, 1950
Place: Birdland, New York City
Group: Charlie Parker Sextet feat. Red Rodney (t), Jay Jay Johnson (tb), Al Haig (p), Tommy Potter (b) and Roy Haynes (d)
Recording: Private Tape
Primary Source: CD EPM FDC 5710 (higher fidelity) and Philology Vol. 5/6 (W 19/29-2)

- 1. Hot House (3:34)
- 2. Out of Nowhere (2:20)
- 3. Visa into

4. Fifty-Second Street Theme I (3:21)
5. Anthropology into
6. Wee I (4:22)
7. What's New (with Country Gardens tag) (2:27)
8. Little Willie Leaps (3:06)
9. Yesterdays into
10. Fifty-Second Street Theme II (2:12)
- Voice: "Does the Microphone work?"
11. Fifty-Second Street Theme III (1:06)
12. Dizzy Atmosphere (3:44)
13. Wahoo (Perdido) (4:16)
14. I Can't Get Started (1:09)
15. Wee II (3:34)
16. AIA Fifty-Second Street Theme IV (1:06)
17. Slow Boat to China (3:33)
18. Night in Tunisia (2:50) into
19. Fifty-Second Street Theme V (1:34)

Note: Only heads, Bird solos and exchanges were recorded (by Jimmy Knepper or Don Lamphere?) The only other live recordings of Visa and What's New were at St. Nick's.

Birdbox Vol. 3 has some items from this session.

CHARLIE PARKER SESSION NO. 114:

Date: February 18, 1950

Place: Saint Nicholas Arena, New York City

Group: Charlie Parker Quintet feat. Red Rodney (t), Al Haig (p), Tommy Potter (b), Roy Haynes (d)

Recording: Private Tape Recording by Don Lamphere

Primary Source: LP and CD Jazz Workshop 500 (1-15); Philology Vol. 20 (W 850.2)

1. Ornithology (3:26)
2. I Didn't Know What Time It Was (2:34)
3. Embraceable You (2:16)
4. Scapple From the Apple (4:38)
5. Hot House (3:45)
6. Now's the Time (4:15)
7. Visa (2:57)
8. Star Eyes into
9. Fifty-Second Street Theme I (brief tag) (3:05)
10. Confirmation (3:13)
11. Out of Nowhere (2:17)
12. I Cover the Waterfront (1:44)
13. What's New (2:43)
14. Smoke Gets in Your Eyes into
15. Fifty-Second Street Theme II (4:46)
16. Fifty-Second Street Theme III (3:30)
17. Perdido (3:30)
18. I Can't Get Started (1:19)
19. Fifty-Second Street Theme IV (2:59)
20. Anthropology (2:17)
21. Fifty-Second Street Theme V (:34)
22. Groovin' High (4:29)
23. Fifty-Second Street Theme VI (:27)
24. Cheryl into
25. Fifty-Second Street Theme VII (2:55)

Note: All cuts edited to Bird on the source tape. Obviously a great concert. Inspired versions of Star Eyes, Scapple, Embraceable You etc. The Jazz Workshop issued by Fantasy on CD are edited and suffer from audio problems, which is not the case with the other recordings. Why did Fantasy do such a

crummy job of reissuing "St. Nick's" on CD? I hope that someone will master the original tapes and issue a CD version of Bird at St Nick's with the quality and care it deserves!

CHARLIE PARKER SESSION NO. 115:

Date: March or April 1950

Place: New York City

Group: Charlie Parker Quartet feat. Hank Jones (p), Ray Brown (b), Buddy Rich (d)

Recording: Commercial for Mercury Records

Primary Source: Verve CD Box Disc 4

1. Star Eyes (3:28)
2. Blues (Fast) (2:45)
3. I'm In the Mood For Love (2:50)

Note: Considered the classic recording of Star Eyes.

CHARLIE PARKER SESSION NO. 116:

Date: April 3, 1950

Place: Nola's Studio, New York City

Group: Gene Roland Orchestra feat. all sorts of guys including Zoot Sims, Red Rodney, Don Lamphere, Al Cohn, Don Manning

Recording: Private Tapes made at a Rehearsal by Don Manning and Eddie Bert

Primary Source: CD Philology Vol. 15 (W 845.2) (entire session); LP Spotlight SPJ141 (through Item 7)

- It's a Wonderful World I (1:36)
- It's a Wonderful World II (:48)
- 1. It's a Wonderful World III (2:15)
- 2. It's a Wonderful World IV (5:49)
- 3. It's a Wonderful World V (:31) (fragment of Bird solo)
- Just You, Just Me (2:18)
- 4. Unknown Tune (:17)
- 5. Stardust I (1:00)
- 6. Stardust II (:57)
- 7. Stardust III (3:28)
- 8. Downhome Blues (2:50)
- 9. East Side, West Side (1:06) (A Pretty Girl . . .)
- 10. Limehouse Blues I (3:24)
- 11. Limehouse Blues II ("Hey fellas!") (:49)
- 12. Stardust IV (5:15)

Note: All items are incomplete, and fragmentary. Few of the Bird solos are complete. To my ears, Item 3 is not necessarily from World. The Philology CD contains an interesting conversation between Eddie Bert and Don Manning (2:56).

Track 13 on Philology is screwed up. It starts with East Side, and then Limehouse Blues I follows. Track 14 consists of Limehouse Blues II. Items 10 and 12 are highly fragmented and may each be comprised of excerpts from separate performances of the tunes.

CHARLIE PARKER SESSION NO. 117:

Date: May 1, 1950

Place: New York City

Group: Interview by Marshall Stearns and John Maher

Recording: Tape

Primary Source: CD Birdbox Vol. 4; Philology Vol. 7 (W 57-2)

- Interview (20:18)

CHARLIE PARKER SESSION NO. 118:

Date: May 15 or 17, 1950

Place: Birdland, New York City

Group: Charlie Parker Quintet with Fats Navarro (t), Bud Powell (p), Curley Russell (b), Art Blakey (d)

Recording: Private Recording

Primary Source: CD Birdbox Vols. 5-7

1. A Fifty-Second Street Theme I (1:44)
2. Wahoo (Perdido) (6:53)
3. 'Round About Midnight (5:19)
4. This Time the Dream's On Me (6:51)
5. Dizzy Atmosphere (7:18)
 - Night in Tunisia (5:40) (Feat. Fats Navarro)
6. Move into
7. Fifty-Second Street Theme II (short) (inc.) (6:54)
8. The Street Beat (9:28)
9. Out of Nowhere (6:27)
10. Little Willie Leaps into
11. Fifty-Second Street Theme III (5:58)
12. Ornithology (8:12)
13. I'll Remember April into
14. Fifty-Second Street Theme IV (9:42)
15. Embraceable You (6:19) (v-Chubby Newson)
16. Cool Blues (7:03)
17. Fifty-Second Street Theme V (2:13)

Note: A fantastic session, which includes one of my favorite Bud Powell performances on Midnight and the last recordings of Fats Navarro, who is featured on Night in Tunisia, on which Bird lays out.

The rhythm section on items 15-17 may be Tommy Potter, Walter Bishop and Roy Haynes.

Some issues, e.g., Birdbox, date this session as June 30 or later, but that seems unlikely as Fats died July 7, 1950.

CHARLIE PARKER SESSION NO. 119:

Date: May 19 or 20, 1950

Place: New York City

Group: Unknown Afro-Cuban Band

Recording: Private Tape

Primary Source: CD Birdbox Vol. 4

1. Mambo (5:05)
2. Lament for the Congo (5:44)

Note: One of the poorer sessions in the discography as Bird noodles around with no chord changes.

CHARLIE PARKER SESSION NO. 120:

Date: Spring/Summer 1950

Place: Cafe Society, New York City

Group: Charlie Parker Quintet with Kenny Dorham (t), Al Haig (p) Tommy Potter (b), Roy Haynes (d)

Recording: Private Recording

Primary Source: CD Birdbox Vol. 4

1. Fifty-Second Street Theme I (short) into

- Announcement by CP into
- 2. Just Friends I (4:04)
- Announcement by CP into
- 3. April in Paris I (3:17)
- 4. Night in Tunisia (feat. Kenny Dorham) into
- 5. Fifty-Second Street Theme II (short) (5:22)
- 6. Fifty-Second Street Theme III (short) into
- Announcement by CP into
- 7. Just Friends II (4:00)
- Announcement by CP into
- 8. April in Paris II (3:08)
- 9. Bewitched into
- 10. Summertime (4:34)
- I Cover the Waterfront (feat. Kenny Dorham) into
- 11. Gone with the Wind (4:00)
- 12. Easy to Love into
- 13. Fifty-Second Street Theme IV (short) into
- Brief Announcement (4:43)

Note: This session also apparently includes What's New into Its the Talk of the Town, featuring trumpet and bass, released on Philology Vol. 9 (W 120.2) (6:52). No audible Bird.

