

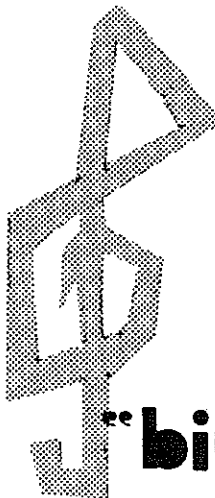
PRODUCERS & PRESENTATION

**the Century Sky Room Jazz Club**

1140 East Washington, Phoenix, Az. 85034. (602) 262-9904

**Panacea Productions, Inc.**

2344 West Weldon, Phoenix, Az. 85015 (602) 279-3460



**2 performances -**

MONDAY FEBRUARY 18, 1980

MONDAY FEBRUARY 25, 1980

**"bird 'n bebop" - part II of the concert series**

# THE ROOTS OF JAZZ

In Part II of our concert series, we explore Bebop... the style, the era and its most venerated artist, Charlie Parker. Tributes to other artists of the era will also be included. Add a touch of theatre, and we again present an entertainingly educational experience.

Seating is limited. Prepaid tickets are automatic reservations.

**\$4** PREPAID    **\$4.50** AT THE DOOR (see form)



**"bird 'n bebop"  
musicians**

**horns** David Axton  
Emerson Carruthers  
Allan Chase  
John "Cos" Consoli  
Virgil Lane  
Phil Paul  
Richard Torres

**keyboard** Lee O'Donnell  
Prince Shell

**guitar** Ted Goddard

**bass** Dennis Sexton  
Randy Vincent

**drums** Lewis Nash

**narration  
& cameos** Fod Ambrose  
(Courtesy the Black  
Theatre Troupe)

**Century Sky Room Jazz Club  
schedule**

open daily 3:30 p.m. to 1 a.m.

- monday** Party with "Mr. Chipps", your musical host.  
"Blue Monday", 9 to 1, starting March 3, 1980, features Small Paul, Big Pete Pearson, a house group and guest artists.  
Exceptions to this schedule are the "Roots of Jazz" concert dates.
- tuesday** Women's Evening. New record releases, home recorded variety tapes. (happy hour prices all night.)
- wednesday** Jazz sounds by Panacea, 9 to 1, (no cover.)
- thursday** New record releases, home recorded variety tapes. Soon! "Lady J & the Jazz Collection". (Give us a call to check on this. It may happen as soon as Valentine's Day.)
- friday** "Panacea", 9 to 1.
- saturday** "Panacea", 9 to 1.  
Personnel: Phil Paul, tenor, alto, soprano saxophones; Sam James, tenor sax, vocals; Chuy Castro, vocals, guitar; Dale Armstrong, keyboards; Dennis Sexton, bass; Lewis Nash, drums.
- sunday** Open Jam Session, 8:30 to 12:30 p.m.

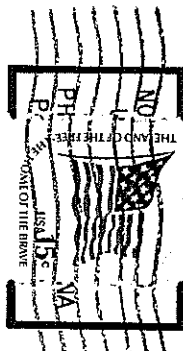
Century Sky Room Jazz Club  
1140 E. Washington, Phoenix, Az. 85034

name \_\_\_\_\_  
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 zip \_\_\_\_\_ phone \_\_\_\_\_ date \_\_\_\_\_  
 no. of tickets needed \_\_\_\_\_ amount enclosed \$ \_\_\_\_\_  
 \_\_\_\_\_ check or money order  
 You may use Visa or Master Charge  
 VISA \_\_\_\_\_ exp. \_\_\_\_\_  
 M/C number \_\_\_\_\_ date \_\_\_\_\_  
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The concert series "The Roots of Jazz-Part II" is presented by Century Sky Room Jazz Club, 1140 E. Washington, Phoenix, Az. 85034 (602)262-9904 and Panacea Productions, Inc., 2344 W. Weldon, Phoenix, Az. 85015 (602)279-3460

Panacea Productions, Inc.  
2344 West Weldon  
Phoenix, Az. 85015

001 520  
CARCL'S CHASE  
8901 N 35 AV  
PHOENIX, AZ 85021 #1R1



# Roots of Jazz Part II

announcing...

**PART II**  
of the concert series  
**THE ROOTS OF JAZZ**

February 18 & 25, 1980  
8:30 p.m.

PROGRAM NOTES  
FOR  
"THE ROOTS OF JAZZ"

PART II: BIRD 'N BEBOP

The innovations and implications of Bebop were and are a crucial root in the growth process of Modern American Music. Bebop was an integral part of a rapidly changing culture; a reaction coming primarily from oppressed urban Americans. World War II and the period following forced questions about, and reaction to, the meaning of existence (though not necessarily on a conscious level.) "Hipster" or "square", the implications of the oncoming "Nuclear Age" were with us.

