

The

ALTOSAX

&
TENORSAX

of

CHARLES PARKER

“CHARLIE”

“BIRD”

“Pt 2: to the end, now 1952-55”

Born: Kansas City, Kansas, Aug. 29, 1920
 Died: NYC. March 12, 1955

Introduction:

Charlie Parker, the Bird, or even Yardbird, should need no introduction. Being the most important personality in the process of creating modern jazz, he excited us immensely from the first day we heard his music. Oslo Jazz Circle was firmly based upon swing and the glorious 1930s, but when we learned that among Bird's most important inspirators were Chu Berry and Lester Young, everything seemed to be put in place, and bebop filled our hearts!

Late history:

Parker returned to New York in April 1947. He formed a quintet (with Miles Davis, Duke Jordan, Tommy Potter and Max Roach), which recorded many of his most famous pieces. The years from 1947 to 1951 were Parker's most fertile period. He worked in a wide variety of settings (nightclubs, concerts, radio and recording studios) with his own small ensembles, a string group and Afro-Cuban bands, and as a guest soloist with local musicians when traveling without his own group. He visited Europe (1949 and 1950). Though still beset by problems associated with drugs and alcohol, he attracted a very large following in the jazz world, and enjoyed a measure of financial success. In July 1951 Parker's New York cabaret license was revoked at the request of the narcotics squad; this banned him from nightclub employment in the city and forced him to adopt a more peripatetic life until the license was reinstated (probably in autumn 1953). Sporadically employed, badly in debt, and in failing physical and mental health, he twice attempted suicide in 1954 and voluntarily committed himself to Bellevue Hospital, New York. His last public engagement was on March 5, 1955 at Birdland, a New York nightclub named in his honor. He died seven days later in the Manhattan apartment of his friend the Baroness Pannonica de Koenigswarter (ref. The New Grove Dictionary of Jazz).

Message:

You may find it odd to produce a solography 'backwards'. Charlie Parker has been presented before from the beginning until his breakdown in California autumn 1946. Why not continue after he got out of hospital? The first reason is blaming Benedetti and his marvellous work (issued on Mosaic)! It seemed impossible to give that work a sensible treatment, too complicated, too large. The second reason is more prosaic. While I know his music of the forties very well, the same is not the case for the fifties, and I thought by going into that, I could help cleaning up the chaos of broadcasts. One year at a time seemed to be a good idea, but 1950 would be hanging in the air, so therefore first 1954 (he did not record in 1955 until his premature death). Whether these two Bird-solographies will ever meet, I doubt, but one never knows ...

CHARLIE “BIRD” PARKER SOLOGRAPHY
1952 – 1955 (last years)

CHARLIE PARKER & HIS ORCHESTRA **NYC. Jan. 22/23, 1952**

Chris Griffin, Al Porcino, Bernie Previn (tp), Will Bradley, Bill Harris (tb), unknown (fl), (oboe), Toots Mondello, Charlie Parker, Murray Williams (as), Hank Ross, Art Drellinger (ts), Stan Webb(bar), Lou Stein (p), Verley Mills (harp), Art Ryerson (g), Bob Haggart (b), Don Lamond (dm), (strings), Joe Lippman (arr, cond).

Four titles were recorded for Mercury/Clef:

675-1	Temptation	As below. (M)
675-2	Temptation	Solo/straight 16, 16 and 32 bars. (M)
676-3	Lover	Solo/straight 64, 44 and 16 bars. (F)
677-4	Autumn In New York	Solo/straight 16+8 bars, orch on bridge. Soli 8 and 4 bars. (S)
678-1	Stella By Starlight	Solo 16+8 bars, (as)/orch on bridge. Solo 12 bars to coda. (S)
678-4	Stella By Starlight	Solo 16+8 bars, orch on bridge. Solo 12 bars to coda. (S)

The year of 1952 starts with a session with orchestra and strings. There is no doubt that Bird enjoys being in charge of such a large organization, and his playing is excellent. Whether this construction is a very good idea can of course be debated, there is something artificial about it, there are also unmotivated trumpet and trombone soli, and the arrangements can certainly be discussed. This seems to be a session where one should not be too critical but just enjoy what you get, there is not much like it. You have to be quite a purist not to like these versions of “... Starlight”!

CHARLIE PARKER QUINTET **NYC. Jan. 23, 1952**

Benny Harris (tp), Charlie Parker (as), Walter Bishop (p), Teddy Kotick (b), Max Roach (dm), Luis Miranda (cga), probably Jose Mangual (bgo).

Five titles were recorded for Mercury/Clef, 680-2: FS, no CP, 680-3: NC, straight only, 681-5: FS, no CP, but:

679-3	Mama Inez	As below. (F)
679-4	Mama Inez	Solo 64 bars. (F)
680-1	La Cucuracha	Solo 48 bars. (FM)
680-4	La Cucuracha	Solo 28 bars. (FM)
681-2	Estrellita (NC)	As below. (SM)
681-4	Estrellita	As below. (SM)
681-6	Estrellita	Solo 16 bars. (SM)
682-3	Begin The Beguine	Solo 32 bars. (FM)
683-1	La Paloma	Solo 48 bars. (FM)

Using latin rhythm instruments, one should do it properly; use latin songs! And for once, this is exactly what they do here! As with the bigband/strings session above, Bird obvious enjoys this and is musically in very good shape, although he does not go very far in his improvisations. There is a lot of straight playing here, that is not noted above. Note also that take 1 of “La Cucuracha” is longer than take 4, with longer Bird too! Again, one should be careful of criticizing ideas out of the ordinary comfort zone, but just listen and enjoy, and marvel at what this great artist could do.

CHARLIE PARKER & DIZZY GILLESPIE **NYC. Feb. 24, 1952**

Dizzy Gillespie (tp), Charlie Parker (as), Dick Hyman (p), Jack Lesberg (b), Charlie Smith (dm), Earl Wilson (host).

TV-program “Center Stage”, one title:

3:25	Hot House	Soli 32, 4 and 4 bars. (FM)
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This item is of course most famous for being from TV, we really see these guys when playing!! CP takes a very fine chorus with Dizzy eagerly taking over.

CHARLIE PARKER QUARTET **Brooklyn, NY., March 24, 1952**

Charlie Parker (as), Teddy Wilson (p), Eddie Safranski (b), Don Lamond (dm).
VoA broadcast "Jazz Club U.S.A." in Loew's Kings Theatre, arranged by Jerry Jerome, one title:

4:18 Cool Blues Solo 13 choruses of 12 bars
to 36 bars 4/4 with (dm). (FM)

A long and consistent solo on "Cool ...".

CHARLIE PARKER SEXTET **Queens, NY., March 25, 1952**

Bill Harris (tb), Buddy DeFranco (cl), Charlie Parker (as), Dick Cary (p), Eddie Safranski (b), Don Lamond (dm).
Jerry Jerome concert in Loew's Valencia Theatre, one title:

8:22 Ornithology Solo 4 choruses of 32 bars. (FM)

Exciting to hear CP together with other famous jazz artists of the day, all soloing. CB executes his four choruses with great force and inspiration.

