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The Complete Dean Benedetti Recordings of Charlie Parker (#129)

Discography

Introduction

First, Dean Benedetti recorded Bird at Los Angeles' Hi-De-Ho located at the corner of 50th Street & Western Avenue, recording him nightly, or nearly nightly, from Saturday March 1, 1947 through Thursday, March 13, 1947. Then Benedetti recorded Charlie Parker at The Three Deuces located at 72 West 52nd Street in New York City on Wednesday, March 31, 1948. Finally, Dean Benedetti returned to the Big Apple's legendary block of clubs when Bird's band spent a week at The Onyx, 57 West 52nd Street, in July 1948. He recorded much if not all of that engagement as well as a rehearsal held one afternoon. Some of this can be dated precisely. Benedetti certainly recorded on Wednesday, July 7, 1948, Saturday, July 10, 1948, and Sunday, July 11, 1948.

The Dean Benedetti holdings contain a minimum of 461 original recordings of Charlie Parker. They are on 78 RPM acetate discs and paper based reel-to-reel tape. These originals were mixed in the ultimate maze: blindly intermingled with Benedetti's own dubs. Some originals existed in as many as ten copies. All of the holdings were in some state of disrepair and even the best preserved recordings needed a full awareness of archaic technologies to be listened to properly. Dean's surviving documentation of his invaluable audio collection is limited.

Los Angeles, 1947: Disc Recordings

Dean Benedetti went to Sears Roebuck in February, 1947 to purchase a portable disc cutter. It was made by Wells-Gardner of Chicago for the famous Sears Catalogue, a high quality machine by home-use standards but not top-of-the-line and certainly not professional. Dean Benedetti now was ready to record Charlie Parker, who was soon to appear two blocks from Russ Freeman's house and three blocks from Jimmy Knepper's house where Dean was staying.

The Hi-De-Ho

The Hi-De-Ho gig was booked by Howard McGhee, who was the leader, but Parker did exert some influence in filling the bandstand. As he had done on his February 19, 1947 recording session for Dial, Bird insisted on Earl Coleman being hired. There is reason to believe Bird brought the young Hampton Hawes into the picture. Indeed, it is plausible that Bird picked the entire rhythm section, although I believe "Maggie" made the choice of Roy Porter to play drums. During this period Earl Coleman was encouraging a lot of younger musicians. (Earl brought Trane to the studio on 2/19/47 to

meet Bird!). One of them was a hanging buddy, singer Danny Knight. Earl Coleman let Danny Knight sing in his place a number of times during the Hi-De-Ho stay.

Dean Benedetti first brought his new disc cutter to the Hi-De-Ho on Saturday March 1, 1947. He arranged to use a booth near the bandstand as his control room. The recording was sanctioned by Bird, yet surprisingly, he showed no interest in hearing playbacks. Dean spent as little money as possible at the Hi-De-Ho; whatever he had went toward recording supplies.

As an untrained amateur, Benedetti's earliest discs didn't come out well. Part of the problem was his supply of recording blanks, a mixed lot made up of mostly cheaper, inferior brands. His expertise would improve with time, but there were real problems that would remain throughout all his disc recordings which should be explained.

Dean's machine was designed for home use. It only allowed him to cut from the outside toward the hole in the center. Originally disc cutting was done on cylinders with the cutting stylus having an equal push and pull for every revolution. When flat discs were introduced (as a manufacturing and storage boon, not as an audio improvement), the problem of torque emerged for both recording and playback. On playback, the inner grooves always sounded worse. A solution was a big label so the grooves never came too close to the center. As for recording onto disc, the machine is cutting into the disc. In cutting a record, there is a residue of powdered disc flying up all the time. These "chips" can interfere with the recording process. Early flat disc recording favored starting on the inside, near the hole and cutting towards the outside, the edge. The laws of physics thereby directed the chips to fall behind the cutting needle. Also by starting towards the center, a limit on inner groove distortion could be set. The problem with all this is that if a flat disc was playing unattended, the arm and needle would plunge over the edge, usually breaking the needle. If a disc is played the common way, then the worst that can happen to an unattended disc in play is that the needle will nuzzle up side-to-side with the center pole though not blunt its point. The compromise in the latter part of the 78 era became that professionals usually worked by cutting from the center, but commercially issued discs played from outside in.

Benedetti was probably unaware of all this. In any case, he didn't have the option. Consequently, chips coming from the disc during the recording would often clog his needle, changing the recording speed and marring the audio quality. Dean learned that brushing the chips away while recording was helpful. At first, he did this himself, but eventually he trained Jimmy Knepper to be the brusher. There were many problems with blunting the needle, hurting a number of items. I believe that Dean Benedetti had run out of new needles by the last day of recording (3/13/47). He may also have been running low on blank discs towards the end.

There's some question as to the precise dating of Howard McGhee's Hi-De-Ho engagement. Benedetti left notes for the dates: March 1 & 2, 6-9, and 11-13, 1947. The missing dates and the unusual Saturday opening (3/1/47), Thursday closing (3/13/47) would make this a very odd nightclub engagement, yet Jimmy Knepper and Russ Freeman are sure that Dean recorded every night that Bird played the Hi-De-Ho. Most likely, the Mondays - 3/3 & 3/10/47 - were off nights; as to the other gaps, maybe Bird was a no-show. There are some undated discs in the Benedetti holdings which seem to have been cut early in the gig. These discs could come from the missing nights of Tuesday (3/4/47) & Wednesday (3/5/47), but after two years of study, it appears the unlabelled discs are from March 1 & 2, 1947. (See note for March 11, 1947 for further discussion.)

There's also a question concerning who taught Dean how to record. Somebody filled this role. Dean probably listened to his earliest efforts and was dissatisfied. He went for help and received a lot. First of all, someone brought a second disc cutter to the Hi-De-Ho on Sunday March 2, 1947 and recorded the last set. (This material is on two 12" 78 discs which Dean's machine could not handle.) Then came the best advice: use high quality recording blanks of the same make. The balance of the Hi-De-Ho recordings are done on 10" Soundcraft acetates. They were good then, and unlike most of the early discs used on March 1 & 2, 1947, the Soundcrafts have survived the 43 years in fair shape - most of them anyway. Dean started using Soundcraft acetates on Thursday, March 6. In general, his discs' audios continue to improve from this point on.

Yet surprisingly, his first recordings for the next day offer the worst audio to date. The rest of March 7 sounds fine. Those first two March 7 discs are dubs. They were skillfully made, perhaps by Dean's audio mentor. Dean's dubs were made in a poor amateur fashion using a microphone held in front of a speaker. I believe Dean labelled these discs "casa", which means house in Italian, because the dubs were made at home. Most are earlier Hi-De-Ho performances.

Dates and personnel are listed in standard discographical form. The number of cuts (for disc) or parts (for tape) following a title indicates how many start-stop sections were used to record a piece. The number on the far right is the section number in which the piece has been placed in this booklet. There are three abbreviated designations that pertain to this discography:

DBck = Dean Benedetti check mark

Dean Benedetti placed a check mark next to some song titles. Their purpose is unclear, but the check-marked performances are usually lengthy and exceptional. See notes with Items #16 & #43.

DBd = Dean Benedetti dub

An original recording in the collection duplicated in a dub, or several dubs, made by Dean Benedetti.

NoHM = No audible Howard McGhee

Items on which McGhee is not audible, but on which it is likely he played on.

MARCH 7, 1947 or earlier

JAM SESSION, probably proceeding the Hi-De-Ho gig. This is one of the 'casa' dubbed recordings. See text, see note before Items 82-86.

Parker (as), unknown (ts), unknown (elg), unknown (b), unknown (d), others?.

1. Blues In Bb - 3 cuts - 1:44 47

Note: Only one cut has audible Charlie Parker, the other two cuts will remain unissued. The unknown tenor saxophonist plays on the unissued portion. This Blues in Bb might be part of the Hi-De-Ho recordings - for instance, a post gig jam session - but the absence of a piano, the balance and acoustics, as well as the transition of Benedetti's recording procedure from March 6 to 7, 1947 all lead me to believe that this is a separate event. If so, then it is likely to have occurred before the

March, 1947 Hi-De-Ho engagement which is why I have placed it here at the top of this discography. Perhaps it was even recorded by someone else, such as Dean's recording teacher. (See Section 42, Items 82-86 & accompanying note, also see text.)

The Hi-De-Ho Recordings

MARCH 1, 1947

Parker (as), Howard McGhee (tp), Hampton Hawes (p), Addison Farmer (b), Roy Porter (d), plus Earl Coleman (or possibly Danny Knight) (vo), on stardust.

2. September In The Rain - 2 cuts - 2:09 44a

3. Rose Room (DBd) - 2 cuts - 1:32 1c

Note: Disc damaged, a few notes by Bird remain unissued. Benedetti dubbed this item for his own purposes, but the disc was already damaged when he dubbed and his copy contains less than my 1988 transfer.

4. 52nd Street Theme (aka Berg's Theme) 0:45 1e

Note: This well known line - attributed to Thelonious Monk - was already the traditional set closer among bebop musicians when Benedetti first heard it played by Bird with Dizzy Gillespie's combo at their legendary Hollywood nightclub appearance at Billy Berg's (12/10/45 - 2/3/46) . Whatever his reason, Dean consistently labels 52nd street theme as berg's theme on his Hi-De-Ho recordings. The tune became known as 52nd street theme when Gillespie recorded it for Victor on 2/22/46 shortly after returning - without Bird - from California. It was included on Victor's 78 RPM album 52nd street jazz with Dizzy and Leonard Feather naming the already known melody 52nd street theme. In March 1947, Dean Benedetti was unaware of this and continued to use his title berg's theme.

5. All The Things You Are - 2 cuts - 2:21 1d

Note: This item known to collectors. It is listed in Koster & Bakker's Charlie Parker Discography in Session #35.

6. Blue' N' Boogie 0:56 1a

7. I Surrender Dear (DBd) - 3 cuts - 0:58 44b

Note: 2nd cut too damaged for playback.

8. Stardust (NoHM) 1:12 1b

MARCH 2, 1947

Parker (as), Howard McGhee (tp), Hampton Hawes (p), Addison Farmer (b), Roy Porter (d), plus Earl Coleman (or possibly Danny Knight) (vo), on the very thought of you, i don't stand a ghost of a chance, first version of i'm in the mood for love (item 15), & stardust.

9. Blues in F 0:22 46e

10. The Man I Love - 2 or more cuts - 1:59 2d

11. Cheers 0:36 46f

Note: Item is heavily edited as most of Bird's solo is too damaged for playback.

12. Byas A Drink (DBd) - 3 cuts - 2:28 2e

Note: No Bird on 2nd (unissued) cut.

13. Ornithology - ? cuts -

Note: This disc was unsalvagable.