THE ERA

"BEBOP WAS...

*...and still is, the most complicated thing played.  
People still don't know about it, old as it is."*

VIRGIL LANE

*...an important, necessary revolution. New musical  
directions were pursued. Accepted concepts were re-  
evaluated and restructured."*

LEWIS NASH

*...the classic era of jazz, where harmonic sophis-  
tication was prized, moderation and balance (cool-  
ness, hipness) reigned supreme, and conception and  
emotion were seen as inseparable."*

PHIL PAUL

*...and always will be."*

RICHARD TORRES

The term "bebop" began as a descriptive sound referring to a rhythmic element of the music, but it came to represent a kind of social nonconformity, especially as it was strongly identified with the Black culture of the '40's and '50's. (To be Black was already to be a "nonconformist"!) The clothing style for "hip" (or "hep", then) young Americans is often credited to Dizzy Gillespie (though what he wore was actually his personalized version of a kind of dress style fashionable among urban Black men.) Horn-rimmed glasses ("shades" were imperative), a beret (or "tam"), a goatee, and draped suits in the manner of the "zoot suit" were standard for the bopper.

### THE STYLE

"FOR ME TODAY, BEBOP IS...

...a basis from which to grow."

LEWIS NASH

...just music. All it is is massive improvisation over a chordal structure with feeling. That's what its soul is about."

VIRGIL LANE

...everything. That and sex."

RICHARD TORRES

CHARLES CHRISTOPHER PARKER, JR. aka CHARLIE PARKER

aka "YARDBIRD" aka "BIRD"

"CHARLIE PARKER WAS...

...the dominant creative improviser of Bebop, and I hold him in the highest respect along with other great twentieth neo-classical giants like Picasso, Stravinsky, Hemingway, Bartok and Coltrane. He was a mother."

PHIL PAUL

...one of the most important musical figures of the twentieth century."

LEWIS NASH

...a master musician and artist; one of the very few. He was the equal of any of the European classic musicians/composers. Society killed him -- prejudice, bigotry; he was a for-real individual and the world was phony."

VIRGIL LANE

...a genius. I think young American jazz players need to discover or rediscover Bird, because he was the master. They also need to be aware of Bud Powell, Fats Navarro, J. J. Johnson, Barney Kessell -- all the founding fathers of what we call Bebop."

RICHARD TORRES

Cootie Williams, of the Duke Ellington band, said of Bird in the early 1940's, "Louis Armstrong changed all the brass players around, but after Bird, all of the instruments had to change -- drums, piano, bass, trombones, trumpets, saxophones, everything." Dizzy Gillespie: "He wasn't strong enough to last long. It's hard out there for a Black man in this society. If you let all those pressures get to you and then start to slide all the way along with them, they will do you in."

Charles Christopher Parker, Jr. was born in Kansas City, Kansas, on August 29, 1920. He didn't start playing saxophone until he was in high school. And Bird had to look long and hard to find himself musically; his apprenticeship wasn't easy. Kansas City held some enormous talent. "One time, when I was in my teens, jamming in a Kansas City club, I was doing all right until I tried doing double tempo on 'Body and Soul.' Everybody fell out laughing. I went home and cried and didn't want to play again for three months."

He woodshedded, worked in the Oxarks, returned to Kansas City a much more skilled player, worked some, then wandered -- eventually making it to New York. The germinal concepts of Bebop were happening. He returned to Kansas City again, finally joining Jay McShann's band, going on the road and hitting New York again. He quickly attracted the attention of musicians.

Drummer Kenny Clarke remembers: "We went to listen to Bird at Monroe's... He was into figures I thought I had invented for drums... Bird was running the same way that I, and musicians who thought as I did, were going. I mean people like Dizzy and Monk. But Bird was way out ahead of us. He was playing things rhythmically and harmonically we'd never heard before."

Parker moved from Monroe's to Minton's, which quickly became The hangout. Dizzy Gillespie began to drop in regularly and, as Clarke says, "...that gave us the four key instruments -- trumpet, alto, piano (Thelonius Monk), and drums. That, plus a good bass, was the band of the future."

"Although I was born shortly after Charlie Parker died, his music has influenced me both directly and indirectly. I was fortunate to have parents who listened to Miles Davis, Thelonius Monk, Sonny Rollins, John Coltrane, Art Blakey, Charlie Mingus, so I was exposed to bop and its extensions from an early age. As I became interested in improvisation, I gradually worked backwards and forwards until I discovered Bird's own music and its relationship to newer improvised music.

The music of Parker will never be dated because it transcends the physical time and place of its creation. Like all spiritual music, it sometimes even transcends the individual mind of its creator. This universal quality makes Bird's music a continuing inspiration."

