



THE LOS ANGELES JAZZ INSTITUTE

P.O. Box 8038

Long Beach, CA 90808-0038



Presents

GROOVIN' HIGH

A Celebration of the BeBop Era



MAY 24 - 27, 2001

The Crowne Plaza
Redondo Beach
& Marina Hotel



CONVENTION FACTS

DATES

May 24-27, 2001

PLACE

The Crowne Plaza
Redondo Beach &
Marina Hotel
300 North Harbor Drive
Redondo Beach, California
90277

The special convention rate
is \$134 per night.
Hotel stay not included
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PRE-REGISTRATION

\$300 before April 15
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VENDORS

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TICKETS

Tickets are available for
each individual event
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call (909)593-4180



Between 1939-1949
WILLIAM P. GOTTLIEB
photographed jazz performers
to illustrate articles he was
writing for DownBeat, The
Washington Post and others.
His photos, such as this
one of Dizzy Gillespie, are
widely acknowledged to be
unsurpassed in capturing the
jazz personalities of that era.
His book, The Golden Age of
Jazz, is currently in its twelfth
printing. To read some of
Bill's anecdotes and to view
all 1600 of his jazz photos,
go to www.jazzphotos.com.
The book and signed prints
of his photos can be securely
ordered from this site.

GROOVIN' HIGH

The Los Angeles Jazz Institute is pleased to announce
Groovin' High-An All-Star Celebration of the Bebop Era
taking place May 24-27, 2001 at The Crowne Plaza Hotel
in Redondo Beach, California.

Groovin' High promises to be one of the most outstanding jazz
gatherings to ever take place in southern California. We are
fortunate in being able to bring together most of the living giants
of the bop era. The primary period that we are focusing on is
1945-1950. This was one of the most important periods in the
history of jazz due to the brilliant musical revolutions that exploded
during those five years. A number of concerts have been designed
featuring musicians who were part of the bebop revolution as well
as several repertory concerts performing important music from the
era. There will also be film showings and panel discussions where
the story of modern jazz will be told by the artists who created it.

Full Registration is \$300 if you order by April 15.
After that date, the full registration price will be \$350.
Full registrants will have reserved seating for all concerts.
Seats will be assigned in the order received.

Send your check or money order to:
The Los Angeles Jazz Institute
P.O. Box 8038, Long Beach, CA 90808-0038

If you wish to order by credit card or require additional
information please telephone our ticket office at
(909)593-4180 between the hours of 9am to 6pm.

Hotel reservations should be made directly with the Crowne Plaza.
The toll-free number is (800)368-9760.

Be sure to mention you are attending the jazz festival to receive
the special discounted rate. We expect the hotel to fill up quickly
especially since many of the musicians are from outside southern
California and will be staying at the hotel. We would encourage you
to make your reservations right away. The deadline for receiving
the special rate is April 27.

This is truly a once in a lifetime opportunity to see and hear
the creators of modern jazz together in one place at one time.
I hope you will be able to join us.

Sincerely,

Ken Poston
Los Angeles Jazz Institute



GROOVIN' HIGH

Schedule of Events



THURSDAY, MAY 24, 2001

10:00-11:00 FILM 1 THE ROOTS OF BE BOP

Many of the characteristics that came to define modern jazz began evolving several years prior to the emergence of what we think of as bebop. During this evolution a number of artists were prime influences to the new stylistic development including Lester Young, Charlie Christian, Jimmy Blanton, Art Tatum, Buster Smith, Roy Eldridge, Coleman Hawkins, Budd Johnson and Mary Lou Williams. Groovin' High opens with a film presentation featuring artists who were significant in the transition of Swing to Bop.



