

John Birks “Dizzy” Gillespie Residence



DESIGNATION REPORT

John Birks “Dizzy” Gillespie Residence

LOCATION

Borough of Queens
105-19 37th Avenue (aka 34-68 106th Street)

LANDMARK TYPE

Individual

SIGNIFICANCE

Located in Corona, Queens, this building was the home of the unparalleled jazz trumpeter, composer, bandleader, and music trailblazer John Birks “Dizzy” Gillespie during the height of his influential career from 1953 until 1965.



105-19 37th Avenue (aka 34-68 106th Street) c. 1940
New York City Tax Photograph

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John Birks “Dizzy” Gillespie

Residence

105-19 37th Avenue (aka 34-68 106th Street),
Corona, Queens

Designation List 534

LP-2657

Built: c. 1922

Architect: Unknown

Landmark Site: Borough of Queens, Tax Map

Block 1747, Lot 51

Building Identification Number (BIN): 4043449

Calendared: April 4, 2023

Public Hearing: June 6, 2023

Designation: June 27, 2023

On June 6, 2023, the Landmarks Preservation Commission held a public hearing on the proposed designation of John Birks “Dizzy” Gillespie Residence as a New York City Landmark and the proposed designation of the related Landmark Site (Item No.2). The hearing was duly advertised in accordance with the provisions of the law. At the June 6, 2023 hearing, representatives of the Historic Districts Council and the Corona East Elmhurst Preservation Society, and two individuals testified in favor of designation. Two representatives of the owner spoke in opposition. In addition to those who testified, the Commission received written correspondence in support of designation from Assemblymember Jeffrion L. Aubry, and the New York Landmarks Conservancy.

Summary

John Birks “Dizzy” Gillespie Residence

The legendary jazz trumpeter, composer and bandleader, John Birks “Dizzy” Gillespie (1917-1993) purchased the three-story multi-family residence at 105-19 37th Avenue in Corona, Queens in 1953. Built on the corner of 106th Street in 1922 as a single-family residence designed in the Colonial Revival style, with simple facades of patterned red brick and cast-stone keystones and cartouches, the building was converted to a three-family residence in c. 1940. Using the building’s 106th Street address, Gillespie lived here with his wife Lorraine (1920-2004), who served as his personal manager, until 1965, and continued to own the building until 1985. Of the various places he lived in New York City, Gillespie lived in Corona the longest, during a period when he was at the height of his career: recording many significant and memorable albums and representing the United States abroad as the country’s first jazz ambassador. At the time, Corona had developed a significant African American community, including such notable musicians as Gillespie’s friend Louis Armstrong, who settled on 107th Street, around the corner, in 1943.

Dizzy Gillespie is known as a co-creator of the revolutionary modern jazz style bebop with Charlie Parker, as well as for his contributions to the development of Afro-Cuban jazz. Some of his most celebrated early compositions include “Manteca,” one of the earliest foundational tunes of Afro-Cuban jazz. Other famous original compositions include “Groovin’ High,” “Salt Peanuts,” and “A Night in Tunisia.” Gillespie purchased the building the same year he adopted his signature “bent” trumpet, and

while he lived in this house he released or performed on a succession of memorable albums, such as *Jazz at Massey Hall* (1954), *Afro* (1954), *World Statesman* (1956), *Manteca* (1958), *A Portrait of Duke Ellington* (1960) and *Jambo Caribe* (1964). Many jazz musicians congregated in the basement rehearsal studio of Gillespie’s “plush” two-story apartment. Pianist Junior Mance recalled his years in the Gillespie band from 1958 to 1961, “probably my most profound learning experience. “I remember spending several hours at a time in his basement studio being shown chord changes that I never knew existed.”

During the period he lived in his Corona home, Dizzy Gillespie expanded the influence of jazz music, considered America’s true original art form. Beyond his recordings during this time, a significant milestone was his selection by the U.S. State Department to be the nation’s first jazz ambassador in 1956. Conceived during the Cold War to promote American culture and democratic values, his 18-piece big band traveled extensively, performing to great acclaim in Europe, the Middle East, and South America. Following his return, he appeared on Edward R. Murrow’s *Person to Person*, a CBS interview program that was broadcast live from Gillespie’s Corona apartment. Gillespie won many national and international awards during his six-decade-long career, entering *Down Beat* magazine’s Hall of Fame in 1960.

Gillespie moved to New Jersey in 1965, retaining ownership of the Corona building until 1985. Gillespie is buried in Queens, nearby in Flushing Cemetery. Aside from replacement of the original windows, and front and side doors, there have been few changes to the exterior of 105-19 37th Avenue since Gillespie resided there.

Building Description

John Birks “Dizzy” Gillespie Residence

Description

Located on the corner of 37th Avenue and 106th Street in Corona, Queens, this Colonial Revival-style three-story red brick building was built c. 1922 as a one-family residence and converted to a multi-family residence in the 1940s. The facades feature patterned brickwork with cast stone sill course and cartouches, rectangular fenestration with soldier brick lintels and header brick sills at first through third stories. Select third-story windows feature blind-arch tympana framed with brickwork and featuring metal balconies.

Primary 37th Avenue (South) Facade

The three-bay-wide brick facade is laid in a common bond pattern. The arched entrance located in the western bay has a brick lintel with cast stone keystone. The first-story windows feature brick lintels and sills. The second story features a decorative cast-stone sill course set between two soldier brick band courses. The third-story windows include an arched center window with blind, stuccoed tympanum framed with header bricks. The roofline features patterned brickwork and cast stone cartouches at the corners of the facade.

Alterations

Historic door and transom replaced; historic six-over-one widows replaced; through-the-wall air conditioner electrical cables and conduits; mailboxes; security grilles.

Primary 106th Street (East) Facade

The brick facade facing 106th Street is similar to that of the 37th Street facade, but four bays wide, and with its arched entrance in the northern bay. The cast stone sill course and adjoining brick band courses below the second story continue from the south facade. The fenestration includes one bay of double window openings. The roofline features patterned brickwork with flanking cast stone cartouches, a feature that is repeated at the corners of the facade.

Alterations

Door replaced; non-historic metal awning; mailbox historic six-over-one widows replaced; through-the-wall air-conditioner; electrical cables and conduits; four satellite dishes at roof.

Secondary Rear (North) facade

Partially visible from 106th Street, brick facade with segmental arched windows.

Alterations

Historic windows replaced; non-historic metal fire escape.

Secondary (West) Facade

Partially visible from 37th Avenue, parged brick facade.

History and Significance

John Birks “Dizzy” Gillespie Residence¹

The Development of Corona, Queens²

The neighborhood of Corona is located in north-central Queens, just west of Flushing Meadows Park. Originally called "Mespat" by indigenous Munsee-speaking people, and "Middleburgh" by subsequent English settlers, it became part of Newtown in 1683.³ In the years during the Revolutionary War until approximately the middle of the nineteenth century, the area now known as Corona remained sparsely populated with the majority of its residents being farmers of European ancestry. Many of these early settlers and estate-owners enslaved African people, whose labor shaped the agrarian landscape of the greater Corona area.⁴

In 1827, New York State abolished slavery after a period of gradual emancipation, but complete abolition came much later in 1841 when non-residents visiting the state were no longer exempt and could not bring enslaved individuals with them. Many newly emancipated African Americans initially relocated to Manhattan, “which offered relatively more employment opportunities than did rural Queens.”⁵ By 1830, the Black population of Newtown, which included a number of villages, farms, and estates in West Flushing (renamed “Corona” in 1872) had decreased to 206 from 585 in 1790.⁶

During this period, Newtown was part of Long Island.⁷ Newtown became part of Queens County in 1853, and it was not until 1872 that the name Corona (meaning “crown” of Queens County)

came into common use for the village. In 1890 African Americans in Queens numbered 3,582. According to historian Gilbert Osofsky, by 1900, however, this figure had dropped to 2,611, rising again to 3,198 in 1910.⁸

The first wave of growth in the rural township came in 1853 with the construction of the Flushing Railroad, which would bring it within a 30-minute commute of Manhattan.⁹ Enticed by country living with access to the city, wealthy Manhattanites began relocating to Corona and its surroundings. The area had likely already been made familiar to them by the popular National Racetrack, which flourished in Corona in the 1850s and 60s and attracted amusement seekers from other boroughs.

The next wave of development came with the arrival of fixed-rail horsecar lines to the Brooklyn and Manhattan ferries in 1876 and trolleys in the 1890s, which further increased Corona’s appeal as a viable commuter suburb for middle- and upper-class professionals. Mid- to late-nineteenth-century Corona was mainly a neighborhood of modest single-family homes, churches, and small businesses. Several different industries came to Corona in the following decades, including a French China company, a tile works, a straw works, and the American Patent Portable House Manufacturing Company. Tiffany Glass Company opened a major factory in Corona in 1893. In 1898 Corona, along with the rest of the borough of Queens, was annexed to the newly created City of New York.

