

Jazz Documentary - A Great Day In Harlem - Art Kane 1958

this probably is the greatest picture of that era of musicians I think ever taken and I'm so proud of it because now it's all over the United States probably the world very something like that it was like a family reunion you know being in one spot but all these great jazz musicians at one time I mean we call big dogs I mean the Giants were there press monk I looked around and it was count face charlie means guff Smith Jessica let's be jolly nice hit oh my my can you imagine if everybody had their instruments and played

[Music]

back in 1958 when New York was still the jazz capital of the world you could hear important music all over town representing an extraordinary range of periods of styles this film is a story of a magic moment when dozens of the greatest jazz stars of all time gathered for an astonishing photograph whose thing started I guess in the summer of 1958 at which time I was not a photographer art Kane went from this day to become a leading player in the field of photography this was his first picture it was our director of Seventeen magazine he was one of the two or three really great young art directors in New York attack Henry wolf and arcane and one or two other people were really considered to be big bright young Kurtz Robert Benton had not yet become a celebrated Hollywood filmmaker he had only just become Esquires new art director hoping to please his jazz fan boss with an idea for an all jazz issue but his inexperience combined with pains and experience gave us this historic document I was new enough and dumb enough in those days that I was was willing to try all sorts of a risky thing so Benton suggests to I guess with Harold Hayes who was the editor at the time hey why don't we give art Cana chances he's really just never worked before he professionally but he's got a lot of talent and he loves jazz you know I called art and asked him if he would come and talk to hero in photograph this section so I suggested that we start this story off with a gigantic spread whereby we get together every jazz musician we can possibly assemble but instead of doing it in a controlled situation of a studio I didn't have a studio I was not even a professional photographer stewey mark then said he want to do it up in Harlem that's where chance came in in New York that that was a moment where I began to get very nervous because that we will never be able to control this up there and so began a great day in part do you remember anything about how you got there dizzy who told you to come and how you showed up so early you know whatever you remember about the day this picture was taken how you happened to be standing up there with those guys honey I try to forget it I was staying up in now Donna took third Street right across from where Coleman office is live I love it to the taxi down I came with path Jordan and the gentleman on my left you know came together and I stayed Nat Hentoff would come around saying or to have your picture taken Esquire magazine be at Lenox Avenue and whatever it was a hundred twenty fifteen I think this was a remarkable idea and that's why I show it up there like well I was so fascinated with the idea that we I say I can't believe what time was it called for it that's really that's probably why I didn't believe anybody would show up in those days you know most musicians and myself especially get to bed say 4 o'clock in the

morning and you know one didn't go to sleep immediately took a long time thinking of the days happening and so you wake up is the rule 12 or one ravenously hungry Coffee has something you wonder you know what you were going to do it with the long day I was hanging around with a little lion Smith by that time so I came down with and then it was only later on that I realized that this was for Esquire and whoever the most of the rest of these people were because at that time I was really only interested in stride piano you hear voicing like this.

[Music]

lucky Roberts one of the first strike pianist lucky was in his time of a legendary pianist there was nobody who had to reach in the imagination I mean the lion was good but lucky was the strike he was five foot two or five foot four so he was very short but he was very powerful there was a story he was a gymnast earlier and there was a story that was reported in the Rudy blessings book they all played ragtime that lucky Roberts was walking alone at night and these young thugs were going to mug him and he succeeded in in grabbing both of them breaking their bones and dragging them into the police station I don't know why they picked this particular Street or this brownstone but that was a case and here's my dear friend Scooby Brown I think I was residing at pop Collins house which is a notorious home for musicians where you could come eat and sleep for a reasonable sum I think his dinners were 35 cents apiece and they were out of sight and the rooms might have been less seen ours might have been nine eight or nine dollars a week it was important for me to live in New York because I was just building a reputation for myself and you know the record companies are here and the booking agents are here and that all the clubs are here and plus all the inspiration because living in New York at that time you saw everybody if everyone there you loved to run into them any day it is true that we all had more chances to get together in those days as I say we were up all night I don't know one person who moved was not up all night because they're all very busy playing you know and the extraordinary thing about this picture is that there's so many innovators working with the lowness at this period