PHOTO WILLIAM GOTTLIEB

11:15-12:15 PANEL 1 UP AT MINTON'S

PANELISTS: CECIL PAYNE,
IDREES SULIEMAN,
LEONARD GASKIN

As the new music was evolving in various locations throughout the country, two clubs in Harlem became central focal points: Minton's Playhouse on 118th Street and Clark Monroe's Uptown House on 134th Street both hosted after hours jam sessions that provided a unique atmosphere for the young musicians to experiment with new ideas. The house band at Minton's featured two important pioneers, Kenny Clarke and Thelonious Monk. By the early 1940's there were a number of young musicians who became regulars at the sessions including the likes of Charlie Christian, Dizzy Gillespie, Charlie Parker, Max Roach, Cecil Payne, Idrees Sulieman, and Leonard Gaskin.

2:00-3:00 CONCERT 1 MISTERIOSO THE MUSIC OF THELONIOUS MONK FEATURING BARRY HARRIS

Although he was nicknamed the "High Priest of Bop", in reality Thelonious Monk's unique style cannot be categorized. He was part of the house band at Minton's and was very important in influencing the new directions that jazz was going. In addition to his highly personal piano

technique, he was also a brilliant composer whose works have been interpreted by a wide variety of artists in many fields.

Barry Harris is one of the foremost exponents of Bebop piano. His early influences included Bud Powell, Tadd Dameron and Thelonious Monk. He grew up in the thriving Detroit jazz scene before establishing an international reputation during the 1950's.

3:30-4:30 PANEL 2 52ND STREET SCENE PT. 1 PANELISTS: STAN LEVEY, SIR CHARLES THOMPSON, LEONARD GASKIN, TERRY GIBBS, AL MCKIBBON

After it's initial incubation period at Minton's and Monroe's, Bebop burst upon the scene in 1943 when Dizzy Gillespie and Oscar Pettiford were booked at the Onyx Club on 52nd St. in New York. 52nd St. was the unofficial headquarters of the jazz world featuring a number of clubs mostly located between 5th and 6th Avenues. By 1944 Gillespie and Pettiford had split. Pettiford stayed at the Onyx while Dizzy took a new group across the street to The Yacht Club. His bass player at the Yacht Club engagement was Leonard Gaskin. Charlie Parker made his 52nd St. debut in the fall of 1944 and by early 1945 Dizzy and Bird had



PHOTO WILLIAM GOTTLIEB

joined forces at the Three Deuces with a combo featuring Stan Levey on drums. The Three Deuces engagement ended in July and Dizzy went on the road with his first big band in a tour called "The Hepsations of 1945". Bird stayed in New York and opened with his own combo at Clark Monroe's Spotlite Club featuring Sir Charles Thompson, Leonard Gaskin and Stan Levey. By the end of the year, modern jazz was firmly entrenched on 52nd St.

5:00-6:00 CONCERT 2 BOPSTICLE COURSE THE TERRY GIBBS QUINTET WITH ALICE COLTRANE, RAVI COLTRANE AND GERRY GIBBS

Terry Gibbs is one of the modern jazz pioneers and one of the first to use the vibraphone in a modern jazz setting. He was in high demand during the bop era, making his 52nd St. debut at The Three Deuces in 1946 as a



PHOTO WILLIAM GOTTLIEB

member of the Bill De Arango Trio. He has led many outstanding groups over the years which have featured an impressive array of sidemen including Alice McLeod, the future Alice Coltrane. This concert features a "together again for the first time" reunion of Terry Gibbs and

Alice Coltrane making a very rare appearance with special guests Ravi Coltrane and Gerry Gibbs.

8:00 CONCERT 3
DAMERONIA
THE MUSIC OF TADD DAMERON-
SLIDE HAMPTON-JIMMY HEATH-
BARRY HARRIS

WITH SPECIAL GUESTS:
ALLEN EAGER AND
CECIL PAYNE

Tadd Dameron was a brilliant composer and arranger who was



PHOTO WILLIAM GOTTLIEB

probably the first writer to show that bop could be orchestrated for larger ensembles.

