

The
TRUMPET
of
JOHN BIRKS GILLESPIE
“DIZZY”

Solographer: Jan Evensmo, assisted by James Accardi
Last update: Sept. 29, 2017, Jan. 4, 2024

Born: Cheraw, South Carolina, Oct. 21, 1917
 Died: Englewood, NJ., Jan. 6, 1993

Introduction:

Should not be necessary, really! Dizzy Gillespie was the creator of bebop and modern jazz trumpet and one of the most colourful and charismatic personalities in jazz history. The solography below starts with a reprint of the solography printed as Vol. 12 in my Jazz Solography Series (1982) and extended to 1946 when he organized his first permanent bigband.

Early history:

John Birks Gillespie was the youngest of nine children. His father, a bricklayer and weekend bandleader, died when he was ten; two years later he began to teach himself to play trombone and trumpet, and later took up cornet. His musical ability enabled him to attend Laurinburg Institute, North Carolina, in 1932, for the school needed a trumpet player for its band. During his years there he practiced the trumpet and piano intensively, still largely without formal guidance. In 1935 he left school to join his family, who had moved to Philadelphia. Soon he joined a band led by Frankie Fairfax, which also included Charlie Shavers. Shavers knew many of the trumpet solos of Roy Eldridge, and Gillespie learned them by copying Shavers (he had previously known only a handful of phrases by Eldridge, the man who became his early role model). While he was in Fairfax's band Gillespie's clownish behaviour earned him the nickname he has carried ever since. Gillespie left Philadelphia in 1937 and moved to New York to try and become better known as a jazz player. After sitting in with many different bands and at many jam sessions he earned a job with Teddy Hill's big band, largely because he sounded much like Eldridge, who had been Hill's trumpet soloist. The band toured France and Great Britain for two months shortly after Gillespie joined. On returning to New York he again worked in several groups, including Al Cooper's Savoy Sultans and the Afro-Cuban band of Alberto Socarras, before returning to Hill's band. In 1939 he joined Cab Calloway's big band, one of the highest-paid black bands in New York at the time. While in this group he began to develop an interest in the fusion of jazz and Afro-Cuban music, largely because of his friendship with Mario Bauza, who was also in Calloway's band. During the same period he was beginning to diverge from Eldridge's playing style both formally, in his solos with the band – such as "Pickin' The Cabbage" (1940) – and in an informal context, with the group's double bass player Milt Hinton. While on tour in 1940 Gillespie met Charlie Parker in Kansas City. Soon he began participating in after-hours jam sessions in New York with Parker, Thelonious Monk, Kenny Clarke and others. This group of young, experimenting players gradually developed the new, more complex style of jazz that was to be called bop. Recordings, such as "Kerouac (1941), made at Minton's Playhouse, exemplify this emergent style. A dispute with Calloway led to Gillespie's dismissal in 1941. He then worked briefly with many leaders, including Ella Fitzgerald, Coleman Hawkins, Benny Carter, Charlie Barnet, Les Hite, Lucky Millinder, Earl Hines (whose band also included Parker), and Duke Ellington. With Millinder he recorded a fully formed bop solo within a swing-band context on "Little John Special" (1942). After his solo, the band plays a riff which he developed into the composition "Salt Peanuts". During the winter 1943-44 Gillespie led a small group with Oscar Pettiford. In 1944 Billy Eckstine, singer with Hines' band, formed a bop band of his own and engaged Gillespie to play and to be music director. At about the same time Gillespie made some of the first small-group bop recordings, some with Hawkins's band, and others, including "Salt Peanuts" and "Hot House", under his own name with Parker. Early in 1945 Gillespie organized his own short-lived big band. Failing to achieve financial success with this group, he then formed a bop quintet with Parker in November. He later expanded the group to a sextet, but his desire to lead a big band inspired him to try once more, and this time he was able to keep its members together for four years. (ref. The New Grove Dictionary of Jazz).

DIZZY GILLESPIE SOLOGRAPHY

TEDDY HILL & HIS ORCHESTRA**NYC. May 17, 1937**

Dizzy Gillespie, Shad Collins (tp), Bill Dillard (tp, vo), Dicky Wells (tb), Russell Procope, Howard Johnson (cl, as), Robert Carroll, Teddy Hill (ts), Sam Allen (p), John Smith (g), Richard Fullbright (b), Bill Beason (dm).

Six titles were recorded for Bluebird, two have DG:

10210-1	King Porter Stomp	Soli 18 and 16 bars. (FM)
10211-1	Blue Rhythm Fantasy	Solo 12 bars. (FM)

“On those records I sounded funny. I was doing the best I could, trying to sound like Roy Eldridge. That was 1937. I was really into a Roy Eldridge bag, and added a little. I just put a little bit of me in it and a whole lot of Roy. Nobody noticed it. I guess nobody knew I made it”. This is the way Dizzy describes his first recording session in his autobiography. Are we to argue? No, the heritage is evident, no doubt. However, there is no reason for too much modesty. The soloing is good, very good for a nineteen years old kid. It is more original than Dizzy himself feels about it. Many details lead towards something quite new in jazz, but they are not executed as well as mentally conceived. “King Porter ...” is the best item, but “... Fantasy” perhaps the most exciting, forecasting the future.

“They never recorded me on that trip to France. One of the things that the French have never forgiven themselves for is ignoring me in Paris when I came over there in 1937 with Teddy. Now, I’m one of the main people who has turned music all the way around, and they had a chance to catch me in my infancy and blew it. How? These guys in the band. The French probably asked them, “How about this new little trumpet player?” And they probably said, “Oh, man, he can’t play nothing, don’t get him”. They probably said that, or refused to recommend me when somebody asked. I never got one record date while we were over in Europe. Not one single record”.

Postscript of Nov. 7, 2014: I received this interesting mail from David Tenner, and I thought it should be included here, since it raises interesting questions:

“I notice that in your Shad Collins solography you attribute the solos in the 1937 Teddy Hill recordings of "Yours and Mine" and "I'm Happy, Darling" to Shad. Allyn Shipton in his *Groovin' High: The Life of Dizzy Gillespie* claims that both solos are by Dizzy: Of "Yours and Mine" he writes that it "has a half-chorus of clear and forthright trumpet, punching out the melody firmly on the beat, very much in the Armstrong-based manner of Eldridge's "Shoe Shine Boy". Only a telltale downward moving flurry at the end of the passage hints at Dizzy's naturally more fluid approach, but that, coupled with the consistency of the attack here with the high-note playing on "King Porter" confirms that he rather than Shad Collins takes this solo..." Of "I'm Happy Darling" he writes "Dizzy's trumpet contribution...captures the buzzy muted sound of Eldridge's "Mary had A Little Lamb", and its pickup phrase, which climbs to a flattened third, shows an intuitive understanding by Dizzy of the way Eldridge used eight-measure windows in a big band chart to stamp his personality on the performance." Any thoughts? I know that "Yours and Mine" does not sound like typical Gillespie, but Shipton argues that it offers one of the few glimpses of Dizzy's original "down South" playing that predated the influence of Shavers and Eldridge on his thinking, though it is also in its own way influenced by Eldridge”.

CAB CALLOWAY & HIS ORCHESTRA**NYC. Aug. 30, 1939**

Dizzy Gillespie, Mario Bauza, Lamar Wright (tp), Tyree Glenn (tb, vib), Quentin Jackson, Keg Johnson (tb), Jerry Blake, Hilton Jefferson, Andy Brown, Chu Berry, Walter Thomas (reeds), Bennie Payne (p), Danny Barker (g), Milt Hinton (b), Cozy Cole (dm), Cab Calloway (vo, ldr).

Four titles were recorded for Vocalion, three issued:

1065-A	For The Last Time I Cried Over You	Solo 8 bars. (M)
1066-A	Twee-Twee-Tweet	Solo 4 bars. (F)
1068-A	I Ain't Getting Nowhere Fast	Solo 8 bars. (F)

More than two years have passed since the Hill session, and this is very unfortunate, because the Dizzy here is quite another musician! There is no longer, in my opinion, any “Roy bag”, but a very personal and clever trumpeter. The titles recorded here may seem uninspiring and commercial, and the soli are brief. However, they are well worth noticing. The medium “For The Last ...” is beautiful, and particularly the last half may be called majestic. The two fast items present fireworks of trumpet, more advanced than heard those days. Dizzy seems already this early to be a well developed artist, not a lost, searching soul!

LIONEL HAMPTON & HIS ORCHESTRA **NYC. Sept. 11, 1939**

Dizzy Gillespie (tp), Benny Carter (as), Chu Berry, Coleman Hawkins, Ben Webster (ts), Clyde Hart (p), Charlie Christian (g), Milt Hinton (b), Cozy Cole (dm), Lionel Hampton (vib, vo).

Four titles were recorded for Victor, one has DG:

41408-1 Hot Mallets Solo 16+8 bars, (as) on bridge. (F)

“On the “Hot Mallets” date, I didn’t know too many of the guys. I just knew Chu and the ones in Cab’s band, so I don’t know how they felt about my performance, but I felt really great”. Yes, there was reason to feel great, because his only trumpet solo on the date is a masterly one. As fast as they could be at the time, this item is close to perfection technically and rhythmically. But he ought to feel bad about the closing ensemble on take 2 of “... Low”!

CAB CALLOWAY & HIS ORCHESTRA **NYC. Oct. 17, 1939**

Personnel as Aug. 30, 1939.

Four titles were recorded for Vocalion but no DG.

NYC. Nov. 20, 1939

Same. Five titles, four have DG:

1067-A Pluckin’ The Bass Solo 32 bars. (F)

1067-B Pluckin’ The Bass As above. (F)

1113-A A Bee Gezindt Solo 4 bars. (M)

1114-A Give, Baby, Give Solo 8 bars. (M)

1116-A Do It Again Solo 8 bars. (M)

“Here’s Diz the Wiz, he’s a solid blower” sings the band on “A Bee Gezindt”! This tells us something, a keen appreciation mixed with awe for the man who does things mortals cannot. Listen to his solo on “Give ...” and it is evident how important he already has become. Also “... Gezindt” and “Do It ...” are very good. But of course, it is “... Bass” which represents the great attraction. A fast, colourful piece, introduced by Milt Hinton’s driving bass. Then, Dizzy, biting and aggressive as hell, having no modesty at all but to express himself in the most personal way. You are in no doubt here: This is the crown prince, waiting for his throne! The two takes have all the necessary differences to make you yell with pleasure!

CAB CALLOWAY & HIS ORCHESTRA **Chi. March 8, 1940**

Personnel as Aug. 30, 1939

Four titles were recorded for Vocalion, two have DG:

2983-A Pickin’ The Cabbage Solo 32 bars. (FM)

2984-A Chop, Chop, Charlie Chan Solo 8 bars. (M)

“If you listen closely to my arrangement and solo on “... Cabbage”, you’ll hear the seeds on some of my later and more well-known compositions like “Night in Tunisia” and “Manteca”. If you really have good ears, you’ll hear more than that. A careful listening to “... Cabbage” will show you the musical direction I’d follow for the rest of my career. It’s a real beginning of Latin jazz and possibly the first use of polyrhythms in our music since the very beginning of jazz. All of the elements for fusing and synthesizing Afro-American “swing” with the various Latin and Caribbean beats are right there in that one composition, “Pickin’ The Cabbage” “. Who dares to say any more after that?”