[Music]

and so that's probably how I heard about it well Bob Welch Euler was the publicity guy at Riverside Records and he was in charge of getting monk I received a phone call from s Wired magazine to see whether it might be possible to arrange to bring Thelonious Monk on a certain date for special photographed was going to be taken and knowing how difficult Monken being among hey I figured I'd look at this façade when he walked around it my lady jomo kenyatta if people are afraid to speak

[Music]

really he was something else they always told the truth and if you want to know something and you ask me question if you're ready for the answer he's gonna tell you the truth and that's what people don't like that's why they were afraid of well okay so I made my read request and I guess a week or so later it happened there was they all assembled under the 125th Street New York Central Railroad station next thing you know I was standing there watching them all move in to that Street the only thing is I couldn't control it because he had musicians who hadn't seen each other in one solid congregation probably ever before and to try to control this group was was near impossible you know they were talking and they were laughing and and they were paying attention to anything and anyone but but this idiot kid across the street who that's the

audacity to just set this whole thing up it was like well who we this day photographer was trying to get us in the pictures of they're similar to this opponents up on the steps you wanted to get us in this kind of a picture he was a gentleman will you all please get up here and hate these guys have had to see one another for ages they're all shaking hands hey baby you know well it was it was a really incredible environment to wander into better walk out 126 three and and yeah all your pals and buddies and just people that you knew and hadn't see you wanted to see and I had my camera like I always do Oh walk to the picture yes milk brought his camera to the pitcher and and he wanted to get into pictures so he asked me to take a few wine which I did in fact someone has been shot smarter than when I was took him I mean they looked at my temple in the back but but that's a problem that we have happened and I just begin to say let me just capture some of this the way I see it as a very good photographer Milton is so wrong we interchange he would take some and I would take some and I think if I'm not mistaken I think Mona was anything she took a few I had this little Keystone eden girl movie movie camera nice and morning was not too much interested in photographer I said honey just aim it in press the button I mean I wasn't that knowledgeable about what I should have been taking but it was evident but many of them had not seen each other and recently so it was kind of nice I never felt so alone in my life that is on the other side of the street watching all of this looking at my heroes and heroines with awe and realizing okay can you know this is it you you did it now use your responsibilities you're gonna make it happen I grabbed a copy of the New York Times and twisted it into a megaphone shape and put it up to my mouth and yell and begged please please can you please try to form some kind of a formation can you move on into the steps of that brownstone and will my little I mean that was all I could do it's like asking a baby to talk I had one incredible assistant with me it was guy named Steve Frankfort I was always starstruck and art to me was a star he may have been a beginning photographer but I didn't know from then I was his kid and when he called me and asked me if I'd become as his assistant I thought wow this was a you know I made I was working for Cecil B DeMille he had everything but the boots I rushed out of the agency that morning it was an early shoot yes we've had come up in load film for his cameras and he was about as inept as I was I mean either one of us really know we would do it then I kept thinking well Darren you're gonna get 10 or 12 people that's all you can get and it's not gonna it's not gonna work and suddenly people begin to come and they kept on coming in and it was stay on on the appointed day I learned that gigi gryce wanted to accompany us so Gigi came to the office and then we proceeded to go up on the west side and stop the monks

[Music]

it was very early I think most of these guys had never seen early morning I mean they were somebody I forget who it was said they didn't realize there were two ten o'clock sin the same day and they were they were absolutely you know they were kind of waking up and it was it was and all focused or trying to focus on that kid across the street with the camera focus on that kid across the street with the camera my water seeks its own level all the piano players begin to get over him shake hands all the drummer's were over here and it's over clears Royale vision in the mix too and all of these guys over in the corner dizzy gillespie all laughing and talking it was just just happiness I was not on a big generous expense account Davina kept running of course and can they return the meteoroid and we kept waiting and waiting and finally after about an hour and 10 minutes I was concerned we're going to miss the photograph

solonius bump came out wearing a lovely sport jacket made no explanation as to why he was late and in fact on the entire trip up to Harlem the only person he talked to with gigi gryce [Music]

