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Tony Guida's NY: Dan Morgenstern Part 2

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2017 is a special year in jazz history - marking the centennial of the first jazz recording and the births of jazz legends Ella Fitzgerald, Dizzy Gillespie and Buddy Rich. In Part 2 of this two-part series Tony continues his conversation with Dan Morgenstern, Jazz Historian, about these larger than life jazz figures. Taped: 02-24-17 Tony Guida's NY is a new talk show illuminating the colorful corners of New York, and the city's denizens from all walks of life. The series is hosted by veteran television journalist Tony Guida, well-known to New York area viewers from his work with WOR/Ch. 9, WNBC/Ch. 4, the Today Show, WCBS/Ch. 2, CNN, WCBS Radio 880 AM, and CUNY TV's Arts in the City. Watch more Tony Guida's NY at www.cuny.tv/show/tonygyidasny
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Transcript

>>> HELLO, I'M TONY GUIDA.

THIS IS MY NEW YORK AND WHAT A FABULOUS ROSTER OF GUESTS WE HAVE FOR YOU TODAY. THE COUNT, THE DUKE, DIZZY, BUDDY, AND SO MANY MORE, ALL SEEN THROUGH THE EYES OF MY REMARKABLE GUEST, DAN MORGENSTERN. NEXT. ♪ [THEME MUSIC] ♪

>> I AM SO DELIGHTED TO WELCOME BACK TO THE PROGRAM DAN MORGENSTERN. IT'S GOOD TO SEE YOU AGAIN. THANKS FOR COMING BACK.

>> IT'S A PLEASURE TO BE HERE.

>> I HAVE TO TELL OUR AUDIENCE THAT DAN HAS WRITTEN EXQUISITELY ABOUT JAZZ FOR 70 YEARS. IT'S WHY HE HAS EIGHT GRAMMYS, BY THE WAY, AND HE'S NOT A MUSICIAN. THEY GAVE AND MAYBE STILL DO GRAMMYS FOR LINER NOTES.

>> THEY STILL DO.

>> THEY STILL DO? NOW, I BET I HEAR PEOPLE IN THE AUDIENCE SAYING, WHAT ARE LINER NOTES?

>> WELL, THEY STARTED, REALLY, IN THE DAYS OF WHAT WERE THE FIRST ALBUMS, WHICH WAS 78 RPMs, WHICH ARE ACTUALLY IN AN ALBUM, AND THERE, THE NOTES WERE INSIDE THE FLAP, YOU KNOW, AND NOT VERY LONG. AND THEN WITH THE ADVENT OF LPs, YOU KNOW, THEN THE 12-INCH DIAMETER, THEY WERE ON THE BACK, AND THEN WHEN CDs CAME IN, THEY WERE IN BOOKLETS AND THEY BECAME A GOOD DEAL LONGER, AND THEN THERE WERE THESE BIG, YOU KNOW, REISSUE PROJECTS, MOSAIC IS A LABEL THAT SPECIALIZES IN JAZZ REISSUES, AND THEY PUT TOGETHER THESE BIG BOXES, MINIMUM OF SIX CDs AND A BIG BOOKLET, SO ALBUM NOTES, LINER NOTES BECAME PROGRESSIVELY MORE VOLUMINOUS.

>> RIGHT. AND I HAVE MANY ALBUMS AT HOME AND LINER NOTES WERE VERY LITERARY DISCUSSIONS OF THE SONGS ON THAT PARTICULAR RECORD, BUT THE ARTIST AND THE FORM OF MUSIC, YOU KNOW. LIKE A GOOD BOOK REVIEW. THEY WERE, YOU KNOW, THEY WERE THAT INFORMATIVE.

>> I WAS CONSIDERED THE MAIN THING ABOUT NOTES THAT I HAD IN MIND WAS THAT THEY SHOULD BE USEFUL TO THE LISTENER. THEY SHOULD BE LIKE SOMETHING THAT MIGHT HELP THE LISTENER ENJOY THE MUSIC MORE. AND THAT'S REALLY THE MAIN THING.