THE CAB JIVERS **Boston, April 9, 1940**

Personnel including Dizzy Gillespie (tp, comp), Hilton Jefferson (as), Chu Berry (ts), unidentified (b).

NBC broadcast from Soutland Café, one title:

Down Under Solo 8 bars. (FM)

Postscript of Jan. 4, 2024: This title is composed by Dizzy (ref. recording with Woody Herman July 24, 1942), and he takes a brief but typical solo.

DIZZY GILLESPIE **possibly as above**

Dizzy Gillespie solo (tp).

This item appears on the same acetate as above:

1:30 I Surrender Dear Solo 28 bars (NC). (S)

Update of Sept. 29, 2017: This unique item seems more like a personal rehearsal than part of a Cab Calloway program. It shows a part of Dizzy never heard before,

softly playing a ballad in his easily identifiable tone and phrasing. The solo is incomplete in both ends but nevertheless a great jazz archeological discovery! Postscript of Jan. 4, 2024: The complete recording has now become available, looking like this:

3:25 I Surrender Dear Solo 32 bars. (S) to solo 64 bars. (M)

If this item had historical importance before, it has increased substantially with a medium tempo section and two choruses! Incredible that such treasures can appear more than eighty years after recording time!!

CAB CALLOWAY & HIS ORCHESTRA NYC. May 15, 1940

Personnel as Aug. 30, 1939.

Seven titles were recorded for Vocalion/Okeh, four have DG:

27295-1	Calling All Bars	Solo 16+8 bars, (ts) on bridge. (FM)
27295-2	Calling All Bars	As above. (FM)
27296-1	Do I Care, No, No	Solo 8 bars. (M)
27296-2	Do I Care, No, No	As above. (M)
27296-4	Do I Care, No, No	As above. (M)
27297-1	The Lone Arranger	Solo 8 bars. (FM)
27297-2	The Lone Arranger	As above. (FM)
27299-1	Hard Times	Solo 32 bars. (M)

A very important session for Dizzy fans. Two interesting alternates of "... Bars" with Chu on the bridge are particularly attractive. I dare say there is a wrong note here and there, and the rhythmical precision became something different, without comparison, five years later. Nevertheless, the joy of playing and the daredevilness make these performances very valuable in the recorded history of jazz. Also the groovy "Hard Times" is one of the most memorable Calloway items. For those like myself looking for brief but concentrated masterpieces, "... No, No" is a happy discovery. Take 2 of "... Arranger" is good, while take 1 suffers from fluffs. Postscript of Nov. 2014: Take 2 of "... No, No" exists but was not included in the Chu Berry Mosaic set.

GLENN HARDMANN & HIS TRIO Chi. June 27, 1940

Dizzy Gillespie (tp), Glenn Hardmann (org), Israel Crosby (b), Cozy Cole (dm), Alice O'Connell (vo).

Two titles were recorded for Columbia:

3158	Once In A Lovetime	Obbligato 32 and 12 bars. (SM)
3159	Shades Of Twilight	Obbligato 40 and 20 bars. (SM)

The reason for this unlikely combination is evident, the Calloway orchestra recorded on the same evening, see next session. And in the same way as Lester Young had a great day under Hardmann's leadership, Dizzy has too! This is a rather unique session, letting Dizzy play a nice obbligato, without constraints, the way he prefers it. To my taste the result is overwhelming. One is reminded of Roy Eldridge and Frankie Newton, but there is no doubt, it is Dizzy creating some very beautiful melodic lines behind a rather mediocre singer. And there is no similar record with Dizzy, so start hunting for it!! Postscript: And now anyone can get it on CD ...

CAB CALLOWAY & HIS ORCHESTRA Chi. June 27, 1940

Personnel as Aug. 30, 1939.

Five titles were recorded for Okeh, two have DG:

3162-A	Come On With The "Come On"	Solo 8 bars. (F)
3164-A	Bye-Bye Blues	Solo 32 bars. (F)
3164-B	Bye-Bye Blues	As above. (F)

"... Blues" belongs among the most important recordings from this period. The tempo is faster than Dizzy yet completely masters, but this fact does not matter the least. His playing is very exciting and different on the two versions. An occasional fluff or stumble only enhance what he tries to achieve. "Come On ..." is good without being particularly noteworthy.

CAB CALLOWAY & HIS ORCHESTRA NJ. Probably July 27, 1940

Personnel probably as Aug. 30, 1939.

Broadcast from Meadowbrook, Cedar Grove, nine titles, five have DG:

Limehouse Blues	Solo 18 bars. (FM)
Hard Times	Solo 32 bars. (M)
I'll Pray For You	Solo 8 bars. (SM)
Cupid's Nightmare	Soli 6 and 6 bars. (SM)
King Porter Stomp (NC)	Solo 32 bars. (FM)

A very fine broadcast with several opportunities for Dizzy. "King Porter ..." is perhaps the most interesting item, but there exists an interesting base for comparison with 78's on "... Nightmare" and "Hard ...". Note also the nice slow medium "I'll Pray ...". On "Limehouse ..." he demonstrates clearly his position both as an innovator and as an angry young man with a lot to learn. He manages narrowly to avoid stumbling in his own phrasing, impressing that he recovers!

CAB CALLOWAY & HIS ORCHESTRA NYC. July 28 & Aug. 2, 1940
 Personnel probably as Aug. 30, 1939.
 Broadcasts (WOR network), two titles, "Silly Old Moon" and "Sunset", but no DG.

CAB CALLOWAY & HIS ORCHESTRA NYC. Aug. 5, 1940
 Personnel as Aug. 30, 1939.
 Five titles were recorded for Okeh, two have DG:

27801-3	Papa's In Bed With His Britches On	Solo 8 bars. (M)
27801-B/2	Papa's In Bed With His Britches On	As above. (M)
27801-A/1	Papa's In Bed With His Britches On	As above. (M)
27801-BD1	Papa's In Bed With His Britches On	As above. (M)
27801-BD2	Papa's In Bed With His Britches On	As above. (M)
27801-2	Papa's In Bed With His Britches On	As above. (M)
27803-A	Boo-Wah-Boo-Wah	Solo 16+8 bars, (tb) on bridge. (FM)
27803-2	Boo-Wah-Boo-Wah	As above. (FM)

NYC. Aug. 28, 1940

Same. Six titles, two have DG:

28513-1	Cupid's Nightmare	Solo 6 bars. (SM)
28517-1	Hot Air	Solo 16 bars. (M)

NYC. Oct. 14, 1940

Same. Five titles, two have DG:

28863-2	A Chicken Ain't Nothing But A Bird	Solo 8 bars. (M)
28863-BD	A Chicken Ain't Nothing But A Bird	As above. (M)
28863-1	A Chicken Ain't Nothing But A Bird	As above. (M)
28863-3	A Chicken Ain't Nothing But A Bird	As above. (M)
28864-1	The Worker's Train	Solo 8 bars. (M)
28864-BD	The Worker's Train	As above. (M)

Chi. Jan. 16, 1941

Same. Five titles, one has DG:

3521-1	Are You All Reet?	Solo 8 bars. (M)
3521-2	Are You All Reet?	As above. (M)

Obviously Cab appreciated Dizzy's playing, otherwise he would not have let him have as much as one-third of the items for solo vehicles. The soli are generally brief, but full of exciting and surprising details. Note particularly the little known "Boo-Wah ..." with an ingenious opening and a daring reentrance after the bridge, typical of later years. The two takes here are quite different. Also "... Train" and "... Reet?" are magnificent surprises, some of the most charming pieces of 1940/41, also here alternate takes on the magnificent Chu Berry Mosaic set. The three soli on "... Bird" are also different, while those three on "Papa ..." are surprisingly similar. "... Nightmare" is written by Redman, but if Dizzy had been used as "ghost-writer", nobody would have made any protest. I believe the trumpet

solo is his, although I am surprised at his pure, innocent non-boppish open horn sound. At last the beautiful "Hot Air", a solo to remember!

Postscript of Nov. 7, 2014: Four DG items were not included in the Chu Berry Mosaic set; three additional versions of "Papa ..." and one of "... Bird"!

CAB CALLOWAY & HIS ORCHESTRA **NYC. March 5, 1941**
 Personnel as Aug. 30, 1939 except Jonah Jones (tp) replaces Bauza.
 Four titles were recorded for Okeh but no DG.

It is understandable that Cab wanted to give Jonah Jones as a newcomer a chance to show off, but there's a limit to everything

JAM SESSION **NYC. May 1941**
 Dizzy Gillespie (tp), Ken Kersey (p), Nick Fenton (b), Kenny Clarke (dm).
 Recorded at Minton's by Jerry Newman. Two titles:

Stardust	Solo 30 bars. (S)
Kerouac	Soli 3, 3 and 2 choruses of 32 bars. (FM)

same date?
 Personnel possibly as above, with Don Byas, possibly Chu Berry (ts) added, and Harold "Doc" West (dm) replacing Kenny Clarke. One title:

Stardust	Solo 32 bars. Solo 16 bars to 16 bars in ens. (S)
----------	--

While "Jonah Joined The Cab", Dizzy joined the famous jam sessions at Minton's and Monroe's! From the colourful improvisations on these items, there is no doubt that Dizzy was one of the leaders of the new wave. He seems to be able to play ad infinitum without losing inspiration and creativity. "Kerouac" has always seemed to be one of the great highlights of early bebop, altogether eight beautiful trumpet choruses. The two versions of "Stardust" are quite different. The first fades in with piano and gives Dizzy one chorus before terminating rather abortively. The second is more organized, fades in with Byas, then Dizzy, and maybe Chu, all one chorus. Finally one chorus with trumpet most prominent in the first half. It has been suggested that the trumpeter here is not Dizzy, but the theory is not supported.

CAB CALLOWAY & HIS ORCHESTRA **NYC. July 3, 1941**
 Personnel as March 5, 1941.
 Four titles were recorded for Okeh but no DG.

NYC. July 24, 1941
 Same. Five titles but no DG.

CAB CALLOWAY & HIS ORCHESTRA **Chi. Summer 1941**
 Personnel probably as March 5, 1941.
 Broadcast from The Panther Room, Hotel Sherman, six titles, one has DG:

The Great Lie (Pantin' With The Panther)	Solo 32 bars, first 24 bars drowned by the announcer. (M)
---	--

This seems to be a very fine solo, one of the best from the period. Too bad that it is mostly a filler while the broadcast is introduced, therefore the details are difficult to study.

CAB CALLOWAY & HIS ORCHESTRA **NYC. Sept. 10, 1941**
 Personnel as March 5, 1941.
 Four titles were recorded for Okeh, two have DG:

31301-1 Mrs. Finnegan	Solo 8 bars. (M)
31303-1 Says Who?	Solo 3 bars. (SM)

The end of a very important period in Dizzy's development. It is now documented that Jonah Jones threw the spitball, not Dizzy. Probably he did him a favour!! The band was in the process of becoming more and more commercialized, and Jonah's trumpet fitted better into this trend than Dizzy's. "Mrs. Finnegan" has a very fine solo which shall be highlit as a worthy sortie.