A major transformation in Corona’s urban development began with the 1917 opening of the elevated train service (today’s Flushing Line of the IRT Division, or the number 7 line).¹⁰ The construction of the elevated train along Roosevelt Avenue sparked commercial and residential development, and many of the wood-frame houses of the previous century were replaced with multiple-family dwellings and apartment buildings. It was

during this time, in 1922, that the three-story red-brick house at 105-19 37th Avenue was constructed.

From an 1893 survey, the land on which 105-19 37th Avenue would be built was part of “Louona Park” in the late 19th century, and became the property of Edmund L. Baylies, Esq. in the early-20th century.¹¹ Helen Kolsch attained the property at an unknown date, and in c. 1922 the three-story red-brick building was constructed as a single-family home.¹² Kolsch sold the property with the house in 1922 to Beatrice Schneller, who lived there with her family until 1953,¹³ during which time it was converted to a multi-family residence in the 1940s.¹⁴

The 1939 development of Flushing Meadows-Corona Park and the World’s Fair site on the former Flushing Creek brought further attention to Corona; the park—which is New York City’s third largest—was home to the 1964 World’s Fair and hosts the annual U.S. Open tennis tournament.¹⁵

History of the Black Presence in Corona, Queens¹⁶

When legendary jazz trumpeter, composer, and bandleader John Birks “Dizzy” Gillespie moved to Corona, Queens, in 1953, the neighborhood was home to an established African American population with connections to Harlem and other Black communities in the city, which had begun attracting notable jazz figures including Louis Armstrong.

After emancipation in 1827, Black residents of Corona established a thriving community there that supported churches, schools, and benevolent societies.¹⁷ At the turn of the 20th century, most Black families residing in Corona were there because of available work opportunities,¹⁸ better living conditions, and possibility of home ownership, opportunities not as readily available to Black people in other boroughs of New York because of increasing racial tensions, particularly in Manhattan. At that time, the neighborhood was integrated, home to first-

and second-generation immigrant families from the West Indies, Italy, Germany, Ireland, and Eastern Europe, as well as African American families. It was also home to interracial couples who found a “safe haven” there.¹⁹ After World War I, racial tensions increased in Corona as the middle-class Black population grew and expanded previously “organized infrastructure of churches, clubs, fraternal organizations, and mutual benefit societies.”²⁰ Many of these provided significant services during the Great Depression, which heavily impacted the Black population of Corona, especially unskilled laborers and domestic workers. While skilled laborers were able to find work with WPA building projects, such as the construction of LaGuardia Airport, most African Americans were disproportionately and unfairly impacted by layoffs and restrictive hiring practices.²¹

The advancement of racial zoning, restrictive covenants, and other tactics in the 20th century made it very difficult for African American families to purchase property in middle-class white neighborhoods.²² Racial covenants existed in Addisleigh Park (a designated New York City Historic District) before it became a prominent African American neighborhood in the 1950s, and in some parts of Corona, near and around prime commercial areas.²³ There was no racial covenant on the property at 105-19 37th Avenue (aka 34-68 106th Street).²⁴ However by 1937, all of Corona south of Astoria Boulevard was subject to Redlining,²⁵ imposed by the Federal Housing Administration (FHA), insurance companies, and mortgage lending agencies. In creating maps to guide lenders, the Homeowners Loan Corporation (HOLC) outlined Corona in red and described it as “Hazardous,” to lenders, and with a pronounced degree of an “undesirable population,” referring to African Americans, which made up 17% of the population at the time.²⁶ Redlining promoted segregation and

unjustly tarnished Black neighborhoods, labeling them as slums and rendering them ineligible for FHA loans.²⁷ These and many other unfair practices led Black residents of Corona to mobilize and enlist the help of Civil Rights organizations like the NAACP, the National Urban League, and local churches to fight for the elimination of racial discrimination in housing and hiring practices.²⁸

The Black community in Corona maintained a variety of social and cultural ties to Harlem and other African American communities in the city,²⁹ and Black entertainers and professionals moved to the neighborhood seeking a more comfortable existence for their families. This was possible in large part due to the lack of racial covenants in most of Corona, so families were able to find homes on larger lots with yards for their children to play, and other suitable amenities.

Many prominent jazz musicians have called Corona home over the years, most notably trumpeter and vocalist, Daniel Louis “Louie” Armstrong (1901-1971), who lived with his wife Lucille (1914-1983) at 34-56 107th Street from 1943 until his death in 1971. Lucille Armstrong bequeathed their home to the City of New York upon her death in 1983, and it was designated a New York City Landmark in 1985.³⁰ In addition, several jazz musicians and composers have lived at the Dorie Miller Cooperative Houses at 11-23 Northern Boulevard. Some include Julian Edward “Cannonball” Adderley (1928-1975, alto saxophonist), his brother, Nathaniel Carlyle “Nat” Adderley (1931-2000, trumpeter and cornetist) James Edward “Jimmy” Heath (1926-2020, saxophonist, composer, arranger),³¹ Cecil Taylor (1929-2018, pianist), and Clark Terry Jr. (1920-2015, trumpeter).³²

Jazz: An Original American Art Form³³

John Birks “Dizzy” Gillespie’s residence in Corona, Queens is culturally significant for its association

with one of the most important figures in the history of jazz music, at the height of his career and international influence.

Jazz is widely considered America’s original musical art form. Initially developed at the turn of the 20th century in New Orleans, jazz grew in many cities, including Kansas City, St. Louis, Chicago, and New York. New York—particularly Harlem where jazz was a defining theme of the Harlem Renaissance—had the most significant impact on its evolution. Jazz represents a mixture of cultures, passions, and musical skill, with its roots in African musical traditions. It is described as “complex harmony, syncopated rhythms, with a heavy emphasis on improvisation,”³⁴ and as “vocals imitated by instruments.”³⁵

“Hot music,” as jazz was called when it was first introduced to Harlem around 1917, became a defining theme of the Harlem Renaissance in the 1920s and 30s. The “Dixieland style” in the south focused on group playing; while “Ragtime,” which grew in New York’s Tin Pan Alley (47 to 55 West 28th Street, Tin Pan Alley Buildings, are designated New York City Landmarks),³⁶ was more of a piano focused style. Ragtime was the first music that was created by Black musicians to be widely accepted by white audiences and imitated by white musicians, even while racist caricatures were often used to depict Black people on the mass-produced sheet music of the time. Big band or swing jazz music evolved in New York City “between the late-1920s to the 1940s and was widely popular among American audiences.”³⁷ It is characterized by its multi-layered musical arrangements and larger bands and orchestras. The music progressed from being played in dance halls to major performances in concert halls during the WWII era—or Swing band era—with its joyful, uplifting, and inclusive sound.³⁸

By the mid-1940s, modern jazz, or bebop, emerged from late-night jam sessions at Minton’s

Playhouse in Harlem and became fully entrenched in American music culture. Known for its emphasis on flair, virtuosity, instrumental technique, complex structures, and expansive rhythm sections,³⁹ bebop was popularized by the “new guard” of jazz, including Dizzy Gillespie (1917-1993), Charlie Parker (1920-1955), and Thelonious Monk (1917-1982). Proponents of modern jazz thought of it as an evolution of the music that came before. Detractors however, thought that it was chaotic, and “lacked swing or danceability.”⁴⁰ Louis Armstrong was quoted in *Time Magazine* in 1947, calling it, “a whole lot of notes, weird notes. . . That don't mean nothing,”⁴¹ and in 1949, *Time Magazine* called bebop “a frantic disorganized musical cult.”⁴² It was a radical statement of ownership, meant to shake the established musical norms. “We're going to create something that they can't steal,” said Thelonious Monk, “because they can't play it.”⁴³

Bebop was followed by cool jazz, introduced by Miles Davis (1926-1991) in 1948, incorporating contrasting subtleties, giving the musical arrangements more emphasis. Dizzy Gillespie began merging jazz and Afro Cuban music to lay the framework for Latin jazz ensembles in 1946-1947,⁴⁴ and in 1947, he appeared with Ella Fitzgerald (1917-1996) at a sold-out concert at Carnegie Hall, where he performed “Cubana Be/Cubana Bop”.⁴⁵ Hard bop, introduced in the 1950s, focused more on the blues, Free jazz of the early 1960s eliminated the harmonic movement totally, and subsequent variations, such as jazz fusion, have abounded.⁴⁶ During the 1960s, jazz music welcomed more cultures to express themselves through jazz, Brazilian, Bossa Nova, and Indian raga, presented to the world at large, from Dizzy's introduction to these forms of music during his time a “Good Will Ambassador” for the United States. With its inclusiveness of stylistic variations, jazz often defies classification and today one can find traces of jazz in most music, from funk to R&B

(rhythm and blues), to hip hop to electronica.

