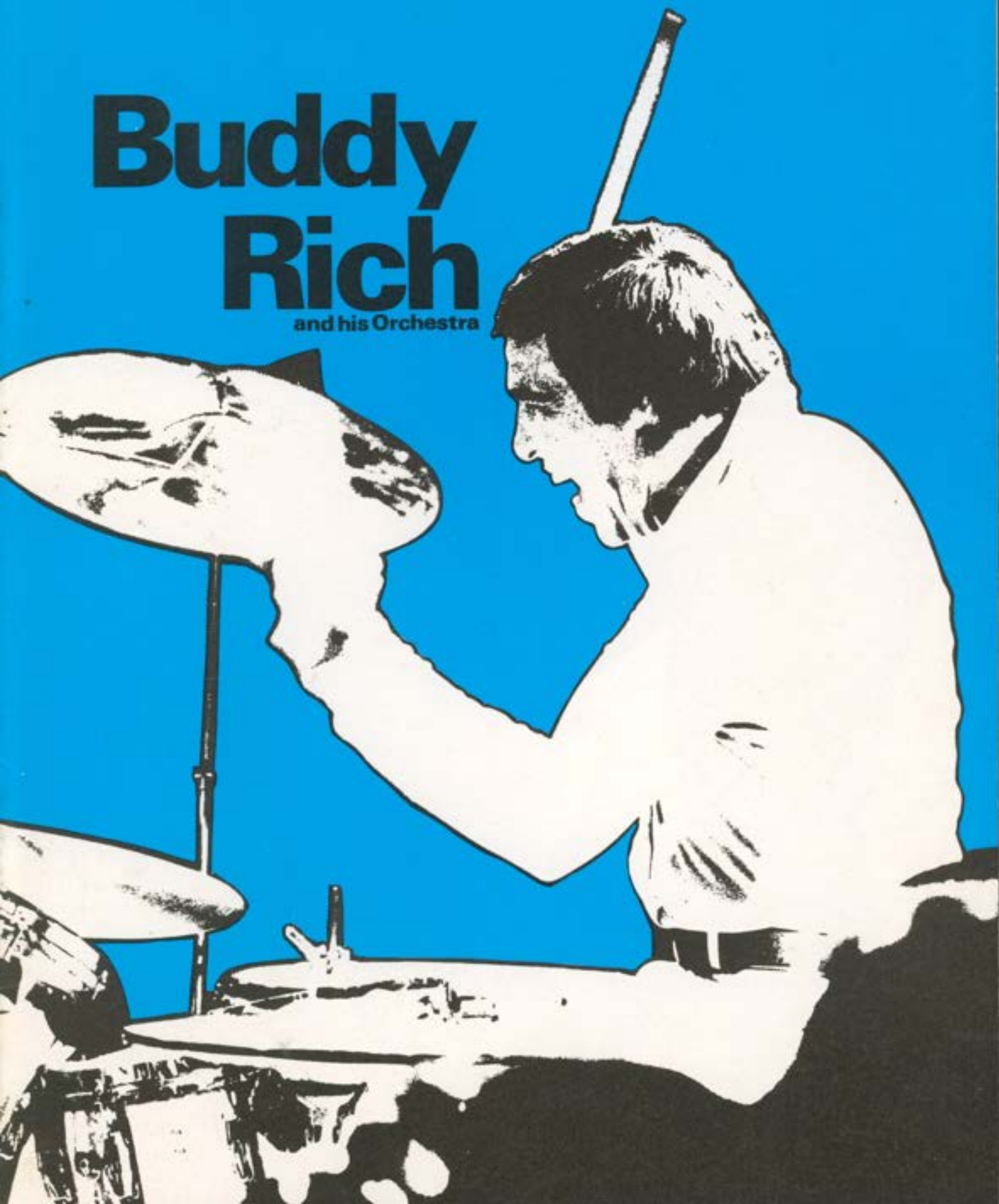
