

STEREO
ELECTRONICALLY RE-RECORDED
TO SIMULATE STEREO

FS-234



Charlie Parker

Volume III

BE BOP
HOT HOUSE =1
HOT HOUSE =2
BARBADOS
GROOVIN' HIGH
SLOW BOAT TO CHINA
OOH BOP SHE BAM
SCRAPPLE FROM THE APPLE

EVEREST RECORDS



ARCHIVE OF

FOLK & JAZZ MUSIC

DOLBY SYSTEM

STEREO
ELECTRONICALLY RECORDED
TO SIMULATE STEREO

FS-254

A STATEMENT OF PURPOSE

With the current renaissance of folk and jazz music there has come a proliferation of recordings purporting to represent these sign posts of Americana. It is well nigh impossible to successfully manufacture those unselfconscious original sounds today. They were a product of the times and the people. Though many of these modern recordings are slick and pleasant they are neither jazz nor folk music as originally performed.

Authentic performances of indigenous and unselfconscious music of the people by the "minstrels" of the people seldom have enjoyed the benefits of big-city recording studios and techniques. However, some of these were recorded, albeit under rather difficult conditions and on not so high-fi 78 r.p.m. discs during the thirties and forties. Most of them have been out of print for years and exist only as well worn 78's in the collections of a few buffs.

It is the avowed purpose of the Archive of Folk & Jazz Music to seek out original recordings and to selectively and carefully make them available to the public as relatively high quality L. P.'s at reasonable prices.

The illustrious names represented in this line have long been known and revered by dedicated folk & jazz buffs. Now these historic recordings may be enjoyed by the modern generation, most of whom were not even born when these historic slices of folk lore and heritage were performed.

In order to transcribe these oft-times worn, poor quality 78 r.p.m. discs our engineers spend literally hundreds of hours tediously splicing, editing and adjusting. A microscope has to be used just to select the proper stylus for playback..As many as 500 splices may be made in one recording to eliminate the "pops" and distortions without impairing the performance. In any case—the performance comes first and you will find yourself ignoring the distortions as you become enthralled with the sincerity and soul of the artists.

The Archive of Folk & Jazz Music is proud to bring these recordings to you. If your reactions are favorable, we can continue the "good fight" and bring you more great performances—Good listening!

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According to his certificate of death, Charles Parker, Jr. was thirty-four years old when he died on March 12, 1955 (to be specific, at 995 Fifth Avenue in New York City.)

Those that knew him intimately can rely on their memories of him to bring him back; others have no recourse but to read about him and listen to the records that he made.

The growing number of stories and legends about him is interesting; but the meat of this man's artistic body is to be found in his playing on the many recordings that he made. They are definitions of the style for which he was partly responsible—modern jazz (called Be-Bop in the early forties.)

Now that Parker has been gone a while his recordings have been issued and reissued so that you can buy everything he ever did for the commercial record companies. Many of these records are classics with Parker playing well on them; but there's no doubt that he played some of his greatest music at relaxed parties and sessions where there were no recording directors, time limitations or given programs to worry about. Fortunately, some of these sessions weren't lost forever as was the early jazz played in New Orleans or those sessions with Bix Beiderbecke in Chicago.

At some time in the early to mid-forties, the aural evidence of Parker's playing proves this, and presumably in New York, Charlie played a series of jam sessions at which a disc recorder was present. Until now these discs have passed privately from hand to hand; as a matter of fact, besides Parker being on them, nothing much more is specifically known about these discs.

But that's indisputable... "Bird" on alto and his playing on this record is the best he's ever done with a microphone present.

For all fanciers of jazz this is an important record; it contains some of Charlie Parker's greatest performances.