CHARLIE PARKER BIG BAND **NYC. March 25, 1952**

Jimmy Maxwell, Carl Poole, Al Porcino, Bernie Previn (tp), Bill Harris, Lou McGarity, Bart Varsalona (tb), Charlie Parker, Harry Terrill, Murray Williams (as), Flip Phillips, Hank Ross (ts), Danny Bank (bar), Oscar Peterson (p), Freddie Green (g), Ray Brown (b), Don Lamond (dm), Joe Lippman (arr, cond).
Four titles were recorded for Mercury/Clef:

756-3 Night And Day As below. (FM)

756-4 Night And Day As below. (FM)

756-5 Night And Day Solo/straight 32 bars.
Solo with orch 64 bars to coda. (FM)

757-1 Almost Like Being In Love As take 4 below. (M)

757-2 (FS) Almost Like Being In Love Solo/straight 4 bars (NC). (FM)

757-3 (NC) Almost Like Being In Love Solo/straight 16 bars (NC). (FM)

757-4 Almost Like Being In Love Solo/straight 16+8 bars, orch on
bridge. Solo with orch 20 bars to coda. (M)

758-1 I Can't Get Started Solo/straight 16+8 bars, orch on
bridge. Solo 8 bars to coda. (S)

759-1 (NC) What Is This Thing Called Love? Solo/straight 16+8 bars, orch on
bridge. Solo 8 bars. (FM)

759-2 What Is This Thing Called Love? As take 1 +Solo with
orch 32 bars. (FM)

759-3 (NC) What Is This Thing Called Love? Solo/straight 16+8 bars, orch on
bridge to solo 24 bars (NC). (FM)

759-5 What Is This Thing Called Love? Solo/straight 16+8 bars, orch
on bridge to solo 32 bars.
Solo with orch 32 bars. (FM)

It is not quite clear what the producer may have had in mind with this session. Bird is in excellent shape, obviously thriving with having a bigband to work with, and I cannot see that it is his fault that several takes were made. However, why mix the key figure with rather unmotivated soli on trumpet (not good), trombone (ok) and piano (good)? Having said this, it is a pleasure to hear such excellent traditional vehicles like "... Day", "... Love" and "... Love?" played with great enthusiasm. And if one is tired of the hard swinging uptempo, take a rest with a lovely "... Started", unfortunately only in one take.

HARRY BABASIN ALL STARS **Inglewood, Ca., June 16, 1952**

Chet Baker (tp), Sonny Criss, Charlie Parker (as), Donn Trenner (p), Russ Freeman (p-"Indiana"), Harry Babasin (b), Lawrence Marable (dm).
Four titles were recorded live at the Trade Winds Club:

14:40 The Squirrel Solo 11 choruses of 12 bars.
14 choruses 12/12 with (tp/as-SC). (FM)

6:12 Irresistible You Duet with (tp) 32 bars to solo 64 bars.
Duet 24 bars to coda. (FM)

11:13 Indiana / Donna Lee Soli 6 and 1 choruses of 32 bars. (F)

10:00 Liza Soli 4, 1 and 1 choruses of 32 bars. (F)

This is one of the really great jam sessions, forty minutes of historical and musical importance. Criss and Bird recorded together before with JATP, but this is on a higher level. Both seem to be in excellent shape and pour out chorus upon chorus with great ease in informal conditions. Everything is uptempo here, and a few titles with moderate tempi might have done it, but who are we to judge and to demand? Lots of highlights, and at least the chase on "The Squirrel" should be discussed. Conclusion: This session is a must for all lovers of Criss and Bird!!

NORMAN GRANZ JAM SESSION Hollywood, June 17, 1952

Charlie Shavers (tp), Johnny Hodges, Benny Carter, Charlie Parker (as), Flip Phillips, Ben Webster (ts), Oscar Peterson (p), Barney Kessel (g), Ray Brown (b), J. C. Heard (dm).

Four titles were recorded for Clef:

802-2 Jam Blues Solo 7 choruses of 12 bars. (FM)

803-3 What Is This Thing Called Love? Solo 3 choruses of 32 bars.
Soli 4, 4, 4 and 4 bars. (FM)

804-2 Ballad Medley: Dearly Beloved Solo 32 bars. (S)

805-2 Funky Blues Solo 24 bars. (S)

How could a personnel like this avoid creating exciting music? It couldn't. For one hour in a studio, everybody blows in the very best of the JATP tradition (maybe even better!). CP seems to adapt quite easily, and to have the three greatest jazz altosax players together is something very special. Fine variation in music material and tempi, so just pick your choice! My choices are in slow tempo; note the beautiful "... Beloved" and the delightful slow blues where Hodges, Parker and Carter as pearls on a string give all they have got, magnificent!!

JAM SESSION Altadena, Ca., July 8, 1952

Charlie Parker, Frank Morgan (as), Don Wilkerson (ts), Amos Trice (p), David Bryant (b), Lawrence Marable (dm).

Two titles were recorded at Zorthian's Ranch:

13:32 Scapple From The Apple Solo 4 choruses of 32 bars.
3 choruses 4/4 with (dm). (FM)

13:20 Au Privave / Solo 8 choruses of 12 bars.
Dance Of The Infidels 21 choruses 4/4 with (ts/as-FM). (FM)

Altadena, Ca., July 14, 1952

Same. Four titles:

6:44 Hot House Solo 3 choruses of 32 bars.
64 bars 4/4 with (dm). (FM)

3:55 Embraceable You (NC) Solo 32 bars (NC). (S)

7:03 Night In Tunisia Solo 8 bars. Solo 3 choruses of
32 bars. Solo 8 bars. Coda. (FM)

7:10 How High The Moon / Solo 3 choruses of 32 bars.
Ornithology Solo 3 choruses of 32 bars. (FM)

Altadena, Ca., July 28, 1952

Same with Chet Baker (tp- "... The Apple"). Three titles:

12:42 Cool Blues Soli 5 and 9 choruses of 12 bars.
Chase with (as-FM/ts). (FM)

4:27 Dixie / Yankee Doodle Duet with (dm). (F)

6:05 Scapple From The Apple Soli 4x32 bars. (FM)

The merit of this crazy session, obviously based upon heavy consumption of stimula, is for once not Bird but his companions. The sound quality is so bad, that there is not much sense to spend much time on Bird, since we have his music in abundance, while we don't know much of early Frank Morgan, and of Don Wilkerson. I will let you sort this out yourself, trusting that you will find several examples of fine Bird.

Altadena, Ca., July 1952

Charlie Parker, Frank Morgan (as), Don Wilkerson (ts), Amos Trice (p), David Bryant (b), Lawrence Marable (dm).

One title recently appeared on "Bird in LA" (CD):

4:27 Au Privave No. 2 Solo 6 choruses of 12 bars. (FM)

A very valuable addition to those above, also in quite good sound.

Note/Postscript: Recording date for all items above is now assumed to be limited to July 15 (night of July 14) (ref. Leif Bo Petersen).

CHARLIE PARKER QUARTET **NYC. Sept. 20, 1952**
 Charlie Parker (as), Duke Jordan (p), Charles Mingus (b), Phil Brown (dm).
 Broadcast from Birdland, two titles:

5:46 Ornithology Break to solo 4 choruses of 32 bars.
 32 bars 4/4 with (dm). (F)
 4:50 52nd Street Theme Solo 4 choruses of 32 bars. 32 bars
 4/4 with (dm). Solo 8 bars. (F)

Bird does not disappoint his Birdland followers on this date, playing two long and red hot soli in fast tempo, better is not possible!

