

## CHARLIE PARKER DISCOGRAPHY

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This discography is based in the first instance on the one compiled by John C. Burton to commemorate the 75th anniversary of Charlie Parker's birth (August 29, 1995), which itself is derivative from the Kloster & Bakker, and Bregman, Bukowski & Saks, discographies. I have restored some of the deletions from the Bregman et al discography and have added material issued since. I have also added sources, derived from my own collection, and referred to other printed works on Parker's music, career, and recordings throughout to clarify performance dates and locations. Nevertheless, the basic structure of John C. Burton's discography has been retained due to the ease of access to the information that it affords. While Charlie Parker's life was very short, he was born on August 29, 1920, and died March 12, 1955, at the age of 34, and his recording career much shorter, spanning in total about 15 years, but in actuality only 11 years from 1944 until his death there is a very large amount of recorded material in existence. This reflects the impact that Charlie Parker made while he was alive; from 1944 there is an explosion of official and unofficial recording of his performances. They begin with an early solo recording made by Parker sometime around 1940 and end with him playing scales and talking about music in late 1954 or early 1955: ironically, then, he began his recording career as a solo player and ended thus, despite his career being of ensemble playing.

There have been released on a number of labels of Charlie Parker recordings, of varying qualities throughout the years (copyright ownership of Parker's music is by a large a mess, he often sold rights with complete casualness). The most easily available of Parker's recordings include: The Dial recordings; available either as a Stash 4 CD set or, the much better sound quality, Toshiba EMI recent 4 individual CD re-issue 'Charlie Parker on Dial, Volumes 1 - 4', the latter's disadvantage is, of-course, that they lack the immediate post-Camarillo recordings (February 19, 1947, session 037). Next there is the Savoy recordings, which overlap the Dial sessions reflecting the chaos of Parker's recording arrangements; unfortunately as a complete box set, these have long been out of print and there is no apparent plan to re-issue these. The last set issue was the Nippon Columbia limited edition of their beautifully presented, sound and gold disc, but partly flawed one; "The Complete Charlie Parker on Savoy Years," Nippon Columbia COCY-75791/8), recently Orrin Keepnews produced a box set of the Savoy live sessions, otherwise most of the Savoy material, studio and live, is available only as individually issued discs that reflect precisely the flaws of their first release in this form. The next is the recordings that Charlie Parker made for the Mercury label, released as "Bird: The Complete Charlie Parker on Verve," Verve CD837 142-2. These are all of the recordings made under contract with companies by Charlie Parker, the remainder are composed of private recordings made of concerts or of or for radio broadcasts. The first, and what were nothing more than myth until recently, were issued as "The Complete Benedetti Charlie Parker," recordings, on Mosaic 129. Next is the Philology CD issues, up to and including volume 25, which is a collection of such recordings spanning CP's entire recording career, then there is the rarer Birdbox recordings which lays much, not all, of the same material in chronological order, first issued as a limited edition, then more charmingly re-issued as another limited edition of 500 in Japan by Sound Hills, CD SSCD 8017 - 34; the French Company Media 7 have recently embarked on a project to reissue the recordings where Charlie Parker performs a solo (although there is some flexibility/ambiguity with this as they have included recordings where there is no solo indeed where some where the participation of Parker is in doubt), these are now at Volume 6 with good discographical information included, they are worth keeping an eye on; then, lastly, there are various individual issues of this sort of Parker material on Stash, Fresh Sounds, Charlie Parker Records, Spotlight, Cool & Blue, Connoisseur Collection, Charly, Black Label, and many many others, where often the same material has been issued by these many different companies, in varying degrees of fidelity.

My collection is all on CD; I use a Naim CD player and amplifier, with mission speakers; this CD player and amplifier gives, to my ears, the warmest sound of any CD player that I have heard, especially, not exclusively, with 20 or 24 bit CDs. It seems that the French company

have began a reissue programme of the Parker material, that has now reached Volume 4. All of this is taken from other sources, limited to that out of copyright. I liked their issue of both the Charlie Christian material, and the Billie Holiday recording, which have now reached Volume 12. The latter were definitely much better sound than the Blue Moon releases of the same material, which while clean were topped, as were their issue of the Parker work on Dial and Savoy. One question that comes to mind: the material issued by Philology generally improves in quality as the volumes progress; in this period of 'cleaning up' many original recordings and transferring older analogue recordings to 20 or 24 bit release, would it not be possible for Philology to do the same with their very precious holdings? Perhaps drawing them more towards a uniform, preferably higher, quality reproduction.

## THE CHARLIE PARKER RECORDING SESSIONS

### CHARLIE PARKER SESSION NO.001:

Date: May or November 1940. Place: Probably Kansas City. Group: Charlie Parker as, solo. Recording: Personal acetate, recorded by Clarence Davis.

Primary Source:

Charlie Parker, Volumes 1 & 2,

Young Bird 1940 -1944, Media 7 MJCD 78/79, for the complete version; Charlie Parker, The Complete "Birth of the Bebop," Stash CD 535; Charlie Parker, Bird's Eyes, Last Unissued, Philology CD Vol. 1/4 W 5/18-2, both issues re incomplete.

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

Notes: The discovery of this disc, labelled Honey and Body by Clarence Davis, the Kansas city trumpeter who recorded Parker, pushed the earliest known existing recording of Charlie Parker back to just before 1940, with this sole example of him playing unaccompanied. The actual date of the recording has been disputed, some placing it as early as 1937 when Parker was 16 or 17, but that is highly doubtful, May or November 1940 is the generally accepted time. Most issues end prematurely, before the bridge and final eight of Body & Soul, the result of the needle sticking when the original disc was first being transferred for commercial release. On Stash this item ends at 5:03, when it fades out and on Philology at 3:04 repeating sound produced by the stuck needle appears, continuing until it fades out at 3:10. The longer version is now available, in the Media 7 release, which 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. A transcription and excellent analysis of this early gem can be found on Woideck, 1996. Honeysuckle Rose is performed at 194, and Body and Soul at half that rate. It is apparent that Bird is playing well, providing a good sense of melodic, harmonic and rhythmic form and direction.

### CHARLIE PARKER SESSION NO.002:

Date: August 09, 1940.

Place: Trocadora Ballroom, Wichita, Kansas.

Group: Jay McShann Orchestra: Buddy Anderson and Orville Minor tp, Bob Gould tbn, Charles Parker, & John Jackson as, Bob Mabane ts, Jay McShann p, Gene Ramey b, Gus Johnson d.

Recording: Private recordings by Pete Armstrong and Fred Higgins, university students, on paper disc, using a portable recorder.

Primary Source: Charlie Parker, Volumes 1 & 2, Young Bird 1940 -1944, Media 7 MJCD 78/79, for item 1; "Early Bird: Charlie Parker with Jay MacShann and his Orchestra," Stash CD 542, item 2 only, time from there.

1. Walkin' and Swingin' (aka Jumpin' at the Woodside) (Incomplete.) (??:??)
2. I Got Rhythm (3:37)
3. Jay McShann Blues, title unknown. (??:??)

Notes: The Bregman, et al., discography, list Stash CD 542 as the source for items 1 and 2, but there is only item 2. Indeed, the Stash sleeve notes there state that only this item has anything like playable quality, and that as there is no audible alto saxophone on either of the others they omitted it from the release. John Burton in his internet discography contends that item 2 is not "I Got Rhythm," but "Walkin' and Swingin'" by Marylou Williams, which is how it is listed on the Media 7 issue. On both the Stash and Media 7 CDs item 2 has very poor quality sound, although the Media 7 is marginally better in that respect. (Items 1 & 3, not in my collection.)

#### CHARLIE PARKER SESSION NO.003:

Date: November 30, 1940.

Place: Wichita, Kansas.

Group: Jay McShann Octet: Charlie Parker as, Buddy Anderson and Orville Minor tp, Bob Gould tbn, violin on 7, William J. Scott ts, Jay McShann p, dir, Gene Ramey b, Gus Johnson d.

Recorded: Acetates recorded at Radio Station KFBR, by Bud Gould, a station musician.

Primary Source: Charlie Parker, Volumes 1 & 2, Young Bird 1940 -1944, Media 7 MJCD 78/79; Charlie Parker, "Early Bird: Charlie Parker with Jay MacShann and his Orchestra," Stash CD 542, times from there.

1. I Found a New Baby (2:59)
2. Body and Soul (2:50)
3. Moten Swing (2:47)
4. Coquette (3:08)
5. Lady Be Good (2:56)
6. Witchita Blues (3:08)
7. Honeysuckle Rose (2:57)

Notes: Transcription, in jazz, has come to have three meanings; one is the traditional one of laying out the music in written form, as in a score; the other is synonymous with the term dubbing; and the third comes from early recording techniques, whereby larger format, extended playing, recording discs were usually made for radio transmission; an extended disc was recorded and taken to the radio station where it was broadcast. The normal recording limit for discs then was under 4 minutes played at 78rpm, but these broadcast transcriptions, the full term for the extended discs, were 16 inch discs, recorded at 331/3rpm, could record continuous music for up to 15 minutes. Earlier issues identified items 3-7 as from December 2, later sources place all items on November 30. These recordings, discovered during the 1960's by Frank Driggs, were thought to be Bird's first recordings in existence. They are well recorded and Bird's solo reveals the origins of his style in the woodshedding with Lester Young's discs; they sound like speeded up Lester Young performances, most apparent in the Lady Be good track which was one of Lester's titles that he worked on, and have more vibrato than his later work contained. Honey Suckle Rose also provides an interesting comparison with his unaccompanied version; this is played much faster, at 280, and is melodically and rhythmically more like later bebop.

#### CHARLIE PARKER SESSION NO.004:

Date: April 30, 1941.

Place: Dallas, Texas

Group: Jay McShann Orchestra: Orville Minor, Buddy Anderson, and Harold Bruce tp, Joe Taswell Baird tbn, Charlie Parker, and John Jackson as, Harold Ferguson, and Bob Manbane ts, Jay McShann p, Gene Ramey b, Gus Johnson d, Walter Brown vocal on item 2 only.

Recording: Commercial for Decca Records.

Primary Source: Charlie Parker, Volumes 1 & 2, Young Bird 1940 -1944, Media 7 MJCD 78/79; Jay McShann Orchestra. Blues from Kansas City, featuring Charlie Parker and Walter Brown, Decca Jazz, MVCR-20009, times from there; Media 7 MJCD 78/79.

1. Swingmatism (2:38)
2. Hootie Blues (2:53)
3. Dexter Blues (2:53)

Notes: This is the first commercial recording session of Parker, with good solos that, with the benefit of hindsight, show his style was developing, although he does not solo on item 3, he did, however, write the arrangements for item 2. Vine Street Boogie, Confessin' the Blues, and Hold 'Em Hootie, were recorded as a trio with Hootie Williams p, Gene Ramey b, and Gus Johnson d, plus Walter Brown vocal on Confessin' the Blues.

#### CHARLIE PARKER SESSION NO.005:

Date: November 18, 1941.

Place: Chicago, Ill.

Group: Jay McShann and his Orchestra: Buddy Anderson, Orville Minor and Bob Merrill tp, Lawrence Anderson, Joe Taswell Baird tbn, Charlie Parker or John Jackson as, Fred Culliver, and Bob Manbane ts, Jay McShann p, Gene Ramey b, Gus Johnson d, Walter Brown, vcl.

Recording: Private recording.

Primary Source: Charlie Parker, Volumes 1 & 2, Young Bird 1940 -1944, Media 7 MJCD 78/79; Jay McShann Orchestra. Blues from Kansas City, featuring Charlie Parker and Walter Brown, The Original American Decca Recordings, Decca Jazz, MVCR-20009, time from there; Affinity AFS 1006.

1. One Woman Blues (3:02)

Notes: Bregman, et al., in their discography, note "Charlie Parker may not be in the group..." They and Burton refer to the Affinity issue only, Burton states that he neither has nor heard this the GRP release as he comments so, perhaps this GRP issue has a more cleaner, detailed sound than that issue, and the instruments more easily deciphered. Loren Schönberg wrote in the liner notes to the GRP re-issue: "...The omnipresent influence of Lester Young and Louis Armstrong surface in the horn's obligatos to the vocal before the reprise of the melody [in One Woman Blues]. It has always been assumed that the alto on this track was Parker, but jazz historian Phil Schaap reports being told by McShann on two different occasions that it definitely is not Bird. To these ears, one of the phrases is hard to imagine coming out of anyone else's horn, although the overall tone may be a little too fruity for Parker. It seems best to leave the question pending...." I am inclined to agree, it sounds like Parker's phrasing and self-confident command of the instrument to me; the alto sax solo begins at 1:34 and ends 2:04, when the trumpet comes in; ending chorus begins at 2:32. This is a very long solo for an instrument in a piece only 3:02, it was reported that Parker had a prominent spot in the McShann band.

#### CHARLIE PARKER SESSION NO.006:

Date: Early 1942.

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

Group: Clark Monroe's Uptown House Band, Charlie Parker as, with 8 or 9 musicians, possibly Allan Tinney p, Ebeneazor Paul b, the rest unknown.

Recording: Private recording on paper disc by Jerry Newman.

Primary Source: Charlie Parker, Volumes 1 & 2, Young Bird 1940 -1944, Media 7 MJCD 78/79, item 1 only; Charlie Parker with Jay McShann and his Orchestra, Early Bird, Stash CD 542, item 1 only, time from there; Spotlight SPJ 120; LP Onyx 22.

1. Cherokee (Incomplete) (2:49)
2. I Remember You (?:??)

Notes: There is a skip 19 - 20 seconds into the piece, at the end of the first eight of the theme; some find this irritating, but I can fill with my imagination, so it does not bother me so much. This provides further evidence of the trail leading to Parker's solo the eventually created Koko, out of the chord and form structures of this piece, first recorded November 26, 1946 for Savoy. Unfortunately the piece fades out during his second solo. According to Kloster & Bakker, I Remember You was recorded without a Bird solo, that item is not in my collection, so I cannot comment, I have included it here simply because Parker is implied to have been on the recording, this needs further research.

#### CHARLIE PARKER SESSION NO.007:

Date: February 13, 1942.

Place: Savoy Ballroom, New York City, NY., NY.

Group: Jay McShann Orchestra: Orville Minor, Buddy Anderson, and Bob Merrill tp, Lawrence Anderson and Joe Taswell Baird tbn, Charlie Parker, John Jackson as, Fred Culliver and Bob Manbane ts, James Coe bs, Jay McShann p, Leonard Enois g, Gene Ramey b, Harold West d, Al Hibler v on 2 only, Bill Abernathy ann.

Recording: Private acetate of radio broadcast by the NBC Blue Network.

Primary Source: Charlie Parker, Volumes 1 & 2, Young Bird 1940 -1944, Media 7 MJCD 78/79, for 1, 3, 4 & ; Charlie Parker with Jay McShann and his Orchestra, Early Bird, Stash CD 542, times from there.

Announcement (0:24) into

1. St Louis Mood (3:46) into

Announcement into

2. I Got It Bad (and That Ain't Good) (3:59) into

Announcement (0:07) into;

3. I'm Forever Blowing Bubbles (3:56)

Announcement (0:10) into

4. Hootie Blues (Incomplete.) (4:19)

Announcement (0:12) into

5. Swingmatism (3:50) into:

6. Love Don't Get You Nothing But the Blues (0:29)

Notes: St. Louis Mood on the Stash issue has a fade out at 4:07, becoming a gap at 4:08, abruptly recommencing at 4:10, finishing at 4:14, (of course this timing includes the announcements. Further, this piece is an AABA tune but the Stash CD 542 notes incorrectly state that it is a blues. On item 1 Parker's first solo begins at 2:22 and ends at 3:06, the second at 3:16 and 3:42. Parker's solo on Hootie Blues begins at 1:26 contains a 1 second skip at 1:54, and another at 2:14, inserted to maintain the tempo, finishing at 2:23. There is no solo by Charlie on items 2 and 6, the second being the closing theme. Overall, Parker's playing is very strong, revealing his development as a player towards his mature bebop style.

#### CHARLIE PARKER SESSION NO.008:

Date: July 02, 1942

Place: New York City, NY., NY.

Group: Jay McShann Orchestra: Buddy Anderson, Orville Minor and Bob Merrill tp, Lawrence Anderson and Joe Taswell Baird tbn, Charlie Parker, John Jackson as, Fred Culliver and Bob Manbane ts, James Coe bs, Jay McShann p, Leonard Enois g, Gene Ramey b, Harold West d, Walter Brown v on 1 & 3, Al Hibler v on 2.

Recording: Commercial for Decca

Primary Source: All items issued on The Original American Decca Recordings, Blues From Kansas City. Jay McShann Orchestra, featuring Charlie Parker and Walter Brown. GRP CD MVCR-20009, times from there; Media 7 MJCD 78/79.

1. Lonely Boy Blues (2:53)

2. Get Me On Your Mind (3:01)

3. The Jumpin' Blues (2:59)
4. Sepian Bounce (3:06)

Notes: On item 1, the first sax solo begins at 0:14, finishing at 1:05, is Jackson, very different in attack, timbre of playing from Parker's playing which can be heard behind when the vocal, beginning at 1:43 finishing at 2:17; on 3 Parker's solo begins at 1:02, with what clearly sounds like the beginning of Ornithology, finishing at 1:19; on 4 his solo begins at 1:47 continuing to 2:00 again at 2:09 to 2:18. There is no solo by Parker on item 2. This is the second recording session that Parker made, and last with McShann's band, as noted in Parker's Diary (Vail 1996 p. 6) when McShann's band went on tour in the late summer, Parker remained in New York.

#### CHARLIE PARKER SESSION NO. 009:

Date: September 1942, but possibly from 1941.  
Place: Vic Damon Studios, Kansas City, Kansas  
Group: Charlie Parker as, Efferge Ware g, Little Phil Phillips d.  
Recording: Personal recordings on acetates.  
Primary Source: Charlie Parker, The Complete "Birth of the Bebop," 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:

#### CHARLIE PARKER SESSION NO.010:

Date: February 15, 1943  
Place: Savoy Hotel, Room 305, Chicago, Illinois  
Group: Informal trio: Dizzy Gillespie tp, Charlie Parker as, Oscar Pettiford b.,  
Recording: Acetate made by Bob Redcross  
Primary Source: Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 1; Bird Box Vol. 1; Charlie Parker, The Complete "Birth of the Bebop," Stash CD 535; Media 7 MJCD 78/79.

1. Sweet Georgia Brown (7:40)

Notes:

#### CHARLIE PARKER SESSION NO.011:

Date: February 1943  
Place: Chicago, Illinois  
Group: Charlie Parker ts, the rest are variable probably including Billy Eckstine, Shorty McConnell and Benny Harris tp, Oscar Pettiford b, Hurley Ramey g.  
Recording: Acetates made by Bob Redcross.  
Primary Source: Charlie Parker, The Complete "Birth of the Bebop," Stash CD 535; Media 7 MJCD 78/79; Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 1, items 1, 4, & 7; Bird Box items 1, 4, & 7.

1. Three Guesses (4:12)  
Conversation with Parker into
2. Shoe Shine Swing (Yardin' with Yard) (Incomplete.) (4:12)
3. Body and Soul (Incomplete.) (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 (Incomplete.) (1:31)
8. Lady Be Good (Incomplete.) (1:17)
9. Boogie Woogie (3:36)
10. I Found a New Baby (Incomplete.) (?:??) (Unissued.)
11. I Can't Give You Anything But Love(Incomplete.) (?:??) (Unissued.).

Notes: Until the early 1980s of this set of recordings Shoe Shine Swing and Body and Soul were the only ones known to exist. Norman Saks was the one who traced Bob Redcross, thereby the recordings. In many of these recordings it is possible to trace the early origins of features of Parker's style and, as John Burton comments; 'Shoe Shine Swing is remarkable for Bird's close rendition of Lester Young's classic solo from the 1936 Jones-Smith session." Lester Young's version can be heard on Count Basie Volume 3, Media 7, MJCD 13, where there is the master and an alternate take, With item 2, we have the first recording of Parker's voice can be heard when he states: "What tune are we going to play?".According to the Bregman, et al., discography item 2 is also known as Cotton Tail, and by Stash it is a variation on "I got Rhythm" George Gershwin. There is some doubt whether Parker is actually playing on I Found a New Baby, I Can't Give You Anything But Love, and I Got Rhythm. Norman Saks states that the tenor player on, Boogie Woogie is not Charlie Parker, but Goon Gardner; I list it here for completeness; listen for yourself and decide.(Items 10 and 11, not in my collection.)

#### CHARLIE PARKER SESSION NO.012:

Date: September 15, 1944

Place: WOR Studios, New York City, NY., NY.

Group: Tiny Grimes Quintet: Charlie Parker as vocal on 11, Clyde Hart p, Tiny Grimes g vocal on 5 - 11, Jimmy Butts b vocal on 7 - 11, Doc West d.

Recording: Commercial for Savoy Records

Primary Source: Charlie Parker, The Complete Charlie Parker on Savoy Years, Nippon Columbia Savoy COCY-75791 - 8, Disc 1, times from there; Savoy Jazz Records CD ZDS 5500-1.

1. Tiny's Tempo (Take 1) (3:01)
2. Tiny's Tempo (Take 2) (2:58)
3. Tiny's Tempo (Take 3) (Master Take) (2:52)
4. I'll Always Love You Just the Same (Take 1 (False start) (0:04)
5. I'll Always Love You Just the Same (Take 2) (2:56)
6. I'll Always Love You Just the Same (Take 3) (Master Take) (2:59)
7. Romance Without Finance (Take 1) (3:04)
8. Romance Without Finance(Take 2) (Incomplete.) (1:00)
9. Romance Without Finance(Take 3) (3:01)
10. Romance Without Finance (Take 4) (Incomplete.) (0:43)
11. Romance Without Finance(Take 5) (Master Take.) (3:00)
12. Red Cross (Take 1) (3:15)
13. Red Cross(Take 2) (Master Take.) (3:06)

Notes: This is the point at which Parker's recording career begins in earnest, the first official studio recording of a small group session. Some of the tunes here are not so very special in themselves, but Parker achieves the alchemist's long standing dream of making gold out of lead in his solos, and generate controversy in the process. Of particular importance here, though, is Red Cross, where the note selection in Parker solo resulted in intense debate concerning its 'correctness,' whether it was suitable and possible to use, some say the debate that was so heated that at times came to violence. (c.f., Green 1991, pp. 165 - 6, for example.)With this Nippon Columbia issue of the Savoy material item 10 ends with Tiny Grimes voice shouting "Wait a minute, wait!" and the instruments stopping.(Item 4, not in my collection.)

CHARLIE PARKER SESSION NO.013:

Date: January 1945, this is the most likely date.

Place: New York City, NY., NY.

Group: Clyde Bernhardt and His Kansas City Buddies: Clyde Bernhardt tb and vocal, Charlie Parker as, Jay McShann p, Gene Ramey b, Gus Johnson d.

Recording: Glass based acetate test pressings

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 19, CD Philology W 849.2.

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

Notes: Philology need to be congratulated for re-assembling the recently discovered recordings made on acetates which were in pieces. They very carefully glued the pieces together, while it has to be admitted they are not perfect recreations, they are great items. Excellent solos and accompaniments can be heard on all of the above takes, they are a must for any serious collection and appreciation.

CHARLIE PARKER SESSION NO.014:

Date: January 04, 1945

Place: New York City, NY., NY.

Group: Clyde Hart's All Stars: Charlie Parker as, Dizzy Gillespie tp, 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: Charlie Parker. Bird's Eyes, Last Unissued, Vol. 19, Philology CD W 849.2; Black Label CD BLCD 8016 (except Item 4); LP Spotlight 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)

Notes: This is the first recording of Charlie Parker with Dizzy Gillespie, with excellent solos on many of the pieces. The session is also notable as the famed one where Rubberlegs Williams mistakenly drank Parker's coffee, which was laced with Benzedrine - the effects are very apparent in his vocal - on Parker they would have been considerably less so. The impact of drugs on Parker were more long-term, leading to his incarceration and very premature death.

CHARLIE PARKER SESSION NO.015:

Date: February 12, 1945

Place: Savoy Ballroom, New York City, NY.

Group: Cootie Williams Sextet: Arnold Jarvis p, Leroy Kirkland g, Carl Pruitt b, Sylvester Paine d.

Recording: Radio Broadcast

Primary Source: Charlie Parker. Bird's Eyes, Last Unissued, Vol. 8, Philology CD W 852.2; Charlie Parker. Bird's Eyes, Last Unissued, Vol. 8, Philology CD W 80.2, for item 9;

LP-Cootie Williams "Echoes of Harlem" Big Band Archives LP 1208; Spotlight SPJ150D.

1. 'Round Midnight, into Seven Eleven (3:30)
2. Do Nothin' Till You Hear From Me (4:16)
3. Don't Blame Me (4:02)
5. Perdido (4:03)
6. Night Cap (4:57)
7. Floogie Boo (3:50) into  
Announcement
8. St. Louis Blues (1:52)
9. You Talk a Little Trash. (3:07)

Notes: On CD Philology Vol. 22 (W 852.2), where there are another 7 tunes listed, none of which include Roll 'em or Air Mail Special, but perhaps Bird is not playing on these.

#### CHARLIE PARKER SESSION NO.016:

Date: February 28, 1945

Place: New York City, NY..

Group: Dizzy Gillespie Sextet: Dizzy Gillespie tp, Charlie Parker as, Clyde Hart p, Remo Palmieri g, Slam Stewart b, and Cozy Cole d.

Recording: Commercial for Guild Records

Primary Source: Dizzy Gillespie and his Sextets and Orchestra, Shaw 'Nuff, Musicraft CD MVSCD-1046-70053-2; Blue Moon BMCD 1007 Vol.1; Denon - Savoy CD SV-0152.

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

Notes:

#### CHARLIE PARKER SESSION NO.017:

Date: May 11, 1945

Place: New York City, NY.

Group: Dizzy Gillespie and his All Stars: Dizzy Gillespie tp, v item 2, Charlie Parker as, Al Haig p, Curley Russell b, Sid Catlett d, Sarah Vaughan v item 4.

Recording: Commercial for Guild

Primary Source: Dizzy Gillespie and his Sextets and Orchestra, Shaw 'Nuff, Musicraft CD MVSCD-1046-70053-2; Blue Moon BMCD 1007 Vol.1; Denon - Savoy CD SV 0152, for items 1 & 2; LP Prestige PR24030; Musicraft CD MVSCD-53; Lazerlight CD 15 731, for items 1, 3, & 4.

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

Notes: The Lazerlight issue has very poor sound quality, the Moon issues of Parker's work is clean and bright, that is all that can be said of them without criticising there excessive sharp tone, and lack of detail.

#### CHARLIE PARKER SESSION NO.018:

Date: May 25, 1945

Place: New York City, NY.

Group: Sarah Vaughan Octet: Charlie Parker as, Dizzy Gillespie tr, Flip Phillips ts, Sarah

Vaughan vocal, Nat Jaffe and Tadd Dameron p, Bill DeArango g, Curley Russell b, Max Roach d.

Recording: Commercial for Continental

Primary Source: Charlie Parker. Bird's Eyes, Last Unissued, Vol. 19, Philology CD W 849.2; Black Label BL CD 8016; LP Spotlight 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)

Notes

#### CHARLIE PARKER SESSION NO.019:

Date: May 30, 1945?

Place: Lincoln Square Concert, New York City, NY.

Group: Charlie Parker Sextet: Charlie Parker as, 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; Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34, Vol. 1; Bird Box Vol. 1.

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

Notes: This was originally thought to have been recorded in LA during February 1946, but now is believed to belong here. On the Charlie Parker: Perfect Complete Collection, CD SSCD-8017-34, this it is listed as recorded in February 1946, along with an additional tune; Lover, Come Back To Me. However, it is generally agreed that this is the correct date for the session.

#### CHARLIE PARKER SESSION NO.020:

Date: June 05, 1945.

Place: Academy of Music, Philadelphia, Pennsylvania

Group: Dizzy Gillespie Quintet; Dizzy Gillespie tp, Charlie Parker as, Al Haig p, Curley Russell b, Stan Levey d.

Recording: Acetate recording of concert excerpt

Primary Source: Charlie Parker. Bird's Eyes, Last Unissued, Vol. 17 Philology CD W 847.2, time from there.

1. Blue 'n' Boogie (Incomplete.) (2:57)

Notes: Information for personnel listing from this Philology release and Bird's Diary, Ken Vail, 1996.

#### CHARLIE PARKER SESSION NO.021:

Date: June 06, 1945

Place: New York City, NY.

Group: Red Norvo Sextet: Charlie Parker as, Dizzy Gillespie tp, Teddy Wilson p, Slam Stewart b, Specs Powell 1 - 7 or J.C. Heard (h-l) d.

Recording: Commercial for Comet Records

Primary Source: Charlie Parker. Bird's Eyes, Last Unissued, Vol. 15, Philology CD W 845.2; LP Spotlight SPJ 127.

1. Hallelujah (Take I) (4:10)
2. Hallelujah (Take II) (4:12)

3. Hallelujah (Take III) (Master take.)(4:00)
4. Get Happy (Take I) (4:03)
5. Get Happy (Take II) (Master take.) (3:47)
6. Slam, Slam Blues (Take I) (5:05)
7. Slam, Slam Blues (Take II) (Master take.) (4:29)
8. Congo Blues (Take I) (Incomplete.) (1:07)
9. Congo Blues (Take II) (Incomplete.) (1:17)
10. Congo Blues (Take III) (4:02)
11. Congo Blues (Take IV) (3:53)
12. Congo Blues (Take V) (Master take.) (3:50)

Notes:

CHARLIE PARKER SESSION NO.022:

Date: September 4, 1945.