CHARLIE PARKER SESSION NO. 121:

Date: Spring/Summer 1950

Place: Cafe Society, New York City

Group: Charlie Parker Quintet with Kenny Dorham (t), Al Haig (p) Tommy Potter (b), Roy Haynes (d) jamming with Tony Scott (c) and Brew Moore (ts)

Recording: Private Recording

Primary Source: CD Birdbox Vol. 5

- 1. Moose the Mooche into
- 2. Fifty-Second Street Theme I (short) (10:33)
- 3. Lover Come Back to Me into
- 4. Fifty-Second Street Theme II (19:51)

Note: Lover Come Back is an outstanding, inspired item. The following Theme is about the fastest piece of music ever!

CHARLIE PARKER SESSION NO. 122:

Date: June 6, 1950

Place: New York City

Group: Charlie Parker feat. Dizzy Gillespie and Thelonious Monk

Recording: Commercial for Mercury Records

Primary Source: Verve CD Box Disc 4

- 1. Bloomdido (3:24) MT
- 2. An Oscar for Treadwell (3:20) CT
- 3. An Oscar for Treadwell (3:22) MT
- 4. Mohawk (3:48) CT
- 5. Mohawk (3:34) MT
- 6. My Melancholy Baby (3:16) CT
- 7. My Melancholy Baby (:05) Coda Rehearsal
- 8. My Melancholy Baby (3:23) MT
- 9. Leap Frog (:27) IT
- 10. Leap Frog (:18) IT
- 11. Leap Frog (:40) IT
- 12. Leap Frog (:18) IT
- 13. Leap Frog (2:33) CT

14. Leap Frog (:23) IT
15. Leap Frog (:14) IT
16. Leap Frog (2:02) CT
17. Leap Frog (2:06) CT
18. Leap Frog (:43) IT
19. Leap Frog (2:29) MT
20. Relaxin' With Lee (:35) IT
21. Relaxin' With Lee (1:08) IT
22. Relaxin' With Lee (:08) FS
23. Relaxin' With Lee (3:56) CT
24. Relaxin' With Lee (:25)IT
25. Relaxin' With Lee ((2:46) MT

Note: I really like Bird's playing on this session, especially, An Oscar.

CHARLIE PARKER SESSION NO. 123:

Date: June 1950

Place: Joe Maini and Don Lamphere's home, William Henry Apartments, New York City

Group: Jam Session

Recording: Private Tape

Primary Source: Philology Vol. 12 (W 842.2)

Session 1:

1. Half Nelson (2:51)
2. Cherokee (2:12)
3. Scapple from the Apple (6:12)
4. Star Eyes (4:38)

Note: Bird's voice audible toward end of Item 3.

Session 2:

5. Little Willie Leaps (7:19)
6. All the Things You Are (6:52)
7. Bernie's Tune (4:36)
8. Donna Lee (4:48)
9. Bird Noodling into
10. Out of Nowhere (3:18)
11. Half Nelson II (2:40)
12. Fine and Dandy (4:40)

Note: Definitely one of the hottest sessions in the discography. Pure Bird smoking in a private jam session. Session 2 is superior to session one. Some of these items circulated among collectors in very low fidelity as "136th Street Jam Session."

CHARLIE PARKER SESSION NO. 124:

Date: June 17, 1950 ?

Place: New York City

Group: Jam Session with Fats Navarro and Miles Davis (t), Walter Bishop (p), Curly Russell (b), Art Blakey (d), perhaps others

Recording: Private Tape

Primary Source: CD Birdbox Vol. 5; Philology Vol. 7

1. Conception (10:56)

Note: This tune features solos by Miles (excellent), Fats (doesn't seem to know the tune), and Bishop. Bird is audible only briefly during the out chorus. Possibly dates from May 17.

CHARLIE PARKER SESSION NO. 125:

Date: Summer 1950

Place: New York City

Group: Charlie Parker Quartet with Bernie Leighton (p), Ray Brown (b), Buddy Rich (d)

Recording: Broadcast

Primary Source: CD Philology Vol. 9 (W 120.2); Birdbox Vol. 7

1. I Can't Get Started (4:48)

Note: A very nice complete item. The date may be wrong.

CHARLIE PARKER SESSION NO. 126:

Date: July 5, 1950

Place: New York City

Group: Charlie Parker with Strings

Recording: Commercial for Mercury

Primary Source: CD Verve Box Disc 5

- Orchestra tuning up and voices into
- 1. Dancing in the Dark (3:19)
- 2. Out of Nowhere (3:06)
- 3. Laura (2:57) CT
- 4. Laura (2:56) MT
- 5. East of the Sun (3:38)
- 6. They Can't Take That Away From Me (3:17)
- 7. Easy to Love (3:29)
- 8. I'm in the Mood For Love (3:33) MT
- 9. I'm in the Mood For Love (3:27) CT
- 10. I'll Remember April (3:09) CT
- 11. I'll Remember April (:10) FS
- 12. I'll Remember April (3:02) MT

Note: The second strings session. Good, but no masterpieces like Just Friends on this one.

CHARLIE PARKER SESSION NO. 127:

Date: Summer-fall 1950

Place: Poss. Apollo Theater, New York City

Group: Charlie Parker With Strings

Recording: Sounds like a broadcast

Primary Source: CD Philology Vol. 10 (W 200.2)

- Interview with Charlie Parker into
- 1. Easy to Love (3:02)

Note: This is the brief interview where Bird credits Cole Porter's Easy to Love to his arranger, the "inimitable Jimmy Mundy." This item may belong among the August 17-23 Apollo items taped by Jimmy Knepper et al., but it sounds so different.

CHARLIE PARKER SESSION NO. 128:

Date: August 17-23, 1950

Place: Apollo Theater, New York City

Group: Charlie Parker with Strings

Recording: Private tape by Al Porcino, Don Lamphere and Jimmy Knepper
Primary Source: Philology Vol. 10 (W 200.2)

First Show:

1. Repetition (3:27)
2. April In Paris (3:08)
3. Easy to Love (2:14)
4. What Is This Thing Called Love into
- Announcement by Symphony Sid (3:05)

Second Show:

5. Repetition (2:40)
6. April In Paris (3:13)
7. Easy to Love (2:15)
8. What Is This Thing Called Love into
- Announcement by Symphony Sid (3:09)

Third Show:

9. Repetition (2:36)
10. April In Paris (2:05)
11. Easy to Love (2:05)
12. What Is This Thing Called Love (2:10)

Fourth Show:

13. Repetition (2:36)
14. April In Paris (2:13)
15. Easy to Love (2:06)
16. What Is This Thing Called Love (2:05)

Fifth Show:

17. Repetition (2:25)
18. April In Paris (2:10)
19. Easy to Love (2:02)
20. What Is This Thing Called Love (2:06)

Sixth Show:

21. Repetition (2:26)
22. April In Paris (2:58)
23. What Is This Thing Called Love into
- Announcement by Symphony Sid (2:45)

Note: The tunes are listed here in the order that they appear on Philology Vol. 10. There is no performance of Easy to Love in the sixth set, although one is listed. This session is about the closest thing to boring in the whole discography. Some say the strings, not booze and junk, killed Bird. 12 of these 23 items appear on Birdbox Vol. 7.

CHARLIE PARKER SESSION NO. 129:

Date: August 17-23, 1950

Place: Apollo Theater, New York City

Group: Charlie Parker With Sarah Vaughan backed by Big Band

Recording: Private tape by Don Lamphere (?)

Primary Source: CD Philology Vol. 9 (W 120.2)

- Announcement by Symphony Sid into
- 1. I Cried For You (2:00) (inc.)

Note: Tragic tape run-out just as Bird's solo gets underway.

This part of the same concert series that generated all those Bird with Strings sets identified above. Apparently Bird was alternating sets with The Stan Getz Brothers Band, which is probably backing up this item (see LP Zim ZM 1007). Don Lamphere and Jimmy Knepper were in that band, and were doing the taping.

CHARLIE PARKER SESSION NO. 130:

Date: August 28, 1950
Place: New Brunswick, New Jersey
Group: Unknown quintet with Trombone
Recording: Private
Primary Source: CD Stash ST CD-10

1. Hot House/What Is This Thing Called Love? (3:50)
2. I May Be Wrong (3:02)
3. Parker's Mood (3:23)
4. S'Wonderful (3:11)
5. Indiana (4:31)

Note: This is a very significant session with good fidelity. The only version of I May Be Wrong and Bird's only performance on S'Wonderful's marvelous changes since leaving California in 1947, a lengthy, laid back Indiana, and a rare live slow blues. A trumpet can be heard on the out chorus, which is Donna Lee.

CHARLIE PARKER SESSION NO. 131:

Date: September 17, 1950
Place: Carnegie Hall, New York City
Group: Charlie Parker With Strings
Recording: Live Concert Recording, Issued by Verve
Primary Source: CD Verve Box Disc 5

1. What Is This Thing Called Love (2:54)
2. April In Paris (3:12)
3. Repetition (2:49)
4. Easy to Love (2:25)
5. Rocker (3:10)

Note: A hi-fidelity live recording of a midnight concert at Carnegie Hall by Norman Granz.

