





Immortal  
Sessions



## SIDE ONE

GET HAPPY 6/6/45 DIAL  
MY OLD FLAME 11/4/47 DIAL VOL V  
MOOSE THE MOOCHE 3/28/46 DIAL VOL V  
STREET BEAT 6/30/50 (w/NAVARRO)

## SIDE TWO

PERDIDO 6/30/50 (w/NAVARRO)  
DREAM OF YOU 1/45  
NIGHT IN TUNISIA 3/28/46 DIAL VOL I TAKES  
BIG FOOT 12/11/48  
SLY MONGOOSE 9/26/52

An appropriate title for this album might well have been "Parker Pot-pourri" for the material used on this issue originates from eight different sessions and spans a period of nearly eight years from Charlie Parker's recording career.

The earliest item on the disc, DREAM OF YOU, features Parker in the company of a mixed bunch of musicians each representing quite a contrast in musical styles. At the time Bird was working various gigs on and off 52nd Street as he had been doing since his departure from the Billy Eckstine Orchestra in September 1944. Dizzy Gillespie, trumpeter on the date, had only just left the Eckstine organization having been replaced by the legendary Fats Navarro. Trombonist Trummy Young was at the time playing along with Dizzy in the Boyd Raeburn Orchestra and the two were to rub shoulders on several occasions at subsequent recording sessions during 1945. The vocalist scheduled for the date, Rubberlegs Williams, was temporarily out of action, owing to the fact that he had inadvertently drunk Parker's stimulant-laced coffee. Consequently Trummy Young, who had plenty of experience in the vocalising department during his stay with Jimmy Lunceford's Band, had to substitute for the incapacitated Williams. This might well have been the occasion on which 'Rubberlegs' earned his nickname.

GET HAPPY brings us forward six months and again finds Bird in the company of Dizzy Gillespie with whom he was co-leading a group at the Three Deuces, along with Al Haig, Curly Russell and Stan Levey. The remaining musicians represent the older style of playing from the 30's but the group sound is fine and helps illustrate the similarity of the two styles. This is take four of GET HAPPY and altogether eight takes were cut that day, four of which were breakdowns. A note of interest is that the line Bird starts his solo with was later recorded by Tadd Dameron as THE CHASE. Further titles from this date can be heard on Saga

Dizzy Gillespie's NIGHT IN TUNISIA and a Parker original MOOSE THE MOOCHE (named after Bird's dope contact) were recorded on the West Coast where only a short while before Bird and Diz had been playing at Billy Berg's in Hollywood. By this time Dizzy had flown back East along with the other members of the group, Milt Jackson, Ray Brown, Stan Levey and Al Haig. Bird had missed the plane and so stayed on in Hollywood. All the musicians on this date were locally based including Miles Davis who was playing with a small group led by altoist Benny Carter at the 'Streets of Paris'. This was to be the first session issued under Parker's name for Ross Russell's now legendary Dial label.

# STEREO

This recording has been reprocessed for Stereo listening at Saga Studios, London. It may also be played on Mono equipment with a compatible cartridge. Your dealer will advise you.

# CHARLIE PARKER

## Volume 7 GET HAPPY

MY OLD FLAME finds us back East again. When Bird returned to New York in the Spring of 1947 a major crisis in his life lay behind him and he was about to enter the most creative period of his career. He at once set about organizing a group that could best realize his musical ideas and it is this hand-picked group that is present on MY OLD FLAME. The group had played several out of town engagements and also had been making several appearances at the Three Deuces. Miles was by now an excellent supporting player for Bird although his style was by no means fully developed. This track is a classic example of a jazz musician taking a tin pan alley tune and re-casting it into a new piece of music and illustrates very well Parker's genius as a melodist. His contract with Dial was by now coming to an end but further examples of his recordings for this label, of which many constitute the best he ever made, can be found on other Saga issues in this series, notably ERO8052.

BIG FOOT (alias DRIFTING ON A REED) originates from a WNTA broadcast direct from the Royal Roost Night Club in Broadway and features basically the same group as before except that by this time Al Haig was the regular group pianist. Parker was in tremendous form during his stay at the Roost as this track will testify.

The two Cafe Society items were recorded on location by a personal friend of Parker's. The group was in tremendous form which in Fats Navarro's case was absolutely astounding owing to the fact that he was at the time suffering severely from tuberculosis and was down to one half of his original body-weight. Fats whose trumpet style was probably the most sympathetic for the Parkerian alto was to be "In Memoriam" by July 7, 1950.