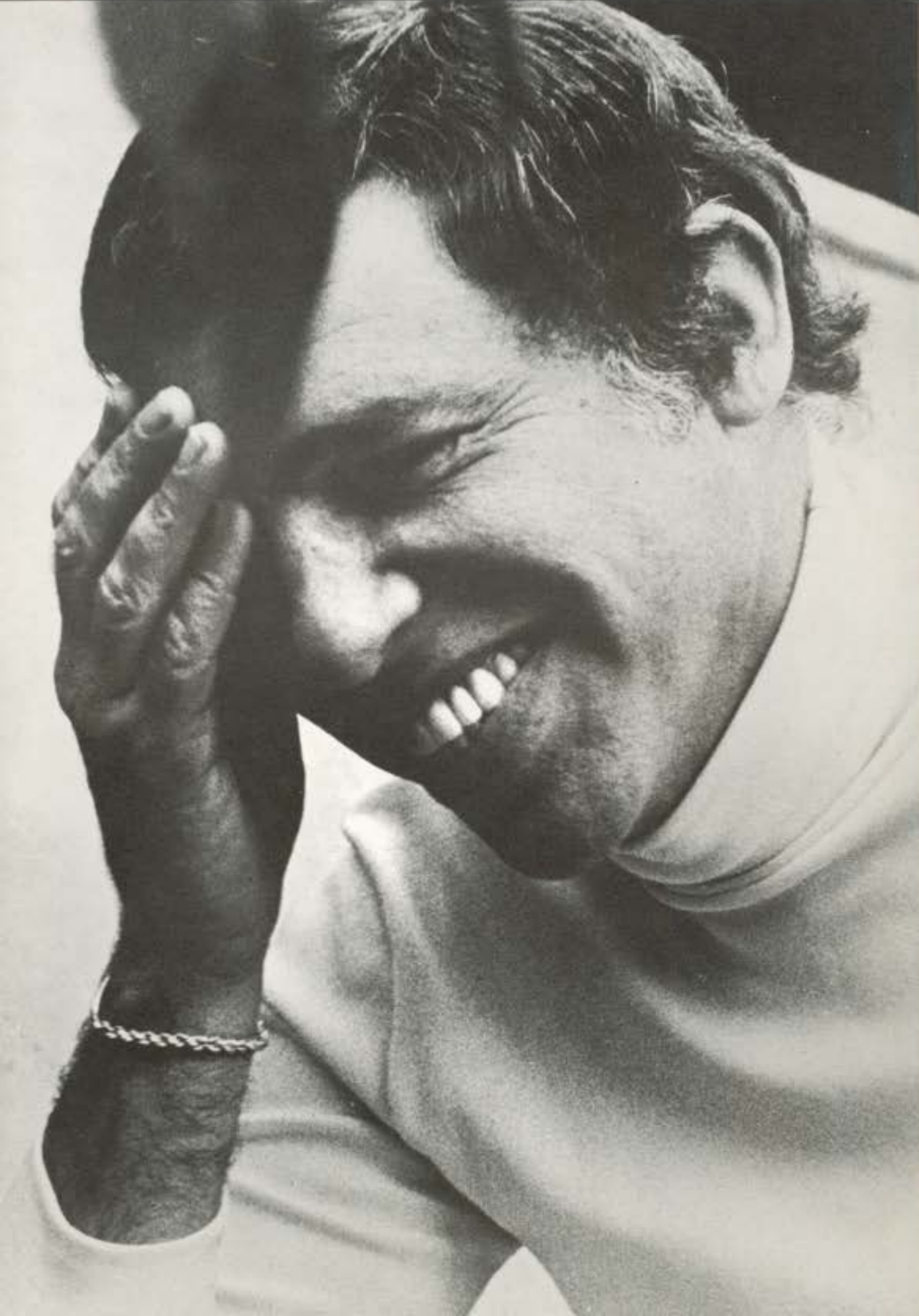