CHARLIE PARKER SESSION NO. 132:

Date: Fall 1950
Place: Possibly Gjon Mili Studio, New York City
Group: Charlie Parker and Coleman Hawkins (on a) with Hank Jones (p), Ray Brown (b), Buddy Rich (d)
Recording: Film Soundtrack
Primary Source: Private Videotape; Verve Box Disc 5

1. Celebrity (1:34)
2. Ballade (I Got It Bad, and That Ain't Good) (2:55)

Note: The film and soundtrack exist. Excerpts from it, without sound, appear in the film Bird: The Legend of Charlie Parker. Apparently this film was made as part of a documentary Norman Granz was preparing on Jazz at the Philharmonic that was never completed. There is also sound footage of Lester Young.

CHARLIE PARKER SESSION NO. 133:

Date: October 23, 1950

Place: Pershing Hotel Ballroom, Chicago, Illinois
Group: Charlie Parker with a local quintet feat. Von Freeman (ts), George Freeman (g), Bruz Freeman (d), Leroy Jackson (b), Chris Anderson (p)
Recording: Private Tape
Primary Source: Stash CD STB 2500

1. Pennies From Heaven (2:55)

Note: This is a recently disclosed item not listed in any discographies and making its first appearance on Stash. It ends after the Bird solo. An unknown trombone can be heard. This is definitely not the same recording as the Pennies listed in the following session.

CHARLIE PARKER SESSION NO. 134:

Date: October 1950
Place: Pershing Hotel Ballroom, Chicago, Illinois
Group: Charlie Parker with a local quintet feat. Von Freeman (ts), George Freeman (g), Bruz Freeman (d), Leroy Jackson (b), Chris Anderson (p), unknown Earl Coleman style vocalist.
Recording: Private Tape by Donald Coy
Primary Source: CD Birdbox Vol. 8:

1. Indiana (5:57)
2. I Can't Get Started with Country Gardens tag (2:49)
3. Anthropology (5:20)
4. Out of Nowhere (2:48)
5. Get Happy (5:36)
6. Hot House (5:06)
7. Embraceable You (2:01)
8. Body and Soul (2:16)
9. Cool Blues (3:15)
10. Stardust (:57) - v
11. All the Things You Are (3:08) - v
12. Billie's Bounce (3:13)
13. Pennies From Heaven (3:21)

Note: Edited to Bird solos. Inferior sound because the tape was recorded off of a dressing room speaker, and some items are marred by conversation.. I don't think this is the same night as the following, more famous, session, but likely the same gig.

CHARLIE PARKER SESSION NO. 135:

Date: October 1950
Place: Pershing Hotel Ballroom, Chicago, Illinois
Group: Charlie Parker with a local quintet feat. Von Freeman (ts), George Freeman (g), Chris Anderson (p), Leroy Jackson (b), Bruz Freeman (d)
Recording: Private Tape
Primary Source: LP Savoy SJL 1132, "One Night in Chicago." This set was issued in 1960 in edited form by Savoy (MG 12152) as "An Evening at Home with the Bird," which has been reissued on CD by Denon and includes items 1-4 with some editing and duplicating.

1. There's a Small Hotel (10:09)
2. These Foolish Things (2:06)
3. Keen and Peachy (4:53)
4. Hot House (9:00)
5. Bird, Bass and Out (Rhythm tune) (3:34)
6. Goodbye (with voiceover) (3:08)

Note: An excellent live session. The recordings of the horns and guitar are very good fidelity. A definitive version of Hot House. On the original issue, the tenor solo was repeated on Small Hotel, as was Bird's solo on Foolish Things, and the closing Keen and Peachy theme was grafted onto the beginning. Other solos are edited out, and appause is added. The later LP issue appears to use the complete source tape undoctored. The tenor player could be Claude McLin.

Bird, Bass and Out starts at the Bird Solo, and there is a riff head played by the Tenor. This is probably some original tune from the backup band's book with a real name. Goodby is some kind of a very morose closing theme.

This may be part of the same night's performance as the previous session, but there is no overlap of tunes. I tend to doubt that is the case.

CHARLIE PARKER SESSION NO. 136:

Date: October 31, 1950

Place: Broadway Open House Television Show on Channel 5 in New York City

Group: Studio Band, accordion (Milton DeLugg) and tap dancer (Ray Malone). Jerry and Buddy Lester hosting.

Recording: Private Tape

Primary Source: This session is unissued.

- Patter including CP's voice into
- 1. Anthropology (1:55)
- Patter into
- 2. Donna Lee (1:40)
- Patter into
- 3. Untitled Blues (2:05) (Buddy Lester vocalizing about Bird)
- Patter into
- 4. Almost Like Being in Love (1:00) (Closing theme for show)

Notes: About what an audiotape of Bird playing on TV with an accordion should sound like.

CHARLIE PARKER SESSION NO. 137:

Date: November 22, 1950

Place: Amialen Dance Hall, Malmo, Sweden

Group: Charlie Parker and His Swedish All Stars

Recording: Private Tape

Primary Source: CD Birdbox Vol. 8

1. Anthropology (5:57)
2. Cheers (6:40)
3. Lover Man (1:50)
4. Cool Blues (4:19)

Notes: Reasonable sound. Cheers?? The only appearance of this tune after the Hi-De-Ho.

CHARLIE PARKER SESSION NO. 138:

Date: November 24, 1950

Place: Folkets Park, Halsingborg, Sweden

Group: Charlie Parker and His Swedish All Stars

Recording: Private Tape

Primary Source: CD Birdbox Vol. 9

1. Anthropology (5:38)
2. Scrapple From the Apple (6:29)
3. Embraceable You (2:41)
4. Cool Blues (5:04)
5. Star Eyes (2:09)
6. All the Things You Are (5:01)
7. Strike Up the Band (4:39)

Note: Another nice Swedish Session.

CHARLIE PARKER SESSION NO. 139:

Date: November 24, 1950
 Place: Unknown Restaurant, Halsinborg, Sweden
 Group: Jam Session
 Recording: Private Tape
 Primary Source: CD Birdbox Vol. 9

1. How High the Moon/Ornithology (3:40)
2. Body and Soul (11:42)
3. Fine and Dandy (5:43)

Note: Listen how the rhythm section falls apart late in Body and Soul and Bird pulls it back together!

CHARLIE PARKER SESSION NO. 140:

Date: November 1950
 Place: Studio Washington, Poste Parisien, Paris, France
 Group: Charlie Parker with the Maurice Moufflard Orchestra
 Recording: Broadcast
 Primary Source: CD Philology Vol. 12 (W 842.2)

1. Ladybird (2:46)

Note: This brief but complete item is the only aural record of this Paris visit.

CHARLIE PARKER SESSION NO. 141:

Date: December 1950
 Place: Birdland, New York City
 Group: Charlie Parker Quintet feat Red Rodney (t), Kenny Drew (p), Curley Russell (b) and Art Blakey (d)
 Recording: WJZ Radio Broadcast
 Primary Source: CD Philology Vol. 9 (W 120.2); (More Unissued Vol. 2)

1. Jumpin' With Symphony Sid (with Bob Garrity Announcement of Band) into
2. Anthropology into
 - Brief Announcement (5:39)
3. Embraceable You (4:42)
4. Cheryl (4:05)
 - Sid announcement into
5. Salt Peanuts v-CP into
6. Jumpin' With Symphony Sid (very brief) (4:46)

Note: Complete performances. Anthropology is at a blistering tempo. Some fidelity problems, especially toward the end of the set.

CHARLIE PARKER SESSION NO. 142:

Date: December 21, 1950
Place: New York City
Group: Machito and His Orchestra
Recording: Commercial for Mercury Records
Primary Source: CD Verve Box Disc 5

Afro-Cuban Jazz Suite

1. Cancion
2. Mambo part 1
3. Mambo part 2
4. Rhumba Abierta
5. 6/8
6. Jazz

Total Time: 17:11

Note: I don't know about you, but I like this work.

CHARLIE PARKER SESSION NO. 143:

Date: No Details Maybe around 1950?
Place: No Details
Group: No details
Recording: Private Tap
Primary Source: Tape, unissued

1. Ornithology
2. Unknown Tune (I Got Rhythm?)
3. Medium Blues

Note: These items are placed here for convenience, I have no notion as to when they were recorded.

CHARLIE PARKER SESSION NO. 144:

Date: January 17, 1951
Place: New York City
Group: Charlie Parker Quintet feat. Miles Davis (t), Walter Bishop, Jr., (p), Teddy Kotick (b), Max Roach (d)
Recording: Commercial for Mercury Records
Primary Source: CD Verve Box Disc 6

1. Au Privave (2:38) CT
2. Au Privave (2:43) MT
3. She Rote (3:09) CT
4. She Rote (3:06) MT
5. K.C. Blues (3:24)
6. Star Eyes (3:34)

Note: The session that reunites Bird with Miles and Max Roach. The first two titles are classics. The final is peculiar--Bird plays a straight theme and only Miles improvises.

CHARLIE PARKER SESSION NO. 145:

Date: March 12, 1951
Place: New York City
Group: Charlie Parker Jazzers feat:Walter Bishop, Jr., (p), Teddy Kotick (b), Roy Haynes (d), Luis Miranda (conga), Jose Mangual (bongos)

Recording: Commercial for Mercury Records
Primary Source: CD Verve Box Disc 6

1. My Little Suede Shoes (3:03)
2. Un Poquito de tu Amor (2:40)
3. Tico Tico (2:44)
4. Fiesta (2:49)
5. Why Do I Love You (2:58) CT
6. Why Do I Love You (2:58) CT
7. Why Do I Love You (3:05) MT

Note: This is not very good music.