Nellie would answer well I said nothing but monkeys English weird way but it's better he's the type person when you have musicians were always gossiping anyway run their mouths and monk would walk around the room why everybody's blah blah and it may not say a word for maybe 20 minutes he just walk around shopping isn't it yeah and then all of a sudden you may say three or four words and destroy everything he had been talking about for the last half of now he's completely washed it out just like that time and later I managed to hold gigi gryce aside and i found out why we had to wait so long apparently knowing that so many people were going to be in a photograph monk wanted to ensure that he would be seen and he had to think about what he was going to wear and I apparently was trying on a lot of different combinations he came to the conclusion that most people since they saw this as a special occasion would probably wear a dark suit so he elected to wear a light color jacket and if you look at the photograph he's also in his own knowing way decided to stand next to two lovely ladies Marian McPartland and they're in the Williams Mary Lou was very fond of monk yeah she taught him she does mm-hm she taught you lessons different they teach ya I really admired and revered Mary lowered her plate I always had before I ever ever met her in Kansas City there's a pretty gal named married and she plays their banner in a manner that is afternoon records and actually I started to learn some of her music I play some of her famous when you hear the Saxons rise who's the reason why they may be almost her first job was with Andy Kirk and his clouds of joy which of course was a wonderful band and some of her arrangements that she made for that band like walking and swinging was one they were they were really great when you think she was only about 16 or something like that she was the first woman he gets status in the band as more than just the chick does she roll arrangements for the Andy Kirk band the best arrangements a course Mary Lewis I think she transcended all remarks about women musicians I mean she just was a great musician fantastic and always on the cutting edge of playing I mean she would delight and coming up with something that would amaze but power love Mike and all those people I like burn with Mary Lou and we support their Martin and both parents dear parent they all love to spend a lot of time up at her apartment 63 Hamilton Terrace a wonderful person benefit that's right tell me buddy I'm the pet of a family yeah I had someone blend my belly on teeth out to play Oh Pamela are musicians and Oscar would they still be played a big tuba and Leon Lord Pei on stage oh yeah alphabetical is one of the guys a musician that to get into his instrument to perform one time he was playing softball and broke his hand out in the park and so that's when he started playing cello he would he would let nobody out plan breaking neck good place I could think of a million stories retasking greatest wreck Stewart the big Idol of mine these these people are like Giants is that I could even never get to meet them anything I told tap on the way down I just want to meet let's do it I think I must have stepped all over Coleman Hawkins in the wrist right I was considered it like hey this guy's not gonna get in a long time the banner be playing I said this gang don't make it but he always made it this little guy this little guy kept going over and grabbing Rex is who and Rex him the horn you know he he said here in my horn and the kid took it and and the funny the great thing was that the kid took it anyway you know obviously it doesn't come out that way

and he couldn't figure out the magic of what made this thing makes and he picked it up and he blew it and and everybody you know that sort of got everybody's attention

[Music] [Applause] [Music] [Applause]

at the time I really didn't deserve to be on that picture I hadn't played one job in New York yet I used to carry Joe Jones's drums around and I was overwhelmed being a young man my first I had been in New York that long and seeing all these great musicians who idolized know I grew up listening to their records in idolizing them and many times copying their solos off the record you know trying to learn how to play and all of a sudden to be thrown in with them and to play with them was it was a great honor and a great blessing when you got there Johnny did you see a lot of people you knew yeah I'm looking at him right now sure look up there on top of me there's chubby Jackson well the way I'd fallen I former with my band you know oh wow all right so but most of the guys were closer to my age I knew really well the other people of course Eddie knew as idols and also as though our contemporaries in a way but they were my idols especially Coleman and Lester you know but Coleman Hawkins and dizzy of course as well Cohen Hawkins came back to the United States and he surrounded himself with all of the Young Lions you know at different times we had miles and his band one time me and his band with that look been here Kenny gone all the young guys all the young guys were the main source of that music at that time Cohen I'll go surrounding himself right there and it just he just burst and open Coleman is my arrow and when did you meet him well Jane this is another story and when I eat it was a small kid I used to go to his doorstep he used to deliver the King Haven 153rd so I would stand there with the eight-by-ten glossy you know one of the James did Creek Creek smile glass so I would stand there and wait wait for him to come in you know at night he not be there some time what a long time I still finally come home you know and I be you know asking what he's saying not a graph you know