>> WELL, YOU DID SUCCEED, BECAUSE YOU HAVE EIGHT GRAMMYS FOR THE WORK. DAN ALSO IS A JAZZ MASTER AS CONFERRED BY THE NATIONAL ENDOWMENT FOR THE ARTS, AND IN CASE YOU'VE NEVER HEARD OF THAT TERM, I THINK A GOOD ANALOGY, IT'S A PULITZER PRIZE OF MUSIC AND JAZZ, TO BE A JAZZ MASTER, AND CONGRATULATIONS

>> THANK YOU.

>> VERY LATE. THIS HAPPENED A LONG TIME AGO. ANYWAY, WHEN DAN WAS HERE LAST WEEK, WE WERE INTO THE GREAT LOUIS ARMSTRONG FOR A COUPLE OF REASONS, BECAUSE NUMBER ONE, I THINK HE WAS YOUR FIRST MAJOR INFLUENCE IN THIS FIELD. MAJOR IN THE SENSE THAT IT WAS HE AND THE CRITICISM OF HIM THAT GOT YOU WRITING, GOT YOU INTO THE CAREER FOR WHICH YOU ARE SO FAMOUS.

>> YEAH, THAT WAS BEING WRITTEN ABOUT LOUIS THAT I THOUGHT MAYBE I SHOULD PUT IN MY TWO CENTS WORTH, BUT YES.

>> JUST TO REPEAT IT. THERE WAS A LOT OF CRITICISM THAT SEEMED TO -- THE SUB TEXT OR MAYBE EVEN THE OBVIOUS TEXT WAS THAT THE FEELING OF HIM BEING SORT OF AN UNCLE TOM -- DID THE JAZZ CRITIC FOR THE "NEW YORK TIMES" WAS ESPECIALLY BRUTAL, JOHN WILSON.

>> JOHN S. WILSON. HE WAS A NICE MAN, BUT HAD HIS LIMITS AS A CRITIC. BUT THERE WERE ALSO PEOPLE WHO WERE NASTY TO LOUIS AND DOWN BEAT AND SOME DEFENDED HIM. LEONARD FEATHER WAS ONE WHO ALWAYS DEFENDED LOUIS BECAUSE HE KNEW HIM VERY WELL AND REALLY LOVED HIM. ANYONE WHO ACTUALLY GOT TO KNOW LOUIS HAD TO LOVE HIM, BUT IT WAS SO UNFAIR, BECAUSE HE CONTINUED TO BE A MASTER OF THE TRUMPET AND NOBODY HAS EVER GOTTEN A SOUND OUT OF A TRUMPET LIKE LOUIS ARMSTRONG. ONE PERSON WHO REALLY KNOWS AND UNDERSTANDS THAT IS WYNTON MARSALIS WHO HAS ALWAYS SPOKEN OF LOUIS ON THE HIGHEST LEVEL.

>> AND YOU FORGED A LIFELONG FRIENDSHIP WITH LOUIS.

>> I WAS VERY FORTUNATE. I MET A YOUNG LADY WHO WAS, AT THE TIME, HANDLING LOUIS'S FAN MAIL, WHICH WAS VOLUMINOUS, AND EVEN INCLUDED LETTERS THAT CAME TO HIM, THEY WERE ADDRESSED TO SATCHMO USA.

THE POST OFFICE WOULD DELIVER THEM. AND SO I MET HIM BACKSTAGE AT THE ROXY, WHICH WAS THEN THE BIGGEST MOVIE THEATER IN NEW YORK CITY, ASIDE FROM RCA, WHICH IS NOT JUST A MOVIE THEATER. IT'S BEEN TORN DOWN A LONG TIME AGO. AND THERE HE WAS, AND AFTER ABOUT FIVE MINUTES, IT FELT AS IF WE'D BEEN FRIENDS FOR YEARS. HE WAS SO RELAXED AND SO NATURAL AND SO FRIENDLY AND SO WARM.

>> AND HE CALLED YOU -- TELL US WHAT THE EPITHET HE CAME UP WITH BECAUSE WHEN YOU WERE INTRODUCED TO HIM, APPARENTLY THE PERSON MAKING THE INTRODUCTION SAID, YOU KNOW, THIS IS DAN FROM, YOU KNOW, CAME FROM SWEDEN.

>> DENMARK.

>> OR DENMARK.