CHARLIE PARKER SESSION NO. 146:

Date: March 22, 1951
Place: Birdland, New York City
Group: Charlie Parker With Strings
Recording: Radio Broadcast
Primary Source: CD Philology Vol. 17 (W 847.2); LP Meexa Discox 1776 (Items 2 and 3)

1. Easy to Love (1:35)
2. Rocker (2:33)
3. Jumpin' With Symphony Sid into
- Announcement by Sid (2:40)

Note: A typical strings set of the period, a fairly good solo on Rocker, Bird consistently seemed to solo well on the Rhythm changes used for the soloing in this tune.

CHARLIE PARKER SESSION NO. 147:

Date: March 24, 1951
Place: Birdland, New York City
Group: Charlie Parker With Strings
Recording: WJZ Radio Broadcast
Primary Source: CD Birdbox Vol. 10

1. Jumpin' With Symphony Sid (theme) (voiceover) into
- Announcement by Symphony Sid
2. Just Friends (4:29)
3. Everything Happens to Me (2:38)
4. East of the Sun (3:21)
5. Laura (2:58)
6. Dancing in the Dark into
7. Jumpin' With Symphony Sid (theme) (voiceover) (4:16)

Note: A typical Bird with strings broadcast.

CHARLIE PARKER SESSION NO. 148:

Date: March 31, 1951
Place: Birdland, New York City
Group: Charlie Parker Quintet feat. Dizzy Gillespie (t), Bud Powell (p), Tommy Potter (b), Roy Haynes (d)
Recording: Radio Broadcast
Primary Source: CD Birdbox Vol. 10; Additional announcements found on LP Saga 10

- Announcement by Symphony Sid
1. Blue 'n' Boogie (7:19)
- Announcement by Symphony Sid

2. Anthropology (5:07)
3. 'Round About Midnight (3:20)
 - Announcement by Symphony Sid (CP heard shouting "Tunisia")
4. Night in Tunisia into
5. Jumpin' With Symphony Sid (voiceover) (5:20)

Notes: An allstar lineup for sure, fairly good fidelity. A solid, be-bop session.

CHARLIE PARKER SESSION NO. 149:

Date: April 7, 1951
 Place: Birdland, New York City
 Group: Charlie Parker With Strings
 Recording: Radio Broadcast
 Primary Source: CD Birdbox Vol. 10

1. What Is This Thing Called Love? (2:02)
2. Laura (3:31)
3. Repetition (2:43)
 - Conversation between Bird and Sid (3:04)
4. They Can't Take That Away From Me (3:07)
5. Easy To Love (2:15)

Note: Sid wants a listener from Kansas City to call the show.

CHARLIE PARKER SESSION NO. 150:

Date: April 12, 1951
 Place: Christy's Restaurant, Framingham, Mass.
 Group: Charlie Parker Jamming with Wardell Gray feat. Walter Bishop (p) Teddy Kotick (b) , Roy Haynes (d)
 Recording: Private Tape or Radio Broadcast
 Primary Source: CD Birdbox Vol. 11

1. A A Scapple From the Apple (15:16)
2. Lullaby in Rhythm (12:28)
3. Happy Bird Blues (2:49)

Wardell out, rhythm section of Dick Twardzik (p), Charlie Mingus (b), Max Roach (d)

4. I Remember April (10:24)

Note: First issued by Charlie Parker as "The Happy Bird." Lullaby incorrectly listed as I May Be Wrong. There appears to be a trumpet audible on Item 4, perhaps Benny Harris or Joe Gordon.

CHARLIE PARKER SESSION NO. 151:

Date: April 21 (?) 1951
 Place: Christy's Restaurant, Framingham, Mass.
 Group: Charlie Parker Quintet feat. poss. Benny Harris (t), Al Haig (p), Teddy Kotick (b) and Roy Haynes (d)
 Recording: Live on Tape
 Primary Source: CD EPM FDC 5711 and Philology Vol. 8 (W 80.2) (Items 2-7 only); Philology Vol. 16 (W 846.2) (Items 1, 8, 9)

1. Fifty-Second Street Theme I with CP Announcement (3:58)
2. Perdido (4:05)
3. Out of Nowhere (Country Gardens Tag) (3:30)
4. Ornithology (3:47)

5. Ladybird (3:20)
6. Little Willie Leaps (2:56)
7. Star Eyes (3:40)
8. Fifty-Second Street Theme II (2:50) into
9. I Can't Get Started (:46)

The Charlie Parker Discography Session No. 158 lists the following additional tunes from this session, which are unissued and not in my collection:

10. The Way You Look Tonight
11. Fifty-Second Street Theme III
12. Bird Noodling
13. Groovin' High

Note: This is a good fidelity session consisting of solo excerpts with fine playing, perhaps the best live version of Star Eyes.

CHARLIE PARKER SESSION NO. 152:

Date: April 21, 1951
 Place: Christie's Restaurant, Boston
 Group: Charlie Parker Quintet
 Recording: Private Tape
 Primary Source: CD Philology Vol 16 (W 846.2)

1. Fifty-Second Street Theme I (3:58)
2. Fifty-Second Street Theme II (2:50)
3. I Can't Get Started (:46)

Note: Is this the same session as the one just before it?

CHARLIE PARKER SESSION NO. 153:

Date: Spring 1951
 Place: Birdland, New York City
 Group: Charlie Parker Quintet feat. Dizzy Gillespie (t), Billy Taylor (p), Tommy Potter (b), Roy Haynes (d)
 Recording: VOA Radio Broadcast
 Primary Source: CD Birdbox Vol. 11 (without announcement)

- Announcement by Leonard Feather (CP Voice)
- 1. How High the Moon/Ornithology (5:22)
- 2. Hot House (3:40)
- 3. Embraceable You (3:40)
- Announcement by Leonard Feather

Note: The announcement, which includes Bird's voice, is attached to copies of this session which circulated among collectors.

CHARLIE PARKER SESSION NO. 154:

Date: Spring 1951
 Place: New York City
 Group: Charlie Parker Interviewed by Leonard Feather
 Recording: VOA Radio Broadcast
 Primary Source: CD Philology Vol. 9 (W 120.2)

- Interview with Leonard Feather (5:58)

Note: This is the interview where Bird takes umbrage at the article in Ebony Magazine written by Cab Calloway on the use of narcotics by jazz musicians ("just plain poor.")

CHARLIE PARKER SESSION NO. 155:

Date: June 1951

Place: Veterans Administration Hospital, Philadelphia, Pa.

Group: Charlie Parker Sextet poss. with Red Rodney or Benny Harris (t), Wardell Gray (ts), Walter Bishop (p), Teddy Kotick (b) and Roy Haynes (d)

Recording: Live

Primary Source: CD Philology Vol. 5/6 (W 19/29-2); EPM FDC 5711 (Items 2, 4 and 5)

1. Cool Blues (opening theme missing) (3:37)
2. Out of Nowhere (1:42) (inc.)
3. This Is Always (vocal Sarah Vaughan) (3:20)
4. Now's the Time (2:33)
5. Scapple From the Apple (1:58) (inc.)

Note: Poor fidelity on this session. Solos other than Bird are edited out. The vocal and solo on This is Always are intact. I doubt very much the tenor player is Wardell, identified by Philology and The Charlie Parker Discography as a possibility.

Interesting for the only live performance of This is Always, with Sarah Vaughan; too bad these two did not make more recordings together.

There is also reported to be recordings of Anthropology and Blue n' Boogie extant.

CHARLIE PARKER SESSION NO. 156:

Date: June 23, 1951

Place: Eastern Parkway Ballroom, Brooklyn, New York

Group: Charlie Parker Quintet feat. unknown (t), Al Haig (p), Teddy Kotick (d) and Roy Haynes (d)

Recording: Private Tape

Primary Source: CD EPM FDC 5711, except Items 1, 5, 13-15 and 17, which are on CD Philology Vol. 16 (W 846.2); Items 2-4, 6-10 and 12 on CD Philology Vol. 1/4 (W 5/18-2)

1. Fifty-Second Street Theme I (2:01)
2. Ornithology (3:46)
3. Embraceable You (2:48)
4. Steeplechase (Merry-Go-Round) (5:00)
5. Fifty-Second Street Theme II (:38)
6. Now's the Time (3:53)
7. Be My Love (2:45) into
8. April in Paris (1:04) into
9. Dance of the Infidels into
10. Fifty-Second Street Theme III (3:15)
11. Wee (4:14)
12. This Time the Dreams on Me (4:33)
13. Don't Blame Me (3:01)
14. A Night in Tunisia (3:34)
15. All the Things You Are (4:19)
16. Cool Blues (3:02)
17. Fifty-Second Street Theme IV (:39)

Note: This is a solid session of solo excerpts. Another hour of music is reputed to exist.