CHARLIE PARKER QUINTET **NYC. Sept. 26, 1952**
 Charlie Parker (as), Walter Bishop (p), Mundell Lowe (g), Teddy Kotick (b), Max Roach (dm).
 Note: Peter Losin's number identification has been used below (second column).
 Nine titles were recorded privately by Chan Parker and others at Rockland Palace Dance Hall:

3:12 4 Ornithology Solo 5 choruses of 32 bars. (F)
 2:42 9 Don't Blame Me Solo 48 bars to coda. (S)
 5:32 13/14 Sly Mongoose Solo/straight 64 bars. (FM)
 4:58 17 Lester Leaps In Solo 9 choruses of 32 bars. (F)
 3:31 21 Cool Blues Solo 8 choruses of 12 bars. (FM)
 5:48 24 My Little Suede Shoes Soli 32 and 32 bars. (M)
 7:20 27 This Time The Dream's On Me Solo 4 choruses of 32 bars.
 64 bars 4/4 with (dm). (F)
 4:07 28 Moose The Mooche (NC) Solo 4 choruses of 32 bars. (F)
 2:09 29 Star Eyes (NC) Soli/straight 56 and 14 bars (NC). (M)

Bird is in excellent shape on this marathon date! Particularly to be mentioned are two fast items, "Ornithology", where after a modest opening of the first chorus, he really is cooking, and "Lester Leaps In", which Pres himself never could make it so fast and at the same time perfect (with some noodling afterwards), incredible! However, don't let these magnificent items overshadow the others, lots of very exciting music!! Sound isn't bad either.

same

Personnel as above with unknown (strings) and (oboe) added.
 Nineteen titles:

3:33 1 East Of The Sun (SM)
 2:26 2 What Is This Thing Called Love? (F)
 4:10 3 Star Dust (S)
 1:55 5 Easy To Love (M)
 2:35 6 Just Friends (NC) (M)
 3:47 7 Dancing In The Dark (M)
 4:18 8 Gold Rush / Turnstile (F)
 3:12 10 April In Paris (SM)
 2:54 11 Repetition (M)
 2:10 12 Everything Happens To Me (NC) (S)
 3:29 16 Laura (S)
 3:08 18 Out Of Nowhere (SM)

2:59	19	I Didn't Know What Time It Was	(SM)
2:43	20	I'll Remember April	(M)
3:29	22	East Of The Sun No. 2	(SM)
3:23	23	Just Friends No. 2	(M)
2:22	25	What Is This Thing Called Love? No. 2	(F)
2:58	26	Repetition No. 2	(M)
2:05	31	Easy To Love No. 2 (NC)	(M)

I have chosen not to go into solo details here, as the interaction with the strings is awkward to write and has not much purpose anyway. Let it only be said that Bird seems to be more relaxed and enthusiastic to play these arrangements than in ordinary studio or concert settings, so it absolutely worth your time to listen to how he treats them, lots of exciting details!

same

The following three items have orchestra background, but so modest that they are singled out here. No. 3 is unissued (James Accardi collection):

4:28	15	Rocker	Solo 4 choruses of 32 bars. (F)
5:43	30	Rocker No. 2	Solo 5 choruses of 32 bars. (F)
4:07	32	Rocker No. 3	Solo 4 choruses of 32 bars. (F)

Since there are three different versions, all rather undisturbed by the backing, I would like to highlight them as a conclusion to this very successful date (could really all this be recorded in one evening?). And why play it thrice? Anyway, glad they did, because they are all magnificent with the last a notch sharper.

CHARLIE PARKER TENTET **Washington, D.C., Oct. 18, 1952**

Collective personnel: Charlie Walp (tp), Charlie Parker (as), Earl Swope, Bob Swope (tb), Zoot Sims (ts), probably Bill Shanahan (p), Charlie Byrd (g), Mert Oliver (b), Don Lamond (dm).

"Jazz at Midnite" jam session, four titles were recorded privately at Howard Theatre ("52nd Street Theme" is a fragment of 0:04 only) (three more titles without CP):

5:25		Scrapple From The Apple	Solo 8 bars. Solo 4 choruses of 32 bars. 64 bars 4/4 with (dm). Solo 8 bars. (FM)
4:22		Out Of Nowhere	Soli 64 and 16 bars to coda. (SM)
10:00		Now's The Time	Solo 6 choruses of 12 bars. (M)
4:42		Cool Blues (NC)	Solo 12 bars (NC). (FM)

Bird is not in his best shape here, as evident from "... The Apple", where he seems unconcentrated in the beginning, and not very successful with his improvisations. The recording of "Cool ..." misses the beginning, and only Bird's last chorus is caught (before Zoot takes over), and it sounds strange. There are some peculiarities also on "... The Time" and "... Nowhere". On the other hand, it is exciting to Bird's art also under non-optimal circumstances.

CHARLIE PARKER WITH THE MILT JACKSON QUARTET **NYC. Nov. 1, 1952**

Charlie Parker (as), Milt Jackson (vib), John Lewis (p), Percy Heath (b), Kenny Clarke (dm).

Broadcast from Birdland, three titles:

5:47		How High The Moon	In ens 30 bars. Break to solo 3 choruses of 32 bars. 32 bars 4/4 with (dm) to ens 30 bars. (FM)
3:09		Embraceable You	Soli with (vib) 32 and 16 bars. (S)
0:20		52 nd Street Theme (NC)	Solo 8 bars. (F)

The presence of vibraphone makes also this session to be out of the ordinary. Bird has an inspired solo on "... The Moon", and "Embraceable ..." is always nice, although the conclusion of the long solo is rather strange, possibly he thinks this is the end, but a vibraphone solo follows.

CHARLIE PARKER WITH STRINGS NYC. Nov. 14, 1952

Charlie Parker (as), Walter Bishop (p), Walter Yost (b), Roy Haynes (dm),
Candido Camero (cga), unknown (oboe), (strings).

Concert in Carnegie Hall (1st concert), beginning 8:15 p.m., three titles:

Just Friends	Intro 4 bars to solo/straight 16+8 bars, orch on bridge. Soli 32 and 24 bars to coda. (M)
Easy To Love	Solo/straight 16+8 bars, orch on bridge. Solo 16+10 bars to coda, orch on bridge. (M)
Repetition	Solo/straight. Solo 32 bars. Solo/straight. (M)

NYC. Nov. 14/15, 1952

Same. Concert in Carnegie Hall (2nd concert), beginning 11:45 p.m., three titles:

Just Friends	As above. (M)
Easy To Love	As above. (M)
Repetition	As above. (M)

Bird seems to enjoy the arrangements more than I do, and to be honest his playing overrides my protests and has very pleasant quality. Note how different he plays "Easy ..." and "Repetition", the latter heavily conga-based, on those two days. Note also the grandiose fluff on the opening of the 32 bars solo on "... Friends", last concert, which also has slower tempo than first concert.