# Buddy Rich

and his Orchestra





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**BUDDY RICH AND HIS ORCHESTRA**

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# Buddy Rich

and his Orchestra

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1. The public may leave at the end of the performance by all exits and entrances and the doors of such exits and entrances shall at that time be open.
2. All gangways, passages and staircases shall be kept entirely free from chairs or any other obstruction.
3. Persons shall not under any circumstances be permitted to stand or sit in any of the gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be strictly limited to the number indicated in the notices exhibited in those positions.
4. The fireproof safety curtain (where applicable) shall be lowered and raised during each performance to ensure its being kept in proper working order.

## Buddy Rich/The Past

Buddy Rich came into the world swinging!

It was in the great and colourful days of vaudeville, when they were doing two-a-day and split weeks in every city of the country. Movies were beginning to silently flicker and jazz was coming out of Chicago, having recently come up river from New Orleans. We were racing into the Roaring Twenties where radio was waiting and the big band era was soon to explode. But now the big national entertainment was vaudeville and it was a time for kids to be born in a trunk.

Into this world came Buddy Rich. His parents were a vaudeville team playing the best national circuits and in the tradition of true showmanship, they introduced Buddy to audiences having him play the drums on "Stars and Stripes Forever". He was 18 months old.

When he reached the ripe old age of three he became a permanent part of the act and by the time he was seven he was a single, touring the Keith, Pantages, and Balaban & Katz Vaudeville circuits in the United States and theatres in Australia. Billed as "Traps" The Drum Wonder, Buddy was the second highest paid child star in the world, topped only by Jackie Coogan.

Buddy was featured on Broadway in "The Pin Wheel Review" and in "The Greenwich Village Follies", for which he received rave reviews, and his general reputation as a drummer grew to the point where a famed national drum manufacturing company dedicated sets of drums to him in exchange for advertising.



The boy phenomenon flourished for seven years, all the time keeping an eye and ear on the exciting jazz that was moving from Chicago, to Kansas City and on to New York. When he was fourteen, the Rich family, parents and four children retired from vaudeville. They settled in Brooklyn and Buddy began looking to the serious jazz drummers. He studied and admired Chic Webb, Baby Dobbs, Jo Jones, and Dave Tough. He listened to the radio and played along with big bands, with a preference for The Casa Loma Orchestra. Through a friend he heard of Sunday afternoon jam sessions at New York's Hickory House, featuring Joe Marsala's band. Buddy was invited to sit in and for three successive Sundays he went but was not asked to play. The fourth week, fifteen minutes before the session was scheduled to end, Marsala asked Buddy to sit in. At that moment, Buddy Rich, Jazz drummer was born. The effect on that audience was shattering. Those who had already started for the exits returned to their seats and were mesmerised by Buddy's speed and virtuosity. Marsala offered Buddy a job on the spot. Having earned great sums of money, but with his love for this exciting music, the young drummer accepted, at a salary of \$66 for a seven day week. He was no longer the second highest paid child star but he was doing what he

wanted. He stayed with the Marsala Band for one year, during which time the reviewers singled him out for acclaim in reviews of the band.

Following the Marsala year, Buddy went to the Bunny Berrigan band for six months and then on to Artie Shaw where he remained for two years. The erratic Mr. Shaw became much too unpredictable concerning his life and the band and many of the key men left for more secure berths, including Buddy who joined the Tommy Dorsey Band. He stayed only a short period, leaving to join the United States Marines where he rose in the ranks all the way up to PFC.

On being discharged, Buddy rejoined the Tommy Dorsey Orchestra as the highest paid sideman and they made swing era history. The recordings of "I'll Take Tallulah", "Not So Quiet Please" and "Hawaiian War Chant", became classics, and it was in this period that Buddy earned the title "The World's Greatest Drummer".

While with the Dorsey band, Buddy roomed with Frank Sinatra, and although their feuds sometimes became front page news, it was Frank who backed Buddy's first band after they both left Dorsey. Buddy was a natural to front a band. He was a musically superior band, with arrangements by modernists Ed Finckel, Tad Dameron, Turk Van Lake and Billy Moore, Jr. His side men included Zoot Sims, Al Cohen, Tony Scott, Johnny Mandel, and Aaron Sachs, but the highlight was Buddy himself, brilliant and dynamic, the drum-



mer to whom all drummers looked. He delighted audiences as a singer and his version of "Baby, Baby All The Time" is still fondly remembered.

Unfortunately this was the beginning of the decline of the big bands, and although the band had great success, it had but just a short five year life, and Buddy dissolved from big bands to small groups. He joined Norman Granz' Jazz At The Philharmonic, playing with other jazz greats including Flip Phillips, Illinois Jacquet, Oscar Peterson, Dizzy Gillespie, Charlie Parker, Bill Harris, Chubby Jackson and Ella Fitzgerald.

In 1954 Buddy formed his own original jazz group and toured the entire jazz world. With this group, Buddy recorded both instrumentals and vocal albums for the Verve, Mercury and MGM labels.

During this period, in which he won every jazz poll in the world, Buddy was also making a mark as an entertainer, as an actor and performer in motion pictures and television. He

was the light comedy lead on the Marge and Gower Champion television show in the late fifties.

The perennial Harry James formed an exciting band in the early sixties and asked Buddy to join his as a feature, which Buddy did remaining with that band until 1966, earning an unprecedented \$1500 a week, once again attaining the status of highest paid of all featured sidemen. The taste of leadership, creativity and doing his own thing remained strongly with Buddy and in 1966 he organised another band and again there was the explosion of music that has been the Buddy Rich trademark. The band played important engagements in New York, Los Angeles, Las Vegas, in concerts, college and club dates all over the country, in Europe and in Asia. The response was more than enthusiastic and there was the feeling that Buddy Rich was bringing back the time of the big bands.

However, this was not his interest. Buddy, the innovator, the creator was playing a music indigenous to himself. He and his band stimulated the emotions of the contemporary listeners and became unique in sound and drive.

