GROOVIN’ HIGH
A Celebration of the Bebop Era

May 24 - 27, 2001

The Crowne Plaza
Redondo Beach & Marina Hotel
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

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 in registration fee. Reserve your room now by calling (800) 368-9760

PRE-REGISTRATION
$300 before April 15
$350 after April 15
Includes reserved seating for all events.

VENDORS
Tables are available. Call (909)593-4180 for more information

TICKETS
Tickets are available for each individual event. To order tickets by phone or for more information 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.

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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
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
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

3:30-4:30 PANEL 2
52ND STREET SCENE PT. 1
PANELISTS: STAN LEVEY, SIR CHARLES THOMPSON, LEONARD GASKIN, TERRY GIBBS, AL MCKIBBON
After its 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 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 Hepatons 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
THE TERRY GIBBS QUINTET WITH ALICE COLTRANE, RAM 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...
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.

Tadd Dameron was a brilliant composer and arranger who was 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.

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 Spotlite and The Downbeat. In April, Dizzy Gillespie opened at The Spotlite with his new big band for an extended engagement which lasted several months.

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.

**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.”**


**FRIDAY, MAY 25, 2001**

**8:00 CONCERT 3**

**FARIDA TANNEH COMMUNITY CENTER**

WITH SPECIAL GUESTS: ALLEN EAGER AND CECIL PAYNE

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**PHILADA25201**

**10:00-11:00 FILM 2**

**52ND STREET**

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**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.
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
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
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 Hepations of 1945 tour. In 1946 he re-formed a big band and began a long engagement at The Spotlite 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.
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.

Charlie Parker was one of the most significant artists of the 20th Century. His impact on the jazz world was immeasurable. He set new standards in the areas of rhythm, harmony and improvisation and was a major factor in the birth of modern jazz.

Jame 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.
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.

2:00-3:00 CONCERT 10

FRANK MORGAN QUARTET

Frank Morgan came to Los Angeles in 1947 and quickly became 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.

11:15-12:15

PANEL 7

BRONAS FESTIVAL

PANELISTS:

TEDDY EDWARDS,
FRANK MORGAN,
HOLOWD 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.
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 Metropolitana Bopera House) and later Birdland gave widespread exposure to the new sounds. Many of the swing-era bands that were still in existence even started incorporating modern jazz into their repertoires. As the new decade arrived, Birdland became one of the most well-known jazz clubs in the world. The roster of artists who performed there was a group hailed as the East-West All-Stars which featured top names from both coasts.

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

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### Monday, May 21, 2001

- **Film 1:** High Wind in Hollywood - $10.00
- **Panel 1:** The Roots of Bebop - $10.00
- **Concert 1:** Misterioso - $10.00
- **Panel 2:** 52nd Street Theme 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:** Birk's Works - $40.00

### 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

### Sunday, May 27, 2001

- **Film 4:** High Wind in Hollywood - $10.00
- **Panel 7:** The Roots of Bebop - $10.00
- **Concert 10:** Frank Morgan - $15.00
- **Panel 8:** Bird City - $10.00
- **Concert 11:** Teddy Edwards - $15.00
- **Concert 12:** Birdland - $40.00

### Full Four Day Registrations

- Full Four Day Registrations @ $300 each = ________
- Full Four Day after April 15 @ $350 each = ________

### ORDER FORM

- Name ____________________________
- Address ____________________________
- City, State, Zip ____________________________
- Country ____________________________ Telephone (________) ____________
- Total Enclosed (U.S. Dollars Only) ____________
- VISA □ MC □ DISC □ # ____________ EXP ____________
- Signature ____________________________