14. Past Due (aka Relaxin' At Camarillo) - 2 cuts - 1:05 2c 15. I'm In The Mood For Love (NoHM) 1:05 3b

16. Yardbird Suite 1:20 3a

Note: Dean Benedetti placed a check mark next to his notation "Yardbird Suite" written on the acetate's paper sleeve (once again mated to his unlabelled disc). Benedetti would also write a check mark next to song titles on the labels of acetates (the Red Nationals and Soundcrafts). The Dean Benedetti Check Mark obviously draws our attention and clearly indicates a special interest of his for a particular performance. A bit of Howard McGhee's solo was recorded but remains unissued.

17. September In The Rain - 2 cuts - 0:39 38b

Note: No Bird on 1st (unissued) cut.

18. Sportsman's Hop 0:52 45l

Note: Benedetti's needle cut all the way into the disc's base so this selection has been faded out and back in.

19. unknown tune

Note: Benedetti started cutter as Bird ceased playing, then stopped.

20. Night And Day 0:11 46b

21. The Very Thought Of You (NoHM) - 2 cuts - 0:28 46c

Note: The brief portion of Earl Coleman or Danny Knight's vocal remains unissued.

22. Hot House (DBck) - 5 cuts - 1:58 2a

Note: First 3 pieces too damaged for playback.

23. Cheers - 2 cuts - 0:59 43a

Note: No Bird on 1st (unissued) cut.

24. I Don't Stand A Ghost Of A Chance 1:10 2b

25. Big Noise (aka Wee) - 2 cuts - 1:02 3c

26. unknown tune possibly September In The Rain

Note: Too damaged for playback.

27. Bean Soup (DBd) - 2 cuts - 2:22 3e 28. Big Noise (aka Wee) 0:35 46g

29. I'm In The Mood For Love 0:43 37b

Note: This item is apparently an instrumental. Unlike the vocal versions of i'm in the mood for love which were performed in the key of C (more likely sung by Earl Coleman than by Danny Knight), this non-vocal performance plays in Bb. Charlie Parker recorded i'm in the mood for love twice in the calendar year 1950. Bird's quartet version (Spring, '50 with Hank Jones, Ray Brown, and Buddy Rich) plays in Db, while the Parker With Strings version (probably late Summer '50) plays in Db modulating into Bb. So Bird is known to have played i'm in the mood for love in Bb, although his key of choice for this tune was apparently Db (The Onyx club version [Item 253] also plays in Db). Many listeners will find it difficult to believe that Item 29 is truly i'm in the mood for love, most doubters will opt for Item 29 as a Blues in Bb. I tried speed correcting this item into the key of C and Db, and found the sound untrue. The keys of A and B seemed illogical and so I left Item #29 in Bb which it naturally plays back in. Dean Benedetti labelled this cut i'm in the mood for love but noted no key signature.

30. possibly 52nd Street Theme 0:43 46l

31. Carvin' The Bird 1:01 5c

Note: Known by Benedetti as "Howard's Eb Blues".

32. Stardust (NoHM) 1:17 3d

33. Byas A Drink - 2 cuts - 1:56 7d

34. Groovin' High 1:36 5b

Note: Waiter's voice heard - "Last call for alcohol" - and also hassling Dean Benedetti and Jimmy Knepper for some money.

35. It's The Talk Of The Town - 3 cuts - 1:47 5d

36. Body And Soul - No Bird -

37. Ornithology - 2 cuts - 0:11 46h

Note: Surviving audio heavily edited.

38. Perdido - 2 cuts - 0:59 46i

39. Sweet Georgia Brown (or a related tune in Ab) 0:53 5a

Note: Possibly Dean Benedetti's voice heard saying "Go Bird!". I will occasionally try to identify voices heard during the recording. Despite my familiarity with the speaking voices of most participants, I can be wrong when I attribute words to a specific person. Jimmy Knepper says he can't imagine himself - even at age 19 & even for Bird - acting as a cheerleader for these performances. Angelo Ascagni, a close friend who was with Dean & Jimmy Knepper at The Onyx including one full night in the basement with them states: "I don't remember Dean Benedetti showing outward enthusiasm in taping Bird. At the Onyx, he'd tape from the basement under the bandstand - serious work."

40. Night In Tunisia (DBd) 0:59 7c

MARCH 1 or 2 (maybe 4 or 5), 1947

Parker (as), Howard McGhee (tp), Hampton Hawes (p), Addison Farmer (b), Roy Porter (d), plus Earl Coleman (or possibly Danny Knight) (vo), stardust, prisoner of love, i'm in the mood for love, i don't stand a ghost of a chance, & night and day.

Note: 41 thru 53 come from two matched discs different from any others in the Benedetti holdings. They are Red Nationals, one is pictured here. They were certainly recorded the same evening: bean soup through groovin' high on one disc and i don't stand a ghost of a chance through big noise (aka wee) on the other.

41. Bean Soup (DBd) - 2 cuts - 1:06 40d

42. Stardust (NoHM) 1:05 30

43. Hot House (DBck) - 2 cuts - 1:22 6f

Note: The Dean Benedetti Check Mark appears here for the first time on the label of a disc instead of the disc's paper sleeve. The check mark's actual purpose is hard to determine. I believe the check mark indicates that the solo has been dubbed and/or transcribed rather than just a rave for the solo.

44. The Man I Love (DBck) 1:34 6e

45. 52nd Street Theme 1:02 40e

Note: It's likely that Jimmy Knepper is encouraging Bird while it's Dean Benedetti heard saying "Yeah-'m".

46. Groovin' High 1:14 40c

47. I Don't Stand A Ghost Of A Chance 1:08 6b

48. Prisoner Of Love (NoHM) 1:08 6d

49. Indiana (DBd) - 2 cuts - 0:58 6a

Note: No Bird in 1st (unissued) cut; the cut which contains the only audible Howard McGhee.

50. Disorder At The Border (DBck) 0:40 40b

51. Ornithology (DBck) 1:15 6c

52. September In The Rain 0:50 38c

53. Big Noise (aka Wee) - 2 cuts - 1:07 40a

Note: Item #53 is the last from the two matched discs.

54. Hot House (DBd) 0:58 41a

Note: McGhee says "Yeah!" during Bird's solo.

55. Sportman's Hop (DBd) 0:46 41b

Note: There's a little bit more music on either side of Bird's solo on the disc.

56. possibly Cool Blues (a Blues in C) (DBd, NoHM) 0:40 4c

Note: Bird told Benedetti that his title for cool blues was blues up and down. This same blues theme was used earlier by the John Kirby Sextet to take the 'Biggest Band In The Land' off the stand. Bird learned it by hearing the Kirby Sextet and through his friendship with Russell Procope, that group's alto saxophonist. Bird recorded this line on 2/19/47 for Dial with Erroll Garner, Red Callender and Doc West. That same quartet gigged at Billy Berg's on Sunday afternoons in February, 1947, conceivably playing this Blues In C, possibly using it in the same fashion of the John Kirby Sextet, with Dean Benedetti a likely member of the audience. (DBd, NoHM)

57. I'm In The Mood For Love (DBd, NoHM) 1:04 4b

Note: This disc begins with the very last of the vocal, followed immediately by Bird's solo. Only Bird's solo is issued.

58. Cheers 0:41 41c

59. The Man I Love 1:18 4a

Note: A few bars of Howard McGhee before Bird's solo remains unissued.

60. Stuffy 0:43 7a

61. Night And Day (NoHM) 1:12 7b

Note: This Item, which includes singing, is in Bb. Some of the other night and days in this set, including Item 236, a vocal version with Earl Coleman, play in Eb. This is confusing. Bird preferred to play the tune in Bb, Earl Coleman sings it Eb; but Item 79 (another night and day) plays in Eb, yet we hear no singing. Maybe the singer here is Danny Knight or maybe Coleman is trying to sing it in the instrumentalist's key. (See Items 79 & 128 for comparisons.)

62. probably Past Due (aka Relaxin' At Camarillo) 0:42 46d

MARCH 6, 1947

Parker (as), Howard McGhee (tp), Hampton Hawes (p), Addison Farmer (b), Roy Porter (d), plus Earl Coleman (or possibly Danny Knight) (vo), the very thought of you, & i don't stand a ghost of a chance with you.

63. Sportsman's Hop (DBck) - 1 or 2 cuts - 1:37 8d

Note: Only the piece with Bird is issued.

64. Night In Tunisia (DBd) - 2 or 3 cuts - 0:59 46j

Note: The 2nd piece with Bird is the coda; it is highly damaged and remains unissued. The 3rd piece - also unissued - is a brief snippet of piano which may belong to 63, 64, or neither. Howard McGhee says "Yeah" early in Bird's solo.

65. The Very Thought Of You (NoHM) 1:16 33

66. Perdido (NoHM) - 3 cuts - 0:55 36a

Note: Two pieces too damaged for playback.

67. Now's The Time - 2 cuts - 0:53 46k

68. Big Noise (aka Wee) - 2 cuts - 2:15 34

69. Hot House (DBck) - 2 cuts - 2:07 31

Note: A bit of the melody and Bird's last sounds in the 1st piece remain unissued.

70. Stuffy - 2 cuts - 0:13 46m

Note: There is no Bird in the second unissued piece; the only piece with audible Howard McGhee.

71. Body And Soul 0:34 46x

72. Ornithology (NoHM) 1:12 43b

Note: Not only is there a Dean Benedetti check mark, this solo was dubbed over and over onto his practice discs and tapes.

73. Sentimental Journey (NoHM) 0:26 8e

74. 52nd Street Theme - 2 pieces - 1:28 8f

Note: Items 73 & 74 are edited together in our collection, with a total time of 1:54.

75. Groovin' High (NoHM) 0:16 43c

76. The Man I Love 1:41 35

77. I Don't Stand A Ghost Of A Chance (NoHM) - 2 cuts - 1:08 43d

78. Past Due (aka Relaxin' At Camarillo) (DBck) - 2 cuts - 1:38 8c

79. Night And Day (NoHM) 1:01 8b

Note: This version is in Eb. A bit of Bird before his solo remains unissued.

80. Moose The Mooch - 2 cuts - 2:10 8a

81. Cheers - 2 cuts - 1:07 43e

MARCH 7, 1947 or earlier

Hi-De-Ho set of 'casa' recordings.