CHARLIE PARKER / DIZZY GILLESPIE SEXTET NYC. Nov. 15, 1952

Dizzy Gillespie (tp), Charlie Parker (as), Walter Bishop (p), Walter Yost (b), Roy Haynes (dm), Candido Camero (cga).

Concert in Carnegie Hall (2nd concert), beginning Nov. 14, 11:45 p.m., two titles:

7:25	Night In Tunisia	Solo 8 bars. Break to solo 64 bars. Solo 8 bars. (M)
2:10	52 nd Street Theme	Soli 64 and 8 bars. (F)

Excellent version of "... Tunisia", and the presence of conga makes it different from other versions. Note also "... Theme" which is not only a brief signoff but having a long altosax solo. Note the funny opening, but otherwise somewhat unconcentrated.

CHARLIE PARKER JAM SESSION Boston, prob. Dec. 8-14, 1952

Possibly Joe Gordon (tp), Charlie Parker (as), possibly Bill Wellington (ts), Richard Twardzik (p), Charlie Mingus (b), Roy Haynes (dm).

One title, among several, recorded live, most likely from the Hi Hat Club, almost certainly not from Christy's:

10:51	I'll Remember April	Solo 4 choruses of 48 bars. With ens 48 bars to coda. (FM)
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Bird is eager to play on this occasion and plays a solid solo.

CHARLIE PARKER JAM SESSION Boston, Dec. 14, 1952

Joe Gordon (tp), Charlie Parker (as), Richard Twardzik (p), Charles Mingus (b), Roy Haynes (dm), "Symphony Sid" Torin (mc).

WCOP broadcast from the Hi Hat Club, eight titles:

4:19	Ornithology	Solo 64 bars. (FM)
5:26	Cool Blues	Solo 8 choruses of 12 bars. 36 bars 4/4 with (dm/tp). (FM)
5:38	Groovin' High	Solo 64 bars. (F)
9:07	Don't Blame Me	Soli 32 and 16 bars. (S)
6:01	Scrapple From The Apple	Soli 8 and 64 bars. 32 bars 4/4 with (dm/tp). Solo 8 bars. (F)
5:27	Cheryl	Solo 8 choruses of 12 bars. 24 bars 4/4 with (dm/tp). (FM)
2:21	Jumpin' With Symphony Sid	Solo 8 choruses of 12 bars. (FM)

I cannot resist quoting myself from the Richard Twardzik solography: "We all know Bird and his greatness, and he plays very well here, but we have heard his

tricks before (not those in the start of his 8th and last chorus on “Cheryl”!!!). However, we have not heard someone playing jazz piano like this”. Possibly Bird was inspired by the fine group he had here, and the sound quality of the CD is very good, so all is set for a fine listening. The repertoire is the same as usual, nothing exciting there, but everything works out fine, don’t forget to listen to the magnificent “... Blame Me”, and this is a session standing out from the crowd.

CHARLIE PARKER QUARTET **NYC. Dec. 30, 1952**

Charlie Parker (as), Hank Jones (p), Teddy Kotick (b), Max Roach (dm).
Four titles were recorded for Clef:

1118-3	The Song Is You	Solo 64 bars. (F)
1119-7	Laird Baird	Soli 48 and 12 bars. (M)
1120-2	Kim	As below. (F)
1120-4	Kim	Soli 3 and 1 choruses of 32 bars. (F)
1121-2	Cosmic Rays	As below. (M)
1121-5	Cosmic Rays	Soli 24 and 12 bars. (M)

Two standards in uptempo and two blues in medium are what we get here, and this time there is little additional material, only two alternates. The recording balance is not good, and with such brief numbers, letting piano, bass and drum all have soli destroys much of the excitement. In fact Bird is in very good shape and should have taken soli twice the length of what actually is allocated. I dig in particular “... Rays”.

MILES DAVIS SEXTET **NYC. Jan. 30, 1953**

Miles Davis (tp), Sonny Rollins, Charlie Parker (ts), Walter Bishop (p), Percy Heath (b), Philly Joe Jones (dm).

Three titles were recorded for Prestige (the reported “Well You Needn’t” was never recorded):

450	Compulsion	Solo 64 bars (1 st (ts)-solo). (F)
451-1	The Serpent's Tooth	Solo 64 bars (2 nd (ts)-solo). (FM)
451-2	The Serpent's Tooth	As above plus solo 4 bars (first four). (FM)
452	Round About Midnight	Acc. (tp) 16 bars. Solo 32 bars. (S)

Ira Gitler describes vividly this session as troublesome, and after not having listened to it for some years, I expected the results, particularly those of Bird, to be a mess. However, I was surprised in a positive way, Bird plays not at all bad on this unusual instrument. Particularly the slow “... Midnight” is executed with style, and also the fast “Compulsion” has fine soloing, while “... Tooth” lacks coherence with a disastrous opening of take 2.

JAZZ WORKSHOP **Montreal, Feb. 5, 1953**

Charlie Parker (as), Brew Moore (ts-“Wahoo”), Paul Bley (p), Dick Garcia (g), Neal Michaud (b), Ted Paskert (dm).

CBS TV-broadcast “Jazz Workshop”, three titles issued on Uptown (others without CP):

1:58	Cool Blues	Solo 7 choruses of 12 bars. (F)
3:24	Don’t Blame Me	Solo 64 bars. (S)
3:28	Wahoo / Perdido	Soli 8, 64 and 8 bars. (FM)

A good start of the the 1953 year, now with the altosax on hand. Since this is tv, the duration of the tunes is rather brief, but the sound quality is very good, and it is a true pleasure to hear another version of the beautiful “... Blame Me”, as well as a swinging “... Cool”. And as a special attraction, guesting the great Brew Moore on “Wahoo”, fine playing by both on this one, should have included a sax chase though!

JAZZ WORKSHOP **Montreal, Feb. 7, 1953**

Charlie Parker (as), Valdo Williams (p), Dick Garcia (g), Hal Gaylor (b), Billy Graham (dm).

Two titles were recorded live at Chez Paree (no CP on “I’ll Remember April”):

4:08	Ornithology	Solo 4 choruses of 32 bars. (FM)
7:32	Cool Blues	Solo 12 choruses of 12 bars. 5 choruses 4/4 with (g). (FM)

same date

Charlie Parker (as), Steep Wade (p), Dick Garcia (g), Bob Rudd (b), Bobby Malloy (dm).

Three titles were recorded live at Chez Paree:

5:14	Moose The Mooche	Solo 6 choruses of 32 bars. 64 bars 4/4 with (dm/g). (F)
3:42	Embraceable You	Solo 56 bars to long coda. (S)
7:41	Now's The Time	Soli 7 and 2 choruses of 12 bars. (M)

Great sessions these with Bird in his very best shape, although the sound is not quite as clear as above, particularly for guitar and piano, too bad because they are really prominent partners. Here he has got time to stretch it out, four strong choruses on "Ornithology" and six on "Moose ..." are impressive. Long solo also on "Cool ..." an exciting to have an altosax/guitar chase here. "Embraceable ..." is played gorgeously (skipping 8 bars?), and finally a flashing "... Time".