CHARLIE PARKER SESSION NO. 157:

Date: July 22, 1951
Place: Municipal Arena, Kansas City
Group: Woody Herman Orchestra
Recording: Private Tape
Primary Source: Birdbox Vol. 12

1. You Go To My Head (3:02)
2. Leo the Lion I (3:01)
3. Cuban Holiday (3:00)
4. The Nearness of You (3:28)
5. Lemon Drop (3:37)
6. The Goof and I (3:37)
7. Laura (2:51)
8. Four Brothers (3:44)
9. Leo the Lion II (3:04)

Note: There is reputed to be a recording of More Moon per The Charlie Parker Discography.

CHARLIE PARKER SESSION NO. 158:

Date: August 1951
Place: Lenny Tristano's House, New York City
Group: Charlie Parker, Lenny Tristano (p), Kenny Clark (brushes on paper)
Recording: Private Tape
Primary Source: CD Philology Vol. 1/4 (W 5/18-2) and Royal CD RJD 505

1. All of Me (3:17)
2. I Can't Believe That You're In Love With Me (4:23)

Note: These two precious items were released relatively recently, around the time of the Bird movie, which included them. I believe they came from Chan's collection, and that there may be more similar items still unissued and unaccounted for..

CHARLIE PARKER SESSION NO. 159:

Date: August 8, 1951
Place: New York City
Group: Charlie Parker Quintet feat. Red Rodney (t), John Lewis (p), Ray Brown (b), Kenny Clarke (d)
Recording: Commercial for Mercury Records

1. Blues for Alice (2:46)
2. Si Si (2:38)
3. Swedish Schnapps (3:13) CT
4. Swedish Schnapps (3:10) MT
5. Back Home Blues (2:35) CT
6. Back Home Blues (2:46) MT
7. Lover Man (3:21)

Notes: The only studio date with the marvelous, late Red Rodney. Item 1 is marvelous. Bird played Lover Man as straight as possible because of the notorious Dial date.

CHARLIE PARKER SESSION NO. 160:

Date: January 22 or 23, 1952
Place: New York City
Group: Charlie Parker With Strings and Big Band
Recording: Commercial for Mercury Records
Primary Source: CD Verve Box Disc 7

1. Temptation (3:31)
2. Lover (3:06)
3. Autumn in New York (3:29)
4. Stella by Starlight (2:56)

Notes: Bird sounds great in front of the big band, despite the dated, commercial arrangements. It is really a shame that he didn't do more with some of the great arrangers of the period, Gil Evans, Bill Holman, Pete Rugulo, etc.

CHARLIE PARKER SESSION NO. 161:

Date: January 28, 1952

Place: New York City

Group: Charlie Parker South of the Border Band feat. Benny Harris (t), Walter Bishop, Jr., (p), Teddy Kotick (b), Max Roach (d), Jose Mangual (bongos), Luis Miranda (congas)

Recording: Commercial for Mercury Records

Primary Source: CD Verve Box Disc 7

1. Mama Inez (2:50)
2. La Cucaracha (3:24) CT
3. La Cucaracha (:49) IT
4. La Cucaracha (:10) FS
5. La Cucaracha (2:43) MT
6. Estrellita (1:57) IT
7. Estrellita (2:46) CT
8. Estrellita (:04) FS
9. Estrellita (2:44) MT
10. Begin the Beguine (3:12)
11. La Paloma (2:39)

Notes: The last of the Bird latin sessions.

CHARLIE PARKER SESSION NO. 162:

Date: February 24, 1952

Place: Dumont TV Network, New York City

Group: Charlie Parker and Dizzy Gillespie feat. Dick Hyman (p), Jack Lesberg (b) and Charlie Smith (d)

Recording: TV Broadcast on Channel 5

Primary Source: CD Philology Vol. 9 (W 120.2); and Videotape (Bird: The Legend of Charlie Parker)

- Announcement by Earl Wilson, Leonard Feather and Charlie Parker into
- 1. Hot House (4:34)

Note: One of two surviving sound films of Charlie Parker.

CHARLIE PARKER SESSION NO. 163:

Date: March 25, 1952

Place: New York City

Group: Charlie Parker Big Band

Recording: Commercial for Mercury Records

Primary Source: CD Verve Box Disc 7

1. Night and Day (2:50)
2. Almost Like Being In Love (2:33)
3. I Can't Get Started (3:08)
4. What Is This Thing Called Love? (2:36)

Notes:

CHARLIE PARKER SESSION NO. 164:

Date: March 25, 1952

Place: Loew's Valencia Theater, Jamaica, New York

Group: Jerry Jerome Jazz Concert feat. Bill Harris (tb), Buddy DeFranco (c), Dick Cary (p), Eddie Safranski (b), Don Lamond (d)

Recording: Private Tape

Primary Source: CD Philology Vol. 8 (W 80.2)

1. Ornithology (8:25)

Note: A complete, good fidelity item with spirited crowd noise and lots of soloing by everyone in the band, only Bird plays the head.

CHARLIE PARKER SESSION NO. 165:

Date: March or April 18, 1952

Place: Loew's King Theater, Brooklyn, New York

Group: Charlie Parker Quartet feat. Teddy Wilson (p), Eddie Safranski (b) and Don Lamond (d)

Recording: Private

Primary Source: CD Philology Vol. 8 (W 80.2)

1. Cool Blues (4:22)

Note: This good fidelity item is edited to the theme and Bird soloing.

CHARLIE PARKER SESSION NO. 166:

Date: June 16, 1952

Place: Trade Winds Club, Inglewood, California

Group: Harry Babasin All Stars--Sonny Cris (AS), Chet Baker (T), Al Haig (P) except (c), Russ Freeman (c) only, Harry Babasin (B), Larance Marable (D)

Recording: Private Tape

Primary Source: CD Birdbox Vols. 12-13, Fresh Sounds FSR-CD 17

1. The Squirrel (15:00)
2. Irresistible You (6:21)
3. Indiana/Donna Lee (11:25)
4. Liza (10:13)

Note: This fair fidelity tape of extended, complete performances marks one of Chet Baker's first recordings, and the only recording of Sonny Cris with Bird. Unfortunately Cris does not play well on this session. .

CHARLIE PARKER SESSION NO. 167:

Date: June 1952

Place: Hollywood, California

Group: JATP type Recording Session

Recording: Commercial for Mercury Records

Primary Source: CD Verve Box Disc 8

1. Jam Blues (14:42)
2. What Is This Thing Called Love (15:51)
3. Dearly Beloved
4. Funky Blues (13:27)

Note: Item 3 is part of a lengthy ballad medley (17:23), with each instrumentalist featured on a separate ballad.

CHARLIE PARKER SESSION NO. 168:

Date: July 8, 14 and 28, 1952

Place: Jirahr Zorthian's ranch at the end of Fair Oaks Avenue in Altadena, California.

Group: Frank Morgan (as), Don Wilkerson (ts), Amos Trice (p), Dave Bailey (b), Larance Marable (d), Chet Baker (t) on Item 10.

Recording: Private

Primary Source: CD Philology Vol.8 (80.2) and More Unissued Vol. 1 Items 5 and 6 only, entire session unissued on private tape

1. Scrapple from the Apple I
2. Au Privave/Dance of the Infidels
3. Night in Tunisia
4. How High The Moon/Ornithology
5. Embraceable You (2:51)
6. Hot House (3:46)
7. Untitled Blues
8. Cool Blues
9. Weird March into I Got Rhythm changes
10. Scrapple from the Apple II

Note: The first session took place at a wild party where most of the participants, including Bird, took off their clothes. "Take it off" is heard during the strip tease performed to Embraceable You, one of the two issued takes. Item 2 is the only complete performance, with exciting alto exchanges between Bird and Frank Morgan, his young protégé. These tapes exist, in search of a deal for their release.

CHARLIE PARKER SESSION NO. 169:

Date: September 20, 1952

Place: Birdland, New York

Group: Charlie Parker Quartet feat. Duke Jordan (p), Charles Mingus (b) and Phil Brown (d)

Recording: Radio Broadcast

Primary Source: CD Philology Vol. 9 (W 120.2), Birdbox Vol. 13

- Announcement into
- 1. Ornithology (5:52) into
- 2. Fifty-Second Street Theme (with announcement) (4:54)

Note: These are two good fidelity complete items with extended Bird solos.

CHARLIE PARKER SESSION NO. 170:

Date: September 26, 1952

Place: Rockland Palace, New York City

Group: With Mundell Lowe, W. Bishop, M. Roach and T. Kotick, Strings (s)

Recording: Private Tape Recording

Primary Source: Birdbox Vols. 13-14 (issued items); Private Tape (all items except 30-32)

1. Strings Theme (s) (No Bird)
2. Bird Warming Up
3. My Little Suede Shoes*
4. Lester Leaps In*
5. East of the Sun I (s) (Not in Yardbird, Inc.)
6. Stardust (s)
7. Easy to Love
8. Just Friends I (s) (?)