Note: Dean Benedetti dubbed or had dubbed several of his early Hi-De-Ho recordings on 3/7/47. The originals are no longer among his holdings. I believe these dubbed 'casa' items relate to Benedetti's disappointment with the audio quality of his earliest recordings and his approaching someone for help. This resulted in another disc cutter being introduced, a machine that was used to record the end of Sunday night March 2, 1947 on 12" 78 RPM acetate discs, the only discs of this diameter in the Benedetti holdings. Maybe there was more material recorded at that time - or on the unaccounted for dates of Tuesday, March 4 & Wednesday, March 5, 1947, or Thursday night, March 6, 1947 - on that second machine, again using 12" acetate discs. 'Casa', to me, represents a "post-production" situation occurring during the daytime on Friday, March 7, 1947. Benedetti met with his recording mentor, learned a bit more about disc cutting, and as part of this process dubbed recordings of Bird (most, if not all from the recent past at the Hi-De-Ho) from the non-matching 12" discs. For some reason the two 12" 78 RPM acetate discs containing the final portion of Sunday night, March 2, 1947 were not similarly transferred. Presumably any other originals on 12", now transferred, remained with Dean's recording teacher who I believe was more likely a jazz buff with disc recording knowledge than a professional audio technician. The Hi-De-Ho set of 'casa' recordings is at the very least an anthology of Parker Hi-De-Ho items from March 1-7, 1947, with the possible exception of hot house which may be by an augmented working band at the Hi-De-Ho or related to the jam session in Section 47 (see Item 1). (See text.)

Parker (as), Howard McGhee (tp), Hampton Hawes (p), Addison Farmer (b), Roy Porter (d), possible unknown guitarist on hot house, conceivably a sixth man or in place of Hampton Hawes' piano.

Note: All these 'casa' items received the Dean Benedetti check mark. In fact, the disc itself was checked.

82. Hot House - 2 cuts - 2:16 42a

Note: Some will hear the chordal instrument on this poor sounding dubbed item as a guitar and not a piano. This raises the possibility that this hot house belongs in Section 47 with Blues In Bb (Item 1). I should point out that this hot house is on the same disc as the following four working band selections while the jam session Blues In Bb was on a separate disc. Furthermore, the presence of Howard McGhee and the general coherent bebop quintet feel of this hot house links it more to the other selections in Section 42 than to the jam session in Section 47.

83. The Man I Love (NoHM) 1:46 42b

84. unknown tune - too damaged for playback

85. Past Due (aka Relaxin' At Camarillo) - 2 cuts - 2:33 42c

86. S' Wonderful (or related tune in Eb) (DBd, NoHM) 1:48 42d

Note: Bird recorded Melvyn Broiles' stupendous (based on s' wonderful's chord sequence) on 2/26/47 for Dial, with Maggie, who was Broiles' teacher, on trumpet; so, it is quite likely that this Hi-De-Ho combo played stupendous.

MARCH 7, 1947

Note: The balance of the Hi-De-Ho discs were dated by Dean Benedetti but numbered by someone else (presumably much later). It is difficult to decide which side of a disc was recorded first or the proper order of the discs from a given date but there is much to justify my sequencing in this discography.

Parker (as), Howard McGhee (tp), Hampton Hawes (p), Addison Farmer (b), Roy Porter (d), plus Earl Coleman (or possibly Danny Knight) (vo), on both body and souls, i'm in the mood for love, all the things you are, stardust and conceivably on the unissued i don't stand a ghost of a chance. (See note with Item 109.)

87. Rose Room (DBd) 1:34 11b

Note: Wow and speed problems as cutting needle hits the base of the disc.

88. Groovin' High 1:34 46n

89. Big Noise (aka Wee) 1:41 39a

Note: Bird's solo quotes my kinda of love. It sounds like Earl Coleman is offering encouragement.

90. Byas A Drink - 2 cuts - 1:42 10d

91. Body And Soul 1:12 10c

92. Hot House (DBck-cut 1) - 2 cuts - 1:09 10a

93. Cheers 1:06 43f

Note: Speed problems as needle hits base of the disc.

94. Night In Tunisia (DBd) - 3 cuts - 2:13 10b

95. Now's The Time - 2 cuts - 1:52 10e

96. I'm In The Mood For Love (NoHM) 1:21 11c

97. September In The Rain - 2 cuts - 2:07 11d

98. I Surrender Dear (Dbd) - 2 cuts - 1:57 9c

99. Dee Dee's Dance - 2 cuts - 2:18 9d

Note: Is Bird referring to Johnny Hodges' solo from the Lionel Hampton Victor 78 of whoa babe?

100. Stuffy (DBd) 1:44 9b

101. Perdido 1:48 9a

102. Body And Soul 0:30 43a

103. Big Noise (aka Wee) 0:32 39d

104. All The Things You Are - 3 cuts - 1:08 12c

Note: Salvaged as best as possible.

105. Past Due (aka Relaxin' At Camarillo) - 2 cuts - 1:36 12b

106. Sportsman's Hop - 2 cuts - 2:07 11a

107. Dee Dee's Dance - 3 cuts - 1:58 12d

108. Stardust - 3 cuts - 1:06 12a

109. I Don't Stand A Ghost Of A Chance

Note: This item comes from material held by another relative who would not make it available to Mosaic. Information as read to us over the phone proved to me that this item - as well as the next three items for March 7, 1947 - do exist, and that the information provided could have been derived from the original acetate. Listing these unheard items in the discography presented the ultimate sequencing challenge for this project. Should these discs all be brought together someday, a cursory or even thorough examination of them will bring into question my numbering of these items.

Indeed, my series could be questioned for those discs in hand. I can only say that I have literally lived with Dean Benedetti's recordings of Bird since 1988, consistently returning to the originals to answer all types of questions. In the process, I believe I've acquired a feel for Dean's snap decisions made at the Hi-De-Ho as to where and when to cut on an acetate. Dean Benedetti was a very intelligent person; however quick he made his choices, there is a logic to them that involves more than I will give space to here. I am not listing the newly discovered items at the end of this date for expediency but because I truly believe the missing disc was the last one started that night.

110. Ornithology

111. The Man I Love

112. Bean Soup - 3 parts, 1 cut - 2:07 46a

Note: This bean soup was recorded by Dean in four cuts on two discs. Cut one is the end of the opening melody chorus and most of Bird's solo. Cut two contains the end of Bird's solo. Cut three is

Bird & Howard McGhee exchanging four-bar passages. Cut four is the last chorus. Our Benedetti holdings contain dubs on paper-based tape of the first three cuts plus the original disc for the ending. These have been mated in the audio process to form Item 112. This is the only instance in this set of an item existing as part dub, part original. What makes this more troubling is my certainty that the original exists on the March 7, 1947 Hi-De-Ho disc in the possession of another Benedetti relative who will not part with it. (See note with Item 109.)

MARCH 8, 1947

Parker (as), Howard McGhee (tp), Hampton Hawes (p), Addison Farmer (b), Roy Porter (d), plus Earl Coleman (or possibly Danny Knight) (vo), on night and day (121), body and soul, all the things you are & prisoner of love.

113. Sportsman's Hop (DBck) 1:28 13a

114. Dee Dee's Dance - 2 cuts - 2:11 13c

115. Stuffy 0:51 43h

Note: Benedetti dubbed this item before it developed a nasty skip at the start, but Dean's dub has inferior sound.

116. Hot House (DBck) - 2 cuts - 1:05 46o

117. Perdido - 2 cuts - 1:32 36b

118. Disorder At The Border - 2 cuts - 1:58 28

119. possibly I Surrender Dear (NoHM) - 2 cuts - 0:07 46r-1

Note: The disc with 119 & 121 is extremely damaged. The brief playable snippets of a tune in C Major that is possibly i surrender dear seem to contain a reference by Bird to his troubled loverman recording of 7/29/46.

120. I'm In The Mood For Love (NoHM) 0:57 14c

121. Night And Day 0:03 46r-2

122. Bean Stalking - 3 cuts - 2:08 14a

Note: A damaged groove at the start of Bird's first four- bar exchange contains a few unissued notes.

123. September In The Rain - 2 cuts - 2:22 14b

124. Now's The Time (DBck) - 2 cuts - 1:33 14d

125. Big Noise (aka Wee) - 3 cuts - 2:16 14e

Note: Bird quotes an exercise from the Klose book, the same lick he uses in kc blues on 1/17/51.

126. Bean Soup (DBd) - 3 cuts - 2:31 15a

127. Body And Soul - 4 cuts - 0:48 15b

Note: The 2nd & 3rd pieces have no Bird (although he might be heard speaking) and remain unissued.

128. Night And Day 0:08 46t

129. Prisoner Of Love 0:21 43i

130. The Very Thought Of You 0:08 46s

Note: Severely damaged disc, some pieces too damaged for playback; another unusable snippet of the very thought of you was next to 116. It is conceivably from this performance.

131. Byas A Drink - 2 cuts - 2:20 15c

132. All The Things You Are - 2 cuts - 0:30 15d

Note: Bird's dimly recorded notes in the coda are his only contribution on the 2nd unissued piece, the piece with the only audible Howard McGhee.

133. probably Stardust (NoHM) 0:05 46w-1

Note: More of this stardust may have been recorded but the disc is hopelessly damaged.

134. Night In Tunisia 1:06 32

Note: Benedetti dubbed this item before it developed a nasty skip, but his dub is in inferior sound.

135. Ornithology (DBck, NoHM) 1:49 13b

Note: We have reached the final set of the recordings of March 8, 1947. It was a Saturday night, the Hi-De-Ho was crowded and Benedetti was not given his usual booth close to the bandstand. Items 113-134 have a lesser balance, Bird is in the distance. Now with the place emptying out, Benedetti and his party (including at least Jimmy Knepper and possibly Russ Freeman) are allowed to move forward.

Encouragements are shouted at Bird, quite likely from Dean's table. Their enthusiasms seem to spur Bird on to longer and better solos. This item as well as the next received check marks from Dean Benedetti. Unfortunately this final set is also a short one; or did Benedetti lose the opportunity to record some numbers while moving his equipment forward? Jimmy Knepper, after 43 years, cannot remember this specific instance; but he does concur with my reasoning and my sequencing of the tunes.

136. The Man I Love (DBck) 1:45 15e

Note: This outstanding item is known to collectors. It is listed in Koster & Bakker's discography in Session 35 (see Item 5).

MARCH 9, 1947

Parker (as), Howard McGhee (tp), Hampton Hawes (p), Addison Farmer (b), Roy Porter (d), plus Earl Coleman (or possibly Danny Knight) (vo), on body and soul.

137. Perdido (DBd) - 4 cuts - 2:27 16b

138. Indiana 2:33 16c

139. Now's The Time (DBck) - 2 cuts - 1:52 16a

140. Night In Tunisia (DBd) - 4 cuts - 1:47 19c

141. Sweet And Lovely - 4 cuts - 2:15 26

Note: The 4th - unissued - piece is the coda. Benedetti was expecting Bird, but the only horn heard in the coda is Howard McGhee's.