Even as jazz emerged as an American artform, Black musicians were not considered actual musicians, having to constantly prove their musicianship,⁴⁷ had no representation and were not allowed into national musicians' unions. Black composers and lyricists such as Noble Sissle and Eubie Blake faced stereotypical slurs and caricatures and were not paid the same amount as their white counterparts for musical material.⁴⁸ This led to the foundation of organizations like the New Amsterdam Musical Association (NAMA) in 1904, and James Reese Europe's Clef Club in 1910.⁴⁹ NAMA, which originally only represented classical musicians, and Clef Club, ultimately represented both classical and jazz musicians, and helped to safeguard fair scheduling and payment.⁵⁰

After World War II, Black veterans and musicians returned home to face racist Jim Crow tactics and treatment as “second-class citizens.”⁵¹ The musicians union was still segregated and most news articles that did write about jazz music focused on white musicians. Only the most established Black musicians, like Louis Armstrong (1901-1971) and Duke Ellington, were regularly featured in “*Down Beat*” magazine, one of the oldest popular magazines dedicated to jazz music.⁵²

During the Cold War era, jazz music and musicians were embraced by the United States government as “ambassadors of democracy.”⁵³ President Dwight D. Eisenhower believed in using “cultural diplomacy” to counteract communist anti-American propaganda.”⁵⁴ At the suggestion of New York Senator Adam Clayton Powell Jr., the government made jazz a key component of its cultural foreign policy agenda. Dizzy Gillespie's integrated band was the first to be sent on international “Good Will Tours.” Many other the popular jazz musicians would follow, including Duke Ellington's big band, and others, who were

sent throughout Europe and to some communist countries “whose notion of American diversity and pluralism in this era was largely restricted to white European ethnicity.”⁵⁵ Overseas, what was once on the fringes of the musical spectrum became thought of as “hip, and cool,” and “American culture at its most appealing.”⁵⁶ While in the United States, the “cultural and intellectual establishment” considered jazz “the unwanted stepchild of the arts.”⁵⁷ The result, however, solidified jazz music as an original American art form, and it would later be called by some, “American classical music.”⁵⁸ Today jazz music and jazz music theory are taught in institutions of higher learning across the world and are an important part of America’s cultural heritage. In 2011, The United Nations Educational, Scientific and Cultural Organization (UNESCO) designated April 30th as International Jazz Day, used as an educational tool to extol the merits of jazz as a force for peace and unity.⁵⁹

John Birks “Dizzy” Gillespie⁶⁰

Trumpeter, composer and bandleader, Dizzy Gillespie was a virtuosic trumpet player, composer, and bandleader who helped to change the trajectory of jazz music. From big band music to the creation of two new jazz forms—bebop (modern jazz), and Afro-Cuban jazz or Latin jazz—his influence on American music is unparalleled.

Born John Birks Gillespie on October 21, 1917, in the small town of Cheraw in Chesterfield County, South Carolina, he was the youngest of nine children born to James Penfield Gillespie (1873-1927), and Charlotte “Lottie” Gillespie (1880-1959).⁶¹ His father was a brick mason by trade, and played several instruments including bass violin, piano, mandolin, clarinet, and drums, and performed in a local band on weekends.⁶² Gillespie’s own musical education began in 1929 at school, when a teacher, Alice V. Wilson, took an interest in him, and

formed a small student band. According to Gillespie’s memoir, he was so eager to play, that he taught himself scales, first on the piano and then on trombone, and taught himself to play his friend’s trumpet, and the snare and base drums, all by ear.⁶³ He worked out the harmony, scales, and chords on his own, and played them on the trumpet, which quickly became his favorite instrument.

Gillespie studied music and English at Laurinburg Institute in North Carolina,⁶⁴ and moved to Philadelphia with his family in 1935. There, he became a member of the Black musicians’ union, and joined the Frankie Fairfax Band.⁶⁵ Various explanations can be attributed to receiving the moniker “Dizzy,”⁶⁶ from two musicians in the Frankie Fairfax Band, “Fats” Palmer and Norman Dibbles. It was attributed to his inventiveness—he could change key instantly without interruption—the fact that he carried his horn in a paper bag,⁶⁷ and because he was always so funny.⁶⁸ Dizzy made his way to New York City in 1937 and joined the Teddy Hill Orchestra. In the coming years he played with several bands including Cab Calloway, Lionel Hampton, and for a short time, with Duke Ellington. Dizzy met Augusta Lorraine Willis (1920-2004), while she was working as a dancer at the Apollo Theater,⁶⁹ They married while Dizzy was on tour with Cab Calloway’s band in Boston, Massachusetts in May 1940.⁷⁰

In the 1940s, Dizzy played with several bands, starting his own quintet with Charlie Parker in 1945 and later his big band, the Dizzy Gillespie Orchestra.⁷¹ He composed many famous tunes, including “A Night in Tunisia,” in 1942, for the allied troupes in West Africa,⁷² and “Salt Peanuts” and “Groovin High” in 1945. In this early part of his career, Dizzy was recognizable by his signature beret, glasses, and goatee—a style that fans would later emulate during the bebop era—and expressed himself in his musical arrangements and his “spirited

personality” and showmanship.⁷³

Dizzy Gillespie is known for introducing two new forms of jazz music: bebop or modern jazz in the early 1940s, and Afro-Cuban jazz. Bebop developed from Monday night jam sessions with fellow musicians Charlie “Yard Bird” Parker, (whose home at 151 Avenue B in Manhattan is a designated New York City Landmark),⁷⁴ Thelonious Monk and others, at Minton’s Playhouse. Dizzy Gillespie understood that “bebop was a daring reimagining of what was possible within jazz’s artistic framework,”⁷⁵ and felt that it could be “socially, progressive thinking on the part of both Black and white people to abolish ignorance and racial barriers that were stifling the growth of modern America.”⁷⁶ Gillespie first presented Afro-Cuban Jazz at a concert at Carnegie Hall in September 1947, and in a recording of *Manteca*, produced later in 1947. Both featured Cuban percussion virtuoso Luciano “Chano” Pozo González (1915-1948), and merged jazz and Afro Cuban music, a blend that laid the framework for Latin jazz-oriented ensembles and gave way to a new form of jazz. Music critic Leonard Feather commented on Dizzy’s contribution to jazz, specifically bebop and Cuban-jazz: “Once he did it, it seemed like a natural thing, and you wonder why nobody had thought of that before?” “That’s the part of Dizzy’s genius.”⁷⁷

John Birks “Dizzy” Gillespie’s Years at 105-19 37th Avenue

A 1960 *Daily News* article commented that Gillespie owned an apartment house in Corona, Queens and because “Dizzy” lived there, “it’s a mighty cool neighborhood.”⁷⁸ The house at 105-19 37th Avenue in Corona, Queens was Dizzy Gillespie’s longest and most significant residence in New York City, from 1953 to 1965, and the location of his rehearsal studio where he worked and invited the jazz community into his home. Having reached prominence as a jazz

musician and bandleader, Gillespie’s time in Corona was incredibly productive and influential.

When Gillespie first moved to New York City, he rented a room at 216 West 139th Street in the St. Nicholas Historic District, known as Striver’s Row.⁷⁹ His addresses in the 1940s are unknown, and by the spring of 1952 he and his wife Lorraine were renting an apartment on 76th Road in Flushing, Queens. That year, he and Lorraine wanted to purchase the property at 105-19 37th Avenue, around the corner from the home of Gillespie’s friend and fellow jazz trumpeter Louis Armstrong. Because of the difficulty in obtaining mortgage financing, Gillespie’s business manager Walter “Foots” Thomas (1907- 1981),⁸⁰ negotiated with Morris Levy (1927- 1990), owner of the jazz club Birdland,⁸¹ to provide an interest-free loan for a down payment. Morris Levy would subtract a certain amount out of Dizzy’s wage when he played at Birdland to repay the loan. The Gillespie’s purchased the property at 105-19 37th Avenue in June 1953.⁸² Years later, Morris Levy would hand him a shoe box, returning all the money Dizzy had paid him.⁸³

Dizzy Gillespie’s 1953 performance in Toronto, Canada at Massey Hall (the recording of which was published in 1954), is considered by most jazz critics as the one of “Greatest Modern Jazz Concerts,” and a turning point for bebop music.⁸⁴ The Quintet was comprised five of modern jazz’s top musicians, assembled for the first and only time: Charlie “Bird” Parker (Alto saxophonist), Dizzy Gillespie (trumpet), Bud Powell (piano), Charles Mingus (bass) and Max Roach (drums). The concert was the last time he and his friend Charlie Parker played together before Parker’s death in 1955.⁸⁵ Gillespie’s wife Lorraine later recalled, “I’ve only seen him (Dizzy) sad twice, when his mother died, and when Charlie Parker died.” Dizzy called Charlie Parker “the heart of bebop.”⁸⁶ He felt the two inspired each other, and once said, “Charlie was the

other side of my heartbeat.”⁸⁷

It was during his time in Corona that Gillespie began playing his signature bent trumpet. The origins of the bent horn date to a 1953 gig at Snookies on 45th Street, where Dizzy and his friends and band members were celebrating Lorraine’s birthday. Dizzy stepped away for an interview, leaving his horn on stage where it was accidentally bent during an altercation between two men. Dizzy played the trumpet and found, “it projected the sound better and it was easier to see the sheet music.”⁸⁸ The next day, Lorraine brought a drawing of a trumpet with a bell at a 45-degree angle to Martin Company. They thought it was strange but crafted one for him, and it became his signature instrument.⁸⁹ He later donated one of his bent trumpets to the Smithsonian National Museum of American History, and today it sits on top of Irving Berlin’s piano.⁹⁰