JAM SESSION **NYC. Oct. 1941**
 Dizzy Gillespie (tp), 2-3 other, unknown (horns), unknown (rhyth).
 Recorded at Clark Monroe's Uptown House by Jerry Newman, one title:

The Dizzy Crawl	See comments below. (M)
-----------------	-------------------------

Quote Ira Gitler's "Jazz Masters of the forties": "... he (Dizzy) did begin to help initiate ideas for "head" arrangements and would set choruses for the production numbers they used for theatre stage shows. One of these, according to Feather,

wase entitled “The Dizzy Crawl”, used for background music by the dancing line at the Apollo. Diz never bothered to copyright it, later it acquired some momentum in the Count Basie band under the title “Rock-A-Bye Basie”, composer credits going to Basie, Lester Young and Shad Collins ...”. The riff here is certainly “Rock-A-Bye Basie”. The recording lasts ca. 6 ½ minutes and consists of two parts. Part 1 has a total of six choruses of 32 bars, first 8 missing, and Dizzy is soloing most of the time, except for some riffing. It ends abruptly. Part 2 of ca. 2 minutes has 2 ½ choruses, also here is Dizzy the only soloist, but other horns can be heard clearly in ensemble. The performance is very interesting, more loose and informal than on the May-session at Minton’s.

PETE BROWN & HIS BAND

NYC. Feb. 9, 1942

Dizzy Gillespie (tp), Jimmy Hamilton (cl), Pete Brown (as), Sam Price (p), Charlie Drayton (b), Ray Nathan (dm), Helen Humes (vo), Nora-Lee King (vo-70302), Leonard Feather (producer).

Four titles were recorded for Decca, one has DG:

70302 The Cannon Ball Obbligato 12 bars. (SM)

From Dizzy’s autobiography quote Leonard Feather: “To my eternal regret because it was a blues-oriented record session, I decided that it would not be appropriate to have Dizzy take any solos. As much as I’d begun to admire his work, I didn’t think he fitted into that context. So that is one thing that history has lost, a very early example of Dizzy in a small combo context, when he could’ve been featured and wasn’t, and it was my fault”. Well, it isn’t that bad, because if you care to listen closely, you’ll find a very nice trumpet obbligato in double time on “... Ball”. It is very deft and tricky, and in fact, something special, the very first example of the speedy Dizzy we know from the middle forties and onwards.

LES HITE & HIS ORCHESTRA

NYC. June 1942

Dizzy Gillespie, Joe Wilder, Walter Williams (tp), Allen Durham, Al Cobbs, Leon Cormenges (tb), Les Hite (as, ldr), Floyd Turnham (as), Roger Hurd, Quedellys, Martyn (ts), Sol Moore (bar), Gerald Wiggins (p), Frank Pasley (g), Benny Booker (b), Oscar Bradley (dm), Jimmie Anderson (vo).

Four titles were recorded for Hit, one has DG:

151 Jersey Bounce Solo 16 bars. (M)

A lovely exuberant solo containing all Dizzy’s tricks of trade. He is getting more daring now, evident by the flashing run of the second fours after a majestic, almost solemn opening.

LUCKY MILLINDER & HIS ORCHESTRA

NYC. July 29, 1942

Dizzy Gillespie, William Scott, Nelson Bryant (tp), George Stevenson, Joe Britton (tb), Billy Bowen, Tab Smith (as), Stafford Simon, Dave Young (ts), Ernest Purce (bar), Bill Doggett (p), Trevor Bacon (g, vo), Nick Fenton (b), Panama Francis (dm).

Four titles were recorded for Decca, one has DG:

71246 Little John Special Solo 24 bars. (FM)

One solo with Hite and one with Millinder, that’s all! One cannot but regret this very modest documentation of the development of one of the greatest modern trumpeters. This solo creates a taste for more of the same kind, two dramatic blues choruses, note the ending!

JAM SESSION

Chi. Feb. 15, 1943

Dizzy Gillespie (tp), Charlie Parker (ts), Oscar Pettiford (b).

Recorded at Room 305, Savoy Hotel by Bob Redcross:

Sweet Georgia Brown Soli 1, 3 and 3 choruses of 32 bars. (F)

This is very modern really jazz starts! A jam session in a lonely hotel room, must have disturbed the neighbouring guests quite a lot, even without drums. Dizzy has now left the swing style of Cab Calloway far behind, and he plays with great confidence in the company of the equally great Bird, and with the best bass player around. The sound quality is better than one might fear, and this is a great and historic jam session!!

probably same date

Dizzy Gillespie (tp), Charlie Parker (ts) and others.

Two titles seem definitely to have DG:

Indiana Solo ca. 12 bars. (M)

Unknown Title / Fragment See below. (F)

This entry is included in this revised version (March 2014) of the solography. It has earlier been presented under Charlie Parker as ‘unknown sidemen’. However,

listening to the original acetates, it is quite clear that the incomplete trumpet solo introducing "Indiana" is Dizzy. And even more important, before the tenorsax solo in "Fragment", there is a scrambled trumpet solo of possibly two choruses of something, lasting appr. one minute, but enough can be heard to prove that this also is Dizzy.

DUKE ELLINGTON & HIS ORCHESTRA **NYC. Nov. 8, 1943**

Bigband personnel including Wallace Jones, Rex Stewart, Taft Jordan, Dizzy Gillespie (tp).

Ten titles were recorded for World Transcriptions, but no DG can be heard.

DIZZY GILLESPIE / OSCAR PETTIFORD QUINTET **NYC. Jan. 1944**

Dizzy Gillespie (tp), Budd Johnson (ts), George Wallington (p), Oscar Pettiford (b), Max Roach (dm).

One title was broadcasted from Onyx Club, recorded from the radio by Bob Redcross:

A Night In Tunisia	Solo 48 bars (open). (M).
	Solo 8 bars to very long coda (mute). (S)

But the sound quality of this exciting and historical item is very bad, challenging the listener to concentrate hard! However, if one does exactly that, the reward is great, Dizzy plays a crisp, strong and concentrated solo of remarkable quality, obviously he has now achieved the command of the instrument necessary to develop the new style further. And the closing is just what we meet so many times later in his career, great! This historic quintet, the first regular bebop band lasted no more than three weeks ...

COLEMAN HAWKINS & HIS ORCHESTRA **NYC. Feb. 16, 1944**

Dizzy Gillespie, Vic Coulson, Ed Vanderveer (tp), Leonard Lowry, Leo Parker (as), Coleman Hawkins, Don Byas, Ray Abrams (ts), Budd Johnson (ts, bar), Clyde Hart (p), Oscar Pettiford (b), Max Roach (dm).

Three titles were recorded for Apollo, two have DG:

R1000	Woody'n You	Solo 32 bars. (FM)
R1001	Bu-Dee-Daht	Soli 8 and 8 bars. (FM)

NYC. Feb. 22, 1944

Same. Three titles, one has DG:

R1003	Disorder At The Border	Solo 24 bars (open). (M)
-------	------------------------	--------------------------

That Dizzy gets a 50% solo opportunity on this great Coleman Hawkins session proves that his qualities now are clearly identified and welcomed. He plays again with great conviction, note the opening of the second blues chorus on "... Border"!

**BILLY ECKSTINE WITH
DELUXE ALL STAR BAND** **NYC. April 13, 1944**

Dizzy Gillespie, Freddie Webster, Shorty McConnell, Al Killian (tp), Trummy Young, Claude Jones, Howard Scott (tb), Budd Johnson, Jimmy Powell (as), Wardell Gray, Thomas Crump (ts), Rudy Rutherford (bar), Clyde Hart (p), Connie Wainwright (g), Oscar Pettiford (b), Shadow Wilson (dm), Billy Eckstine (vo, dir).

Three titles were recorded for DeLuxe, one has DG:

108	I Stay In The Mood For You	Solo 12 bars (open). (SM)
-----	----------------------------	---------------------------

Mainly a beautiful vocal piece by Eckstine, Dizzy takes a strong solo on "... The Mood ...", and we can only be sorry that this band recorded so sparsely.

JOHN KIRBY & HIS ORCHESTRA **NYC. May 1944**

Dizzy Gillespie (tp), Buster Bailey (cl), George Johnson (as), Ben Webster (ts), Ram Ramirez (p), John Kirby (b, dir), Bill Beason (dm).

The broadcasts from Aquarium Restaurant is a messy research area, hopefully somebody already has made a comprehensive study of this period.

My research has led me to three different programs with DG:

May 19, 1944

Four titles, no DG on "Close Shave" and "Yesterdays" but:

Takin' A Chance On Love	Solo 16+8 bars, ens on bridge. Solo 8 bars. (M)
Honeysuckle Rose (NC)	Solo with ens 32 bars. Solo 32 bars. (FM)

May 22, 1944

Four titles, no DG on "Yesterdays" and "Oh, What A Beautiful Morning" but:

I'm Coming Home Solo 18 bars. (FM)

Rose Room Solo 32 bars. (M)

May 24, 1944

Three titles:

Irresistible You In ens. (S)

Perdido Soli 8 and 32 bars (mute). (SM)

Rose Room (NC) Solo 4 bars (NC). (M)

DG seems to thrive very much with the John Kirby group, on paper a rather strange combination but in practice very successful. His soloing is really excellent all over, but for particularly exciting highlights, start with "... On Love" and note how he enters after the bridge and in the last solo. Then continue with an unusually slow and exciting "Perdido" and continue with "Rose Room"!!

BILLY ECKSTINE & HIS ORCHESTRA NYC. Dec. 5, 1944

Dizzy Gillespie, Shorty McConnell, Gail Brockman, Boonie Hazel (tp), Gerald Valentine, Taswell Baird, Howard Scott, Alfred Outcalt (tb), John Jackson, Bill Frazier (as), Dexter Gordon, Gene Ammons (ts), Leo Parker (bar), John Malachi (p, arr), Connie Wainwright (g), Tommy Potter (b), Art Blakey (dm), Billy Eckstine (vo, ldr).

Six titles were recorded for DeLuxe, two have DG:

120-1 Blowing The Blues Away Soli with orch 8 and 6 bars. (FM)

120-3 Blowing The Blues Away As above. (FM)

121 Opus X Solo with orch 8 bars. (FM)

Important changes of personnel to the second DeLuxe session with Eckstine, highlighting the electric presence of tenorsax giants Dexter Gordon and Gene Ammons, but Dizzy is still there, this time wailing in the background.

SARAH VAUGHAN WITH THE ALLSTARS NYC. Dec. 31, 1944

Dizzy Gillespie (tp, p-3007,08), Aaron Sachs (cl), Georgie Auld (ts), Leonard Feather (p), Chuck Wayne (g), Jack Lesberg (b), Morey Feld (dm).