142. Stardust 0:11 46u

143. possibly The Very Thought Of You - No Bird -

Note: On this same disc is a segment of music - also with no Bird - that may be a performance of a Spanish-tinged tune or, perhaps, a Latin inflection on a body and soul conceivably from Item 151 (this unissued snippet plays in Db).

144. Bean Soup (DBd) - 2 cuts - 2:59 17b

145. Perdido - 2 cuts - 2:13 18b

146. Moose The Mooch 1:22 19b

147. Hot House (DBck) - 3 cuts - 1:48 17c

148. Dee Dee's Dance - 2 parts - 3:53 25

Note: This is a known and previously issued item lullaby in rhythm by Charlie Parker on Spotlite 107. Unlike the other previously discovered entries from Benedetti's recordings of Charlie Parker, this item no longer exists in any form in the Benedetti holdings.

Explanations for Benedetti's discarding of his original 78 RPM 10" acetate disc can create some speculation. Was Benedetti dissatisfied with it because it contained more than Bird's improvisation or was it frustration over having become distracted, which may have caused the longer cut; or did someone want this disc from the many Dean had at the time because it was a fuller performance similar to a 10" commercially released record.

149. Bird Lore {Ornithology & How High The Moon} (DBck) 1:46 17a

Note: Dean Benedetti labelled his disc "Bird Lore" using Ross Russell's special song title that denoted an alternate take of the 3/28/46 ornithology. On the label on the acetate, "Ornithology" was originally written. It was erased and "Bird Lore" was written in its place. Both the erased and extant

entries are in Dean's hand. Did Benedetti use "Bird Lore" to single out this unique item when this quintet used both melodies in the same performance? Or did he, noticing the frequency of ornithologies in this set and on the disc, use the title "Bird Lore" in the same fashion as Ross Russell, to denote an alternate performance? Notice please Items 152 & 155.

150. Past Due (aka Relaxin' At Camarillo) (DBck) - 2 cuts - 1:14 19a

151. Body And Soul - 3 cuts - 1:26 18d

152. Ornithology (DBck) 1:18 19d

153. The Man I Love (DBck) - 2 cuts - 1:48 18a

154. Stuffy (DBd, NoHM) 1:15 43j

155. Ornithology (DBck) 1:57 18c

MARCH 11, 1947

Parker (as), Howard McGhee (tp), Hampton Hawes (p), Addison Farmer (b), Roy Porter (d), plus Earl Coleman (or possibly Danny Knight) (vo), on i'm in the mood for love & the very thought of you.

Note: Tuesday, March 11, 1947 begins a new week for Howard McGhee's combo featuring Bird at the Hi-De-Ho. Dean Benedetti's disc cutter would document three consecutive nights of music, 3/11-13/47. We should note some differences. There are fewer recorded performances. Was Dean becoming more selective? There seems to be less of Earl Coleman's and/or Danny Knight's presence. Does Dean Benedetti passing on recording the vocal numbers denote the arrival of Knight? Or is Dean changing, and not recording vocals? Or is Howard McGhee featuring the singing less? Is Bird coming late? Is Benedetti leaving early or also arriving late, perhaps with Bird? Is Benedetti out of money and already rationing discs? This theory is furthered by the recordings ending on Thursday, March 13, 1947. It is an unlikely closing date for McGhee's band, one would think they probably played through the weekend. But who knows? Maybe the gig truly ran March 1-13, 1947 or March 1&2, 6-9, 11-13, 1947. Maybe Friday night was opening night at the Hi-De-Ho and Maggie's unit opened there Friday, February 28, 1947 for a two-week run to close on Thursday, March 13, 1947. If so, then it's plausible that Benedetti heard of this opening too late to record the opening evening - or maybe he cleared the idea of recording this band with the musicians and/or the management on the Friday and came back with his equipment the next evening, Saturday, March 1, 1947. My speculations, right or wrong, do not account for the lack of any discs specifically dated March 4, 1947 or March 5, 1947 (presumably Mondays March 3, 1947 & March 10, 1947 were off nights). The theory of Benedetti's rationing discs, or running out before the gigs ended does not account for missing discs. We know that one of the March 9, 1947 discs left his possession (see Item 148). Items 82-86 were dubbed from disc(s) no longer in the Benedetti holdings. We also know that a missing disc for March 7, 1947 and one for March 12 & 13, 1947 are in the possession of a relative (see Item 109). I believe there are more discs missing; furthermore, I don't see Dean Benedetti panicking on Tuesday about running out of blank discs on Wednesday or Thursday, but I could be wrong. Another theory for the cessation of recording could be the management of the Hi-De-Ho. They may have told

the veritable deadbeats - Benedetti, Knepper, & probably Russ Freeman - that space would not be available to them on the weekend nights (March 14, 1947 was a Friday, March 15, 1947, a Saturday). You can create many plausible scenarios. I have discussed them all with Jimmy Knepper but he does not remember specifics and can only offer his blessing to my logic as I try to sequence events against the evidence. Russ Freeman remembers no details at all.

156. S' Wonderful (or a related tune in Eb) (DBck, DBd) 1:27 20a

157. probably Disorder At The Border (DBck) 1:00 20b

158. September In The Rain 0:51 38a

159. Now's The Time (DBck) 1:02 20d

160. I'm In The Mood For Love (NoHM) 0:50 37a

Note: Although this item has no check mark next to it, Benedetti did write on the sleeve - now mated to the proper disc - "Done Mood". I believe this indicates that Benedetti had transcribed the solo or perhaps dubbed it or both.

161. Riff tide (aka Hackensack) (DBd) - 2 cuts - 1:25 20e

162. Dee Dee's Dance 1:03 43k

163. Orinthology (DBck) 1:43 29

164. Cheers - 2 or 3 cuts - 1:06 43l

Note: There are three extant but extremely short recordings on this disc that are otherwise undocumented. Following dee dee's dance is a bit of Hampton Hawes' piano. I have tried to match this snippet to any of the other performances from March 11, 1947 without success but my guess would be that it comes from the very thought of you (Item 168). This may indicate that another tune was performed. The other two short snatches follow cheers. The first contains a bit of Howard McGhee. I believe it is part of this cheers but it could be from the following perdido or even from a third otherwise undocumented performance. The surviving 3rd snippet has a bit of audible Bird and will therefore be issued. I believe, however, that it comes from later in the night when Dean Benedetti was backtracking on his discs and looking for space. It is the coda of a ballad, possibly stardust, Item 169. Also Note: As the Hi-De-Ho recordings draw to a close, Dean Benedetti lists cheers as "Howard's Tune". Up until this point, Dean had used a hastily sketched lick with a triplet - a notation of the beginning of cheers - to denote the recording of cheers.

165. Perdido (DBd, NoHM) - 1 or 2 cuts - 1:27 20c

166. Byas A Drink - 2 cuts - 1:56 43m

167. Big Noise (aka Wee) 1:06 39b

Note: Voices are heard during this recording. One of them says "Mop, Mop" early on in Bird's solo. It is likely to be Dean Benedetti's voice and his saying "Mop, Mop" is a habit that will carry over into the 1948 52nd Street recordings.

168. The Very Thought Of You (NoHM) 0:46 43n

169. possibly Stardust 0:06 46v

170. Bean Soup (DBd) 1:27 27

MARCH 12, 1947

Parker (as), Howard McGhee (tp), Hampton Hawes (p), Addison Farmer (b), Roy Porter (d), plus Earl Coleman (or possibly Danny Knight) (vo), on i'm in the mood for love, prisoner of love & stardust.

Note: On these March 12, 1947 recordings either Bird is moving around a lot (see Jimmy Knepper's quote in the Dean Benedetti biography) or Dean is changing his microphone position. Bird's sound, according to his perceived distance from the mic, had a bit to do with my sequencing of the surviving recordings from this date.

171. Blues in Bb (DBck) 1:04 22d

172. ending of unidentified tune 0:05 46p

Note: This might be in the key of F. See tune chart in Jim Patrick's portion of the booklet for possible candidates.

173. Sweet And Lovely 1:01 21b

174. Perdido - 2 cuts - 1:46 22a

175. Cheers 0:15 43o

176. Sportsman's Hop - 2 cuts - 1:09 45a

Note: Lead-in lick to Bird's solo does not track well and remains unissued.

177. Big Noise (aka Wee) 0:20 39c

178. Stuffy (DBd) 0:56 21c

179. Hot House (DBck) 0:45 21d

180. Ornithology (DBck) - 2 cuts - 0:50 22c

181. Dee Dee's Dance - 2 cuts - 1:26 45b

182. The Man I Love (DBck) - 3 cuts - 2:10 21e

183. September In The Rain - 2 cuts - 0:18 38d

Note: No Bird in first unissued piece.

184. I'm In The Mood For Love - 2 cuts - 0:56 37c

185. Groovin' High - 3 cuts - 2:10 22e

186. Cheers 0:53 45c

187. Byas A Drink - 3 cuts - 1:30 45d

188. probably Prisoner Of Love 0:06 46q

189. Stardust (NoHM) 0:53 22b

190. Now's The Time (DBck, NoHM) 0:39 45e

191. Hot House - 2 cuts

Note: Bird heard only for a note or two on melody in 1st cut. The disc has substandard sound and this item remains unissued.

192. coda of an unidentified tune 0:03 46w-2

Note: This snippet seems to be in Db and could be stardust.

193. coda of unknown ballad

Note: Very little music was recorded and even less of Bird. The groove with his 3 or 4 notes is broken and this item remains unissued.

194. Big Noise (aka Wee) 1:14 21a

195. Moose The Mooch

Note: This item comes from the second Hi-De-Ho disc held by another Benedetti relative who would not make it available to Mosaic (see: note for March 11, 1947 and notes with Items 109 & 112). This Soundcraft acetate is labelled March 12, 1947 on one side, and March 13, 1947 on the other. I believe it was the last one started on Wednesday, March 12, 1947 and then was used for short cuts in the later part of March 13, 1947. In fact, a bridge for byas a drink (Item 212) from 3/13/47 is the last thing listed on the March 12th side. This follows a pattern of Benedetti's of backtracking, sometimes to a previous evening's disc, to record scraps of numbers or ballad codas towards the end of a night.

196. Past Due (aka Relaxin' At Camarillo)

Note: From the same unheard disc mentioned in note with Item 195.

MARCH 13, 1947

Parker (as), Howard McGhee (tp), Hampton Hawes (p), Addison Farmer (b), Roy Porter (d), plus Danny Knight (vo), on these foolish things; Earl Coleman (or possibly Danny Knight) (vo), on body and soul.

197. Groovin' High (NoHM) 0:43 45i

198. September In The Rain - 2 cuts - 1:11 24e

199. Big Noise (aka Wee) - 3 cuts - 1:22 23b

200. Riff tide (aka Hackensack) (DBd) - 2 cuts - 0:43 24d

Note: The first cut will remain unissued. That cut is in poor sound, Bird is heard only briefly playing the melody.