>> MY LAST NAME WAS MORGENSTERN AND LOUIS HAD THIS -- HE SAID, MORGENSTERN, HE SAID, SMORGASBORD. HE STARTED CALLING ME DAN AFTER A WHILE, BUT THAT'S LIKE A MNEMONIC TRIGGER. HE HAD A REASON FOR DOING THAT.

>> ONE MORE ITEM ABOUT THIS CRITICISM OF HIM. HIS THEME SONG, LOUIS'S THEME SONG WAS SLEEPYTIME DOWN SOUTH AND YOU WROTE ON THAT SONG AND WHAT PEOPLE WERE SAYING ABOUT IT, YOUR WORDS, IT WAS A FORM THORN FOR CONFUSED LIBERALS. WHAT WERE YOU SAYING?

>> WELL, THE SONG IS AN ODE TO THE SOUTH, AND THAT'S WHERE IT REALLY WAS BORN IN NEW ORLEANS, AND YOU KNOW, NEW ORLEANS, IF YOU'VE EVER BEEN THERE, IT'S A GREAT CITY. AND ACTUALLY, THE SONG WAS WRITTEN BY TWO BLACK SONG WRITERS, THEY WERE BROTHERS. THEY WERE CREOLES, AND IT WAS LIKE AN ODE TO, YOU KNOW, TO THE SOUTH. AND OF COURSE, AS WE GET INTO THE CIVIL RIGHTS ERA, THAT WOULD BE SOMETHING THAT WOULD BE LOOKED UPON -->> UNFAVORABLY.

>> LESS THAN GREAT LOVE, YOU KNOW. BUT IT WAS -- WHEN WE FIRST HEARD THIS SONG, ACTUALLY, HE WAS HAVING DINNER WITH THE OLDEST BROTHERS AND THEY INTRODUCED IT TO HIM, THE SONG, AND HE IMMEDIATELY SAID, THAT'S MY SONG. I WANT IT. IT'S A BEAUTIFUL MELODY.

>> YES, IT IS.

>> AND HE PUT SO MUCH, YOU KNOW, PASSION INTO IT. SO, THE FACT THAT ONCE THINGS BECAME, YOU KNOW, MORE CONTROVERSIAL, EVEN, YOU KNOW, WITH POPULAR MUSIC, THERE WERE PEOPLE WHO THOUGHT THAT HE SHOULD DROP THIS AND HE NEVER EVEN CONSIDERED THAT. THAT WAS HIS UNTIL THE VERY END. AND JUST THE WAY, YOU KNOW, HE WOULD OPEN EVERY SHOW WITH THAT AND THE WAY HE DID IT, HOW COULD ANYBODY HAVE ANY OBJECTIONS TO IT?

>> BY THE WAY, I UNDERSTAND THAT SHOW AT THE ROXY WHERE YOU FIRST MET HIM, I UNDERSTAND THAT CHICO MARX WAS ON THE BILL PLAYING PIANO.

>> CHICO MARX WAS ON THE BILL. HE HAD A VERY FUNNY ROUTINE. I REMEMBER HE SAID, YOU KNOW, HE ALWAYS APPEARED AS A SCHOOLBOY, SO HE HAD A LITTLE SATCHEL AND HE TALKED ABOUT WHAT HE BROUGHT TO SCHOOL WITH HIM, YOU KNOW, SANDWICH AND HIS BOOKS AND HE SAID AND A LITTLE MARIJUANA. THIS WAS 1950 THAT WE'RE TALKING ABOUT. AND AT THE END, WHEN LOUIS CLOSED THE SHOW, THEY ROLLED OUT A LITTLE UPRIGHT PIANO AND CHICO CAME OUT AND THEY DID "WAITING FOR THE ROBERT E. LEE" WHICH IS SOMETHING THAT LOUIS NEVER RECORDED. IT'S THE ONLY TIME I EVER HEARD HIM DO THAT. CHICO WAS QUITE A PIANO PLAYER. IN ORDER TO DO THAT STUFF HE DID, YOU REALLY HAD TO BE GOOD.