In 1956, Dizzy Gillespie and an integrated band embarked on international “Good Will Tours.”⁹¹ New York Senator Jacob K. Javits believed the United States could “fight Communism, economically and culturally,”⁹² during the Cold War, and President Dwight D. Eisenhower sensed that “focusing on America’s artistic accomplishments would promote a positive image” of the country.⁹³ At the suggestion of New York Senator, Adam Clayton Powell Jr., the U.S. Government made jazz—and Dizzy Gillespie—a key component of its cultural foreign policy agenda. Gillespie was asked to form an integrated band, which became the first chosen to embark on a “Good Will Tour.”⁹⁴ The image of a multi-ethnic band with a Black leader was intended as an image of what America could be.⁹⁵ Gillespie said that if asked, “I will not make excuses or apologies for America’s racist policies, but I will answer questions as honestly as I can... I have 300 Years of briefing.”⁹⁶ The 1956, Dizzy Gillespie’s “Good Will Tour” visited Europe, South Asia, and the Middle East.⁹⁷ The second leg of the tour in 1956

included South America.⁹⁸ In Brazil, Dizzy was introduced to samba and bossa nova music, which like Afro-Cuban music, stem from the roots of African rhythms. He helped to make this music popular in America and Europe,⁹⁹ and by blending Afro-Cuban rhythms and African and South American samba and bossa nova music, he “helped to influence the direction of world music.”¹⁰⁰ Gillespie considered it an honor to be the first jazz musician to represent the United States.¹⁰¹ The role as an ambassador of jazz gave him a chance to learn from musicians from other countries and interact with young musicians all over the world, and “he enjoyed sharing his musical knowledge with younger musicians.”¹⁰² Future “Good Will Tours” would include other noted jazz musicians, including Duke Ellington, Louis Armstrong, and Dave Brubeck among others. These tours featuring jazz musicians, would ultimately give jazz music a global audience, and solidify Jazz as an American art form.¹⁰³

Upon his return from the Good Will Tours in June of 1956, news anchor Edward R. Murrow interviewed Dizzy Gillespie and his wife Lorraine at their home in Corona, on his popular “Person to Person” television program.¹⁰⁴ He returned in 1958 for another “Person to Person” interview and commented how generous Mr. Gillespie was with his musical knowledge, in particular with younger musicians.¹⁰⁵

During his time in Corona, Dizzy and Lorraine Gillespie became close to Louis Armstrong and his wife Lucille, who lived around the corner at 34-56 107th Street (a designated New York City Landmark) and attended celebrations at each other’s homes. Dizzy came to revere Mr. Armstrong and his musical talents and referred to him as “Pops.”¹⁰⁶ In a tribute letter published in the *New York Times* upon Armstrong’s death in 1971, Gillespie stated, “Never before in the history of Black music had one individual so completely dominated an art form as

the Master, Daniel Louis Armstrong.” “The King is Dead... “Long Live the King!”¹⁰⁷

Famous jazz trumpeter Miles Davis (1926-1991), in his 1990, autobiography, reminisced about his early years in New York City, and his friendship with Dizzy. Miles credited Dizzy with his success many times over the years, stating that, “If it hadn’t been for Dizzy, I wouldn’t be where I am today... I tell him that and he just laughs... He would talk about music all the time, and I picked up a lot about music from him.”¹⁰⁸

Many musicians recall their time at the studio at Gillespie’s home in Corona, and his incredible generosity of knowledge and experience.¹⁰⁹ Tenor saxophonist, Benny Golson (1929-present), recalled visiting the rehearsal studio Dizzy had in the basement of his home, “Dizzy was a man who shared everything he knew.”¹¹⁰ Pianist Junior Mance (1928-2021) recalled his years in the Dizzy Gillespie band from 1958 to 1961, “I remember spending several hours at a time in his basement studio being shown chord changes that I never knew existed.”¹¹¹ Alto saxophonist, Phil Woods (1931-2015), also remembers being brought to Mr. Gillespie’s basement studio, “Dizzy and Art (Blakley, 1919-1991), took me to Dizzy’s home out in Corona, “he gave me the confidence... Dizzy was most supportive, and school was open always to the end.”¹¹² Music critic Leonard Feather noted that Dizzy “was the first Black musician to hire sidemen without regard to race.”¹¹³ Dizzy believed that music had no color, and was quoted as saying, “Charlie Parker did not give this music [bebop] to any particular race.... He gave it to everyone in the world.”¹¹⁴

The years in Corona were very busy recording years. In 1956, Gillespie recorded *Dizzy Gillespie World Statesman* with members of his “Good Will Tours” band.¹¹⁵ In 1957, he recorded *Live at the Newport Jazz Festival*, and from the late-

1950s to the mid-1960s, a series of recordings from different capitals of the world, titled for different world cities,¹¹⁶ and *Dizzy at Home and Abroad*. In October 1958, Gillespie performed at the first Monterey Jazz Festival and was its Master of Ceremony.¹¹⁷ In 1959, Dizzy and Louis Armstrong preformed together on the Timex Jazz Show on CBS (Columbia Broadcasting System), their only recorded performance together.¹¹⁸ Dizzy recalled, “Pops” (Louis Armstrong) and I played together publicly for the first time on that show... he recognized that there didn’t have to be any competition between Dixieland and modern jazz.”¹¹⁹ In 1960, *Down Beat Magazine*’s readers poll voted Dizzy Gillespie into its Hall of Fame.¹²⁰

In 1960, Dizzy wrote the first version of his autobiography, initially titled “Crazy like a Fox,” while living at his Corona home.¹²¹ In 1962, the Gillespie Quintet, recorded “*New Wave!*” the first studio recording of Bossa Nova music in the United States.¹²² In 1964-65, Gillespie briefly embarked on a run for the presidency while residing at his Corona, Queens residence. Inspired by Martin Luther King Jr.’s progressive ideas on Civil Rights, for Gillespie this was ultimately about swaying the Democratic Party to be more focused on Civil Rights.¹²³ In 1964, Dizzy recorded the music for the movie soundtrack *The Cool World*.¹²⁴ A 1964, *Ebony Magazine* feature on Dizzy Gillespie stated, “He is one of the gifted few that helped change the history of Jazz.”¹²⁵ In 1965, he released *Jambo Caribe*, exploring rhythms from the Caribbean. The Gillespie’s moved from 105-19 37th Avenue in late 1965/early 1966 and retained ownership of the property for a total of 32 years, until April 1985.¹²⁶

Later Life and Accolades

Dizzy Gillespie’s later career was marked by awards and recognition. In 1972, he received the Handel Medallion from the City of New York for his work with New York City schools.¹²⁷ One of his most

cherished awards, which gave him the “greatest sense of pride,” was the Paul Robeson Award he received in 1973 at the Newport Jazz Festival.¹²⁸ In 1982 he received the Jazz Masters Award from the National Endowment of the Arts.¹²⁹ In 1989, Mr. Gillespie was given the Grammy Lifetime Achievement Award. In 1990 Mr. Gillespie received the Kennedy Center Honors Award and the American Society of Composers, Authors, and Publishers Duke Ellington Award, for 50 years of achievement as a composer, performer, and bandleader, as well as honorary doctorate award from Columbia University, his fifteenth doctorate award.¹³⁰ John Birks “Dizzy” Gillespie passed away at the age of 75 on January 6, 1993 and was laid to rest in Flushing Cemetery in Queens.

Conclusion

Dizzy Gillespie’s virtuosity and dedication to jazz music as a cultural art form, his ability to motivate and teach young talented musicians worldwide, and his innovative talents in blending jazz with music from Cuba, the Caribbean, and South and Central America, reinforced his principles of unity through jazz music and had an incredible influence on the genre and its popularity.¹³¹ 105-19 37th Avenue is culturally significant as home to the famous trumpeter, composer, and bandleader from 1953 to 1965, and owned by him until 1985. It has been well preserved and retains a high degree of integrity to the more than 30 year period when the building was associated with Gillespie.

Endnotes

¹ This section is based on several sources, including Dizzy Gillespie with Al Fraser, *To Be, Or Not... To Bop*, (Minneapolis and London: University of Minnesota Press, 2009); Alyn Shipton, *Groovin' High: The Life Of Dizzy Gillespie*, (New York: Oxford University Press, 1999); Gene Lees, *Waiting For Dizzy*, (New York: Oxford University Press, 1991).