Place: New York City, NY.

Group: Sir Charles Thompson and His All Stars: Charlie Parker as, Dexter Gordon ts, Buck Clayton tp, Sir Charles Thompson p, Danny Barker g, Jimmy Butts b, J.C. Heard d.

Recording: Commercial for Apollo Records

Primary Source: Sir Charles Thompson "Takin' Off" Apollo Series, Delmark CD 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)

Notes: These are the only recordings of Charlie Parker and Dexter Gordon together that are known to exist, although they did play together on other occasions. All items, except If I had You, were composed by Sir Charles Thompson, who selected the musicians for the session. This issue has a fine picture of the band at the session, with Charlie Parker sitting at the right hand side.

CHARLIE PARKER SESSION NO.023:

Date: November 26, 1945

Place: WOR Studios, New York City, NY.

Group: Charlie Parker's Reboppers: Charlie Parker as, Miles Davis tp, Dizzy Gillespie tp, and p, Argonne Thornton p, Curley Russell b, and Max Roach d.

Recording: Commercial for Savoy Records

Primary Source: The Complete Charlie Parker on Savoy Years, Nippon Columbia COCY-75791/8, for items 1 - 10a, on Vol. 1, 11 - 16, on Vol. 2; Savoy Jazz CD Box Vol. 1 ZDS 5500-1.

1. Billie's Bounce (Take I) (2:40)
2. Billie's Bounce (Take II) (Incomplete) (1:41)
3. Billie's Bounce (Take III) (3:03)
4. Warming Up a Riff (Cherokee) (Incomplete.) (2:32)
- 4a. Warming Up a Riff (Original Master) (2:32)
5. Billie's Bounce (Take IV) (Incomplete) (1:37)
6. Billie's Bounce (Take V) (Master take) (3:09)
7. Now's the Time (Take I) (False start) (0:20)
8. Now's the Time (Take II) (False start) (0:37)
9. Now's the Time (Take III) (3:06)
10. Now's the Time (Take IV) (Master take) (3:15)
- 10a. Now's the Time (Take V) (3:14)
11. Thriving from a Riff (Anthropology) (Take I) (2:59)

12. Thriving from a Riff (Anthropology) (Take II) (Incomplete) (0:23)
13. Thriving from a Riff (Anthropology) (Take III) (Master take) (2:55)
14. Meandering (Embraceable You) (Incomplete.) (3:15)
- 15a. KoKo (Original Master) (2:53)
15. KoKo (Cherokee) (Take I) (False start) (0:38)
16. KoKo (Take II) (Master take) (2:54)

Notes: This is Charlie Parker's first recording session as leader. There is some uncertainty regarding the piano player on individual tracks, indeed the session that has created a discographical conundrum till unresolved. The pianist first chosen was Bud Powell, but he left the city, and was replaced by Dizzy Gillespie for some tracks and Argonne Thornton for others. Moreover, Parker selected Miles Davis as the trumpet player, rather than the more skilled Gillespie, but as Miles was not up to playing the complex lines in some pieces, notably the trumpet introduction to Koko, Gillespie was called on the do that, as well as provide the piano comping! As if that was not sufficient, Parker was having reed problems and flooded his sax with a pitcher of water to try to swell the pads to improve the sound. In the end it is one of the most amazing sessions that Parker recorded in his career. The Complete Savoy sessions provides a fairly accurate chronological, the sole exception is with items 4 and 5; these are placed prior to Billie's Bounce; why? Probably, a decision based on continuity.

There are mysterious additional takes; e.g., Vol. 1. 5a, 10a, and on Vol. 2. 14a; duplicates or different?

#### CHARLIE PARKER SESSION NO.024:

Date: December 29, 1945

Place: Hollywood

Group: Slim Gaillard and his Orchestra: Charlie Parker as, vocal on 6, Dizzy Gillespie tp, Jack McVea ts, Dodo Marmarosa p, Slam Brown b, Zutty Singleton d.

Recording: Commercial for Belltone

Primary Source: The Complete Charlie Parker on Savoy Years, Nippon Columbia COCY-75791/8, Vol. 2, for items 2, 4, 5, & 6, times for these items from there; Blue Moon CD BMCD 1008 Vol. 2 for items 2, 4, 5, & 6; CD Savoy Jazz ZDS 1177.

1. Dizzy Boogie (Take I) (3:15)
2. Dizzy Boogie (Take II) (Master take) (3:08)
3. Flat Foot Floogie (Take I) (2:45)
4. Flat Foot Floogie (Take II) (Master take) (2:30)
5. Poppity Pop (Take II) (?:?) (Unissued.).
6. Poppity Pop (Take II) (2:55)
7. Slim's Jam (Take I) (Incomplete.) (3:15)

Notes: Item 5 is given a catalogue number of BTJ40.2, with the other items where there are two takes, the last digit specifies the take number, thus what happened to the first take of this item? The alternate takes of Dizzy Boogie and Flat Foot Floogie are said to be low fidelity, is the first take of Poppity Pop, similarly, more flawed? Item 7 ends with a fade out; where is the rest of this? These recordings are sheer joy to listen to, right down to the mimicked jam, where there is jive among the musicians, involving Parker thus:

Slim: "Well, look at Charlie Yardbird-a-Rooney."

CP: "Hey there Slim, how's it going, Jim?"

Slim: "Oh, everything is mellow man. Look at this cat together with his horn with him. Can you blow some?"

CP: "Yes, I got my horn with me, I want to blow some but I'm havin' a little reed trouble."

Slim: "What you haven't got a reed."

CP: "Yeh." Slim: "Well McVoutee has got a reed he can trim it down a little. Is that great?"

CP: "Yeh."

Slim: "Well that's solid, let's get together and blow."

#### CHARLIE PARKER SESSION NO.025:

Date: December 29, 1945

Place: NBC studio, Hollywood, CA.

Group: Dizzy Gillespie and his Rebop Six: Dizzy Gillespie tp, Charlie Parker as, Al Haig p, Milt Jackson vibes on items 3 & 4, Ray Brown b, and Stan Levey d.

Recording: Recording for American Forces Radio Services (AFRS) programme, Jubilee 162, 163, & 165.

Primary Source: Charlie Parker, The Complete "Birth of Bebop," Stash CD 535, for items 1 - 3, inclusive of announcements; Charlie Parker. Bird's Eyes, Last Unissued, Vol. 8, Philology CD W 80.2, for item 4.

Announcement by Ernie "Bubbles" Whitman and Dizzy Gillespie into, (0:25)

1. Shaw Nuff (4:11) + applause (0:15)

Announcement into, (0:16)

2. Groovin' High (5:34) + applause (0:06)

Announcement by Whitman and Gillespie into (0:18)

3. Dizzy Atmosphere (4:15) + applause (0:08)

4. A Night in Tunisia (5:38)

Notes: Some sources indicate Night in Tunisia was also recorded at this date, the one above was issued by Philology, W 80.2. This is where some curiosities arise. Burton on the internet discography sates that, in an article in Cadence, Dr. Robert Bregman explained this item to be fraudulent, unfortunately he gave no reference for the article, nor could it be traced by myself or a number of other people; this may be unsurprising as Cadence only has interviews, and record and book reviews. The mystery deepens because there are reviews in Cadence for all of the Philology releases but this one! Personal communication with Leonard Bukowski, co-author of the Bregman et al., (1993), published Parker discography shed no light on the matter, neither on the piece itself or the Bregman article. If this item is not fraudulent then it is the first recording of Parker of Night in Tunisia. On closer listening the piece sounds right for this session, if it is fraudulent then either someone has taken particularly great care to create it, or, stretching coincidence to extremes, there is another recording with the precise personnel listing and sound, right down to the reed problems that produced the squeaks in Parker's alto at specific tones, in existence; compare especially the chorus introduction to Groovin' High with Night for these. However, unlike the other recordings this one of Night is marred by a couple of skips; these are found at 2:28, and 3:26. Whenever this was recorded there can be no doubt that this is Gillespie, Parker, or Milt Jackson, and it does sound like Al Haig as he is playing in the other pieces.

Regardless of the accuracy of placing this Night in Tunisia here, the playing on all items is particularly strong, especially for Gillespie, Parker, and Al Haig. These are longer versions of what Benedetti was recording snippets a little over a year later, when he concentrated on Parker's solos, to our joy and chagrin, in equal measures.

#### CHARLIE PARKER SESSION NO.026:

Date: January 24, 1946

Place: Billy Berg's, Hollywood

Group: Dizzy Gillespie and his Rebop Six: Dizzy Gillespie tp, Charlie Parker as, Lucky Thompson ts, Milt Jackson vibes, Al Haig p, Ray Brown b, Stan Levey d.

Recording: Radio Broadcast on WEA

Primary Source: Charlie Parker. Bird's Eyes, Last Unissued, Vol. 14, Philology CD W 844.2.

1. Salt Peanuts (2:04)

Notes: In his internet discography Burton wrote: "There must be more broadcasts from Berg's still extant in the KFWB archives! There is also rumoured 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." Could the above Salt Peanuts have come from this source?

CHARLIE PARKER SESSION NO.027:

Date: January 28, 1946

Place: Philharmonic Auditorium, Los Angeles

Group: Jazz at the Philharmonic: Dizzy Gillespie tp, Al Killian tp, Charlie Parker as, Willie Smith as, Lester Young ts, Mel Powell p, Billy Hadnott b, Lee Young d.

Recording: Concert recorded for Mercury Records

Primary Source: 'Bird: The Complete Charlie Parker on Verve,' Disc 1, CD Verve 837 141-2.

1. Sweet Georgia Brown (9:32)

Notes:

CHARLIE PARKER SESSION NO.028:

Date: February 03, 1946

Place: Southern California.

Group: Jam Session: Charlie Parker as, Dizzy Gillespie tp, Unknown p, Red Callender b, Harold 'Doc' West d.

Recording: Private recording by Bob Redcross

Primary Source: Charlie Parker, The Complete "Birth of Bebop," Stash CD 535; Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 1; Bird Box Vol. 1.

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

Notes: The personnel listed here are as remembered by Gillespie, according to the Stash issue, and also to Vail 1991, but it is possible that Vail listed the personnel from the Stash issue, but Stash state these were recorded in the hotel room of Bob Redcross, and Vail gives the date of February 04, for the recording, placing the performance in Berg's Club, Hollywood, CA.

CHARLIE PARKER SESSION NO.029:

Date: February 05, 1946

Place: Electro Broadcasting Studios, Glendale, California

Group: Dizzy Gillespie Jazzmen: Dizzy Gillespie tp, Charlie Parker as, Lucky Thompson ts, George Handy p, Arvin Garrison g, Ray Brown b and Stan Levey d.

Recording: Commercial for Dial Records

Primary Source: Charlie Parker, 'Charlie Parker on Dial Vol. 1.' Spotlight/Toshiba-EMI CD TOCJ-6201; Charlie Parker: The Complete Dial Sessions, Stash ST-CD-567 - 570. Vol. 1.

1. Diggin' Diz (2:52)

Notes: This is the first of the Dial recordings, the closest thing to a complete failure and, not being a Parker session, he almost failed to show up completely; indeed Lester Young and Milt Jackson did fail to appear. When Charlie eventually appeared, they recorded this one track, which is superb. This was the band that had been playing in Bob Berg's club to unappreciative west coast audiences.

CHARLIE PARKER SESSION NO.030:

Date: February or March 1946  
Place: Finale Club, Los Angeles  
Group: Charlie Parker Quintet: Charlie Parker as, Miles Davis tp, Joe Albany p, Addison Farmer b, Chuck Thompson d.  
Recording: Acetates recorded from Radio Broadcast  
Primary Source: Charlie Parker, Bird's Eyes, the Last Unissued, CD Philology Vol. 18 CD Philology 848.2, times from there.

1. Billie's Bounce (3:41)
  2. Ornithology (Incomplete.) (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.

Notes: Parker was resident in the Finale Club during March and April, and also appeared at Sunday afternoon sessions in Billy Berg's club. Did he appear at any after-hours jam sessions in this period?

#### CHARLIE PARKER SESSION NO.031:

Date: March 25, 1946.  
Place: Philharmonic Auditorium, Los Angeles, CA.  
Group: Jazz at the Philharmonic: Howard McGhee and Al Killian tp, Charlie Parker as, Willie Smith as, Lester Young ts, Arnold Ross p, Billy Hadnott b, Lee Young d.  
Recording: Concert recorded for Mercury Records  
Primary Source: 'Bird: The Complete Charlie Parker on Verve,' Disc 1, CD Verve 837 141-2.

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)

Notes: This was the first of many Jazz at the Philharmonic shows that Parker performed in. Burton in his August 29, 1995 internet discography suggested that this may have been the second set of January 28, but that it does not sound like it to him.

#### CHARLIE PARKER SESSION NO.032:

Date: March 28, 1946  
Place: Radio Recorders Studios, Hollywood, Los Angeles.  
Group: Charlie Parker Septet feat Miles Davis tp, Lucky Thompson ts, Arvin Garrison g, Dodo Marmarosa p, Vic McMillan b, Roy Porter d.  
Recording: Commercial for Dial Records  
Primary Source: Charlie Parker 'Charlie Parker on Dial Vol. 1.' Spotlight/Toshiba-EMI CD TOCJ-6201; Charlie Parker: The Complete Dial Sessions. Stash ST-CD-567 - 570. Items 1 - 11, on Vol. 1.

1. Moose the Mooche (Take I) (2:57)
2. Moose the Mooche (Take II) (Master Take.) (3:02)
3. Moose the Mooche (Take III) (2:55)
4. Yardbird Suite (Take I) (2:39)
5. Yardbird Suite (Take II) (Master Take.) (2:54)
6. Ornithology (Take I) (3:01)
7. Ornithology (aka Bird Lore) (Take III) (3:16)
8. Ornithology (Take IV) (Master Take.) (2:59)
9. A Night in Tunisia (aka The Famous Alto Break) (Take I) (0:47)

10. Night in Tunisia (Take IV) (3:05)
11. Night in Tunisia (Take V) (3:02)

Notes: This is the session that produced what became known as the famous alto break, item 9 above. This is only Parker's second studio session as leader.

#### CHARLIE PARKER SESSION NO.033:

Date: March or April 1946

Place: Los Angeles, California

Group: Charlie Parker with the Nat King Cole Trio: Charlie Parker 3 only; solo, Benny Carter solo 2, chorus on 3, only, & Willie Smith solo on 1, chorus on 3, as, Nat King Cole Trio p, Oscar Moore g, and Johnny Miller b, and Buddy Rich d.

Recording: AFRS Jubilee

Primary Source: Charlie Parker, Bird's Eyes, the Last Unissued, CD Philology Vol. 18 CD Philology 848.2.

Ernie "Bubbles" Whitman, introduces (1:20) into:

1. Tea for Two (2:48) into:
  2. Body and Soul (2:34) into:
  3. Cherokee (2:45) into
- Announcement (0:16)

Notes: This begins with a rather long-winded introduction during which "Bubbles" Williams introduces Benny Carter, who introduces Bird, who introduces Willie Smith, during which Williams says that he now knows what is going on, and Parker wryly replies "You do, Ernie?" It actually has the format of a medley with Charlie Parker at the end picking up the pace and taking off when he takes the piece into Cherokee.

#### CHARLIE PARKER SESSION NO.034:

Date: April 22, 1946

Place: Embassy Auditorium, Los Angeles

Group: Jazz at the Philharmonic: Buck Clayton tp, Charlie Parker and 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: 'Bird: The Complete Charlie Parker on Verve,' Disc 1, CD Verve 837 141-2.

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

Notes:

#### CHARLIE PARKER SESSION NO.035:

Date: July 29, 1946

Place: C.P MacGregor's Studio, Hollywood

Group: Charlie Parker Quintet: Charlie Parker as, Howard McGhee tp, Jimmy Bunn p, Bob Kesterton b, and Roy Porter d.

Recording: Commercial for Dial

Primary Source: Charlie Parker, 'Charlie Parker on Dial Vol. 1.' Spotlight/Toshiba-EMI CD TOCJ-6201; Charlie Parker, The Complete Dial Sessions. Stash ST-CD-567 - 570. Vol. 1.

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

Notes: This is the first small group recording of Parker with Howard McGhee, a very excellent but under-appreciated Bebop trumpeter, item 4 as initially released as by the Howard McGhee Quintet. This is also the famous session where Charlie Parker collapsed due to physical exhaustion and was, after an incident at his hotel, taken to hospital. Charlie Parker never forgave Ross Russell for releasing these recordings of Lover Man, which ironically became a major hit at the time.

[Charlie Parker was committed to Camarillo, after setting fire to his hotel mattress at the end of July, 1947 until the end of January 1947]

#### CHARLIE PARKER SESSION NO.036:

Date: February 01, 1947

Place: Chuck Kopely's Apartment, Hollywood

Group: Jam Session: Charlie Parker as, Malvin Broiles, Howard McGhee, Shorty Rogers on 4, & 5, tp, Russ Freeman p, Arnold Fishkin b, Jimmy Pratt d.

Recording: Privately recorded on acetate by Ross Russell.

Primary Source: Charlie Parker: The Complete Dial Sessions, Stash ST-CD-567 - 570, Vol. 1; Stash CD 25; Charlie Parker. Bird's Eyes, Last Unissued, Vol. 8 Philology CD, W 80.2, for items 1 and 2 only, with a time of 1:49?

1. Blues (Part I) (0:49)
2. Blues (Part 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' (Part I) (S'Wonderful with Honeysuckle Bridge) (2:24)
7. Home Cookin' (Part II) (Cherokee) (2:10)
8. Home Cookin' (Part III) (I Got Rhythm) (2:30)

Notes: This is the first recording of Parker after his release from Camarillo, and it is strong in imagination. Ross Russell made these recordings at a party held to welcome Parker after his release from Camarillo. The sound quality of items 1 - 3 is not as good as the studio recordings. Items 1 and 2 are combined as a single item (1:49) on the Philology release. This is the one Dial session not on the Toshiba/EMI issue, mores the pity.

#### CHARLIE PARKER SESSION NO.037:

Date: February 19, 1947.

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

Group: Charlie Parker and the Erroll Garner Trio: Charlie Parker as, Erroll Garner p, Red Callendar b, Doc West d Earl Coleman v 1 - 6.

Recording: Commercial for Dial Records

Primary Source: Charlie Parker, 'Charlie Parker on Dial Vol. 1.' Spotlight/Toshiba-EMI CD TOCJ-6201, for items 1 - 6; Charlie Parker, 'Charlie Parker on Dial Vol. 2.' Spotlight/Toshiba-EMI CD TOCJ-6202, for items 7 - 13; Charlie Parker: The Complete Dial Sessions. Stash ST-CD-567 - 570, Vol. 2.

1. This Is Always (Take I) (Master Take) (3:13)
2. This Is Always (Take II) (3:09)
3. Dark Shadows (Take I) (4:02)
4. Dark Shadows (Take II) (3:10)

5. Dark Shadows (Take III) (Master Take) (3:05)
6. Dark Shadows (Take IV) (2:58)
7. Bird's Nest (Take I) (2:51)
8. Bird's Nest (Take II) (2:49)
9. Bird's Nest (Take III) (Master Take) (2:42)
10. Cool Blues (Take I) (aka Hot Blues) (1:58)
11. Cool Blues (Take II) (aka Blow Top Blues) (2:22)
12. Cool Blues (Take III) (Master Take) (3:07)
13. Cool Blues (Take IV) (2:50)

Notes: This is Parker's first studio session after his stay in Camarillo.

CHARLIE PARKER SESSION NO.038:

Date: February 26, 1947

Place: C.P. MacGregor Studios, Hollywood

Group: Charlie Parker's New Stars: Charlie Parker as, Howard McGhee tp, Wardell Gray ts, Dodo Marmarosa p, Barney Kessel g, Red Callendar b, Don Lamond d.

Recording: Commercial for Dial Records

Primary Source: Charlie Parker, 'Charlie Parker on Dial Vol. 2.' Spotlight/Toshiba-EMI

CD TOCJ-6202: Charlie Parker: The Complete Dial Sessions. Stash ST-CD-567 - 570. Vol. 2.

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

Notes:

CHARLIE PARKER SESSION NO.039:

Date: February or March 1947

Place: Probably somewhere in or near Los Angeles

Group: Jam Session: Charlie Parker as, others unknown.

Recording: Dubbed (perhaps recorded by) Dean Benedetti

Primary Source: Charlie Parker, The Complete Benedetti Recordings, Mosaic MD7- 129.

1. Blues in B-Flat (1:44) [4/1]

Notes: There is perhaps some doubt as whether this was recorded at the Hi-De-Ho. Numbers bracketed thus [4/1] indicate the location of the item in the Mosaic CD Benedetti Box; on that set this is on disc 4, and is track 1. The bulk of the Benedetti material is incomplete, usually limited to Parker's solos only, as Benedetti was trying to discover, and learn what Parker was doing on the saxophone, not to provide a public record. We are most fortunate that these recordings have survived the vagaries of a history of neglect.

CHARLIE PARKER SESSION NO.040:

Date: March 01, 1947.

Place: Hi-De-Ho Club, Los Angeles

Group: Howard McGhee Quintet: Howard McGhee tp, Charlie Parker as, Hampton Hawes p, Addison Farmer b, and Roy Porter d.

Recording: Privately Recorded on Acetate by Dean Benedetti

Primary Source: Charlie Parker, The Complete Benedetti Recordings, Mosaic MD7-129.

1. September In the Rain (2:09) [4/39]
2. Rose Room (1:32) [1/3]
3. Fifty-Second Street Theme (0:45) [1/5]
4. All the Things You Are (2:21) [1/4]
5. Blue 'n' Boogie (0:56) [1/1]
6. I Surrender Dear (0:57) [4/40]
7. Stardust (1:12) [1/2]

Notes:

#### CHARLIE PARKER SESSION NO.041:

Date: March 02, 1947

Place: Hi-De-Ho Club, Los Angeles

Group: Howard McGhee Quintet: Howard McGhee tp, Charlie Parker as, Hampton Hawes p, Addison Farmer b, and Roy Porter d.

Recording: Privately Recorded on Acetate by Dean Benedetti

Primary Source: Charlie Parker, The Complete Benedetti Recordings, Mosaic MD7- 129.

1. Blues in F (0:22) [4/57]
2. The Man I Love (1:59) [1/9]
3. Cheers (I) (0:36) [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 (0:39) [4/5]
9. Sportsman's Hop (0:34) [4/52]
10. Night and Day (0:11) [4/54]
11. The Very Thought of You (0:28) [4/55]
12. Hot House (1:58) [1/6]
13. Cheers (II) (0:59) [4/24]
14. I Don't Stand a Ghost of A Chance (1:10) [1/7]
15. Wee (aka Big Noise) (I) (1:02) [1/13]
16. Bean Soup (2:22) [1/15]
17. Wee (aka Big Noise) (II) (0:35) [4/59]
18. I'm In the Mood for Love (II) (0:43) [4/2]
19. Fifty-Second Street Theme (?) (0:43) [4/64]
20. 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 (0:11) [4/60]
26. Perdido (0:59) [4/61]
27. Sweet Georgia Brown (0:53) [1/19]
28. Night in Tunisia (0:59) [1/31]

Notes:

CHARLIE PARKER SESSION NO.042:

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

Place: Hi-De-Ho Club, Los Angeles

Group: Howard McGhee Quintet: Howard McGhee tp, Charlie Parker as, Hampton Hawes p, Addison Farmer b, and Roy Porter d.

Recording: Privately Recorded on Acetate by Dean Benedetti

Primary Source: Charlie Parker, The Complete Benedetti Recordings, Mosaic MD7- 129.

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 (0:58) (1/23)
10. Disorder at the Border (0:40) [4/13]
11. Ornithology (1:15) (1/25)
12. September in the Rain (0:50) [4/6]
13. Wee (Big Noise) (1:07) [4/12]
14. Hot House (II) (0:58) [4/17]
15. Sportsman's Hop (0:46) [4/18]
16. Cool Blues (0:40) (1/18)
17. I'm In the Mood for Love (1:04) [1/17]
18. Cheers (0:41) [4/19]
19. The Man I Love II (1:18) [1/16]
20. Stuffy (0:43) (1/29)
21. Night and Day (1:12) (1/30)
22. Past Due (Relaxin' At Camarillo) (?) (0:42) [4/56]

Notes:

CHARLIE PARKER SESSION NO.043:

Date: March 06, 1947

Place: Hi-De-Ho Club, Los Angeles

Group: Howard McGhee Quintet: Howard McGhee tp, Charlie Parker as, Hampton Hawes p, Addison Farmer b, and Roy Porter d.

Recording: Privately Recorded on Acetate by Dean Benedetti

Primary Source: Charlie Parker, The Complete Benedetti Recordings, Mosaic MD7- 129.

1. Sportsman's Hop (1:37) [1/36]
2. Night in Tunisia (0:59) [4/62]
3. The Very Thought of You (1:16) - v [3/38]
4. Perdido (0:55) [3/41]
5. Now's the Time (0:53) [4/63]
6. Wee (Big Noise) (2:15) [3/39]
7. Hot House (2:06) [3/36]
8. Stuffy (0:13) [4/65]
9. Body and Soul (0:34) [4/76]
10. Ornithology (1:12) [4/25]
11. Sentimental Journey (0:26) [1/37]
12. Fifty-Second Street Theme (1:28) [1/39]
13. Groovin' High (0:16) [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]

Notes:

CHARLIE PARKER SESSION NO.044:

Date: March 7, 1947

Place: Hi-De-Ho Club, Los Angeles

Group: Howard McGhee Quintet: Howard McGhee tp, Charlie Parker as, Hampton Hawes p, Addison Farmer b, and Roy Porter d.

Recording: Privately Recorded on Acetate by Dean Benedetti

Primary Source: Charlie Parker, The Complete Benedetti Recordings, Mosaic MD7- 129.

1. Rose Room (1:34) [2/7]
2. Groovin' High (1:34) [4/66]
3. Wee (aka 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) (0:30) [4/30]
17. Wee (Big Noise) II (0:32) [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]

Notes: Three additional items from this session exist, in the possession of a Benedetti relative who declined requests from Mosaic to allow them to be released with this set. (Items 23 - 25 not in my collection.)

CHARLIE PARKER SESSION NO.045:

Date: March 1-7, 1947

Place: Hi-De-Ho Club, Los Angeles

Group: Howard McGhee Quintet: Howard McGhee tp, Charlie Parker as, Hampton Hawes p, Addison Farmer b, and Roy Porter d.

Recording: Privately Recorded on Acetate by Dean Benedetti

Primary Source: Charlie Parker, The Complete Benedetti Recordings, Mosaic MD7- 129.

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]

Notes:

CHARLIE PARKER SESSION NO.046:

Date: March 08, 1947

Place: Hi-De-Ho Club, Los Angeles

Group: Howard McGhee Quintet: Howard McGhee tp, Charlie Parker as, Hampton Hawes p, Addison Farmer b, and Roy Porter d.

Recording: Privately Recorded on Acetate by Dean Benedetti

Primary Source: Charlie Parker, The Complete Benedetti Recordings, Mosaic MD7- 129.

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 (?) (0:07) [4/70]
8. I'm In the Mood For Love (0:57) [2/19]
9. Night and Day (0:03) [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 (aka Big Noise) (2:16) [2/21]
14. Bean Soup (2:31) [2/22]
15. Body and Soul (0:48) [2/23]
16. Night and Day (0:08) [4/72]
17. Prisoner of Love (0:21) [4/32]
18. The Very Thought of You (0:07) [4/71]
19. Byas a Drink (2:20) [2/24]
20. All the Things You Are (0:30) [2/25]
21. Stardust (?) (0:05) [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]

Notes:

CHARLIE PARKER SESSION NO.047:

Date: March 09, 1947

Place: Hi-De-Ho Club, Los Angeles

Group: Howard McGhee Quintet: Howard McGhee tp, Charlie Parker as, Hampton Hawes p, Addison Farmer b, and Roy Porter d.

Recording: Privately Recorded on Acetate by Dean Benedetti

Primary Source: Charlie Parker, The Complete Benedetti Recordings, Mosaic MD7- 129.

1. Perdido (I) (2:27) [2/28]
2. Indiana (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 (0:11) [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 (II) (1:57) [2/35]

Notes:

CHARLIE PARKER SESSION NO.048:

Date: March 11, 1947

Place: Hi-De-Ho Club, Los Angeles

Group: Howard McGhee Quintet: Howard McGhee tp, Charlie Parker as, Hampton Hawes p, Addison Farmer b, and Roy Porter d.

Recording: Privately Recorded on Acetate by Dean Benedetti

Primary Source: Charlie Parker, The Complete Benedetti Recordings, Mosaic MD7- 129.

1. S' Wonderful (1:27) [3/5]
2. Disorder at the Border (1:00) [3/6]
3. September In the Rain (0:51) [4/4]
4. Now's the Time (1:02) [3/8]
5. I'm in the Mood for Love (0:58) [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 (0:46) [4/37]
14. Stardust (?) (0:05) [4/74]
15. Bean Soup (1:27) [3/32]

Notes:

CHARLIE PARKER SESSION NO.049:

Date: March 12, 1947

Place: Hi-De-Ho Club, Los Angeles

Group: Howard McGhee Quintet: Howard McGhee tp, Charlie Parker as, Hampton Hawes p, Addison Farmer b, and Roy Porter d.

Recording: Privately Recorded on Acetate by Dean Benedetti

Primary Source: Charlie Parker, The Complete Benedetti Recordings, Mosaic MD7- 129.