>> YEAH, YOU WOULD KNOW OR YOU COULD ASSUME HE WAS VERY GOOD. ONE OF THE REASONS DAN IS HERE IS THAT THIS IS JAZZ APPRECIATION MONTH, AND PRINCIPALLY IN THIS YEAR, THEY'RE CELEBRATING FEMALE VOCALISTS AND LAST WEEK, WE TALKED A LOT ABOUT ELLA FITZGERALD, FEMALE JAZZ PERSONALITIES. AND 2017 IS ALSO THE CENTENNIAL OF THE BIRTH OF JOHN BURKES GILLESPIE, BETTER KNOWN AS DIZZY, AND BUDDY RICH. BUT LET'S STOP FOR A MOMENT BECAUSE OF THE CELEBRATION OF WOMEN IN JAZZ THIS MONTH ESPECIALLY, WE JUST LOST ONE OF THE MOST REMARKABLE, BARBARA CARROLL, JAZZ PIANO PLAYER. TALK A LITTLE BIT ABOUT BARBARA.

>> WELL, BARBARA, OF COURSE, MOST PEOPLE KNOW HER AS A WONDERFUL SINGER, BUT SHE WAS ALSO A GREAT PIANO PLAYER. SHE ACCOMPANIED HERSELF, BUT SHE ALSO WAS ONE OF THE FIRST B-BOP PIANO PLAYERS AND RECORDED WITH SOME REMARKABLE MUSICIANS AND SHE WAS A REALLY GOOD JAZZ PIANIST.

>> AND SHE -- IT WAS A JOY THAT I WAS LUCKY ENOUGH TO HAVE A FEW TURNS THAT IN HER LATER YEARS, SHE WAS APPEARING HERE IN NEW YORK AT BIRDLAND ONCE A WEEK, SATURDAY NIGHTS, 6:00, ONE HOUR, JUST HER AND A GREAT BASSIST, JAY LEONHART AND THAT WAS TRANSFORMING. YOU GO AND SIT DOWN AT THAT VENUE ON A SATURDAY AFTERNOON AND OUT COMES, AT THIS POINT, BARBARA, WHO IS HAVING TROUBLE WALKING, AND JAY HELPS HER TO THE STAGE TO GET HER AT THE PIANO AND SHE SITS DOWN HE PIANO AND AS SOON AS HER FINGERS TOUCH THE KEYS, SHE'S 20 YEARS OLD. SHE'S EXTRAORDINARY.

>> AND SHE SINGS AND SHE'S WONDERFUL. AND I HAD THE GREAT GOOD FORTUNE NOW IN RETROSPECT OF JUST MAYBE A COUPLE MONTHS AGO, OF SEEING HER AT BIRDLAND WITH TWO GREAT SINGERS, MY DEAR FRIEND DARRYL SHERMAN AND HELEN MERRILL, WE WERE SITTING TOGETHER AND BARBARA WAS STILL UNDIMINISHED.

>> EVEN AT, I THINK, 90 AND SHE PASSED NOT LONG AGO AND IT'S SAD. I MISS HER ALREADY, NOT BEING ABLE TO GO TO THE BIRDLAND AND HEAR HER. I DON'T FEEL I'M DOING HER JUSTICE IN TERMS OF EXPLAINING WHAT A TRANSFORMATIVE AND -- LIFTING YOU OUT OF YOUR SEAT AND JUST AN EXTRAORDINARY ARTIST.

>> SHE WAS WHAT I WOULD CALL A CLASS ACT.

>> SHE WAS A CLASS ACT. SHE WAS A TERRIFIC WOMAN. LET'S GET BACK TO THE CENTENNIAL. 100 YEARS AGO TODAY, WELL NOT TODAY, BUT THIS YEAR, A FELLOW NAMED JOHN BURKES GILLESPIE WAS BORN AND STARTED PLAYING THE PIANO AT AGE 4 AND NOT LONG AFTER THAT BECAME A GUY NAMED DIZZY GILLESPIE AND ONE OF THE GREAT JAZZ FIGURES OF ALL TIME. DID YOU KNOW DIZZY?