201. Perdido - 2 cuts - 1:07 24a

Note: The second, unheard cut is a bridge from either the opening or final chorus. It is listed on the March 12 & 13, 1947 disc that Dean recorded Hi-De-Ho Soundcraft acetate in the possession of Dean's relative (see notes with Items 109 & 195). That disc lists "Perdido bridge"; I feel certain it is part of the solo we have in hand.

202. These Foolish Things 0:54 46y

Note: This is the only vocal item for which both Earl Coleman & Danny Knight are certain that the vocalist is Knight. I found this item in dubbed form on one of Benedetti's reels of paper-based tape. It is the only instance of this tune being performed at the Hi-De-Ho engagement. The unavailable Benedetti acetate for 3/12 & 13/47 (see notes with Items 109, 112, 195 & 201, note for March 11, 1947) contains a these foolish things listed next to its "Perdido bridge"; if heard, then I believe it will match the one I found dubbed on a reel of paper-based tape, there might be more on the original disc. I am led to believe that Danny Knight entered the picture towards the end of the Hi-De-Ho engagement.

203. Body And Soul - 2 cuts - 0:22 45j

204. probably Disorder At The Border (NoHM) 0:30 45k

205. Hot House (DBck) - 2 cuts with fades - 1:12 45f

Note: Ironically, on the final day of Dean's location recording of Bird at the Hi-De-Ho, Benedetti learns an important recording technique - fades. Up to this point, all of Dean Benedetti's disc cutting ended abruptly, almost as if going over a cliff. Dean meant well, but in his efforts to save space on his recording blanks he would grab the cutting head when Bird's solo ended and the recording would cease with the music disappearing at full volume, leaving an abrupt ending; again, as if going over a cliff. It really didn't save him any space on the blank portion of his acetate disc for Benedetti - or for that matter a mastering engineer - could never put the cutting head back down so precisely that cutting a new recording would begin precisely where the last one ended. Benedetti had probably listened to some of his Bird recordings by this time and realized how unsettling the abrupt endings were and that they probably added no recording time potential to a disc, so he tried to fade his volume up and down as he started and ended his recording. The results are far from professional but many may wish he had learned, then used this technique much sooner.

206. Moose The Mooch - with fade - 0:47 23d

207. Sportsman's Hop 0:34 45g

208. Blues in Bb (NoHM) 0:39 45h

Note: Bird quotes my kinda love.

209. Ornithology (DBck, NoHM) 1:30 23c

210. Stuffy 0:48 24b

211. Night In Tunisia - 2 cuts - 1:20 24c

212. Byas A Drink - 2 cuts - 0:51 23a

Note: The second, unheard cut is a bridge. It is listed on one of the Benedetti recorded Hi-De-Ho Soundcraft acetates held by a relative of Benedetti (see notes with Items 109, 195 & 201). The solo which we have in hand is labelled part one, so presumably this bridge would be from the last chorus. NoHM on our piece.

213. Indiana - 2 cuts - 1:27 23e

Note: On the final night of Hi-De-Ho recordings we hear less than one would expect of trumpeter-leader Howard "Maggie" McGhee. One plausible explanation, which supports Thursday March 13, 1947 as closing night for the two-week engagement, is that "Maggie" is settling up with management - getting the bread - on the final day.

On 52nd street in 1948: paper-based reel-to-reel tape

Did Dean Benedetti purchase his Brush Sound Mirror reel-to-reel recorder with the intention of capturing more Charlie Parker? Or did he get it to make copies of his easily worn out 78 acetate discs? The latter. In the Spring and Summer of 1947, Dean Benedetti and Jimmy Knepper were busy notating the solos recorded in March at the Hi-De-Ho. Transferring Bird's licks to music paper is not easy - ask Jim Patrick and Phil Sims who did the work for this booklet. The process requires multiple listenings. Benedetti soon learned that playing a solo enough to transcribe it wore out the original disc. He knew he would have to make copies. At first he used a regular record player. Dean would play his original on it, hold his microphone by the speaker, and cut a copy on his disc cutter. But there were problems. The dubs sounded awful. Worse, Dean wore out the copies quickly and had to make others. With over two hundred solos from the Hi-De-Ho, this was going to be a very expensive process. The solution was a tape recorder, which allows multiple plays without damage. Just as important, after a solo was transcribed, another solo could be recorded over the previous copy. One reel of tape could take the place of hundreds of acetate discs. So Dean Benedetti bought the first home use reel-to-reel tape recorder that came out, the Brush Sound Mirror.

Switching to tape was not a panacea. Benedetti's tape recordings have their own technical problems. First, Dean's use of tape predates the kind that has plastic backing. The backing gives a foundation to the oxide particles which hold the message of any analogue tape recording, cassettes included. Dean's tapes were - get ready - paper based. If you are familiar with paper leader in reel-to-reel recordings, now imagine all of the reel being paper. The oxide was adhered to the paper with a tar-like substance. Very, very, very fragile. And that's when it was new. Tar, iron oxide, and paper do not

age or dry out at the same rate. After 40 years, I found these reels to be in nearly hopeless condition. (Getting any play out of them was one of the more satisfying moments in my personal career as an audio engineer.) One thing I will say in favor of paper-based tape, however, there is no tape hiss.

There are a number of arguments over tape versus direct-to-disc recordings which I won't go into here. By the time Dean Benedetti had another opportunity to record Charlie Parker, he had weighed the advantages of tape versus disc and decided that for his purposes the "copy machine" would better serve as his primary recording vehicle.

The Three Deuces

That next opportunity was at 52nd Street's The Three Deuces. The Deuces was Bird's base of operations in New York City following his return from California. The Three Deuces housed Bird's Big Apple homecoming gig in addition to most, if not all, of the early work by Parker's "golden era quintet". Following that initial work at The Three Deuces, Bird's quintet went on the road from December, 1947 into March, 1948. When the Parker unit returned to New York City, they went right back to The Three Deuces.

Contemporary advertisements plus Dean's tape box labelled "March 31, 1948" lead me to suggest a Tuesday, March 30, 1948 opening. The gig probably went at least two weeks, possibly closing on Sunday, April 11, 1948. New Yorker magazine listings are unclear, but could be interpreted as saying the job ended on Wednesday, April 14 or even Sunday, April 18, 1948.

Whatever the precise dates of this engagement, Dean Benedetti came to The Three Deuces on Wednesday, March 31, 1948. There he tried to replicate the arrangement he had enjoyed with the Hi-De-Ho management. When, after allowing Dean to tape two sets, the Deuces staff realized Benedetti wasn't going to spend any money, they extended the ultimate New York discourtesy: the bum's rush. So Dean found himself and his equipment out on the street on The Street.

This limiting of Benedetti's Three Deuces recordings is a tragedy. Parker is in supreme form and Dean's recording reaches its best audio.

The Three Deuces Recordings

MARCH 31, 1948

Parker (as), Miles Davis (tp), Duke Jordan (p), Tommy Potter (b), Max Roach (d), plus Kenny "Pancho" Hagood (vo), on all the things you are.

Note: All eight selections preserved from Benedetti's location recording of Bird's quintet at The Three Deuces have been known to collectors & musicians since the late 1940s. These items, in fact, have been issued before on the English Spotlite label (the band that never was SPJ 141). They are in better sound here - of course, as Benedetti's tape is the source of all the other copies - and more music is heard, particularly on half nelson and all the things you are. There is one exception: the first 52nd street theme (#214). The performance was at the head of Dean's reel of fragile paper-based tape and as he rethreaded it to take-up reels over the years, pieces of the tape were torn off. Today there is a tiny bit less on the original than on the collector's copies and Spotlite issue.

214. 52nd Street Theme - 2 parts - 3:44 49a

215. Big Foot - 2 parts - 4:24 49b

(aka Air Conditioning, Drifting On A Reed, & Giant Swing)

Note: big foot is Bird's title for this well known bebop blues and is the more commonly used name for the song. The other titles descend from Dial Records' activities following the studio recording of the song on 10/28/47: air conditioning for copyrighting, drifting on a reed from the original take sheets, and giant swing was a retitling attached to an alternate take. Some of the melody chorus and a small part before the fours is missing on the Spotlight issue.

216. Dizzy Atmosphere - 3 parts - 2:56 49c

Note: Bird quotes the Klose exercise. A small part before the fours is missing on the Spotlight issue.

217. My Old Flame 0:26 49d

218. 52nd Street Theme - 2 parts - 2:36 49e

Note: Bird is heard announcing the club, The Three Deuces, and the next attraction, Margie Hyams' combo.

219. Half Nelson - 2 parts - 4:36 50a

Note: Piano solo and out chorus missing on Spotlight issue.

220. All The Things You Are 4:50 50b

Note: Jimmy Knepper agreed heartily when Angelo Ascagni warned me not to attribute the oral comments heard during these recordings to Dean Benedetti (see note with Item 39). But Jimmy added that he recalled Dean Benedetti's voice saying "both of them" in the midst of an all the things you are. This is that item. Dean told Jimmy the 'both of them' referred to Bird having played two key phrases from his pet licks in one all the things you are. Also Note: Much of the vocal chorus missing on Spotlight issue.

221. 52nd Street Theme 1:21 50c

Note: Bird is again heard announcing the club and alternating band.

The Onyx

Charlie Parker next returned to 52nd Street for a one-week booking at The Onyx on The Street's north side. My research allows a close to exact dating of the engagement. Bird's quintet played The Onyx the second week of July 1948. They probably opened on Tuesday, July 6, 1948, possibly as late as Wednesday the 7th, then played through Sunday, July 11, 1948.

Dean Benedetti had to find a way to avoid the humiliating fiasco of his visit to The Three Deuces. In one of his few known personal encounters with Charlie Parker, Dean approached Bird to help

facilitate the recording. Dean's little clique had reassembled in the Big Apple. Dean and Jimmy were living at Harriet Bloom's, Russ Freeman was in Brooklyn, Roy Hall was in town, as was Joe Albany, and Angelo Ascagni had joined the group. Not even Charlie Parker could negotiate a large number of freebies from The Onyx management so a compromise was worked out. Benedetti was allowed to use the storage room underneath The Onyx' bandstand as his control room. This compromise made the recording possible but it unfortunately doomed the audio quality.

Dean and Jimmy worked in a horrible, hot, humid hole. The place where they actually set up was not strictly underneath the bandstand. They set up the Brush Sound Mirror in the only spot that would accommodate it, then ran the microphone cable through the crawl space underneath the stage. The cable's run just made it. At that place, Benedetti and Knepper drilled a hole in the bandstand for the sound to come down. That spot was closer to Max Roach's drums and Tommy Potter's bass than it was to center stage where Bird was playing alto. The balance is bad, and the boomy, bass-heavy recording is further marred because the stage itself vibrated against the mic.