9. Gold Rush or Rock Salt
10. Repetition I (s)
11. This Time the Dream's On Me*
12. Cool Blues*
13. Bird Noodling Between Tunes
14. I'll Remember April (s)*
15. Laura (s)*
16. What Is This Thing Called Love I (s)*
17. April in Paris (s)*
18. Rocker I (s)*
19. Out of Nowhere (s)
20. East of the Sun II (s)*
21. Sly Mongoose*
22. Dancing in the Dark (s)
23. Ornithology
24. Don't Blame Me
25. What Is This Thing Called Love II (s)
26. I Didn't Know What Time It Was (s)*
27. Repetition II (s)
28. Just Friends II (s) (?)
29. Everything Happens To Me (s) (Tape Runs Out)

Not on Private Tape but on Birdbox CD:

30. Moose the Mooche I
31. Star Eyes
32. Rocker II

Missing from both Private Tape and all issued recordings, but rumored to exist:

33. Moose the Mooche II
34. Fifty Second Street Theme

*Released on Birdbox CD, and numerous other LP and CD issues.

Note: This is a famous session recorded at a benefit for the east coast Smith Act defendant leaders of the Communist Party. The affair seems to have been alternating performances between strings and the quartet/quintet format.

I have heard that there were two tape recorders present. I believe, however, that the private tape and the CP records tape originate from the same source, but the LP version is several generations removed from the private tape.

The private tape, which was made by Chan Parker, has never been issued. Among the items never issued is the only known recording of Stardust with strings.

CHARLIE PARKER SESSION NO. 171:

Date: October 17, 1952

Place: Howard Theater, Washington, D.C.

Group: Unknown, Zoot Sims (ts)

Recording: Private Tape

Primary Source: LP VGM 0009 (Except Item 6, which is on CD Royal 505) CD Birdbox Vol. 14 (Items 1-4)

1. Scapple From the Apple (5:38)
2. Out of Nowhere (4:13) into
3. Now's the Time into
4. Fifty-Second Street Theme (very faint tag) (8:26)
5. Cool Blues I (4:28)

6. Cool Blues II (frag. of Bird Solo)

Note: Bird's playing is really strong on these sides. He obviously is digging the crowd, which he breaks up over and over. Item 5 seems to be from a different source, as there are real fidelity problems, although the playing seems the same.

CHARLIE PARKER SESSION NO. 172:

Date: November 1, 1952

Place: Birdland, New York

Group: Charlie Parker With the MJQ, Milt Jackson (v), John Lewis (p), Percy Heath (d), Kenny Clarke (d)

Recording: Radio Broadcast

Primary Source: CD Birdbox Vol.14

1. How High the Moon (5:22)
2. Embraceable You into
3. Fifty-Second Street Theme (3:28)

Notes:

CHARLIE PARKER SESSION NO. 173:

Date: November 14, 1952

Place: Carnegie Hall, New York

Group: Charlie Parker With Strings feat. Teddy Blume (v), Walter Bishop (p), Walter Yost (b), Roy Haynes (d), Candido (conga) and Bob Garrity (m.c.)

Recording: WNBC Radio Broadcast, 8:30 p.m. Broadcast

Primary Source: CD Philology Vol. 1/4 (W 5/18-2) 1 (with theme and announcement); Birdbox Vol. 15 2-3

1. Just Friends (3:02) into
- Strings Theme with announcement (:17)
2. Easy to Love (2:28)
3. Repetition (4:50)

Notes:

CHARLIE PARKER SESSION NO. 174:

Date: November 15, 1952

Place: Carnegie Hall, New York

Group: Charlie Parker With Strings/With Dizzy Gillespie

Recording: WNBC Radio Broadcast, Midnight Concert

Primary Source: CD Birdbox Vol. 15

1. Just Friends (3:25)
2. Easy to Love (2:29)
3. Repetition into
- Strings Theme (5:42)
4. Night In Tunisia (8:43)
5. Fifty-Second Street Theme (2:28)

Notes: Also issued on Philology 514W5: 1, Zuzazz LP: 4-5.

CHARLIE PARKER SESSION NO. 175:

Date: December 1952

Place: Apollo Theater, New York City

Group: Allegedly with Dizzy Gillespie backing Billie Holiday

Recording: Broadcast
Primary Source: CD Philology Vol. 8 (W 80.2)

1. Mop Mop (with announcements) into
2. Tenderly (V-BH) (2:54)

Note: This session is entirely questionable. There is no Bird solo. Bird might be barely audible briefly (in unison with trumpet) on Mop Mop, but he cannot be heard at all on Tenderly. I would not include this item in the Discography, but it is here because others refer to it.

CHARLIE PARKER SESSION NO. 176:

Date: December 30, 1952-January 1953
Place: New York City
Group: Charlie Parker Quartet feat. Al Haig (p), Percy Heath (b), Max Roach (d)
Recording: Commercial for Mercury Records
Primary Source: CD Verve Box Disc 9

1. The Song Is You (2:56)
2. Laird Baird (2:44)
3. Kim (2:58) CT
4. Kim (2:58) MT
5. Cosmic Rays (3:05) MT
6. Cosmic Rays (3:16) CT

Notes: A marvelous session.

CHARLIE PARKER SESSION NO. 177:

Date: January 30, 1953
Place: New York City
Group: Miles Davis Sextet feat. Sonny Rollins (ts), Walter Bishop, Jr. (p), Percy Heath (b), Philly Joe Jones (d)
Recording: Commercial for Prestige
Primary Source: Miles Davis Prestige CD Set, Disc 2

1. Compulsion (5:44)
2. The Serpent's Tooth I (7:00)
3. The Serpent's Tooth II (6:16)
4. 'Round About Midnight (7:05)

Note: Bird plays tenor.

CHARLIE PARKER SESSION NO. 178:

Date: February 5, 1953
Place: Jazz Workshop Program, CBC-TV, Montreal, Canada
Group: Charlie Parker with Brew Moore (ts), Paul Bley (p), Niel Michaud (b), Ted Paskert (d), Dick Garcia (g)
Recording: TV Broadcast
Primary Source: CD Uptown UPCD 27.36; Philology Vol. 9 (without announcements)

- Announcement (:24)
- 1. Cool Blues (1:58)
- Bernies Tune (feat. Brew Moore) (3:13)
- 2. Don't Blame Me (3:24)
- 3. Wahoo (3:28)
- Announcement (:17)

Note: The Uptown issue is a true labor of love. It includes detailed background about the

recording, transcriptions of the solos and biographies of all the musicians.

CHARLIE PARKER SESSION NO. 179:

Date: February 7, 1953

Place: Chez Paree Nightclub, Montreal, Canada

Group: Charlie Parker with Valdo Williams or Steep Wade (p), Hal Gaylor or Bob Rudd (b), Billy Graham or Bobby Maloy (d), Dick Garcia (g)

Recording: Private

Primary Source: CD Uptown UPCD 27.36; Philology Vol. 9 (W 120.2) (Items a and d only)

- Announcements (:52)
- 1. Ornithology (4:08)
- 2. Cool Blues (7:32)
- I'll Remember April (5:39)
- 3. Moose the Mooche (5:14)
- Charlie Parker announcement into
- 4. Embraceable You (3:42)
- 5. Now's the Time (7:41)

Note:

CHARLIE PARKER SESSION NO. 180:

Date: February 16, 1953

Place: Bandbox, New York City

Group: Bill Harris/Chubby Jackson Herd feat. Charlie Mariano (as), Harry Johnson (ts), Sonny Truitt (p), Morey Feld (d), announcement by Leonard Feather during tune

Recording: Radio Broadcast

Primary Source: CD Philology Vol. 9 (W 120.2)

1. Your Father's Mustache (5:10)

Note: Volume fades up and down during solo. Not good sound, but good playing! Lots of encouragement from the band.

CHARLIE PARKER SESSION NO. 181:

Date: February 22, 1953

Place: Club Kavakos, Washington, D.C.

Group: Joe Timer Orchestra

Recording: Private Tape

Primary Source: LP Electra Musician E1-60019

1. These Foolish Things (3:17)
2. Thou Swell (3:48)
3. Round House (3:08)
4. Light Green (3:31)
5. Willis (5:18)
6. Don't Blame Me (2:12)
7. Fine and Dandy (3:22)
8. Something to Remember You By into
9. Blue Room and back and forth (3:11)

Note: This recording includes a nice interview with Red Rodney.

CHARLIE PARKER SESSION NO. 182:

Date: Sometime in 1952 or 1953

Place: Somewhere in New York City

Group: Unknown sextet including some other alto player
Recording: Private records
Primary Source: Philology Vol. 20 (W 850.2)

1. Groovin' High (4:14)
2. The Great Lie (4:17)
3. Unnamed Blues (3:59)
4. How High the Moon (4:32)

Notes: This is an unusual recently discovered session. It does not sound like a jam session, but more like demonstration records. Why Bird would be doing demos with an inferior alto player this late in his career seems very strange.

CHARLIE PARKER SESSION NO. 183:

Date: March 10, 1953
Place: Storyville, Boston, Mass.
Group: Charlie Parker with Red Garland (p), Bernie Griggs (b), Roy Haynes (d)
Recording: Broadcast
Primary Source: Blue Note BT85108

1. Moose the Mooche (5:05)
2. I'll Walk Alone (4:53)
3. Ornithology (4:23)
4. Out of Nowhere (4:34)

Notes: Interesting recording with Red Garland.