Four titles were recorded for Continental:

3005 Signing Off No solo. (SM)

3006 Interlude (Night In Tunisia) Solo 8 bars. (SM)

3007-X No Smokes Blues Obbligato 12 bars. (SM)

3007-Y No Smokes Blues Intro. Obbligato 12 bars. (SM)

3008 East Of The Sun Solo 10 bars. (SM)

Important vocal session with the great lady of modern jazz singing, Sarah Vaughan in charge. However, there is not much space for soloists, even Dizzy, although his solo contributions are very nice.

CLYDE HART's ALL STARS NYC. Jan. 4, 1945

Dizzy Gillespie (tp), Trummy Young (tb, vo-3305-3308), Charlie Parker (as), Don Byas (ts), Clyde Hart (p), Mike Bryan (g), Al Hall (b), Specs Powell (dm), Rubberlegs Williams (vo-3301-3304).

Eight titles were recorded for Continental:

3301 What's The Matter Now? Obbligato 18 bars (mute).
Obbligato 12 bars (open). (M)

3302 I Want Every Bit Of It Obbligato 18 bars. (S)

3303 That's The Blues Riffs/ens. (S)

3304 4-F Blues Solo 12 bars with (vo)-comments. (SM)

3304-alt. 4-F Blues (G. I. Blues) As above. (SM)

3305 Dream Of You Solo 4 bars (open). (SM)

3306 Seventh Avenue Solo 16 bars (mute). Obbligato 4 bars. (M)

3307 Sorta Kinda 32 bars (mute) 8/8 with (as). (FM)

3308 Ooh, Ooh, My, My, Ooh, Ooh No solo. (SM)

Of what a great party this must have been!! First four sides with the hilarious “singer” “Rubberlegs” and then cooling it down with Trummy Young’s more sober vocalefforts. In between the guys seem to have a hell of a good time, playing their heads off, excellent contributions by everybody, everywhere!! To highlight Dizzy, where to start? On the lovely chase with Bird on “Sorta ...”? Or his brief but lovely open horn on “Dream ...”. Or his beautiful muted solo on “... Avenue”? Or the strong soli on “4-F ...”? Maybe the obligato on “... Matter Now?” with both muted and open horn will be your thrill? Who knows? Just don’t forget to play this session and have a great time!!

OSCAR PETTIFORD & HIS 18 ALL STARS **NYC. Jan. 9, 1945**

Personnel including Dizzy Gillespie (tp), Benny Morton, Trummy Young (tb), Johnny Bothwell (as), Don Byas (ts), Clyde Hart (p), Oscar Pettiford (b), Shelly Manne (dm), Rubberlegs Williams (vo-1219-21).

Four titles were recorded for Manor:

1218	Something For You	Solo 32 bars. (FM)
1219	Worried Life	No solo.
1220	Empty Bed Blues Pt 1	Obligato 12 bars. (S)
1221	Empty Bed Blues Pt 2	Obligato 12 bars. (S)

A sparkling trumpet solo on “Something ...” is the highlight on this session! On “Empty Bed ...” he plays background only, particularly noteworthy on Pt 2, but on Pt 1 he growls, never heard that before!

DIZZY GILLESPIE SEXTET **NYC. Jan. 9, 1945**

Dizzy Gillespie (tp), Trummy Young (tb), Don Byas (ts), Clyde Hart (p), Oscar Pettiford (b), Shelly Manne (dm).

Four titles were recorded for Manor:

1223-2	I Can’t Get Started	Intro 8 bars to solo 32 bars to long coda. (S)
1224-1	Good Bait	Solo 8 bars. Solo with ens 8 bars to coda. (M)
1225	Salt Peanuts	Break 4 bars to solo 64 bars. (F)
1226	Be-Bop	Solo 3 choruses of 32 bars. (F)

A magnificent bebop session with Dizzy and Don in their prime and with Oscar P’s bass pushing everybody to their utmost capabilities. And in fact, this is dizzy’s first real, “own” session where he can play his music more freely and with extended soli. The highlight of the session is the magnificent fast solo on “Be-Bop”, something the world had never heard before!! On the other tempo end, he takes “... Started” as a feature number for trumpet, with a colourful opening and more laidback continuing for one slow chorus until a typical flowery conclusion. On “... Bait” he takes less solo space but the soli are fine, and “... Peanuts” can almost compare with “Be-Bop”. This is the real start of modern trumpet jazz, vow!!

JOE MARSALA SEXTET **NYC. Jan. 12, 1945**

Dizzy Gillespie (tp), Joe Marsala (cl), Cliff Jackson (p), Chuck Wayne (g), Irv Lang (b), Buddy Christian (dm).

Four titles were recorded for Black & White:

71	Perdido	Solo 32 bars. (FM)
72	Melancholy Baby	Solo 32 bars. With ens 16 bars. (M)
73	On The Alamo	Intro 4 bars to solo 64 bars. Solo 32 bars to ens 16 bars. (FM)
74	Cherokee	Solo 64 bars to coda. (F)

This is not exactly a bebop session, swinging very hot and strongly in the old tradition! Taking “... Baby”, it is almost an anachronism to have Cliff Jackson’s jumping and stomping swing piano lead directly into Dizzy’s modern solo, but again, as said before and later, swing rhythm and bebop soloing is a lovely combination! Listen to the ride out! Obviously Dizzy enjoys himself in this strange context, and “Cherokee”, which has not yet been transformed into “Ko Ko” is played with great pleasure, as is “Perdido”. “... Alamo” is taken in a brisk pace, so different from the Benny Goodman sextet version as possible. Finally, I cannot but enjoy the fact that Dizzy also can do mistakes, listen to the second chorus on that one!

BOYD RAEBURN & HIS ORCHESTRA

NYC. Jan. 17, 1945

Dizzy Gillespie, Stan Fishelson, Tommy Allison, Benny Harris (tp), Walter Robertson (tp, tb) Ollie Wilson, Jack Carman (tb), Johnny Bothwell, Hal McKusick (as), Al Cohn, Joe Megro (ts), Serge Chaloff (bar), Boyd Raeburn (sop, ts, bassax), Ike Carpenter (p), Steve Jordan (g), Oscar Pettiford (b), Shelly Manne (dm), Don Darcy (vo-“Interlude”), Ralph Burns, George Williams, Milt Kleebe, George Melanchnrino (arr).

Nine titles were recorded for Langworth Transcriptions at Liederkrantz Hall, two have DG:

Barefoot Boyd With Cheek	Solo 16+8 bars, orch on bridge. Soli 16 and 16 bars. (FM)
Interlude	Intro. Solo 8 bars. (M)

NYC. probably Jan. 19, 1945

Personnel as below. Broadcast from Apollo Theatre, two titles, no DG on “The Hep Boyds” but (falsely announced as “Boyd Meets Stravinsky”):

Swingin’ For Josie	Solo 64 bars. (FM)
--------------------	--------------------

NYC. Jan. 24, 1945

Personnel as below. Broadcast from Liederkrantz Hall, one title:

Jumpin’ For Maria	Solo 64 bars. (FM)
-------------------	--------------------

NYC. Jan. 26, 1945

Personnel as Jan. 17 with Trummy Young (tb) added.
One title was recorded for Guild:

542-2	Interlude (A Night In Tunisia)	Break to solo 16 bars. (M) Long coda. (S)
-------	-----------------------------------	--

NYC. Jan. 27, 1945

Similar. Seven titles were recorded for Guild, one has DG:

543-1	March Of The Boyds	Solo 12 bars. (M)
-------	--------------------	-------------------

There are some good moments with the Boyd Raeburn orchestra, particularly “... Maria” is great!! Two different versions of what later was called “Night In Tunisia”. The first one has Darcy’s vocal, and Dizzy has slightly trouble with the opening of the solo. Note the swing rhythm section on “... Cheek”, works always! Postscript of Feb. 29, 2016: Found another Dizzy tem on Jan. 19!

GEORGIE AULD & HIS ORCHESTRA NYC. Feb. 7, 1945

Bigband personnel including Dizzy Gillespie, Billy Butterfield, Jimmy Roma, Al Killian (tp).

Four titles were recorded for Guild/Musicraft, two have DG:

551	Sweetheart Of My Dreams	Solo 8 bars. (M)
553	In The Middle	Solo 16 bars. (FM)

Fine soloing, particularly the elegant “... Dreams” should be noted.

DIZZY GILLESPIE SEXTET NYC. Feb. 9, 1945

Dizzy Gillespie (tp), Dexter Gordon (ts), Frank Paparelli (p), Chuck Wayne (g), Murray Shipinski (b), Shelly Manne (dm).

Two titles were recorded for Guild:

554-A	Groovin’ High	Solo 32 bars (FM) to coda. (S)
555-B	Blue ‘N’ Boogie	Solo/straight (mute). Solo 48 bars (open). (FM)

This “... High” is the rare version with Dexter on tenorsax, replaced by Bird a few weeks later on the more common version. Dizzy’s soloing here is great!! This is also a swing session, and “... Boogie” is the most exciting trumpet item with four flashing choruses.

DIZZY GILLESPIE SEXTET NYC. prob. Feb. 28, 1945

Dizzy Gillespie (tp), Charlie Parker (as), Clyde Hart (p), Remo Palmieri (g), Slam Stewart (b), Cozy Cole (dm).

Three titles were recorded for Guild:

554-2	Groovin’ High	Break 4 bars to solo 16 bars (mute). (M) Straight coda (open). (S)
556-1	All The Things You Are	Soli 16 and 12 bars (mute). (SM)

557 Dizzy Atmosphere Solo 32 bars (open). (F)

Dizzy and Bird have recorded together before, but this session is the real eye and ear opener and a milestone in modern jazz and development of bebop. This was also, in all modesty, our encounter with this music back here on a Savoy LP, and it immediately changed our musical perception. Note however that this also is a session with swing rhythm, propelling D&B forward with great effect, and with soloing even by bow-bassing Slam. The trumpet playing here is great, note for instance the flashing run at the end of the muted solo on "... High"! The open horn solo on "Dizzy ..." is likewise brilliant. On "All ...", the first solo is rather straight while the last is fully improvised. This is great and immortal music!

GEORGIE AULD & HIS ORCHESTRA NYC. March 23 or 28, 1945

Bigband personnel including Dizzy Gillespie, Freddie Webster, Manny Fox (tp). Three titles were recorded for Guild/Musicraft, one has a trumpet solo, by DG:

559-B Co-Pilot Solo 32 bars. (FM)

Another very strong trumpet solo here!

ALBINIA JONES VOCAL ACC. BY

DON BYAS' SWING SEVEN

NYC. April 14, 1945

Dizzy Gillespie (tp), Gene Sedric (cl), Don Byas (ts), Sam Price (p), Leonard Ware (g), Oscar Smith (b), Doc West (dm).

Four titles were recorded for National:

NSC 49 Evil Gal Blues Solo 12 bars. (SM)

NSC 50 Salty Papa Blues Obbligato 12 bars. (SM)

NSC 51 Albinia's Blues Obbligato 12 bars. (SM)

NSC 52 Don't You Wear No Black Obbligato 24 bars.
Solo with ens 12 bars to coda. (M)

NSC 52 What's The Matter With Me? Obbligato 12, 24 and 12 bars.
Solo with ens 12 bars to coda. (FM)

Note: "What's The Matter ..." on Savoy SJL 2233 is in fact an alternate take of the National 78 rpm. version of "Don't You Wear ...".