What evolved has really been a Buddy Rich era. Born in vaudeville, carried through the big bands and jazz then into a new sound that is distinctively "now". Buddy Rich has swung into the present.

## Buddy Rich and his Orchestra

**Drums/Leader** BUDDY RICH

**Trumpets** Chas Davis  
Larry Hall  
John Hoffman  
Greg Hopkins

**Trombones** Alan Kaplan  
John Heimekreiter  
Keith O'Quinn

**Saxophones** Pat LaBarbera  
Bob Martin  
James Mosher  
John Oslawski  
Bob Crea

**Piano** Bob Budson

**Bass Guitar** M. Schnoebelen

**Guitar** James Bruno





## Buddy Rich/ The Present

When you talk music to Buddy Rich, talk about today, ask him about the future, but forget the past.

Buddy Rich is a remarkable musician who has set the tempo for several generations' contemporary music. He has driven and generated the greatest bands of the "big band era" and he has earned the title of "the world's greatest drummer". But as each incredible beat fell onto his Slingerland Drums, they passed into musical history, and for Buddy they became the sound of distant drums. His mind and creations were for that particular present, one ear cocked to the future, with no time for memories out of the musical past.

He is a showman, a consummate and dedicated artist, a young man of music whose music is for the young. Buddy Rich does not compromise and he has come into this age of youth domination with a free swinging spirit. He plays the music of today distinctively Rich with no bending in any particular direction, whether toward a complete youth audience or to the keepers of the past. Buddy Rich is a contemporary music maker, original, with no label.

And so his appeal has become all encompassing, his bandstand is limitless. The bright, young band of sixteen men travel the world playing theatres, concert halls, colleges and the modern caverns of light and sound, and the reactions are overwhelming. The places include Whisky-A-Go-Go, Los Angeles; Fillmore East, New York; Basin Street, the Play-

World Pacific albums best sellers; and finally the generations who grew up with Buddy through every era and phase of his career and who have remained loyal fans.

There is also a phenomenon that never ceases to amaze and please Buddy. Almost every audience consists of a sprinkling of youngsters from eight years through teenage drum students who are brought by either parents or teachers to watch the man they consider the drum master. Buddy comes on stage, settles behind the drums, sets the tempo and a musical experience happens. The music is fresh, vibrant and exciting.

No arrangement is more than six months old. The vitality goes out of them after that period of time, and for Buddy, everything he plays has to have sparks. One after the other they come. "The Rotten Kid", "West Side Story", "Mercy, Mercy, Mercy", "Green-sleeves", all the flawless and superb solos, all the intricate ensemble section choruses and each number creating growing vibrations between the band and the audience. There is an understood communication and all generations are united in the web of Buddy Rich music which is not predominantly rock, soul, or far-out jazz, but definitely big, original and explosive.

The performance end brings the same result. Spontaneous applause, cheering, whistling and calls for "more". It's the same every place and for all audiences. They got the musical message and Buddy himself is appreciative, he understands and feels warmth. As



ground in Chicago and add names that encompass the entire scope of music, in the United States, Canada and all over the world. But where it is doesn't really matter. It's what happens when you're there because Buddy Rich is playing where it's at.

The sixteen men, average age twenty-four, half that of the leader, and half the energy. They wear smartly styled uniforms, tasteful without being gaudy. Buddy Rich stands out prominently from the music stands and the set of exquisite Slingerland Drums. In the discotheques, the lights flash in a myriad of colour combinations on the four surrounding walls. In the concert halls, the theatres and college auditoriums, the conservative house lights have dimmed.

The audiences range from the young kids who have really come to hear the rock groups like Steppenwolf, The Rotary Connection, The Buddy Miles Express or any of the "now" groups with whom Buddy shares disco engagements, but who are willing to be introduced to and are captivated by the Buddy Rich Band: all age audiences who have made Buddy's

a featured drummer, as a bandleader, a singer and a dancer, Buddy's met every type of audience imaginable, from dancers, screaming teenage fanatics of the forties, be-boppers, and unfortunately drunken hecklers. But today's young kids are very much involved in what they're listening to and very respectful for what is now and those who know and who are fans are attentive and anxious to hear what is being laid down, and besides they know better than to bring Buddy's articulate wrath down upon themselves.

Buddy and the times are step in step as they have been throughout his amazing career. Today's audiences respond and Buddy is appreciative not only because they accept but because he is able to do his thing the way he feels it and without compromise.

So as each performance ends, as the audience disperses, the drums put away, the magnificent sounds of the Buddy Rich Orchestra pass into history and as always, Buddy Rich heads for tomorrow.

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