Besides being a prolific composer he was also a fine pianist and bandleader. He worked regularly at The Royal Roost with a group that included Fats Navarro and Allen Eager. Many of his compositions became modern jazz standards.

FRIDAY, MAY 25, 2001
10:00-11:00 FILM 2
52ND STREET THEME

By 1946 modern jazz, now called bebop, was a regular fixture at several of the clubs on The Street. There were four clubs in particular that featured the new music: The Onyx, The Three Deuces, The Spotlight and The Downbeat. In April, Dizzy Gillespie opened at The Spotlight with his new big band for an extended engagement which lasted several months.

11:15-12:15 PANEL 3
THE 52ND STREET SCENE PT. 2
PANELISTS: ALLEN EAGER,
DUKE JORDAN, DON LANPHERE,
CHUBBY JACKSON,
IDREES SULIEMAN

By the mid 1940's the entire history of jazz could be heard while walking along 52nd St. between 5th and 6th Avenue. All styles were represented from dixieland to swing and now bop.

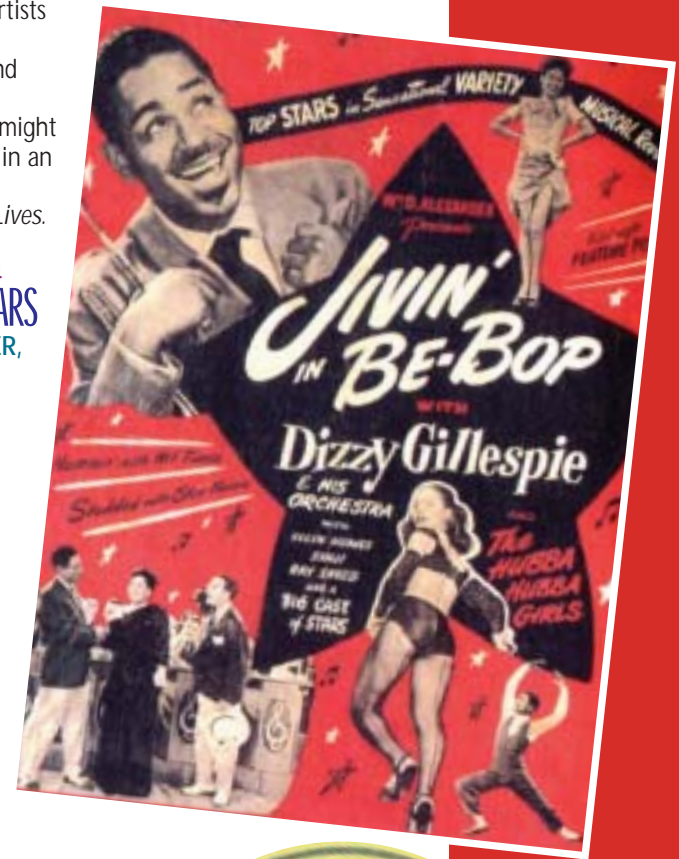
"By day the street was dingier than most, a dispiriting block that lay between chic 5th Avenue and the glitter of Broadway two blocks west...The street after dark became a place of glamour and promise. Neon lights brightened the sooty facades of the brownstones. Banners bearing

the names of the featured artists inside fluttered against the awnings of the marquees, and if one were interested in the wonderful world of jazz, he might find there it's principle stars in an improbable concentration."

—Ross Russell from *Bird Lives*.

2:00-3:30 CONCERT 4
THE 52ND STREET ALL-STARS
CECIL PAYNE, ALLEN EAGER,
DON LANPHERE,
IDREES SULIEMAN, SIR
CHARLES THOMPSON,
LEONARD GASKIN

Even though modern jazz had taken up residence on "The Street", most of the younger musicians worked as sidemen with the more established names or were invited to sit in at any number of sessions that took place each night. This often resulted in an incredible group of all-stars sharing the bandstand.