ALLAN CHASE

#### PART I: THE NEW YORK PERIOD

Charlie Parker's influence grew rapidly as he played in clubs along 52nd Street. He also made records through 1944-'45, after a two-year recording ban was lifted. Bird's records expanded Bebop's impact across the country and eventually into Europe. Once Bird and Dizzy made records, musicians could imitate their style, and go from there.

PERSONNEL IN PART I: \*Allan Chase, alto saxophone; \*\*Sam James, tenor saxophone; David Axton, trumpet; Prince Shell, piano; Dennis Sexton, bass; Lewis Nash, drums; Rod Ambrose, narration and cameos; Virgil Lane, tenor saxophone; Richard Torres, tenor saxophone; Emerson Carruthers, tenor saxophone; Phil Paul, alto saxophone; Ted Goddard, guitar.

"RED CROSS", (Charlie Parker)

"HOW HIGH THE MOON", (Hamilton & Lewis/ "ORNITHOLOGY" (Benny Harris and Charlie Parker)

"I CAN'T GET STARTED", (V. Duke and I. Gershwin)

"NEW YORK, NEW YORK", poem by Jon Hendricks from George Russell's "Manhattan Suite".

"BILLIE'S BOUNCE", (Charlie Parker)

"ROUND MIDNIGHT", (Thelonius Monk)

#### A TRIBUTE TO BEBOP PLAYERS AND COMPOSERS Arrangements by Prince Shell

"NIGHT IN TUNISIA", (Dizzy Gillespie and Frank Paparelli)

"LOVER MAN", (Davis, Ramirez and Sherman)

"CHEROKEE", (Ray Noble)

After 1940, Charlie Parker used to jam at a chili house on 7th Avenue in Harlem with guitarist Buddy Fleet. He'd become bored with both standard and "advanced" chord changes, and, in his words, "I kept thinking there's bound to be something else. I could hear it sometimes, but I couldn't play it." Then, one night while the two were improvising on "CHEROKEE", Bird discovered that "...by making a melody line of the high intervals of a chord -- and then using appropriate changes for that new chord-derived melody line -- I could play what I'd been hearing."

#### I N T E R M I S S I O N

\* Allan Chase plays at the February 18 concert only.

\*\* Sam James plays at the February 25 concert only.

ON THELONIUS MONK:

What Monk did -- in contrast to other pianists of the time -- was go more in depth on voicings and using altered notes in the chords. Although at times he sounds 'outside', everything he plays is very logical. John Coltrane said, 'Monk was and is truly a genius.'

RICHARD TORRES

"He has an amazing sense of rhythm and space in his playing and composing."

LEWIS NASH

"Monk's influence is difficult to assess. He influenced composers and musicians on all instruments."

PHIL PAUL

"Along with Ellington, Monk is the greatest composer of modern American music...a big agent for making improvisation 'freer' playing, a less restrictive structure".

ALLAN CHASE

ON DIZZY GILLESPIE:

"Delightful bebopping Dizzy".

RICHARD TORRES

"Seriously humorous".

LEWIS NASH

"He and Monk and Bird are the three giants. The fact he lived 'clean' was one of the more positive aspects of bop's image. It was Diz that brought in the Latin influence, featuring Chano Pozo with his big band".

PHIL PAUL

"Diz and Monk are most important as composers, writing what Bird was playing. His sense of humor was important; he's an entertaining eccentric."

ALLAN CHASE

In late 1945, Bird went to the West Coast with a band led by Dizzy Gillespie. Now both "founding fathers" (ages 28 and 25) of Bebop were there to directly influence the large number of young musicians (some directly out of the service) flocking to Los Angeles. But Bird was now close to the breaking point, physically and emotionally. He had started his heroin habit at the age of fifteen, and it remained with him for most of his life. Plus, he felt that nobody understood his music on the West Coast; "...they hated it!" Dizzy left for the East, Bird stayed. He did some recording again. He also was sent to Camarillo State Hospital for seven months, but "the cure" didn't last.

PERSONNEL IN PART II:

Lee O'Donnell, piano; Dennis Sexton, bass; Ted Goddard, guitar; Lewis Nash, drums; Phil Paul, alto saxophone; John "Cos" Consoli, tenor saxophone; Rod Ambrose, narration and cameo; Emerson Carruthers, tenor saxophone; \*Allan Chase, alto saxophone; \*\*Sam James, tenor saxophone; David Axton, trumpet; Virgil Lane, tenor saxophone; Richard Torres, tenor saxophone.

"I REMEMBER BIRD", (Leonard Feather)

"TWISTED", (Wardell Gray)

ON WARDELL GRAY:

"...perhaps the least known influential musician of the period. He and Dexter Gordon were the major forces on the West Coast. Like Dizzy, he wasn't a junkie, and tried to dissuade young beboppers from falling into that trap. He was forgotten all too soon; maybe it had to do with Bird dying the same year he did. And there's so much mystery surrounding his death."