1. Blues in B-Flat (1:03) [3/18]
2. Unidentified Tune Ending (0:05) [4/68]
3. Sweet and Lovely (1:01) [3/11]
4. Perdido (1:46) [3/15]
5. Cheers (0:15) [4/38]
6. Sportsman's Hop (1:09) [4/41]
7. Wee (aka Big Noise) (I) (0:20) [4/10]
8. Stuffy (0:56) [3/12]
9. Hot House (I) (0:45) [3/13]
10. Ornithology (0:50) [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 (0:18) [4/7]
14. I'm In the Mood for Love (0:56) [4/3]
15. Groovin' High (2:10) [3/19]
16. Cheers (0:53) [4/43]
17. Byas a Drink (1:30) [4/44]
18. Prisoner of Love (?) (0:06) [4/69]
19. Stardust (0:53) - v [3/16]
20. Now's the Time (0:39) [4/45]
21. Hot House (II) (?:??) (Unissued-bad sound).
22. Unidentified Tune (Stardust?) (0:03) [4/75]
23. Wee (aka Big Noise) (II) (1:14) [3/10]
24. Moose the Mooch (?:??) (Unissued).
25. Past Due (?:??) (Unissued).

Notes: Recordings of Moose the Mooch and Past Due remain unissued from this session, in the possession of a Benedetti relative - we live in hope. Item 21 remains unissued due to irredeemable sound problems in the recording.  
(Items 21, 24 & 25 not in my collection.)

CHARLIE PARKER SESSION NO.050:

Date: March 13, 1947

Place: Hi-De-Ho Club, Los Angeles

Group: Howard McGhee Quintet: Howard McGhee tp, Charlie Parker as, Hampton Hawes p, Addison Farmer b, and Roy Porter d.

Recording: Privately Recorded on Acetate by Dean Benedetti

Primary Source: Charlie Parker, The Complete Benedetti Recordings, Mosaic MD7- 129.

1. Groovin' High (0:43) [4/49]
2. September in the Rain (1:11) [3/29]
3. Wee (aka Big Noise) (1:22) [3/21]
4. Riffide (0:43) [3/28]
5. Perdido (1:07) [3/25]
6. These Foolish Things (0:54) [4/77]
7. Body and Soul (0:22) [4/50]
8. Disorder at the Border (?) (0:30) [4/51]
9. Hot House (1:12) [4/46]
10. Moose the Mooch (0:47) [3/23]
11. Sportsman's Hop (0:34) [4/47]
12. Blues in B-Flat (0:39) [4/48]
13. Ornithology (1:30) [3/22]
14. Stuffy (0:48) [3/26]
15. Night in Tunisia (1:20) [3/27]
16. Byas a Drink (0:51) [3/20]
17. Indiana (1:27) [3/24]

Notes:

CHARLIE PARKER SESSION NO.051:

Date: May 08, 1947

Place: Harry Smith Studios, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Miles Davis tp, Bud Powell p, Tommy Potter b, and Max Roach d.

Recording: Commercial for Savoy Records

Primary Source: The Complete Charlie Parker on Savoy Years, Nippon Columbia

COCY-75791/8. Items 2 - 16, Vol. 2: Savoy Jazz CD Box Vol. 2 (ZDS 5500-2)

1. Donna Lee (Take I) (0:11) FS  
(Studio Voices)
2. Donna Lee (Take II) (3:00) (CP)
3. Donna Lee (Take III) (2:31)
4. Donna Lee (Take IV) (2:35)
5. Donna Lee (Take V) (Master Take.) (2:32)
6. Chasin' the Bird (Take I) (2:53)
7. Chasin' the Bird (Take II) (False Start.) (0:19)  
"Hold it."
8. Chasin' the Bird (Take II) (2:58)
9. Chasin' the Bird (Take IV) (Master Take.) (2:44)
- 9a. Chasin' the Bird
10. Cheryl (Take I) (False Start.) (0:04)  
Bird says "Hold it, hold it."
11. Cheryl (Take II) (Master Take.) (2:58)
12. Buzzy (Take I) (2:59)
13. Buzzy (Take II) (Incomplete.) (0:35)  
"Hold it Charlie, Hold it."
14. Buzzy (Take III) (2:38)
15. Buzzy (Take IV) (Incomplete.) (0:22)  
"Hold it."
16. Buzzy (V) (Master Take.) (2:30)

Notes:

Items 1 and 7 not in my collection.

CHARLIE PARKER SESSION NO.052:

Date: August 14, 1947

Place: Harris Smith Studios, New York City, NY.

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

Recording: Commercial for Savoy Records

Primary Source: Charlie Parker, The Complete Charlie Parker on Savoy Years, Nippon Columbia COCY-75791/8; Vol. 3, Savoy Jazz CD Box Vol. 2 ZDS 5500-2.

1. Milestones (Take I) (False Start.) (0:19) (Interrupted by "Hold it.")
2. Milestones (Take II) (Master Take.) (2:36)
- 2a. Milestones (New Take 2) (2:35)
3. Milestones (Take III) (2:45)
4. Little Willie Leaps (Take I) (Incomplete.) (0:51)  
"Okay, you want to try it again?"
5. Little Willie Leaps (Take II) (3:09)
6. Little Willie Leaps (Take III) (Master Take.) (2:50)
7. Half Nelson (Take I) (2:50)
8. Half Nelson (Take II) (Master Take.) (2:44)
9. Sippin' at Bells (Take I) (Incomplete.) (0:55)  
"Hold it, fellas."
10. Sippin' at Bells (Take II) (Master Take.) (2:23)
11. Sippin' at Bells (Take III) (False Start.) (0:06)  
Okay, we'll start it over."
12. Sippin' at Bells (Take IV) (2:26)

Notes:

Items 1 & 11 not in my collection.)

CHARLIE PARKER SESSION NO.053:

Date: September 13, 1947

Place: Mutual Studios, New York City, NY.

Group: Barry Ulanov and his All Star Metronome Jazzmen: Charlie Parker as on items 1, 3 & 4, Dizzy Gillespie t on items 1, 3 & 4,, John LaPorta c, Lenny Tristano p, Billy Bauer g, Ray Brown b, Max Roach d.

Recording: US Treasury Radio Broadcast for Mutual

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 17, CD Philology W 847.2; LP-Spotlite 107; ZIM ZL 1001

1. Ko Ko (1:00) with voice-over by Bruce Elliott  
Announcement into:
2. Hot House (5:44)
3. I Surrender Dear (3:21)
4. Fine and Dandy (3:41) with voice-over by Barry Ulanov and Bruce Elliott at the end.

Notes:

CHARLIE PARKER SESSION NO.054:

Date: September 20, 1947

Place: Mutual Studios, New York City, NY.

Group: Barry Ulanov and his All Star Metronome Jazzmen: Charlie Parker as, Dizzy Gillespie tp, John LaPorta c, Lenny Tristano p, Billy Bauer g, Ray Brown b, Max Roach d.

Recording: US Treasury Radio Broadcast for Mutual

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 17. CD Philology W 847.2; LP-Spotlite 107; ZIM ZL 1001

1. Ko Ko (Theme with voice-over into;)  
Announcement (0:52)
2. On the Sunny Side of the Street into
3. Fifty-Second Street Theme (3:42)
4. How Deep is the Ocean? (3:00)
5. Tiger Rag into  
Announcement (4:13) into
6. Fifty Second Street Theme (0:48) (theme with voice-over)

Notes:

CHARLIE PARKER SESSION NO.055:

Date: September 29, 1947

Place: Carnegie Hall, New York City, NY.

Group: Dizzy Gillespie Quintet: Charlie Parker as, Dizzy Gillespie tp, John Lewis p, Al McGibbon b, Joe Harris d.

Recording: Live recordings issued first by Savoy.

Primary Source: Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 1; Cool and Blue C & B-CD105; 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)

Notes: These remained for a long time unissued by Savoy, but are now.

CHARLIE PARKER SESSION NO.056:

Date: October 28, 1947

Place: WOR Studios, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Miles Davis tp, Duke Jordan p, Tommy Potter b, and Max Roach d.

Recording: Commercial for Dial

Primary Source: Charlie Parker, 'Charlie Parker on Dial Vol. 3.' Spotlight/Toshiba-EMI CD TOCJ-6203; Charlie Parker: The Complete Dial Sessions. Stash ST-CD-567 - 570. Vol. 3.

1. Dexterity (Take I) (2:57)
2. Dexterity (Take II) (Master Take.) (2:59)
3. Bongo Bop (aka Blues) (Take I) (Master Take.) (2:44)
4. Bongo Bop (aka Blues and Parker's Blues) (Take II) (2:44)
5. Dewey Square (Take I) (aka Prezology and Bird Feathers) (3:28)
6. Dewey Square (Take II) (3:02)
7. Dewey Square (Take III) (Master Take.) (3:07)
8. The Hymn (Take I) (Master Take.) (2:31)
9. The Hymn (Take II) (aka Superman) (2:28)
10. Bird of Paradise (Take I) (aka All The Things You Are) (3:08)
11. Bird of Paradise (Take II) (3:10)
12. Bird of Paradise (Take III) (3:11)
13. Embraceable You (Take I) (3:47)
14. Embraceable You (Take II) (3:23)

Notes: Item 9 was originally issued as Superman, under The Miles Davis Quintet, Dial LP 212. Ian Carr, in his biography of Miles Davis, 1982 p. 271, states that there was an additional take of Dexterity that, as it has remained unissued, presumably has been lost. Bird of Paradise is supposedly a contrafact of All the Things You Are, in actual fact Embraceable You can more credibly be counted as a contrafact, as the melody is more varied, whereas Bird Feathers is closer to a straight rendition of the melody. Moreover as each were take of Bird of Paradise was initially issued together they are all considered to be master takes on the Stash issue. Stash make the further not that both takes of Embraceable you were issued on the same disc, but the second is considered the master, this they do not explain further.

CHARLIE PARKER SESSION NO.057:

Date: November 04, 1947

Place: WOR Studios, New York City, NY.

Group: Charlie Parker Quintet: Miles Davis tp, Duke Jordan p, Tommy Potter b, and Max Roach d.

Recording: Commercial for Dial Records

Primary Source: Charlie Parker, 'Charlie Parker on Dial Vol. .' Spotlight/Toshiba-EMI CD TOCJ-6203 for items 1 - 5; Charlie Parker, 'Charlie Parker on Dial Vol. 4.' Spotlight/Toshiba-EMI CD TOCJ-6204, items 6 - 10 Charlie Parker: The Complete Dial Sessions. Stash ST-CD-567 - 570. Vol. 3, items 1 - 5, Vol. 4, items 6 - 10.

1. Bird Feathers (aka Schnourphology) (2:51)
2. Klact-oveeseds-tene (Take I) (Master Take.) (3:05)
3. Klact-oveeseds-tene (Take II) (3:05)
4. Scrapple from the Apple (Take I) (2:39)
5. Scrapple from the Apple (aka Little Be-Bop) (Take II) (Master Take.) (2:58)
6. My Old Flame (3:14)
7. Out of Nowhere (Take I) (4:03)
8. Out of Nowhere (Take II) (3:50)
9. Out of Nowhere (Take III) (3:05)

10. Don't Blame Me (2:47)

Notes: In every sense a direct continuation of the October 28 date. Five more beautiful ballad performances, following the five of the 28th. On the Toshiba/EMI issue items 1 % 2 are given the title Klact-Oveeseds-Teen!

CHARLIE PARKER SESSION NO.058:

Date: November 08, 1947

Place: Mutual Studios, New York City, NY.

Group: Barry Ulanov and his All Star Metronome Jazzmen: Charlie Parker as, except 3, 5, & 6, Allen Eager ts on 9 only, Fats Navarro tp, except 3, 5 & 6, John La Porta c, except 3, & 6, Lenny Tristano p, Billy Bauer g, Tommy Potter b, Buddy Rich d, Sarah Vaughan v on item 3.

Recording: US Treasury Radio Broadcast for Mutual

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 17. CD Philology CD W 847.2; LP-Spotlite 108 and Zim ZL 1002.

1. Fifty-Second Street Theme (1:40) (voice-over by Bruce Elliott)  
Announcement by Barry Ulanov (0:35)
2. Donna Lee (2:22)
3. Everything I Have Is Yours (3:05)  
Announcement by Barry Ulanov into
5. Fats Flats/Hot House (2:55)  
Announcement by Barry Ulanov into
6. Tea For Two (2:34)  
Announcement by Barry Ulanov into
7. Don't Blame Me (3:11)  
Announcement by Barry Ulanov into
8. Groovin' High (3:35)
9. KoKo (5:41) (voice-over) into
10. Anthropology (0:36) (voice-over)

Notes: These are from the "Bands for Bonds" competition, that attempted to mimic the competition of the jam session whereby soloists played off against each other, here they are featured; Fats' Flats was Navarro's piece, Everything I Have Is Yours" Sarah Vaughan's spot, Groovin' High Allen Eager's, Tea for Two John LaPorta's and Don't Blame Me spotlighted the Lennie Tristano Trio. On item 5 Charlie Parker is heard on the out-chorus only, and does not have a solo on item 8.

CHARLIE PARKER SESSION NO.059:

Date: November 23, 1947.

Place: Argyle Lounge, Chicago, Illinois

Group: Charlie Parker Quintet: Charlie Parker as except 23, Miles Davis tp, Duke Jordan p, Tommy Potter b, and Max Roach d.

Recording: Private recording on acetates, perhaps dubbed from wire recordings.

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 14, CD Philology W 844.2, items 1 - 22, Charlie Parker. Bird's Eyes Last Unissued, Vol. 5/6, CD Philology W 19/29-2, item 24 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 (0:32) into

8. Wee (I) (3:29)
9. Unknown Rhythm Tune (0:49)
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) (0:07)
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) (Incomplete.) (0:42)
22. Embraceable You (Incomplete.) (1:10)
23. The Way You Look Tonight (Miles Only, unissued).
24. Night in Tunisia (2:58)

Notes: The date for this session is unconfirmed, sometimes it is noted as above, by Philology, or having been made over a series of dates, Bregman et al., 1993, or as possible having been recorded late 1948, the opinionated, sometimes perceptively so but too often for comfort unsubstantiated Burton net 'sessionography.' Item 9 is possibly the theme tune. (Item 23 not in my collection.)

#### CHARLIE PARKER SESSION NO.060:

Date: November 11-23, 1947.

Place: Argyle Lounge or Pershing Ballroom, Chicago, Illinois

Group: Charlie Parker Quintet

Recording: Private acetates, possibly dubbed from wire recordings).

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 18, CD Philology W 848.2.

1. Unknown Rhythm Tune (I) (2:22)
2. Blues Fragment (0:28)
3. Ornithology (2:15)
4. Unknown Rhythm Tune (II) (2:50)

Notes: Is item 4 Dizzy Atmosphere?

#### CHARLIE PARKER SESSION NO.061:

Date: December 17, 1947

Place: WOR Studios, New York City, NY.

Group: Charlie Parker Sextet: Miles Davis tp, Jay Jay Johnson tb, Duke Jordan p, Tommy Potter b, and Max Roach d.

Recording: Commercial for Dial Records

Primary Source: Charlie Parker, 'Charlie Parker on Dial Vol. 5.' Spotlight/Toshiba-EMI CD TOCJ-6204, Charlie Parker; The Complete Dial Sessions. Stash ST-CD-567 - 570. Vol. 4.

1. Drifting on a Reed (aka Big Foot, Giant Swing) (Take I) (2:56)
2. Drifting on a Reed (aka Big Foot) (Take II) (2:53)
3. Drifting on a Reed (aka Big Foot, Air Conditioning) (Take III) (Master Take.) (2:52)
4. Quasimodo (aka Trade Winds) (Take I) (2:54)
5. Quasimodo (Take II) (Master Take.) (2:52)
6. Charlie's Wig (aka Bongo Bop) (Take I) (2:46)
7. Charlie's Wig (aka Driftin' on a Road) (Take II) (2:46)

8. Charlie's Wig (Take III) (Master Take.) (2:42)
9. Bongo Beep (aka Dexterity) (Take I) (2:57)
10. Bongo Beep (aka Bird Feathers) (Take II) (Master Take.) (2:57)
11. Crazeology (Take I) (Incomplete.) (1:00)
12. Crazeology (Take II) (Incomplete.) (0:32)
13. Crazeology (Take III) (2:57)
14. Crazeology (aka Move, Bird Feathers) (Take IV) (Master Take.) (2:57)
15. How Deep Is the Ocean (Master Take.) (Take I) (3:23)
16. How Deep Is the Ocean (Take II) (3:07)

Notes: The Stash issue claims that the takes of Drifting on a Reed begin with take 2 through to 4, Likewise Charlie's Wig, and Bongo Beep, the last through to take 3; not beginning with take 1 in each case as listed above, which derived from the Burton net listing. This needs further clarification, should anyone have any information please do not hesitate to contact me concerning that. Furthermore, in live sessions Parker announced Dexterity as know as Big Foot, although each take was also issued under the additional titles by Dial, as listed above. This is Charlie Parker's final Dial Record's recording session. Items 10 and 11 are both excerpts; item 10 is of theme and solo; item 11 is solo.

#### CHARLIE PARKER SESSION NO.062:

Date: December 21, 1947

Place: United Sound Studios, Detroit, Michigan

Group: Charlie Parker Quintet: Miles Davis tp, Duke Jordan p, Tommy Potter b, Max Roach d.

Recording: Commercial for Savoy Records

Primary Source: The Complete Charlie Parker on Savoy Years, Nippon Columbia COCY-75791/8, Vol. 3, again there are absent false starts and additional items, 1a, 6a, & 11a; Savoy Jazz Box, Vol. 2, ZDS 5500-2, items 1 - 7, Vol. 3, ZDS 5500-3 for items 8 - 11.

- 1a. Another Hair-Do (Original take) (2:36)
1. Another Hair-Do (Take I) (Incomplete.) (0:14)  
Bird says "Hold it, start it once more."
2. Another Hair-Do (Take II) (Incomplete.) (0:44)  
Bird talks again, "let's see how it goes down this time."
3. Another Hair-Do (Take III) (Incomplete.) (1:04)  
Studio voices
4. Another Hair-Do (Take IV) (Master Take.) (2:37)
5. Bluebird (Take I) (2:53)
6. Bluebird (Take II) (False Start.) (0:03)
- 6a. Bluebird (Original Take III) (2:37)
7. Bluebird (Take III) (Master Take.) (2:50)
8. Klaunstance (aka The Way You Look Tonight) (Master Take.) (2:53)
9. Bird Gets the Worm (aka Lover Come Back) (Take I) (3:00)
10. Bird Gets the Worm (Take II) (0:10)
- 11.a Bird Gets the Worm (Original Take II) (2:34)
11. Bird Gets the Worm (Take III) (Master Take.) (2:35)

Notes: With the Nippon Columbia COCY-75791/8 issue items 10 & 11 are mis-titled as Bird Gets the Warm!  
(Items 3, 6 & 10, are not in my collection.)

#### CHARLIE PARKER SESSION NO.063:

Date: December ??, 1947

Place: Carnegie Hall, New York City, NY.

Group: Charlie Parker Quartet: Hank Jones p, Ray Brown b, Shelly Manne d.

Recording: Commercial for Mercury Records

Primary Source: Charlie Parker, Bird, The Complete Charlie Parker on Verve, Disc 2, CD Verve 837 141-2.

1. The Bird (4:44)

Notes: The piece is built on the chord structure of a piece called Topsy. What were the precise circumstances of this being recorded.

CHARLIE PARKER SESSION NO.064:

Date: December ??, 1947

Place: Carnegie Hall, New York City, NY.

Group: Charlie Parker with Neal Hefti's Orchestra: Al Porcino, Doug Mettome, & Ray Watzel tp, Bill Harris tb, Bart Varsalona b tb, Vinneis Jacobs French horn, John LaPorta cl, Charlie Parker Murray Williams, & Sonny Salad as, Pete Mondello, & Flip Phillips ts, Manny Albam bs, Gene Orloff violin, concert master, Sammy Caplan, Manny Fidler, Sid Harris, Harry Katzman, & Zelly Smirnoff violin, Nat Nathanson & Fred Ruzilla, viola, Joe Benaventi cello, Tony Aless p, Curly Russell b, Shelly Manne, d, Diego Iborra percussion, Neal Hefti arranger, conductor.

Recording: Commercial for Mercury Records

Primary Source: Charlie Parker, Bird, The Complete Charlie Parker on Verve, Disc 2, CD Verve 837 141-2.

1. Repetition (2:57)

Notes: Parker quotes from Stravinsky's Rights of Spring, in this piece. The notes to the Verve set repudiate the suggestion that Parker's solo was dubbed onto the band recording at a later date.

CHARLIE PARKER SESSION NO.065:

Date: Unknown 1947

Place: Washington Music Hall, Washington, D.C.

Group: Charlie Parker Sextet: unknown tp, Earl Swope tb, Nat Cole or Al Haig p, unknown b, Buddy Rich d.

Recording: Private Recording

Primary Source: Charlie Parker. Bird's Eyes, Last Unissued, Vol. 17, Philology CD W 847.2.

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

Notes:

CHARLIE PARKER SESSION NO.066:

Date: Unknown, Perhaps 1947, probably 1949.

Place: Unknown.

Group: Group unknown, probably a quintet, with a male baritone.

Recording: Private recording.

Primary Source:

1. Barbados (3:03)
2. Embraceable You (1:10)

- Momentary Fifty-Second Street Theme & vocal fragment
3. Fifty-Second Street Theme (I) (2:10) (Solo)
  4. Fifty-Second Street Theme (II) (0:37) (Solo)
  5. Stardust (2:19)
  6. Slow Boat To China (3:35) into
  7. Fifty-Second Street Theme (II) into
  8. How High the Moon (3:07)
  9. I Can't Get Started (1:10)
  10. Groovin' High (3:30)
  11. Cool Blues (3:20)

Notes: Information for this session came from the Burton internet sessionography, where he gives the above dates as possible, I cannot disprove or verify this, having heard none of the above. Burton also makes the following notes concerning the above tunes: Item 5 ends with Country Garden theme going into item 6; 9 starts with Parker's solo, continues through the last 8 bars with trumpet, ending with Country Gardens quote; item 10 ends after the trumpet solo.

(All not in my collection.)

#### CHARLIE PARKER SESSION NO.067:

Date: January ??, 1948

Place: New Savoy Ballroom, Chicago, Illinois

Group: Charlie Parker Quintet: Charlie Parker as, Miles Davis tp, Duke Jordan p, Tommy Potter b, and Max Roach d.

Recording: Private recording.

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 14, CD Philology W 844.2.

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

Notes: The personnel listing is probably as above.

#### CHARLIE PARKER SESSION NO.068:

Date: March 1948

Place: The Three Deuces, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Miles Davis tp, Duke Jordan p, Tommy Potter b, Max Roach d.

Recording: Private Recording by Dean Benedetti.

Primary Source: Charlie Parker, The Complete Benedetti Recordings, Mosaic MD7-129, Disc 5

1. Fifty-Second Street Theme (I) (3:44) [5/7]
2. Dizzy Atmosphere (2:56) [5/9]
3. My Old Flame (0:26) (Incomplete.) [5/10]
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) (With CP voice-over) [5/11]
7. Fifty-Second Street Theme (II) (1:21) (With CP voice-over) [5/14]
8. Big Foot (aka Drifting on a Reed) (4:24) [5/8]

Notes:

#### CHARLIE PARKER SESSION NO.069:

Date: July 06 - 11, 1948

Place: The Onyx Club, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Miles Davis tp, Duke Jordan p, Tommy Potter b, Max Roach d.

Recording: Tape Recorded by Dean Benedetti

Primary Source: Charlie Parker, The Complete Benedetti Recordings, Mosaic MD7- 129.

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]
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) (4:35) [6/6]
8. Shaw 'Nuff (3:48) [6/7]
9. Fifty-Second Street Theme (II) into  
CP announces the pianist (0:21) [6/8]
10. Fifty-Second Street Theme (IV) (1:16) [7/32]
11. Cheryl (0:21) [6/9]
12. Ornithology (aka 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]
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]
20. Out of Nowhere (II) (2:25) [6/17]
21. My Old Flame II (0:31) [6/18]
22. Big Foot (?) (1:20) [6/19] with CP voice-over

Notes: For Item 11 Burton wrote the following; fragment of head, sounds like a breakdown, rehearsal, with a question mark; item 11 CP quotes the Woody Woodpecker theme.

#### CHARLIE PARKER SESSION NO.070:

Date: July 07, 1948

Place: The Onyx Club, New York City, NY., NY.

Group: Charlie Parker Quintet: Charlie Parker as, Miles Davis tp, Duke Jordan p, Tommy Potter b, Max Roach d.

Recording: Tape Recorded by Dean Benedetti

Primary Source: Charlie Parker, The Complete Benedetti Recordings, Mosaic MD7- 129.

1. Out of Nowhere with a Country Gardens tag (0:50) [6/20]
2. How High the Moon (2:43) [6/21] into
3. Fifty-Second Street Theme (0:08) [6/22]

Notes:

#### CHARLIE PARKER SESSION NO.071:

Date: Afternoon, July 10, 1948.

Place: The Onyx Club

Group: Charlie Parker Quintet: Charlie Parker as, Miles Davis tp, Duke Jordan p, Tommy Potter b, Max Roach d.

Recording: Tape Recorded by Dean Benedetti

Primary Source: Charlie Parker, The Complete Benedetti Recordings, Mosaic MD7-

129.

1. Chasin' the Bird (4:42) [6/23]
2. Don't Blame Me (0:39) [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]

Notes: Benedetti recorded these during the afternoon rehearsal for the show, returning at night to record the following session. No.073:

CHARLIE PARKER SESSION NO.072:

Date: July 10, 1948

Place: The Onyx Club

Group: Charlie Parker Quintet: Miles Davis tp, Duke Jordan p, Tommy Potter b, Max Roach d, Carmen McCreav on.

Recording: Tape Recorded by Dean Benedetti

Primary Source: Charlie Parker, The Complete Benedetti Recordings, Mosaic MD7-129.

1. Fifty-Second Street Theme (I) (0:25) [7/1]
2. How High the Moon (I) (3:06) [7/2]
3. I'm In the Mood For Love (1:27) [7/3]
4. This Time the Dream's on Me (3:23) [7/4]
5. Yesterdays (0:18) [7/5]
6. Fifty-Second Street Theme II (0:08) [7/6] Bird voice-over
7. Fifty-Second Street Theme (II) (0:02) [7/7] into
8. How High the Moon II (6:13)
9. Groovin' High (2:11) [7/8]
10. What Price Love (aka Yardbird Suite) (I) (2:37) [7/29]
11. What Price Love (aka Yardbird Suite) (II) (0:18) [7/30]
12. Fifty-Second Street Theme (IV) (1:52) [7/9] CP introducing Earl Coleman)
13. Blues (2:24) [7/10]

Notes: Item 13 identified as Cheryl by Mosaic. CP quotes Woody Woodpecker on item 2, and Tico Tico on item 4. Burton makes a note after item 13; "voices, someone's hassling Dean?"

CHARLIE PARKER SESSION NO.073:

Date: July 11, 1948

Place: The Onyx Club

Group: Charlie Parker Quintet: Charlie Parker as, Miles Davis tp, Duke Jordan p, Thelonious Monk p on item 3 only, Tommy Potter b, Max Roach d.

Recording: Private recording by Dean Benedetti

Primary Source: Charlie Parker, The Complete Benedetti Recordings, Mosaic MD7- 129.

1. All the Things You Are (2:46) [7/11] into  
Announcement
2. Country Garden (Ballad Ending) (0:07) [7/12]
3. Well You Needn't (2:33) [7/31]
4. Big Foot (3:57) [7/13]
5. I Can't Get Started] into  
CP announcement (1:12) [7/14]
6. Dizzy Atmosphere (4:24) [7/15]
7. Spotlight (2:39) [7/16] into
8. Fifty-Second Street Theme (I) (0:08) [7/17]

9. How High the Moon (3:57) [7/18]
10. September Song with Country Gardens tag (1:41) [7/19]
11. Hot House (3:49) [7/20]
12. Fifty-Second Street Theme (II) (0:58) [7/21] with voice-over
13. Night in Tunisia (3:29) [7/22]
14. My Old Flame (1:51) [7/23]
15. The Hymn (1:24) [7/25]
16. Fifty-Second Street Theme (II) (1:31) [7/26]
17. Half Nelson (1:12) [7/27].
18. Little Willie Leaps (0:27) [7/28]

Notes:

CHARLIE PARKER SESSION NO.074:

Date: August ??, 1948

Place: Pershing Ballroom, Chicago, Illinois

Group: Charlie Parker Quintet: Charlie Parker as, Miles Davis tp, Duke Jordan p, Tommy Potter b, and Max Roach d.

Recording: Private recording

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 5/6 CD Philology W 19/29-2.

1. Groovin' High (1:25)

Notes:

CHARLIE PARKER SESSION NO.075:

Date: August ??, 1948

Place: Pershing Ballroom, Chicago, Illinois

Group: Dizzy Gillespie Big Band: Charlie Parker as, Dizzy Gillespie, Dave Burns, Willie Cook, & Elmon Wright tp, Jesse Tarrant, Andy Duryea tbn, John Brown, Ernie Henry as, Joe Gayles, James Moody ts, Cecil Payne bs, James Foreman Jr. p, Nelson Boyd b, Teddy Stewart d, Chano Pozo conga.

Recording: Private recording on Acetates.

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 13, CD Philology W 843.2, for items 1 - 13, 15 - 16, 18 - 20, & 22; Charlie Parker. Bird's Eyes Last Unissued, Vol. 5/6 CD Philology W19/29-2, for item 14 only; Stash STB-2500 items 1 (1:28), 2.