Dizzy participates in all kinds of session around this time, and here in a typical blues context. He takes one real solo, "Evil Gal ...", a real thriller! But also his background efforts are very active and interesting.

LIONEL HAMPTON & HIS ORCHESTRA NYC. April 15, 1945

Al Killian, Joe Morris, Dave Page, Lammar Wright, Wendell Culley (tp), Abdul Hamid, Al Hayse, John Morris, Andrew Penn (tb), Herbie Fields (cl, as, sop), Gus Evans (cl, as), Arnett Cobb, Jay Peters (ts), Charlie Fowlkes (bar), Lionel Hampton (vib, p, dm), Milt Buckner, Leonard Feather (p), Billy Mackel (g), Charlie Harris, Ted Sinclair (b), Fred Radcliffe (dm) Dinah Washington (vo). Dizzy Gillespie (tp) guesting.

"All American Award" concert in Carnegie Hall, one title:

Red Cross Straight 32 bars. Solo 3 choruses of 32 bars
to 16+8 bars with orch, (as) on bridge. (F)

Exciting encounter and Dizzy has the stage almost for himself on "Red Cross", or "Redcross" as it should be, a tribute to Bob Recross. Three choruses and more are not an everyday experience, so dig this one!

DIZZY GILLESPIE & HIS ALL STAR QUINTET NYC. May 11, 1945

Dizzy Gillespie (tp, vo-565), Charlie Parker (as), Al Haig (p), Curly Russell (b), Sid Catlett (dm), Sarah Vaughan (vo-567).

Four titles were recorded for Guild:

565 Salt Peanuts Vocal with (as) acc..
Break 4 bars to solo 32 bars. (F)

566 Shaw 'Nuff Solo 32 bars. (F)

567 Lover Man Obbligato 8 bars (mute).
Solo 8 bars (mute). (S)

568 Hot House Solo 32 bars. (M)

But this is the 'real' bebop encounter between Dizzy and Bird, the rhythm section has been changed profoundly, and this is the first recording session by the most important bebop piano player Al Haig. The trumpet playing on "... Peanuts" and

“Shaw ...” is gorgeous, as is “Hot ...” in a more laid back tempo. Nice muted playing in a quite different mood on the very slow “... Man”.

**SARAH VAUGHAN WITH
DIZZY GILLESPIE & HIS SEPTET**

NYC. May 25, 1945

Dizzy Gillespie (tp), Charlie Parker (as), Flip Phillips (ts), Nat Jaffe (p-3325,27), Tadd Dameron (p-3326), Bill de Arango (g), Curly Russell (b), Max Roach (dm).
Three titles were recorded for Continental:

3325	What More Can A Woman Do?	Straight intro. (S)
3326	I'd Rather Have A Memory	No solo.
3327	Mean To Me	Solo 8 bars. (M)

A fine trumpet solo on “Mean ...”, preceding Bird.

CHARLIE PARKER SEXTET

NYC. May 30, 1945

Dizzy Gillespie (tp), Charlie Parker (as), Don Byas (ts), Al Haig (p), Curley Russell (b), Stan Levey (dm).

One title recorded at Lincoln Square Concert:

Sweet Georgia Brown	Soli 8, 16, 8, 8 and 2 bars. (FM)
---------------------	-----------------------------------

A most exciting discovery with the three bebop greats chasing and playing with each other for 6 choruses (with an incomplete start there were originally more)! All play with great enthusiasm!!

CHARLIE PARKER QUINTET

Philadelphia, June 5, 1945

Dizzy Gillespie (tp), Charlie Parker (as), Al Haig (p), Curley Russell (b), Stan Levey (dm).

Recorded live at the Academy of Music, one title:

Blue 'N' Boogie	Solo 4 choruses of 12 bars + 8 bars (NC). (FM)
-----------------	---

Another very exciting discovery! After a piano chorus, Bird takes off, and when Dizzy follows, the lousy quality of the quite worn acetate gets even worse, although not more than letting Dizzy reveal four brilliant choruses, however then he is faded out. Postscript: Part 2 of this acetate exists, even more worn, no more Dizzy but piano solo and Bird riffing.

RED NORVO & HIS SELECTED SEXTET

NYC. June 6, 1945

Dizzy Gillespie (tp), Charlie Parker (as), Flip Phillips (ts), Red Norvo (vib), Teddy Wilson (p), Slam Stewart (b), Specs Powell (dm-8,9), J. C. Heard (dm-10,11).

Four titles were recorded for Comet:

8-A	Hallelujah	Straight 32 bars (mute). Solo 32 bars (open). (F)
8-B	Hallelujah	As above. (F)
8-F	Hallelujah	As above. (F)
9-B	Get Happy	Solo 32 bars (open). (FM)
9-D	Get Happy	As above. (FM)
10-A	Slam Slam Blues	Solo 12 bars (mute). (S)
10-B	Slam Slam Blues	As above. (S)
11-AA	Congo Blues (NC)	Solo 16+12 bars (mute) to 12 bars (open). (F)
11-BB	Congo Blues (NC)	As below. (F)
11-A	Congo Blues	As below. (F)
11-B	Congo Blues	As below. (F)
11-C	Congo Blues	Solo 16+24 bars (mute). (F)

A “mixed” session, combining the best of modern jazz with a swinging rhythm section based on the best of traditions, with great success (the opposite never seems to work). Dizzy plays with great confidence, particularly the three takes of the fast “Hallelujah” are impressing. Strong playing also on “Get Happy”. However, most probably you will end up by marvel at the way he (and the guys) plays the slow blues on “Slam ...”, a unique title in the swing/bebop-transition (note how he deliberately spoils the A take behind Flip at the end!). Finally an exciting journey through five takes of “Congo ...”, all quite different, an attempt to use open horn

on the first try is quickly abandoned, and note his perfect soli on the final take, vow!

CHARLIE PARKER / DIZZY GILLESPIE **NYC. June 22, 1945**

Dizzy Gillespie (tp), Charlie Parker (as), Don Byas (ts-item 1), Al Haig (p), Curley Russell (b), Max Roach (dm-items 1-4), Sid Catlett (dm-items 5-6), "Symphony Sid" Thorin (mc).

Six titles recorded at concert in Town Hall:

Bebop	Solo 3 choruses of 32 bars. (F)
A Night In Tunisia	Straight 32 bars (mute). Break 4 bars to solo 48 bars (open). Solo 8 bars (mute) to very long coda. (M)
Groovin' High	Solo 64 bars. (M). Coda with (as). (S)
Salt Peanuts	Break to solo 4 choruses of 32 bars. (F)
Hot House	Solo 32 bars. (FM)
52 nd Street Theme	Solo 4 bars. (FM)

This is a wonderful concert with Bird and Dizzy in the very best of shape and with great inspiration. "Bebop" and "... Peanuts" in fast tempi are the most important trumpet items, and also this version of "... Tunisia" is highly memorable. It is also very interesting to have concert versions structurally close to the 78 rpm. versions of "... High" and "... House". Note also the magnificent piano playing on this memorable date!

CHARLIE PARKER's REBOPPERS **NYC. Nov. 26, 1945**

Miles Davis (tp-5850,51,52,53), Dizzy Gillespie (tp-5853?, p-5849,50,51,53), Charlie Parker (as), Argonne Thornton alias Sadik Hakim (p-5852), Curley Russell (b), Max Roach (dm).

Six titles were recorded for Savoy, no DG trumpet on 5849 "Warming Up A Riff", 5850 "Billie's Bounce", 5851 "Now's The Time", 5852 "Thriving From A Riff", no mx "Meandering" and:

5853-1	Ko-Ko (NC)	Unlikely solo 8 bars (mute). (F)
5853-2	Ko-Ko	Unlikely soli 8 and 8 bars (mute). (F)

One of the most famous recording sessions in the birth of bebop/modern jazz, rightly so, but Dizzy's role is limited, mostly piano backing, and only "Ko-Ko" features his trumpet. Take 1 is aborted because the guys go into a straight melody presentation of the basic "Cherokee", and take 2 takes it straight into a long altosax solo. Fine brief trumpet pieces though. Postscript of Jan. 1, 2015: It seems that there now is a general agreement that Dizzy only plays piano on this session, and that Miles also takes these rather fast-fingered brief muted soli.

CHARLIE PARKER / DIZZY GILLESPIE **Hollywood, Dec. 17, 1945**

Dizzy Gillespie (tp), Charlie Parker (as), Milt Jackson (vib), Al Haig (p), Ray Brown (b), Stan Levey (dm), Slim Gaillard (mc).

Broadcast from Billy Berg's, three titles:

I Waited For You (Theme)	Solo with (mc) 8 bars. (S)
How High The Moon	Straight with (as) acc. 32 bars. Solo 28 bars (NC). (M)
52 nd Street Theme	Solo 32 bars (mute), partly with announcer (NC). (F)

Lots of good Bird here, but Dizzy is unlucky, his promising solo on "... Mood" is faded out before the first chorus is finished, and on "... Theme" the program announcer disturbs the first half of the chorus, and also here he is faded out.

SLIM GAILLARD **Hollywood, prob. Dec. 29, 1945**

Dizzy Gillespie (tp), Charlie Parker (as), Jack McVea (ts), Dodo Marmarosa (p), Slim Gaillard (g, p-38, vo), Bam Brown (b), Zutty Singleton (dm).

Four titles were recorded for Bel-Tone:

38-1?	Dizzy Boogie	As below. (M)
38-2	Dizzy Boogie	Solo 12 bars (open). (M)
39-1?	The Flat Foot Floogie	As below. (M)
39-2	The Flat Foot Floogie	Solo 8 bars (mute). (M)
40-2	Popity Pop	Solo 16 bars (mute). (FM)

41 Slim's Jam Solo 16 bars (open). (SM)

When Dizzy and Bird were grabbed by Slim Gaillard for this session, I guess they expected to have great fun, and they certainly contributed to it! They play in an informal manner but just therefore so charming and everlasting. Note also how different the alternates are, great! I have always held that the combination of bebop soloists with swing rhythm section functions very successfully, while the opposite is a disaster, so here; the sessions swings! All items are quite noteworthy, "... Boogie" perhaps a bit sluggish, and the crazy "... Jam" with Slim introducing each soloist in his utterly personal manner as the true highlight. Dizzy alternates between open and muted horn, and all six items should be played with pleasure!

DIZZY GILLESPIE QUINTET & REBOP SIX Hollywood, Dec. 29, 1945
Dizzy Gillespie (tp), Charlie Parker (as), Milt Jackson (vib-"Dizzy Atmosphere"), Al Haig (p), Ray Brown (b), Stan Levey (dm), Ernie "Bubbles" Whitman (mc).
Three titles were broadcast and issued on AFRS Jubilee 209, 162 and 165 respectively:

Dizzy Atmosphere	Solo 64 bars. (F)
Shaw 'Nuff	Solo 3 choruses of 32 bars. (F)
Groovin' High	Solo 64 bars. (M) Coda with (as). (S)

New and excellent variations on old vehicles, and Dizzy is playing with brilliance on all items. Particularly the fast "Shaw ..." shows his stayer ability and creativity, note particularly the second chorus! It seems that he somewhat overshadows Bird on these items!