CHARLIE PARKER SESSION NO. 184:

Date: March 23, 1953
Place: Bandbox, New York City
Group: Charlie Parker with the Milt Buckner Trio
Recording: Radio Broadcast
Primary Source: CD Birdbox Vol. 51

- Conversation between Leonard Feather and Bird
- 1. Groovin' High (3:49)

Notes: Bird caught between Feather and an organ, ugh!
CHARLIE PARKER SESSION NO. 185:

Date: March 30, 1953
Place: Bandbox, New York City
Group: Charlie Parker Quartet feat. Walter Bishop (p), Kenny O'Brien (b), Roy Haynes (d)
Recording: Radio Broadcast
Primary Source: CD Birdbox Vol. 16

1. Caravan with voiceover into
2. Cool Blues with Leonard Feather voiceover into
3. Star Eyes (6:13)
4. My Little Suede Shoes with voiceover into
 - Leonard Feather introduction into
5. Ornithology (6:07)
6. Fifty-Second Street Theme I with voiceovers into
 - Conversation between Feather and Bird into
7. Dynamo A (Diggin' Diz)
8. Fifty-Second Street Theme II (5:25) into
 - Feather requests tune, Bird says he'll comply into
9. Embraceable You (with Country Gardens tag) into

10. Fifty-Second Street Theme III (3:35) (with voiceover)

Notes: Dynamo A and Dynamo B were the working titles that Bird and Diz used for two of their tunes from the old days. If I'm not mistaken, the latter is Confirmation.

CHARLIE PARKER SESSION NO. 186:

Date: March 1953

Place: Howard Theater, Washington, D.C.

Group: Charlie Parker Quartet

Recording: Private Tape

Primary Source: CD Philology Vol. 18 (W 848.2); LP VGM0009

1. Out of Nowhere (4:56)
2. Ornithology (4:39) (head missing)
3. Anthropology (5:21)

Notes: Sound problems mar this spirited playing, the saxophone distorts, as if the recording level was too high. Boisterous, pleasant crowd audible.

CHARLIE PARKER SESSION NO. 187:

Date: May 9, 1953

Place: Birdland, New York City

Group: Charlie Parker Quartet feat. John Lewis (p), Curley Russell (b), Kenny Clark (d)

Recording: Radio Broadcast

Primary Source: CD Bird Box Vol. 16

- Announcement, Bob Garrity asks Bird about his plastic alto, into
- 1. Cool Blues (4:28)
- Announcement, Garrity introduces Band into
- 2. Star Eyes (5:19)
- 3. Moose the Mooche into
- 4. Lullaby of Birdland (6:00)
- 5. Broadway into
- 6. Lullaby of Birdland (3:34)

Notes: Broadway is marred by a seemingly endless conga solo. A mediocre session.

CHARLIE PARKER SESSION NO. 188:

Date: May 22, 1953

Place: Birdland, New York City

Group: Charlie Parker Quartet with Bud Powell (p), Charlie Mingus (b), Art Taylor (d)

Recording: Broadcast

Primary Source: Tape reputed to exist in Chan Parker collection

1. Cool Blues
2. All the Things You Are
3. Lullaby of Birdland

Note: I cannot confirm that a tape of this session exists.

CHARLIE PARKER SESSION NO. 189:

Date: May 15, 1953

Place: Massey Hall, Toronto, Canada

Group: Quintet of the Year: Dizzy Gillespie (t), Bud Powell (p), Charles Mingus (b), Max Roach (d)

Recording: Privately taped by Charles Mingus

Primary Source: CD version of Debut VDJ-1567

1. Perdido (7:53)
 - Bird announces Dizzy as "My worthy constituent" into
2. Salt Peanuts (7:30)
3. Wee (6:45)
 - Dizzy announces
4. Hot House (9:18)
 - Dizzy announces title in French
5. A Night in Tunisia 7:33)
6. All the Things You Are into
7. Fifty-Second Street Theme (7:55)

Notes: I feel this is a somewhat overrated session. There are some sparks flying between Bird and Dizzy that make the evening interesting.

CHARLIE PARKER SESSION NO. 190:

Date: May 25, 1953

Place: New York City

Group: Gil Evans Orchestra and Dave Lambert Singers

Recording: Commercial for Mercury Records

Primary Source: CD Verve Box Disc 9

1. In the Still of the Night (:32)FS
2. In the Still of the Night (:53)IT
3. In the Still of the Night (3:46) CT
4. In the Still of the Night (3:21) CT
5. In the Still of the Night (:45) FS
6. In the Still of the Night (3:26) CT
7. In the Still of the Night (3:22) MT
8. Old Folks (:26) IT
9. Old Folks (:09) FS
10. Old Folks (4:04) CT
11. Old Folks IT Bird noodles into
12. Old Folks FS (:21)
13. Old Folks (3:28) CT
14. Old Folks (:26) IT
15. Old Folks (3:39) CT
16. Old Folks (3:24) MT
17. If I Love Again (2:31)

Notes: My wife hates it when I play this session.

CHARLIE PARKER SESSION NO. 191:

Date: May 30, 1953

Place: Birdland, New York City

Group: Charlie Parker Quintet with Bud Powell (p), Charlie Mingus (b), Art Taylor (d) and Candido (conga)

Recording: Broadcast

Primary Source: CD Stash ST CD-10, Bird Box Vol. 16

- Garrity talks to Bird,
- 1. Moose the Mooche (with conga solo) (6:00)
 - Announcement (CP Voice, barely) into
- 2. Cheryl (with conga solo) into
- 3. Lullaby of Birdland (brief theme with voice-over) (8:15)

Note: Fair fidelity, at best. Solid Bird & Bud, especially on Cheryl.

CHARLIE PARKER SESSION NO. 192:

Date: May 1953 (?)

Place: Unknown

Group: Charlie Parker Quartet with Bud Powell (p), Charles Mingus (b), Max Roach (d)

Recording: Radio Broadcast

Primary Source: CD Birdbox Vol. 16

1. Dance of the Infidels (5:30)

Note: This is a very nice item, complete, well recorded, good playing.

CHARLIE PARKER SESSION NO. 193:

Date: June 14, 1953

Place: Hi-Hat, Boston, Mass

Group: Charlie Parker with Herb Pomeroy (t), Dean Earl (p), Bernie Griggs (b), Bill Graham (d)

Recording: Broadcast

Primary Source: CD Bird Box Vols. 17-18

1. Ornithology
2. Cool Blues
3. My Little Suede Shoes (inc.)

Note: This is the first of the Hi-Hat Broadcasts, which document Bird's final club performances.

CHARLIE PARKER SESSION NO. 194:

Date: June 14, 1953

Place: Hi-Hat, Boston, Mass

Group: Charlie Parker with Herb Pomeroy (t), Dean Earl (p), Bernie Griggs (b), Bill Graham (d)

Recording: Broadcast

Primary Source: CD Stash 21, Fresh Sounds Boston, Vol. 1

- Announcement by Sid and Bird into
- 1. Cool Blues (5:38)
- 2. Scapple From the Apple (7:13)
- Sid introduces the band (:57)
- 3. Laura (6:34)
- Announcement by Sid
- 4. Cheryl (5:44)
- 5. Ornithology (6:24)
- 6. Fifty-Second Street Theme (1:30) with voiceovers.

CHARLIE PARKER SESSION NO. 195:

Date: June 13, 1953

Place: Boston, Mass.

Group: Interview with John McLellan (a.k.a. John T. Fitch)

Recording: Broadcast

Primary Source: CD Philology Vol. 18 (W 848.2)

1. Interview with Bird (17:24)

Note: This is an intellectual interview where Bird speaks about his affinity for modern classical music and also the founding of modern jazz "trade name - Bebop."

CHARLIE PARKER SESSION NO. 196:

Date: June 1953

Place: Birdland, New York City
Group: Dizzy Gillespie All Stars feat. Miles Davis (t), Sahib, Shihab (bs), Wade Legge (p), Louis Hackney (b), Al Jones (d)
Recording: Broadcast
Primary Source:

1. The Bluest Blues (6:28) (vocal by Dizzy Gillespie)
2. On the Sunny Side of the Street (2:49) (vocal by Joe Carroll)

Note:

CHARLIE PARKER SESSION NO. 197:

Date: Summer 1953
Place: Birdland, New York City
Group: Max Roach Sextet feat. Sonny Stitt (as), Hank Mobley (ts), unknown (p), George Duvivier (b)
Recording: Private tape
Primary Source: Reputed to exist from the Chan Parker collection.

1. Star Eyes
2. On the Sunny Side of the Street
3. Ornithology

Note: I cannot verify that this session exists.

CHARLIE PARKER SESSION NO. 198:

Date: July 26, 1953
Place: Open Door, New York City
Group: Jam Session -- Benny Harris (t), Bud Powell or Al Haig (p), Charles Mingus (b) and and Art Taylor (d)
Recording: Private Tape, probably recorded by Chan Richardson Parker
Primary Source: Private Tape: This session is unissued, but will be issued soon by Philology.