1. Yesterdays (3:44)
2. 'Round Midnight (3:19)
3. Algo Bueno (1:39)
4. Manteca (2:12)
5. Ool ya koo (I) (0:48)
6. Loverman (2:00)
7. Good Bait (1:45)
8. Good Bait (2:25)
9. Ballad Fragment (0:32)
10. Half Nelson (2:50) (tape)
11. Things to Come (2:18)
10. Ooo-Bop-She-Bam (1:32)
11. Night in Tunisia (3:16)
12. What Is This Thing Called Love (0:52)
13. Groovin' High (1:45)
14. Ool Ya Koo (II) (1:54) (Woody Woodpecker quote)
15. I Can't Get Started (3:38)
16. All the Things You Are (0:50) (sixteen measures)

17. Unknown Tune (2:26) (Unissued.).
18. Unknown Tune (0:43)
19. Don't Blame Me (1:55)
20. Cool Breeze (0:47)
21. Unknown Fragment (0:31) (Unissued.)
22. Ornithology (2:22)
23. Unknown Fragment (2:59) (Theme?) (Unissued.).

Notes: Burton notes that there is no CP solo, but a Miles Davis one, on items 8, 9, & 10, and no CP solo on 20; that item 23 is an uptempo piece; and that item 17 may be a contrafact of I Got Rhythm.

CHARLIE PARKER SESSION NO.076:

Date: September 04, 1948

Place: Royal Roost, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Miles Davis tp, Tadd Dameron p, Curley Russell b, Max Roach d.

Recording: Recording of Radio Broadcast by

Primary Source: Charlie Parker, The Complete Charlie Parker on Savoy Years (Nippon Columbia COCY-75791/8) Vol. 5, plus other announcements; Roost Vol. 1, CD Savoy Jazz ZDS 4411.

Announcement by Bob Garrity and Symphony Sid (0:37) into

1. Theme (0:42) Sid talking over into
2. Fifty-Second Street Theme (4:18)
3. KoKo (2:30)
4. Fifty-Second Street Theme (0:32) voice-over

Notes:

CHARLIE PARKER SESSION NO.077:

Date: September 18, 1948

Place: Harry Smith Studios, New York City, NY.

Group: Charlie Parker All Stars: Charlie Parker as, Miles Davis tp, (except 12 - 16), John Lewis p, Curly Russell b, and Max Roach d.

Recording: Commercial for Savoy

Primary Source: The Complete Charlie Parker on Savoy Years (Nippon Columbia COCY-75791/8) Vol. 4; Savoy Jazz CD Box Vol. 3 (ZDS 5500-3)

1. Barbados (Take I) (2:36)
2. Barbados (Take II) (Incomplete.) (0:43)  
"Hold it," Bird (?) says "Okay."
3. Barbados (Take II) (2:34)
4. Barbados (Take IV) (Master Take.) (2:27)
5. Ah-Leu-Cha (Take I) (Incomplete.) (0:36)  
Bird says "Hold it, hold it."
6. Ah-Leu-Cha (Take II) (Master Take.) (2:53)
- ?7. Constellation (Take I) (Incomplete.) (0:10)  
"Hold it."
8. Constellation (Take II) (2:32)  
"Roll 'em, Ronnie."
9. Constellation (Take II) (Incomplete.) (2:23)
10. Constellation (Take IV) (Incomplete.) (0:22)  
Bird says "One more."
11. Constellation (Take V) (Master Take.) (2:27)
- ?12. Parker's Mood (Take I) (False Start.) (0:05)

"Okay, try it again."

13. Parker's Mood (Take II) (3:23)

?14. Parker's Mood (Take III) (False Start.) (0:11)

"Alright, Hold it, hold it."

14a. Parker's Mood (Original Take 3) (3:00)

15. Parker's Mood (Take IV) (Incomplete.) (2:25)

16. Parker's Mood (Take V) (Master Take.) (3:01)

Notes:

(Items 7, 12, & 14 not in my collection.)

#### CHARLIE PARKER SESSION NO.078:

Date: September 24, 1948

Place: Harry Smith Studios, New York City, NY.

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

Recording: Commercial for Savoy Records

Primary Source: Charlie Parker, The Complete Charlie Parker on Savoy Years, Nippon Columbia COCY-75791/8, Vol. 4; Savoy Jazz CD Box Vol. 3, ZDS 5500-3.

1. Perhaps (Take I) (2:09)

2. Perhaps (Take II) (Incomplete.) (0:27)

3. Perhaps (Take III) (2:08)

4. Perhaps (Take IV) (Incomplete.) (0:18)

"Alright, we'll cut again, Jack."

5. Perhaps (Take V) (Incomplete.) (0:34)

Bird says "Once more," and to "Pick it up."

6. Perhaps (Take VI) (2:24)

Bird says to play it back

7. Perhaps (Take VII) (Master Take.) (2:33)

8. Marmaduke (Take I) (False Start.) (0:03)

"Alright, we'll start again."

9. Marmaduke (Take II) (Incomplete.) (1:15)

Bird says "Hold it."

10. Marmaduke (Take III) (Incomplete.) (0:52)

11. Marmaduke (Take IV) (False Start.) (0:04)

12. Marmaduke (Take V) (2:51)

13. Marmaduke (Take VI) (False Start.) (0:06)

14. Marmaduke (Take VII) (Incomplete.) (0:59)

"Pick them up, Jack"

15. Marmaduke (Take VIII) (False Start.) (0:03)

Bird says "Once more."

16. Marmaduke (Take IX) (3:01)

Bird says, "Play that back, please."

17. Marmaduke (Take X) (Incomplete.) (0:30)

"Hold it, we'll start again, Jack."

18. Marmaduke (Take XI) (Incomplete.) (0:44)

Sounds like Bird's saying "I don't know, I crashed."

19. Marmaduke (Take XII) (Master Take.) (2:41)

Bird says "Downbeat."

20. Steeplechase (Take I) (False Start.) (0:10)

"Hold it, Jack."

21. Steeplechase (Take II) (Master Take.) (3:03)

22. Merry-Go-Round (Take I) (2:17)

23. Merry-Go-Round (Take II) (Master Take.) (2:24)

Notes:

(Items 8 & 11 not in my collection.)

CHARLIE PARKER SESSION NO.079:

Date: October or November 1948.

Place: Waukegan, Illinois

Group: Charlie Parker Quintet: Charlie Parker as, Miles Davis tp, Duke Jordan p, Tommy Potter b, and Max Roach d.

Recording: Private wire recordings dubbed onto acetates

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 1/4. CD Philology W 5/18-2, for items 1-7; Charlie Parker. Bird's Eyes Last Unissued, Vol. 5/6, W 19/29-2, for item 8; Charlie Parker. Bird's Eyes Last Unissued, Vol. 14, CD Philology W 844.2, for item 9.

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 (How High the Moon) (1:18)
7. Fifty-Second Street Theme (1:58)
8. Diggin' Diz (aka Lover) (3:02)
9. Embraceable You (II) (Incomplete.) (0:53)
10. Slow Boat to China (?:?) (Unissued.).
11. Fifty-Second Street Theme (II) (?:?) (Unissued.).

Notes: Other than CP, the above personnel are not definite. According to Vail, 1996 pp. 42 - 44, CP was in New York City, NY., on October 10, when he performed at the Royal Roost, and with the Jazz at the Philharmonic; at Carnegie Hall, New York City, NY., November 06, Masonic Temple, Detroit, November 13, Denman Auditorium, Moor Theatre, Seattle November 16, Portland Auditorium, Portland November 19, November 20, Long Beach, CA., November 22 Shrine Auditorium, LA, November 23, and Chicago's Civic Opera House, November 26; between November 16 and 19 he was interviewed by Al 'Jazzbo' Collins, in Salt Lake City. This schedule would suggest either a date in October, Early November, or after November 26 is likely, if the months are correct. (Items 10 and 11 not in my collection.)

CHARLIE PARKER SESSION NO.080:

Date: December 11, 1948

Place: Royal Roost, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Miles Davis tp, Al Haig p, Tommy Potter b, Max Roach d.

Recording: Recording of Radio Broadcast

Primary Source: Charlie Parker, The Complete Charlie Parker on Savoy Years, Nippon Columbia COCY-75791/8; Vol. 5; Roost Vol. 1, CD Savoy Jazz ZDS 4411.

1. Jumping With Symphony Sid (1:04) with Sid voice-over
2. Groovin' High (4:50)
- Sid talks with Bird (0:36)
3. Big Foot (4:43)
- Announcement by Sid (0:30)
4. Ornithology (5:41)
- Announcement by Sid (0:21)
5. On a Slow Boat to China (5:03)
- Announcement by Sid (0:48)

Notes:

CHARLIE PARKER SESSION NO.081:

Date: December 12, 1948

Place: Royal Roost, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as & v on 2, Miles Davis tp, Al Haig p, Tommy Potter b, Max Roach d.

Recording: Recording of Radio Broadcast

Primary Source: Charlie Parker, The Complete Charlie Parker on Savoy Years, Nippon Columbia COCY-75791/8) Vol. 5; Roost Vol. 1, CD Savoy Jazz ZDS 4411.

Announcement (0:32)

1. Hot House (4:19)

Announcement (0:16)

2. Salt Peanuts (3:48)

Announcement (0:24)

Notes:

CHARLIE PARKER SESSION NO.082:

Date: December 18, 1948

Place: Royal Roost, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Miles Davis tp, Al Haig p, Tommy Potter b, Max Roach d.

Recording: Recording of Radio Broadcast

Primary Source: Charlie Parker, The Complete Charlie Parker on Savoy Years, Nippon Columbia COCY-75791/8; Vol. 5; Roost Vol. 1, CD Savoy Jazz ZDS 4411.

1. Jumping With Symphony Sid (1:24) (with Sid voice over)

2. Chasin' the Bird (4:21)

Announcement by Sid (0:53)

3. Out of Nowhere (3:19)

Announcement by Sid (0:16)

4. How High the Moon (2:50)

Notes:

CHARLIE PARKER SESSION NO.083:

Date: December 20, 1948

Place: Unknown Recording Studio, New York City, NY.

Group: Machito and His Orchestra: Mario Bauza, Frank "Paquita" Davilla, Bob Woodlen tp, Charlie Parker, Gene Johnson, Fred Skeritt as, Leslie Johnakins bs, Rene Hernandez p, Roberto Rodriguez b, Jose Manguel bongo, Luis Miranda conga, Umbaldo Nieto timbales, Machito maraccas.

Recording: Commercial for Mercury Records

Primary Source: Charlie Parker, 'Bird: The Complete Charlie Parker on Verve,' Disc 2, Verve 837 141-2.

1. No Noise, Parts I and II (5:53)

2. No Noise, Part Two (2:55)

3. Mango Mangue (3:02)

Notes:

CHARLIE PARKER SESSION NO.084:

Date: December 25, 1948

Place: Royal Roost, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Kenny Dorham tp, Al Haig p, Tommy Potter b, Max Roach d.

Recording: Recording of Radio Broadcast.

Primary Source: Charlie Parker, The Complete Charlie Parker on Savoy Years, Nippon Columbia COCY-75791/8, Vol. 6; Roost Vol. 2, CD Savoy Jazz ZDS 4412.

Announcement from studio by Bob Garrity into

1. Jumping With Symphony Sid/Jingle Bells (1:39) (Symphony Sid voice-over)

2. Half Nelson (4:27)

Announcement by Sid (0:50)

3. White Christmas (4:50)

Announcement by Sid, Bird says "Right." (0:35)

4. Little Willie Leaps (3:38) into

5. Fifty-Second Street Theme (1:45) with voice-over by Sid and Garrity

Notes:

#### CHARLIE PARKER SESSION NO.085:

Date: January 01, 1949

Place: Royal Roost, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Flip Phillips and Charlie Ventura ts both on items 9 - 10 only, Kenny Dorham t except items 9 - 10, Conte Condoli t items 9 - 10 only, Benny Green tb items 9 - 10 only, Al Haig p, Tommy Potter b, Curley Russell b items 9 - 10 only, Joe Harris d, Shelly Manne d items 9 - 10 only, Ed Shaughnessy d items 9 - 10 only.

Recording: Recording of Radio Broadcast

Primary Source: Charlie Parker, The Complete Charlie Parker on Savoy Years, Nippon Columbia COCY-75791/8, Vol. 6; Roost Vol. 2, CD Savoy Jazz ZDS 4412.

1. Jumpin' with Symphony Sid/Auld Lang Syne (1:18) voice-over by Sid

2. Be-Bop (3:48)

Announcement by Sid (0:25)

3. On a Slow Boat to China (4:16)

Announcement by Sid (0:43)

4. Ornithology (4:43)

Announcement by Sid (0:08)

5. Groovin' High (4:46)

Sid and Bird talk (1:16)

6. East of the Sun (4:38)

Announcement by Sid (0:26)

7. Cheryl (4:21)

Announcement by Symphony Sid (1:03)

8. How High the Moon/Ornithology (4:31) into

9. Jumping With Symphony Sid (0:15) with voice-over

Notes: This is a lively New Year's eve broadcast, with a mass jam session, items 9 - 10, that is more messy than lively.

#### CHARLIE PARKER SESSION NO.086:

Date: January 03, 1949

Place: New York City, NY.

Group: Metronome All Stars: Dizzy Gillespie, Miles Davis, Fats Navarro tp, Charlie Parker as, JAY JAY 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, for items 1-4; Charlie Parker. Bird's Eyes

Last Unissued, Vol. 14, CD Philology W 844.2, for item 5.

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

Notes:

(Items 1 -4 not in my collection.)

CHARLIE PARKER SESSION NO.087:

Date: January ??, 1949

Place: New York City, NY.

Group: Machito and his Orchestra

Recording: Commercial for Mercury Records

Primary Source: Charlie Parker, 'Bird: The Complete Charlie Parker on Verve,' Disc 2, Verve 837 141-2.

1. Okiedoke (3:02)

Notes:

CHARLIE PARKER SESSION NO.088:

Date: January 15, 1949

Place: Royal Roost, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Kenny Dorham tp, Al Haig p, Tommy Potter b, Joe Harris d.

Recording: Recording of Radio Broadcast

Primary Source: Charlie Parker, The Complete Charlie Parker on Savoy Years, Nippon Columbia COCY-75791/8, Vol. 7; Roost Vol. 3, CD Savoy Jazz ZDS 4413.

Announcement (0:59)

1. Scrapple From the Apple (4:05)

1 Announcement (0:28)

2. Be-Bop (3:20)

Announcement (0:14)

3. Hot House (5:10)

Notes:

CHARLIE PARKER SESSION NO.089:

Date: January 22, 1949

Place: Royal Roost, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Kenny Dorham tp, Al Haig p, Tommy Potter b, Max Roach d.

Recording: Recording of Radio Broadcast

Primary Source: Charlie Parker, The Complete Charlie Parker on Savoy Years, Nippon Columbia COCY-75791/8, Vol. 7; Roost Vol. 3, CD Savoy Jazz ZDS 4413.

1. Jumpin' With Symphony Sid (1:12) with voice-over

2. Oop Bop Sh'Bam (4:53)  
Announcement (0:42)
3. Scrapple from the Apple (4:29)  
Announcement (0:25)
4. Salt Peanuts (4:06) into
5. Jumpin' with Symphony Sid (0:35) with voice-over

Notes:

CHARLIE PARKER SESSION NO.090:

Date: January 29, 1949

Place: Royal Roost, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Kenny Dorham tp, Al Haig p, Tommy Potter b, Max Roach d.

Recording: Recording of Radio Broadcast

Primary Source: Charlie Parker, The Complete Charlie Parker on Savoy Years (Nippon Columbia COCY-75791/8) Vol. 7; Roost Vol. 3, CD Savoy Jazz ZDS 4413.

1. Jumpin' with Symphony Sid (0:57) with voice-over
2. Groovin' High (3:42)  
Announcement (0:22)

Notes:

CHARLIE PARKER SESSION NO.091:

Date: February 5, 1949

Place: Royal Roost, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Kenny Dorham tp, Al Haig p, Tommy Potter b, Max Roach d.

Recording: Recording of Radio Broadcast

Primary Source: Charlie Parker, The Complete Charlie Parker on Savoy Years, Nippon Columbia COCY-75791/8, Vol. 7, Roost Vol. 3, CD Savoy Jazz ZDS 4413.

1. Jumpin' with Symphony Sid (0:58) with voice-over
2. Scrapple from the Apple (3:22)  
Announcement (0:21)
3. Barbados (3:49)  
Announcement (0:09)
4. Salt Peanuts (3:33) into
5. Jumpin' with Symphony Sid (1:27) with voice-over

Notes:

CHARLIE PARKER SESSION NO.092:

Date: February 12, 1949

Place: Royal Roost, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Kenny Dorham tp, Al Haig p, Tommy Potter b, Max Roach d.

Recording: Recording of Radio Broadcast

Primary Source: Charlie Parker, The Complete Charlie Parker on Savoy Years, Nippon Columbia COCY-75791/8, Vol. 7; Roost Vol. 3, CD Savoy Jazz ZDS 4413.

Announcement (0:09)

1. Scrapple from the Apple (4:27)

Announcement (0:21)  
2. Barbados (3:49)  
Announcement (0:13)  
3. Be-Bop (3:13) into  
4. Jumpin' with Symphony Sid (0:52) with voice-over, Sid and Dinah Washington

Notes:

CHARLIE PARKER SESSION NO.093:

Date: February 19, 1949  
Place: Royal Roost, New York City, NY.  
Group: Charlie Parker Quintet: Charlie Parker as, Kenny Dorham tp, Al Haig p, Tommy Potter b, Max Roach d.  
Recording: Recording of Radio Broadcast  
Primary Source: Charlie Parker, The Complete Charlie Parker on Savoy Years, Nippon Columbia COCY-75791/8, Vol. 8; Roost Vol. 4, CD Savoy Jazz ZDS 4414.

Announcement (0:05)  
1. Groovin' High (4:43)  
Announcement (0:08)  
2. Confirmation (3:30)  
Announcement (0:14)  
3. Salt Peanuts (3:39) into  
4. Jumpin' with Symphony Sid (0:52) (with voice-over)

Notes:

CHARLIE PARKER SESSION NO.094:

Date: February 21, 1949  
Place: New York City, NY.  
Group: Metronome Award Show; Charlie Parker as, Joe Bushkin p, Chubby Jackson b, George Wettling d, Shorty Sherrock t on item 3 only, and Sidney Bechet ss & Unknown tb, join the finale jam session only.  
Recording: Television Broadcast WPIX; home, audio only, recording.  
Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 21, CD Philology W 851.2; CD Stash CD-21.

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

Notes: With the Philology release, where Dixieland Blues is titled Jam (Blues). According to Vail, 1996, p. 52, Charlie Parker appeared on TV, to receive and award, presented by Charles Dealuney. Player data from that source also.

CHARLIE PARKER SESSION NO.095:

Date: February 26, 1949  
Place: Royal Roost, New York City, NY.  
Group: Charlie Parker Septet: Charlie Parker as, Kenny Dorham tp, Milt Jackson (v), Lucky Thompson ts, Al Haig, Tommy Potter b, Max Roach (d); vocals by Dave

Lambert and Buddy Stewart on items 4 & 5 only.

Recording: Recording of Radio Broadcast

Primary Source: Charlie Parker, The Complete Charlie Parker on Savoy Years (Nippon Columbia COCY-75791/8) Vol. 8; Roost Vol. 4, CD Savoy Jazz ZDS 4414.

Announcement (0:08)

1. Half Nelson (3:24)

Announcement (0:22)

2. Night in Tunisia (4:33)

Announcement (0:25)

3. Scapple from the Apple (4:34)

Announcement (0:22)

4. Deedle (2:01)

Introductions by Dave Lambert and Buddy Stewart (0:38)

5. What's This (1:37) into

6. Jumpin' with Symphony Sid (0:39) with voice-over

Notes:

#### CHARLIE PARKER SESSION NO.096:

Date: March ??, 1949

Place: New York City, NY.

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

Recording: Commercial for Mercury Records

Primary Source: Charlie Parker, 'Bird: The Complete Charlie Parker on Verve,' Disc 2, Verve 837 141-2.

1. Cardboard (3:08)

2. Visa (2:58)

Notes:

#### CHARLIE PARKER SESSION NO.097:

Date: March 04, 1949

Place: New York City, NY.

Group: Mike Caluccio p except 1, Joe Sullivan p on item 1 only, Max Roach and Specs Powell d, Kai Winding and Will Bradley tb, Miles Davis and Max Kaminski tp, Joe Marsala c, Ann Hathaway v on item 3 only.

Recording: CBS Television "Adventures in Jazz"; home, audio only, recording.

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 21, Philology CD W 851.2; CD Stash CD-21.

Announcements CP voice

1. Anthropology (2:52)

Announcement

2. Bop City (1:27)

Announcement

3. I Get a Kick Out of You (2:59)

Announcement

4. Big Foot (5:53)

Notes: On the Philology release item 4 is listed as Big Foot, it is the finale jam.

#### CHARLIE PARKER SESSION NO.098:

Date: March 05, 1949

Place: Royal Roost, New York City, NY.

Group: Charlie Parker Septet: Charlie Parker as, Kenny Dorham tp, Lucky Thompson ts, Milt Jackson vibes, Al Haig p, Tommy Potter b, Max Roach d, Dave Lambert on 5, 6 & 7, and Buddy Stewart vocals on 6 & 7.

Recording: Recording of Radio Broadcast.

Primary Source: Charlie Parker, The Complete Charlie Parker on Savoy Years, Nippon Columbia COCY-75791/8, Vol. 8; Roost Vol. 4, CD Savoy Jazz ZDS 4414.

1. Jumpin' with Symphony Sid (1:12) with voice-over by Sid
2. Cheryl (3:39)  
Announcement by Sid (0:29)
3. Anthropology (5:06)
4. Jumpin' with Symphony Sid (1:11) with voice-over
5. Hurry Home (2:18)
6. Deedle (2:03)
7. Royal Roost Bop (aka All the Things You Are) (2:10)
8. Jumpin' With Symphony Sid (2:02) with voice-over by Sid

Notes: This was broadcast in the very early in the hours of the morning of Saturday the 5th, featuring Charlie Parker Quintet and some guests.

#### CHARLIE PARKER SESSION NO.099:

Date: March 05, 1949

Place: Waldorf Astoria Hotel

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

Recording: Air check

Primary Source: Charlie Parker. Bird's Eyes, Last Unissued, Vol. 16, Philology CD W 846.2, for both items, but no announcement; Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 1, for announcement and Item 1; CD Birdbox Vol. 1, for announcement and Item 1; LP Jazz Showcase 5003, for item 2.

Announcement

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

Notes: This was a Youth Forum held at the Waldorf that was organised by the New York Herald Tribune, presented by Rudi Blesh entitled 'Battle of the Bands, where Parker's Quintet played opposite a Dixieland land band led by Sidney Bechet on Saturday morning. (Information regarding this from Vail, 1996 p. 54.)

#### CHARLIE PARKER SESSION NO.100:

Date: March 12, 1949

Place: Royal Roost, New York City, NY.

Group: Charlie Parker Septet: Charlie Parker as, Kenny Dorham tp, Lucky Thompson ts, Milt Jackson vibes, Al Haig p, Tommy Potter b, Max Roach d.

Recording: Recording of Radio Broadcast

Primary Source: Charlie Parker, The Complete Charlie Parker on Savoy Years, Nippon Columbia COCY-75791/8, Vol. 8; Roost Vol. 4, CD Savoy Jazz ZDS 4414.

Announcement (0:15)

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 (0:07)

Notes: Another early hours broadcast of the Charlie Parker Quintet, with guests.

CHARLIE PARKER SESSION NO.101:

Date: May 05, 1949  
Place: New York City, NY.  
Group: Charlie Parker Quintet: Kenny Dorham tp, Al Haig p, Tommy Potter b, Max Roach d.  
Recording: Commercial for Mercury Records  
Primary Source: Charlie Parker, 'Bird: The Complete Charlie Parker on Verve,' Disc 2, Verve 837 141-2.

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:

CHARLIE PARKER SESSION NO. 102:

Date: May 08, 09, 14 and 15  
Place: Salle Pleyel, Paris, France  
Group: Charlie Parker Quintet: Charlie Parker as and vocal on 1, Kenny Dorham tp, Al Haig p, Tommy Potter b, Max Roach d.  
Recording: Live Recording  
Primary Source: Charlie Parker. Bird's Eyes, Last Unissued, Philology Vol. 10, CD W 200.2, for items 1-4; Charlie Parker. Bird's Eyes, Last Unissued, Vol. 11, Philology CD W 622.2, items 5-15; Charlie Parker: Perfect Complete Collection Vol. 2, CD SSCD-8017-34 for items 10 - 13, & 15, Birdbox CD Vol. 2, for items 10 - 13, & 15.

1. Salt Peanuts (I) (3:40)
2. Barbados (Incomplete.) (4:48)
3. Fifty-Second Street Theme (I) (3:27)
4. Out of Nowhere (I) (5:07)
5. Salt Peanuts (II) (3:59)
6. Scrapple From the Apple (5:06)
7. Out of Nowhere (II) (Incomplete.) (4:13)
8. Wee (aka 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 (Incomplete.) (2:55)
15. Fifty-Second Street Theme (III) (4:41)

Notes: On Salt Peanuts Roach gives a frenzied drum solo; on item 2, at 0:16, and on item 4 at 4:33, Parker quotes Happy Birthday. On the Charlie Perfect Parker Complete Collection, and the Bird Box issue item 14 is misstitled Blues. On May 10 the Quintet played in Marseilles; on the 11th they played at the Rex movie theatre, followed by a concert at the Martinez & Christera Club, both in Marseilles. On the Charlie Perfect Parker Complete Collection, and the Bird Box issue item 14 is mistitled Blues.

CHARLIE PARKER SESSION NO.103:

Date: May 12, 1949

Place: Colisee Movie Theatre, Roubaix, France

Group: Charlie Parker Quintet: Charlie Parker as, Kenny Dorham tp, Al Haig p, Tommy Potter b, Max Roach d.

Recording: Private Recordings on Acetate

Primary Source: Charlie Parker. Bird's Eyes, Last Unissued, Vol. 11, Philology CD W622.2; Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34, Vol. 2; CD Bird Box, Vol. 2.

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

Notes: Items 3 and 8 start near the completion of CP's solo.

CHARLIE PARKER SESSION NO.104:

Date: May 15, 1949

Place: Salle Pleyel, Paris, France

Group: Jam Session: Charlie Parker as, Miles Davis, Kenny Dorham, Hot Lips Page, Aime Barell, and Bill Coleman tp, Hubert Rostaing cl, Pierre Braslavsky & Sidney Bechet ss, Don Byas and James Moody ts, Big Chief Russell Moore trb, Al Haig & Bernard Peiffer p, Hazy Osterwald vibes, Toots Thielemans g, Tommy Potter b, and Max Roach d.

Recording: Private Recording

Primary Source: Charlie Parker. Bird's Eyes, Last Unissued, Vol. 12, Philology CD W 842.2.

1. Farewell Blues (Incomplete.) (3:52)

Notes: This evening Parker played two concerts at the Salle Pleyel, in the final concert, 8:45pm, there is a jam session when Farewell Blues was recorded, and that afterwards CP jammed at the Club St Germain, where he met Sartre, in a brief encounter. (This information is from Vail, 1996, p. 61.)

CHARLIE PARKER SESSION NO.105:

Date: Summer 1949

Place: Carnegie Hall, New York City, NY.

Group: Jazz at the Philharmonic: Charlie Parker as, Roy Eldridge tp, Coleman Hawkins ts, Hank Jones p, Eddie Sanfranski b, Buddy Rich d.

Recording: Radio Broadcast

Primary Source: Charlie Parker. Bird's Eyes, Last Unissued Vol. 9, Philology CD, W 120.2 for item 1; Charlie Parker. Bird's Eyes, Last Unissued Vol. 7, Philology CD W 57-2, for item 2; CD Philology give the second time listed here. Charlie Parker: Perfect Complete Collection, Vol. 2, CD SSCD-8017-34, for item 2; Birdbox Vol. 2, for 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) (7:58)

Notes:

CHARLIE PARKER SESSION NO.106:

Date: September 18, 1949

Place: Carnegie Hall, New York City, NY.

Group: Jazz at the Philharmonic: Roy Eldridge tp, Tommy Turk tb, Lester Young and Flip Phillips ts, Hank Jones p, Ray Brown b, Buddy Rich d, Ella Fitzgerald vocals on 6 - 8.

Recording: Concert recording for Mercury Records

Primary Source: Charlie Parker, 'Bird: The Complete Charlie Parker on Verve,' Disc 3, Verve 837 141-2.

1. The Opener (12:47)
2. Lester Leaps In (12:14)
3. Embraceable You (10:33)
4. The Closer (10:57)
5. Ow (0:48) voice-over introducing Ella Fitzgerald
6. Flyin' Home (5:31)
7. How High the Moon (6:24)
8. Perdido (8:34)

Notes:

CHARLIE PARKER SESSION NO.107:

Date: October 01, 1949.

Place: Bluebird Inn, Detroit, Michigan.

Group: Phill Hill Quintet: Charlie Parker as, Tate Houston bs, Phill Hill p, James "Beans" Richardson b, Art Madigan d, Jack Tiant bongos.

Recording:

Primary Source:

1. Now's the Time (Incomplete.) (?:??)

Notes: Charlie Parker first performed with the Jazz at the Philharmonic at the Masonic Auditorium in Detroit, after which he appeared as guest soloist with the Phill Hill Quintet. On Thursday, 6 October 1949, CP began a 6 week series of concerts at the Three Deuces in New York City, playing from 10:00pm to 4:00am; is it any surprise that drugs were a major stimulant? From the 17th to the 23 he was playing at Bop City, New York City. (Source: Discographical information Bregman, et al., pp. 41-2, background information Vail 1996, p. 67.)