BOYD RAEBURN & HIS ORCHESTRA Hollywood, Dec. 29, 1945
Bigband personnel including Dizzy Gillespie (tp, arr).
AFRS Jubilee No. 163 & 209 from "Club Morocco", one title has DG:

A Night In Tunisia	Break to solo 16 bars. Solo with orch 20 bars. (M)
--------------------	---

Dizzy gets more space here than earlier, excellent playing.

Note: Dizzy Gillespie has been suggested to be present on the Black & White recording session of WILBERT BARANCO & HIS RHYTHM BOMBARDIERS, L.A. Jan. 1946, four titles, but this is not correct, and no trumpet solo has any resemblance to his style, these being played by Howard McGhee and possibly Snooky Young.

DIZZY GILLESPIE WITH JOHNNY RICHARDS ORCHESTRA L.A. Jan./Feb. 1946
Dizzy Gillespie (tp), Al Haig (p), Ray Brown (b), possibly Roy Porter (dm), Johnny Richards (arr) plus many (strings) etc.
Four titles were recorded for Paramount:

Way You Look Tonight	Soli/straight. (S)
Why Do I Love You?	Soli/straight. (M)
Who?	Soli/straight. (F)
All The Things You Are	Soli/straight. (S)

This is a peculiar recording sessions! DG is in good shape, no doubt about that, but the arrangements cannot by any point of view be called suitable, with strings floating around in a great big mess, with trumpet coming and going. An interesting experiment, certainly, but not at all successful in my opinion, rather corny I should say. One may have some good moments listening to some of the trumpet sections, but otherwise I do not believe this is something you will be playing more than max two times. It does not help that that the 78s are slightly off-center..

CHARLIE PARKER / DIZZY GILLESPIE Hollywood, Jan. 24, 1946
Dizzy Gillespie (tp), Charlie Parker (as), Lucky Thompson (ts?-cannot be heard), Milt Jackson (vib), Al Haig (p), Ray Brown (b), Stan Levey (dm).
Broadcast from Billy Berg's, one title:

Salt Peanuts	Solo 16 bars (mute). (F)
--------------	--------------------------

A rather brief version of this popular piece, but DG gets a fine half chorus in very fast tempo.

JAZZ AT THE PHILHARMONIC Los Angeles, Jan. 28, 1946

Collective personnel: Dizzy Gillespie, Al Killian (tp), Charlie Parker, Willie Smith (as), Lester Young, Charlie Ventura (ts), Mel Powell, Arnold Ross (p), Billy Hadnott (b), Lee Young (dm).

Three titles were recorded (more titles without DG) (note that these titles have been given different dates, but the above date is taken from the JATP CD series):

Crazy Rhythm	Solo 4 choruses of 32 bars. Solo 48+8 bars, (ts-LY) on last bridge. (F)
The Man I Love	Solo 32 bars. (S). Solo 64+48 bars (F) to solo 8 bars to coda. (S)
Sweet Georgia Brown	Solo/straight 32 bars. Solo 3 choruses of 32 bars. (F)

Dizzy joins Jazz At The Philharmonic! Together with Bird, Pres and many others belonging to the greats of the current jazz stage!! Possibly this is the very best JATP concert of them all (with fantastic piano playing by Mel Powell!!). On "The Man ..." he takes the first solo after the piano intro, nicely played in slow tempo but with several small fluffs, and with rather sharp recording quality, then passes the microphone to Pres. The uptempo items are not without fluffs and details of less conviction, but generally it is utterly fascinating to hear this great trumpeter play in length, because if you look closely above, you see that up till now most sessions have solo contributions rather limited in length.

CHARLIE PARKER / DIZZY GILLESPIE Los Angeles, Feb. 3 or 4, 1946
Dizzy Gillespie (tp), Charlie Parker (as), unknown (p), Red Callender (b), Harold "Doc" West (dm).

Recorded at jam session at Freddie James' house, one title:

Lover Come Back To Me	Straight 30 bars with (as) acc. to fade out. (M)
-----------------------	--

The information above is taken from the CD-liner notes. The item starts with almost two complete choruses by Bird and then continues and closes with half a chorus to fade out, the trumpet in a modest and not very interesting role, and in fact it sounds more like Howard McGhee to me, what do you think?

DIZZY GILLESPIE JAZZMEN Glendale, Ca., Feb. 5, 1946
Dizzy Gillespie (tp), Charlie Parker (as), Lucky Thompson (ts), George Handy (p), Arvin Garrison (g), Ray Brown (b), Stan Levey (dm).
One title was recorded for Dial:

1000	Diggin' For Diz	Solo 16 bars. (FM)
------	-----------------	--------------------

Glendale, Ca., Feb. 6/7, 1946

Same, except Parker and Garrison omitted, Milt Jackson (vib) added, Al Haig (p) replaces Handy, (band-vo) on 1004. Five titles:

1001E	Confirmation	Solo 32 bars. (M)
1002E	Diggin' For Diz	Soli 4 and 32 bars. (FM)
1003A	Dynamo A	Straight intro. Solo 32 bars. (F)
1003B	Dynamo B	As above. (F)
1004?	When I Grow Too Old To Dream	Solo 8 bars. (M)
1005A	'Round Midnight	Intro 6 bars. Soli/straight 8 and 8 bars to coda. (S)
1005B	'Round Midnight	As above. (S)

Dizzy's encounter with the Dial record company, but in contrast to Bird, he only gets this one chance. There is certainly some good trumpet playing, but the session might have been more exciting with better planning. "When I Grow ..." is a queer and not successful choice, "Dynamo ..." has too fast tempo, and in "... Midnight" he leaves the real and interesting soloing to his fellow musicians. Thus "Confirmation" and "... Diz" are the most interesting.

DIZZY GILLESPIE & HIS ORCHESTRA NYC. Feb. 22, 1946
Dizzy Gillespie (tp), Don Byas (ts-except "Anthropology"), Milt Jackson (vib), Al Haig (p), Bill De Arango (g), Ray Brown (b), J. C. Heard (dm).
Four titles were recorded for Victor:

1682-1	52 nd Street Theme	Solo 64 bars (open). (F)
1682-2	52 nd Street Theme	As above. (F)

1683-1	A Night In Tunisia	Straight (mute). Break to solo 32 bars (open). Coda (mute). (M)
1683-2	A Night In Tunisia (NC)	As above without coda. (M)
1684-1	Ol' Man Rebop	Solo 32 bars (open). (FM)
1685-1	Anthropology	Straight (mute). Solo 32 bars (open). (F)
1685-2	Anthropology	As above. (F)

Back in NYC; a famous bebop session belonging to the most important ones of the era, discussed in length numerous times by competent authors and led by a Dizzy in his very prime and again supported with a brilliant Don Byas, a cooperation that should continue in France some years later. All items here have excellent trumpet soli, but choosing a highlight, it must be "... Theme" with extended soli. It seems he has some slight problems in the last eight of the first chorus and first eight of the second in take 1, and take 2 seems as a total to be more coherent. Note also the great difference between the two versions of "Anthropology"! Anyway, this session belongs to the musts of bebop!!

TONY SCOTT & HIS SEPTET **NYC. March 6, 1946**

B. Bopstein alias Dizzy Gillespie (tp), Trummy Young (tb), Tony Scott (cl, as), Ben Webster (ts), Jimmy Jones (p), Gene Ramey (b), Eddie Nicholson (dm), Sarah Vaughan (vo-1120).

Three titles were recorded for Gotham, no DG on 1120 "All Too Soon" and 1121 "You're Only Happy When I'm Blue" but:

1122	Ten Lessons With Timothy	Solo 32 bars. (F)
------	--------------------------	-------------------

A pensive opening phrase, continuing into brilliant uptempo soloing.

DIZZY GILLESPIE SEXTET **NYC. May 15, 1946**

Dizzy Gillespie (tp, vo-5498), Sonny Stitt (as), Milt Jackson (vib), Al Haig (p), Ray Brown (b), Kenny Clarke (dm), Gil Fuller (vo-5498, arr), Alice Roberts (vo-5499).

Four titles were recorded for Musicraft:

5497	One Bass Hit No. 1	Break 4 bars to solo 16 bars. (M)
5498	Oop Bop Sh'Bam	Solo 32 bars. (M)
5499	A Handfulla Gimme	Obbligato 36 bars. (S)
5500	That's Earl, Brother	Straight. Solo 16 bars. (M)

Another interesting small band session before the time of the great orchestra begins. Dizzy's soli are briefer than on the most exciting of preceding sessions, but there is otherwise nothing wrong! My favourite is "One Bass ...", listen to the break (!), but the two other medium titles also have their merits, and it is funny to hear how he is backing the blues singing on "... Gimme".

DIZZY GILLESPIE & HIS ORCHESTRA **NYC. June 10, 1946**

Dizzy Gillespie, Dave Burns, Talib Dawud, John Lynch, Ray Orr (tp), Leon Comegys, Charles Greenlee, Alton "Slim" Moore" (tb), Howard Johnson, John Brown (as), Ray Abrams, Warren Lucky (ts), Sol "Pee Wee" Moore (bar), Milt Jackson (p), Ray Brown (b), Kenny Clarke (dm), Alice Roberts (vo-5551), Gil Fuller (arr).

Two titles were recorded for Musicraft:

5550	Our Delight	Soli 16, 4, 12 and 2 bars. (M)
5551	Good Dues Blues	Break 2 bars. Solo with orch 12 bars to coda. (S)

The first studio recording session with Dizzy Gillespie's bigband! His blues on "Good ..." is highly fascinating, and note the final bars! Equally brilliant are his various soli on "... Delight".

JAZZ AT THE PHILHARMONIC **NYC. June 17, 1946**

Dizzy Gillespie (tp), J. J. Johnson (tb), Allen Eager, Illinois Jacquet (ts), Ken Kersey (p), John Collins (g), Chubby Jackson (b), J. C. Heard (dm).

Four titles were recorded at Carnegie Hall, one issued:

Blues (NC)	No solo. (S)
------------	--------------

Disappointment, the "Blues" is not complete, and a likely DG solo is lacking.

DIZZY GILLESPIE & HIS ORCHESTRA NYC. June/July 1946

Dizzy Gillespie, Dave Burns, Talib Dawud, John Lynch, Elmon Wright (tp), Leon Comegys, Gordon Thomas, Alton "Slim" Moore" (tb), Howard Johnson, John Brown (as), Ray Abrams, James Moody (ts), Sol Moore (bar), Milt Jackson (vib), Thelonious Monk (p), Ray Brown (b), Kenny Clarke (dm).

Dates have been given as June 18 and July 6, probably several nights involved.