[Music]

You great when later on I was able to really get a chance to play with them you know and work with them is that why you took up the tenor probably so I like the alto but after listening to him I wanted to play tenor you know yes he was sort of my all-time Idol really fascinating comes to mind first of his Coleman Hawkins both he and Lester Young or the two premiere a tenor saxophonist of the day I think at all time I would think he said Chicago Chicago musicians came up tend to emulate yesteryear yeah all of this soul music from Kansas City music that's eaten by the guys on the block told me because one guy that said Sonny who's the world's greatest tenor Manchester Coleman Hawkins I said no he's not Lester youngest said then I find out about the last two you know I used to practice every day with Lester Young because I used to get my horn out and in my living room you know they'd be almost 78 records you know I'd put him on the turntable and put presence records on and then there was a hallway going up to the attic and I used to get in that hallway cuz when I blew my horn in that hallway was like an echo chamber you know and the sound would just come back all in my ears and I played with the press record and you know try to copy what he's planning and try to get that sound is he one of the most original people who ever met definitely completely original with Jim you know the tech to her sex one hug a horizontal position much like a flute player hold it up yes as tom was unique everything about Lester Young was completely unique different and original the way he wore his clothing his hat for instance that poor client was identified that wardrobe language everything about him just completely just like he really came from another planet Whitman

went back when I worked with him he told me that when he was called in to Fletcher Henderson's band to take a Coleman Hawkins this place that all the guys in the band were laughing behind his back when he get up the solo because his his staff was so so different you know and he said that Fletcher Henderson's wife she played the trumpet and she used to come and wake him up every morning nine o'clock in the morning and get him and drag him down to the basement of the house there are something and and play Coleman Hawkins records for him and say now this is the way you suppose the sound you know he said well no not me that's okay for him but this is me you know

[Music]

thank God that he had the strength to withstand all of that and still hold on to what he believed them you know otherwise the whole train of the tenor saxophone plane would have been lost we wouldn't have Jeanne Evans we wouldn't have Dexter Gordon we wouldn't have stand yes we wouldn't have Alcona Zeus Samson Allen eager and all the rest had followed you know back here is Lester Young that's right I was there to load film which was very funny art wasn't the photographer he says aha it was born in photographer I didn't know beans about the mechanics of what it takes to put film in a camera and he asked me to come up and load the film which is indicative of how what an amateur he was and I'm never thinking I loaded that first role and I pulled this stuff out of the out of the the cartridge here and I rolled it in backwards I brought my camera to this event not knowing that much about it but I always carried my camera with Willie because you never knew it was gonna happen well then I recognized Lester Young phonies phone and of course Count Basie I had yeah I didn't have a wide-angle lens on there just a fifty millimeter lens on it but I step back as you can see and there's Jimmy rushing over and a very young beautiful neck sees Maxine Sullivan was the genius in that she knew something like two hundred verses of songs when I say the verse to the person who may not know what I mean the lyrics verses to lyrics an extraordinary thing because one either just saying the the melody through the chorus and that was it but she knew and remembered all these things it's mighty sweet of you so let's that music swing some of these days you miss me honey some of these days you feel so lonely you'll miss my husband honey when you're away I feel so low this was the style I remember now she had gone to Hawaii the reason why I can remember this day because when she came home and I remember I knew how to say Merry Christmas and Hawaii Hawaii you know and we've all been eaten with chopsticks and when a man to reach out its the hole that she's standing in front of Jimmy Russian and we had a cocker spaniel Jimmy Russian history he was married to a lady that lived on our blood James rushing Oh Jimmy

[Music]

yes I'm never baby then again the bag as long as I've got mine Jimmy's wife had a caucus panel a female and we had a male caucus Pamela and her and Jimmy's caucus man who had no puppy so they go and over to our house but supposedly to me when when I'm summer a Jewish wedding