>> YES, I HAD THE GOOD FORTUNE TO GET TO KNOW DIZZY PRETTY WELL, AND HE WAS AMAZING. AND HE WAS AN ABSOLUTELY BRILLIANT MUSICIAN WHO, IN THE EARLY DAYS OF B-BOP, WHICH IS HE ONE OF THE CREATORS OF, HE AND CHARLIE PARKER AND BUD POWELL, THEY CREATED THAT STYLE OF JAZZ, REALLY, BUT HE WAS ALSO A GREAT INFORMAL TEACHER. HE KNEW HARMONY. HE KNEW RHYTHM. HE WAS VERY INFLUENCED BY CUBAN RHYTHMS AND HAD THAT WONDERFUL DRUMMER IN HIS FIRST REALLY FAMOUS BIG BAND, WHICH I GOT TO SEE AT THE APOLLO WHEN THEY DID CUBANO BEAT, I MEAN, THAT WAS JUST AMAZING EXPERIENCE. BUT DIZZY WAS WONDERFULLY WARM AND WITTY AND KIND MAN WHO NURTURED LOTS OF MUSICIANS, GREAT PIANIST WHO IS STILL VERY ACTIVE, KENNY BARON WAS ABOUT 18 WHEN HE JOINED DIZZY'S QUINTET AND HE COULD TELL YOU HOW MUCH DIZZY MEANT TO HIM. HE WAS JUST A LOVELY MAN. HE WAS A BEAUTIFUL MAN. AND YOU KNOW, HE WAS A TRUMPET GENIUS. IT WAS MAGIC WHAT HE COULD DO ON THE HORN, BUT HE WAS ALSO A GREAT SINGER AND LIKE ELLA, HE WAS A GREAT SCAT SINGER, AND HE ALSO DID SOME VERY FANCY STEPPING IN FRONT OF THE BAND SO HE COULD DANCE. ELLA WANTED TO BE A DANCER AND TURNED INTO A SINGER. BUDDY RICH WAS A GREAT DRUMMER BUT ALSO A GREAT TAP DANCER, AND DIZZY COULD DANCE TOO.

>> THESE PEOPLE HAD TALENT.

>> BUT ALSO DANCING WAS SO CLOSELY ASSOCIATED WITH JAZZ. WE TALKED ABOUT THE ORIGINAL DIXIELAND JAZZ BAND LAST WEEK AND THEY CAME TO NEW YORK AND THEY MADE THE DEBUT IN A DANCE HALL AND THEY WERE A SUCCESS WITH DANCERS. AND B-BOP WAS, IN THE BEGINNING, A LITTLE COMPLICATED FOR DANCERS TO FOLLOW, BUT THEY MANAGED TO DO IT. AND ELLA, OF COURSE, WOULD BE AT THE BALLROOM, SO THE MUSIC WAS SO CLOSELY ASSOCIATED WITH DANCING.

>> THE DIZZY GILLESPIE QUINTET. HERE'S A SELECTION.

>> THAT WAS A LITTLE THING. DIZZY WAS VERY MUCH INVOLVED IN BRINGING WHAT WAS CALLED THE BOSSA NOVA TO THE U.S., BRAZILIAN MUSIC. STAN GETZ IS THE ONE THAT WAS THE MOST FAMOUS FOR IT BUT DIZZY ALSO ONE OF THE EARLY ONES. AND THAT WAS ONE OF THE THING. I FORGET THE NAME OF IT.

>> I DID TOO. WHAT'S WITH THE SWOLLEN CHEEKS?

>> I WAS JUST GOING TO SAY THAT. HE'S PUFFING HIS CHEEKS AND YOU'RE NOT SUPPOSED TO DO THAT. ANY TRUMPET TEACHER WILL TELL YOU, DON'T PUFF YOUR CHEEKS BUT DIZZY DID IT AND DIZZY WAS MAGIC ON THE HORN AND HE MANAGED TO, I THINK, BY STORING AIR IN HIS CHEEKS, YOU KNOW, HE MANAGED TO PLAY THOSE LONG PHRASES. BUT WE WERE TALKING ABOUT LOUIS BEFORE. WHAT A WONDERFUL MOMENT WHICH WAS CAPTURED ON TV, YOU KNOW, NOW ON -- IT EXISTS STILL WAS LOUIS AND DIZZY GETTING TOGETHER ON A TIMEX JAZZ SHOW.

>> I REMEMBER THAT SHOW. I DON'T REMEMBER THAT PARTICULAR SHOW.