**3:45-4:45 PANEL 4
DIZZY ATMOSPHERE**

**PANELISTS: JAMES MOODY,
JIMMY HEATH, AL McKIBBON,
STAN LEVEY, CECIL PAYNE**

Along with Charlie Parker, Dizzy Gillespie is credited as being the creator of modern jazz. Due to his outgoing personality he became the general spokesman for the new music and was bebop's most recognizable figure. The image of the horn rimmed glasses, beret and goatee became synonymous with the hipster persona. Musically, Dizzy was a natural born leader who helped open many doors for his contemporaries. He always hired the best musicians for his own groups and many future giants got their start in one of his bands. This panel discussion features several of these giants who came to prominence working with Dizzy.

**5:00-6:00 CONCERT 5
TWO BASS HIT**

THE AL McKIBBON ALL-STARS
Al McKibbon first came to New York in the mid 1940's as a member of the Lucky Millinder Band. He was introduced to 52nd St. as a member of Coleman Hawkins' band. In 1947 he joined Dizzy Gillespie's Big Band where he met the pioneering cuban percussionist Chano Pozo. At the time Dizzy was fusing the elements of Cuban music with jazz. Working closely with Chano Pozo, McKibbon was one of the first American musicians to master the intricacies of the complex Cuban rhythms.

**8:00 CONCERT 6
BIRK'S WORKS
A TRIBUTE TO DIZZY GILLESPIE
FEATURING AN ALL-STAR
BIG BAND PERFORMING
THE ORIGINAL ARRANGEMENTS
WRITTEN FOR DIZZY'S
1940'S ORCHESTRA
WITH SPECIAL GUESTS:
JAMES MOODY, JIMMY HEATH,
CECIL PAYNE, AL McKIBBON,
SLIDE HAMPTON**

In 1945 Dizzy Gillespie formed his first bebop big band for the Hepsations of 1945 tour. In 1946 he re-formed a big band and began a long engagement at The Spotlight Club on 52nd St. The engagement was a big success and Dizzy kept a big band together into the 1950's. The first bebop oriented big band was led by Billy Eckstine in 1944. Both Dizzy and Charlie Parker were part of that ground breaking ensemble. When Eckstine gave up the big band he gave his book of modern jazz arrangements to Dizzy which was later augmented by many

of the significant modern jazz writers. One of the most prolific contributors to Dizzy's big band book was Gil Fuller who was one of the architects of the style of the band. Other arrangers included Tadd Dameron, John Lewis, George Russell and Gerald Wilson. Birk's Works features an all-star big band playing the original arrangements and featuring several artists who were key figures in Dizzy's Big Band.



DIZZY GILLESPIE
has switched to
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see see THE... SEE
THEY LABEL!
You'll think it was with
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DO PAPA, DA JOE BIRD, with me
good
STAY ON IT, Dearly, you'll come on the
the show.

She's up a COOL BIRD... what's next?
FRAY "haha ha!" is really COOL
BIRD.

DOO DA BIRD! Make a TWO BIRD HIT!
Like ANASTASIA, how many can you get?
Papa see right on COOL BIRD!

DAF BIRD, see, they just need sleep.
What do you see the COOL BIRD BACK
TO ME!

Oh Boy the COOL BIRD!
What, you, in a... make a name the
"BIRD".

Let's ALSO "BIRD" - FOX BROS. see
it!

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SATURDAY, MAY 26, 2001

10:00-11:00 FILM 3
DANCE OF THE INFIDELS



11:15-12:15 PANEL 5
MAKIN' WAX

PANELISTS: GENE NORMAN, PETE RUGOLO, OZZIE CADENA
When modern jazz first started to be recognized as a force of its own, the major record companies were reluctant to record the new controversial music. It was the small independently owned labels that single highhandedly documented bebop during its infancy. On the East Coast, labels such as Manor, Guild, Musicraft, Blue Note and Savoy were instrumental in capturing the new sounds on shellac. The West Coast was represented by the entry of Dial Records into the market in 1946. RCA was the first major label to throw its hat in the ring followed a few years later by Columbia and Capitol. Towards the end of the era New Jazz, later renamed Prestige, became an important outlet for modern jazz.