**CHARLIE PARKER WITH
THE HARRIS / JACKSON HERD**

NYC. Feb. 16, 1953

Bill Harris (tb), Charlie Parker, Charlie Mariano (as), Harry Johnson (ts), Sonny Truitt (p), Chubby Jackson (b), Morey Feld (dm), Leonard Feather (mc).

Broadcast from the Bandbox, one title:

5:14	Your Father's Moustache	Solo 4 choruses of 32 bars. (FM)
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Something different, certainly! First the Herman atmosphere, then a good tenorsax solo, and at 2:45 Bird is introduced, playing an inspired solo. The sound quality could have been better though.

CHARLIE PARKER

Washington D. C., Feb. 21, 1953

Charlie Parker (as), possibly Jack Holliday (p), possibly Mort Oliver (b), Max Roach (dm).

Date also falsely given as Jan. 10 and March 1953.

Concert from Howard Theatre, four titles:

4:21	Ornithology (NC)	Solo 3 ½ choruses of 32 bars (NC). 3 choruses 4/4 with (dm). (F)
4:37	Out Of Nowhere	Solo 3 choruses of 32 bars. Solo 16 bars to coda. (M)
4:13	Cool Blues	Solo 10 choruses of 12 bars. 5 choruses 4/4 with (dm). (F)
4:58	Anthropology	Solo 7 choruses of 32 bars. 2 choruses 4/4 with (dm). (F)

Now this is some session! Bird is in excellent shape here as evident from the very fast but not complete "Ornithology". A strong version of "... Nowhere" is also something to dig! Generally high tempi here; one reason I suspect is the presence and the demands of Max Roach, also inviting Bird into several quite long 4/4 chases. Four highlights, but listen twice to the ultra fast "Anthropology". Great session!

**CHARLIE PARKER WITH
THE JOE TIMER ORCHESTRA**

Washington, D.C., Feb. 22, 1953

Bigband personnel including Charlie Parker (as), Joe Timer (dm).

Eight titles were recorded at Club Kavakos:

3:26	Fine And Dandy	Solo 3 choruses of 32 bars. (FM)
3:22	These Foolish Things	Solo 48 bars to long coda. (S)
3:35	Light Green	Solo with orch 11 choruses of 12 bars. (FM)
3:51	Thou Swell	Soli 34 and 28 bars. Solo 34 bars to coda. (M)
5:22	Willis	Soli 5 x 32 bars. (M)
3:13	Don't Blame Me	Solo 32+10 bars. Coda. (S)
2:00	Something To Remember You By	Solo 32 bars. (M)
1:13	Blue Room	Briefly in orch. (M)
3:12	Roundhouse	Soli 32, 34 and 24 bars to coda. (M)

To hear Bird with a bigband is not an everyday occasion, and therefore should merit full concentration. Obviously the leader who is a drummer has decisive influence on the arrangements, and the band swings, although sometimes, if my ears are correct, I suspect some parts could have been better executed. Anyway, Bird seems to enjoy himself, also meeting several tunes never recorded before. "Light ...", "Roundhouse" (though badly camouflaged "Out Of Nowhere") and particularly "Willis" are well blown, as if Bird did not need to have any rehearsals before they entered the club. Fine traditional ballad playing on "... Things" and "... Blame Me", but on the latter, something goes awfully wrong at the end, what happened? In general, a session well worth noticing.

CHARLIE PARKER **Boston, March 10, 1953**

Charlie Parker (as), Red Garland (p), Bernie Griggs (b), Roy Haynes (dm).
WHDG broadcast from Storyville Club, four titles:

5:05	Moose The Mooche	Solo 4 choruses of 32 bars. (FM)
4:53	I'll Walk Alone	Soli 64 and 16 bars to coda. (SM)
4:23	Ornithology	Solo 3 choruses of 32 bars. (FM)
4:34	Out Of Nowhere (NC)	Soli 64 and 12 (NC) bars. (M)

As shown later, CP seems to have felt at home in the Boston clubs, although these versions of "... The Mooche", "Ornithology" and "... Nowhere" are good quality without being out of his ordinary capabilities. Note however a new tune never recorded by CP before, "... Alone" in pleasant slow tempo. Also, note that this is the only recorded session where CP plays with pianist Red Garland, later to become famous with Miles Davis.

CHARLIE PARKER **NYC. March 23, 1953**
WITH THE MILT BUCKNER TRIO

Charlie Parker (as), Milt Buckner (org), Bernie MacKay (g), Cornelius Thomas (dm), Leonard Feather (mc).
Down Beat Poll Winners broadcast from Bandbox, one title:

3:40	Groovin' High	Solo 3 choruses of 32 bars. 64 bars 4/4 with (dm). (F)
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Interesting to hear something different, although the organ accompaniment seems to disappear in the lack of microphones. Bird has no problems though.

CHARLIE PARKER QUARTET **NYC. March 30, 1953**

Charlie Parker (as), Walter Bishop (p), Kenny O'Brien (b), Roy Haynes (dm).
Broadcast from Bandbox, four titles ("Theme"s contain references to "Caravan", "My Little Suede Shoes" and "52nd Street Theme", not of much interest, details assumed not necessary):

4:24	Star Eyes	Solo 36 bars. (M)
5:00	Ornithology	Solo 32 bars. 64 bars 4/4 with (dm). (FM)
4:24	Diggin' For Diz	Soli 32 and 48 bars. (FM)
3:31	Embraceable You	Soli 32 and 8 bars to long coda. (S)

Bird is not in good shape here! He is slow and unsure several places and not eager to play, only the pianist saves the date. Note only one chorus on "Ornithology". Only "... You" is worth spending time with, but he plays very close to the melody.

CHARLIE PARKER QUARTET **NYC. May 9, 1953**

Charlie Parker (as), John Lewis (p), Curly Russell (b), Kenny Clarke (dm), Candido Camero (cga-"Broadway").
Broadcast from Birdland, four titles (two brief "Lullaby Of Birdland"-themes, straight only, of no interest):

4:08	Cool Blues	Solo 8 choruses of 12 bars. 24 bars 4/4 with (dm). (F)
5:18	Star Eyes	Straight/Soli 44+36 bars. Straight 24 bars to coda. (M)
6:21	Moose The Mooche	Solo 4 choruses of 32 bars. 3 choruses of 4/4 with (dm). Straight/solo 8 bars. (F)
2:49	Broadway	Acc. (cga). (F)

Bird has some problems here. On “Cool ...” four bars seem to be missing in the first chorus, but maybe my count is wrong. More problematic is that “Star Eyes” which he uses to play so nicely, here is somewhat incoherent. He also has got problems with “Moose ...”, thinking pauses, slight stumbling and some reed trouble. He does not solo properly on “Broadway”. By luck John Lewis has a brilliant day.

QUINTET OF THE YEAR **Toronto, Canada, May 15, 1953**

Dizzy Gillespie (tp, vo-“Salt ...”), Charlie Parker (as), Bud Powell (p), Charles Mingus (b), Max Roach (dm). Note that the bass playing was badly recorded and later overdubbed.