[Music]

and there's Jill Thomas a great southern flair and Oscar Pettiford is looking over me because I got the Kevin smiling and I and he said what the hell are you doing he said we've got 59 guys you've never been together in their lives he said this is and you give me any film upside down I really didn't realize it and I took it back we redid the film all over again and then it and then it

restarted and it was that kind of a morning I really felt like I was very lucky because I finally knew what was going on so I stood next to the Esquire photographer I figured if I stand next to him I'm gonna get good shots and so here's this other photographer they went through all this time I don't know if they paid any of these people anything for showing up I have a suspicion they didn't in any case here are all these people showing up and they went through the effort and I'm standing I just show up and take pictures too but I didn't have to go through the trouble and research of giving everybody there the other thing that I remember so vividly was the screaming and yelling that was going on up above from the windows because there were kids up there yelling one of them had a brother down here kept screaming out and this man is trying to get us organized and nobody's even teaching at all there were a lot of many dramas going on in that group all I could do was stand and watch it happen it was it was kind of like I don't like oil and water you know projected they just watch it flow and and somebody here in the picture kept always looking up and of course the office losing the eyes when that would happen and he said gentlemen please we need to get up on the stage get up on the steps and this guy's over there talking I said all these piano players oh yeah I see a basic notice - he's gotten tired of standing so he's sitting down on the curb with a bunch of little kids and I said well this is great I got to get this I remember when art asked when he looked over and saw that Basie was sitting on the curb and and playing with his hat and there was a little kid it was it was this kid it was his name was Leroy I remember it and he kept going over and grabbing the Hat and Basie kept taking the hat back from him and the kid would come over and grab the hat again Basie is that one man I must say I had never heard disparaging word about anyone there's a fantastic person and he had and he wasn't say the pianist's that fasts are lucky Roberts or James P was but he had something that it was so simple and so real and everything he did swamp I [Music] noticed all those Sun Count Basie decides to sit down at the curb great sits down at the curb the next thing I knew about ten or twelve kids that lived on a street decide to sit down next to in fact was probably one or two just wanted to sit next to the count and in the restroom you know to get a little more nerve next thing you know the whole curve was lined with these kids and it was Count Basie as you know one book and I'm on the far right and the way he was told I was a just prior to this picture and I got into a scuffle with the boy I'm sitting next to any reason maybe he's the one that turned to be a boxer I got him early but uh I was for me you know at that time I must have been two four or five years old I was running around with the neighborhood kids you know all I was oblivious to all the hoopla that was going on instead of shooing these kids out of this out of the shot he had was wise enough to say use it use it use all of the accident the picture became a movie I mean it was a still but it was really a living thing Roy Eldridge told me about this picture he said dizzy always does that to him whenever he has a picture taken he said something funny to him he turned around and they didn't get his face he said he told dizzy that a million time he always does that to me I think that pictures more expressive for him yeah but that looks more like ROI than if he had told I think if you knew Roy Eldridge you'll understand what I mean when I say that because he has his car he had a lot of complexes as great as he was well anyway you see a picture with Roy and me together we will be together on a picture Roy Eldridge when I was still living in Phoenix Arizona he came to town with artist Charles ban and he came to the little joint that I was playing in they had a night off and he came there and I must have been about 15 years old and I knew nothing but he was he was such a great guy and he loved to play it so much that he came up on the stand and played

the drums and he played the drums for about an hour and then he went to his room and got his horn and came back and played his horn with me and we had a great fun boy of course was one of the finest um prison I've ever had the pleasure of hearing there it seemed that when Auraria was bringing us along every course he played you know as his his range on the trumpet was very great and he would seem to quite higher and higher with each succeeding course until he reaches a point where you said you think well they can't go any higher they need go higher you know this is fantastic where

[Music]

you right there would you know this is right there with Roy enough which is a good pair of good pairing Roy was like the the forefather of busy service and that's the yeah I've got it I know they listen to Louie I'm from I don't have any as records anything but I dry out there was my truth man needs to play from the Savoy I don't even have a radio lady next door here when I told radio that it looks like the front of a church little thing yeah yeah I don't know you don't remember - Gary this is this to me this is really my favorite protein this for the separation I was speaking about water seeks its own level here and all of these guys here and he ordered the Jawas are in one spot in this poor white was a great gentleman George wetland stand in there