2:00-3:00 CONCERT 7
UN POCO LOCO

THE MUSIC OF BUD POWELL THE CLAUDE WILLIAMSON TRIO
Along with Charlie Parker and Dizzy Gillespie, Bud Powell should be considered one of the creators of modern jazz. Practically every pianist that has come along since has been influenced by Bud Powell. His impact on the jazz scene was enormous. In addition to his brilliance as a pianist, he was also responsible for many important compositions. Un Poco Loco explores the compositions of Bud Powell.

Claude Williamson first came to prominence as a member of the

Charlie Barnet Orchestra in the late 1940's when Barnet had adopted a bop oriented style. During the 1950's he became established on the west coast and worked with many of the important figures of the era including The Lighthouse All-Stars, June Christy and Bud Shank.

3:30-4:30 PANEL 6
BIRD LORE

THE GENIUS OF CHARLIE PARKER
PANELISTS: DUKE JORDAN, SIR CHARLES THOMPSON, STAN LEVEY, HANK JONES, PETE RUGOLO

Charlie Parker was one of the most significant artists of the 20th Century. His impact on the jazz world was immeasurable. His creativity was unequalled and his influence was far reaching. There is not a jazz musician alive today that has not been affected in some way by his innovations. He set new standards in the areas of rhythm, harmony and improvisation and was a major factor in the birth of modern jazz.

5:00-6:00 CONCERT 8
MOODAMORPHOSIS

JAMES MOODY'S MODERNISTS
James Moody first came to prominence as a member of Dizzy Gillespie's Big Band in 1946 and has been a major jazz figure ever since. He made his first recordings as a leader in 1948 for Blue Note records under the name of James Moody's Modernists. His 1949 recording of I'm in the Mood for Love, which inspired Moody's Mood for Love, became one of the most well known jazz recordings of all time.

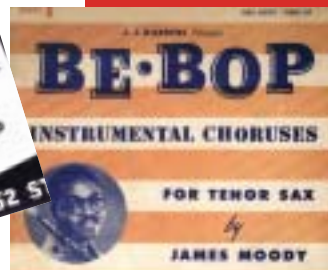
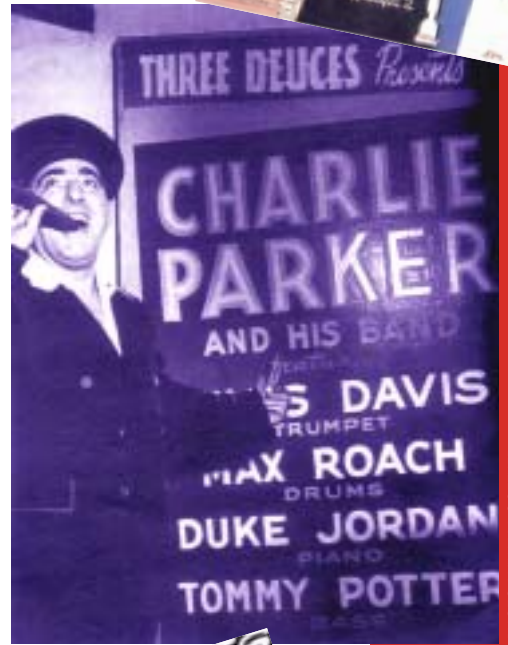


PHOTO WILLIAM GOTTIEB



**8:00 CONCERT 9
BIRD LIVES**

AN ALL-STAR TRIBUTE TO CHARLIE PARKER FEATURING: SUPERSAX, SIR CHARLES THOMPSON, PHIL WOODS, DUKE JORDAN, HANK JONES, STAN LEVEY

Bird Lives is designed as a musical tribute to Charlie Parker featuring four key periods of his career presented chronologically. The concert features the compositions of Charlie Parker performed by musicians who played with or were influenced by him.

