BIRD/DIZ
[an erased history of bebop]

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[AN ERASED HISTORY OF BEBOP]

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For Dad, who kept jazz in my ear
and Ms. Maguire, who taught me to trust my voice.
In between

Miles

before

Pizzuti

command

Miles

involvements

were not

a variation

on the

Gillin theme

itself is not just a pretender

for

necessary

perfection

coming

out with

Revolution

generation

rebels or

reactors

and

preceding

night

Malcolm

Flowering

a man is no more a matter of
gates than it is one of ideology

common

writers

find

in their process

he is

of course in literary terms

endowed

Lost

dubbed

comic

cumming

Wolfe and Hart

jazz

were restless

never

a place

over-throwing

authority

Swing

to

difficult

A change

from

straight

more closely related to

brass

now

fragmented
Miles before Miles

In between miles. Before

grew
a variation or virtuoso necessary
and inevitable.

Revolution generates
rebels or reacts to the
preceding night.

A Flowering (when this occurs)
is no more a matter of dates than it is one of
ideology.

Writers In Common & common writers find
process find he is well endowed (of course in literary terms) dubbed
comic.

Lost cumming. and .

The Jazz was restless.

A place of authority over-throwing swing. A change to
difficult. A change from

straight. A fragmented brass
more closely related
to now.
PRELUDE
Swing To Bop (1941)
By Charlie Christian

After they are taken away, everything you touch becomes a drum. At Milton’s, this simple alchemy took the form of several degrees of translation before the onomatopoetics of the genre’s name scatted off of Christian’s tongue.

Friends called his guitar playing very horn-like for the way he plucked the valves open and shut. There is a reason they call these kind of spaces haunts. Christian died at 25, the year after this recording was pressed.

None-the-less, the notes of his arrangements were sited in Monk’s “Epistrophy,” though in an atonal C# at the time the TB spread through Christian’s lungs, emaciated his face and thus forced what others blew very soon to be shaped first by a strum.
Bird/Diz

DIZZY GILLESPIE 1946 “OOP BOP SH’BAM” - JOE HARRIS, RAY BROWN, JAMES MOODY, MILT JACKSON

It was easy to assume.

The point was to entertain, I thought and that made this one hard to watch. I saw Dizzy’s eyes and I tasted watermelon. It made me wince to see him bounce his belly out while swimming in his suit like a kid in a children’s play. Eyes rolls back like the white crowd was pulling his dick.

Then he grabbed the horn.

The transition came so fast I had to rewind to count the rests, two measures at an already break neck pace. The recording even bowed at the speed, its warping suddenly noticeable. White lines where the tape decayed creasing the view while Gillespie stood anchored and stiff, all movement fixed the angling notes skipping between fracturing subdivisions. It sounds effortless but looks like work. Orgasm eyes returning just before the solo’s end and a quick glance to the right.

I imagined him looking for help. Not to run off stage but the way a single audience member holds you, listening with the depth you composed. Had a friend, one of West Philly’s best djs that said you have to be shepherd to spin. You play to the people who dance.

This is just a smaller clip from Jivin’ in Be-Bop, a plotless movie composed of a singing dancing revue and nothing more. The Government hired William D. Alexander to make films of middle-class Black life back then, released through the 40s under the title “All-American News.” There was one called The Fight Never Ends for Joe Louis, Bur-lesque in
Harlem and Souls of Sin.

Has be samboing though, all of those grown men jumping. Joyful. In public.

Is that what Black folk went to the movies for back then?
mirror and private apartments in the gallery shut, closed again.

don’ mess with him.

okay, he’s not very proud and he’s not going to cut you.
RENT DUE

In mirrors. The gallery
private apartments shut
closed again

Don’t mess with him
Don’t mess with him okay?

He is very proud and gonna cut you.
Henry Minton, a former saxophone-player and Harlem's delegate to Local 802, New York's branch of the American Federation of Musicians, had opened this small club for jazz people to meet and relax in – or to play there if they liked.

Even the kids out on the sidewalk danced.
AN OPEN MIC. HOOD BAR FULL OF BLACK FOLK.

An Open Mic. Hood Bar Full of Black Folk.

the first “Modern” became a small informal playhouse.

, a former sax and Harlem delegate to local opened this small club for people. Meet and relax and if you like play there. Even the kids on the sidewalk danced.
one-offs. Special sessions, such as the festival at Monterey in 1965 conducted by Gil Fullman, versions of The Shadow with soloists, there was the 1968 ‘Pavillon’ band with which Dizzy toured France on his way to the Berlin Jazz Festival and again helped to put together, supported himself with an absolutely brilliant performance in the midst of such gifted soloists as Terence, James, Moody, John Lewis and Max Roach.

Dizzy opted for the quintet or quartet formula, travelling his artistry throughout the world, both in his right and best musical work! A lot replaced by James Moody and the Argentine-born pianist and composer Lalo Schifrin, who later scored the music for Steve McQueen’s Bullitt and is now one of the most respected musicians in the film industry. For Diz, Schifrin wrote Gillespieana, Tunisian Fantasy, an extended composition based on The Lost Continent, which was first dating a large orchestra conducted by Benny Carter.

Dizzy too was busy himself as a composer again. He penned the catchy and intriguing Con Alma, a feature at nearly every Gillespie concert since then. Brother King, a tribute to a member of Dizzy’s personal religion. Meanwhile he continued to play his classic bebop themes, Salt Peanuts, Groovin’ High, Blue N’ Boogie, Woody n’ You, Shaw ‘Nuff, and Anthropology with audiences after four decades. Also there were extra-musical activities. Such as appearing in films in the 1960s The Hole and in the 1970s Maureen Stapleton’s Voyage To The Next Plan. His tongue-in-cheek independent candidacy for President of the United States, an event sparked off when a thousand California State