Nevertheless, they were free to record the whole week. Jimmy Knepper thinks they recorded everything, and the recording of a rehearsal substantiates Jimmy's recollection, but not enough survives to account for five or six nights worth of recording. Guessing at what's missing is difficult because Benedetti's tape boxes and their reels have been shuffled. And I don't think that this mixing up of tape reels is the only scrambling of the situation.

Whatever your opinion of the sound quality of the discs, they, themselves, were not reusable (although a desperate Dean needing disc space as a Bird solo headed for overtime tried it a couple of times and I'm sure his tone arm went flying). When Benedetti switched to tape, he discovered he could record over his originals. I don't believe Dean Benedetti erased any of his original reel-to-reel location recordings; I do believe he consolidated them by dubbing. One reason he did this was because tape was expensive. Brush Sound Mirror tape sold for \$3.50 a reel. Benedetti's total income for his 8 - 10 months in New York City could have been as little as \$20. Dean was looking to save tape and he made the common error of most home tapers. That error comes in making a dub of convenience: consolidating two, even three original reels by dubbing onto a single reel, then recording over your originals. You've saved some tape but your originals had better sound.

Once we get into re-recording, we meet the problem of non-virgin tape. The ghost of what was once on the reel is often audible. Dean also created problems with his primitive editing. What we commonly call scotch tape - cellophane adhesive tape - does not make a clean splice. But sometimes Dean shocked me with his audio skills. Somewhere along the way he learned overdubbing: dig his voice saying "Goddamn C sharp" at the same time he is playing the broken note on his alto saxophone (Section 48).

The Onyx recordings were flawed in the first place. Benedetti's dubbing and losing the originals made poor audio sound worse. Even the first set of The Three Deuces material may be second generation attached to the original tape of the second set in one of Dean's dub downs. Paper-based tape with its absence of hiss promotes a dubbing mentality and I'm afraid Benedetti did too much of it.

The Onyx Recordings

JULY 6-11, 1948 probably early in that week, possibly opening night

Parker (as), Miles Davis (tp), Duke Jordan (p), Tommy Potter (b), Max Roach (d). Bird did not play on the first two unsequenced/x-numbered selections. (See note two)

Note one: Seventeen items, labelled as fifteen titles, from The Onyx recordings have been previously issued, mostly in edited form, on various microgroove issues under Charlie Parker's name. They are Items 223, 224 edited with 241 & 277, 225-228, 230, 237-238, 240, 269, 272, 274-276. The first issues were produced by Charles Mingus using Jimmy Knepper-supplied copies of Dean Benedetti's tapes. Mingus' Debut offered thirteen of the fifteen titles on its Danish subsidiary, spread across 3 EPs (38, 39 & 40). Mingus' Jazz Workshop label issued a 12" Lp (JWS 501) containing all fifteen titles. After Charles Mingus sold his record company to Fantasy, the music gained wider circulation. Fantasy put it out as a single LP (6011), then as part of a double Lp set Charlie Parker on Prestige 24009. In 1984 Fantasy offered a facsimile reissue of Fantasy 6011 as part of its Original Jazz Classics line. The OJC catalogue number was OJC-114. These seventeen items are known under the album title Bird on 52nd Street on each issue except the Prestige double.

Note two: Dean Benedetti's paper based tape recordings of Bird's July, 1948 Onyx Club are labelled Wednesday, Saturday, Sunday, & Onyx (without a day of the week). My presumption is that the tape boxes without a written out day of the week come from early in the engagement. I believe the following eleven items (all from one tape) are Benedetti's first Onyx recordings. I suspect that Dean Benedetti arrived early on opening night, that Bird was late and Benedetti recorded a set played by Bird's band (Miles, Max, Duke & TP). When Bird finally arrived, Benedetti recorded over the Miles plus rhythm material but a small portion of what's new and the quartet version of 52nd Street theme (which was at the end of the reel, explaining its intact survival) is still on the tape. Of course, Benedetti could've recorded Bird playing over the quartet performances on a different night; indeed, there are numerous plausible explanations for any sequencing of the Onyx recordings. (See text for further details.)

xx1. What's New

Note: Only a few notes survive. See note two above.

xx2. 52nd Street Theme 1:31 62a

222. 52nd Street Theme 1:10 51a

Note: Bird quotes Zez Confrey's "Dizzy Fingers".

223. Out Of Nowhere 5:40 51b

Note: Further supporting my theory which places this tape (containing Items 222-230, plus xx1 & xx2) early on in the Onyx engagement (as well as my theory of how this set was recorded over a set of Bird's band without Bird) are some 'test' notes played by Bird: one during Miles Davis' solo and possibly a few more during Duke Jordan's. These notes sound clearer than Bird's own solo; they are being played at the hole in the bandstand where Benedetti and Knepper have cut a hole to place the mic. I believe these two notes serve some sort of test/balance setting role for the recordist(s). (See

text, note with Item 39.) Also Note: This item issued in edited form (edit at the end of Bird's solo to a pick-up point late in Jordan's solo) on bird on 52nd street. It is that release's first version of out of nowhere with a listed timing of 3:02.

224. My Old Flame - 3 parts - 2:22 51c

Note: Odd special ending may indicate some form of manufactured [read: edited] performance. I mention this possibility because this item is part of the truly fabricated my old flame issued on bird on 52nd street which contains a manufactured my old flame of a chorus and a half with coda, picking up at the bridge for the final half chorus. (First 8 = Bird's 2nd 8 [the post bridge A part] from 224/ Second 8, bridge, and the very start of the last 8 = 277 from its top/ balance of last 8 = a repeat from 224's 2nd 8/ last bridge = 224 from its top/start of final 8 = another repeat from 224's 2nd 8/ balance of the half chorus and the "Country Gardens" tag from 241.)

225. Chasin' The Bird 1:39 51d

Note: Bird screams on a note that is 'off the horn' so to speak. Jimmy Knepper points out that on The Onyx recordings Bird does this far more frequently than at other points in his career. Bird also quotes the "dashing through the snow" portion of jingle bells. Also Note: This item issued on bird on 52nd street. Benedetti's tape is damaged at the top, so the first note plays in better sound on the LPs.

226. The Way You Look Tonight - 2 parts - 6:19 51e

Note: Bird quotes Gershwin's liza during his solo and spirit of '76 (real title: the girl i left behind me) during the last chorus. Also note: This item issued in edited form (edit at the end of Bird's solo to the last 8 bars of Jordan's solo) on bird on 52nd street.

227. This Time The Dream's On Me - 2 parts - 4:35 51f

Note: This item issued in edited form (edit at the end of Bird's solo to the top of the last chorus) on bird on 52nd street. It is that release's second version of "This Time The Dream's On Me", with a listed timing of 3:28.

228. Shaw Nuff 3:48 51g

Note: This item issued in fabricated form (melody chorus, Bird's solo, edit: eight bars from the introduction as coda) on bird on 52nd street.

229. 52nd Street Theme 0:21 51h

Note: Bird announces set break and introduces the intermission pianist. who is this pianist? I hear Bird calling him "Adrian Jordan". I'm pretty sure it's a he because Bird seems to say "Let's bring him on ..." and a male voice is heard saying "Thank you". On some set breaks Bird seems to be saying Mr. Adrian Jordan. But maybe the pianist was female and Bird is saying "Adrienne Jordan" and "Miss Adrienne Jordan". Yes, there are many ways of spelling that first name. Now as to the last name. One may hear it as George, as in Adrian George, or Ms. George. I have never heard a mention of this person. There is no contemporary advertisement or account that mentions this performer - in any variant of either name - at The Onyx or at any jazz club. The American Federation Of Musicians NYC Local 802 does not list in its directories from 1946-1950 any musician by these names, in any of their

spellings. nobody remembers this person. No visitor or professional associated in any way with 52nd Street in its heyday recalls this person. Jimmy Knepper, Russ Freeman, Angelo Ascagni, & Max Roach do not recall this person and/or his/her presence at The Onyx in July, 1948. Duke Jordan declares unequivocally that there was no intermission pianist at The Onyx gig. I was querying Duke about the possibility that he was that musician. Mr. Jordan's first name is Irving and it is conceivable that Bird is saying "Irving Jordan". I was thinking this was potentially a humorous way for Bird to deal with his pianist remaining on the stand and playing intermission - Duke Jordan is the pianist in Charlie Parker's band, while Irving Jordan is The Onyx's intermission pianist. Well, Irving "Duke" Jordan dismissed this idea emphatically. Duke is right that he wasn't the intermission pianist in July, 1948 at The Onyx, but he is wrong about there being one. Benedetti recorded about 25 seconds of the intermission piano after one of Bird's Onyx sets. The pianist sounds a bit like Harry "The Hipster" Gibson, that type of groove. There is one other snippet of set break piano recorded by Benedetti; unconnected to the recording of "Adrian Jordan". This second piano bit is played by a non-keyboard player who is probably not even a musician. The only reason I mention its existence is the slim possibility that it is some sort of parody of Thelonious Monk, after Monk had sat in with Bird at The Onyx (see Item 266).

230. 52nd Street Theme 1:16 64

Note: Three 52nd street themes (Items 222 & 229 are the others) in one set is a little bit too much, but it's there on the tape which places it at this juncture in the discography. It's likely that Dean Benedetti dubbed this in to clear another reel (see text). If so, then it may explain why the copy Jimmy Knepper gave Charles Mingus was of at least the same audio quality as the tape in the Benedetti holdings. This item was issued on bird on 52nd street. It is that LP's third version of 52nd street theme (listed as theme with a 1:15 timing). Also Note: We've coupled this item to a post set statement of joy by Dean Benedetti (if it is Dean's voice) as the conclusion to our whole project. "we got' em!"

231. Cheryl - 1 or 2 parts - 0:21 52a

Note: It's a two-parter if the snippet of piano at the start belongs to the rest, which I think it does. I don't believe this cheryl belongs to the rehearsal in Section 55 but it is a possibility.

232. Bird Lore - 2 parts - 1:57 52b

(Ornithology & How High The Moon)

Note: Now recording on tape, Benedetti can edit things if he so chooses. There is the slight possibility that this is two performances edited together. Benedetti used the title "Bird Lore" when ornithology & how high the moon were played as a medley and/or multiple versions of these tunes on one of his recordings (see Item #149)

233. These Foolish Things 1:30 52c

234. Groovin' High - 2 Parts - 2:14 52d

Note: The scraping noise would seem to be the aging, drying oxide peeling off the tape. But this technical problem existed over 40 years ago and Dean Benedetti was aware of it. He spent time

redubbing the item trying to override this audio problem (perhaps by using his treble knob). His dubs are worse than our transfer from this, his best source for the item.