Concert at “Massey Hall”, seven titles (1st set: items 1-4, 2nd set: items 5-7):

7:06	Perdido	Solo 3 choruses of 32 bars. (FM)
7:20	Salt Peanuts	Solo 8 bars. Solo 3 choruses of 32 bars. (F)
7:03	All The Things You Are	Acc. (tp). Solo 72 bars. (M)
0:36	52 nd Street Theme	In ens. (F)
6:34	Wee	Solo 3 choruses of 32 bars. (F)
8:53	Hot House	Solo 3 choruses of 32 bars. (FM)
7:15	Night In Tunisia	Acc. (tp). Solo 8 bars. Break to Solo 3 choruses of 32 bars. (FM)

I remember my first encounter with this concert, some four or five years after recording date, and when these boppers were among our favourite jazz musicians. I thought Bird was playing great, but then came Dizzy and he was even greater, but then same Bud, and he was the greatest of them all with his piano playing!! Still I get this feeling, but possibly I underestimated Bird.

BUD POWELL TRIO **NYC. May 22, 1953**
WITH CHARLIE PARKER

Charlie Parker (as), Bud Powell (p), Charles Mingus (b), Art Taylor (dm).

Broadcast from Birdland, three titles, private collection:

4:11	Cool Blues (NC)	(FM)
4:35	All The Things You Are (NC)	(SM)
0:45	Lullaby Of Birdland (NC)	(M)

I thought that only Benedetti could entertain himself by doing such vandalism, but here is another example, all of piano soli are excised. Bird plays great here, so why shouldn't BP do the same?

DIZZY GILLESPIE **NYC. May 23, 1953**

Dizzy Gillespie (tp, vo), Miles Davis (tp), Charlie Parker (as), Sahib Shihab or possibly Bill Graham (bar), Wade Legge (p), Lou Hackney (b), Al Jones (dm), Joe Carroll (vo).

Broadcast from Birdland, two titles:

6:35	The Bluest Blues	Solo 48 bars. (M)
2:53	On The Sunny Side Of The Street	Solo 16 bars. (M)

These items are something special for me, because they were the first broadcast ones I heard with Bird! Still enjoy them, and I wish he had the “... The Street” all for himself!

CHARLIE PARKER & HIS ORCHESTRA **NYC. May 25, 1953**

Charlie Parker (as), Junior Collins (frh), Al Block (fl), Hal McKusick (cl), Tom Mace (oboe), Mannie Thaler (bassoon), Tony Aless (p), Charles Mingus (b), Max Roach (dm), Dave Lambert (vo-group) including Annie Ross (vo), Gil Evans (arr, dir).

Three titles were recorded for Verve, no CP on 1238-1&5 and 1239-2&5 (false starts) but:

1238-2	In The Still Of The Night (NC)	Obbligato parts. (F)
1238-3	In The Still Of The Night	As below (ca.) (F)
1238-4	In The Still Of The Night	As below. (F)
1238-6	In The Still Of The Night	As below. (F)

1238-7	In The Still Of The Night	Obbligato parts. Solo 72 bars. (F)
1239-1	Old Folks (FS)	Intro. (S)
1239-3	Old Folks	As below. (S)
1239-4	Old Folks (FS)	Intro. (S)
1239-6	Old Folks	As below. (S)
1239-7	Old Folks (FS)	Intro. (S)
1239-8	Old Folks	As below. (S)
1239-9	Old Folks	Intro. Obbligato parts. Soli 8 and 16 bars. Coda. (S)
1240-9?	If I Love Again	Straight 40 bars. Obbligato parts. Solo 40 bars to coda. (F)

I enjoy this session very much! Particularly because it is different from the usual quartet or quintet mode with exciting interplay between CP and the famous vocal group. In addition Bird is very inspired on this date, eager to play, full of joy! That they need many takes to be reasonably satisfied is only positive, it is so interesting to follow the development towards the master take; particularly the very charming tune "... The Night" in uptempo is worth a careful study, but also the others have merits. Don't skip this session!!

**BUD POWELL TRIO
WITH CHARLIE PARKER**

NYC. May 30, 1953

Charlie Parker (as), Bud Powell (p), Charles Mingus (p), Art Taylor (dm), Candido Camera (cga).

Broadcast from Birdland, three titles:

4:55	Moose The Mooche	Solo 3 choruses of 32 bars. 32 bars 4/4 with (dm). (F)
7:00	Cheryl	Solo 9 choruses of 12 bars. 36 bars 4/4 with (cga). (FM)
0:41	Lullaby Of Birdland	Straight with (mc) 32 bars. (M)

The presence of Bud always seems to ignite Bird, so also here, fine soloing by both on both "... The Mooche" and "Cheryl" (why they include conga in the session, also with long soli, is beyond me).

**BUD POWELL TRIO
WITH CHARLIE PARKER**

NYC. probably May 30, 1953

Charlie Parker (as), Bud Powell (p), Charles Mingus (b), Art Taylor (dm).

Broadcast, probably from Birdland, one title:

5:26	Dance Of The Infidels	Solo 9 choruses of 12 bars. 24 bars 4/4 with (dm). (FM)
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Five minutes of magnificent music; first Bird in excellent shape, and then BP who takes a highly memorable, long and inspired solo.

CHARLIE PARKER

Boston, June 14, 1953

Herb Pomeroy (tp), Charlie Parker (as), Dean Earl (p), Bernie Griggs (b), Bill "Baggy" Grant (dm), Sid "Symphony Sid" Torin (mc).

WCOP broadcast from the Hi Hat, three titles:

5:38	Cool Blues	Solo 9 choruses of 12 bars. Soli 4 and 4 bars. (F)
7:13	Scrapple From The Apple	Solo 8 bars. Solo 4 choruses of 32 bars. Soli 4, 4 and 8 bars. (F)
6:34	Laura	Soli 32 and 32 bars to coda. (S)

This seems to be the first in a row of fine broadcasts from Boston's "Hi-Hat"-club. Strong "Cool ...", and note the first bars in the brief chase! "Scrapple ..." seems to be a greeting from New York to Boston, four great choruses. Finally an unusual ballad for Bird, "Laura", lovely!!

JAM SESSION

NYC. June 3 or 27, 1953

Charlie Parker (as), Hank Mobley, Sonny Stitt (ts), Bud Powell (p), George Duvivier (b), Max Roach (dm) and others.

Broadcast from Birdland, recorded off line from the radio by Chan Parker, cutting out other musicians besides Bird, three titles:

4:25	Star Eyes	Solo 3 choruses of 36 bars. (M)
2:02	Moose The Mooche (NC)	Solo 24+64 bars (NC). (F)
3:51	Ornithology	Solo 3 choruses of 32 bars. Long disorganized chase. (F)

Oh, how I wish we could have the full session!! Anyway with regard to Bird, he plays a beautiful solo feature on "Star ...". Note however his problems in the first bridge. The first part of "Moose ..." is missing, and note the strange phrasing in the last part of the second chorus. Finally, to have had the chase on "Ornithology" in good sound would have been vintage treasury!