² Information in this section taken from: Landmarks Preservation Commission, (LPC), Fire Engine Company 289, Ladder Company 138, LP-2035, (New York: City of York, New June 22, 1999), prepared by Matthew A. Postal.

³ This section is based on several sources, including "Corona," *The Encyclopedia of New York City* (New Haven and London: Yale University Press, 1995). "Corona: The Crown of Queens," *Queens Tribune*, July 17-22, 1993.

⁴ According to records in 1790, more than 30 percent of white households in Queens, New York, had enslaved people, the number of enslaved people was 14.41 percent Mark Boonshoft, "The Material Realities of Slavery in Early New York," published April 12, 2016, <https://www.nypl.org/blog/2016/04/12/slavery-early-nyc>; New York Slavery Record Index, <https://nyslavery.commons.gc.cuny.edu/>, <https://nesri.commons.gc.cuny.edu/> accessed from the internet, 05/24/2023.

⁵ Information in this section taken from: Steven Gregory, *Black Corona: Race and the Politics of Place in an Urban Community*, (Princeton, New Jersey: Princeton University Press, 2011).

⁶ Sources for this section include Frederick M. Binder, *All the Nations Under Heaven: An Ethnic and Racial History of New York City* (New York: Columbia University Press, 1995); Steven Gregory, *Black Corona: Race and the Politics of Place in an Urban Community*, (Princeton, New Jersey: Princeton University Press, 2011).

⁷ Newtown comprised today's Maspeth, Middle Village, Ridgewood, Glendale, Rego Park, Forest Hills, Corona, East Elmhurst, Jackson Heights and Woodside.

⁸ Information in this section taken from: Gilbert Osofsky, *Harlem: The Making of a Ghetto*, (New York: Harper & Row, Publishers, 1971), 220.

⁹ Information in this section taken from: Preservation Commission, Congregation Tifereth Israel, (LP-2283), February 12, 2008, prepared by Kathryn E. Horak;

Vincent F. Seyfried, *Corona: From Farmland to City Suburb, 1650-1935* (Staten Island: Edgian Press, 1986).

¹⁰ *Ibid.*, Landmarks Preservation Commission, Congregation Tifereth Israel, (LP-2283), February 12, 2008, prepared by Kathryn E. Horak.

¹¹ Lionel Pincus and Princess Firyal Map Division, The New York Public Library. (1908 - 1912). Queens, Vol. 2, Double Page Plate No. 22; Part of Ward Two Corona and Louona Park; Queens Conveyance Records, Deed 6464 p. 227, January 20, 1953.

¹² Queens Department of Buildings, NB: 9774-1922.

¹³ 1930, 1940, and 1950 Census of the United States.

¹⁴ Queens Department of Buildings Alteration No. 3127-1940.

¹⁵ Information in this section taken from: Landmarks Preservation Commission, Congregation Tifereth Israel, (LP-2283) February 12, 2008, prepared by, Kathryn E. Horak.

¹⁶ Information in this section taken from: Steven Gregory, *Black Corona: Race and the Politics of Place in an Urban Community*, (Princeton, New Jersey: Princeton University Press, 2011).

¹⁷ *Ibid.*, Gregory, 20-25.

¹⁸ the 1900 census included the relatively prosperous oystermen, farm laborers, dressmakers, and service workers, employed in such occupations as "railroad porter," "servant," "laundress," and "brass polisher."

¹⁹ *Ibid.*, Steven Gregory, 21, 26-30.

²⁰ *Ibid.*, Steven Gregory, 37.

²¹ *Ibid.*, Steven Gregory, 43. Many families survived the Depression era by embracing home sharing (two or more families in one apartment or house) and taking in boarders; and sought the help of the Black benevolent societies and church service organizations in Corona, offering food and other services through this turbulent time

²² *Ibid.*, Richard Rothstein, 39-57.

²³ *Ibid.*, Steven Gregory, 21-22.

²⁴ Information in this section taken from: Queens Conveyances, Block Index Records, Liber No. 2407, page No. 17086.

²⁵ Information in this section taken from: Mapping Inequity, 1937 Redlining Map of Corona, Queens New York, <https://dsl.richmond.edu/panorama/redlining/#loc=12/40.663/-73.896&city=queens-ny>, accessed from the internet 09/16/2021; Richard Rothstein, *The Color of Law: a forgotten History of How Our Government Segregated America*, (New York: Liveright Publishing Company,

2017.

²⁶ Ibid., Richard Rothstein, 39-57.

²⁷ Ibid., Richard Rothstein, 50. A notable example was in 1939 when many Black residents of Corona were among the more than 500 protesters who assembled—along with Adam Clayton Powell Jr., labor organizer A. Phillip Randolph, and congregants from Abyssinia Baptist Church—during President Franklin D. Roosevelt opening day speech outside of the entrance of the 1939 World Fair to protest the lack of hiring Black workers there. Black Corona would continue to mobilize for political and Civil Rights causes over the decades, from early advocates for local businesses hiring Black workers, to the Queens chapter of the NAACP sponsoring a rally at which Martin Luther King Jr., spoke in 1957, to advocating for fair hiring practices on major development projects in the 1950s and 1960s, and fair housing practices.

²⁸ Ibid., Steven Gregory, 43. There would be many others, and African Americans began to politicize their fight, organizing voters clubs promote the election of Black politicians, resulting in Westervelt Taylor being the first African American Assistant district attorney elected in 1948.

²⁹ Ibid., Steven Gregory.

³⁰ Information in this section taken from: Landmarks Preservation Commission (LPC), Louis Armstrong House Designation Report (LP-1555), December 13, 1988, prepared by Lisa Koenigsberg.

³¹ Information in this section taken from: Bill Parry, “Corona jazz icon Jimmy Heath honored with street co-naming in his old neighborhood,” Queens.com, Posted on May 26, 2022 <https://qns.com/2022/05/corona-jazz-icon-jimmy-heath-street-co-naming/>; Black History Spotlight On: Musicians, <https://nameexplorer.urbanarchive.me/tours/black-history-spotlight-on-musicians-recr7ZmuvQm8JWbIf> accessed from the internet 05/02/2023.

³² Somini Sengupta, “Where Jazz Puts its Feet Up: Black Musicians Created Enclaves in Queens,” *The New York Times*, September 20, 1988, 43, 49.

³³ Cary D. Wintz, Paul Finkelman, *Encyclopedia of the Harlem Renaissance*, “Jazz,” (New York: Routledge Taylor & Francis Group, Inc., 2004), 612-616; Ian McNulty, “First Notes: New Orleans and the Early Roots of Jazz,” <https://www.frenchquarter.com/jazzmasters/>, accessed from the internet, 01/25/2023.

³⁴ Master Class, “What is Jazz”

<https://www.masterclass.com/articles/what-is-jazz>, access from the internet 01/25/2023.

³⁵ Ibid.

³⁶ Tin Pan Alley Designation Report, (LP-2630), December 10, 2019, written by Sarah Moses.

³⁷ Herbie Hancock Institute of Jazz, *Jazz in America*,

“Dixieland and the Swing Era,”

<https://www.jazzinamerica.org/lessonplan/8/5/208>, accessed from the internet, 01/22/2023.

³⁸ Swing Street, “The difference between jazz Big band and an orchestra,”

<https://issuu.com/swingstreetradio/docs/difference-between-jazz-big-band-an>, accessed from the internet, 01/22/2023.

³⁹ Bebop was designated as “musician’s music,” and “intellectual music meant for serious listening.” The Jazz History Tree, *Bebop :1940*,

<https://www.jazzhistorytree.com/bebop/>; Jazz style Periods, https://www.learnjazzstandards.com/wp-content/uploads/chord_charts/JAZZ_STYLE_PERIODS.pdf, accessed from the internet, 12/15/22.

⁴⁰ Dan Burley, “Feuds in Negro Show Business,” *Tan Magazine*, April 1955.

⁴¹ “Satchmo Comes Back,” *Times Magazine*, Sept. 01, 1947,

<https://content.time.com/time/subscriber/article/0,33009,887612,00.html> Accessed from the internet, 04/28/2023.

⁴² “For this (his) generation of musicians, bebop represented a rebellion against the rigidities of the (powers that be), an outcry for change”, they wanted to impress the world with a new imprint, a uniquely modern design, a new generation coming of age.” Ibid., Dizzy Gillespie, 346; *Time Magazine*, January 3, 1949.

⁴³ Information in this section taken from: Dmitri Tymoczko, “The End of Jazz?” *Transition*, 1996, No. 70 (1996), 72-81.

⁴⁴ Rebeca Mauleón, “Chano Pozo Legacy Of The Ultimate Rumbero,” *On the Corner SF Jazz Magazine*, 2016.

<https://www.sfbjazz.org/ontheCorner/chano-pozo-legacy-ultimate-rumbero>; <https://cubansinamerica.us/prominent-cuban-americans/art-entertainment/chano-pozo/>, 10/16/2021.