235. Little Willie Leaps - 2 parts - 2:05 52e

236. Night And Day - 4 parts - 2:59 61c

Note: This is a separate item, nearly impossible to date or place correctly little willie leaps was a set closer. But at the end of the same tape, we have Bird bringing Earl Coleman up to the stand to sit in. We have an item on tape that doesn't seem to fit. Maybe Dean was using the end of reels to dub off items, perhaps clearing a reel for a new recording (see text). Bird would bring Earl Coleman up to the bandstand on the last set of Saturday night, July 10, 1948 (see note following 262); maybe this performance belongs there. For logistical reasons, we have placed this as Section 61, Selection c next to a vocal on my old flame that could be by Coleman or by Kenny Hagood (or even a mystery singer). So, my placement allows you to hear these vocals back-to-back which may help identify the vocalist(s) Sunday night, July 11, 1948. But this night and day itself is a singular item, very difficult to date or trace.

Note: Section #53 (Items #237-242) are from a different tape. The Selections in Section 53 are a logical sequencing of adjacent items on a reel of Benedetti's tape. This is what may have transpired: Benedetti was prepared to record, but Bird wasn't present. When Bird arrived at The Onyx, his band went into this time the dream's on me with Bird joining the performance in progress. Bird, however, chose not to continue the set. He had the band go into 52nd street theme (again joining towards the end) and the quintet took an intermission. The items on Dean's reel do not fully support any logical scenario of performance order. Furthermore, Benedetti's tape seems to consist of dubs. Items 237 & 239 are clearly dubs. In fact, Jimmy Knepper may have had the original tape - or a better dub - as his copy of Items 237, 238 & 240 play better, even from the LPs. But the microgroove issues have less music and the tapes Jimmy gave Charles Mingus (presumably with as much music as exists on Dean Benedetti's dubs) have never surfaced. (See text at the end of this discography.)

237. This Time The Dream's On Me - 3 parts - 4:42 53b

Note: This item issued in edited form (1st part missing; picks up at Bird's solo in 2nd part, then continues) on bird on 52nd street. It is that release's first version of this time the dream's on me, listed with a 2:20 timing.

238. 52nd Street Theme - 2 parts - 2:23 53a

Note: This item issued in edited form (bit at both the beginning & end missing; Miles short passage is nearly eliminated) on bird on 52nd street. It is that release's first version of 52nd street theme listed as theme with a 2:17 timing.

239. The Way You Look Tonight - 2 parts - 4:10 53c

Note: Tape is severely damaged towards end of Bird's solo. Bird quotes the Woody Woodpecker theme in the 2nd part.

240. Out Of Nowhere - 2 parts - 2:25 53d

Note: This item issued in fabricated form (a lick which occurs about 15 bars into the performance was duplicated with the copy heard at the very start to even out the melody chorus; there's also a bit missing from the start of the 2nd part) on bird on 52nd street. It is that release's second version of out of nowhere, listed with a 2:33 timing.

241. My Old Flame 0:31 53e

Note: This ending was edited with 224 & 277 to form the version of my old flame issued on bird on 52nd street.

242. Set Closing Blues (possibly Big Foot) 1:20 53f

Probably JULY 7, 1948

Parker (as), Miles Davis (tp), Duke Jordan (p), Tommy Potter (b), Max Roach (d).

Note: I believe items 243 - 245 are from Wednesday, July 7, 1948. They are from a reel of tape labelled Wednesday/Saturday Onyx.

243. Out Of Nowhere 0:50 54a

244. How High The Moon - 2 parts - 2:43 54b

245. 52nd Street Theme 0:08 54c

Note: Bird quickly tagged his performance of how high the moon with this short version of 52nd street theme. Total time: 2:51

JULY 10, 1948

Afternoon Rehearsal.

Parker (as), Miles Davis (tp), Duke Jordan (p), Tommy Potter (b), Max Roach (d).

Note: Section 55 represents to these ears a rehearsal. When I played these selections for Angelo Ascagni, he recalled that this was the case indeed. Angelo accompanied Dean to The Onyx that afternoon. Ascagni also mentioned the oddity of being in The Onyx in daylight when it was empty. Mr. Ascagni cannot identify the voice that requests "Home Again In Indiana" before Item 250 a medley of indiana & donna lee was performed. Dean's notes on the tape box, plus a logical listening to the tape indicates that this rehearsal is from Saturday, July 10, 1948.

246. Chasin' The Bird - 4 parts with fades - 4:42 55a

Note: This rundown actually ends in the fours, then resumes to conclusion. Does Bird play some test notes for the recordist?

247. Don't Blame Me 0:39 55b

248. Tico Tico 2:03 55c

Note: No audible Miles Davis.

249. Out Of Nowhere - 3 parts - 2:13 55d

Note: During this rundown Bird is heard directing.

250. Medley: Indiana/Donna Lee - 4 parts - 2:38 55e

Note: Bird offers to do a request. From the basement below, a voice calls for [back] home again in indiana. The performance turns into donna lee, Miles' bebop line on indiana changes.

JULY 10, 1948

Nighttime performance.

Parker (as), Miles Davis (tp), Duke Jordan (p), Tommy Potter (b), Max Roach (d), plus Carmen McRae (vo), on both what price love?/yardbird suites; unidentified ts sits in on groovin' high.

251. 52nd Street Theme 0:25 56a

252. How High The Moon - 2 parts - 3:06 56b

Note: Bird quotes the Woody Woodpecker theme.

253. I'm In The Mood For Love - 2 parts - 1:27 56c

254. This Time The Dream's On Me - 2 parts - 3:23 56d

Note: Bird quotes tico tico!

255. Yesterdays 0:18 56e

Note: Selections e & f in Section 56 may be part of the Wednesday, July 7, 1948. It may belong before items #251-255 but have been recorded on July 10, 1948. Dean is rewinding and/or rerecording over previous performances.

256. 52nd Street Theme 0:08 56f

Note: Bird's quick sting of 52nd street theme remains connected to the short yesterday. See note with Item #255.

Note: Items #257-263 are from the last set on Saturday night, July 10, 1948. Earl Coleman's guest on night and day [#236 See Note with that item] may have also occurred in this set; but, again, we have placed it in set 60, third selection [60-3]. This last set does contain guest artists: Carmen McRae and an unidentified tenor saxophonist.

257. 52nd Street Theme 0:02 57a-1

Note: Woman, possibly Carmen McRae, is heard humming. Total 6:16

258. How High The Moon - many segments - 6:13 57a-2

Note: Bird is heard asking somebody "Did you bring your saxophone?" The very short 52nd street theme is issued with this how high the moon as one selection on our collection.

259. Groovin' High 2:11 57b

Note: The unknown tenor saxophonist sits-in; Benedetti did not preserve his solo (if there was one). Also Note: Bird's lyrics to what price love (original title to yardbird suite which initially was a vocal number) are being discussed in background.

260. What Price Love/Yardbird Suite - 2 parts - 2:37 63a

Note: Bird brings up guest female vocalist. He introduces her as "Carmen Spearman". The singer is Carmen McRae. She was married to Kenny Clarke at that time, her name was then Carmen Clarke. Kenny Clarke's middle name has always been listed as Spearman. Bird's use of Spearman strongly suggests that "Klook"'s family name may have been at one time - perhaps at all times - Spearman. Another explanation would have Bird introducing the vocalist in a way that hides her relationship to a famed jazzman from the audience yet would clue others in to the fact Bird knows who she is married to.

261. What Price Love/Yardbird Suite - reprise or encore 0:18 63b

Note: Bird scolding the audience for not listening to the singer repeats the performance. Benedetti, recording in the basement, barely saves any of the vocal. (Total Time for Item 260 & 261 is 2:55.)

262. 52nd Street Theme 1:52 57c

Note: At this point, Bird extends the evening. Spotting Earl Coleman in the crowd, Bird calls to him to come up and sing. [Interesting sidebar: Earl Coleman who had just heard Carmen McRae sing Bird's original lyrics to what price love? would soon be using them on a record date for Dial on November 29, 1948 under the instrumental title yardbird suite.] It is possible that the night and day first mentioned after Item 236 was performed here. It is more likely that Benedetti chose to pass on recording yet another vocalist and rewind his tape to the top of the reel, where it was when Bird performed yet another encore, the next number Cheryl.

263. Cheryl - 2 parts - 2:24 57d

Note: A waiter is hassling somebody, demanding a tip. If Benedetti is that someone being confronted (the responding voice sounds a tad like Jimmy Knepper's) then is it because the waiter has gone down to the basement or because Benedetti (and/or his colleagues) knowing it will be the last tune of the night has come upstairs? Also Note: Bird quotes show me the way to go home, a familiar bebop line, & confirmation.

JULY 11, 1948

Note: Items 264-268 follow 263 on the reel Dean Benedetti labelled "Onyx Sat & Sun" so there placement as 7/11/48 recordings is my interpretation of what comes from Sunday, July 11, 1948 on that reel.

Parker (as), Miles Davis (tp), Duke Jordan (p), Tommy Potter (b), Max Roach (d). Bird did not play on the last two unsequenced/x-numbered selections.

Thelonious Monk, piano replaces Duke Jordan on well you needn't, Kenny "Pancho" Hagood (vo), on all the things you are, vocal ballad ending, and probably on spotlight, & september song and possibly on my old flame (this vocal may be by Earl Coleman). Also Note: see Item 236 for explanation of Earl Coleman's night and day in Section 61, selection c.

264. All The Things You Are 2:46 58a

265. vocal ballad ending 0:07 58b

266. Well You Needn't - 2 parts - 2:33 63c

Note: No audible Miles Davis. I believe that while Monk was approaching the bandstand, Dean Benedetti rewound his tape and recorded over most of #265. also note!!!! again!!!: The composer - Thelonious Monk - replaces Duke Jordan on this selection.

267. Big Foot 3:57 58c

Note: Bird quotes the Klose exercise, cool blues and the same familiar bebop line heard in Item 263.

268. I Can't Get Started 1:12 58d

Note: Next items from a different reel of tape. A reel labelled by Dean Benedetti as Sunday Onyx recordings.

269. Dizzy Atmosphere - 2 parts - 4:24 59a

Note: This item issued in edited form (Miles Davis' solo and the start of the exchanges with the drums are missing) on bird on 52nd street.

270. Spotlight - 3 parts - 2:39 59b

271. 52nd Street Theme 0:07 59c

Note: This quickie 52nd street theme tagged 270 and they are issued together. (Total time for Item 270 & 271 = 2:47.)

272. How High The Moon - 2 parts - 3:57 60a

Note: This item issued in edited form (some of the odd beginning and Miles Davis' solo are missing) on bird on 52nd street.