>> AND THERE WAS AN EMCEE AND LOUIS SAT IN WITH DIZZY'S QUINTET, DOING A NUMBER CALLED "UMBRELLA MAN." IT WAS A SET THING SO DIZZY KNEW IT BACKWARDS AND FORWARDS. LOUIS NEVER HEARD IT BEFORE BUT HE FIT RIGHT IN. THEY SANG, YOU KNOW, AND WHEN DIZZY SINGS, ONE OF THE WORDS IN THE LYRICS IS "PARASOL" AND DIZZY HAD A HABIT OF BEING A LITTLE BIT IN THE -- SOMETHING COMING OUT OF HIS MOUTH, SALIVA, SO LOUIS SAYS, "YOUR PARASOL IS JUICY."

>> YOUR PARASOL IS JUICY.

>> ONE OF THE GREAT MOMENTS. I DON'T KNOW IF I SHOULD EVEN ASK THIS QUESTION, IF WE WANT TO GO THERE, BUT CAN YOU TELL OUR AUDIENCE IN, LET'S SAY, 30 SECONDS, WHAT BE-BOP IS? BECAUSE IT'S CONFUSING. IT WAS A WHOLE NEW FORM.

>> BE-BOP WAS REALLY -- IT WAS REALLY DIZZY WHO BRANDED IT BE-BOP, BUT IT'S A HARMONICALLY MORE COMPLEX AND RHYTHMICALLY MORE COMPLEX FORM OF JAZZ THAT REALLY DERIVES DIRECTLY FROM ADVANCED SWING ERA MUSIC, AND IT WASN'T AS RADICAL A DEPARTURE FROM THE PAST AS SOME PEOPLE TRIED TO MAKE IT, BUT IT WAS INVOLVED ALSO WITH JAZZ MUSICIANS BECOMING MORE POLITICALLY AWARE AND MORE AWARE OF CIVIL RIGHTS AND THEN ALSO, YOU KNOW, WHAT SHOULD WE CALL IT, YOU KNOW, THEY WERE A LITTLE MORE RADICAL IN THEIR APPEARANCE WITH THE GLASSES AND THE HATS AND THAT STUFF. AND IT WAS A MORE AGGRESSIVE KIND OF MUSIC.

>> OKAY. THAT'S A GOOD WORD TO DESCRIBE IT. IT'S GOOD THAT I HAVE AN EIGHT-TIME GRAMMY WINNER OF WRITING ABOUT JAZZ. I NEED EXPLANATIONS LIKE THIS.

>> THERE'S HUMOR TOO AND OF COURSE CHARLIE PARKER WHO WAS ONE OF THE GREAT CREATORS OF BE-BOP, JUST MARVELOUS PLAYER OF STANDARD SONGS, AND HE EVENTUALLY RECORDED WITH STRINGS TO APPEAL TO A WIDER AUDIENCE.

>> OKAY. WE'VE MENTIONED ALL THE ARTISTS FOR WHOM 2017 IS A CENTENNIAL. BUDDY RICH IS ANOTHER ONE. YOU MAY HAVE HEARD OF HIM, YOUNG MAN, PLAYED DRUMS. DAN, I WAS JUST BLOWN AWAY WHEN I READ THAT BUDDY RICH NEVER HAD A LESSON, NEVER PRACTICED.

>> HE WAS A NATURAL, AND OF COURSE HE GOT HIS START AS TRAPS THE DRUMMER, HIS PARENTS WERE IN VAUDEVILLE AND HE APPEARED ON STAGE AS SOON AS HE COULD WALK. AND HE PLAYED THE DRUMS AND HE DANCED AND HE DID A LITTLE SINGING TOO. ACTUALLY, HE LIKED TO SING AND HE DID SING WITH HIS BANDS LATER ON, BUT HE WAS AN ABSOLUTE NATURAL, AND HE WAS -- HE HAD A SKILL ON THE DRUMS THAT NOBODY HAS MATCHED. HE WAS A MATCHLESS TECHNICIAN WITHOUT EVER HAVING HAD A LESSON. AND HE ALSO COULD NOT READ MUSIC BUT WHEN HE HAD HIS BIG BANDS, ALL HE HAD TO DO WAS HEAR AN ARRANGEMENT ONCE AND ALL THE MUSICIANS WHO WORKED WITH HIM REMARKED ABOUT THIS, HOW HE KNEW EVERY DETAIL OF THE ARRANGEMENT AFTER HEARING IT ONCE. SO HE WAS A KIND OF GENIUS. AND I REMEMBER ONCE AT NEWPORT JAZZ FESTIVAL, WHEN IT WAS STILL AT NEWPORT AND THEY WOULD HAVE SOME SPECIAL AFTERNOONS DEVOTED TO SPECIFIC INSTRUMENTS, SO THERE WAS A DRUM AFTERNOON, AND THERE WAS BUDDY AND THERE WAS ART BLAKEY AND THERE WAS ELVIN JONES AND THERE WAS ONE OTHER GREAT DRUMMER I CAN'T REMEMBER, THOUGH, WHO IT WAS, AND THEY ALL DID THEIR THING, AND ELVIN, WHO WAS JOHN COLTRANE'S DRUMMER AND THE MOST ADVANCED, STILL TO THIS DAY, MOST AMAZING GUY WHO HAD AN INDEPENDENCE OF LIMBS THAT WAS ABSOLUTELY MATCHLESS, WHEN BUDDY GOT FINISHED WITH HIS THING, ELVIN WALKED OVER, AND HE WAS BIG AND STRONG, AND BUDDY WAS NOT VERY BIG, HE PICKED UP BUDDY AND HELD HIM UP IN FRONT OF THE AUDIENCE AND SAID, LOOK AT THIS GUY. THAT WAS A BEAUTIFUL MOMENT.