Recorded live at The Spotlite Club, 52nd Street by Jerry Newman:

Uptown UPCD 27.53:

Shaw 'Nuff (Theme)	No solo.
I Waited For You (Theme)	Straight 6 and 6 bars. (S)
Our Delight	Solo 16+8 bars, orch on bridge. Solo with orch 32 bars. (FM)
Groovin' High	Break to solo 64 bars. (FM) Straight long coda. (S)
The Man I Love	No solo.
Ray's Idea	Solo 32 bars. (FM)
Cool Breeze	Solo 36 bars. Solo with orch 24 bars. (FM)
Oo Bop Sh'Bam	Break to solo 32 bars. (FM)
'Round Midnight	Straight intro. Solo 12 bars. (S)
Second Balcony Jump	No solo.
Day By Day	Soli/straight 16 and 8 bars. (S)
Convulsions	No solo.
Woody'n You	Soli 32 and 8 bars. (FM)
Lazy Mood	Solo with orch 16, 4 and 4 bars. (S)
One Bass Hit	Solo 32 bars. (M)
Things To Come	Break 4 bars to solo 64 bars. (F)
I Waited For You	Straight 6 bars. (S)

Uptown UPCD 27.54:

Shaw 'Nuff (Theme)	No solo.
I Waited For You (Theme)	Straight 6 and 6 bars. (S)
Our Delight	Solo 16+8 bars, orch on bridge. Solo with orch 32 bars. (FM)
Second Balcony Jump	No solo.
Things To Come	Break 4 bars to solo 64 bars. (F)
The Man I Love	No solo.
Grosvenor Square	Solo 48 bars. (F)
One Bass Hit	Solo 32 bars. (M)
Things To Come	Break 4 bars to solo 64 bars. (F)
I Waited For You (Theme)	Straight 6 bars. (S)

Note: Are there additional titles from The Spotlite Club in addition to those on the Uptown CDs?

The recently formed Dizzy Gillespie bigband was recorded at the Spotlite Club, and the number of titles are so high that several nights must be involved. Many titles we know from studio recording sessions, and it is a great pleasure to compare them. Dizzy is generally in excellent shape, and from the many highlights we might pick out his two choruses on "Groovin' High", his three blues choruses on "Cool Breeze", "Oo Bop ...", "Woody'n ...", the two "... Hits", and finally as the cream on the cake; the three versions of what must have been most shocking at the time, "Things To Come", great!! Note also that this is the only recorded event with Thelonious Monk as the pianist with the orchestra; he does not integrate much with it and have few soli, but his presence is historically very interesting.

DIZZY GILLESPIE & HIS ORCHESTRA **NYC. July 9, 1946**

Dizzy Gillespie (tp, vo-5612-alt.), Dave Burns, Talib Dawud, John Lynch, Elmon Wright (tp), Leon Comegys, Gordon Thomas, Alton "Slim" Moore" (tb), Howard Johnson, John Brown (as), Ray Abrams, Warren Lucky (ts), Sol Moore (bar), Milt Jackson (vib), John Lewis (p), Ray Brown (b), Kenny Clarke (dm), Alice Roberts (vo-5612), Gil Fuller (arr).

Four titles were recorded for Musicraft:

5609	One Bass Hit II	Solo 32 bars. (M)
5610	Ray's Idea	Solo 32 bars. (FM)
5611	Things To Come	Break to solo 32 bars. (F)
5612	He Beeped When He Should Have Bopped	Solo 16 bars. (M)
5612 alt.	He Beeped When He Should Have Bopped	Solo 24 bars. (M)

We have heard "Things ..." before at Spotlight club but can only marvel by his enormous strength and charismatic playing! Dig also how the arranged 4 bars trumpet part leads into Dizzy's great solo! Together with "... Idea", these three items represent in nutshell the essence of this great trumpeter and innovator, and his revolutionary bigband! Note finally the profound difference between the two takes of "... Bopped" with different vocals!

RAY BROWN's ALL STARS / THE BE BOP BOYS **NYC. Sept. 25, 1946**

Dizzy Gillespie, Dave Burns (tp), John Brown (as), James Moody (ts), Milt Jackson (vib), Hank Jones (p), Ray Brown (b), Joe Harris (dm), Gil Fuller (arr).

Four titles were recorded for Savoy:

3354-2	For Hecklers Only	Solo 32 bars. (M)
3355	Smokey Hollow Jump	Soli 16, 8 and 16 bars. (FM)
3356	Boppin' The Blues	Solo 24 bars (mute) (1 st (tp)-solo). (FM)
3357	Moody Speaks	Solo 32 bars (2 nd (tp)-solo). (F)

An interesting small band session. On "... Blues" it seems that he fluffs the bar 5 of his otherwise good muted solo. Fine soli with open horn on the other three items. Note that Dave Burns also is getting solo opportunities, particularly on "Moody ...", doing a good job in a style quite similar to Dizzy himself.

DIZZY GILLESPIE & HIS ORCHESTRA **NYC. Nov. 10, 1946**

Dizzy Gillespie, Dave Burns, Matthew McKay, John Lynch, Elmon Wright (tp), Taswell Baird, Gordon Thomas, Alton "Slim" Moore" (tb), Scoops Carry, John Brown (as), James Moody, Bill Frazier (ts), Sol Moore (bar), Milt Jackson (vib), John Lewis (p), Ray Brown (b), Joe Harris (dm), Kenny Hagood (vo-5788), Gil Fuller (arr).

Two titles were recorded for Musicraft:

5788	I Waited For You	Solo 8 bars. (S)
5789	Emanon	Soli with orch 24 and 4 bars. (M)

Strong and groovy blues on "Emanon", listen to how he does 4 bars arranged 'call and response' with the orchestra in the beginning of each chorus, very effective! "... You" was used as theme on live concerts, and this studio version is very beautifully played.

DIZZY GILLESPIE & HIS ORCHESTRA **NYC. Jan. 22, 1947**

Personnel as above.

Broadcast from Apollo Theatre, one title:

Lady Bird	Solo with orch 32 bars. (M)
-----------	-----------------------------

Fine solo this one!

ELLA FITZGERALD, DIZZY GILLESPIE, ROY ROSS & HIS RAGAMUFFINS **NYC. Feb. 8, 1947**

Dizzy Gillespie (tp), Roy Ross (accordion), unidentified "Hank" (p), possibly Al Caiola (g), possibly Mark Schopnick (b), possibly Phil Krause (dm), Ella Fitzgerald (vo). Postscript: "Hank" is almost certainly Hank Jones.

Note: This program was falsely presented in an earlier solography as ELLA FITZGERALD & HER ORCHESTRA, prob. Sept. 1941, but this was a grave mistake, due to the acetate being found in the middle of Jerry Newman acetates. The correct identification was supplied by James Accardi and Leif Bo Petersen.

WNEW broadcast in the series "Saturday Night Swing Session":

Lady Be Good No solo.
 It's A Pity To Say Goodnight Solo 32 bars (mute). 24 bars 2/2
 (mute) with (vo). Coda (open). (SM)

When I found the acetate, hiding in my closet for s many years, I realized that this could not be early Dizzy. It is nevertheless a great jazz archeological discovery!

DIZZY GILLESPIE & HIS ORCHESTRA NYC. mid 1947
 Personnel probably as above with Helen Humes (vo) added.
 Film soundtrack "Jivin' In Bebop", sixteen titles:

Salt Peanuts Break to solo 32 bars. (F)
 E-Baba-Le-Ba Solo with orch 36 bars. (FM)
 Oop Bop Sh'Bam Break to solo with orch 32 bars. (M)
 Dizzy's Untitled Original Solo 10 bars. (F)
 Shaw 'Nuff Solo 64 bars. (F)
 I Waited For You Solo 4 bars. (S)
 Night In Tunisia Straight 8 bars. Break 4 bars.
 Long coda. (M)
 Crazy About A Man No solo. (S)
 One Bass Hit Break to solo with orch 32 bars. (M)
 Dynamo A Solo 16 bars. (M)
 Ormithology Solo 4 bars. (FM)
 He Beeped When He Should HB Solo with orch 24 bars. (M)
 Droppin' A Square Solo with orch 8 bars. (FM)
 Things To Come Break to solo 56 bars. (F)
 Ray's Idea Solo with orch 32 bars? (FM)
 Bag's Boogie Solo with orch 16 bars. (F)

I have never seen this film, but the sound track is magnificent. The producers have really dared to include almost all of Dizzy's current highlights, and he is playing them differently and all through with great confidence. The program is just one long series of highlights, and if some should be particularly recommended, it must be because of solo length! Therefore, start with his solo on "Shaw ...", incredible! Then continue with "... Peanuts", "Oop ..." and "... Hit", great! Throw in "Things ... for good measure! One minor disappointment, he could have given himself more space on the famous "... Tunisia".

DIZZY GILLESPIE & HIS ORCHESTRA NYC. July 1947
 Dizzy Gillespie, Dave Burns, Matthew McKay, Ray Orr, Elmon Wright (tp),
 Taswell Baird, William Shepherd (tb), Howard Johnson, John Brown (as), James
 Moody, Joe Gayles (ts), Cecil Payne (bar), Milt Jackson (vib), John Lewis (p), Ray
 Brown (b), Joe Harris (dm), Kenny Hagood (vo).
 Live from the Downbeat Club, six titles:

Theme (I Waited For You) Solo 4 bars. (S)
 Groovin' High Break 4 bars to solo with orch
 64 bars. (FM). Straight coda. (S)
 Oop-Pop-A-Da Soli 8 and 20 bars. (M)
 Cool Breeze Soli 36, 8 and 8 bars. (FM)
 Stay On It Break to solo 32 bars. (M)
 Lady Bird Solo with orch 32 bars. (M)
 Theme Solo with orch 6 bars. (S)

Lots of fine trumpet playing in the Downbeat Club, in fact all items have something of interest. Note that on the otherwise excellent "Groovin' ...", he has problems with the first 8 bars after the break. Looking for highlights among the highlights, the blitful last 8 bars on "Oop- ..." are excellent candidates!

Same. Seven titles: NYC. Aug. 1947

Theme	Solo 8 bars. (S)
Woody 'N' You	Soli 32 and 8 bars. (M)
Two Bass Hit	Solo 4 choruses of 12 bars. (FM)
Oo-Bop-Sh'Bam	Break to solo 64 bars. (FM)
Hot House	Solo with orch 32 bars. Soli 4, 4 and 4 bars. (FM)
Ray's Idea	Solo 64 bars. (FM)
Pan-Dameronia	Solo with orch 64 bars. Solo 6 bars (NC). (F)

Some extremely strong playing on "... You", and on "... Hit", and on "Oo-Bop ...", and nothing wrong with the other items either! Dizzy is having a consistently frightening high artistic and technical level in his soloing now!

DIZZY GILLESPIE & HIS ORCHESTRA **NYC. Aug. 22, 1947**

Personnel above plus John Collins (g) added.
Four titles were recorded for Victor:

1542-1	Ow!	Solo 32 bars. (M)
1543-1	Oop-Pop-A-Da	Solo 20 bars. (M)
1544-1	Two Bass Hit	Solo 36 bars. (FM)
1545-1	Stay On It	Break to solo 32 bars. (FM)

For some reason three quarters of a year has passed since the last studio recording session, but upon returning, RCA Victor has taken over, giving much better sound. Brilliant trumpet soloing on "Ow", one of my favourite Dizzy soli from this period! Equally magnificent is the blues on "Oop- ...", after the hilarious scat vocal which must be heard and should be loved, orchestra takes 4 bars and two incredible choruses. "Two Bass ..." is also a blues and not all bass but has three great choruses. Finally "Stay ...", one just has to shake one's head, how is it possible! One of the greatest Dizzy Gillespie trumpet sessions, and it seems that he now has reached a level of confidence and competence even surpassing earlier period, as creative as they have been.