1. Out of Nowhere (3:10)
2. Star Eyes (3:40)
3. Cool Blues (4:42)
4. East of the Sun (3:20)
5. The Song Is You (6:02)
6. Fifty-Second Street Theme I (2:40)
7. Ornithology (3:14)
8. Scrapple From the Apple (3:25)
9. My Old Flame (4:12)
10. My Little Suede Shoes (2:05)
11. I Remember You (2:57)
12. All the Things You Are (4:11)
13. Just You, Just Me (2:12)
14. I'll Remember April I (4:14)
15. Hot House (3:14)
16. Fifty-Second Street Theme II (2:58)
17. I Cover the Waterfront (Country Gardens tag) (2:20)
18. This Time the Dream's on Me (4:09)
19. I'll Remember April II into
20. Fifty-Second Street Theme III (very brief) into
- Bird Announcement over Theme (3:11)

Note: The tape is edited to some themes and Bird solos only. There are no Bud Powell solos, although Bird can be heard announcing him.

The Charlie Parker Discography lists a second take of Ornithology and a fourth take of Fifty-Second Street Theme. I believe these do not exist.

East of the Sun, The Song Is You and Suede Shoes suffer from some recording noise, probably from the source. My Old Flame is excellent. Bird plays the first chorus close to the melody, sounding very much like the Dial recording, and then improvises the second. The outchorus contains interesting doubletime passages. I Remember You presages the studio recording made three days later. YIs this the only known Just You, Just Me?

CHARLIE PARKER SESSION NO. 199:

Date: July 30, 1953

Place: New York City

Group: Charlie Parker Quartet

Recording: Commercial for Mercury

Primary Source: CD Verve Box Disc 10

1. Chi-Chi (3:09)CT
2. Chi-Chi (:27) FS
3. Chi-Chi (2:42) CT
4. Chi-Chi (2:37) CT
5. Chi-Chi (:17) FS
6. Chi-Chi (3:02) MT
7. I Remember You (3:03)
8. Now's the Time (3:01)
9. Confirmation (:14) FS
10. Confirmation (:09) FS
11. Confirmation (2:58) MT

Note: The last Bird Be-bop session. He goes back to the roots, recording his first studio recording of his own classic composition Confirmation.

CHARLIE PARKER SESSION NO. 200:

Date: September 1953

Place: Storyville, Boston, Mass.

Group: Charlie Parker with Herb Pomeroy (t), Sir Charles Thompson (p), Jimmy Woode (b), Kenny Clarke (d)

Recording: Broadcast

Primary Source: Blue Note BT85108

1. Now's the Time (4:11)
2. Don't Blame Me (4:58)
3. Dancing on the Ceiling (2:29)
4. Cool Blues (4:44)
5. Groovin' High (5:04)

Notes:

CHARLIE PARKER SESSION NO. 201:

Date: November 5, 1953

Place: University of Oregon

Group: Charlie Parker with the Chet Baker Quartet, Jimmy Rowles (p), Carson Smith (b), and Shelly Manne (d)

Recording: Live Tape Recording of Concert

Primary Source: CD Stash ST CD-10, Bird Box Vol. 17

1. Ornithology (two segments) (2:47)
2. Barbados (starts with drum solo) (3:48)
3. Cool Blues (5:33)

Note: A very nice session, very clean sound. unfortunately only Bird solos, would have been nice to have the Chet.

CHARLIE PARKER SESSION NO. 202:

Date: January 23, 1954
 Place: Hi-Hat, Boston, Mass
 Group: Charlie Parker feat. Jay Migliori (ts), Roland Griffith (p), Jimmy Woode (b), Gregg Solano (d)
 Recording: Broadcast on WCOP
 Primary Source: CD Fresh Sounds Boston Vol. 2

1. Now's the Time (9:14)
 - Announcement by Sid and Bird (:51)
2. Out of Nowhere (5:48)
3. My Little Suede Shoes (5:01)
4. Jumpin' with Sympony Sid (1:08) with voiceover

CHARLIE PARKER SESSION NO. 203:

Date: January 23, 1954
 Place: Hi-Hat, Boston, Mass.
 Group: Charlie Parker
 Recording: Broadcast
 Primary Source: CD

1. Now's the Time
2. Out of Nowhere
3. My Little Suede Shoes
4. Jumpin' With Symphony Sid

CHARLIE PARKER SESSION NO. 204:

Date: January 1954
 Place: Hi-Hat, Boston, Mass
 Group: Charlie Parker
 Recording: Broadcast
 Primary Source: CD

1. Ornithology
2. My Little Suede Shoes
3. Now's the Time
4. Groovin' High

Note: Discographies list a second Boston date for June 1953. Fresh Sounds places the date as probably in January 1954, where it is placed here.

CHARLIE PARKER SESSION NO. 205:

Date: Early 1954
 Place: Boston, Mass
 Group: Interview by Paul Desmond and John McLellan with Charlie Parker
 Recording: Broadcast
 Primary Source: CD Philology Vol. 8 (W.80.2)

- Interview (CP Voice) (13:32)

Note: This is a good, intellectual discussion, Bird claims 11 to 15 hours per day of practicing when he lived with his mother in Kansas City.

CHARLIE PARKER SESSION NO. 206:

Date: January 18 1954
Place: Hi-Hat, Boston, Mass
Group: Charlie Parker with pick up group feat.
Recording: Broadcast
Primary Source: Stash CD 10, Fresh Sounds

1. Cool Blues
2. Out of Nowhere
3. My Funny Valentine
4. Ornithology

Note: Fresh Sounds says this session belongs in June 1953.

CHARLIE PARKER SESSION NO. 207:

Date: February 25, 1954
Place: Civic Auditorium, Portland, Oregon
Group: Stan Kenton Big Band: Festival of Modern Jazz Tour
Recording: Private Recording
Primary Source: CD Philology Vol. 8 (W.80.2); Birdbox Vol. 18

- Announcement by Stan Kenton into

 1. Night and Day (2:55)
 2. My Funny Valentine (3:11)
 3. Cherokee (2:52)

Charlie Parker Discography Session No. 213

Note: Bird is in good form, probably the last such recorded performance. I spoke to Gene Norman, who confirms he has some additional Kenton material. He seems uninterested in issuing it, however.

Philology gives the date of this session as the 28th.

CHARLIE PARKER SESSION NO. 208:

Date: March 31, 1954
Place: New York City
Group: Charlie Parker Quintet feat. Walter Bishop, Jr. (p), Jerome Darr (g), Teddy Kotick (b), Roy Haynes (d)
Recording: Commercial for Verve Records
Primary Source: CD Verve Box Disc 10

1. I Get a Kick Out of You (4:55) CT
2. I Get a Kick Out of You (:32) FS
3. I Get a Kick Out of You (:16) FS
4. I Get a Kick Out of You (1:05) IT
5. I Get a Kick Out of You (:17) FS
6. I Get a Kick Out of You (1:08) IT
7. I Get a Kick Out of You (3:34) MT
8. Just One of Those Things (2:46)
9. My Heart Belongs to Daddy (:36) FS and check

10. My Heart Belongs to Daddy (3:18) MT
11. I've Got You Under My Skin (3:38)

Note:

CHARLIE PARKER SESSION NO. 209:

Date: August 27, 1954
Place: Birdland, New York City
Group: Charlie Parker with Strings
Recording: Broadcast
Primary Source: CD Birdbox Vol. 18

1. Theme into
2. What Is This Thing Called Love? (2:09)
3. Repetition (2:36)
4. Easy To Love (2:08)
5. East of the Sun into
6. Theme (3:32)

Note: Bird's last recording with Strings. This is the gig where he fired the band, then went home and attempted suicide.

CHARLIE PARKER SESSION NO. 210:

Date: September 25, 1954
Place: Carnegie Hall
Group: Charlie Parker Quartet, John Lewis (p), Percy Heath (b), Kenny Clarke (d)
Recording: Concert Recorded for Roulette Records
Primary Source: CD Bird Box Vol. 18

1. The Song Is You (4:20)
2. My Funny Valentine (2:00)
3. Cool Blues (2:45)

Note: Bird sounds like a very sick man on these sad sides.

CHARLIE PARKER SESSION NO. 211:

Date: December 10, 1954
Place: Fine Sounds Studio, New York City
Group: Charlie Parker Quintet feat Walter Bishop, Jr. (p), Jerome Darr (g), Teddy Kotick (b), Roy Haynes (d)
Recording: Commercial for Verve Records
Primary Source: Verve Box, Vol. 10

1. Love For Sale (:17) FS
2. Love For Sale (5:47) CT
3. Love For Sale (1:03) IT
4. Love For Sale (5:32) CT
5. Love For Sale (5:35) MT
6. I Love Paris (5:07) CT
7. I Love Paris (5:07) MT

Note: Bird's last trip to the studio. A poor session.

CHARLIE PARKER SESSION NO. 212:

Date: Late 1954 or possibly early 1955

Place: Dick Meldonian's Apartment, New York City
Group: Charlie Parker doing Scales and talking
Recording: Private Tape
Primary Source: CD Philology Vol. 16 (W 846.2)

1. Bird Doing Scales and Talking About Music (9:17)

NO DETAILS:

I have been assured by reputable sources that the following exist:

1. A tape of Bird and Allen Eager playing where they swap horns.
2. Another live recording of Au Privave.



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