The final item originates from a Friday night dance held at the Rockland Palace dance hall and is the calypso orientated SLY MONGOOSE and once again was recorded on location by an admirer.

Contrary to popular belief, Charlie Parker did not merely appear from a vacuum and was one of the most thoroughly trained musicians in jazz. By the time he recorded DREAM OF YOU he had probably put in considerably more than 20,000 hours on the saxophone. Next year, 1970, marks the 50th anniversary of Charlie Parker's birth, a sobering thought when one considers the tremendous impact he made, and is still making on the musical world during his all too brief life-time.

Sleeve notes by Tony Williams.

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- 6900 Sidney Bechet Album (Recorded New York 1945/1947) with Mezz Mezzrow, Hot Lips Page, Will Bill Davidson, etc.
- 6901 Louis Armstrong - Volume 1 (Recorded New York 1938/1947) with Jack Teagarden, Bud Freeman, Fats Waller, Bobby Hackett, etc.
- 6902 Duke Ellington - His most important Second War Concert (1943) with Harold Baker, Taft Jordan, Ray Nance, Jimmy Hamilton, etc.
- 6903 Count Basie at the Savoy Ballroom (1937) with Buck Clayton, Ed Lewis, Earl Warren, Lester Young, etc.
- 6904 Louis Armstrong - Volume 2 (Recorded New York 1948/1950) with Jack Teagarden, Earl Hines, Barney Bigard, Sidney Catlett, etc.
- 6905 Billie Holiday - Volume 1 (Recorded 1956/1958) with Roy Eldridge, Vic Dickenson, Lester Young, Ben Webster, Count Basie, etc.
- 6906 Charlie Parker - Volume 1: Massey Hall Concert with Dizzy Gillespie, Bud Powell, Charlie Mingus, Max Roach
- 6907 Charlie Parker - Volume 2: Cool Blues with Red Norvo, Dizzy Gillespie, Flip Phillips, Errol Garner, etc.
- 6908 Charlie Parker - Volume 3: Be Bop with Kenny Dorham, Al Haig, Max Roach, Miles Davis, Tommy Potter, etc.
- 6909 Charlie Parker - Volume 4: Groovin' High with Miles Davis, Fats Navarro, Art Blakey, Howard McGhee, etc.
- 6910 Charlie Parker - Volume 5: Bird and Diz with Dizzy Gillespie, Bud Powell, Roy Haynes, Symphony Sid Torin, etc.
- 6911 Charlie Parker - Volume 6: Bongo Bop with Miles Davis, Duke Jordan, J. J. Johnson, Errol Garner, Red Callender, etc.
- 6912 Charlie Parker - Volume 7: Get Happy with Dizzy Gillespie, Miles Davis, Al Haig, Fats Navarro
- 6913 Charlie Parker - Volume 8: Ornithology with Fats Navarro, Bud Powell, Miles Davis, Lucky Thompson, Barney Kessel, etc.
- 6914 Great Swing Sessions - Volume 1 (Recorded New York 1938/1939) Max Kaminsky, Yank Lawson, Tommy Dorsey, Hot Lips Page, Mezz Mezzrow, Marty Marsala, Bobby Hackett, Bud Freeman, Sidney Bechet, Joe Bushkin, Zutty Singleton, etc., and the voice of W. C. Handy. Introduced by Alistair Cooke.
- 6915 Art Tatum - His Rarest Solos including Boots and Saddle, Stay as sweet as you are, Theme for piano, After you've gone, Rosetta, Monday in Manhattan, Indiana, etc.
- 6916 Eddie Condon on Stage (Recorded New York 1947/1949) with Bobby Hackett, Pee Wee Russell, Joe Bushkin, Jack Lesberg, Sidney Bechet, Billie Holiday, Louis Armstrong, Jack Teagarden, etc.
- 6917 A Muggsy Spanier Memorial with Pee Wee Russell
- 6918 Billie Holiday - Volume 2: Lady Day with Count Basie and his orchestra, Duke Ellington and his orchestra, Louis Armstrong, Kid Ory, Barney Bigard, Woody Herman, etc.
- 6919 Charley Christian at Minton's (Recorded 1940/1941) with Thelonious Monk, Kenny Clark, Joe Guy, Nick Finton, etc.
- 6920 Dizzy Gillespie and his Orchestra with Charlie Parker, Clyde Hart, Slam Stewart, Cozy Cole, Sonny Stitt, Milt Jackson, Al Haig, Thelonious Monk, Sid Catlett, etc.
- 6921 George Lewis and his Orchestra with Jim Robinson, Avery Kid Howard, Alton Purnell, Lawrence Marrero, etc.

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