⁴⁵ Jazz in America Timeline, <https://www.jazzinamerica.org/JazzResources/Timeline/1940/1949>, accessed from the internet 04/27/2023.

⁴⁶ John Edward Hasse and Bob Blumenthal, “Jazz,”

Smithsonian, Folkways Magazine, 2011, <https://folkways.si.edu/magazine-winter-2011-jazz-cover-story/ragtime/music/article/Smithsonian>.

⁴⁷ Information taken from: Central Harlem Historic District Report, (LP-2607), May 28, 2018, written by Theresa C. Noonan and Barrette Reiter; Information in this section adapted from: Jacob Goldberg, “Paying Their Dues,” *Allegro*, 114, No. 2 February 2014.

⁴⁸ Information taken from: 55 West 28th Street Building, Tin Pan Alley Designation Report, (LP-2630), December 10, 2019, written by Sarah Moses.

⁴⁹ Jacob Goldberg, “A brief history of the Clef Club,”

Allegro, V. 115, No. 2, February, 2015, <https://www.local802afm.org/allegro/articles/a-brief-history-of-the-clef-club/>, accessed from the internet 05/25/2023.

⁵⁰ Information taken from: Central Harlem Historic District Designation Report, (LP-2607), May 29, 2018, written by Theresa Noonan and Barrett Reiter.

⁵¹ John Gennari, National WWII Museum, *Jazz in the Late 1940s: American Culture At Its Most Alluring*, (September 15, 2021), <https://www.nationalww2museum.org/war/articles/modern-jazz-late-1940s>, accessed from the internet, 12/15/22.

⁵² Down Beat Magazine was established in Chicago in 1934, its focus is mainly jazz, blues and popular music and is still being published today online. There are many other magazines that focused on jazz music, there was, *Jazz Hot* (1934-present), *Jazzwise* (1997-present), is the biggest in Europe. *Jazziz* (1970-present), *JazzTimes* (1970-present).

⁵³ Ibid., David M. Carletta, 115-134; John Gennari, National WWII Museum, *Jazz in the Late 1940s: American Culture At Its Most Alluring*, (September 15, 2021), <https://www.nationalww2museum.org/war/articles/modern-jazz-late-1940s>, accessed from the internet, 12/15/22.

⁵⁴ Ibid.

⁵⁵ Ibid. David M. Carletta, 115-134.

⁵⁶ Ibid. John Gennari.

⁵⁷ Ibid. David M. Carletta, 115-134.

⁵⁸ Eric Grode. "Ahmad Jamal, Jazz Pianist With a Measured Approach, Dies at 92," *The New York Times*, April 16, 2023.

⁵⁹ United Nations International Jazz Day, <https://www.un.org/en/observances/jazz-day#:~:text=International%20Jazz%20Day%20raises%20awareness,well%20as%20an%20educational%20tool>, accessed from the internet 05/01/2023.

⁶⁰ This section is based on several sources, including Dizzy Gillespie with Al Fraser, *To Be, Or Not... To Bop*, (Minneapolis and London: University of Minnesota Press, 2009); Alyn Shipton, *Groovin' High: The Life Of Dizzy Gillespie*, (New York: Oxford University Press, 1999); Gene Lees, *Waiting For Dizzy*, (New York: Oxford University Press, 1991).

⁶¹ United States Thirteenth Federal Census, 1910, "John Birks Gillespie, Facts" Ancestry.com, https://www.ancestrylibrary.com/family-tree/person/tree/2671297/person/-1209998484/facts?_phsrc=FgT145&_phstart=successSource, accessed from the internet 05/08/2023.

⁶² Ibid., Alyn Shipton 7.

⁶³ Ibid., Shipton 8.

⁶⁴ Ibid., Dizzy Gillespie, 34-39.

⁶⁵ Ibid., Dizzy Gillespie, 46-49.

⁶⁶ Ibid., Dizzy Gillespie, it later became more of a public persona, close family, friends and musicians in his band, would call him John Birks.

⁶⁷ Ibid., Dizzy Gillespie, 48-55, Dizzy explained that the horn was purchased for him by a friend, at a pawn shop, without the case.

⁶⁸ Ibid., Dizzy Gillespie, 53-58.

⁶⁹ Ibid., Dizzy Gillespie, 79-83.

⁷⁰ Ibid., Dizzy Gillespie, 121-127.

⁷¹ Peter Watrous, "Dizzy Gillespie, Who Sounded Some of Modern Jazz's Earliest Notes, Dies at 75," *The New York Times*, January 7, 1993, 20.

⁷² Information in this section taken from: The National World War II Museum of New Orleans, "Jazz in the Late 1940s: American Culture At Its Most Alluring," posted September 15, 2021, <https://www.nationalww2museum.org/war/articles/modern-jazz-late-1940s>, accessed from the internet 03/22/2023.

⁷³ Ibid., Alyn Shipton, 293; Steve Futterman, "LIFE With Dizzy Gillespie: Rare and Classic Portraits of a Playful Genius," *Time Magazine Archives*, <https://www.life.com/arts-entertainment/dizzy-gillespie-rare-and-classic-portraits-of-a-playful-genius/> "Bebop New Jazz School is Led by Trumpeter Who is Hot, Cool and Gone," Oct 11, 1948, 139-142, <https://books.google.com/books?id=dEoEAAAAMBAJ&pg=PA138&dq=dizzy&hl=en&sa=X&ved=2ahUKEwjTpKvnl7LhAhVLMVlVkhQEGAhwQ6AEwAnoECAIQAg#v=onepage&q&f=false> accessed, from the internet, 04/28/2023.

⁷⁴ Designation Report, Charlie Parker Residence (LP-2032), May 18, 1999, written by Matthew Postal.

⁷⁵ Information taken from: David M. Carletta, "Those White Guys Are Working For Me": Dizzy Gillespie, Jazz, And The Cultural Politics Of The Cold War During The Eisenhower Administration, *International Social Science Review*, 2007, V. 82, No. 3/4, p. 115-134.

⁷⁶ Ibid., Dizzy Gillespie, 282.

⁷⁷ Ibid., Dizzy Gillespie, 314.

⁷⁸ Art North, "Cool Man With a Hot Trumpet," *Daily News*, March 27, 1960, 6-7, accessed from the internet, 09/16/2021.

⁷⁹ Ibid., Gillespie, 60.

⁸⁰ Information in this section taken from: Leonard Feather, Ira Gitler, *The Biographical Encyclopedia of Jazz*, (New York: Oxford University Press, 2007), 643.

⁸¹ "Morris Levy Is Dead," *The New York Times*, May 23, 1990, 37; "Morris Levy; Music Publisher, Owner of Nightclub," *The Los Angeles Times*, May 28, 1990.

⁸² Queens Conveyance Records, Block Index Records, Liber No. 6464, page No. 227.

⁸³ Ibid., Dizzy Gillespie, 345-346.

⁸⁴ Ibid., Shipton, 248-252; Jazz Stories at Massey Hall, <https://www.mhrth.com/our-history/masseyhall/jazz-stories-at-massey-hall/>, accessed from the internet 03/23/2023.

⁸⁵ "Charlie Parker, Jazz Master, Dies," *The New York Times*, March 15, 1955, 17.

⁸⁶ "Music World Mourns the Death Of Jazz Great Dizzy Gillespie," *Jet Magazine*, January 25, 1993, 52-58.

⁸⁷ Information in this section taken from: Steve Futterman, "Life With Dizzy Gillespie: Rare and Classic Portraits of a Playful Genius," Time Magazine Archives, <https://www.life.com/arts-entertainment/dizzy-gillespie-rare-and-classic-portraits-of-a-playful-genius/>, accessed from the internet 04/28/2023.

⁸⁸ Ibid., Dizzy Gillespie, 386-387; "Dizzy Donates Bent Trumpet," *The Daily Journal*, October 22, 1986.

⁸⁹ Ibid., Dizzy Gillespie, 386-387.

⁹⁰ The original bent horn was auctioned at Christies for charity the proceeds going to Englewood Hospital and Medical Center in New Jersey, where Gillespie was a patient before he died in 1993, "When Dizzy Gillespie's original bent-bell trumpet went on the auction block," *AP NEWS*, April 26, 1995, <https://apnews.com/article/3052cc1642e82db1ddb8ac624f31139d>, accessed from the internet 03/27/2023; "Dizzy Donates bent trumpet," *The Daily Journal*, October 22, 1986, 27; Joseph Stromberg, "Dizzy Gillespie and His Bent Trumpet," *Smithsonian Magazine*, originally published October 21, 2011, updated: January 5, 2018, accessed from the internet 02/24/2023, <https://www.smithsonianmag.com/smithsonian-institution/dizzy-gillespie-and-his-bent-trumpet-114626062/>.