BARRY ULANOV'S
ALL STAR MODERN JAZZ MUSICIANS **NYC. Sept. 13, 1947**

Dizzy Gillespie (tp), John LaPorta (cl), Charlie Parker (as), Lennie Tristano (p), Billy Bauer (g), Ray Brown (b), Max Roach (dm), Bruce Elliott, Barry Ulanov (mc).

USA Treasury radio broadcast "Bands For Bonds" for Mutual Network, three titles:

Ko-Ko (Theme)	Solo 8 bars. (F)
Hot House	Solo 32 bars. (M)
Fine And Dandy	In ens. Solo 32 bars. In ens. (F)

NYC. Sept. 20, 1947

Same. Five titles:

Ko-Ko (Theme)	Solo with announcer 8 bars. (F)
On The Sunny Side Of The Street	Break. In ens. 32 bars chase with (as). In ens. (M)
How Deep Is The Ocean?	In ens. Solo with ens 16 bars. (M)
Tiger Rag	Breaks. Solo 64 bars. In ens. (F)
52 nd Street Theme	In ens. (FM)

A very interesting session, and to quote liner notes: "The modern jazz group seems to be the result of the union of two formations. The first one, obviously, consists of Gillespie, Parker, Roach and Brown. The second one was a cooler school fronted by Tristano, who surely proposed the inclusion of his friends Billy Bauer and John LaPorta". The backing seems unfamiliar but nevertheless very exciting. Dizzy is an excellent shape, particularly the first session with "Hot ..." and "... Dandy" has very impressive trumpet playing. From the second session "... Street" seems to be a peculiar choice, but the duet is fascinating, starting out with 4/4s but with shorter exchanges after the first 16 bars. "Tiger Rag" is an even more peculiar choice, and

here the rhythm accompaniment is a real disaster, probably never having played the tune before, but Dizzy seems not to bother and his solo is pure fireworks!

DIZZY GILLESPIE & HIS ORCHESTRA **NYC. Sept. 29, 1947**

Dizzy Gillespie (tp, vo), Dave Burns, Matthew McKay, Ray Orr, Elmon Wright (tp), Taswell Baird, William Shepherd (tb), Howard Johnson, John Brown (as), James Moody, Joe Gayles (ts), Cecil Payne (bar), Milt Jackson (vib), John Lewis (p), Al McKibbin (b), Joe Harris (dm), Chano Pozo (cga), Lorenzo Salan (bgo), Kenny Hagood (vo).

Ten titles were recorded at concert in Carnegie Hall:

Cool Breeze	Soli with orch 36 and 12 bars. (FM)
Relaxin' At Camarillo	Solo 20 bars. (M)
One Bass Hit	Solo with orch 64 bars. (FM)
Nearness	Solo with orch 8 bars. (S)
Salt Peanuts	Break to solo with orch 64 bars. (F)
Cubana Be, Cubana Bop	Solo/straight. Solo with latin rhythm. Coda. (M)
Hot House	Solo 32 bars. Solo with orch 32 bars. (FM)
Toccato For Trumpet	Straight. (S). Solo. (M/F)
Oop-Pop-A-Da	Solo with orch 7 choruses of 12 bars. (M)
Things To Come	Break to solo 64 bars. (F)

Several interesting items to be noted here! Brilliant trumpet playing on familiar tunes like "One Bass ..." (dig bars 41-48, even for Dizzy, this is great!), "Salt ...", "Hot ..." and "Things ...", opening up for comparison with other versions. Equally exciting is two unconventional items; "... Cubana ..." where particularly his long duet sequence with drums is highly noteworthy, and "Toccato ...", a concert with many interesting details. And don't forget his extended version of "Oop- ...", after the vocal duet he plays some delightful blues choruses!

same date

Same with Ella Fitzgerald (vo) added.

Seven titles, no DG on "Almost Like Being In Love", "Stairway To The Stars", "Flyin' Home" and "Lady Be Good" but:

Lover Man	Solo 8 bars to obbligato parts. (S)
How High The Moon	Solo 32 bars to 96 bars 4/4 with (vo-EF). (M)
I Waited For You	In ens. (S)

A beautiful but short trumpet solo on "... Man", but the highlight is the 3 choruses long duet between Dizzy's trumpet and Ella's vocal, at the same time pure fun and masterly cooperation, dig this one!!

DIZZY GILLESPIE QUINTET

same date

Dizzy Gillespie (tp), Charlie Parker (as), John Lewis (p), Al McKibbin (b), Joe Harris (dm).

Five titles were recorded at concert in Carnegie Hall:

A Night In Tunisia	In ens. Solo 48 bars. (M)
Dizzy Atmosphere	In ens. Solo 64 bars. (F)
Groovin' High	Break to solo 32 bars. (FM). Coda. (S)
Confirmation	Solo 32 bars. (M)
Ko-Ko	Soli 8 and 8 bars. (F)

I became familiar with (most of) this session when I was washing dishes on an ocean liner from Oslo to New York as a teenager. Stopping at Commodore Music Shop, I found the Birdland 10" LP, adding to my great addiction to Diz and Bird for the years to come. There is Dizzy's rhythm section with the boss himself and Charlie Parker as guest. It is rather heavy, particularly the drumming is below par, and the piano seems to have been without mike. This does not matter the least, because Dizzy and Bird are really flying, listen to the former on "... Atmosphere"! Or the rest of the titles for that matter!! Only too bad Dizzy does not take off with a long solo on "Ko-Ko" when Bird lands!!!

DIZZY GILLESPIE & HIS ORCHESTRA **Ithaca, NY. Oct. 18, 1947**

Personnel as Sept. 29 except Ted Kelly (tb) replaces Baird.

Nineteen titles were recorded at concert in Cornell University, seventeen issued:

Cool Breeze	Soli with orch 38, 8 and 8 bars. (FM)
I Can't Get Started	Intro 8 bars to solo with orch 36 bars to long coda. (S)
Relaxin' At Camarillo	Solo with orch 16 bars. (M)
Yesterdays	Solo with orch 8 bars. (S)
One Bass Hit	Solo with orch 64 bars. (M)
Salt Peanuts	Break to solo with orch 64 bars. (F)
Night In Tunisia	Straight 8 bars. Solo 48 bars. Coda. (M)
Time After Time	No solo. (SM)
Groovin' High	Break 4 bars to solo 32 bars. (FM) Straight coda. (S)
Anthropology	Solo 64 bars. (F)
Lover Man	Solo 8 bars. (S)
Toccato For Trumpet	Solo with orch 32 bars. (F) Straight coda. (S)
Nearness	Straight. (S)
Things To Come	Break to solo 64 bars. (F)
Hot House	Solo with orch 32 bars. (FM)
Mam'salle	No solo. (S)
Oop-Pop-A-Da	Solo with orch 6 choruses of 12 bars. (FM)

Interesting with new variations on wellknown Dizzy vehicles! The sound quality on most items is not the best though, and often the maestro hides back in the curtains, so that the details are not easily available, like on "... Peanuts". It is also surprising when waiting to hear the break on "... Tunisia", and then comes the baritone sax instead! When the trumpet solo comes, in a pleasant medium tempo here, it is strong enough! "Groovin' ..." and "Anthropology" are played as small group items with baritone sax and vibraphone instead of alto sax, and also here Dizzy is excellent, only one chorus though on the former. Beautiful playing in slow tempo on "... Started" and "Lover ...", with Milt's vibes the feature on the latter. And as many times before, the sparkling "Things To Come"!!

METRONOME ALL STARS **NYC. Dec. 21, 1947**

Dizzy Gillespie (tp), Bill Harris (tb), Buddy DeFranco (cl), Flip Phillips (ts), Nat King Cole (p), Billy Bauer (g), Eddie Safranski (b), Buddy Rich (dm), Pete Rugolo (arr).

One title was recorded for Capitol:

2933-3	Leap Here	As below. (FM)
2934-4	Leap Here	Solo 16 bars. In ens. (FM)

A string of inspired soli, and Dizzy is no exception. One of the takes has a fluff in the beginning, and the other has a remarkable rapid 4 bars final section, wow!

DIZZY GILLESPIE & HIS ORCHESTRA **NYC. Dec. 22, 1947**

Dizzy Gillespie, Dave Burns, Benny Bailey, Lammar Wright, Elmon Wright (tp), Ted Kelly, William Shepherd (tb), Howard Johnson, John Brown (as), George "Big Nick" Nicholas, Joe Gayles (ts), Cecil Payne (bar), John Lewis (p), Al McKibbin (b), Kenny Clarke (dm), Chano Pozo (bgo, cga), Kenny Hagood (vo).

Four titles were recorded for Victor:

2932-1	Algo Bueno /Woody'n You	Solo with orch 32 bars. (M)
2933-1	Cool Breeze	Solo 24 bars. Solo with orch 10 bars. (FM)
2934-1	Cubana Be	Straight/solo with orch. Coda 8 bars. (M)

2935-1 Cubana Bop Straight. (FM)

The end of 1947 offers new magnificent examples of Dizzy's trumpet wizardry and excellent bigband. His fascination with latin rhythms appears at this time, in many way very successful, although the attention sometimes is twisted away from the trumpet pyrotechnics. As border trespassing and novel as "... Be" and "... Bop" can be, one ends up with digging the great trumpet soloing on "Algo ..." and "... Breeze"!

**METRONOME ALL STARS WITH
STAN KENTON & HIS ORCHESTRA**

same date

Personnel as Dec. 21 plus full orchestra.
One title was recorded for Capitol:

2934-4 Metronome Riff Solo with orch 16 bars. (M)

Kenton's orchestra tries to drown Dizzy's trumpet but with slight success, fine solo!

DIZZY GILLESPIE & HIS ORCHESTRA

NYC. Dec. 30, 1947

Personnel as Dec. 22.

Four titles were recorded for Victor:

3090-1 Manteca Soli with orch 8, 8 and 8 bars. (M)

3092-1 Good Bait Straight 8 to solo 4 bars.
Solo 16 bars. (M)

3093-1 Ool-Ya-Koo Soli with orch 8, 8 and 10 bars. (M)

3094-1 Minor Walk Break to solo with orch 24 bars. (FM)

Another great scat vocal duet on "Ool- ...", a fine follow up to "Oop- ..." some months earlier, but also with some brilliant brief trumpet soli. Very strong in all connotations of the word in "... Bait". "Manteca" is one of the most successful latin titles in the Dizzy Gillespie book, here with a few brief but excellent trumpet soli. Finally a very strong solo on "... Walk".

This time we have let the solography be extended to the end of 1947. The reason is just practical, Dizzy Gillespie is on the top of creative powers right now!! We mightl come back to him later, who knows!!!

...ooo...