>> LOOK AT THIS GUY. BUDDY RICH WITH HIS BAND.

>> JOHNNY CARSON WAS IN LOVE WITH BUDDY RICH. HE WAS AN AMATEUR DRUMMER AND BUDDY WAS ON THE SHOW SO MANY TIMES.

>> I REMEMBER.

>> AND THEY ALSO LIKED -- THEY BOTH LIKED KARATE, SO BUDDY WAS A BLACK BELT. HE DIDN'T TAKE ANY CRAP FROM ANYONE.

>> NO, HE SURE DIDN'T.

>> HE WAS A MARINE, HE WAS SUBJECT TO ANTI-SEMITIC STUFF AND HE WOULD RESPOND TO THAT.

>> WELL, I REMEMBER HIM ON THE CARSON SHOW. HE HAD A RECALL CAUSTIC WIT. I MEAN, HE WAS FUNNY. HE WAS QUICK.

>> DO YOU SEE ME SMILE?

>> JUST A LITTLE BIT.

>> IT'S A SMALL BAND.

>> ONCE IN A WHILE.

>> BIGGER SMILE FOR A BIG BAND.

>> HE DIDN'T SPARE HIS OPINIONS OF OTHER PEOPLE.

>> NOT AT ALL, NO. AND WHEN HE HAD HIS OWN CLUB, HE HAD BUDDY'S IN NEW YORK FOR A WHILE. I WAS THERE ONCE AND THERE WAS A LOUD PARTY, THEY WERE TALKING THROUGH THE MUSIC, AND BUDDY VERY NICELY ASKED THEM TO BE QUIET, AND THEY WOULD NOT, SO AFTER A LITTLE WHILE, HE PROCEEDED TO HAVE THEM THROWN OUT AND HE PARTICIPATED IN THAT.

>> YEAH, HE -- HE WAS QUITE A GUY. I MEAN, YOU LOOK AT THAT LITTLE CLIP AND YOU THINK, THIS GUY NEVER HAD A LESSON? HE JUST KNEW HOW TO DO THIS? GENE KRUPA, WHO I'M SURE OUR AUDIENCE HAS HEARD OF, WHO WAS ONE OF THE GREATEST DRUMMERS OF ALL TIME, SAID OF BUDDY, HE IS THE GREATEST DRUMMER EVER.

>> WELL, SO, YOU KNOW, LITTLE STORY ABOUT ELVIN WAS TO DEMONSTRATE WHAT HE THOUGHT OF BUDDY AND BUDDY AND MAX ROACH, A BRILLIANT BEBOP DRUMMER AND MUCH ELSE, THEY RECORDED TOGETHER AND THEY WERE GOOD FRIENDS AND MATCHED TALENTS, BUT ANYBODY WHO KNEW ANYTHING ABOUT DRUMS JUST HAD TO RESPECT. BUT BUDDY WAS UNIQUE. HE WAS A PHENOMENON. THERE'S ONLY ONE. THERE WILL NEVER BE ANOTHER. I MEAN, HE WAS -- HE WAS ONE OF A KIND. ABSOLUTELY.