⁹¹ Information in this section taken from: David M. Carletta, "Those White Guys Are Working For Me": Dizzy Gillespie, Jazz, And The Cultural Politics Of The Cold War During The Eisenhower Administration, *International Social Science Review*, 2007, V.82, No. 3/4 (2007), 115-134, During WWII, David Sarnoff served as General Eisenhower's special assistant on communication and would later be the head of two major television companies, American Broadcasting Company (ABC) and National Broadcasting Company (NBC).

⁹² Ibid., David M. Carletta 115-134.

⁹³ Ibid., David M. Carletta 115-134.

⁹⁴ Ibid., Dizzy Gillespie, 412-413.

⁹⁵ Ibid., Dizzy Gillespie, 412-413. The band consisted of "Quincy Jones (trumpet) and musical director, Joe Gordon, Ermet Perry, Carl Warwick trumpets. Melba Liston, Frank Rehak, and Rod Levitt, trombones. Jimmy Powell and Phil Woods, alto saxophones; Billy Mitchell and Ernie Wilkins, tenor saxophones. Marty Flax baritone;

Walter Davis Jr., piano; Nelson Boyd bass; and Charlie Persip, drums. Two vocalists, Herb Lance, and Dottie Salters."

⁹⁶ Ibid., Dizzy Gillespie, 413-414; Ibid., David M. Carletta 115-134.

⁹⁷ Ibid., Dizzy Gillespie, 413-427; Ibid., David M. Carletta, 121-125.

⁹⁸ Ibid., Dizzy Gillespie, 428-433.

⁹⁹ Ibid., Dizzy Gillespie, 428-433; Ibid., Dizzy Gillespie, 412-413.

¹⁰⁰ Ibid., Dizzy Gillespie, 428-433

¹⁰¹ Ibid., Dizzy Gillespie, 414.

¹⁰² Ibid., David M. Carletta, 121-125.

¹⁰³ Ibid., David M. Carletta, 124-126.

¹⁰⁴ "TV to Visit Exponent Of Be-Bop,"

The Christian Science Monitor Jun 28, 1956, 11.

¹⁰⁵ Gil Zimmerman, "Person to Person," *Philadelphia Tribune*, April 26, 1958, 7.

¹⁰⁶ Dizzy Gillespie photo, "Partying with Louis Armstrong, Jimmy McPartland and Bobby Hackett, at my home in Corona, N. Y."; Round Table Discussion, "Louis, As Fellow Horn Men See Him," 1959, New Port Jazz Festival Program, July 2-4, 1989, 19-20; <https://collections.louisarmstronghouse.org/asset-detail/1069862>, accessed from the internet 04/26/2023.

¹⁰⁷ John Birks (Dizzy) Gillespie, "Louis Armstrong 1900-1971," *The New York Times*, July 18, 1971.

¹⁰⁸ Information in this section taken from: Miles Davis, Quincy Troupe, *Miles*, (New York: Simon & Schuster, 1990), 58-61, 70, 453; Ibid. *Jet Magazine*, 53, When I first came to New York he would take me everywhere with him, he would say... Come and go with me, Miles; <https://www.milesdavis.com/person/dizzy-gillespie/#:~:text=Diz%20was%20the%20co%2Dcreator,Standout%20Track>, accessed from the internet, 05/01/2023; Miles Davis home of 25 years was at 312 West 77th Street in the West-End Collegiate Historic District, (LP-1418), January 3, 1984, prepared by the research department.

¹⁰⁹ After the "Good Will Tours," Dizzy moved away from big bands, and started to explore smaller ensembles, also during this time many jazz artist came to rehearsals and to auditions at his studio at his Corona, Queens home, singer Carmen McRae (1920-1994), guitarist Les Spann (1932-1989), saxophonists, Junior Cook (1934-1992) and Jimmy Cobb (1929-2020), bassist, Art Davis (1934-2007) and many others.

¹¹⁰ Information in this section taken from: Ken Franckling, "Remembering Dizzy: the spirit of a jazz giant lives on," first published in UPI Arts & Entertainment - The Jazz Condition, December 3, 2002, <http://www.jazzhouse.org/library/?read=franckling6>,

accessed from the internet, 09/16/2021.

¹¹¹ Ibid., Ken Franckling.

¹¹² Ibid., Ken Franckling.

¹¹³ Ibid., Gillespie 204-205.

¹¹⁴ Ibid., Ken Franckling; A Jazz Moment, “Phil Woods on being kidnapped by Dizzy”

<https://www.arts.gov/stories/jazz-moments/phil-woods-being-kidnapped-dizzy#audio-file>, accessed from the internet 05/01/2023.

¹¹⁵ The record would include many of his earlier compositions, *A Night in Tunisia*, *Tour de Force*, and *Dizzy's Blues*; <https://www.allmusic.com/album/world-statesman-mw0000532110>, accessed from the internet 04/24/2023.

¹¹⁶ Examples include Dizzy in Paris, (1953), Dizzy In Greece, (1957), Dizzy on the French Rivera, (1962).

¹¹⁷ Information in this section taken from: Jimmy Lyons, “Dizzy, Duke, The Count and Me: The Story of the Monterey Jazz Festival,” *The San Francisco Examiner*, Division of the Hearst Corporation, 1978, 9.

¹¹⁸ Ibid., Dizzy Gillespie, 448, 516; Other great performers include Jackie Gleason (host), Roy Eldridge, Duke Ellington, Coleman Hawkins, Milt Hinton, and many others. The Timex All Star Jazz Show aired from 1957 to 1959, “The Golden Age of Jazz,” Episode aired Jan 7, 1959,

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¹¹⁹ Ibid., Dizzy Gillespie, 448.

¹²⁰ Information in this section taken from: DownBeat Archives Jazz History According to DownBeat, “Hall of Fame 1960,”

<https://downbeat.com/?/archives/detail/downbeat-hall-of-fame>, accessed from the internet, 04/25/2023.

¹²¹ Masco Young, “They’re Talking About,” *Philadelphia*

Tribune, March 26, 1960, 5.

¹²² Ibid., Dizzy Gillespie, 517;

<https://www.allmusic.com/album/new-wave%21-mw0000532109>, accessed from the internet 04/24/2023.

¹²³ Ibid., Dizzy Gillespie, 452-461.

¹²⁴ *The Cool World* is a 1963 feature film directed by Shirley Clarke about African American life in the Royal Pythons, a youth gang in Harlem. The film was added to the Library of Congress in 1994; “25 Films Added to National Registry,” *The New York Times*, November 15, 1994, Section C, Page 20;

<https://www.allmusic.com/album/the-cool-world-mw0000789807>, accessed from the internet 07/24/2023.

¹²⁵ Information in this section taken from: Allan Morrison, “The Man Behind the Horn,” *Ebony Magazine*, June 1964, V. 19, No. 8, 144-151.

¹²⁶ Information in this section taken from: Queens Conveyances, Block Index Records, Liber 01898, page 0317. The property had several owners since the Gillespie’s sold the property in 1985 to Anthony Bottitta.

¹²⁷ Ibid., Dizzy Gillespie, 496. It was during the medallion ceremony at Carnegie Hall that he honored his first teacher Mrs. Alice Wilson.

¹²⁸ Ibid., Dizzy Gillespie, 498-499. Paul Robeson was a personal hero of his because he represented for Mr. Gillespie, Black excellence, and the “first real warrior for the African American cause,” with an “incorruptible soul.”

¹²⁹ NEA Jazz Masters Fellows 1982 John Birks “Dizzy” Gillespie, <https://www.arts.gov/honors/jazz/john-birks-dizzy-gillespie>. accessed from the internet 02/22/2023.

¹³⁰ Peter Watrous, “A Tribute For Gillespie And the Jazz He Created,” *The New York Times*, December 14, 1990, 71.

¹³¹ Ibid., Alyn Shipton, 363.