273. September Song - 2 parts - 1:41 60b

274. Hot House - 3 parts - 3:49 60c

Note: This item issued in edited form (2nd part missing; returns in 3rd part after Max Roach's solo) on bird on 52nd street.

275. 52nd Street Theme 0:58 60d

Note: This item issued on bird on 52nd street. It is that release's second version of 52nd street theme, the version listed with the full title and a timing of 1:06. Also Note: Bird announces end of set early in the performance.

276. Night In Tunisia - 3 parts - 3:29 61a

Note: Bird quotes pop goes the weasel. This item issued (just a bit of the intro & the short portion of Miles Davis' solo are missing) on bird on 52nd street.

277. My Old Flame - 3 parts - 1:51 61b

278. The Hymn 1:24 61d

Note: Bird's playing here relates at the very least to his solo on the 11/26/45 Savoy recording of koko, but it also seems to connect with cherokee whose harmony is the underlining chord sequence to Bird's koko. Bird's studio version of the hymn done for Dial on 10/28/47 also seems to show some kinship between the hymn and koko (or cherokee's harmony), albeit a more distant relationship. Now, of course, the hymn's true harmonic root is the blues. (Indeed, the hymn is Bird's updating of the original theme song of the Jay McShann Orchestra, an untitled blues). This early McShann theme song's lone audio documentation is a radio transcription made at KFBI in Wichita, Kansas on 12/2/40. It was issued under Charlie Parker's name in 1974; the American issue, on Onyx, labelled the track wichita blues. But after the 7/2/42 recording by McShann of the jumpin' blues became a big hit, it became the band's theme song. But the hymn even in its 10/28/47 studio versions hints - during short stretches - at cherokee's harmony. This relationship is drawn out in this live version of the hymn and I believe the connection is deeper than the fact that both pieces are played in Bb. Others, I'm sure, will disagree.

xx3. Half Nelson 1:12 62b

xx4. Little Willie Leaps 0:27 62c

Note: Benedetti's tape may explain Bird's absence on these last two items: Bird wasn't late, he left early.

Recordings of Dean Benedetti

Dean Benedetti's recorded holdings include a fair number of himself performing. They served many purposes, most of them musical. To flesh out our story and understanding of the man and the musician we've included a set of Dean Benedetti performances. This Section 48 plays as a sound collage, but our issue contains indexing (5 tracks on CD/ visible spirals on the LP) so you can find key points of interest.

Track a (3:09) with A-G

Track b (5:57) with H

Track c (2:30) with I

Track d (4:41) with J

Track e (2:44) with K & L

A. The railroad trains outside the Benedetti family home in Susanville, California are heard followed by Dean's own whistling of stardust. [tape]

B. Benedetti playing stardust on alto saxophone. [disc]

C. Benedetti playing his own composition on piano. [disc]

D. Benedetti practicing alto. Begins with him playing confirmation.

E. Dean's practicing includes this overdubbing of his voice while you still hear him playing that 'goddamn C sharp'.

F. Practicing with the trains in the background. [D-F tape]

G. An audio letter, in Italian, to his mother Gina Benedetti. [disc]

Rough Translation:

Dear Momma,

There were three cats: one cat, Amede; one cat, Dindo; and one cat, {hard to indentify; could Dean mean his brother?}. Then there was a cat, The Rena. Now one cat called himself Dindo, one Amede, and one called herself Rena.

How is the {slang for foot?; or is it pen? or does the sentence roughly say 'Is it worth the trouble'? (I vote for foot.)) It's well.

(Dindo translates as little Dino. Amede was the father, Rena the sister.)

H. Dean Benedetti Band: demo disc.

Dean Benedetti (ts), Jimmy Knepper (tb), unidentified (as), (p), (b), & (d).

1. Urzun {almost complete}

2. Somebody's Rockin' My Dreamboat (arr. Knepper) {almost a chorus}

The only audio documentation of Dean Benedetti and His Barons of Rhythm features a variant in instrumentation and a largely unidentified personnel.

Urzun (written on the disc in Dean's hand; but I'm not sure "Urzun" relates to the music) is probably a Benedetti original; it uses undecided's chords in its bridge. Apparently when Dale Snow was

unavailable, Dean leaned towards this instrumentation for his band and he mentions this in his later (1949-51) correspondence with Knepper.

Russ Freeman and Bobby Pratt say they are not the pianists. Don Tosti says he is not the bassist. I don't believe the pianist is Joe Albany (there are jam session recordings made by Dean with Albany plus Knepper and Bobby Williams). Jimmy Knepper says the pianist might be Earl Echen (Jimmy remembers the name as closer to Echlen or even Ecklund) and that the bassist is not Charles Mingus. Jimmy believes this to be a pick-up band assembled solely to make the demo. The demo disc - perhaps the best audio in our whole issue - was professionally recorded. The surviving copy is a dub, apparently also made professionally. This dub indicates that the original was damaged which may explain why it was copied.

A final point from Dean's musicians. Bobby Pratt says that in 1943 and '44, Dean Benedetti was drinking buddies with Wingy Manone!

[The balance of Section 48 comes from tape.]

I. Two later recordings of Dean Benedetti, on piano, still playing his original (see C.) We issued Friday's coda and the full recording from Saturday.

J. Dean Benedetti on alto saxophone, recording himself playing along with commercially issued Charlie Parker records:

1. Donna Lee (5/8/47; Savoy 652)
2. Buzzy (5/8/47; Savoy 652)
3. Lady Be Good (1/28/46 @ JATP; Disc 2005)

K. Dean Benedetti on alto (but dimly) playing along with Sonny Stitt on stardust from Sensation 5. Dean transcribed Stitt's solo from the flip side (ratio and proportion) and sent it to Jimmy Knepper calling the solo "Poetry In Motion".

L. Dean's voice: "three months later" and a marked decline in his playing ability.

Other Possible Benedetti Recordings of Parker

Jimmy Knepper held copies of much of the Benedetti holdings. They were the source for Mingus' bird on 52nd street issue. In the early '60s, Knepper turned over all of his Charlie Parker private recordings to Charles Mingus. The two LPs Mingus issued using Knepper's recordings of Bird did only so-so as far as sales were concerned. (bird at st. nick's was the other Mingus issued - Knepper produced album. It didn't use Dean Benedetti recordings.) So Knepper's originals were put into storage with the rest of Charles Mingus' unissued Debut/Jazz Workshop holdings. As you may recall, there was a huge scandal in the early 1970s when Mingus was told these tapes had been destroyed. As it turned out, they hadn't. The tapes were turned over to Sue Mingus in 1988. But the Knepper holdings with more Charlie Parker were gone. Maybe they'll surface someday and with them, perhaps, some Benedetti-recorded Parker that is missing from Dean's own collection.

There are some original Hi-De-Ho discs that are missing. Maybe they'll turn up. We do know that Benedetti's March 9, 1947 disc with dee dee's dance exists. Then there are two discs unavailable to us but extant. I am convinced there were more.

You should also know that Dean's relative, who holds those two discs, also claims to have more Benedetti recordings of Charlie Parker. There is a reel of paper-based tape. It might be a missing reel from The Onyx. There are two Presto acetate discs. A label on one reads: savoy (stompin' at the savoy probably) with a personnel of "Roy, Zip, CP, Joe (Albany?) & R*B (middle letter not decipherable; emphasis on CP is mine). The reverse side lists depend on me. If it is you can depend on me and has Bird, then it's a new find. The other Presto disc with this relative lists less information, but is reported to match the first. I should emphasize that these are unheard and even if they offer new audio of Charlie Parker, they still might not have been recorded by Dean Benedetti, and therefore would not have been issued in this collection.

This brings up the issue of unknown recordings of Charlie Parker not made by Dean Benedetti. Dean Benedetti had copies of Bird done at the Argyle in Chicago. In his collection is a more complete copy of a known the way you look tonight, an all the things you are once documented but presumed lost when Knepper's copies went to Mingus, and a heretofore unlisted moose the mooch. The January 24, 1946 performance by Dizzy Gillespie's Billy Berg's band of salt peanuts exists in poor sound in Dean's collection. But Benedetti's copy contains an odd spoken introduction (is it Harry "The Hipster" Gibson?) which questions the aircheck's coming from the Rudy Vallee radio program and suggests that it may actually be a Billy Berg's broadcast. Dean Benedetti had - it what was a big surprise - copies of Bird at The Finale Club. Benedetti's mic-to-speaker dubs contain piano introductions by Joe Albany that are not on any known issue or collector's copy. While on the topic of Dean's dubs, I will mention that even using this inferior recording method, Dean Benedetti's collection offers the best sound for Bird's solo on take D of dark shadows (2/19/47). Dean's set of The Home Cooking recordings contains the two unissued blues solos, and his are in better sound than any collector's copy I've encountered. Dean's copies are on 78 acetate disc but it can't be proven that The Home Cooking recordings were done on disc. If they were done on wire, then is this where the legend began?

As to the legend of the "captured Nazi wire recorder", there could not have been one. There were no such things. While the Germans had introduced wire recording and had a home-use model on the market by 1931, wire had been dispensed with by World War Two and replaced by - get this - paper-based tape. And a final word about that wire recorder. You're going to hate me ... 'cause there was one.

When Dean and Jimmy were transcribing the Hi-De-Ho solos in mid-1947, Jimmy Knepper also bought a machine to make copies from the discs. Jimmy went to the same Sears Roebuck and bought - Look Out! - a Silvertone wire recorder. For the balance of 1947, Jimmy made copies from the Hi-De-Ho acetates onto wire spools, while Dean copied onto paper-based tape.

In late December, 1947, Jimmy Knepper headed East as a member of Freddie Slack's band. With him was his wire recorder and his limited collection. Limited in sound - reel-to-reel wire spools were never good for anything more than speech; their real use was for recorded phone messages. Limited in quantity - Jimmy Knepper informs me that he dubbed a small percentage of Dean Benedetti's Hi-De-Ho discs and never recorded any live performances of any kind.

In 1948, Jimmy and Dean roomed together in New York City. They stayed for a while with Jimmy's cousin in Brooklyn, but, of course, they were expected to find their own place. Eventually they ended up at Harriet Bloom's, but first they rented. Jimmy Knepper sold his wire recorder to pay that rent. He believes his wires were either tossed then or lost later with the material he gave Charles Mingus. Were they to be found, they probably would offer material we now have in better, indeed best, sound on this Mosaic collection. But maybe, just maybe, they contain a lost solo or two or three.

I don't think they exist, and if they do, I don't think they contain any new finds of Benedetti-Parker recordings. But who am I to stop this 35-year-old treasure hunt? Jimmy sold his wire recorder to Reuben McFall, a trumpeter in Glenn Henry's band. Let the legend and the search continue. The legend of Charlie Parker and the search for more of his music.

- Phil Schaap

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