[Music]

[Applause]

[Music]

next is gene pool Goodman's jumping into the right here is sunny clear

[Music]

- seriously

[Music]

who was with Louie Armstrong in the huts and I had five hot seven or whatever they were and then back at the top at above zooty is I'm making just you know and don't get it people just greatest thing in the world

[Music]

there is one person in this picture who wasn't the featured souls and all good guys good friends no jealous egomaniacs each of these people in this shoot had a presence and immediate presence before they even picked up their horn well I'm sure there's no Jazz's and the jeans and it's always there just needs to be it just needs the right soil to grow in you know you know it's it's there already just needs to be nurtured you know and my wife put it this way and I think she's right there literary figures as well as as jazz figures when you look at their lives I mean none of them they know so much but they they are so free in spirit I think mainly it's that our guys sort of live very hard and they so hard like surrender themselves to just the yard which is in a way it's understandable you know assuming what's the point in living to be a hundred if you don't do anything in life you know so when I look at some of these great people like big Dickinson there is some marvelous trombone players obviously but I always prefer to listen to Vic Dickinson

[Music]

yes it's why with such original variations on melody and of course it's his his pulse was just extraordinarily accurate

[Music]

and you'll have an artist like Vic and of course you could name all kinds of people and they're they're not known to all but a few of his Ian's ADO's and collectors in this country better known in France and England and Japan and many of them unserved during their lifetime now Vic lived and I'm 1312 Stubbins Avenue which is became later run the house of jazz but when we set up our own community center in the Bronx and I can remember doing chores for a fake one on the weekends on Saturdays washing his windows and doing other things around the house for a dollar Rudy Power was sitting here next to Oscar it's son and I went to PS 89 together let me see I remember what I had I had forgotten the sunny because I ran into him down a repair shop and I asked me you know Rudy policy I know ever r2 was only one guy never art as well as me we later moved up on the hill where Lucky's was up 149th Street got one Sugar Hill where all of the great musicians lived and we read Allen the right around the corner for humans and reread Allen to him read Allen I still I still have to go hear him I never played with him but I still let me go he was at a place called the Metropole very loud place and they'd all be standing in a long line on this Bandstand most people saw him as a showman he he would shout during numbers and then get the crowd involved and all that stuff system McPartland he was such fun he came from New Orleans he had broken in with his father's brass bell he was one of the few trumpet players of that age and that background he influenced modern players like Miles Davis and Miles had a lot of respect for him but most people didn't know that because all they saw was red whomping and mother used to put a lamp where all the the showmanship he was extraordinarily shy and very correct always in a suit and tie about what time of the day you guys as you could see that music oh that's me Russell it's so remarkable to look at this picture because I listen to the music of these musicians throughout the week of the other night I listen for instance henry alaniz here one of my favorite color players of all time and the music of these people continues to live continues to be a permanent part of our life the spontaneity is what makes the music so continually fresh and why you can listen to a Louis Armstrong or a Lester Young record that was made 3040 years ago and you don't think of the passage of time it is the immediacy of what that person was thinking and feeling at the time and for one incredible moment soon every I was was into that well everyone but but one I don't think that anybody including or realized when he hit that shutter really quite what he had done first of all it was something that would never happen again you know you can wait around and hope and you'll never see the likes of this again and that's what it was about one of the things that they don't that I learned about movie directing from art in this shot is that finally you don't tell her what to do you let them do what they're gonna do naturally because that's what's gonna work look at young Sonny Rollins look in Mingus I think of all the musicians I've known well Mingus was by far the most interesting because he was so protea he had so many changes hey don't stop now man hope you don't mind I just walked in everybody hold your I with you