PART 1

covers Bird's 52nd St. days from his initial appearance in 1944 through December 1945. It was during this period that he first collaborated with Dizzy Gillespie and began to change the course of jazz. He also appeared as a sideman on several record dates including the classic Sir Charles Thompson session for Apollo.

PART 2

features music from Charlie Parker's stay in Los Angeles

which began in December 1945 and lasted until the spring of 1947. Dizzy Gillespie brought a group including Charlie Parker and Stan Levey to the west coast for an engagement at Billy Berg's nightclub. The engagement ended in February 1946. The rest of the band returned to New York but Bird stayed behind. He began recording for Ross Russell's new Dial Record Company and started performing around the Los Angeles area. It was at one of the Dial sessions that he suffered a breakdown and ended up in Camarillo State Hospital. After his release he did two more west coast dates for Dial before returning to New York.

PART 3

Upon his return to New York he recorded frequently and performed regularly with his own groups which included Duke Jordan on piano. He continued to record for Dial and Savoy and towards the end of the decade also began to record for Norman Granz. Granz often showcased him with other jazz stars including a memorable session featuring Hank Jones on piano.

PART 4

Charlie Parker had always dreamed of recording with strings and in 1949 he finally was given the opportunity. Norman Granz commissioned some arrangements for a small string group and took them into the studios in November. The following month Birdland, a club named in his honor, opened on Broadway at 52nd St.

Bird Lives concludes featuring Phil Woods and a string ensemble performing the original arrangements written for Bird with strings.

SUNDAY, MAY 27, 2001

**10:00-11:00 FILM 4
HIGH WIND IN HOLLYWOOD**



**11:15-12:15
PANEL 7
BEBOP INVADES THE WEST**

**PANELISTS:
TEDDY EDWARDS,
FRANK MORGAN,
HOWARD RUMSEY,
STAN LEVEY, BUDDY COLLETTE**

When Dizzy Gillespie brought his group to Los Angeles in 1945 it was billed as "Bebop Invades the West". When they arrived, they found that there were already a few musicians on the coast who were playing the new music. Howard McGhee had come to Los Angeles with Coleman Hawkins earlier in the year and decided to stay. He put together a group of like minded musicians including Sonny Criss, Teddy Edwards, Hampton Hawes and Roy Porter. They also found the likes of Dodo Marmarosa, Wardell Gray and Lucky Thompson as well as youngsters like Charles Mingus and Buddy Collette.



**2:00-3:00 CONCERT 10
BEBOP LIVES**

FRANK MORGAN QUARTET

Frank Morgan came to Los Angeles in 1947 and quickly became a part of the exciting jazz scene in and around Central Ave. and Hollywood. Today he is considered one of the finest alto saxophonists in jazz and is one of the true keepers of the flame.



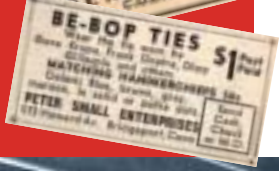
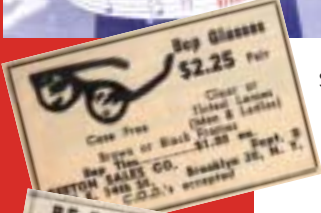
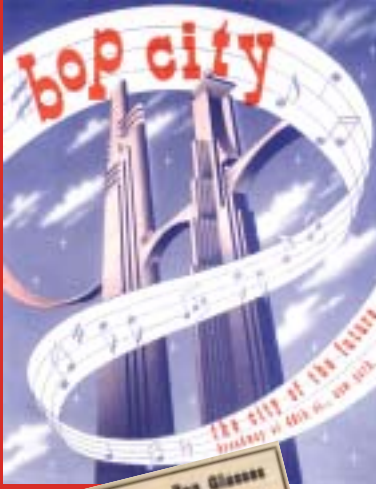
3:30-4:30 PANEL 8