Findings and Designation

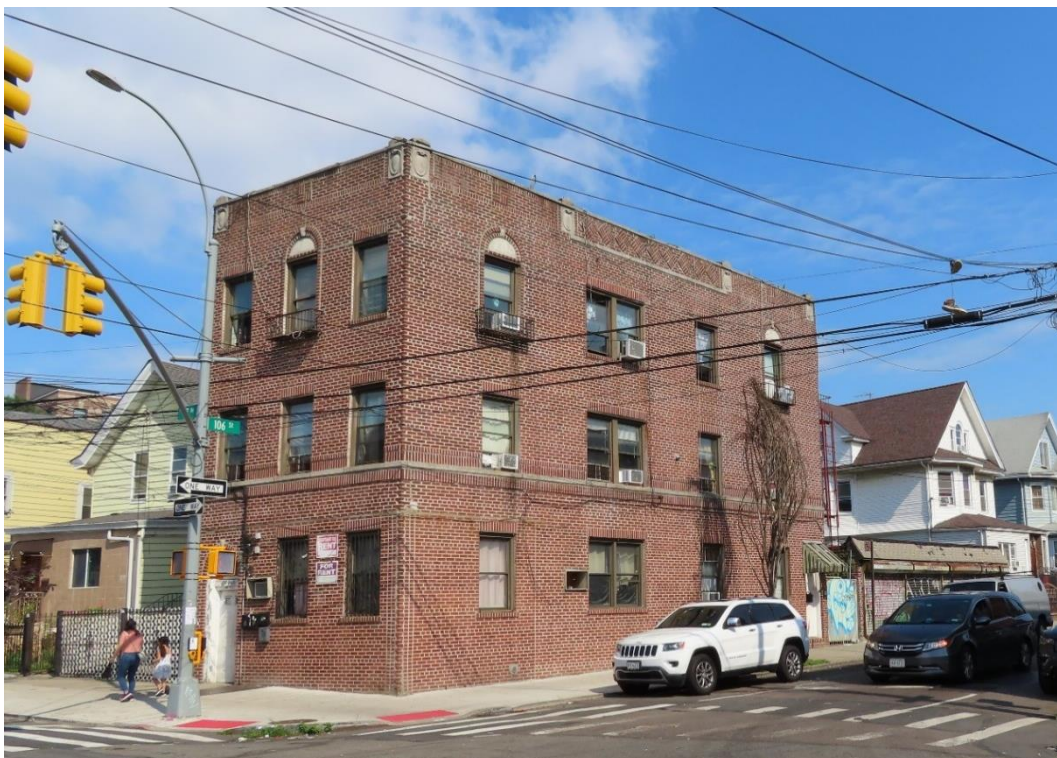
John Birks “Dizzy” Gillespie Residence

On the basis of a careful consideration of the history, the architecture, and the other features of this building and site, the Landmarks Preservation Commission finds that the John Birks “Dizzy” Gillespie Residence has a special character and a special historical and aesthetic interest and value as part of the development, heritage, and cultural characteristics of New York City, state, and the nation.

Accordingly, pursuant to the provisions of Chapter 74, Section 3020 of the Charter of the City of New York and Chapter 3 of Title 25 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the John Birks “Dizzy” Gillespie Residence and designates 105-19 37th Avenue (aka 34-68 106th Street), of Borough of Queens Tax Map Block 1747, Lot 51 as its Landmark Site, as shown in the attached map.



105-19 37th Avenue (aka 34-68 106th Street) c. 1940
 New York City Municipal Archives c. 1940 Tax Photograph



105-19 37th Avenue (aka 34-68 106th Street), June 2023
 LPC



37th Avenue facade

June 2023, LPC, Theresa C. Noonan



37th Avenue main entrance and ground floor
June, 2023, Theresa C. Noonan



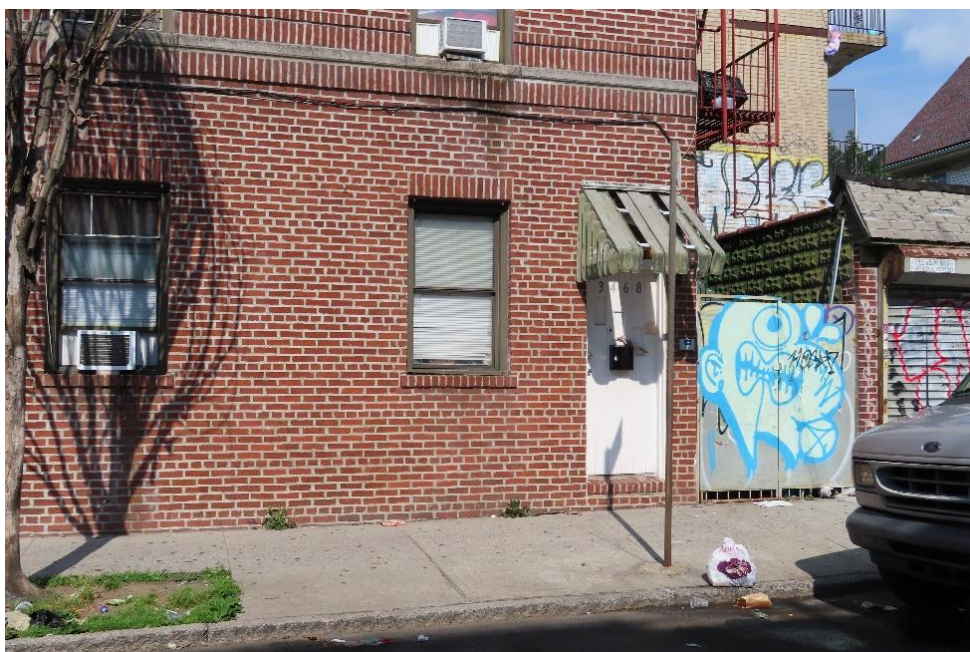
Facade detail, 106th Street facade
June 2023, Theresa C. Noonan



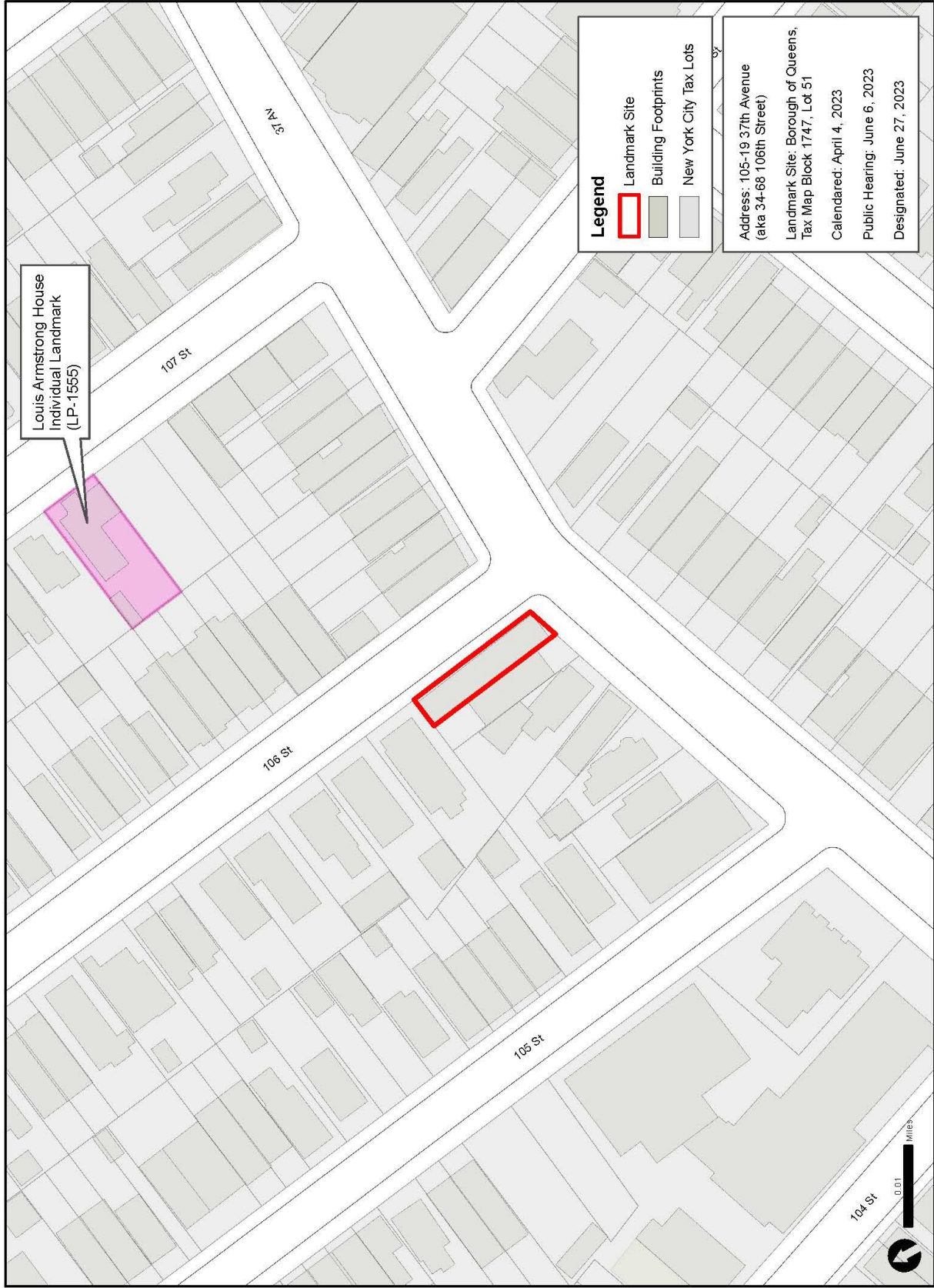
Rear facade from 106th Street
June 2023, Theresa C. Noonan



106th Street and rear facades
June 2023, Theresa C. Noonan



106th Street entrance detail
June 2023, Theresa C. Noonan



Graphic Source: MapPLUTO, Edition 22v2, Author: New York City Landmarks Preservation Commission, DHW, Date: 6.27.2023