PHIL PAUL

"A great and swinging tenor player. Too bad he died young; he would have gone on to super-fame".

RICHARD TORRES

"OUT OF NOWHERE", (Johnny Green)

"DONNA LEE", (Charlie Parker; taken from "Back Home in Indiana".)

"HACKENSACK", (Thelonius Monk)

"EMBRACEABLE YOU", (Gershwin)

THE HIPSTER. Material by Lord Buckley, interpretation by Rod Ambrose.

Emerson Carruthers is a survivor of the most negative side of the era -- its relationship to drugs, especially heroin. With his permission, in hopes of benefitting impressionable young musicians exploring the "mystique" of drugs, we are using Emerson's experience to illustrate the damage done to so many people by the still-existent drug/music association.

"Most 'jazz' (I hate that word) musicians during the 1950's and early '60's came in contact, to one degree or another, with drugs -- mainly heroin. Most of the pacesetters used it, so it was sort of expected.

Before my first divorce, when my children were young, I somehow managed to avoid becoming addicted, although I did use heroin occasionally. Maybe the responsibilities kept me together..."

Emerson's first steady use of heroin occurred while working the The George Morrow Quintet (Morrow was bassist for Max Roach and Clifford Brown). He met and worked with Ornette Coleman, Sonny Stitt, Gerald Wilson, Lou Rawls, Richard "Groove" Holmes and many others.

By the mid-sixties, Emerson was working at The Jazz Workshop in San Francisco, where heroin was available "...at all times. I really got strung out". In '68, he went on the road, touring Canada, then travelling in Boston, Chicago, Michigan. But he discovered that he "...had fallen in love with the city of Toronto (and a special lady). In August of '70 (I think), I returned to Toronto and took up residence with this lady". The Toronto years proved to be very productive: "I stayed clean, with her help; organized a Jazz Workshop that received a grant; appeared on radio and TV, and did lots of recording. Toronto is a good city for musicians".

Things might have continued well, but his four children were still in Los Angeles. "In December, '73 (I think), the lady and I returned to L.A. She feared that I might get strung out again in the L.A. atmosphere -- in less than a year, her fears were justified. I got strung out again, only this time worse". They were eventually divorced. Emerson was twice admitted to Norwalk State Hospital (near L.A.) for drug addiction, but could only stay clean for a short while.

"I came to Phoenix -- still strung out. In May, 1976, I entered The Arizona Family, a drug abuse program, determined to kick the habit for good. I graduated from The Family 22 months later. It will soon be four years since I have had a fix, and it feels so good to be free.."

"I REMEMBER CLIFFORD", (Benny Golson)

"SANDU", (Clifford Brown)

ON CLIFFORD BROWN:

"One of the most fluent solosts in the history of jazz".

LEWIS NASH

"Clifford Brown was an extremely inventive soloist, with a warm, vibrant tone, exceptional technique, and deep feeling. He offered an alternative style to those of Dizzy Gillespie and Fats Navarro. His death in a car wreck at age 25 cut short a brilliant career, but he is still a major influence on many trumpet players and other musicians to this day".

PHIL PAUL

"SEGMENT", (Charlie Parker; one of his last tunes.)

"PERDIDO", (Lengsfelder, Drake, Tizol)

E N D O F C O N C E R T

Lewis Nash on selected drummers of the period:

KENNY CLARKE: "The first drummer to play in bebop style. Before him, most jazz drumming was in 4/4, with the bass drum used on each beat. He stopped using the bass drum in the traditional manner, and used it for off-rhythms and kicks".

ART BLAKEY: "'The Savage'...he is probably one of the three biggest influences for my whole drumming concept."

MAX ROACH: "The first bebop drummer I heard; he brought soloing on drums to a higher level of musicality. Another of my Big Three."

ROY HAYNES: "A fiery style; his technique was and is crisp. He's one of the bebop innovators often overlooked."

In late 1947, Charlie Parker returned to New York, had a string of small combos, recorded, toured with Norman Granz's Jazz at the Philharmonic in 1948, spent the summer of '49 in Europe, and worked Birdland (named in his honor) in 1950. 1950 was also a period of recognition. He won the Downbeat poll every year, and nearly every other balloting here and abroad.

Bird died in March, 1955. Among the causes of death were stomach ulcers, pneumonia, advanced cirrhosis of the liver, and a possible heart attack. The doctor, basing his judgment on the physical condition of the corpse, estimated Bird's age at between fifty and sixty. He was thirty-four.

We leave you this evening with Richard Torres' motto:

"YOU'VE GOT TO BOP TILL YOU DROP!"