BOP CITY

PANELISTS: HANK JONES, PHIL WOODS, BUDDY DeFRANCO, CLAUDE WILLIAMSON

By the late 1940's bebop was firmly entrenched and many young musicians had established themselves as the new jazz stars. Regular broadcasts from venues like the Royal Roost (The Metropolitan Bopera House) and later Birdland gave widespread exposure to the new sounds. Many of the swing era big bands that were still in existence even

started incorporating modern jazz into their libraries. Gene Krupa, Charlie Barnet and even Benny Goodman were all working in the modern idiom. It was obvious that modern jazz was here to stay.



and once he switched to tenor quickly established himself as a bebop pioneer. He was one of the first tenor saxophonists to master the new style.



8:00 CONCERT 12 LULLABY OF BIRDLAND

THE BIRDLAND ALL-STARS FEATURING: HANK JONES, PHIL WOODS, TERRY GIBBS, BUDDY DeFRANCO, PLUS SPECIAL GUESTS

The decade came to an end with the opening of a brand new jazz venue at 1678 Broadway that was designed to be the finest jazz room in the world. Named after Charlie Parker, Birdland opened it's doors on December 15, 1949. Billed as "The Jazz Corner of the World", it had all of the amenities to live up to it's claim. There were booths, tables and the famed bull pen. The walls featured portraits of the greatest names in jazz. There was also a booth where Symphony Sid held forth with his nightly broadcasts. As the new decade arrived Birdland became one of the most well known jazz clubs in the universe. The roster of artists who performed there on a regular basis reads like a who's who of jazz. By the mid 1950's there were national tours featuring The Stars of Birdland. One of the popular attractions was a group billed as the East-West All-Stars which featured top names from both coasts.

Groovin' High closes with a star-studded East-West extravaganza.



ORDER FORM

INDIVIDUAL TICKETS

If you do not wish to attend all four days, you may purchase tickets for individual events as follows:

Thursday, May 24, 2001

Film 1 The Roots of Bebop \$10.00
 Panel 1 Up at Minton's 10.00
 Concert 1 Misterioso 15.00
 Panel 2 52nd St. Scene Pt. 1 10.00
 Concert 2 Terry Gibbs 20.00
 Concert 3 Dameronia 25.00

Friday, May 25, 2001

Film 2 52nd Street Theme 10.00
 Panel 3 52nd St. Scene Pt. 2 10.00
 Concert 4 52nd St. All-Stars 20.00
 Panel 4 Dizzy Atmosphere 10.00
 Concert 5 Al McKibbon 15.00
 Concert 6 Birks Works 40.00
 30.00

Saturday, May 26, 2001

Film 3 Dance of the Infidels 10.00
 Panel 5 Makin' Wax 10.00
 Concert 7 Un Poco Loco 15.00
 Panel 6 Bird Lore 10.00
 Concert 8 James Moody 20.00
 Concert 9 Bird Lives 40.00
 30.00

Sunday, May 27, 2001

Film 4 High Wind in Hollywood 10.00
 Panel 7 Bebop Invades the West 10.00
 Concert 10 Frank Morgan 15.00
 Panel 8 Bop City 10.00
 Concert 11 Teddy Edwards 15.00
 Concert 12 Birdland 40.00
 30.00

TOTAL

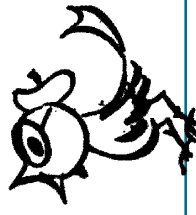
\$ _____

FULL FOUR DAY REGISTRATION

Full Four Day Registrations @ \$300 each = _____
 Full Four Day after April 15 @ \$350 each = _____

GRAND TOTAL

\$ _____



MAIL COMPLETED FORMS TO:

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PROGRAM SUBJECT TO CHANGE.
 NO REFUNDS

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