(Not in my collection.)

CHARLIE PARKER SESSION NO.108:

Date: November 24 - 29, 1949

Place: Pershing Hotel Ballroom, Chicago, Illinois

Group: Charlie Parker Quintet: Charlie Parker as, Red Rodney tp, Al Haig p, Tommy Potter b, and Roy Haynes d.

Recording: Private recordings of concert.

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 2/3 Items 1-12 are on CD Philology W 12/15-2, for items 1 - 5, & 7 - 12; Charlie Parker. Bird's Eyes Last Unissued, Vol. 5/6, CD Philology W19/29-2; Charlie Parker. Bird's Eyes Last Unissued, Vol. 14, Philology W 844.2, for items 13-16.

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 (0:56)
16. All the Things You Are (3:13)

Notes: There are two recording sources for items 1 - 11 this material; one provides longer takes; the longer one is, unfortunately of much poorer sound quality; the short has better sound quality but is limited to Parker's solos. The session is also notable for being the first recording with both Red Rodney, and Roy Haynes. This session is usually dated as late November 1949, this would then have between the dates above, as CP was in New York City, NY., at Bop City from Thursday 17 November until 23 November (before which he appeared at the Open door), and he recorded in New York City, NY., for Mercury on 30 November

#### CHARLIE PARKER SESSION NO.109:

Date: Late November 1949

Place: Pershing Ballroom, Chicago, Illinois

Group: Charlie Parker Quintet: Charlie Parker as, Red Rodney tp, Al Haig p, Tommy Potter b, and Roy Haynes d.

Recording: Private recording.

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 18, CD Philology W 848.2.

1. Stardust (2:14)

Notes:

#### CHARLIE PARKER SESSION NO.110:

Date: Late November 1949

Place: New Savoy Ballroom, Chicago, Illinois

Group: Charlie Parker sextet poss.: unknown ts, Red Rodney tp, Al Haig p, Tommy Potter b, and Roy Haynes d.

Recording: Private recording.

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 14, CD Philology W 844.2.

1. Billie's Bounce (2:51)

Notes:

#### CHARLIE PARKER SESSION NO.111:

Date: November 30, 1949

Place: New York City, NY.

Group: Charlie Parker with Strings: Charlie Parker as, 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: Charlie Parker, 'Bird: The Complete Charlie Parker on Verve,' Disc 4, Verve 837 141-2.

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)

Notes:

#### CHARLIE PARKER SESSION NO.112:

Date: December 24, 1949

Place: Carnegie Hall, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Red Rodney tp, Al Haig p, Tommy Potter b, Roy Haynes d.

Recording: Voice of America Radio Broadcast.

Primary Source: Charlie Parker, Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34, Vol. 3; Jass CD CH555; CD Jass J-CD-16; Cool and Blue C & B-CD105.

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)

Notes: On Jass CD CH555 item 4 is titled Bird of Paradise. While no recording of it has never been located, Parker announces Salt Peanuts near the end of Now's the Time.

#### CHARLIE PARKER SESSION NO.113:

Date: Maybe 1949

Place: Unknown

Group: Nat Cole trio?

Recording: No details

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 18, CD Philology W 848.2.

Announcement into

1. Ornithology (Incomplete.) (3:10)

Notes:

#### CHARLIE PARKER SESSION NO.114:

Date: Maybe 1949

Place: Savoy Ballroom, New York City, NY.  
Group: Unknown  
Recording: Unknown  
Primary Source:

1. Star Dust (?:??) (Unissued.)
2. All the Things You Are (?:??) (Unissued.)
3. Billie's Bounce (?:??) (Unissued.)

Notes: The precise details of this session are uncertain.  
(All not in my collection.)

#### CHARLIE PARKER SESSION NO.115:

Date: 1949 / 1950  
Place: Birdland, New York City, NY.  
Group: Charlie Parker Sextet: Charlie Parker as, Red Rodney tp, Jay Jay Johnson tb, Al Haig p., Tommy Potter b, and Roy Haynes d.  
Recording: Private recording.  
Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 12, CD Philology W 842-2.

1. Billie's Bounce (2:40)
2. Cool Blues (2:55)
3. April in Paris (1:54)
4. Ornithology (2:02) abruptly into
5. Fifty-Second Street Theme (0:04)
6. Caravan (2:19)
7. Big Foot (4:44)

Notes: The date for this session comes from the Philology release, it needs further confirmation. According to Vail, 1996, p. 70) this configuration of the sextet played together briefly from February 02, 1950, at Birdland, from where there was a broadcast on Tuesday the 14th, which is listed below. On items 1, 2 there are short breaks in the recording; a 3 second break from 1:50 on item 1; a 4 second one at 1:56 on item 2; a 3 second one at 0:48 and another of 4 seconds at 1:56, on item 6; and a short volume drop from 2:18 which almost becomes a break at 2:23 on item 7. Curiously item 3 simply ends at 1:54; is there a second section of this piece? On item 4, the Fifty Second Street theme is introduced by the trumpet at 2:02, then is picked up by CP at 2:04 ending at 2:06 when the compare announces: "A big hand for Charlie..."

#### CHARLIE PARKER SESSION NO.116:

Date: February 14, 1950  
Place: Birdland, New York City, NY.  
Group: Charlie Parker Sextet: Charlie Parker as, Red Rodney tp, Jay Jay Johnson tb except 2, 7, & 9, Al Haig p., Tommy Potter b, and Roy Haynes d.  
Recording: Private recording.  
Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 5/6, CD Philology W 19/29-2; Charlie Parker, Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 3, for items 2, 7 - 15; CD Birdbox Vol. 4 for items 2, 7 - 15; Charlie Parker: Bird at Birdland, Charly CD DIG 16, disc 1, items 2, 7 - 15; CD EPM FDC 5710.

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) (aka Allen's Alley) (4:22)
7. What's New (2:27) (with Country Gardens tag)
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 (aka Perdido) (4:16)
14. I Can't Get Started (1:09)
15. Wee (II) (aka Allen's Alley) (3:34)
16. 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)

Notes: This is an excellent session for both Charlie Parker, and Red Rodney. With the Charlie Parker, Perfect Complete Collection item 15 is titled as Allen's Alley. On the Charly release items 10 & 11 are spliced together, time 3:15; item 13 is 4:20; item 14 1:28; item 15 is titled as Allen's Alley 3:39.

#### CHARLIE PARKER SESSION NO.117:

Date: February 18, 1950

Place: Saint Nicholas Arena, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Red Rodney tp, Al Haig p, Tommy Potter b, Roy Haynes d.

Recording: Private recording, recording by Don Lamphere

Primary Source: Charlie Parker, Bird at St. Nick's, Prestige OJCCD 141 CD, for items 1 - 15; LP and CD Jazz Workshop 500, for items 1-15; Charlie Parker. Bird's Eyes Last Unissued, Vol. 20, CD Philology W 850.2, for items 16 - 24.

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) (0:34)
22. Groovin' High (4:29)
23. Fifty-Second Street Theme (VI) (0:27)
24. Cheryl into
25. Fifty-Second Street Theme (VII) (2:55)

Notes: The Prestige/Original Jazz Classics issue of this is of atrocious sound quality,

especially so given the size of the company.

CHARLIE PARKER SESSION NO.118:

Date: March ??, 1950

Place: Showboat, Philadelphia.

Group: Charlie Parker Quartet: Charlie Parker as, Jimmy Knepper tbn, Al Haig p, Tommy Potter b, Roy Haynes d.

Recording:

Primary Source:

1. Unknown titles

Notes The discographical booklet accompanying Charlie Parker: Perfect Complete Collection, CD SSCD-8017-34, gives this session, with the above information. This is the line-up for the Parker Quintet of February of this year, minus Red Rodney. One possibility is that it is the session identified by Philology as for the Diplomat Hotel, and that the Rodney omission is an error, but that is highly speculative, especially as the music is not available to draw a direct comparison. I have listed it here for research purposes, thinking that, possibly hoping, that someone can identify it.

CHARLIE PARKER SESSION NO.119:

Date: March or April 1950

Place: New York City, NY.

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

Recording: Commercial for Mercury Records

Primary Source: Charlie Parker, 'Bird: The Complete Charlie Parker on Verve,' Disc 4, Verve 837 141-2.

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

Notes During much of March the Quintet was touring with Jazz at the Philharmonic, during which Granz recorded Parker with the Jazz at the Philharmonic rhythm section. (Vail, 1996 p. 72).

CHARLIE PARKER SESSION NO.120:

Date: April 03, 1950

Place: Nola's Studio, New York City, NY.

Group: Gene Roland Orchestra: Marty Bell, Don Ferrara, Don Joseph, Jon Nielsom, Al Porcino, Sonny Rich, Red Rodney & Neil Friez tp, Joe Maini & Charlie Parker as, Al Cohn, Don Lamphere, Tommy Mackagon, & Zoot Sims ts, Bob Newman & Mart Flax bar s, Frank Orchard valve trb, Eddie Bert, Porky Copen, Jimmy Knepper & Paul Selden trb, Don Manning, Harry Biss p, Sam Herman g, Buddy Jones b, Freddie Gruber d, Gene Roland arranger/conductor.

Recording: Private recordings made at a rehearsal by Don Manning and Eddie Bert

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 15, CD Philology W 845.2; LP Spotlite SPJ141, items 1 - 10 only.

1. It's a Wonderful World I (1:36)
2. It's a Wonderful World (II) (0:48)
3. It's a Wonderful World III (2:15)
4. It's a Wonderful World IV (5:49)

5. It's a Wonderful World V (0:31) (fragment of Bird solo)
6. Just You, Just Me (2:18)
7. Unknown Tune (0:17)
8. Stardust I (1:00)
9. Stardust (II) (0:57)
10. Stardust III (3:28)
11. Downhome Blues (2:50)
12. East Side, West Side (1:06) (A Pretty Girl . . .)
13. Limehouse Blues I (3:24)
14. Limehouse Blues (II) ("Hey fellas!") (0:49)
15. Stardust IV (5:15)

Notes: This session became known as 'The Band that Never Was'. According to Vail, 1996, p, 73, Parker spent much of this April and May playing with the Bud Powell trio at Birdland.

CHARLIE PARKER SESSION NO.121:

Date: May 01, 1950

Place: New York City, NY.

Group: Interview of Charlie Parker by Marshall Stearns and John Maher

Recording: Radio broadcast

Primary Source: Charlie Parker, Charlie Parker: Perfect Complete Collection, CD SSCD-8017-34, Vol. 4; Charlie Parker. Bird's Eyes Last Unissued, Vol. 7, Philology W 57-2; Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 4; CD Birdbox Vol. 4.

1. Interview (20:18)

Notes:

CHARLIE PARKER SESSION NO.122:

Date: May 15 or 17, 1950.

Place: Birdland, New York City, NY.

Group: Charlie Parker Quintet; Charlie Parker as omit 6, Fats Navarro tp, Miles Davis t on item 10 only, Bud Powell p, Curley Russell b, Art Blakey d, Chubby Newsome vocal on 16 only.

Recording: Private Recording

Primary Source: Charlie Parker: Perfect Complete Collection, CD SSCD-8017-34, Discs 5 - 7; CD Birdbox Vols. 5-7; Charlie Parker, Bird at Birdland, Charlie Parker: Bird at Birdland, Charly CD DIG 16 items 1-5, disc 1, items 6 to 17 on disc 2; Charlie Parker Quintet, "Bird and Fats," Cool & Blue CD C&B-CD103, items 1, 2, 5, 9, 11, 12, 13, 6, 7, 14, 15, 17, 18, 19, in that order of presentation.

1. Fifty-Second Street Theme (I) (1:42) (last couple of seconds Bud plays a few chords.)
2. Wahoo (aka Perdido) (6:48) + applause (0:07)
3. 'Round About Midnight (Incomplete.) (5:18)  
applause (0:02)
4. This Time the Dream's On Me (6:23) + applause (0:05)  
applause (0:04)
5. Dizzy Atmosphere (7:08)
6. Night in Tunisia (5:36) + applause (0:02) straight into"
7. Move (6:27) applause (0:02) change in the tone straight into
8. Fifty-Second Street Theme (II) (Incomplete.) (0:29)
9. The Street Beat (9:25)
10. Conception/Deception (10:56)
11. Out of Nowhere (Incomplete.) (6:25)
11. Little Willie Leaps (5:35) into

12. Fifty-Second Street Theme (III) (0:20)
13. Ornithology (7:59) + applause, audience noise (0:11)
14. I'll Remember April (8:03) + applause (0:04) into
15. Fifty-Second Street Theme (IV) (1:32) + applause (0:01)
16. Embraceable You (6:19)
17. Cool Blues (7:01) applause (0:02) into:
18. Fifty-Second Street Theme (V) (2:09) + applause (0:02)

Notes: Bregman et al., (1993 p. 46) date this as May 17, saying; "The May 17 date is assumed because the date appeared on the original tape box." Vail, 1996, concurs with that, for items 1 - 4, & 7 - 8, & 9, stating that they were radio broadcasts from Birdland; but lists 52nd Street Theme, A Night in Tunisia, The Street Beat, and Out of Nowhere as broadcast from Birdland on May 18; Little Willie Leaps and 52 Street Theme as broadcast 20 May, and Ornithology, I'll Remember April, 52nd Street Theme, and Embraceable you as broadcast on 21 May. He, however, gives nothing in support of these assertions. On some issues of the session the date June 30 (e.g., Charlie Parker, The Perfect Complete, and Bird Box), or later, is given, which is very unlikely, however, as Fats Navarro tragically prematurely died of TB on 7 July, 1950.

This fantastic session then, with Bud Powell and Charlie Parker both in excellent form, is the last recordings of Fats Navarro,. Charlie Parker is obviously spurred on by Navarro, indeed, a couple of times, noticeably on item 7 he spits out fiery notes, with absolutely no vibrato, that sound almost trumpet like.

On the Charlie Parker, Perfect Complete Collection it is written that the rhythm section on items 16-18 may be Walter Bishop p, Tommy Potter b, and Roy Haynes on d; although neither the piano or the drums sound like that to me. The Bregman et al., discography are in no doubt about this personnel listing for these items, but give 'Little' Jimmy Scott as the vocalist on 16, rather than Chubby Newman.

Every one of the above releases is marred by damage to the source disc for the first 33 seconds of the first item, thereafter they differ markedly.

For the Charly issue, CD DIG 16, the music has been processed using the CEDAR audio resurrection soft and there the sound is brighter, a little harder perhaps, and the tracks being marginally shorter than with the Charlie Parker Perfect Complete issue; item 1 (1:41); 2 (6:28); 3 incomplete cut short at (5:04); 4 preceded by (0:04) applause (6:09); 5 preceded by (0:01) applause (6:47) + applause (0:03); 6 (5:34) + applause (0:03); 7 (6:24) + applause (0:04), cut short where you would expect to find 52nd Street Theme coming in; item 8 is omitted; 9 (9:18) + applause (0:02) ; 11 cut short at (6:17); 12 (5:18) + applause (0:02); 13 is omitted; 14 (7:37) + applause & audience noise (0:14); 15 (7:45) despite being listed as 9:23 in the sleeve notes + applause (0:14); item 16 again omitted; 17 cut short (6:16); 18 (6:49) + applause (0:01); 19 preceded by applause (0:02) (2:04), this is cut short, + applause (0:04) behind which it sounds like Parker is going into a rendition or tag of This Time the Dreams on Me theme.

For the Cool & Blue C&B CD103; in the sequence that they appear on that CD with the above track list numbers: item 1 cut short (1:39); 2 (6:26); 3 item 3 & 4 omitted; 5 (6:44); 9 (9:21); 11 (6:18) cuts abruptly into; 12 (5:19); into 13 (0:21); 6 (5:32); 7 (6:22); 14 (7:34); 15 (1:28); 17 cut abruptly short at (6:18), straight into; 18 (6:36) after applause into; 19 (2:04) again it is possible to hear a snippet of Parker beginning a tag / another piece but the snippet is even briefer, too brief, in this CD to identify it. (10:56) (11:02)

On Philology the tune Conception/Deception and the time above is from Philology, on Charlie Parker: Bird at Birdland, Charly CD DIG 16, Disc 1, (11.00) Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 5, where it is timed as 10:57. 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.

#### CHARLIE PARKER SESSION NO.123:

Date: May 19 or 20, 1950

Place: Renaissance Ball Room, New York City, NY.

Group: Possibly- Machito's Afro-Cuban Orchestra: Charlie Parker as, Howard McGhee,

Mario Bauza, Frank Davilla & Bob Woodlen tp, Gene Johnson & Fred Skerrit as, Jose Madera & Frank Socolow ts, Leslie Johnakins bar s, Rene Hernandez p, Robert Rodriguez b, Jose Manguel bongo, Luis Miranda conga, Ubaldo Nieto timbales, Machita maraccas.

Recording: Private recording.

Primary Source: Charlie Parker, Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34, Vol. 4; Charlie Parker. Bird's Eyes, Last Unissued, Vol. 22, Philology CD W 852.2; Charly CD GIG 16. Disc 1; CD Birdbox Vol. 4

1. Reminiscing at Twilight (?:??)
2. Mambo (5:05)
3. Lament for the Congo (5:44)

Notes: Bregman et al., (1993 p. 47) list this as by an unknown Afro-Cuban Band, possibly Machito's, and possibly at the Renaissance Ballroom, Vail (1996 p. 77) is in no doubt who the band is and where this was recorded, dating it as 19 May, 1950. Vail is the source for item 1, The Charlie Parker Perfect Complete issue states that CP is not on item 1. Again, however, there is no supporting details of how he concluded thus for the location, date and musicians.. The Charly release gives as probably May 19 and 20 1950. (Item 1 not in my collection.)

#### CHARLIE PARKER SESSION NO.124:

Date: Spring/Summer 1950.

Place: Cafe Society, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Kenny Dorham tp, Al Haig p, Tommy Potter b, Roy Haynes d.

Recording: Private Recording

Primary Source: Charlie Parker, Charlie Parker: Perfect Complete Collection, CD SSCD-8017-34. Vol. 4; CD Birdbox Vol. 4; Charlie Parker. Bird's Eyes Last Unissued, Vol. 9, Philology W 120.2, for item 14 - 15.

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)
14. What's New (?:??) into
15. Its the Talk of the Town (6:52)

Notes:

#### CHARLIE PARKER SESSION NO.125:

Date: Spring/Summer 1950

Place: Cafe Society, New York City, NY.

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

Recording: Private Recording

Primary Source: Charlie Parker, Charlie Parker: Perfect Complete Collection, CD SSCD-8017-34, Vol. 5; 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)

Notes:

#### CHARLIE PARKER SESSION NO.126:

Date: June 06, 1950

Place: New York City, NY.

Group: Charlie Parker: Charlie Parker as, Dizzy Gillespie tp, and Thelonious Monk p, Curly Russell b, Buddy Rich d.

Recording: Commercial for Mercury Records

Primary Source: Charlie Parker, 'Bird: The Complete Charlie Parker on Verve,' Disc 4, Verve 837 141-2.

1. Bloomdido (Master Take.) (3:24)
2. An Oscar for Treadwell (3:20)
3. An Oscar for Treadwell (Master Take.) (3:22)
4. Mohawk (3:48)
5. Mohawk (Master Take.) (3:34)
6. My Melancholy Baby (3:16)
7. My Melancholy Baby (Coda Rehearsal take)(0:05)
8. My Melancholy Baby (Master Take.) (3:23)
9. Leap Frog (Incomplete.) (0:27)
10. Leap Frog (Incomplete.) (0:18)
11. Leap Frog (Incomplete.) (0:40)
12. Leap Frog (Incomplete.) (0:18)
13. Leap Frog (2:33)
14. Leap Frog (Incomplete.) (0:23)
15. Leap Frog (Incomplete.) (0:14)
16. Leap Frog (2:02)
17. Leap Frog (2:06)
18. Leap Frog (Incomplete.) (0:43)
19. Leap Frog (Master Take.) (2:29)
20. Relaxin' With Lee (Incomplete.) (0:35)
21. Relaxin' With Lee (Incomplete.) (1:08)
22. Relaxin' With Lee (False Start.) (0:08)
23. Relaxin' With Lee (3:56)
24. Relaxin' With Lee (Incomplete.) (0:25)
25. Relaxin' With Lee (Master Take.) (2:46)

Notes: This is an extremely interesting session, more so because of the involvement of Monk, this is only the second recording of Monk with Parker in existence, the first one being the snippet captured by Benedetti on one tune 11 July, 1948; here two major figures for the creation of Bebop are captured together in a recording session over a number of tunes. The results are mesmerising.

#### CHARLIE PARKER SESSION NO.127:

Date: June 04, 11, 18, or 25, 1950.

Place: Joe Maini and Don Lamphere's home, William Henry Apartments, 136 Street, New York City, NY.

Group: Sunday Afternoon/Jam Recording Session: Norm Carson, Jon Eardley tp, Jimmy Knepper tbn, Charlie Parker & Joe Maini as, Bob Newman & Gers Yowell ts, John Williams p, Buddy Jones b, Phil Brown, Frank Isola d on 2 & 5, 1, Buzzy Bridgeford d on 3.

Recording: Private recording.

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 12, CD Philology W 842.2.

1. Little Willie Leaps (7:15)
2. All the Things You Are (6:49)
3. Bernie's Tune (4:32)
4. Donna Lee (4:44)
5. Bird ad libbing with background chat, whistling, etc. (0:26) 0:30
6. Out of Nowhere (2:45)
7. Half Nelson (2:36)
8. Fine and Dandy (4:36)

Notes: At 2:46, a voice can be heard in the background. There are short breaks in some items: There are breaks of 3 seconds at 3:10 and at 5:28, on item 1; On item 2 there are 3 seconds at 4:08, (at 5:11 Parker quotes 4 seconds of the Popey theme), and 5:58, (at the end of which someone coughs, CP?); On item 3 during a piano introduction, compared to items 1 and 2, the sound quality deteriorates for the first 0:17, when it is obvious from the tweetering sound of accumulated cuttings that it is recorded on a disc cutting machine, then the volume and clarity picks up, until someone speaks at 0:56 and the alto solo comes in, when the volume increases again but with substantial distortion, followed by a 3 second break at 1:02, when the sound quality returns to that of items 1 and 2 (suggesting that there were two recording devices), a 2 second break at 2:47, another at 3:08, a 3 second break at 3:19 ( when the alto phrase sounds remarkably the same as that following the 3:08 break), another 3 second break at 3:30, and a 2 second break at 3:44 and 3:57. With item 4 the sound quality is back to the first two items, and with breaks at 2:51 of two seconds (at 2:50 the volume and prominence of the cymbal leapt up accompanied by distortion), and another at 2:26; With item 4 there is a 2 second interruption at 0:58, and another at 2:38; With 5 there are 2 second breaks at 0:17, and 2:16; On 6, 2 second intervals at 2:18 According to Vail, 1998 p. 72, Parker became involved in Sunday afternoon private recording sessions at the home of Joe Maini and Don Lamphere, these took place over June, with the above dates. This and the following session are agreed to have been recorded then on two separate occasions, but there is no certainty which dates they belong to; they are given here in this sequence as on the Philology release and listed in the Bregman et al, 1993, discography.

#### CHARLIE PARKER SESSION NO.128:

Date: June 04, 11, 18, or 25, 1950.

Place: Joe Maini and Don Lamphere's home, William Henry Apartments, 136 Street, New York City, NY.

Group: Sunday Afternoon/Jam Recording Session: Jon Neilson tp, Jimmy Knepper tbn, Charlie Parker & Jow Maini as, Don Lanphere ts, Al Haig p, Frank Isola d.

Recording: Private recording.

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 12, CD Philology W 842.2.

1. Half Nelson (2:47)
2. Cherokee (2:09)
3. Scapple from the Apple (6:09) some chat at the end.
4. Star Eyes (4:36)

Notes: This session is also known as the 136th Street Session. The sound quality is much more tinny, less rich than the preceding session, the drumming, the cymbals are much more prominent and the overall style sounds distinctly different also. There are 2 second breaks, 2:00 on 1; at 2:21, 3:45, on 3; and 3:41, and 3:52, on 4. On item 3 at 1:07 CP quotes a tune, briefly but I cannot remember the title.  
Bird's voice audible toward end of Item 3.

Notes:

#### CHARLIE PARKER SESSION NO.129:

Date: Summer 1950

Place: New York City, NY.

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

Recording: Broadcast

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 9, CD Philology W 120.2; Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 7; Birdbox Vol. 7.

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

Notes:

#### CHARLIE PARKER SESSION NO.130:

Date: July 05, 1950

Place: New York City, NY.

Group: Charlie Parker with Strings: Charlie Parker as, Joseph Singer French horn, Edwin C. Brown oboe, Sam Caplan, Howard Kay, Harry Melnkopf, Sam Rand & Zelly Smirnoff violin, Isadore Zir viola, Maurice Brown cello, Verely Mills harp, Bernie Leighton p, Ray Brown b, Buddy Rich d. Joe Lippman arranger/conductor.

Recording: Commercial for Mercury

Primary Source: Charlie Parker, 'Bird: The Complete Charlie Parker on Verve,' Disc 5, Verve 837 141-2. 5

Orchestra tuning up and voices into

1. Dancing in the Dark (3:19)
2. Out of Nowhere (3:06)
3. Laura (2:57)
4. Laura (Master Take.) (2:56)
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 (Master Take.) (3:33)
9. I'm in the Mood For Love (3:27)
10. I'll Remember April (3:09)
11. I'll Remember April (False Start.) (0:10)
12. I'll Remember April (Master Take.) (3:02)

Notes:

#### CHARLIE PARKER SESSION NO.131:

Date: Summer (July 15?) 1950

Place: Either Birdland or possibly Apollo Theater, New York City, NY.

Group: Charlie Parker With Strings: Charlie Parker as, including oboe, cello, viola, harp,

bass, drums.

Recording: Sounds like a broadcast, a TV broadcast?

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 10, CD Philology W 200.2.

Interview with Charlie Parker (1:02) into

1. Easy to Love (1:55)

Notes: I am inclined towards the Birdland, July 14th, option, on the basis of the following: In the interview into this piece the presenter states that this is a very novel situation for CP, to be backed by a set of string, to which Parker agrees, stating that he had the pleasure of recording his strings concept for the first time 7 or 8 months before. since released on an album, but that they would play a different piece from those. This would have to be the session of 30 November, 1949, which if the date given in the Burton internet discography of the Summer or Fall of 1950 would have put this a minimum of 8, or more recently the modified late summer would place that a minimum of 9, months before. This hardly seems likely when there was a more recent strings session, recorded 05 July 1950, when the very tune that Parker played was recorded. My guess, is that this recording came from the time shortly after the 5th July date, the string arrangements sound precisely the same as on the Apollo theatre date, also the drummer sounds to me clearly like Roy Haynes, and it is obviously that this was recorded in a studio or big hall, from the applause and the fact that the presenter asked Parker to introduce the piece while he took the mike back to enhance the sound of the string section. Another interesting factor is that Parker played at Birdland with strings beginning 11 July 1950. Furthermore, another curiosity, is that the presenter clearly states that Parker had played there before, in a different set up (is the presenter Symphony Sid?). Could this have been Broadcast from Birdland? It is interesting that in the introduction of the first set the presenter alludes to the Birdland broadcasts, and states how it was remarked there on the Friday night broadcast that Parker had wished to play in front of strings.

#### CHARLIE PARKER SESSION NO.132:

Date: August 23, 1950.

Place: Apollo Theater, New York City, NY.

Group: Charlie Parker with Strings: Charlie Parker as, Tommy Mace oboe, Teddy Blume, Sam Caplan, & Stan Karpenia violin, Dave Uchitel viola, Bill Bundy cello, Wallace McManus harp, Billy Taylor p, Tommy Potter b, Roy Haynes d, Symphony Sid m.c.

Recording: Private recording by Al Porcino, Don Lamphere and Jimmy Knepper

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 10, CD Philology W 200.2.

First Show:

Introduction by Symphony Sid (0:41)

1. Repetition (2:34)

2. April In Paris (3:02) + applause (0:06) into;

3. Easy to Love (2:14)

4. What Is This Thing Called Love into

Announcement by Symphony Sid (3:05)

Notes:

#### CHARLIE PARKER SESSION NO.133:

Date: August 23, 1950.

Place: Apollo Theater, New York City, NY.

Group: Charlie Parker with Strings: Charlie Parker as, Tommy Mace oboe, Teddy Blume, Sam Caplan, & Stan Karpenia violin, Dave Uchitel viola, Bill Bundy cello, Wallace

McManus harp, Billy Taylor p, Tommy Potter b, Roy Haynes d, Symphony Sid m.c.  
Recording: Private recording by Al Porcino, Don Lamphere and Jimmy Knepper  
Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 10, CD Philology W  
200.2; Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34, Vol.  
7.

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)

Notes:

#### CHARLIE PARKER SESSION NO.134:

Date: August 23, 1950.

Place: Apollo Theater, New York City, NY.

Group: Charlie Parker with Strings: Charlie Parker as, Tommy Mace oboe, Teddy Blume,  
Sam Caplan, & Stan Karpenia violin, Dave Uchitel viola, Bill Bundy cello, Wallace  
McManus harp, Billy Taylor p, Tommy Potter b, Roy Haynes d, Symphony Sid m.c.

Recording: Private recording by Al Porcino, Don Lamphere and Jimmy Knepper

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 10, CD Philology W  
200.2; Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34, Vol.  
7.

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)

Notes:

#### CHARLIE PARKER SESSION NO.135:

Date: August 23, 1950.

Place: Apollo Theater, New York City, NY.