>> WELL, THIS IS NATIONAL JAZZ APPRECIATION MONTH, APRIL. THEY'RE CELEBRATING WOMEN IN JAZZ, BUT THEY'RE ALSO CELEBRATING THE RECORDING OF THE FIRST JAZZ RECORD, WHICH WE TALKED ABOUT LAST WEEK, AND THE CENTENNIAL AND THE BIRTH OF ELLA AND BUDDY AND DIZZY. AND IT'S SO GREAT TO HAVE YOU HERE TALKING ABOUT ALL OF THAT. AND I'M REMISS IN NOT LEAVING US ENOUGH TIME TO TALK ABOUT PERHAPS MY FAVORITE JAZZ FIGURE OF ALL, DUKE ELLINGTON, AND WE GOT TO SIT HERE AND DO ANOTHER SHOW JUST ABOUT DUKE ELLINGTON.

>> WELL, DUKE AND ELLA, OF COURSE, WORKED TOGETHER A LOT, AND SHE DID THE ELLINGTON SONGBOOK BUT SHE ALSO APPEARED WITH THE BAND QUITE FREQUENTLY AND SHE WOULD DO HER SCAT STUFF WITH PAUL GONSALVES, THE GREAT TENOR PLAYER WHO DID THE CRESCENDO AT NEWPORT AND INTERESTINGLY, THE THREE PEOPLE WE TALKED ABOUT, DIZZY, ELLA, AND BUDDY, THEY ALL WORKED TOGETHER WITH JAZZ AT THE PHILHARMONIC FOR NORMAN GRANZ, THEY OFTEN RECORDED TOGETHER AND OF COURSE THEY WERE GOOD FRIENDS.

>> THERE'S SO MUCH THAT FASCINATES AND ABSORBS ONE ABOUT A TALENT LIKE DUKE ELLINGTON. OF COURSE THE MUSIC AND YOU START WITH THE MUSIC AND THE MUSICIANSHIP. BUT THE FACT THAT HE KEPT THAT BAND TOGETHER, EVEN WHEN THEY WEREN'T WORKING, BECAUSE THE BAND WAS HIS INSTRUMENT. HE WOULD THINK OF ARRANGEMENTS IN THE MIDDLE OF THE NIGHT AND THEN HE'D GIVE THEM TO THEM, YOU DO THIS, YOU DO THAT, I WANT IT TO SOUND LIKE A BIRD IN THE SKY. WE SHOULD DO ANOTHER SHOW.

>> HE KEPT THE BAND GOING WITH INCOME FROM HIS HIT SONGS, "MOOD INDIGO", THE LIST IS A MILE LONG, AND HE JUST KEPT THE BAND -- IT WAS A PRETTY BIG PAYROLL. HE KEPT IT GOING BECAUSE AS YOU SAY, AS SOON AS HE THOUGHT OF A NEW PIECE OF MUSIC, HE WANTED TO HEAR IT. AND THE ONLY BAND THAT COULD DO JUSTICE TO IT IS HIS BAND.

>> IT WAS HIS BAND. DAN MORGENSTERN. YOU WANT TO KNOW MORE ABOUT THIS MAN AND THIS ART FORM AND IT'S IN HIS -- MUCH OF IT IS IN HIS BOOK, YOUR MEMOIR. GIVE ME THE TITLE AGAIN.

>> IT'S CALLED "LIVING WITH JAZZ" AND AMAZINGLY IT'S STILL IN PRINT, ALTHOUGH IT'S BEEN OUT SINCE 2004. YOU HAVE TO LOOK HARD FOR IT.

>> WELL, IT'S WORTH THE SEARCH. DAN MORGENSTERN, IT IS A DELIGHT TO HAVE YOU SHARE YOUR ENCYCLOPEDIA KNOWLEDGE WITH US AND IT'S GOOD TO SEE YOU.

>> THANK YOU SO MUCH, TONY, IT'S REALLY GREAT TO BE WITH YOU AND LIKE I SAID, THANKS FOR HAVING ME.

>> OKAY. AND GO OUT TO A JAZZ CLUB. YOU'LL ENJOY YOURSELF. AND WE'LL SEE YOU NEXT WEEK.

♪ [THEME MUSIC] ♪