CHARLIE PARKER QUINTET **NYC. July 26, 1953**
Benny Harris (tp), Charlie Parker (as), Al Haig (p-most), Bud Powell (p-some), Charles Mingus (b), Art Taylor (dm).
Live from Open Door, large number of titles:

3:02	Out Of Nowhere	Solo 3 choruses of 32 bars. (M)
3:54	Star Eyes	Solo 2 choruses of 36 bars. (M)
4:41	Cool Blues	Solo 13 choruses of 12 bars. 6 choruses 4/4 with (dm). Solo 24 bars. (F)
3:24	East Of The Sun	Solo 3 choruses of 36 bars. (M)
6:08	The Song Is You	Solo 2 choruses of 64 bars. 24 bars 4/4 with (dm). Solo 32 bars. (F)
2:34	52 nd Street Theme	Solo 4 choruses of 32 bars. (F)
3:18	Ornithology	Solo 4 choruses of 32 bars. 24 bars 4/4 with (dm). (F)
3:30	Scrapple From The Apple	Solo 8 bars. Solo 4 choruses of 32 bars. Soli 4, 4 and 8 bars. (F)
4:13	My Old Flame	Solo 30+32+12 bars. (S)
2:16	My Little Suede Shoes	Solo 32 bars. (M)
3:03	I Remember You	Solo 3 choruses of 36 bars. (FM)
4:13	All The Things You Are	Solo 2 choruses of 36 bars. (M)
2:00	Just You, Just Me	Solo 2 ½ choruses of 32 bars. (FM)
4:16	I'll Remember April	Solo 2 choruses of 48 bars. (M)
3:16	Hot House	Solo 3 choruses of 32 bars. (FM)
3:01	52 nd Street Theme	Solo 4 choruses of 32 bars. (F)
2:28	I Cover The Waterfront	Solo 32 bars to coda. (S)
4:14	This Time The Dream's On Me	Solo 2 choruses of 32 bars. 3 choruses 4/4 with (dm/tp). (FM)
3:13	I'll Remember April (to Theme)	Solo 2 choruses of 48 bars. (FM)

This is another example of somebody so hung up with Bird that the tape recorder is turned off whenever other artists are playing. Seemed to be a good idea then, and possibly some of you readers support it still. I don't. Even some assumed great piano is discarded. (Note that this makes it next to impossible to be exact in solo notation, everything is in fact 'not complete'. Note also that only improvisational choruses are given, which with Bird, in itself is an inexact task). Nevertheless this idea gives us altosax in quantities. The surroundings are awful though, the music sounds like being played in a bucket, with added public noise. The latter however may be to Bird's benefit because it clearly camouflages possible faults or troubles. My initial feeling was that this was a night of inexhaustible inspiration. I can see him flying up there on the stage, creating quality music in his own world, not noticing the noisy crowd before him.

CHARLIE PARKER QUARTET **NYC. July 30, 1953**
Charlie Parker (as), Al Haig (p), Percy Heath (b), Max Roach (dm).
Four titles were recorded for Verve (1246-2&5 and 1249-1&2 are false starts with a few bars of straight, no interest):

1246-1	Chi Chi	Solo 6 choruses of 12 bars. (FM)
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1246-3	Chi Chi	As below. (FM)
1146-4	Chi Chi	As below. (M)
1246-6	Chi Chi	Solo 5 choruses of 12 bars. (M)
1247-1	I Remember You	Soli 52 and 8 bars. (FM)
1248-1	Now's The Time	Solo 5 choruses of 12 bars. (FM)
1249-3	Confirmation	Solo 64 bars. (FM)

Interesting for us amateurs to follow the development of "Chi Chi" until a satisfactory master take is made. For this listener, take 1 would have been good enough! However, I note that 1 is quite long compared to 3 and 4. However, then they change tempo notably slower, make the duration of 6 comparable to 1 anyway. Glad I am not a producer! For some reason they are happy almost immediately with the other tunes, and I have no complaints to make!

CHARLIE PARKER QUINTET **Boston, Sept. 22, 1953**
Herb Pomeroy (tp), Charlie Parker (as), Sir Charles Thompson (p), Jimmy Woode (b), Kenny Clarke (dm).
WHDH broadcast from Storyville Club, five titles:

4:11	Now's The Time	Soli 36, 4 and 4 bars. (M)
4:58	Don't Blame Me	Solo 32 bars. Duet with (tp) 8 bars to long coda. (S)
2:29	Dancing In The Dark (NC)	Solo 32 bars to coda. (M)
4:44	Cool Blues	Solo 7 choruses of 12 bars. 24 bars 4/4 with (dm). (FM)
5:04	Groovin' High (NC)	Break to solo 64 bars. 64 bars 4/4 with (dm/tp). (FM)

Back to Boston, and although not quite as exciting as the sessions next year, nevertheless having some interesting Bird. It is always a pleasure to hear "... Blame Me", also with some quality trumpet playing and surprisingly fine and modern piano playing by 'mainstreamer' Sir Charles. Also to meet a 'new' tune like "... The Ceiling" is very promising, but unfortunately the whole first part is missing, leaving one a piano solo (good enough) and CP's closing which is rather straight. Need also to mention "Cool ...", where the first chorus is rather strange, and where something happens later making him lose concentration, thus ending up with a rather lousy solo. Finally there is some reed trouble on "... High".

CHARLIE PARKER WITH
THE CHET BAKER QUINTET **Eugene, Oregon, Nov. 5, 1953**
Chet Baker (tp), Charlie Parker (as), Jimmy Rowles (p), Carson Smith (b), Shelly Manne (dm).
Three titles were recorded privately at University of Oregon:

2:47	Ornithology	Solo 3 choruses of 32 bars. (F)
3:48	Barbados	Solo 5 choruses of 12 bars. (FM)
5:33	Cool Blues	Solo 8 choruses of 12 bars. 12 choruses 4/4 with (dm/tp). (F)

Another vandalism, this time it is Chet Baker that suffers, heard almost only in the chase on "Cool ...", the most interesting here. CP's contributions are otherwise ok without having anything special.

Note: In the 1954 section I included CP's melody presentations (without much or any improvisation) as "straight". I have changed that for 1953 and upwards, only improvised choruses are noted (with a few exceptions to clarify)..

Note: Postscript of Nov. 2022: The dating of the Boston sessions 1953-54 is problematic. I have chosen to adapt to Peter Losin's conclusions in his Charlie Parker homepage.

CHARLIE PARKER **Boston, Jan. 4-10, 1954**
Herbie Williams (tp), Charlie Parker (as), Rollins Griffith (p), Jimmy Woode (b), Marquis Foster (dm), Symphony Sid (mc).
WCOP broadcast from the Hi Hat, eight titles:

5:44	Cheryl	Solo 10 choruses of 12 bars. Soli 4 and 4 bars. (F)
6:24	Ornithology	Solo 3 choruses of 32 bars. (F)
1:30	52 nd Street Theme	Soli 8, 32 and 8 bars. (F)
6:36	My Funny Valentine	Soli 3 and 1 choruses of 36 bars to coda. (M)
7:44	Ornithology	Solo 4 choruses of 32 bars. (FM)
7:12	My Little Suede Shoes	Straight 32 bars to solo 64 bars. Straight 36 bars. (M)
6:59	Now's The Time	Solo 9 choruses of 12 bars. (M)
6:04	Groovin' High	Solo 3 choruses of 32 bars. (F)

Boston, Jan. 18, 1954

Same. Four titles:

6:47	Ornithology	Solo 3 choruses of 32 bars. (FM)
9:36	Out Of Nowhere	Solo 64 bars. Duet with (tp) 16 bars to coda. (M)
7:02	Cool Blues	Solo 7 choruses of 12 bars. (FM)
4:44	Scrapple From The Apple (NC)	Soli 8 and 64 bars. (FM)

Boston, Jan. 23, 1954

Same with Jay Migliori (ts) added (pleasant surprise!), George Solano (dm) replaces Foster. Four titles:

9:14	Now's The Time	Solo 8 choruses of 12 bars. (FM)
5:48	Out Of Nowhere	Solo 3 choruses of 32 bars. Solo 32 bars to coda. (M)
5:01	My Little Suede Shoes	Straight 32 bars to solo 32 bars. Straight 20 bars. (M)
1:08	Jumpin' With Symphony Sid (NC)	Solo with (mc) 28 bars (NC). (FM)

Boston, Jan. 24, 1954

Same as Jan. 4-10. Five titles:

6:11	Cool Blues	Solo 7 choruses of 12 bars. Soli 4 and 4 bars. (F)
6:01	My Little Suede Shoes (NC)	Solo 10 bars (NC). Straight 36 bars. (M)
7:35	Ornithology	Solo 4 choruses of 32 bars. Straight 32 bars. (F)
4:23	Out Of Nowhere	Soli 32 and 16 bars to coda. (M)
2:34	Jumpin' With Symphony Sid	Solo 4 choruses of 12 bars. (FM)

The Boston broadcasts seem to be the Bird's very last recorded club dates. There is nothing in his playing to indicate that he is into a decline and final year. On the contrary he plays with great inspiration and fire all through this week. The accompanying group is of fine quality, giving Bird the support he needs. The repertoire is well known, and we can only sit back and enjoy "Ornithology", "Cool Blues", "Now's The Time" and all the others, some in several versions. No need to select highlights, they are all worth playing, but watch out for fascinating details, like bars 13-14 of "... Nowhere"'s second chorus or "Cool ..."s fourth chorus, both Jan. 18, or the undated "Ornithology" and much more!

STAN KENTON & HIS ORCHESTRA **Portland, Oregon, Feb. 25, 1954**

Bigband personnel with Charlie Parker (as) guesting.

Concert from Civic Auditorium, three titles:

2:33	Night And Day	Solo with orch 3 choruses of 48 bars to coda. (FM)
3:05	My Funny Valentine	Solo with orch 3 choruses of 36 bars to coda. (SM)

2:47 Cherokee Intro 8 bars to solo with orch
3 choruses of 64 bars to long coda. (F)

Bird is managing well sitting in with the Kenton orchestra, even "Cherokee" in uptempo seems to pose no problems. Much beauty to be heard in "... Valentine", while "Night ..." is not always coherent (could there also be some splicing here?).

LA. Feb. 28, 1954

Same. Concert "Festival of Modern American Jazz" at Shrine Auditorium, three titles (unissued):

3:00 Night And Day Similar to above. (F)
3:27 My Funny Valentine Similar to above. (S)
2:50 Cherokee Similar to above. (F)

Postscript of Nov. 34, 2022: As you see, the Bird/Kenton cooperation materialized in several concerts with the same tunes, but of course the soloing was always different. Note that he opens his solo on "... Day" with a fluff.

CHARLIE PARKER QUINTET NYC. March 31, 1954

Charlie Parker (as), Walter Bishop (p), Jerome Darr (g), Teddy Kotick (b), Roy Haynes (dm).

Four titles were recorded for Clef:

1531-1 I Get A Kick Out Of You Solo/straight 2 choruses of 68 bars.
Solo/straight 36 bars to coda. (FM)
1531-4 I Get A Kick Out Of You (NC) Straight 44 bars (NC). (FM)
1531-6 I Get A Kick Out Of You (NC) Straight 52 bars (NC). (FM)
1531-7 ms I Get A Kick Out Of You Solo/straight 2 choruses of 68 bars.
Solo/straight 20 bars to coda. (FM)
1532-1 Just One Of Those Things Straight 48 bars. Solo 64 bars.
Straight 12 bars. (F) to coda. (S)
1533-1 My Heart Belongs To Daddy (NC) Straight 8 bars (NC). (M)
1533-2 My Heart Belongs To Daddy Straight 32 to solo 32 bars.
Solo/straight 36 bars to coda. (M)
1534-1 I've Got You Under My Skin Straight 64 to solo 48 bars.
Solo/straight 24 bars to coda. (F)

There is nothing obviously wrong with this session. Lots of takes are needed for "... Kick ..." but seems not to be Bird's fault; take 1 has a misunderstanding after the piano solo, when the guitar chooses to play, something omitted in the final version. Possibly the altosax tone is slightly closed. The setup makes Bird not to go for the deep improvisations but rather playing on the surface, therefore noted as solo/straight. "Just One ..." might have needed another take. Choose one, choose "... Daddy", it's a lovely tune and a fine solo!

CHARLIE PARKER WITH STRINGS NYC. Aug. 27, 1954

Charlie Parker (as) with quintet and (strings).
WABC broadcast from Birdland, four titles:

2:10 What Is This Thing Called Love? Solo with orch. (F)
2:35 Repetition Solo with orch. (M)
2:05 Easy To Love Solo with orch. (M)
3:28 East Of The Sun Solo with orch. (M)

Maybe I should not say it, but I find the arrangements rather corny. Therefore it is a wonder that Bird do not seem to bother but plays his part correctly and beautifully, although of course he never has the chance to work out something.

CHARLIE PARKER QUARTET NYC. Sept. 25, 1954

Charlie Parker (as), John Lewis (p), Percy Heath (b), Kenny Clarke (dm).
Three titles were recorded in concert at Carnegie Hall:

3:38 The Song Is You Straight 1 to solo 4 choruses
of 64 bars to coda. (F)
1:55 My Funny Valentine Solo 36+20 bars. (SM)

2:24 Cool Blues Solo 9 choruses of 12 bars. (F)

The recording balance is not good here, Bird's playing is seemingly hanging in the air. The three tunes are played as a unit, and there are several examples all through that show he is not in his best shape this night.

CHARLIE PARKER QUINTET

NYC. Dec. 10, 1954

Charlie Parker (as), Walter Bishop (p), Billy Bauer (g), Teddy Kotick (b), Art Taylor (dm).

Two titles were recorded for Verve:

2115-2	Love For Sale	As take 4. (FM)
2115-3	Love For Sale (NC)	Straight 48 bars (NC). (FM)
2115-4	Love For Sale	Straight 64 bars to solo 64 bars. Straight 20 bars to coda. (FM)
2115-5 ms	Love For Sale	As take 4. (FM)
2116-2	I Love Paris	Straight 48 bars to solo 32 bars. Solo/straight 16 bars. (SM)
2116-3 ms	I Love Paris	As take 2. (SM)

The evergreen concept of the previous Clef session is continued, possibly planned together. It is strange that only two titles were made, because this one has Bird in better and best shape. Beautiful tunes played easily with no obvious problems, and several takes were only a benefit. One might wonder if anybody felt that this was the genius' last visit to a recording studio; if his health was bad, it certainly did not influence his terminal music.

No further recording sessions, no recordings of Charlie Parker in 1955 (Jan. – March 12) have been found.

...ooo...