Group: Charlie Parker with Strings: Charlie Parker as, Tommy Mace oboe, Teddy Blume,  
Sam Caplan, & Stan Karpenia violin, Dave Uchitel viola, Bill Bundy cello, Wallace  
McManus harp, Billy Taylor p, Tommy Potter b, Roy Haynes d, Symphony Sid m.c.

Recording: Private recording by Al Porcino, Don Lamphere and Jimmy Knepper

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 10, CD Philology W  
200.2; Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34, Vol.  
7, for item 3 only.

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)

Notes:

CHARLIE PARKER SESSION NO.136:

Date: August 23, 1950.

Place: Apollo Theater, New York City, NY.

Group: Charlie Parker with Strings: Charlie Parker as, Tommy Mace oboe, Teddy Blume, Sam Caplan, & Stan Karpenia violin, Dave Uchitel viola, Bill Bundy cello, Wallace McManus harp, Billy Taylor p, Tommy Potter b, Roy Haynes d, Symphony Sid m.c.

Recording: Private recording by Al Porcino, Don Lamphere and Jimmy Knepper

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 10, CD Philology W 200.2.

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)

Notes:

CHARLIE PARKER SESSION NO.137:

Date: August 23, 1950.

Place: Apollo Theater, New York City, NY.

Group: Charlie Parker with Strings: Charlie Parker as, Tommy Mace oboe, Teddy Blume, Sam Caplan, & Stan Karpenia violin, Dave Uchitel viola, Bill Bundy cello, Wallace McManus harp, Billy Taylor p, Tommy Potter b, Roy Haynes d, Symphony Sid m.c.

Recording: Private recording by Al Porcino, Don Lamphere and Jimmy Knepper

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 10, CD Philology W 200.2, for items 1, 2, & 4.

Sixth Show:

21. Repetition (2:26)

22. April In Paris (2:52) + applause (0:06)

23. Easy to Love (?:??)

24. What Is This Thing Called Love (2:35) into  
Applause and announcement by Symphony Sid (0:08)

Notes: The tunes are listed here for these six sets are given in the order that they appear on Philology Vol. 10.

The first show is introduced by Symphony Sid, when he states: "I would like to remind you that I am a disc a, jokey. I am known, I'm known as the all night Friday boy where everything is as crazy on daisy. From midnight till 5:45 we play the sides of the records we hope you enjoy, directly from Birdland. And if you have listened to the programme you will probably have heard us talk about a young gentleman who has had an idea to blow in front of strings. Well the idea has finally come true and here for the first time on the Apollo stage, Mr Jazz himself, let's give him a great big hand, Mr Charlie Yardbird Parker and strings."

With the 6th show the sound quality, volume drops, and there is no performance of Easy to Love in the sixth step, although one is listed.

(Item 5 probably not in my collection.)

CHARLIE PARKER SESSION NO.138:

Date: August 23, 1950

Place: Apollo Theater, New York City, NY.

Group: Charlie Parker, Sarah Vaughan and Big Band: Charlie Parker as, Stan Getz ts, Billy

Taylor p, T Potter b, Roy Haynes d, the remainder is unknown.  
Recording: Private recording by Don Lamphere and Jimmy Knepper.  
Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 9, CD Philology W 120.2.

Announcement by Symphony Sid (0:35) into  
1. I Cried For You (Incomplete.) (2:00)

Notes: This piece stops a few bars into CP's solo. While the band is largely uncertain, this was recorded during the same sets as the string sets above, Bregman et al., give the same band listing as for these, but curiously, given that he is credited in the announcements, and that this is the only recorded session where he and CP appeared together, they do not mention Stan Getz. It is very possible that it is the same backing band, given that members Don Lamphere and Jimmy Knepper were doing the taping.

#### CHARLIE PARKER SESSION NO.139:

Date: August 28, 1950  
Place: New Brunswick, New Jersey  
Group: Charlie Parker Quintet plus trombone: Charlie Parker as, Unknown, possibly Jimmy Knepper or Earl Swope tb, Al Haig p, Tommy Potter b, Roy Haynes d.  
Recording: Private  
Primary Source: Stash ST CD-582; 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)

Notes: A trumpet is audible on the out chorus, which is Donna Lee. The source for the musicians listed is Bregman, et al., 1993, p. 50.

#### CHARLIE PARKER SESSION NO.140:

Date: Early September 1950  
Place: Possibly Gjon Mili Studio, New York City, NY.  
Group: Charlie Parker and Coleman Hawkins: Charlie Parker as, Coleman Hawkins ts on 1, Hank Jones p, Ray Brown b, Buddy Rich d.  
Recording: Film Soundtrack, videotape  
Primary Source: Charlie Parker, 'Bird: The Complete Charlie Parker on Verve,' Disc 5, Verve 837 141-2.

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

Notes: This film and soundtrack of Charlie Parker have now been released, before only excerpts were available, without sound, on the video, Bird: The Legend of Charlie Parker. The film was made because Norman Granz planned a documentary on Jazz at the Philharmonic, but that was never completed.

#### CHARLIE PARKER SESSION NO.141:

Date: September 16, 1950.  
Place: Carnegie Hall, New York City, NY.  
Group: Charlie Parker With Strings: Charlie Parker as, Tommy Mace oboe, Teddy Blume, Sam Kaplan, and Stan Karpenia violin, Dave Uchitel viola, Bill Al Haig p,

Recording: Live Concert Recording, Issued by Verve  
Primary Source: Charlie Parker, 'Bird: The Complete Charlie Parker on Verve,' Disc 5,  
Verve 837 141-2.

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)

Notes: The Bregman et al, 1993, discography gives September 17, 1950, as the date, for this concert, but Vail, 1996, p. 85, gives a copy of the Down Beat advertisement showing that the Jazz at the Philharmonic was at the National Guard Armory, in Washington on that date, stating that this was recorded the day before in New York.

Vail also indicates that Parker began a two week engagement at the Blue Note in Chicago from Friday, 22 September 1950, with string, lasting through to Thursday, 5 October..

#### CHARLIE PARKER SESSION NO. 142:

Date: October 23, 1950

Place: Pershing Hotel Ballroom, Chicago, Illinois

Group: Charlie Parker Quintet: Charlie Parker as, Von Freeman ts, Unknown tb, George Freeman g, Chris Anderson p, Leroy Jackson b, Bruz Freeman d,

Recording: Private recording

Primary Source: Stash CD STB 2500.

1. Pennies From Heaven (2:55)

Notes:

(Not in my collection.)

#### CHARLIE PARKER SESSION NO.143:

Date: Late step, October 23, 1950.

Place: Pershing Hotel Ballroom, Chicago, Illinois

Group: Charlie Parker with a local quintet: Charlie Parker as, Earl Lavon Freeman ts, George Freeman g, Bruz Freeman d, Leroy Jackson b, Chris Anderson p, unknown vocalist on item 10.

Recording: Private recording by Donald Coy.

Primary Source: Charlie Parker: Perfect Complete Collection, Vol. 8, CD SSCD-8017-34.

First set:

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)

Notes: Here CP is playing with a local, pick-up band.

The Burton discography gave the following account of this session: :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."

Vail, 1996 p. 87, is more authoritative and quotes Donald Cail, who gives an account of arriving later than he planned for the concert which prevented him from getting to the front. He states that as there was no room for him to set up his recorder at the back, that

there were already many tapes set up to record the music at the front so he went behind the stage where there was a speaker connected to the stage microphone, it was there he set -- up his recorder. He continued that unfortunately, later, someone came who insisted on staying and talking, which can be heard in the recording until he left at the beginning of item 11.

#### CHARLIE PARKER SESSION NO.144:

Date: Second set, October 23, 1950.

Place: Pershing Hotel Ballroom, Chicago, Illinois

Group: Charlie Parker with a local quintet: Charlie Parker as, Earl Lavon Freeman ts, George Freeman g, Bruz Freeman d, Leroy Jackson b, Chris Anderson p, unknown vocalist on item 10.

Recording: Private recording by Donald Coy.

Primary Source: Charlie Parker: Perfect Complete Collection, Vol. 8, CD SSCD-8017-34; Charlie Parker. Bird's Eyes, Last Unissued, Vol. 25, CD Philology WW 855.2; CD Birdbox Vol. 8.

Second set:

1. Hot House (5:06)
2. Embraceable You (2:01)
3. Body and Soul (2:16)
4. Cool Blues (3:15)
5. Stardust (0:57)
6. All the Things You Are (3:08)
7. Billie's Bounce (3:13)
8. Pennies From Heaven (3:21)

Notes: See the notes above.

#### CHARLIE PARKER SESSION NO.145:

Date: Last set October 23, 1950

Place: Pershing Hotel Ballroom, Chicago, Illinois

Group: Charlie Parker Quintet: Charlie Parker as, Von Freeman ts, George Freeman g, Chris Anderson p, Leroy Jackson b, Bruz Freeman d.

Recording: Private recording

Primary Source: Charlie Parker, An Evening at Home with the Bird, Nippon Columbia SV-0154, items 1 - 4; Charlie Parker, An Evening at Home with the Bird, Savoy MG 12152, items 1 - 4; Charlie Parker, "One Night in Chicago." LP Savoy SJL 1132.

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 (3:08) with voice-over

Notes: This set was first reissued in 1960 in edited form as "An Evening at Home with the Bird," Savoy MG 12152, reissued with the same title on CD by Denon limited to items 1-4 with some rough editing and duplicating.

Here CP is playing with a local, pick-up band. Cook and Morton are rather unfairly dismissive of Anderson, which was his only appearance with Parker documented: "Crumbs from the master's table. It's hard to grudge McLin and Anderson their 15 minutes of fame, but there's not much more to this than a casual blow in a Chicago Dance hall (only ironically 'at home'). Bird spins out a couple of effortless solos on 'There's a Small Hotel' and 'Hot House', while McLin puffs in his wake. And that's about it.

Doubtlessly five sets of feet sets f feet didn't touch the ground on the way home.  
Collectors only."

I could not disagree with their assessment more, although would suggest that Savoy did a better job of issuing this material, despite the probable unprofessional origin of the recordings. Furthermore, Anderson is a much better, thoughtful piano player than the above remarks would allow for.

(Items 5 & 6 not in my collection.)

#### CHARLIE PARKER SESSION NO.146:

Date: October 31, 1950

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

Group: Charlie Parker and Studio Band: Charlie Parker as, Milton DeLugg accordion on it 3, Ray Malone tap dancer on 2, Jerry and Buddy Lester presenters.

Recording: Private recording, television broadcast, Channel 5, New York City, NY.

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 21, Philology WW 851.2.

CP can be heard speaking in the background, into

1. Anthropology (1:55)

Talk into

2. Donna Lee (1:40)

Talk into

3. Untitled Blues (2:05) (Buddy Lester vocalising about Bird).

Background talk into

4. Almost Like Being in Love (1:00)

Notes: This was a TV show of the comedian Jerry Lester.

#### CHARLIE PARKER SESSION NO. 147:

Date: November 20, 1950

Place: Koncerthuset, Stockholm, Sweden

Group: Charlie Parker and Swedish Musicians: Charlie Parker as, Rolf Ericson tp, Yngve Akerberg p, Gunnar Svennson b, Jack Noren d.

Recording:

Primary Source:

1. Anthropology (?:??) (Unissued.)

2. Cool Blues (?:??) (Unissued.)

3. Cheers (?:??) (Unissued.)

4. Lover Man (?:??) (Unissued.)

5. Stupendous (?:??) (Unissued.)

Notes: Information for this session, and what happened after the concert, came from Vail 1996, p. 89, although he does not state that a recording exists, the listing of tunes played suggest that this may be possible. After the concert CP was taken to the Headquarters of Swedish Jazz Clubs, where there was a jam session in the cellar; are there any tapes of this in

existence? The musicians for the basement jam were Charlie Parker as, Lars Gullin bar sax, Simon Brehm b, Rolf Larsson p, Sven Bollhem d.

(All not in my collection.)

#### CHARLIE PARKER SESSION NO. 148:

Date: November 22, 1950

Place: Amialen Dance Hall, Malmo, Sweden

Group: Charlie Parker and His Swedish All Stars: Charlie Parker as, Rolf Ericson tp, Gosta Theselius p, Thore Jederby b, Jack Noren d.

Recording: Private recording.

Primary Source: Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 8; CD Birdbox Vol. 8.

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

Notes: This is a great performance by Charlie Parker, and the local musicians heave themselves up to meet the demands of the concert. This and the 20 November concert are CP's only performance of Cheers, after the Hi-De-Ho sessions in 1947. After this concert, according to Vail 1996 p. 90, there was a jam session in Lund, north of Malmo, at the Akademiska Forengen, and there was another concert on 23 November, in Copenhagen, where Benny Goodman joined in; are there any recordings of these sessions in existence?

#### CHARLIE PARKER SESSION NO. 149:

Date: November 24, 1950

Place: Folkets Park, Halsinborg, Sweden

Group: Charlie Parker and His Swedish All Stars: Charlie Parker as, Rolf Ericson tp, Gosta Theselius p, Thore Jederby b, Jack Noren d.

Recording: Private recording

Primary Source: Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 9; CD Birdbox Vol. 9.

1. Anthropology (5:38)
2. Scapple 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)

Notes: CP performed well in Sweden. This concert took place in a beer garden and dance pavilion at the park.

#### CHARLIE PARKER SESSION NO. 150:

Date: November 24, 1950

Place: Unknown Restaurant, Halsinborg, Sweden

Group: Charlie Parker Jam Session: Charlie Parker as, Rolf Ericson & Rowland Greenberg tp, Gosta Theselius ts, Lennart Nilsson p, Folk Holst b, Jack Noren d.

Recording: Private recording

Primary Source: Charlie Parker: Perfect Complete Collection, Vol. 9, CD SSCD-8017-34; CD Birdbox Vol. 9.

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

Notes: This jam session was reported to have continued into the early hours of the morning; what were the circumstances of this recording being made, and was there any more material recorded?

CHARLIE PARKER SESSION NO. 151:

Date: November 28, 1950

Place: Studio Washington, Poste Parisien, Paris, France

Group: Charlie Parker with the Maurice Moufflard Orchestra: Charlie Parker as, Roger Guerin, George Jouvin, Pierre Fassin & Yves Aluotte tp, Andre Paquinet, Maurice Gladieu, & Charles Huss tb, Robert Merchez, & Roger Simon as, Jacques Tess, Marcel, & Pomes ts, Honore Truc bar s, Roger Cambier p, Henri Karen b, Pierr Loteguy d, Maurice Moufflard arranger & conductor.

Recording: Studio recording for radio broadcast.

Primary Source: Charlie Parker. Bird's Eyes, Last Unissued, Vol. 12, Philology CD W 842.2.

Announcement (0:11)into

1. Ladybird (2:30)

Notes:

CHARLIE PARKER SESSION NO. 152:

Date: December ??, 1950

Place: Birdland, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Red Rodney tp, Kenny Drew p, Curley Russell b, and Art Blakey d.

Recording: WJZ Radio Broadcast

Primary Source: Charlie Parker. Bird's Eyes, Last Unissued, Vol. 9, Philology CD W W 120.2.

1. Jumpin' With Symphony Sid (0:44) Bob Garrity announces the band and into

2. Anthropology (3:53) into

Brief announcement (0:04)

3. Embraceable You (4:42) into

4. Cheryl (4:02)

Symphony Sid announcement (0:02) into

5. Salt Peanuts (4:40 +03 CP into

6. Jumpin' With Symphony Sid (0:08)

Notes: Anthropology is played extremely fast, like there is no thereafter, followed by a beautifully paced Embraceable You, which has a 0:05) Country Gardens tag included in the above time. The tape stops after 0:08 of Salt Peanuts, unfortunately, to say the least.

CHARLIE PARKER SESSION NO. 153:

Date: December 21, 1950

Place: New York City, NY.

Group: Machito and His Orchestra: Charlie Parker 1, 2, 4, 5, & 6 only, Gene Johnson, & Fred Skerritt as, Flip Phillips, Jose Madera, & Sol Rabinowitz ts, Leslie Johanakins bar s, Mario Bauza, Frank 'Paquito' Davilla, Harry Edison, Al Stewart, & Bob Woodlen tp, Rene Hernandez p, Roberto Rodriguez b, Budddy Rich d, Jose Manguel bongos, Rafael Miranda, & Chano Pozo conga, Umbaldo Nieto timbales, Machito maraccas, Chico O'Farrill arranger.

Recording: Commercial for Mercury Records

Primary Source: Charlie Parker, 'Bird: The Complete Charlie Parker on Verve,' Disc 5, Verve 837 141-2.

1. Cancion (?:??)

2. Mambo part 1 (?:??)

3. Mambo part 2 (?:??)

4. Rhumba Abierta (?:??)

5. 6/8 (?:??)
6. Jazz (?:??)

Notes: Charlie Parker and Flipp Phillips were guest soloists on this recording session.

#### CHARLIE PARKER SESSION NO. 154:

Date: Maybe around 1950  
Place: Unknown,  
Group: Charlie Parker as, rest unknown  
Recording: Private recording.  
Primary Source:

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

Notes: The precise details of this session are unknown.  
(All not in my collection.)

#### CHARLIE PARKER SESSION NO. 155:

Date: January 17, 1951  
Place: New York City, NY.  
Group: Charlie Parker Quintet: Charlie Parker as, Miles Davis tp, Walter Bishop, Jr., p, Teddy Kotick b, Max Roach d.  
Recording: Commercial for Mercury Records  
Primary Source: Charlie Parker, 'Bird: The Complete Charlie Parker on Verve,' Disc 6, Verve 837 141-2.

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

Notes:

#### CHARLIE PARKER SESSION NO. 156:

Date: March 12, 1951  
Place: New York City, NY.  
Group: Charlie Parker Jazzers: Charlie Parker as, Walter Bishop, Jr., p, Teddy Kotick b, Roy Haynes d, Luis Miranda conga, Jose Mangual bongos.  
Recording: Commercial for Mercury Records  
Primary Source: Charlie Parker, 'Bird: The Complete Charlie Parker on Verve,' Disc 6, Verve 837 141-2.

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)
6. Why Do I Love You (2:58)
7. Why Do I Love You (Master Take.) (3:05)

Notes:

CHARLIE PARKER SESSION NO. 157:

Date: March 22, 1951

Place: Birdland, New York City, NY.

Group: Charlie Parker With Strings: Charlie Parker as, Unknown oboe, Unknown sting section, Walter Bishop p, Teddy Kotick b, Roy Haynes d, Symphony Sid Torin presenter.

Recording: Radio Broadcast

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 17, CD Philology W 847.2; Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 11, for items 2 & 3; LP Meexa Discos 1776, for items 2 & 3.

1. Easy to Love (1:25) + applause (0:10) into
  2. Rocker (2:33) into
  3. Jumpin' With Symphony Sid (2:08) voice-over (0:12)
- Announcement by Sid with piano in background (0:18)

Notes: This was the first of a three week engagement at Birdland for Charlie Parker and Strings, broadcast by the WJZ radio station. The Charlie Parker Perfect Complete issue lists Spring 1951 as the date for this.

CHARLIE PARKER SESSION NO. 158:

Date: March 24, 1951

Place: Birdland, New York City, NY.

Group: Charlie Parker With Strings: Charlie Parker as, Unknown oboe, Unknown sting section, Walter Bishop p, Teddy Kotick b, Roy Haynes d, Symphony Sid Torin presenter.

Recording: WJZ Radio Broadcast

Primary Source: Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 10; Charlie Parker: Bird at Birdland, Charly CD DIG 16, for 2 - 6, only; CD Birdbox Vol. 10.

1. Jumpin' With Symphony Sid theme(:) with voice-over (:) 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 (:) voice-over (4:16)

Notes:

CHARLIE PARKER SESSION NO. 159:

Date: March 31, 1951

Place: Birdland, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Dizzy Gillespie tp, Bud Powell p, Tommy Potter b, Roy Haynes d, Symphony Sid Torin presenter.

Recording: WJZ radio Broadcast.

Primary Source: Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 10; Charlie Parker: Bird at Birdland, Charly CD DIG 16, except for announcement; CD Birdbox Vol. 10; LP Saga 10, which has additional announcements.

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 (voice-over) (5:20)

Notes: This is an excellent session, bringing Charlie Parker together again with Dizzy Gillespie, and Bud Powell.

CHARLIE PARKER SESSION NO. 160.

Date: April 07, 1951  
Place: Birdland, New York City, NY.  
Group: Charlie Parker With Strings: Charlie Parker as, Unknown oboe, Unknown sting section, Walter Bishop p, Teddy Kotick b, Roy Haynes d, Symphony Sid Torin presenter.  
Recording: WJZ radio broadcast.  
Primary Source: Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 10; Charlie Parker: Bird at Birdland, Charly CD DIG 16; 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)

Notes:

CHARLIE PARKER SESSION NO. 161:

Date: April 12, 1951  
Place: Christy's Restaurant, Framingham, Mass.  
Group: Charlie Parker Jamming with Wardell Gray: Charlie Parker as, Wardell Grey ts on 1- 3, Unknown t (perhaps Benny Harris or Joe Gordon) on 3, Nat Pierce p, Walter Bishop p on 1, & Dick Twardzick p on 3, Teddy Kotick b on 1- 3 & Charlie Mingus b on 4, Roy Haynes d on 1 -3; Max Roach d on 4.  
Recording: Private recording or Radio Broadcast  
Primary Source: Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 11, times from there; also on Birdbox CD Vol. 11.

1. Scapple From the Apple (15:16)
2. Lullaby in Rhythm (12:28)
3. Happy Bird Blues (2:49)
4. I Remember April (10:24)

Notes: First issued by Charlie Parker Records as 'The Happy Bird,' where Lullaby is incorrectly listed as I May Be Wrong.

CHARLIE PARKER SESSION NO. 162:

Date: April ??, 1951  
Place: Christy's Restaurant, Framingham, Mass.  
Group: Charlie Parker Quintet: Charlie Parker as, Benny Harris tp, Al Haig p, Teddy Kotick b, and Roy Haynes d.  
Recording: Private Tape

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 8, CD Philology W 80.2, for items 2-7 only; Charlie Parker. Bird's Eyes Last Unissued, Vol. 16, CD Philology W 846.2, for items 1, 8, & 9); CD EPM FDC 5711.

1. Fifty-Second Street Theme (I) (3:54) + brief CP announcement at 1:51 - 1:55
2. Perdido (3:54)
3. Out of Nowhere (3:22) into Country Gardens Tag (0:07) into
4. Ornithology (3:44) into
5. Ladybird (3:20) into
6. Little Willie Leaps (2:56) into
7. Star Eyes (3:39) (Incomplete.)
8. Fifty-Second Street Theme (II) (2:43) + applause (0:07) into
9. I Can't Get Started (0:43)
10. The Way You Look Tonight (?:??) (Unissued.)
11. Fifty-Second Street Theme (III) (?:??) (Unissued.)
12. Noodling (?:??) (Unissued.)
13. Groovin' High (?:??) (Unissued.)

Notes: Bregman et al, 1993, suggest 21 April as the date for this session, however Vail, 1996 p. 100, places CP at Uline's Arena in Washington DC., at this date, providing a copy of a newspaper cutting of a review of Parker and Johnny Hodges playing opposite each other there on this date.

(Items 10 - 13 not in my collection.)

#### CHARLIE PARKER SESSION NO. 163:

Date: Spring 1951.

Place: Birdland, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Dizzy Gillespie tp, Billy Taylor p, Tommy Potter b, Roy Haynes d.

Recording: VOA radio broadcast

Primary Source: Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 11; Charlie Parker: Bird at Birdland, Charly CD DIG 16, with announcements?; CD Birdbox Vol. 11, without announcements.

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

Notes:

#### CHARLIE PARKER SESSION NO. 164:

Date: Spring 1951

Place: New York City, NY.

Group: Charlie Parker Interviewed by Leonard Feather

Recording: VOA Radio Broadcast

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 9, CD Philology W 120.2.

Interview with Leonard Feather (5:57)

Notes:

#### CHARLIE PARKER SESSION NO. 165:

Date: June 23, 1951

Place: Eastern Parkway Ballroom, Brooklyn, New York.

Group: Charlie Parker Quintet: Charlie Parker as, unknown tp, Al Haig p, Teddy Kotick d, and Roy Haynes d.

Recording: Private recording.

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 16, CD Philology W 846.2, for items 1, 5, 13 - 15 and 17; Charlie Parker. Bird's Eyes Last Unissued, Vol. 1/4, CD Philology W 5/18-2, for items 2 - 4, 6 - 10 and 12; CD EPM FDC 5711, for items 2 - 4, 6 - 10, 12 and 16; Charlie Parker. Bird's Eyes Last Unissued, Vol. 7, CD Philology W 57-2, for items 11 & 16.

1. Fifty-Second Street Theme (I) (2:02)
2. Ornithology (3:46)
3. Embraceable You (2:48)
4. Steeplechase (aka Merry-Go-Round) (5:00)
5. Fifty-Second Street Theme (II) (0:38)
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 (0:39)

Notes: The sound quality is obviously of a large, echoing, ballroom. According to Bregman et al., 1993, there is said to be another hour of this music in existence.

#### CHARLIE PARKER SESSION NO. 166:

Date: June 25 - July 1, 1951

Place: Veterans Administration Hospital, Philadelphia, Pa.

Group: Charlie Parker Sextet: Charlie Parker as, and possibly Red Rodney or Benny Harris tp, Wardell Gray ts, Walter Bishop p, Teddy Kotick b, Roy Haynes d, and Sarah Vaughan vocal on 3.

Recording: Private recording.

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 5/6 CD Philology W 19/29-2, for items 1 - 5; EPM FDC 5711, for items 2, 4 and 5.

1. Cool Blues (Incomplete.) (3:36)
2. Out of Nowhere (Incomplete.) (1:43) applause over end
3. This Is Always (3:20)
4. Now's the Time (2:33)
5. Scapple From the Apple (Incomplete.) (1:56)
6. Thriving on a Riff (?:??) (Unissued.)
7. Blue n' Boogie (?:??) (Unissued.)

Notes: The beginning of item 1 is omitted, and from 1:40 the sound levels suddenly dip with the trumpet solo, returning at 2:17. Item 3 sounds like it is being recorded in the toilet, with Sara Vaughan's vocals somewhere in an echo distance and Parker's legato, equally echo, sounding at first like it was dubbed on top. Item 5 ends abruptly in the trumpet solo.

Vail, 1996 p 102, reproduces two receipts dated June 25 and 26, respectively, signed by Charlie Parker for an engagement at Club 421 in Philadelphia, concluding that he probably

played for a week there, beginning Monday 25 June, this would suggest that the above, before that he was playing in Birdland until 20 June, and Eastern Parkway Ballroom in Brooklyn, New York, the session above.  
(Items 5 - 6 not in my collection.)

CHARLIE PARKER SESSION NO. 167:

Date: July 22, 1951

Place: Municipal Arena, Kansas City

Group: Woody Herman Orchestra

Recording: Private recording

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 23, CD Philology W 854.2; Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34, Vol. 12, for items 1-9; 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)
10. More Moon. (3:35) (Unissued.)

Notes:

CHARLIE PARKER SESSION NO. 163:

Date: August ??, 1951

Place: Lenny Tristano's House, New York City, NY.

Group: Charlie Parker as, Lenny Tristano p, Kenny Clark brushes on telephone book.

Recording: Private recording.

Primary Source: Charlie Parker, 'Bird's Eyes, Last Unissued,' Vol. 1/4 Philology CD W 5/18-2.

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

Notes: This is an extremely interesting set. It is believed that these items originated from Chan Parker's collection, and that these may not be the only ones she has.

CHARLIE PARKER SESSION NO. 164:

Date: August 08, 1951

Place: Possibly RCA, 24th Street Studios, New York City, NY..

Group: Charlie Parker Quintet: Charlie Parker as, Red Rodney tp, John Lewis p, Ray Brown b, Kenny Clarke d.

Recording: Commercial for Mercury Records

Primary Source: Charlie Parker, 'Bird: The Complete Charlie Parker on Verve,' Disc 6, Verve 837 141-2.

1. Blues for Alice (2:46)
2. Si Si (2:38)
3. Swedish Schnapps (3:13)
4. Swedish Schnapps (Master Take.) (3:10)

5. Back Home Blues (2:35)
6. Back Home Blues (Master Take.) (2:46)
7. where Charlie Parker (3:21)

Notes: On the Verve disc the group is described as 'Charlie Parker and His Orchestra,' where on most discographies it is listed as above. This is the only studio date with Red Rodney. Item 1 is marvelous. This is also the first studio recording played Lover Man, in a relatively restrained manner. It was the fourth recorded version of it that exists since that date, indicating that Charlie Parker was not averse to playing Lover Man in a live situation. Despite CP having played numerous live dates in the interim, there is a large lacunae here; there are no live recordings in existence for the next four months.

#### CHARLIE PARKER SESSION NO. 165:

Date: January 23, 1952.

Place: New York City, NY.

Group: Charlie Parker and His Orchestra: Charlie Parker as, Al Porcino, Chris Griffin, & Bernie Privin tp, Will Bradley, & Bill Harris tb, Murray Williams, & Toots Mondello as, Hank Ross, & Artie Drelinger ts, Stan Webb bar s, unknown oboe, Unknown fl, probably Sam Caplan violin, concert master, possible Sylvan Shulman, Jack Zayde v, 5 unknown v, 2 unknown viola, 2 unknown cello, Verley Mills harp, Lou Stein p, Art Reyson gtr, Bob Haggart b, Don Lamond d, Joe Lipmsan, arranger and conductor.

Recording: Commercial for Mercury Records.

Primary Source: Charlie Parker, 'Bird: The Complete Charlie Parker on Verve,' Disc 7, Verve 837 141-2.