[Music]

not only in its music which was one of the things that made it so compelling but he himself you never quite knew the kind of Moody was going to be in or why even would change shape from time to time when he was bloated even as you suddenly slimmed down when a whole new set of clothes and hats there's one of my favorite bass players Charlie Mingus Charles Mingus Charlie didn't like to be called Charlie Charles you have this enormous immediacy of presence and he had no patience with his musicians when they just coasted he wanted them to play his music the way he wanted it played but then he wanted them to take out of that music their

own kind of feeling and he would stop performances in a nightclub and say no I don't wanna hear that that's I heard you do that before I want to hear it I want to hear something new and that was he was a very open open guy man shows where's this other base where a friend of mine Milton melt Hampton today is much heavier than he is in this picture he can't tell much about Jerry Mulligan because he's at the back of there I think Jones looked at this picture and he went through everyone and he said his stomach is twice as big as it was when this picture was taken and you know we mentioned dizzy and all these people would say about me he said you looked exactly the same he would say that yeah and I think the horn that probably is at a more acute angle enemies no but I mean fine player a horse over his weight is approximately the same he never gets any have you or any you know he stays very much at the same weight level I eat vegetarian or semi vegetarian eat little fish vegetables fruits fruit juices vegetable juices herb teas and things like that but I'm not a die-hard you know once in a while I'll get a dream I have a dream about a steak you know and I'll have this dream and I'm eating a steak and it's tasting so good and the next day I get up my god buy me a steak Oh I said this ever happened to you three or four o'clock in the morning you're dreaming and this melody comes into your your head and it's so beautiful you think and you say oh I'll remember that and I'll write it down when I get up in the morning in the morning comes and you lose it it's gone oh well Horace this happened to me once and I said I'm going to get up I got up and I went down the studio said I'm gonna put it down and see what it is this time and I wrote it down and I went back to bed and I said in the morning I'll get up and develop it and when I got up in the morning I went back down and I start playing it said minutes this house familiar you know what it was it was the first to start us Bernie Wilkins across is somebody I remember for so many years with his wonderful writing for Count Basie and he wrote a beautiful arrangement for me big band arrangement of a tuner and I wrote on Twilight world and I understand that even since he had the stroke a couple of years ago that he's getting better and he's out in the wheelchair and writing again here's my all-time favorite stuff Smith who deaf Smith oh my god Stefan's a dear friend I'll never forget what we had you mean you might have been there oh definitely you know Johnny Jones yes Jonah told me one day he was coming down to Hamsterdam Avenue and this jukebox was playing like mad inside inside of the this bar and people were patting him pattern on the plan and he said this cat came down the street and you know stuff it was talking my stuff stuff walking down the street he heard everybody in there playing and he wouldn't got it took out his fiddling started to blow in with the jukebox

[Music]

it's truly a very funny guy didn't seem to take things that terribly serious today but he could really play I see that if I may mention is that I'm in the year in the picture and is that is that PV Russell baby lived in my house yep even came to Boston in 1929 I was looking for Lea Reisman and he stayed at my house well peewee as you may or may not know it's terribly nervous he was that a heavy drinker and he'd begun to drink when he was it you know my mother loved him my mother is this was prohibition days and my mother would then stay up all right Vic and whisky and I'd say to my mother where did you my mother's a no little Jewish lady I said let me get the whiskey she says I had my connections but he was a marvelous player I almost thought you never knew knew what he was going to play him is always such a pleasant surprise

[Music]

and I do think really that if they're going to be a hundred years from now we'll hear more of PB
vessels playing none of Benny Goodman's who was truly a great artist

[Music]

and when it was over I don't know it just packed up my gear Steve and I took off and I went
back to the agency where I was working he went back to his agency and he went on to become
art came and I went on to become president of that agency I think after the picture was taken
we all went to men's Playhouse and I know he recording afternoon and then we go whether a
lot of lingering conversations at the end we held up the actual taking of the picture for a while
could saw the shavers wasn't man and it was a lot of people like there but they hadn't taken
their you know we got a little notices what they're gonna do we're gonna take pictures of all
the musicians we can get so they didn't take it seriously as well as none for somebody gonna
take a picture if I start counting heads and I think about how many people are no longer there
anymore it still comes as a shock to me because we don't think about people not being here we
think about if we think about Lester Young we don't think yeah when Lester Young was here
but he's not here anymore Lester Young is here Coleman Hawkins is here you know grower
Eldridge is here they are in US and they will always be alive

[Music]

some famous pitcher so a lot of people I like on here mm-hmm I bet listen I better call my way

[Music]

you