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

Notes:

#### CHARLIE PARKER SESSION NO. 166:

Date: January 28, 1952

Place: New York City, NY.

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

Recording: Commercial for Mercury Records

Primary Source: Charlie Parker, 'Bird: The Complete Charlie Parker on Verve,' Disc 7, Verve 837 141-2.

1. Mama Inez (2:50)
2. La Cucaracha (3:24)
3. La Cucaracha (Incomplete.) (0:49)
4. La Cucaracha (False Start.) (0:10)
5. La Cucaracha (Master Take.) (2:43)
6. Estrellita (Incomplete.) (1:57)
7. Estrellita (2:46)
8. Estrellita (False Start.) (0:04)
9. Estrellita (Master Take.) (2:44)
10. Begin the Beguine (3:12)
11. La Paloma (2:39)

Notes:

CHARLIE PARKER SESSION NO. 167:

Date: February 24, 1952

Place: Dumont TV Network, New York City, NY.

Group: Charlie Parker and Dizzy Gillespie: Charlie Parker as, Dizzy Gillespie tp, Dick Hyman p, Jack Lesberg b, and Charlie Smith d.

Recording: TV Broadcast on Channel 5, New York.

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 9, CD Philology W 120.2; Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 12; XII. Charlie Parker, Bird: Rarities from Private collections. 1950 - 53, Rarities Suisa ; Charlie Parker. Bird's Eyes Last Unissued, Vol. 21 CD Philology W 851.2; Videotape Bird: The Legend of Charlie Parker.

Announcement by Earl Wilson, Leonard Feather and Charlie Parker (1:00) into

1. Hot House (3:30) + applause (0:03)

Notes: This is where Charlie Parker receives the Downbeat award best alto saxophone player for 1951, and Dizzy Gillespie is given the award for the best trumpet players of all time, and when asked to comment CP states that he would rather the music spoke, as music speaks louder than words.

CHARLIE PARKER SESSION NO. 168:

Date: March 25, 1952

Place: New York City, NY.

Group: Charlie Parker Big Band: Charlie Parker as, Jimmy Maxwell, Carl Poole, Al Porcino, & Bernie Privien tp, Bill Harris, Lou McGarity, & Bart Varsalona trb, Harry Terrill, Murray, & Williams as, Flip Phillips, & Hank Ross ts, Danny Banks bar s, Oscar Peterson p, Freddie Green gtr, Ray Brown b, Dan Lomand d, Joe Lippman arranger & conductor.

Recording: Commercial for Mercury Records

Primary Source: Charlie Parker, 'Bird: The Complete Charlie Parker on Verve,' Disc 7, Verve 837 141-2.

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. 169:

Date: Evening, March 25, 1952

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

Group: Jerry Jerome Jazz Concert: Charlie Parker as, Buddy DeFranco c, Bill Harris tb, Dick Cary p, Eddie Safranski b, Don Lamond d.

Recording: Private recording.

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 8, CD Philology W 80.2.

1. Ornithology (8:17) + applause (0:03)

Notes:

CHARLIE PARKER SESSION NO. 170:

Date: Probably March 25, 1952.

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

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

Recording: Private recording.

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 8, CD Philology Vol. 8 W 80.2; Charlie Parker: Perfect Complete Collection, CD SSCD-8017-34. Vol. 12.

1. Cool Blues (4:22)

Notes:

#### CHARLIE PARKER SESSION NO. 171:

Date: June 05, 1952.

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

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

Recording: Private recording.

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 8, CD Philology Vol. 8 W 80.2; Charlie Parker: Perfect Complete Collection, CD SSCD-8017-34. Vol. 12.

1. Cool Blues (4:16)

Notes:

#### CHARLIE PARKER SESSION NO. 172:

Date: June 05, 1952

Place: Hollywood, California

Group: JATP type Recording Session: Charlie Parker, Benny Carter, & Johnny Hodges as, Ben Webster, & Flip Phillips ts, Charlie Chavers tp, Oscar Peterson p, Barney Kessel gtr, Ray Brown b, J. C. Heard d.

Recording: Commercial for Mercury Records.

Primary Source: Charlie Parker, 'Bird: The Complete Charlie Parker on Verve,' Disc 8, Verve 837 141-2.

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

Notes: The date of the 5th is from Vail 1996, p. 110.

#### CHARLIE PARKER SESSION NO. 173:

Date: June 16, 1952

Place: Trade Winds Club, Inglewood, California

Group: Harry Babasin All Stars: Charlie Parker as, Sonny Criss as, Chet Baker tp, Al Haig p except 3, Russ Freeman p item 3 only, Harry Babasin b, Larance Marable d.

Recording: Private recording

Primary Source: Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 12 - 13. Item 2 is listed as They Didn't Believe Me; CD Birdbox Vols. 12 - 13; Inglewood Jam, Bird and Chet Live at the Trade Winds, 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)

Notes: This is the only recording of CP with Sonny Criss, and one of the earliest of Chet Baker, before he took to attempting to sing.

#### CHARLIE PARKER SESSION NO. 174:

Date: July 08, 1952

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

Group: Charlie Parker Jam Session: Charlie Parker, & Frank Morgan as, Don Wilkerson ts, Chet Baker t on item 10, Amos Trice p, Dave Bailey b, Larance Marable d.

Recording: Private recording.

Primary Source:

1. Scrapple from the Apple (?:??) (Unissued.)
2. Au Privave/Dance of the Infidels (?:??) (Unissued.)

Notes:

(All not in my collection.)

#### CHARLIE PARKER SESSION NO. 175:

Date: July 14, 1952.

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

Group: Charlie Parker Jam Session: Charlie Parker, & Frank Morgan as, Don Wilkerson ts, Amos Trice p, Dave Bailey b, Larance Marable d.

Recording: Private recording.

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 8, CD Philology 80.2, for items 5 and 6 only.

1. Night in Tunisia (?:??) (Unissued.)
2. How High The Moon/Ornithology (?:??) (Unissued.)
3. Embraceable You (2:51)
4. Hot House (3:46)

Notes: The Philology issue places these items as spring 1952, at Julie McDonald's place in Hollywood California, with Charlie Parker Quintet: Charlie Parker as, Teddy Edwards ts, Unknown p, Unknown b, Roy Haynes d except item 3, and Lawrence Marable d, item 4. In the background of item 3 voices can be heard shouting, take it off, and cheering, clapping, and laughing, as at a striptease.

(Items 1 - 2 not in my collection.)

#### CHARLIE PARKER SESSION NO. 176:

Date: July 28, 1952.

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

Group: Charlie Parker Jam Session: Charlie Parker, & Frank Morgan as, Don Wilkerson ts, Chet Baker t on item 4, Amos Trice p, Dave Bailey b, Larance Marable d.

Recording: Private recording.

Primary Source:

1. Untitled Blues (?:??) (Unissued.)
2. Cool Blues (?:??) (Unissued.)
3. Dixie/Yankee Doodle into I Got Rhythm contrafact (?:??) (Unissued.)
4. Scrapple from the Apple (?:??) (Unissued.)

Notes:  
(All not in my collection.)

CHARLIE PARKER SESSION NO. 177:

Date: September 20, 1952  
Place: Birdland, New York City, NY.  
Group: Charlie Parker Quartet: Charlie Parker as, Duke Jordan p, Charles Mingus b, and Phil Brown d.  
Recording: Radio Broadcast  
Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 9, CD Philology W 120.2; Charlie Parker: Bird at Birdland, Charly CD DIG 16 Disc 4; Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 13; Birdbox Vol. 13.

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

Notes:

CHARLIE PARKER SESSION NO. 178:

Date: September 26, 1952  
Place: Rockland Palace, New York City, NY.  
Group: Charlie Parker Quintet with Strings: Charlie Parker as, Walter Bishop p, Mundell Lowe gtr except 13 & 14, Teddy Kotick b, Max Roach d, Unknown oboe, Unknown Strings section on items 1, 2, 3, 5, 6, 7, 8, 10, 11, 12, 15, 16, 18, 19, 20, 22, 25, 26, 30, & 31.  
Recording: Private tape, recorded by Chan Parker, and others.  
Primary Source: Charlie Parker with his Quintet and Strings, The Complete Legendary Rockland Palace Concert September 26, 1952, Jazz Classics Records, CD-JCL-5014, times taken from there; on Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 13 - 14, for items 10, 13 & 14, 15, 16, 18, 19, 21, 22, 23, 25, 26, 27, 28, 29, 30, & 31; Birdbox Vols. 13-14, CD JUTB 3013 & JUTB 3014, for items 10, 13 & 14, 15, 16, 17, 18, 19, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, & 31; Private Tape items 1 - 27.

1. East of the Sun (I) (3:31)
2. What Is This Thing Called Love (I) (2:24)
3. Stardust (4:07)
4. Ornithology (3:09)
5. Easy to Love (I) (1:53)
6. Just Friends (I) (Incomplete.) (2:33)
7. Dancing in the Dark (3:44)
8. Gold Rush (aka, Rock Salt, Turnstile) (4:17)
9. Don't Blame Me (2:30) + Country Gardens tag (0:10)
10. April in Paris (3:09)
11. Repetition (I) (2:51)
12. Everything Happens To Me (Incomplete.) (2:08)
13. Sly Mongoose (3:42)
14. Sly Mongoose (II) (Incomplete.) (1:46)
15. Rocker (I) (4:27) (Background chat, whistling of tune)
16. Laura (3:25)
17. Lester Leaps In (4:25) + applause (0:05) + short pause (0:02) Parker noodling (0:26)
18. Out of Nowhere (s) (3:04)
19. I Didn't Know What Time It Was (2:54)
20. I'll Remember April (2:26) straight into CP Noodling Between Tunes (0:12)
21. Cool Blues (3:28)
22. East of the Sun (II) (3:21)

23. Just Friends (II) (3:20)
24. My Little Suede Shoes (5:16)
25. What Is This Thing Called Love (II) (s) (2:20) (CP quotes This time the Dream's on Me in his solo)
26. Repetition (II) (2:57)
27. This Time the Dream's On Me (7:17)
28. Moose the Mooche (I) (4:05)
29. Star Eyes (Incomplete.) (2:07)
30. Rocker (II) (Incomplete.) (5:39)
31. Easy to Love (II) (2:04)
32. Moose the Mooche (II) (?:?) (Unissued.)
33. Fifty Second Street Theme (II) (?:?) (Unissued.)

Notes: This, a benefit concert held for arrested leaders of the Communist Party, is one of these rather confusing sessions, that were partly released in the past, but none too transparently in discographical terms. Chan Parker recorded this on a tape recorder that CP gave her as a birthday present, and that is, I presume, the principle source of the recordings, but there is also at least one other recording source for some, if not all, of the items listed here, issued and unissued. Indeed, for item 17, Jazz Classics have synthesised two recording sources to create a pseudo-stereo version, and for other items they spliced parts together according to what they thought had the best sound (I am suspicious though that some of these have actually mixed different takes together, but that needs much closer listening to confirm). It is uncertain if any of the issued recordings came from Chan Parker's tape, although those released on Parker Records could have. There is another issue, by Collector Connoisseur which states that it is issued with permission of the CP estate, which needs to be investigated

Jazz Classics have provided the fullest, if not flawless, issue to date; this is a two CD issue, which contains more errors than first appears. The most obvious is that the listing for the tracks on the second disc is completely out of sequence; the listing above from 18 - 33 is how these items are found on the disc, at least in terms of the title order (more will be said about this); the actual listing on the liner notes is: 1. Out of Nowhere; 2. I Didn't Know What Time it Was; 3. Cool Blues; 4. Star Eyes; 5. I'll Remember April; 6. My Little Suede Shoes; 7. Repetition (II); 8. East of the Sun (II); 9. What is this thing Called Love (II); 10. Moose the Mooche; 11. Just Friends (II); 12. Easy to Love (II); 13. This Time the Dream's on Me; 14. Rocker (II). There is the possibility that some of the items marked above as the second rendition of a tune may in actual fact be the first, and vice versa. Also, items 4, and 24, are marked as with strings (perhaps because 4 has a very strong hall echo at points creating an illusion of strings, but no strings can be heard; items 8 and 21a, and Rocker (II) end with a fade out, rendering them incomplete.

Some of these items were released on Charlie Parker Records, CP (2) 502, and Charlie Parker Records PLP401, and CP 513, the latter two are listed as the source for the items released on Charlie Parker: Perfect Complete Collection, and, presumably, the Birdbox CD issue, on the first of these the items appear in the following sequence and they time thus: 1. Rocker (4:13, fading out); 2. Moose the Mooche (5:15); 3. Just Friends (3:16); 4. My Little Suede Shoes (4:29) / I'll Remember April (theme) (1:28) (the listed total time is 5:51, the actual is 5:57,); 5. Sly Mongoose; 6. Laura (3:12); 7. Star Eyes (Incomplete.) (2:29 fades out) ; 8. This Time the Dream's on Me (6:51); 9. Easy to Love (1:59); 10. Cool Blues (3:31); What is this thing Called Love? (2:13); 11. Repetition (2:50); 12. Lester Leaps In (4:03); 13. East of the Sun (3:23); 14. April in Paris (3:01); 15. Out of Nowhere (2:58); and 16. Rocker (5:39).

The Bird Box issue lists My Little Suede Shoes (4:29) as running continuously into I'll Remember April (theme) (1:28) a total listed time of 5:51, actual of 5:57, where on Jazz Classics it has a listed time of 5:31, an actual of 5:16, and in the Burton discography it is listed as incomplete; neither seems incomplete in any sense! thus it seems safe to conclude that this is the complete issue.

The mostly recent Parker net discography states, somewhat inaccurately, that the following, Strings Theme (s) (with no Bird on it ) Bird Warming Up, Bird Noodling Between Tunes, are on the Birdbox disc by are not on the Jazz Classics release. In listening to both and my timings of the tracks shows that the Strings Theme is indeed on CCPC, but not on Jazz Classics, but if this is the same item, then CP can clearly be heard on it. The other two

are on the Jazz Classics issue but not on the Birdbox one, not on the Soundhills reissue of it, which seems to have been an accurate replication of the original, by comparing it with the Bregman et al, discography.

#### CHARLIE PARKER SESSION NO. 179:

Date: October 17, 1952

Place: Howard Theater, Washington, D.C.

Group: Charlie Parker Tentet: Charlie Parker as, Zoot Sims ts items 3 & 5, Charlie Walp t on items 3 & 5, Earl Swope & Rob Swope tb on items 3 & 5, Charlie Byrd gtr, Bill Shanahan p, Merton Oliver b, Don Lamond d, Unknown bongos.

Recording: Private recording for broadcast, show; Jazz at Midnight.

Primary Source: Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 14, for items 1 - 4, Birdbox Vol. 14, CD JUTB 3014, for items 1-4; LP VGM 0009 for items 1 - 5; CD Royal 505, for item 6.

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 (8:26)
5. Cool Blues (I) (4:28)
6. Cool Blues (II) (Incomplete.) (?:??)

Notes: The Bregman et al, 1993, discography places a question mark beside both Charlie Walp's and Bill Shanahan's names, suggesting there is an element of doubt concerning their involvement; on the other hand Vail, 1996, expresses no doubt, but it is very possible that he sourced this from Bregman et al., (Items 5 - 6 not in my collection.)

#### CHARLIE PARKER SESSION NO. 180:

Date: November 01, 1952

Place: Birdland, New York

Group: Charlie Parker With the Milt Jackson Quartet: Charlie Parker as, Milt Jackson vibraphone, John Lewis p, Percy Heath d, Kenny Clarke d, Bob Garretty m.c.

Recording: Radio broadcast

Primary Source: Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 14; Charlie Parker: Bird at Birdland, Charly CD DIG 16 Disc 4; CD Birdbox Vol. 14, JUTB 3014; Trans-Ark 1001 for items 1 - 2; Klacto MG 101.

1. How High the Moon (5:17) + applause (0:06) into
2. Embraceable You (3:07) into
3. Fifty-Second Street Theme (Incomplete.) (0:20)

Notes: During item 1 CP quotes a western theme. Embraceable You has a very interesting piano introduction by Lewis, CP quotes at 1:40, This Time the Dreams on Me, item 3 is taken at a high pace by Parker, unfortunately it ends with a fade out.

#### CHARLIE PARKER SESSION NO. 181:

Date: November 14, 1952

Place: Carnegie Hall, New York

Group: Charlie Parker With Strings: Charlie Parker as, Walter Bishop p, Walter Yost b, Roy Haynes d, Candido (conga) Unknown oboe, Teddy Blume violin, Unkown string section, and Bob Garrity (m.c.)

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

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 1/4, CD Philology CD

Philology W 5/18-2, for items 1 & 2; Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 15, for items 2 - 3; CD Birdbox Vol. 15 JUTB CD 3015, for items 2 - 3.

1. Just Friends (3:02) into
2. Strings Theme and announcement (0:17)
3. Easy to Love (2:28)
4. Repetition (4:50)

Notes:

#### CHARLIE PARKER SESSION NO. 182:

Date: November 15, 1952

Place: Carnegie Hall, New York

Group: Charlie Parker With Strings: Charlie Parker as, Dizzy Gillespie tp, Walter Bishop p, Walter Yost b, Roy Haynes d, Candido (conga) Unknown oboe, Teddy Blume violin, Unknown string section, and Bob Garrity (m.c.)

Recording: WNBC radio broadcast of midnight concert

Primary Source: Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 15; CD Birdbox Vol. 15 JUTB CD 3015; Charlie Parker. Bird's Eyes Last Unissued, Vol. 1/4, CD Philology W5/18-2, for item 1; Zuzazz LP, items 4-5.

1. Just Friends (3:25)
2. Easy to Love (2:29)  
announcement by CP (0:14)
3. Repetition into  
Strings Theme (5:42)
4. Night In Tunisia (8:43)
5. Fifty-Second Street Theme (2:28)

Notes:

#### CHARLIE PARKER SESSION NO. 183:

Date: December ??, 1952

Place: Apollo Theater, New York City, NY.

Group: Billie Holiday vocal, Charlie Parker as, Dizzy Gillespie tp, Billie Holiday vocal

Recording: Broadcast

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 8, CD Philology CD Philology W 80.2.

1. Mop Mop with announcements (0:34) into
2. Tenderly (2:16) announcements and applause at end (0:04)

Notes: The Bregman discography locates this item between 1 - 7 December 1952, but Vail has CP in Philadelphia on December 1st, when he sent a telegram Chan, and in Springfield, MA with Milt Buckner's trio, for which he was paid \$300, making this unlikely. Philology issue dates this item as 10 December 1952, but there is a sequence of telegrams from Parker in Boston from 9 - 13 December to Chan, which rules that out also. Furthermore, while Billie Holiday appeared opposite CP in the earlier Carnegie Hall event, making it possible this is the time of the recording the announcer is not Bob Garrity.

#### CHARLIE PARKER SESSION NO. 184:

Date: December 14, 1952, Sunday afternoon.

Place: Hi Hat, Boston, Mass.

Group: Charlie Parker: Charlie Parker as, Joe Gordon tp, Dick Twardzick p, Charlie Mingus b, Roy Haynes d, Symphony Sid Torin, m.c., Ken Malden, closing announcement.

Recording:

Primary Source: Charlie Parker, Boston, 1952, Uptown CD, Uptown UPCD 27.42.

1. Introduction; piano warm-up, Symphony Sid introduces CP and (0:56)
2. Ornithology (4:10) + applause, announcement (0:07)  
Introduction (0:05) to,
3. Cool Blues (5:21)  
Introduction (0:11) to,
4. Groovin' High (5:22) + applause (0:05)  
Introduction (1:00) to,
5. Don't Blame Me (8:52) + applause (0:05)  
Introduction (0:04)
6. Scapple From the Apple (5:54) applause (0:02)  
Introduction (0:06) to,
7. Cheryl (5:20) straight into:
8. Theme; Jumpin With Symphony Sid, fades out with Ken Malden voices over music. (2:20)

Notes: In the introduction, Symphony Sid talks with Parker, when Parker states that this is the last night of a week stint in Boston, the Charlie Parker Diary states that Parker opened in the Hi Hat in Boston on December 8, 1952, and closed on December 14, 1952, giving this date added credibility. Symphony Sid introduces each member of the band individually before item 5, curiously the first 1:00 of the introduction does not register on the CD.

#### CHARLIE PARKER SESSION NO. 185:

Date: December 30, 1952 - January 1953

Place: New York City, NY.

Group: Charlie Parker Quartet: Charlie Parker as, Al Haig p, Percy Heath b, Max Roach d.

Recording: Commercial for Mercury Records

Primary Source: Charlie Parker, Bird, The Complete Charlie Parker on Verve, Disc 9, CD Verve 837 141-2.

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

Notes: Great music, CP wrote Laird Baird for his son Laird Parker, and Kim for his stepdaughter, Kim.

#### CHARLIE PARKER SESSION NO. 186:

Date: January 30, 1953

Place: New York City, NY.

Group: Miles Davis Sextet: Miles Davis tp, Charlie Parker ts, Sonny Rollins ts, Walter Bishop, Jr. p, Percy Heath b, Philly Joe Jones (d)

Recording: Commercial for Prestige

Primary Source: Miles Davis, The Complete prestige Recordings, CD Prestige VICJ-40229 - 40232, Disc 2.

1. Compulsion (5:44)
2. The Serpent's Tooth (Take I) (7:00)

3. The Serpent's Tooth (Take II) (6:16)
4. 'Round About Midnight (7:05)

Notes: Curiously, but not uniquely for sessions CP recorded as a side-man for Miles CP plays tenor saxophone, which may have been more interesting had the circumstances been different, but then again perhaps not given that what followed was much the norm for CP. The story is that this session was another that almost became a complete failure: a bottle of whisky was sent for, for the band, and Parker drank all of it in one long swallow, then promptly fell asleep. Miles became incensed because of that and was already to walk out, but was placated. Parker awoke again and the session took place and remarkably producing these 4 recordings in what remained of the time booked for the studio.

#### CHARLIE PARKER SESSION NO. 187:

Date: February 05, 1953

Place: Jazz Workshop Program, CBC-TV, Montreal, Canada

Group: Charlie Parker: Charlie Parker as, Brew Moore ts, Paul Bley p, Dick Garcia g, Niel Michaud b, Ted Paskert d.

Recording: TV Broadcast

Primary Source: Charlie Parker Montreal, CD Uptown UPCD 27.36, times listed here from there; Charlie Parker. Bird's Eyes Last Unissued, Vol. 9, CD Philology W 120. 2, without the announcements; Charlie Parker. Bird's Eyes Last Unissued, Vol. 21, CD Philology W 851.2; Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 15; CD Birdbox Vol. 15, JUTB CD 3015.

Announcement with CP speaking (0:31)

1. Cool Blues (1:46)

applause & announcements of Brew Moore (0:23)

2. Bernies Tune (2:42)

applause & announcements CP speaking (0:34)

3. Don't Blame Me (2:55)

applause & announcements (0:26)

4. Wahoo (aka Perdido) (3:02)

announcement (0:23)

Notes: The Uptown issue is excellent, providing detailed background information about the recording, transcriptions of the solos and biographies of all the musicians. Unfortunately the film footage was destroyed by the TV station. In the introduction CP wrongly states that Cool Blues was recorded for Dial in 1948, when it actually was recorded February 19, 1947. The Philology Vol. 21 issue sleeve notes comment on the Uptown's release, here the announcement times at 0:32; Cool Blues at 2:16, with announcements of Brew Moore and applause of 0:25 into Bernie's Tune at 3:00, into announcement and CP (who again incorrectly states that the piece was recorded for Dial 1948, actually it was 04 November 1947) applause 0:35 into Don't Blame Me 3:00, applause 0:05. Item 4 is announced as Perdido.

#### CHARLIE PARKER SESSION NO. 188:

Date: February 07, 1953.

Place: Chez Patee Night Club, Montreal, Canada

Group: Charlie Parker and Local Rhythm Section: Charlie Parker as except 3, Dick Garcia g, Valdo Williams p on 1 - 3, Steep Wade p on 4 - 6, Hal Gaylor b on 1 - 3, Bob Rudd b on 4 - 6, Billy Graham d on 1 - 3, Bobby Maloy d on 4 - 6.

Recording: Private recording

Primary Source: Charlie Parker Montreal, CD Uptown UPCD 27.36; Charlie Parker. Bird's Eyes Last Unissued, Vol. 9, CD Philology W 120.2, for Items 1 and 5 only; Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 15, for items

1 & 4 only; CD Birdbox Vol. 15 JUTB CD 3015, for items 1 & 5 only.

Announcements (0:50)

1. Ornithology (aka How High the Moon) (3:56) + applause (0:12)
2. Cool Blues (7:26) + applause (0:05)
3. I'll Remember April (5:39)
4. Moose the Mooche (5:07)  
applause and Charlie Parker announcement into (0:24)
5. Embraceable You (3:00) - 0:20  
applause CP thanks audience and announces next tune (0:44)
6. Now's the Time (7:06) + applause (0:14)

Notes: On this occasion Parker correctly attribute Now's the Time to 1945, for Savoy.  
On the Philology release item 1 is misspelled as Ornithology, which is actually introduced as How High the Moon.

CHARLIE PARKER SESSION NO. 189:

Date: February 16, 1953

Place: Bandbox, New York City, NY.

Group: Charlie Parker with the Harris - Jackson Herd: Charlie Parker as, Charlie Mariano as, Harry Johnson ts, Bill Harris trb, Chubby Jackson b, Sonny Truitt p, Morey Feld d, announcement by Leonard Feather during tune

Recording: Radio Broadcast

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 9, CD Philology W 120.2; Charlie Parker: Bird at Birdland, Charly CD DIG 16 Disc 4; Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 15; CD Birdbox Vol. 15 JUTB CD 3015.

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

Notes: There is some variability in the sound quality of this piece, with perhaps marginally better quality on the Charly issue.

CHARLIE PARKER SESSION NO. 190:

Date: February 22, 1953

Place: Club Kavakos, Washington, D.C.

Group: Charlie Parker with the Joe Timer Orchestra: Charlie Parker, & Jim Riley as, Angelo Tompros, & Ben Lary ts, Jack Nimitz bar s, Ed Leddy, Marky Markowitz, Charlie Walp, Bob Carey, & Jon Eardley tp, Earl Swope, Rob Swope, & Don Spiker tbn, Jack Holiday p, Merton Oliver b, Joe Timer d.

Recording: Private recording.

Primary Source: Charlie Parker. Bird's Eyes, Last Unissued, Vol. 22, Philology CD W 852.2; LP Electra Musician E1-60019.

1. Fine and Dandy (3:22)
2. These Foolish Things (3:17)
3. Light Green (3:31)
4. Thou Swell (3:48)
5. Willis (5:18)
6. Don't Blame Me (3:05)
7. Medley;  
Something to Remember You By;  
Blue Room;  
Back and Forth (3:12)
8. Round House (3:05)

Notes: For item 7 Bregman et al., list something to Remember you By, Blue Room, the listing for Back and Forth is from the Philology disc. According to Vail 1996 p. 122, the orchestra was The Joe Theimer Orchestra and CP played for a flat fee of \$50.

CHARLIE PARKER SESSION NO. 191:

Date: Sometime in 1952 or 1953

Place: Somewhere in New York City, NY.

Group: Charlie Parker Jam Session: Charlie Parker as, John Nielson tp, possibly Charlie Kennedy as, Unknown p, Unknown b, Freddie Gruber d.

Recording: Private recording.

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 20, CD Philology 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:

CHARLIE PARKER SESSION NO. 192:

Date: March 08 or 10, 1953

Place: Storyville Club, Copley Square Hotel, Boston, Mass.

Group: Charlie Parker Quartet: Charlie Parker as, Red Garland p, Bernie Griggs b, Roy Haynes d, John McLellan (aka John T. Fitch) m.c..

Recording: Private recording, radio broadcast WHDH Boston, possibly by George Wein.

Primary Source: Charlie Parker at Storyville, Blue Note 0777 7 856108 2 6: Blue Note BT85108.

1. Moose the Mooche (5:05) + applause (0:06)
2. I'll Walk Alone (4:51)
3. Ornithology (4:22)  
applause (0:02) into
4. Out of Nowhere (Incomplete.) (4:34) + voice-over (3:40 - 4:22)

Notes: Item 4 ends with a fade out. Nice clean recording, if the drums are somewhat distant. Originally in Bregman et al, 1993, this was listed as March 10 with the statement that it was a Sunday afternoon 3 - 6pm, recording, however March 10 of that year was a Tuesday, March 08 is Sunday, thus the above date. However, the sleeve notes state that WHDH station did live broadcasts from the club on Tuesdays, and the announcer states that this is a night broadcast and Parker was playing through to Sunday with a Sunday matinee performance; is it simply that this was recorded on the first Sunday matinee and broadcast as live on the Tuesday? This is a highly interesting recording with Red Garland, in part because it is the only one.

Incidentally Bregman et al. incorrectly state that the club was located in the Hotel Buckminster.

CHARLIE PARKER SESSION NO. 193:

Date: March 23, 1953

Place: Bandbox, New York City, NY.

Group: Charlie Parker with the Milt Buckner Trio: Charlie Parker as, Milt Buckner organ, Bernie McKay gtr, Cornelius Thomas d.

Recording: Radio Broadcast

Primary Source: Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-

8017-34. Vol. 15; CD Birdbox Vol. 15, JUTB CD 3015; Klacto MG501.

Conversation between Leonard Feather and Bird

1. Groovin' High (3:49)

Notes:

CHARLIE PARKER SESSION NO. 194:

Date: March 30, 1953

Place: Bandbox, Broadway, New York City, NY.

Group: Charlie Parker Quartet: Charlie Parker as, Walter Bishop p, Kenny O'Brien b, Roy Haynes d, Leonard Feather, & Bob Garrity, m.c.'s.

Recording: Radio broadcast

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 21, CD Philology W 851.2, Items 1-9; Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 16; CD Birdbox Vol. 16, JUTB CD 3016.

1. Caravan (Incomplete.) (0:30) + voice-over (0:08 - 0:53) into
2. Cool Blues (0:48 - 1:08) (0:20) Leonard Feather voice-over (0:54 - 1:06) into
3. Star Eyes, (4:34) 5:40 into
4. My Little Suede Shoes (Incomplete.) + voice-over introduces band & next tune piano in background (0:43) into
5. Ornithology (4:57) (0:15 - 5:07) - 6:06
6. Fifty-Second Street Theme (I) with voice-overs (0:59) into  
Conversation between Feather and Bird announcing next tune as, (0:33) into,
7. Dynamo A (aka Diggin' Diz) (4:14) into
8. Fifty-Second Street Theme (II) (0:46) with voice-over
9. Embraceable You (3:01) Country Gardens (0:11) tag into
10. Fifty-Second Street Theme (III) (0:20) + voice-over

Notes: Item 1 ends with fade out, item 4 abruptly. In Star Eyes, CP's solo seems lacking in focus and energy, sounds like he is run down, or... At the voice-over with item 8, Feather requests the next tune, CP states that he could not refuse him.

CHARLIE PARKER SESSION NO. 195:

Date: March ?? 1953.

Place: Howard Theater, Washington, D.C.

Group: Charlie Parker Quartet: Charlie Parker as, Unkown p, Unkown b, Unkown d.

Recording: Private recording.

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 18, CD Philology, W 848.2, times from there; LP VGM0009

1. Out of Nowhere (4:51) + applause (0:02)
2. Ornithology (4:34)
3. Anthropology (5:15)

Notes:

CHARLIE PARKER SESSION NO. 196:

Date: May 09, 1953

Place: Birdland, New York City, NY.

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

Recording: Radio broadcast

Primary Source: Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 16; CD Bird Box Vol. 16, JUTB CD 3016; Charlie Parker: Bird at Birdland, Charly CD DIG 16 Disc 4; XII. Charlie Parker, Bird: Rarities from Private collections. 1950 - 53, Rarities Suisa JZCD 312, items 2, and 3.

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: The performance of Star Eyes, almost entirely by Bird, is excellent.

The Charly CD DIG 16 Disc 4, all items are noted as being shorter, the announcement into item 2 is edited out, there is no reference to item 4 on the disc listing, nor is there reference to Lullaby of Birdland, as following, on Broadway.

#### CHARLIE PARKER SESSION NO. 197:

Date: May 15, 1953

Place: Massey Hall, Toronto, Canada

Group: The Quintet of the Year: Charlie Parker as Dizzy Gillespie tp, Bud Powell p, Charles Mingus b, Max Roach d.

Recording: Privately taped by Charles Mingus.

Primary Source: The Quintet- Jazz at Massey Hall. CD Debut VDJ-1567, times from there.

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 the next 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: There are in actual fact two versions of this concert; the one listed above was the initial release on Debut, where Mingus over-dubbed his bass line. The original version, with the bass as played at the concert is found on The Complete Debut Recordings.

Check Vail 1996, p. 124 on this more closely.

#### CHARLIE PARKER SESSION NO.198:

Date: May 23, 1953

Place: Birdland, New York City, NY.

Group: Dizzy Gillespie All Stars: Charlie Parker as, Dizzy Gillespie vocal on 1, tp, & Miles Davis tp, Sahib, Shihab bs, Wade Legge p, Louis Hackney b, Al Jones d, Joe Carroll vocal on 2.

Recording: Broadcast

Primary Source: Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 16; CD Bird Box Vol. 16, JUTB CD 3016; Charlie Parker: Bird at Birdland, Charly CD DIG 16 Disc 4, although 1, is (6.32) and 2, is (2.51).

1. The Bluest Blues (6:28)

2. On the Sunny Side of the Street (2:49)

Notes: This session was originally dated as taking place in June of this year on the above issues and by Bregman et al, 1993, but has now been shifted to here by Vail 1996, p.127.

CHARLIE PARKER SESSION NO. 199:

Date: May 22, 1953

Place: Birdland, New York City, NY.

Group: Charlie Parker Quartet; Charlie Parker as, Bud Powell p, Charlie Mingus b, Art Taylor d.

Recording: Radio broadcast.

Primary Source:

1. Cool Blues (?:??) (Unissued.)
2. All the Things You Are (?:??) (Unissued.)
3. Lullaby of Birdland (?:??) (Unissued.)

Notes: I cannot confirm that a tape of this session exists, but Chan Parker is supposed to possess a tape of this session.  
(All not in my collection.)

CHARLIE PARKER SESSION NO.200:

Date: May 25, 1953

Place: New York City, NY.

Group: Gil Evans Orchestra and Dave Lambert Singers

Recording: Commercial for Mercury Records

Primary Source: Charlie Parker, Bird, The Complete Charlie Parker on Verve, Disc 9, CD Verve 837 141-2.

1. In the Still of the Night (False Start.) (0:32)
2. In the Still of the Night (Incomplete.) (0:53)
3. In the Still of the Night (3:46)
4. In the Still of the Night (3:21)
5. In the Still of the Night (False Start.) (0:45)
6. In the Still of the Night (3:26)
7. In the Still of the Night (Master Take.) (3:22)
8. Old Folks (Incomplete.) (0:26)
9. Old Folks (False Start.) (0:09)
10. Old Folks (4:04)
11. Old Folks (Incomplete.) Bird noodles into
12. Old Folks (False Start.) (0:21)
13. Old Folks (3:28)
14. Old Folks (Incomplete.) (0:26)
15. Old Folks (3:39)
16. Old Folks (Master Take.) (3:24)
17. If I Love Again (2:31)

Notes:

CHARLIE PARKER SESSION NO.201:

Date: May 30, 1953

Place: Birdland, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Bud Powell p, Charlie Mingus b, Art Taylor d, and Candido conga.

Recording: Radio broadcast,  
Primary Source: Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 16; CD Stash ST CD-10, Bird Box Vol. 16, JUTB CD 3016; Charlie Parker: Bird at Birdland, Charly CD DIG 16 Disc 4, again no reference to Lullaby of.. and shorter times noted; CD Stash ST CD-10.

Garrity talks to Bird,  
1. Moose the Mooche (6:00)  
Announcement CP voice, into  
2. Cheryl into  
3. Lullaby of Birdland (8:15)

Notes: This is a good performance by Charlie Parker and Bud Powell.  
With the Charly CD DIG 16, issue, Disc 4 again there i.e., no reference to Lullaby of.. and shorter times are listed

#### CHARLIE PARKER SESSION NO.202:

Date: May ??, 1953  
Place: Unknown  
Group: Charlie Parker Quartet: Charlie Parker as, Bud Powell p, Charles Mingus b, Max Roach d.  
Recording: Radio Broadcast  
Primary Source: Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 16; CD Birdbox Vol. 16 JUTB CD 3016; Bandstand CD 32JDB-197.

1. Dance of the Infidels (5:30)

Notes: Schlouch, 1991, states that it is possible that this session is from 30 May, 1953, if so the drummer should then be Art Taylor.

#### CHARLIE PARKER SESSION NO.203:

Date: June 13, 1953  
Place: Boston, Mass.  
Group: Charlie Parker interviewed by John McLellan, aka John T. Fitch.  
Recording: Radio broadcast, for Boston station WHDH.  
Primary Source:

1. Interview (?:??)

Notes: Transcription of part of this interview is found on the sleeve notes to Charlie Parker at Storyville, Blue Note 0777 7 856108 2 6: Blue Note BT85108.

#### CHARLIE PARKER SESSION NO.204:

Date: June 20?, 1953  
Place: Boston, Mass.  
Group: Charlie Parker interviewed by John McLellan, aka John T. Fitch.  
Recording:  
Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 18, CD Philology W 848.2.

1. Interview and records (17:24)

Notes: Some of the records that are played, which CP is asked to comment on, include Bartók, Music for Stringed Instruments, Lee Konitz,

Bregman et al., 1993, lists and dates these three interviews with John T. Fitch. Curiously, though, they state that a transcription of part of the first is found on the Blue Note Sleeve notes and the third, below, is found on the Philology CD; however the Philology sleeve notes states that it is in fact the second. Another curiosity is that the transcription on the Blue Note sleeve, is like a badly edited version of the interview found on the Philology disc.

#### CHARLIE PARKER SESSION NO.205:

Date: June ??, 1953, or January 18 - 24 1954.  
Place: Boston, Mass.  
Group: Charlie Parker interviewed by John McLellan, aka John T. Fitch.  
Recording:  
Primary Source:

1. Interview (?:??)

Notes:

#### CHARLIE PARKER SESSION NO.206:

Date: June 07, 1953  
Place: Hi-Hat, Boston, Mass.  
Group: Charlie Parker Quintet, Charlie Parker as, Herb Pomeroy tp, Dean Earl p, Bernie Griggs b, Bill Graham d, Symphony Sid Torin m.c.  
Recording: Private recording  
Primary Source: Charlie Parker, Bird in Boston: Charlie Parker at the Hi-Hat, 1953 - 54, Fresh Sounds Vol. 2, FSCD-1007; Charlie Parker, The Bird You Never Heard, Stash ST-CD-582.

1. Cool Blues (Incomplete.) (6:46)
2. Out of Nowhere (5:39)
3. My Funny Valentine (6:29)
4. Ornithology (4:55)

Notes: The date for this recording is usually given as unknown, I speculate that the above date was possible, as CP began playing at this date, it is of course feasible that the material came from the same session as the 14 June, depending on how much was recorded and the process by which it was selected, if at all selected. It could not possibly have been from after 14 June and still be at the Hi-Hat, as Parker closed on that date and appeared in New York City, at Birdland, on June 18 and played in New York for the rest of that month, recordings from which confirm. However, the sound quality of these items is very different from the 14 June items, not constantly poorer but obviously from a disc cutter, or disc transcriptions done thus, more echoing, as though from an audience recording rather than from the mikes for broadcast (another possibility, of course, is that these were recorded off the radio, the conversation is then not from the audience), which would contradict that it was from that date and source. Also, item 1 ends with a fade out. During the piano solo in item 1 it is possible to hear audience conversation

If this date is correct, this would be the first recording of CP playing My Funny Valentine, a tune which later Miles Davis frequently played, although here it has a Latin feel to the drumming.

These four items also appear on the Stash issue, listed above, but there on my copy of it there are no claims to the actual dates or locations of these items made on the liner notes.

#### CHARLIE PARKER SESSION NO. 207:

Date: June 14, 1953

Place: Hi-Hat, Boston, Mass.

Group: Charlie Parker Quintet, Charlie Parker as, Herb Pomeroy tp, Dean Earl p, Bernie Griggs b, Bill Graham d, Symphony Sid Torin m.c.

Recording: Radio broadcast, WCOP, Boston.

Primary Source: Charlie Parker, Bird in Boston: Charlie Parker at the Hi-Hat, 1953 - 54, Fresh Sounds Vol. 1, FSCD-1006; Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 17; CD Birdbox Vol. 17 JUTB CD 3017; Stash CD-21.

1. Unidentified tune (0:03) sax, bass, piano & drum background to chat Sid and CP (0:34) into;
2. Cool Blues (5:34)  
Sid announces (0:08)
3. Scrapple From the Apple (6:57)  
Symphony Sid and CP rather uncertainly introduce the band (0:54)
4. Laura (6:25) + Country Garden tag + applause (0:10) into  
Announcement by Sid and CP (0:52) into
5. Cheryl (5:38) + applause SS announces this and the next track against background noodling (0:06) into;
6. Ornithology (6:23) straight into,
7. Fifty-Second Street Theme (1:28) with voice-over (0:06 - 0:44)

Notes:

#### CHARLIE PARKER SESSION NO.208:

Date: ? ??, 1953

Place: Detroit, MI.

Group: Charlie Parker with Sonny Stitt: Charlie Parker, & Sonny Stitt as, Hank Mobley ts, George Duvivier b, Max Roach d.

Recording: Television broadcast for the Soupy Soup T.V. show, Detroit Michigan..

Primary Source:

1. Unknown titles (?:??) (Unissued.)

Notes: Very little is apparently know of this, and whether there are recordings in existence; information for the session Bregman et al., 1993.

#### CHARLIE PARKER SESSION NO. 209:

Date: Summer 1953

Place: Birdland, New York City, NY.

Group: Max Roach Sextet: Charlie Parker, & Sonny Stitt as, Hank Mobley ts, unknown p, George Duvivier b, Max Roach d.

Recording: Private recording.

Primary Source:

1. Star Eyes (?:??) (Unissued.)
2. On the Sunny Side of the Street (?:??) (Unissued.)
3. Ornithology (?:??) (Unissued.)

Notes: This is also reputed to exist in the Chan Parker's collection.  
(All not in my collection.)

#### CHARLIE PARKER SESSION NO. 210:

Date: First set, July 26, 1953

Place: Open Door, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Benny Harris tp, Bud Powell, & Al Haig p, Charles Mingus b, and and Art Taylor d.

Recording: Private recording, probably recorded by Chan Richardson Parker

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 24, CD Philology W 854.

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)

Notes: These sessions are excellent, we should thank Chan Parker for recording them and allowing their release, if she did the any of these things.

#### CHARLIE PARKER SESSION NO. 211:

Date: Second set, July 26, 1953.

Place: Open Door, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Benny Harris tp, Bud Powell, & Al Haig p, Charles Mingus b, and and Art Taylor d.

Recording: Private recording, probably recorded by Chan Richardson Parker

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 24, CD Philology W 854 for items 1 - 4.

1. Ornithology (3:14)
2. Scapple From the Apple (I) (3:25)
3. My Old Flame (4:12)
4. My Little Suede Shoes (2:05)
5. Fifty-Second Street Theme (II) (?:??) (Unissued.)

Notes: Item 3 was listed in the Bregman et al., 1993, discography, while it is almost certain that this was played at the end of the set, it is not certain that a recording of it exists, and if it does what condition it is in.

#### CHARLIE PARKER SESSION NO. 212:

Date: Third set, July 26, 1953

Place: Open Door, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Benny Harris tp, Bud Powell, & Al Haig p, Charles Mingus b, and and Art Taylor d.

Recording: Private recording, probably recorded by Chan Richardson Parker

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 25, CD Philology W 855.2.

1. I Remember You (2:57)
2. All the Things You Are (4:11)
3. Just You, Just Me (2:12)
4. I'll Remember April (I) (4:14)
5. Hot House (3:14)
6. Fifty-Second Street Theme (III) (2:58)

Notes:

#### CHARLIE PARKER SESSION NO. 213:

Date: Fourth set, July 26, 1953  
Place: Open Door, New York City, NY.  
Group: Charlie Parker Quintet: Charlie Parker as, Benny Harris tp, Bud Powell, & Al Haig p, Charles Mingus b, and and Art Taylor d.  
Recording: Private recording, probably recorded by Chan Richardson Parker  
Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 25, CD Philology W 855.2.

1. I Cover the Waterfront (?:??) Country Gardens tag (2:20)
2. This Time the Dream's on Me (4:09)
3. I'll Remember April (II) into
4. Scrapple from the Apple (?:??) (Unissued.)
5. Fifty-Second Street Theme (IV) (?:??) into
6. Bird Announcement over Theme (3:11)

Notes: As before, item 4 is listed in the Bregman et al., 1993, discography, nevertheless its existence is uncertain.

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 out chorus contains interesting double-time passages. I Remember You presages the studio recording made three days later. Is this the only known Just You, Just Me?

#### CHARLIE PARKER SESSION NO. 214:

Date: July 30, 1953  
Place: New York City, NY.  
Group: Charlie Parker Quartet: Charlie Parker as, Al Haig p, Percy Heath b, Max Roach d.  
Recording: Commercial for Mercury  
Primary Source: Charlie Parker, Bird, The Complete Charlie Parker on Verve, Disc 10, CD Verve 837 141-2.

1. Chi-Chi (3:09)
2. Chi-Chi (False Start.) (0:27)
3. Chi-Chi (2:42)
4. Chi-Chi (2:37)
5. Chi-Chi (False Start.) (0:17)
6. Chi-Chi (Master Take.) (3:02)
7. I Remember You (3:03)
8. Now' s the Time (3:01)
9. Confirmation (False Start.) (0:14)
10. Confirmation (False Start.) (0:09)
11. Confirmation (Master Take.) (2:58)

Notes:

#### CHARLIE PARKER SESSION NO. 215:

Date: September 22, 1953  
Place: Storyville Club, Copley Square Hotel, Boston, Mass.  
Group: Charlie Parker Quintet: Charlie Parker as, Herb Pomeroy tp, Sir Charles Thompson p, Jimmy Woode b, Kenny Clarke d, John McLellan (aka John T. Fitch) m.c..  
Recording: Radio broadcast recording, possibly by George Wein,.

Primary Source: Charlie Parker, Charlie Parker at Storyville, Blue Note 0777 7 856108 2 6; Blue Note BT85108.

Announcement by John McLellan over first 0:26 of:

1. Now's the Time (4:10) + applause (0:04)
2. Don't Blame Me (4:50) + Country Garden tag (0:07)
3. Dancing on the Ceiling (Incomplete.) (2:27)
4. Cool Blues (4:44) + applause (0:04)
5. Groovin' High (Incomplete.) (5:03) voice-over announcement of group, place, future acts (4:06 - 4:44)

Notes: This was the second evening of a one week engagement at the Storyville, of which we have this good, clean, recording. Item 3 begins with a fade in into the piano solos and sounds therefore like it is incomplete, missing the first chorus and CP solo. Item 5 ends very abruptly also suggesting that it is at least marginally incomplete. With item 4 there is some variance in the volume of CP's playing, like he was moving to and away from the microphone. The voice-over between 4:06 - 4:44) of item 5 announces the of group, future acts and the location of the club.

Incidentally Bregman et al. incorrectly state that the club was located in the Hotel Buckminster, rather curiously as the announcement at the end clearly gives the above location.

#### CHARLIE PARKER SESSION NO. 216:

Date: November 05, 1953

Place: University of Oregon, OR.

Group: Charlie Parker with the Chet Baker Quartet: Charlie Parker as, Jimmy Rowles p, Carson Smith b, Shelly Manne d.

Recording: Private recording

Primary Source: Charlie Parker: Perfect Complete Collection, CD SSCD-8017-34. Vol. 17; CD Bird Box Vol. 17, JUTB CD 3017; Stash ST CD-582; Stash ST CD-10.

1. Ornithology (2:47)
2. Barbados (3:48)
3. Cool Blues (5:33)

Notes:

#### CHARLIE PARKER SESSION NO. 217:

Date: January 18, 1954

Place: Hi-Hat, Boston, Mass

Group: Charlie Parker and the All-Stars: Charlie Parker as, Herbie Williams tp, Roland Griffith p, Jimmy Woode b, Marquis Foster d, Symphony Sid Torin m.c..

Recording: Radio broadcast on WBMS.

Primary Source: Charlie Parker, Boston, 1952; Uptown CD, Uptown UPCD 27.42.

Introduction by Symphony Sid with CP (0:20)

1. Ornithology (6:46)

Announcement by Symphony Sid and CP (0:17)

2. Out of Nowhere (9:36)

Announcement by Symphony Sid (0:34)

3. Cool Blues (5:01)

Announcement by Sid and Bird (0:45)

4. Scapple from the Apple (Incomplete.) (4:41) fades out with voice-over.

Notes: For the announcements preceding items 1, 2, 3, & 4, the times do not register on the display, but stay stubbornly at 0:00 throughout, sometimes beginning to register near

the end of the announcement or when the music begins. Parker announces item 2 as 'It Came to Me From Out of Nowhere,' the piece also registers at 7:36 on the CD player with this issue. Between items 3 and 4 Sid announces the band. Item 3 solos; Parker 1:50; trumpet for 1:03; and piano for 1:48, over the last of which Sid states the setting, the radio station, and that Parker piece also registers at 7:36 on the CD player with this issue. Between items 3 and 4 Sid announces the band. Item 4 solos; Parker 1:50; trumpet for 1:03; and piano for 1:48, over the last of which Sid states the setting, the radio station, and that Parker would continue playing until 1:00 am, that night, all week long and on Sunday afternoon, finishing Sunday night and Sunday morning. For this session Vail, 1996, foolishly follows Bregman et al., 1993, by listing 1. Ornithology; 2. Out of Nowhere; 3. My Funny Valentine; 4. Cool Blues, in the same order as the Stash issue, and giving the players as Charlie Parker as, Herb Pomeroy tp, Unknown p, Charles Mingus b, Unknown d. Where did this personnel listing originate, some Stash issue?

#### CHARLIE PARKER SESSION NO. 218:

Date: January 18 - 24, 1954

Place: Hi-Hat, Boston, Mass

Group: Charlie Parker Quintet: Charlie Parker as, Jay Migliori ts, Rollins Griffith p, Jimmy Woode b, Marquis Foster d, Symphony Sid Torin m.c..

Recording: Radio broadcast, WCOP Boston.

Primary Source: Charlie Parker, Bird in Boston: Charlie Parker at the Hi-Hat, 1953 - 54, Fresh Sounds Vol. 1, FSCD-1006.

Announcement by Symphony Sid, CP interrupts by playing Ornithology (0:13) into

1. Ornithology (7:43)

Symphony Sid asks for and CP introduces (0:29)

2. My Little Suede Shoes (7:03) + applause (0:06)

CP announces with his characteristic sincerely hope that you'll enjoy (0:29)

3. Now's the Time (6:53) + applause and SS announces N t T (0:04)

4. Groovin' High (5:59) + applause (0:04)

Notes: Charlie Parker was booked to play at the Hi-Hat in Boston from January 18 to 24, from Thursday January 28 he was with the Festival of Modern American Jazz in Wichita Falls in Texas, until February 28, when the tour finished at the Shrine Auditorium in Los Angeles; the tour did not appear in Boston. Before January 18, CP appeared the Blue Note, January 4 - 10, according to Vail, (1996, pp. 144 - 151). This would place this date sometime between January 18 and 24. Interestingly, the applause at the end of item sounds like it is 'piped' applause tagged onto the end of the piece rather than a natural audience applause. Groovin' High also has a background noise of the swathe from the disc cutter, audible in the opening statement of the theme.

#### CHARLIE PARKER SESSION NO. 219:

Date: January 18 - 24, 1954

Place: Boston, Mass

Group: Interview by Paul Desmond and John McLellan with Charlie Parker

Recording: Radio broadcast, on HDH.

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 8, CD Philology W.80.2.

Interview (13:32)

Notes: This is an extremely interesting interview, where CP proclaims the need for any musician to practice incessantly to learn and improve their skills, and also talks about possible future directions for his music, which include the prospect to study further. Normally

CHARLIE PARKER SESSION NO. 220:

Date: January 18 - 24, 1954

Place: Hi-Hat, Boston, Mass

Group: Charlie Parker All Stars: Charlie Parker as, Jay Migliori ts, Rollins Griffith p, Jimmy Woode b, Marquis Foster d, Symphony Sid Torin m.c..

Recording: Radio broadcast, station WCOP

Primary Source: Charlie Parker, Bird in Boston: Charlie Parker at the Hi-Hat, 1953 - 54, Fresh Sounds Vol. 2, FSCD-1007.

1. Cool Blues (6:09)  
Symphony Sid announcement (0:10) into
2. My Little Suede Shoes (5:50)  
Interview by Symphony Sid of Bird (Incomplete.) (0:58)
3. Ornithology (7:33)  
Symphony Sid introduces the band and interviews CP further (1:23)
4. Out of Nowhere (7:)
5. Jumpin' with Symphony Sid () with SS closing voice-over 1:

Notes: It would seem that this was recorded later in this week's engagement, sometime around the 23rd rather than the 18th as Symphony Sid announces between 1 & 2; "Aghh for the good sound ladies and gentlemen here at the Hi-Hat it is Charlie Parker and the All Stars, we hope you are enjoying eghh just a little taste of what is happening, and has been happening here at the Hi-Hat all week."

The interview between items 2 & 3 fades in, as Symphony Sid is obviously continuing from some preceding statement or statements concerning CP's Paris trip. He makes reference to CP's interview with Paul Desmond and John McLellan, which he heard the evening before on HDH (is this a Boston radio station?), placing that interview prior to this concert.

Fresh Sounds lists Gregg Solano as the drummer, while Symphony Sid announces Marquis Foster as the drummer on the Fresh Sounds disc.

CHARLIE PARKER SESSION NO. 221:

Date: January 23, 1954

Place: Hi-Hat, Boston, Mass

Group: Charlie Parker All Stars: Charlie Parker as, Jay Migliori ts, Rollins Griffith p, Jimmy Woode b, Gregg Solano d, Symphony Sid Torin m.c..

Recording: Radio broadcast, station WCOP

Primary Source: Charlie Parker, Bird in Boston: Charlie Parker at the Hi-Hat, 1953 - 54, Fresh Sounds Vol. 2, FSCD-1007.

1. Now's the Time (9:14)  
Announcement by Symphony Sid and CP (0:48)
2. Out of Nowhere (5:48)
3. My Little Suede Shoes (5:01)
4. Jumpin' with Symphony Sid (1:08) with SS voice-over

Notes: Fresh Sounds lists Gregg Solano as the drummer, as do Bregman et al., 1993, and Vail 1996, while Symphony Sid announces Marquis Foster as the drummer on the Fresh Sounds disc.

CHARLIE PARKER SESSION NO. 222:

Date: February 25, 1954

Place: Festival of Modern Jazz Tour, at Civic Auditorium, Portland, Oregon

Group: Stan Kenton Big Band with Charlie Parker: Charlie Parker, Charlie Mariano, & Dave Schildkraut as, Mike Cicchetti, & Bill Perkins ts, Tony Ferina bar s, Sam Notto, Vic Minichelli, Buddy Childers, Don Smith, & Stu Williamson tp, Milt Gold, Joe Ciavardone, Bob Fitzpatrick & Frank Rosolino tb, George Roberts bass trb, Stan Kenton p, Bob Lesher gtr, Don Bagley b, Stan Levey d.

Recording: Private recording.

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 8, CD Philology W.80.2; Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 18; CD Birdbox Vol. 18, JUTB CD 3018.

Announcement by Stan Kenton into

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

Notes: Philology inaccurately date this session the 28 February. Burton reported that he spoke to Gene Norman, who confirms he has some additional Kenton material, which he does not seem uninterested in issuing.

#### CHARLIE PARKER SESSION NO. 223:

Date: March 31, 1954

Place: New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Walter Bishop, Jr. p, Jerome Darr g, Teddy Kotick b, Roy Haynes d.

Recording: Commercial for Verve Records

Primary Source: Charlie Parker, Bird, The Complete Charlie Parker on Verve, Disc 10, CD Verve 837 141-2.

1. I Get a Kick Out of You (4:55)
2. I Get a Kick Out of You (False Start.) (0:32)
3. I Get a Kick Out of You (False Start.) (0:16)
4. I Get a Kick Out of You (Incomplete.) (1:05)
5. I Get a Kick Out of You (False Start.) (0:17)
6. I Get a Kick Out of You (Incomplete.) (1:08)
7. I Get a Kick Out of You (Master Take.) (3:34)
8. Just One of Those Things (2:46)
9. My Heart Belongs to Daddy (False Start.) (0:36)
10. My Heart Belongs to Daddy (Master Take.) (3:18)
11. I've Got You Under My Skin (3:38)

Notes:

#### CHARLIE PARKER SESSION NO. 224:

Date: August 27, 1954

Place: Birdland, New York City, NY.

Group: Charlie Parker with Strings: Charlie Parker as, Teddy Blume violin, Walter Bishop p, Teddy Kottick & Tommy Potter b, Roy Haynes d, unknown oboe, unknown string section.

Recording: Radio broadcast, station WABC.

Primary Source: Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 18; CD Birdbox Vol. 18, JUTB CD 3018; Charlie Parker: Bird at Birdland, Charly CD DIG 16 Disc 4.

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)

Notes:

CHARLIE PARKER SESSION NO. 225:

Date: September 25, 1954

Place: Carnegie Hall

Group: Charlie Parker Quartet: Charlie Parker as, John Lewis p, Percy Heath b, Kenny Clarke d.

Recording: Concert Recorded for Roulette Records

Primary Source: Charlie Parker: Perfect Complete Collection, Soundhills JP CD SSCD-8017-34. Vol. 18; CD Bird Box Vol. 18, JUTB CD 3018; Cool and Blue C & B-CD105.

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

Notes:

CHARLIE PARKER SESSION NO. 226:

Date: December 10, 1954

Place: Fine Sounds Studio, New York City, NY.

Group: Charlie Parker Quintet: Charlie Parker as, Walter Bishop, Jr. p, Jerome Darr g, Teddy Kotick b, Roy Haynes d.

Recording: Commercial for Verve Records

Primary Source: Charlie Parker, Bird, The Complete Charlie Parker on Verve, Disc 10, CD Verve 837 141-2.

1. Love For Sale (False Start.) (0:17)
2. Love For Sale (5:47)
3. Love For Sale (Incomplete.) (1:03)
4. Love For Sale (5:32)
5. Love For Sale (Master Take.) (5:35)
6. I Love Paris (5:07)
7. I Love Paris (Master Take.) (5:07)

Notes:

CHARLIE PARKER SESSION NO. 227:

Date: Late 1954 or possibly early 1955

Place: Dick Meldonian's Apartment, New York City, NY.

Group: Charlie Parker doing Scales and talking

Recording: Private recording.

Primary Source: Charlie Parker. Bird's Eyes Last Unissued, Vol. 16, CD Philology W 846.2.

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

Notes: