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TOM MCINTOSH
NEA Jazz Master (2008)

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Eric Jackson: Today is Friday December 9th. We are talking to Tom “Mac” McIntosh. Tom, let’s begin at the beginning. You were born in Baltimore December 6th 1927?

McIntosh: Baltimore, Maryland.

Eric Jackson: Baltimore, Maryland. December 6th, 1927?

McIntosh: That is correct.

Eric Jackson: How big was your family? Were you the youngest, the oldest...?

McIntosh: My father had a son by another woman that was seven years older than me. I was the oldest of my mother’s children. My mother had six children. I was the oldest of the six.

Eric Jackson: Was it a musical household?

McIntosh: Fortunately, I had a mother and a father that were musically inclined. My father, he yearned to be the lead singer in the Mills Brothers. I didn’t appreciate that until later on in years when I discovered that Dean Martin and Frank Sinatra all said that it was the leader of the Mills Brothers that made them want to sing. And looking back, my father was like the leader had a paunch on. But, he made it attractive

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because he could move his belly in sync with the rhythm of “the lazy river...” (Scats the song) And his belly is moving in rhythm with it! He was always very attractive. My father always took care to be the leader in any setting that he was in. But, he did it out of a love for people. In fact, one of his favorite antics was, he came in a place and he did it especially with women, if he walked in a place of business and there was a woman sitting there and minding her own business, another woman comes in and acts as though this woman is not even present. He then turns to the first woman and says, “Really? Is that--that can’t be true.” Then he turns to the other one, “Lady, this woman says that you--”so and so. The other woman is now confessing things about her. The next thing you know, they’re yakking back and forth like old friends and, of course, he’s in the middle of it. So, my dad, he really loved people and he had many ways to show it.

Eric Jackson: Did your mother play an instrument or sing at all?

McIntosh: No. My father rhythm and pitch were deadly accurate. My mother concentrated mainly on the pitch because she went to a church where the music was laid back. (Sings a slow melody) It never got fast; it was a stayed march. She sang like a bird (sings his mother’s style). She had a coo. My father was full bellied, and more than that, he had a thing about him. He was a communicator from his heart. When he sang something, he would learn the words because he believed them so passionately. After he would sing the song, he would preach the song, “Do you hear what that man is saying to that woman in the song? See what that man said? ‘If you don’t know now, you’ll never know how much I love you.’” So he had to preach about it. So, he was a communicator who loved people and I just feel very, very happy that I had parents what primarily loved people and they gave me the best that they had. It wasn’t much, but I knew that they were giving me the best all the time.

Eric Jackson: What kind of work did your father and mother do?

McIntosh: How’s that?

Eric Jackson: What kind of work did your father and mother do?

McIntosh: My father was an electrician. I have always felt good about that because during The Depression, in which I grew up, most blacks were on welfare. I felt so good that my father had a job. It was interesting, he played hard, he wanted to go out and drink. But, he never missed a day’s work. He worked hard also. He insisted that food be on the table, dinner be on the table, when he got home at 4:30 and he insisted that all the children be present because he saw it as a time for bonding. He did something else that was very interesting, I didn’t understand it at the time, but on Sunday morning especially, he would bring somebody that had nothing to do

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with our family and, seemingly, him. I said, “What is this person doing at this table?” Later on, I came to understand; it was my father’s way of giving us an outside education. This person was there to give us insight on some area of life that we would never know otherwise.

Eric Jackson: You were allowed to talk to those people and interact with those people?

McIntosh: Oh yeah, exactly. But, in those days, you were children and you didn’t speak unless you were spoken to.

Eric Jackson: Right.

McIntosh: Yeah, that was a rule then.

Eric Jackson: Yeah, that’s why I asked that question. (Laughs) What kind of music did your family play in the house when you were growing up?

McIntosh: My father’s respect for my mother allowed nothing but religious music. But, in those days, there was what you called semi-classical music. It was music that everyone sang and knew, but treated symphonic. It was lighter than symphonic music. In those days, it always came when the family was together. Sunday morning and Sunday evening at meal time and so forth. So, our house was inundated with what I call semi-classical music. In fact, my love for music, I recognized it was fermented on morning. My mother told me to—she was always busy, always busy—but working scrubbing, washing dishes, washing clothes and whatever. Whenever anybody knocked on the door and wanted to talk to her, she would stop what she was doing and she would not let the person leave until she found out whatever problem they were having. She wouldn’t let them leave until she found some way to help them. So, both of them, my mom and my dad, they really love people genuinely. There was nothing pretentious or show-off, they really wanted to help. Well, my father was a show-off. With or without a doubt, he was a show-off, but a great one. And he always gave me what I needed emotionally, wonderful.

Eric Jackson: What was your mother and father’s names?

McIntosh: My father’s name was Jacob; my mother’s name was Roseanna. (Laughs) Another story, but I was leading to something...it’ll come back.

Eric Jackson: It’ll come back? Okay. When you mention the music you listen to--

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McIntosh: Oh, oh, oh, I started to tell you...my mother told me to go to the store. I happened to be listening to the radio, and it was a classical arrangement of “Danny Boy.” Everyone used to sing it, but now I’m listening to it orchestral and there are no words. I said, “Man, that is so beautiful Wow!” I got so entranced that I forgot what my mother had asked me to do. She yelled, “Thomas, I told you to go to the store boy!” I said, “Okay, mom,” and I tore myself away from the record, away from the recording. But, I knew I had been hooked. When I went to the door, our front door opened into the sun. The sun had the same effect on me visually, as the music was having on me aurally. So, I heard something in me say, “Don’t forget, there’s a connection between what you’re hearing and what you’re seeing. If you marry that connection, it’ll lift you out of any badness.” So, at about seven years of age, I determined that music was a way to lift me out of what I was locked into which was, I knew from a long time ago, that it was not the best of living.

Eric Jackson: Did you ever listen to folks like William Grant Still, Marion Anderson, any of those folks while your were young?

McIntosh: No, the only thing I...Duke Ellington was allowed to—he was the only black man at the time that can announce his band. So, it was only that prestige that led me to—I wasn’t playing attention to the music. But, the concept that the black man is allowed to speak on the radio to the world is, “wow.” So, out of respect for that image...go ahead.

Eric Jackson: I was going to ask you something else about growing up.

McIntosh: Okay well, my recollection leads me to the fact that when we went to junior high school, there was no music program. We had a wonderful teacher; her name was Mrs. Williams, Mildred Williams. She saw the situation and decided to turn things around. The first thing she did was to invite a high school orchestra from Washington, the Cardozo high school, all black. I was stunned to see kids my age, 14 or 15 years of age, playing music and it sounded the best. Because they were coming out of Spanish circumstances, they opened the program with the Spanish national anthem. It was so beautiful, I remember singing it. You have to know this now. My brother and I, I had a brother that was a year younger than myself, he and I would sing ourselves to sleep. That’s the way we entertained ourselves. Then I discovered I had the ability, I don’t know how, anyone who sang anything, and I could here a third above or a sixth or whatever. So, I could hear a harmony in perfect thirds. My father used to hear this, and so when company came—I didn’t know he was paying any attention—when company came he said, “Thomas, Jake, come on down here and sing that song you were singing the other night.” (Singing the song) “On night and you, on blue Hawaii...” (Laughs) Then a little later on, there was another family of boys. There were two boys, Albert and Hobart Matthews, and Hobart especially was

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very talented. He could play the piano. We went to the same church, and then we became the M&M quartet. So, that was really my first stab at performing music.

Eric Jackson: When you say you're there at church, what kind of music are you singing at church?

McIntosh: My father did not go to my mother's church.

Eric Jackson: Okay.

McIntosh: They had a difference in religion. At my mother's church everything was very stayed. It was like a solemn march. (Sings a solemn marching hymn) My father took me to church and they started singing at the end of the ceremony. My father started singing the bass part. The choir is (sings) "Leaning on Jesus, leaning on Jesus." My father sings (sings same melody an octave lower), "Leaning on Jesus, leaning on Jesus." He was singing the bass part and I said, "Wow!" I could hear he was the anchor to the whole thing. It just grabbed me and moved me in another way. But, this teacher came in and she brought the Cardozo school orchestra and made us all marvel, "Wow, I never thought of this possibility." The next thing she did, she staged an—what do you call it—an aptitude test for the entire school. So, the next thing I knew, she called me upstairs and she said, "McIntosh, do you know you scored higher in the aptitude test than all the students?" She says, "You're a natural musician boy!" She says, "I want to let you know, I'm starting a high school band. I want you to be in the band. Think about what instrument you want to play." I never thought about a musical instrument, my voice was my instrument. So, as it was, the rule of thumb was, soothe the savage beast. So, after lunchtime, everyone had to sit in the auditorium and just be quiet, settle down. So, I'm sitting in the auditorium and I see a couple of kids run in the school with brand new shiny instruments. I say, "Oh, I'm supposed to be in that." So, I run upstairs to three floors up to get me an instrument. When I get there, there's nothing left but the bass drum. The teacher says, "Sorry, this is it, this is all there is." I said, "Well, if this is my life, I'll take the drum." I used to religiously take the bass drum home after school. You could take an instrument home, but you had to bring it back the next day. I would take this bass drum home, and we had a Victrola wind up. There was some Sousa marches, (sings the Sousa march). So, I'm banging away. My father was coming home from work, and after a couple of days—his favorite word was devilish—he says—and he gave orders that you could not misunderstand—he says, "Look here boy, take that devilish drum out of here, and don't bring it back anymore." (Laughs) So, I said, "Well, that's the end of my musical education." The teacher said, "No, I can't let this happen." She kept her eye open and she heard me singing in the men's room, in the boy's room with a couple of other guys. The next thing I know she told me, "McIntosh, you've got a scholarship ad Peabody Institute." I said, "What?" And so,

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the deal was blacks were not allowed to go to Peabody in those days. So, there was a white teacher who would break the color barrier each week and she would come to an all black school and teach me to sing. That was my first professional training. This woman, she was really very good. Early on, at the first lesson she says, "I want you to sing this song." (sings) "There is a lady sweet and kind, whose only face doth please my mind." She says, "McIntosh, I've heard the best sing that. Nobody sings that better than you, that song was made for you." Then she got livid and angry. She says, "Don't you see, you've got to give up this boxing and this football! Music is your natural talent!" She says, "You scored higher in theory than all of my students at Peabody." She says, "You have a great touch on the piano, you're a natural musician, boy. Give up this boxing." I wanted to hug her. (Laughs) I never had so much castigation, but just loaded with love. But, I knew if I hugged her I knew I could be strung up for hugging with sexual intent for a white woman.

Eric Jackson: That's right.

McIntosh: So, I said, "Don't, don't hug her." So, the next thing I knew, I was drafted. I deliberately let the Army draft me. I say deliberately because I'd enrolled in the—I just had to play football with the Morgan Bears. Morgan had the reputation, like Brandon, of state winners and whatever. I just wanted to be associated with a team of blacks that was doing something important. Sure enough, I made this discreet by—in the football team, the coach looked at me and said, "Oh, no. You're too small." I was 5' 6" and only weighed 150 pounds. He had already chosen a guy that played next to me in high school, and he was a big guy and he played tackle. So, the tackle, this friend of mine says, "Coach, don't be fooled by his size. He's fast, he's strong and he's smart." Coach says, "Well, okay c'mon." I end up making first string.

Eric Jackson: Really?

McIntosh: Yes, on the Morgan Bears. So, having accomplished that, I could have—since I was enrolled in college—I could have told the draft, "Put me on defer." But, I didn't, I let the Army take me because there was nothing for a black person to do. The only opportunity was delivering mail. I said, "I don't see this for the rest of my life." So, I let the Army take me.

Eric Jackson: How long did you go to Morgan?

McIntosh: How's that?

Eric Jackson: How long did you go to Morgan?

McIntosh: Just long enough to play one season of football.

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Eric Jackson: Oh, is that right? What position did you play?

McIntosh: I played guard, pulling guard. Anyways, I thoroughly enjoyed it and playing with the big boys. Then I was drafted and I was sent to Germany. I had basic training in Alabama. My father, when I was in Baltimore, I knew about Count Basie, Duke Ellington and all the major jazz guys, Fats Waller. They all played in a major theatre in Baltimore that was the talk of the town. But, every week someone would be killed in that area so my father would never let me go. So, next thing I know, I'm in the Army and the first job I get is in a laundry company. It's this idyllic place that looked like Hollywood had made a set. It was just so beautiful, but it was actually what we called a D.P. camp. Displaced Persons were all over the place. I just said, "Oh, man." You have to also know; going into Germany jolted me in a number of ways. I first went to Europe and we landed in Le Harve, France. You have to understand that at that time good and evil was always a conflict between black and whites. Talking about evil, it's got to black and whites. I went to Le Harve and we landed there at night. There was a camp enclosure with a barbed wire fence and just enough light to see that this hot food, and this piping hot food waiting for the soldiers. On the other side of the fence, I saw white men fighting each other, brothers, fathers, mothers—No, brother, fathers and sons fighting over what? "This is my time to feed my family, you were here last night. Get away, please let my family eat!" They were fighting over eating out of garbage cans. I said, "This thing called evil is bigger than what I thought." No soldier could eat anything. We were just handing out food over the fence. Next thing I knew, they took us to Germany and we rode in the same box cars that were used—I knew them cause I had seen them in the news reel—the same box cars that Hitler took Jews in the concentration camp. We were riding in those, and they take us into Germany, but I saw something. You could tell, as soon as you got to Germany it was different. The people were in dire straights, but they didn't beg for anything. Everything was clean. Whatever it was, it was clean. Two things though: there was the smell of death everywhere you went. Everywhere you turned, you smelled death. Oh, there was a school over there, 200 kids bombed. There was a hospital and the stench of death was everywhere. It was inexplicable. But, even more horribly, I saw women of noble birth who were highly educated women, grab their daughters, walk down the street and I heard the mother telling the daughter, "Look, I'll take this side of the street, you take this side of the street, soldiers are walking this way." What? To sell your body for there is no money. Evil is worse than I ever thought in a much grander scale. Later on I remember a hearing that a group of Jewish men at the height of the concentration of the Holocaust, they put God on trial and found him guilty, so as charged. I came away from learning that saying, "Yup. If God exists, God has to be responsible for all evil." So, I had a whole different take on everything in my life.

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Eric Jackson: What year was this that you were in Germany?

McIntosh: I went in 1946.

Eric Jackson: I've read that Hitler had a whole bunch of rules and a lot of them were talking about African American music. Music couldn't be but this percent African Americanized. Did that affect you at all, to hear about that at all?

McIntosh: What is very peculiar, and most people are not aware of, is that black Germans punctuated all five provinces. Did you know that?

Eric Jackson: No.

McIntosh: There were black Germans and I was just too young and stupid to see here's a real opportunity to some real history that's been hidden. So anyway, I have documented that history and I know for certain that Adolf Hitler gave—The Nazi Party gave ten rules to...Music is controlled in Germany by provinces. Each provinces has its own radio station that controls what music is going to be heard. Each one of those radio provinces was told, "From now on, no more." This is when Hitler came. See, before Hitler came, jazz was considered equal to classical music. You could go to any university and learn about jazz. It was equal. That was your choice. When Hitler came along, he said, "No more." He sensed right away that jazz had a sense of freedom that was opposed to his core concept of being a dictator. The whole thing of the Nazi party was to strike fear, not peace and joy and any of that. So, anyway...your next question.

Eric Jackson: While you in the Army, when you were working with the laundry group--

McIntosh: I did tell you that Hitler laid down Ten Commandments, those things, the dumbest things. There could be a jazz bass player, a funk bass player—no more. You could only use a bow. Jazz, especially Duke brought in (scats a Duke Ellington melody) they brought in mutes and stuff, plungers—no more. Ten commandments. And he, his whole thing, was to shut down. So, if you were black, American, and a jazz musician, you were a three way enemy of the Nazi party. If you are American, you're automatically an enemy because they're at war with America. If you are black you are an enemy because they saw blackness as an inferior race. If you were a jazz musician, you were destructive to European culture. In fact, it's not generally known, but the Nazi party put a black American woman in prison in their concentration camp.

Eric Jackson: The trumpeter?

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McIntosh: She played trumpet coming out of the Louis Armstrong School. The Nazi party put her in prison. However, they made a deal with the U.S. government to release her in exchange for three German prisoners of war.

Eric Jackson: Was the woman's name Ina Ray Hutton, was that her name?

McIntosh: What's that?

Eric Jackson: Ina Ray Hutton, was that her name?

McIntosh: No, no, no. Ina Ray Hutton, that's Benny Hutton's sister. This is a black woman named Valaida Snow.

Eric Jackson: Right, yes, yes.

McIntosh: That's a story not generally known.

Eric Jackson: When you were in the army and in Germany working with the Longee group, you had some musician friends that you used to hang out with.

McIntosh: Who's this?

Eric Jackson: I heard you had some musician friends when you were in the Army working in the laundry. There's some guys that who used to play that you used to go listen to every night when you were working in the laundry. I heard that there were three musicians who worked in the laundry section with you and every night you would go hear them play all the time, and that's how you got into the band.

McIntosh: Oh, yes, right. Thank you. So, there were three musicians there. We got the worst job in my life washing clothes for soldiers everyday. So, I used to see these guys, after hours they would take their instruments out and play. One played guitar, one played the trumpet and another played the saxophone, but he was really a tuba player as well. So, I would listen to them practice and I could hear not what Mrs. Campbell, the white teacher from Peabody, was trying to tell me. Music is the gift, get to it. I used to hang around these guys saying, "Hey man, I could of, I would have and I should have." I was just hanging around and then they discovered that there was a jazz band, there was a band on the post. So, they started, "Well, let's go tomorrow." When all the guys said, "Let's go today." I said, "Hey guys, can I come along?" So, I tagged along and a Master Sergeant came to the—you have to understand that Germans built Army quarters different from Americans. Americans have camps and forts, mostly camps. Camps are very temporary fare. Germans built

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military instillations like hotels intended to last forever. So, I go to this thing like a huge hotel in the Army barracks. The master sergeant, the small guy, comes to the door to hear about this thing. The spokesman for the three explained that these three of us are musicians. He plays the trumpet, he plays the guitar, and he plays the saxophone as well as the tuba. His name was sergeant Allen Tinney. I did not know, this guy used to jam with Charlie Parker. I had no knowledge of that. So, Tinney just went berserk, he said, "Wow, you guys are a godsend! We've got a crucial parade next Wednesday." I can hear his words like they were yesterday. He says, "And God knows we don't have a tuba." Then he heard his words and he says, "Wait a minute, if I put the tuba in the middle of the band, the rest of the band won't be able to see the drum major. If I put that tuba on the left or the right, the tuba is the biggest instrument in the band and it's going to make the formation look lopsided." He took one look at me and says, "Hey man, you've got broad shoulders. Do you mind carrying a tuba for us." I said, "No, I don't mind." Here's my shot! He saw that I was anxious, and he says, "Well don't try to play nothing." So, my first gig as a musician was to carry a tuba so as to keep the front line straight. (Laughs) What was interesting is that, America being what it was, the troops we were playing for were all Japanese. So, here in this idyllic location that looks like Hollywood and it's primarily serving for displaced persons all over Europe. They're grabbing food and hoarding this, trying to keep families together and wondering when we are going to keep it together. I said, "Oh, man." Then they... why am I telling this?

Kennith Kimery: Should we take a break so you can put the oxygen on?

Eric Jackson: You were telling us about the playing for—when you joined that band as the tuba player and you were playing for these people and the impression it had playing for these people.

McIntosh: But, I'm just saying how everything was so idyllic, yet so wrong. I mean broad scale out of kilter. So, it turned out that we were—I was telling you that the troops that we were playing for were all Japanese. So, there's a displaced encampment and then all Japanese troops. They were segregated, kept them separate in this idyllic place. So, it turns out that they had a dance band rehearsal. So, a couple days after this first parade that I took place in, we went to hear the results. I had nothing to look forward to; I'm not a musician. But, these three guys, being musicians, wanted to see if they were going to become members of the band. So they went and again I tagged along. So, sergeant Tinney, he was the piano player. He was a masterful piano player, he played like Teddy Wilson, just outstanding. He gets up on the piano, calls him aside and says—and it was a white Colonel. White Colonel, all Japanese troops and the displaced persons. They were all on this place that looks like a Hollywood step. So, he calls him aside and says, "The Colonel said the band looked good and sounded good, you guys are in!" Then he sees my face

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drop and he calls me and said, "Look, you did us a big favor. Now it's my time to do you a favor." He says, "I'll let you stay in the band if you learn how to play some marches on that tuba." I said, "Wow! Here's my shot! At last, I'm going to get a break!" So, the band had two clubs in town. You have to imagine America won the war—Patton preached that you won the war, anything you want you take. So, the band had two clubs in town. You know clubs, having something to drink and whatever women are available. Every night, the guys after a workday, they ran into town to go to imbibe. Man, I said, "No, this is my shot!" I didn't go nowhere. I had to learn how to play this tuba. I had enough theory from Mrs. Campbell to where I could read the notes and I knew a little bit about the rhythm and so forth. But, I couldn't finger the tuba. So, the guy who could play the tuba, I would grab him and say, "Hey, Hubbart, how do you play the C." So, he would say, "Oh, that's 1 and 3." So, I would write 1 and 3 over the note. "How do you finger this A here." "Oh, that's the second" So, I put the numbers over the notes and I was starting to teach myself to play tuba. But then, they had a rehearsal and they called a piece of music that just captured me like the "Danny Boy" did. What it was, it started with a classical background. I said, "I know that. That's classical." So, it slid into a Mexican art song called "Estrellita." I said, "I know that song!" I used to hear the girl who had a voice lesson with me. She would sing that song. I was listening to words but I know heard this song and I heard it as pure music. Man, it was so moving to hear a Mexican song, and you could hear from the melody the low plains and the mountains and you could actually feel that. More than that, I could feel the European music because it was like a classical arrangement—or a semi-classical arrangement—being played by one of the most soulful trombone players. So, I heard those three play together and it was like a band of angels had some in and said, "You see, you're going to be a musician. Trombone is your instrument and Estrellita is your theme song." So, from that I happened to go to Germany at a time—well I'm already in Germany—but it just so happened that something strange happened. There was an all army band, a black Army band as being disbanded throughout Europe. And what it was was that the Truman administration was getting rid of all Army band, black Army bands and he was forming one. He was forming one special Army band. So, I had a dear friend, his name was Ernest Outlaw. He was a brilliant saxophone player and clarinetist. He explained to me that they were getting rid of these old ones to form a new one. This new band was going to have special privileges. So he says, "Face it, you're not going to make it." He says, "I passed the audition, but you're not going to make it. You've only been playing the trombone a couple of months." So, he says, "What you've got to do is play one song like a professional without any flaws." So I say, "Okay." So, on the day of the audition, I had to go to this beautiful—it was in Baderbahn. It was gorgeous resort town. There was a theatre there. But, adjoining the theatre was a concert hall. So, I had to go to the concert hall for the audition. It was attached to the theatre, and I lived on theatres. And I said, "Oh man! Look at that, a new movie." It was *The Killers* with Eva Gardner and they were introducing Bert Lancaster. I said,

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"I gotta go see that." My conscience says, "Don't you dare go into that theatre. Go into that rehearsal hall and get ready for the audition." So, I went there. A sergeant came, and he was a very pleasant guy, but he was very serious. He was angry because he had to give up his Christmas vacation to audition one trombone player. He says, "Okay man, let's get to it. Play all twelve of your chromatic scales." I said, "Well, I only know four because I've only been playing a couple of months and I'm self taught." His heart sank like he was wasting his time. When I saw the demeanor in his face I said, "Look, could I play just one song." It was like he was throwing a straw to the proverbial drowning man. So, I started to play (scats his melody) and he—and then he stopped me. He says, "Look, Tommy Dorsey doesn't have a thing to worry about. But you know something; you have that same something that Miles Davis and J.J. Johnson have. Straight from the heart, a singing tone." I had never heard of Miles Davis! (Laughs) I didn't know who or what he was talking about. I just grabbed him and hugged him—well not then. He says, "You know, President Truman is getting a new band started and I'm auditioning to see who should go. You don't meet Army standards but I hear a good musician waiting to happen. I'm going to give you a passing grade and into the band so that you can break through all the prejudices in your way." Man, I almost broke into tears and then I hugged him. Years later, when Tommy Flanagan had become very good friends, he lived around the corner from me. He did much to decide my compositions. Him and Dizzy Gillespie put me on the map. I told my wife, "Let's kill two birds with one stone. Tommy Flanagan is playing at this club and Red Mitchell is playing. The guy who auditioned me was Red Mitchell.

Eric Jackson: Really?

McIntosh: So, during the break, he was playing bass. I went and I said, "Red, I'm Tom McIntosh, you don't know me." He says, "What do you mean? Mac, everybody knows you." I said, "Red, nobody would have ever known me if it hadn't been for what you did." He says, "What?" I say, "Yeah, you remember you gave up your Christmas vacation to audition me." He says, "Was that you!?" I said, "It sure was." Then we hugged again.

Eric Jackson: Really? That's a great story.

Kennith Kimery: Can we take a pause here, I have to change out the tapes.

[Recording Stops]

[Question is not heard]

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McIntosh: This was at a time when The Beatles had come along and nobody was interested in jazz. So, I went to Art Farmer, who had worked in the Jazz Institute of Art. I got a thousand dollars for recording. “Hey, when’s the date Mac?” I said, “There’s one condition, you’ve gotta play with Charlie McPherson.” “What?” I said, “Yeah, you know him. You know he’s an excellent musician and you’ve never played with him. Why? Because you didn’t think he was excellent? No. Because you didn’t think his name was as big as yours. So we gotta forget the Hollywood game and let excellence stand tall regardless of what anybody’s name is.” So, next thing the critics were saying, “Boy, McIntosh is producing some great jazz.” So, everybody was looking to me like I was a producer. Everybody, there was no work! Guys were coming, “Mac, give me a gig, c’mon!” So, what I did, I had put together a group that I knew would not stay together. I had Art Farmer, James Moody, and myself on the front line. I had Tootie Heath on the drums, Tommy Flanagan and Richard Davis on bass. Superb! [It was] top of the line. I knew that group wasn’t going to stay together. But I said, I’m going to create a name by which—that will last beyond any of it. I learned this from John Lewis of the Modern Jazz Quartet. No one has got greater critical acclaim than the MJQ, or lasted longer. So, and I happen to hear John Lewis talking to them the time when Kenny Clarke left the group and they got Connie Kay in there. I happened to overhear their conversation and John put it to them very simply. He says, “Look, all of you have names. I have no right to say you have to play under my name. But, I have a name, too. You have no right to demand that I play under your name.” He says, “Kenny Clarke has decided to leave because he did not want to play under the name of the MJQ.” I said, “That’s our name.” He says, “Anyone who does not want to play under that name, you can go along.”

Kennith Kimery: Wasn’t Ray Brown also playing?

McIntosh: How’s that?

Kennith Kimery: Ray Brown was also with the band, right? Was it in those early days? Ray Brown, on bass.

McIntosh: For the MJQ?

Kennith Kimery: Yeah.

McIntosh: I don’t remember that.

Eric Jackson: I think it was very early, very early. I mean, it was before the drum change came about. It was way before that.

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McIntosh: I always saw Ray Brown as the figure of Mt. Rushmore. When you said jazz, his face was on the front! (Laughs) So anyway, I learned that. So, that's what I told each one of those guys. The critics were saying, "McIntosh has come up with some of the best music." Well, this one in particular, people were saying it was one of the best things that ever happened in jazz. Musicians were saying it was a milestone for them. I called the group the New York Jazz Sextet. I put the two, New York, and jazz together. The next thing I knew—a very important part of the story—as I was climbing up the New York ladder, there was a white fellow that was always present at the recording session. He didn't play, and he just had a perennial smile on his face. You knew that he knew somebody big, cause he wouldn't have been at the session. One day, he comes up to me with his finger in my face and no smile on his face. He says, "McIntosh, Duke Ellington wants to see you Wednesday at Jilly's. Be there!" I said, "What?" "You heard me." So I said, "Okay." So, Wednesday night I go there and it's chilly. Duke Ellington has his salt and pepper—or rather, his pork pie hat on and his salt pepper overcoat. He says, "Tommy McIntosh, I've been hearing your music and I love what I hear." I said, "Man, what is going on here." So, he says, "Now, you know I lost Strays. He says, "I need a replacement." I said, "Man, is anybody documenting this!" (Laughs) Here's a reorder, Duke Ellington is asking me to replace Billy Strayhorn! Man, oh man, I can't believe it. So, I said, "Duke, you've got to know that this is the greatest moment in my musical career But Duke, history will have to say that I turned you around." He said, "What?" I said, "Duke, I just got a call to come to Hollywood and score my first motion picture. And Duke, they're going to pay me more money than I would dare ask you for." (Laughs) So, he says, "Tommy, you're right. I can't match Hollywood. What are you drinking?" I said, "The same thing you are, Duke." We sat and had just a wonderful chat; it was just absolutely wonderful.

Eric Jackson: Was the guy that talked to you, was that Al Celley?

McIntosh: How's that?

Eric Jackson: Was the guy who talked to you, was that Al Celly. Do you remember if that was Al Celley that talked to you? He was Duke's manager around that time. A guy named Al Celley.

McIntosh: It could have—I don't know. The only one that I knew who knew his name was Clark Terry. Clark Terry knew him. But, he sure came to me with no—and he just had this perennial smile on his face. But, thinking back I asked, "How did Duke Ellington come to pay attention to anything I was doing." I now know what it was. Dinah Washington got in touch with me and asked me to do a couple of arrangements for her. So, I did the arrangements and we had the rehearsal at the Apollo Theatre. At the rehearsal, Billy Strayhorn came in and he was near death, and

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it was very clear that what he was doing was just looking over all of his old haunts. So, there was like a moment of silence and appreciation. “Hey, man there’s Strays!” So, everybody just stopped and paid respect. He sat quietly and listened to the rehearsal. We play the material, play one song, and it’s over and the band is “ohhh.” Dinah says, “What was that. That’s some strange sounding stuff, I’ve never heard anything like that.” So, Reuben Phillips, the leader of the band, says, “Dinah, you better take another listen, that’s some beautiful stuff. It’s new, go back and listen.” So, she listened, “Alright, okay.” So, Billy Strayhorn witnessed that whole thing and, of course, the next one was clear sailing. I’m sure that’s the way Duke—and the idea since Strayhorn made the mention—Duke saw me as...I’m pretty sure that I don’t know the behind the scene facts. But, that’s the only thing that logic...That’s my Duke Ellington story.

Eric Jackson: I wanted to ask you something else about your Army days, because I think it was when you were in the Army that you first heard Charlie Parker. Is that true? When the Army—when somebody played Charlie Parker for you?

McIntosh: Oh, yeah. This is Ernest Outlaw, a very important part of my growth. Sadly, when I went to the Army, my favorite musician was Gene Autry.

Eric Jackson: (Laughs)

McIntosh: (sings) I’m back in the saddle again. I used to listen to his thing every Sunday and learn his songs. So, I come in the band that President Truman is forming a band. I don’t understand the story behind it. Sure enough, it is a hand picked band and I’m in this band and I squeak through thanks to Red Mitchell who knows I’m not up to snuff but he knows that segregation is still in the way. This new band is somehow going to deal with that and give me a fair shot. So, sure enough, I end up in that band. In that band came the guy who paved the way for me. He’s the one who told me, he says, “Mac, face it.” He studied classical clarinet with the first chair in the Chicago Symphony. He also played saxophone brilliant. He was so good, that the German radio bands had him on the radio. But, he was playing so brilliantly that he was way ahead of everybody, except one person. There was a girl, a German girl, Jutta Hipp who played piano. We went to a jam session; it was the first jam session I went to. I decided then, it was so enjoyable I said, “Whatever you do in the rest of your life, don’t get involved unless it feels like a jam session.” Namely, where a select group of people are called and your told, essentially you know what songs are going to be performed, what keys and so forth. But, then you are allowed to express yourself freely. If you play something that nobody thought of, you don’t get kicked off the stand. Everybody goes home and practices to catch up. That’s why everybody gets bigger and better. So, I’m going through all of that to say that those experiences, with Outlaw especially, he made me understand that it’s about growing. It’s about

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excellence. So, he was the only one who could match Jutta Hipp. This girl was burning. And, you have to understand, that we're in Germany, but in America there is a musical revolution going on led by Dizzy, Charlie Parker, Monk, Clark and those guys. So, we all wanted to be a part of it. Outlaw knew what it was all about and could articulate that. He was the one who opened my ears to listening more. He broke me out of the, what did I say...

Eric Jackson: Gene Autry? (Laughs)

McIntosh: The Gene Autry thing. When he saw where I was, he made me, and he was a Duke fanatic. He had all of the records of Duke. This and this and this, and he made me listen. I'll never forget, the first thing was "Creole Love Call." He wanted me to hear. He said, "You love that Tommy Dorsey style of playing, but Lawrence Brown did it just as well, but with real jazz." So, I'll never forget man, he had me listen to this thing. I had enough musical background to recognize that it was counterpoint, it wasn't just homophonic. That line that everybody played, everyone played something different. He had a female, a voice (sings the melody). The second time around, he had a trombone come (sings trombone melody). My church experience—Duke has just captured the black church. There's a preacher, the woman is in the—the clarinet is the preacher, the woman is like the choir and the trombone is like somebody in the Amen corner. All three of those things, I said, "Man, wow!" So, I got turned on to what I think made Billy Strayhorn so significant to the whole history of jazz. Billy Strayhorn was really the first one after Duke to get into contrapuntal music where you have different lines. Rather than tell the music in one vertical thing, you had different voices overlapping each other and telling a story. So, I became infatuated with that. Especially when I went to Juilliard. In my dumb days, I was into boxing. Our rival, two rivals were Douglas and Dunbar [named after] famous people noticed for different things. So, I went to Dunbar where the poet was, and our rival was Douglass, the politician. So, I'm walking down the street, and I'm walking down the aisle in Douglass. The next thing I notice, she's walking like a perfect model. She knows how to put one foot perfectly in front of the other, and as a result, that gives her hips freedom. It's like she's going to knock the walls off. I said, "Man, whoa! Look at her." I said, "Well, who is that for." I looked around, and there wasn't anybody in the hall except me. "Wake up dummy, that's for you!" (Laughs)

Eric Jackson: (Laughs)

McIntosh: So, I caught up with her and I said, "Hi, how are you doing?" I became aggressive, "What's your name." "Jeanie Olham." Boy, what a strange name. I thought, I'd accept that beautiful girl and I could see that she's very intelligent. I said that I have to appear intelligent. So I said, "You're starting to graduate now, what are you going to be doing with your life?" She says, "I'm going to Juilliard." I had never heard

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of Juilliard. She saw that and she said, “Oh, Juilliard is the best music school in the country.” I said, “Oh, thank you.” I mention this because when I went to the Army and things started to look up and I’m starting to improve as a musician, I started getting right. There was a war officer who tested everybody, and he thought I was the best in the band. The next thing, I went corporal to buck sergeant, to this then ultimately master sergeant. So, but do you want your life to say you spent 20 years in the Army and retired. I said, “No.” I said, “You were a big fish in a little pond, but you better get out of here now or you’re going to be stuck.” I made it very clear, “Hey guys, bye, I’ve had it. You’ve got it!” “What are you going to do?” I said, “I’m going to Juilliard.” [It was] only because this girl had mentioned it. I went to Juilliard and it was one of the best things I ever did. I’ve never seen that girl since. I always wanted to give that girl a call, “Jeanie, did you ever go to Juilliard? Because you sent me!” (Laughs)

Eric Jackson: What was it like, Juilliard, when you were there?

McIntosh: Well, they had a first class symphony orchestra. The student orchestra was superb. They could play with—because they had a superb conductor. The man who conducted the orchestra, he worked at the Met. He could have been a conductor for any major orchestra, but his thing was he treated musicians like—you know the conductors, they’re the only ones where a dictatorship still rules. He treated musicians like students and he was very funny. He said, “Oh,” he says, “I asked you to go (scats two different tones that sound nearly identical).” He was funny but he was brilliant. I worked with many famous conductors after him and never found better. He was superb. The next conductor that is almost equal to him was the handpicked conductor that the Truman administration put in charge of the all black band. He was superb, Mr. Durant. Joe knows, I am anxious to be able to tell that story to the world as a full-blown motion picture. Most people are not aware that the Cold War started because the Soviet Union started—made a practice of laughing at all claims that the U.S. was the leader of the free world. How? By making nightly broadcasts of America’s atrocities against black Americans. When Truman sees this, he knows that the country wants segregation; he can do anything about the country. He says, “but the constitution says I am the leader of the free world.” So, he took action. He says, “The constitution says he is the commander and chief. That means he can do anything with armed forces that he wants.” “Well, what are you going to do Mr. President?” He says, “I’m declaring war on segregation in the armed forces.” “How are you going to do that?” “With an all black army band, it turned my life around” There, you got the story. I would hope that you would not publish this any further without me, because that’s the essence of my story. It’s generally not known, but it’s waiting, given all the stuff that’s going on now. I’ve lived and seen connections with things happening now that this story addresses like nothing else. So, if you guys are aware of any means by which this story can be made into a

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motion picture, I am freely pouring myself out to you. I hope you would pour yourselves out to me in return.

Unidentified Voice: It's called cutting the string.

McIntosh: Yeah, I used to call it pass and review because that's the primary function of Army cadets. It's to have troops pass before a reviewing board and so forth. I called it pass and review. He read it and said "No, Mac. You have to call it cutting the string." The reason for it is that the high point of the story, and really the driving force behind the story, is that this all black Army band that Truman brings together, we all rehearsed together and we eat together. And the musicians, there's no problem; we played together. But, when we went to eat together, there was a string tied down the middle of the mess hall to keep black musicians separate. One day, somebody cuts the string and the chuckles and laughter going on. But, anxiety is going on. The next thing you know, white guys are sitting with black guys and blacks are sitting with white. Everybody is having a good time. "Hey man, what kind of instrument are you playing? Who would you study with it?" The mess officer sees this and panics and he calls headquarters. In no time at all, the whole mess hall building was surrounded with white MPs with their bayonets drawn, anticipating the worst race riot in history. Who's in charge? Then comes in full colonel, and he says, "At ease men, I'm colonel Theodore Bilbo Junior." When he announced his name, white and black musicians knocked each other down to get on the right side of the string. Do you know who he is?

Eric Jackson: Yeah, I do. He was a governor.

McIntosh: Theodore Bilbo Senior made a career of preaching hatred in the US Senate. Here comes his son in charge of this situation. Guys start to get nervous and anxious and the more moderate ones say, "Oh, man. This is the Army, c'mon." "No, no, no! Wake up! When did you see a white man that has the authority to kill a black man and not do it! This is horrible." So, George Benson's father sleeps in my room. He's the trombone player. He's one of the most pugnacious people I've ever met. He was constantly fighting black and white. He didn't let nobody get away with anything, he was ready to fight. So, he sees this situation and people were appealing to our sergeant who was in charge. "Sergeant Taylor, don't let this turn into a Little Big Horn for the black man, the colored man." That's what we were called then. So, George Benson's father puts his back up to mine and says, "Okay Money," that's another story, "money." He says, "Okay Money, if this is the way I'm going to lose my life, I'm going to kill as many Peckerwoods as I can." He was ready to go down dying. We thought it was going to be a bloodbath in there. The colonel, he doesn't stop or anything, he just listens and looks. Then he makes a point of going to one black guy in front of a white guy, making sure he treats the black guy as the equal of

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the white. Down the line, “How long have you been in Germany soldier? Do you like the food? Are you getting enough to eat?” He’s working his way back to the mess sergeant and when he gets to the mess sergeant he says, “Look, from now on, forget about the string.” He says, “Because whether we like it or not, winds of change are upon us.” The winds of change were Harry S. Truman. My concern is, whenever the civil rights movement is mentioned, always comes Martin Luther King. No one ever mentions—they talk about what Kennedy did and what Johnson did, but it started with Harry S Truman. He is the man that said, “This is wrong,” and stood toe to toe. Truman had no political expertise, except he was honest. In fact, that’s the way he got to be vice president. He saw the money that was allotted for this and people were charging \$200 for a little bolt! He just saw all kinds of waste so people could load their pockets, and he put a stop to that. Roosevelt said, “I want you on my side.” When Roosevelt died, he became President. I always wanted to just go to him and hug him because he turned my life around. I would never have gone to Hollywood, any of the things I’m talking about now. Now, about money, money came from the fact that I was at Morgan, playing with the Morgan bears. There was a little kid who looked white, who was the water boy. Everybody used to tease him, “You’re never going to make the team.” But, he was bringing the water. One day, somebody says, “Did you check his name out? His last name is Penny.” “What?” “Yeah man, he’s related to the J.C. Penny family. This man is wealthy.” So, from then on we started to calling him money. That became so expedient, that all the players were calling each other, “Hey, money.” It was a way of not having to know anybody’s name. Even with strangers, “Hey, money.” So when I went into the Army I was calling everybody money. The next thing, everybody is calling me money. So, that’s the way that came.

Eric Jackson: It’s interesting that one of the Pennys would go to Morgan.

McIntosh: What?

Eric Jackson: It’s interesting that one of the Pennys would go to Morgan. It’s a state school, even.

McIntosh: Yes. I’m saying this guy looked like he was white, but I don’t think that he had some black in him. This reminds me, did you know that major hotels in major cities used to hire blacks to check out the crowd people and to see if there were any blacks there that were passing as white.

Eric Jackson: Really?

McIntosh: Major hotels were saying, “Tell us.” “Oh no, he’s passing. That’s a black man. He ain’t white.” That’s what America used to be.

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Eric Jackson: Of course, once they found that out they put you out of the hotel.

McIntosh: Exactly. So, you've caught me up to date except that, given my circumstances with Scepter records on taking the time when jazz was at the lowest there, I was able, on the basis of four albums, make a turn around. In fact, I created the best job for jazz musicians. All the jazz musicians, Benny Golson, Hubert Laws, Ron Carter, all were begging me for a gig. I took the—well, what happened is that—this is a very important part of the story. In my New York years, just before I left, there was a white group led by a man named Paul Winter. He had a group, good players, and he came to me and asked me to arrange an album for him. It was his first album and he would like me to do the arrangements on it. So, I did. The next thing I knew, what he did, he went to a classical agency. The classical agency said, "This is outstanding!" She used her high position to take the music to the White House and let President Kennedy hear the music. President Kennedy heard my music and decided, "This music needs to be played in the White House." So, my music was responsible for the first concert of jazz in the White House. So, he was so thankful for that, he did me a favor by introducing me to the classical monitor. That monitor opened my eyes to the fact—she says, "there's an excellent opportunity for jazz musicians they don't think about. When students pay their tuition, part of that tuition is fees for concerts. So, they're paying their own admission in their tuition. The money is just sitting there, all that is necessary is for somebody to come up with concerts that are worthy of the student body." She says, "I think you're on to it." I said, "Absolutely." I used the New York Jazz Quartet to get this thing. Next thing I knew, I did the same thing that John Lewis did. I said, "Hey, no leader. We'll all get going to have to get—all the expenses we are going to pay. This is a co-op group." The next thing I knew, every jazz musician was begging me, and "C'mon give me a gig!" So, I'm saying I see a similar situation now and I'm sitting on the top of it. I'm just looking for the right souls to share it with. There are three businesses, brand new businesses waiting to happen and put a lot of people at work. But, it starts with money.

Eric Jackson: I sort of want to go back because we started talking about Juilliard but you really didn't say much about Juilliard. You mentioned one conductor that they had there. I'd like to know a little more about your days at Juilliard.

McIntosh: The main thing about Juilliard is I got to play—because I had come out of the Army, I was about six or seven years older. That's a big gap among students. So, I felt—I played in the...there were two orchestras. You didn't get in the major orchestra unless you passed the test in the first. So, because of my experience in the Army, the conductor began to notice, "Man, McIntosh is consistent as a trombone player." He had mentioned me to the main conductor. Next thing, Mein Jalmer, "McIntosh! Come, I want to audition you. Be ready next week." So, he was a French-

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Jewish guy, funny, but a masterful musician. So, I auditioned for him. He said, "Okay play this. Yes. Play this. Yes." So, I passed the audition and next thing, I was in the orchestra. I came to rehearsal once, a little late. I got to hear the orchestra playing Aaron Copeland's "El Salon Mexico." What happened is that, this man, he was very thorough. He went to Mexico and sat in a saloon and tried to translate it into music. And sure enough, you could hear the donkey being nailed, the beans put outside, you could hear somebody playing guitar inside and the people drinking tequila inside. This thing is an eruption into the most beautiful Mexican. And because of this "Estrellita," and my love for Gene Autry, who was always next to...he had a love of Mexico. I was drawn to the Mexican musical experience. So, man, I heard (sings Copeland) and that became the standard for all Hollywood Westerns. I heard that and I said, "Man!" It ain't enough to sit in the orchestra and play. I knew my part, but how does my part fit in this whole. I gotta know this whole picture. So, I decided I was going to be a composer. End of story.

Eric Jackson: Any thoughts about the attitude of people who were interested in jazz at Juilliard when you were there. What was the attitude towards jazz and towards black musicians?

McIntosh: Oh, man! I got in a big argument, a huge argument, with a man who was going to become President of Juilliard. He was in charge of a certain section. One day, I was put in a class with composers and all of them were subjected to this teacher who was a composer himself, brilliant, Peter Mennin. So, One day, I just challenged the class, challenged the teacher and said, "Mr. Mennin," I said, "Juilliard is obviously the best music school in the country. But, I can't understand why an institution of this magnitude acts as though jazz doesn't exist. No mention of jazz or anything." He says, "Well, what did we hear." I said, "Listen, jazz is important..." The students started rallying for me, on my side. They said, "Yeah, that's something. Could we hear what he's talking about?" So, he says, "Bring in some jazz." So, I brought in my best Dizzy and Charlie Parker and Monk and all that. The class, "Whoa! How come we never hear this?" They were belligerent. So, Mennin defends the policy, but he says, "Well, I admit there's a lot of dexterity there but, they play fast and high because they don't have good sounds on their instrument." So, I said, "Could we turn that over?" I took J.J. Johnson (sings J.J.'s long notes in ballad). The class went wild. He could play with any symphony orchestra. They say, "Mr. McIntosh has won this argument." Juilliard never did anything until Wynton Marsalis came along. I have to say that Wynton did something for which I have always had deep appreciation. His real claim to fame as I see it, he was one of the few musicians to be named as a jazz master and a classical master at the same time. They were honoring him for this and he used that occasion to say America should be ashamed of itself for throwing jazz in the trash, for trash music. I said, "Wow, that's worthy of praise."

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Eric Jackson: He was in a position to do that because he showed he could play both well. If you weren't in that kind of position, no one would listen to him. Once he showed he could play both, he was in position to say, "Look here, I can play this. Can't you listen to this? No matter which one he was talking about, too."

Kennith Kimery: How are you feeling?

McIntosh: I'm feeling fine.

Kennith Kimery: Okay, there's 15 minutes left on this. We can stop after that. If we want to continue on tomorrow we can do that.

McIntosh: Okay.

Kennith Kimery: Or we can do a little more. We are at your pace.

McIntosh: I feel like I've reached a kind of a natural pasture and we can just cut it off.

Eric Jackson: I tell you what I was thinking, too. Since we got you to Juilliard, the next session we can pick up from after Juilliard which would be your professional career in New York and then onto Hollywood and then back to Boston, too.

Kennith Kimery: Does that work?

McIntosh: Sure.

Eric Jackson: Okay.

McIntosh: But, as I said, my main concern, I am very, very happy for this opportunity. This is an honor, as you guys know. I've experienced things that if they were not told by me, they'd be lost. I've mastered the art of screen writing. I know how to tell a story as well, if not better, than I can write music.

[Recording Stops]

Eric Jackson: December the 11th. This is Eric Jackson talking to Tom "Mac" McIntosh.

McIntosh: Pardon me, is this Saturday or Sunday?

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Eric Jackson: Saturday.

McIntosh: Saturday, right?

Eric Jackson: Right.

McIntosh: Okay, fine. My head's on straight. Continue, I'm sorry.

Eric Jackson: No, you continue, you were telling us about the Army band.

McIntosh: I think it's important to know that President Truman came to believe strongly that all the accomplishments of the allied victory over Nazi Germany would be ridiculed by Adolf Hitler from his grave, as long as people remembered the Holocaust over the allied victory. He wanted to do something to put what he called a "Democratic face" on the Holocaust. So, he decided to go to the first place where the Holocaust began in Germany, which is Dachau. He wanted to turn it in something—turn it into a monument for democracy, rather than a monument to Nazism. So, what he did, knowing that the band that he had put together had its first training, he turned our barracks into a first class conservatory. It was wonderful. He hired—see, you have to keep in mind that while most of us were handpicked, the band was full of people who had no musical training. You know, guys who wanted to be a musician and never did, and became truck drivers. There were guys who were—the closest thing they had to music was singing in the shower. They wanted to be troubadours. There was a whole bunch of people. Then you had guys who were buglers and they were posing as trumpet players! They couldn't play. We had a wonderful leader who said, "I've gotta turn all this around." Namely he made all the trumpet players—the so-called trumpet players—who were really buglers, he says, "You're going to have to learn to play French horn, or else." He says, "You guys who are truck drivers and can't play," He says, "You're going to have to be a part of the drum and bugle core, or leave." The head of the—General Huebner—said the band was going to be the best, so it might as well be the biggest. And the standard structure for Army bands was 32 men. The Colonel—he was the General, Lieutenant General, Colonel Huebner, or General Huebner, he said, "The band has to be 82." So, in order to get this arranged and make it work, the band was allowed to have teaches from the Frankfurt Symphony. But interestingly, the Frankfurt Symphony they were working. There was no work, and for the U.S. Army to say, "We want you to come teach these musicians." They said, "That's wonderful. But, we got a problem. German money means nothing." It took a barrel of German money to get a loaf of bread. They said, "We have to be paid in real currency." The real currency was cigarettes, American cigarettes, American chocolate, and silk stockings. That was the real money. So, our Colonel says, "That's no problem because the highest officer in the U.S. anticipated you were going to make this demand, and here it is." So, the next

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think we knew, our barracks was arranged like a first class conservatory of music. We kept ordering, walking from class to class, from this hour of this, to musical instruction. Then we had musical history, then we had musical personal instruction. Each member had to spend an hour everyday. We could all feel the improvement. You have to keep in mind, what is significant about the band is that we are the first black Americans that are allowed to really to feel good about yourself in an American uniform after the civil war. The Dred Scott decision, there's a runaway slave who killed a number of white people. So, the case was tried in the court of the Supreme Court. It was decided that blacks have no rights than any white person has to live up to. From then on, things just got worse and worse and worse. So, we were the first. They knew that the Armed Services keeps everything going. So, the Armed Services really became a cesspool for promoting segregation. So, Truman saw all of this and he saw the only way was to get rid of segregation in the Armed Forces. That was the band's mission. It started with us, our barracks, deemed first class conservatory. So now Truman gets the idea that he wants to put a Democratic face on Nazi Germany, the number one place where they started this horror called, "The Final Solution." The holocaust started in Dachau, a little small idyllic town in Northern Germany. So, the scene was just terrible, terrible. So, what he did, he used—the fact that the band has achieved what he wanted. Namely, demonstrating blacks can do anything whites can with the right education and so forth. After that had been achieved, he then decided to enact a law. It was national policy that from then on there would be no segregation. So, after the band had achieved what he wanted he said, "Here is a fact and now I'll make it a law." So he made it a law that outlawed segregation and he had a very smart consultant. A wonderful consultant, I see the guy's face and I can't remember his name. But, he told Truman, "The word segregation should not appear." It's a very cleverly written thing. But, they outlawed segregation and that law stands today for anyone looking to break down any kind of segregation today in the services. So, having put this into law, he now has the band, the school that the band started as a model for integrating all U.S. Army troops. The point he understood—I didn't think it made sense until years later. I lived this story and didn't understand what it was all about. Namely, Truman understood that the primary function for Army bands is to boost morale, to make troops feel good about being in the service. So, he figured that if you have a black band that made all troops feel good as the model for everybody, they would all have to follow that suit. So, it started—segregation or desegregation in the U.S. Armed Forces started in Dachau. [It started] in this place Hitler used to promote the worst atrocity against a minority group every. It was interesting when they had a motion picture, and all soldiers thrive on motion pictures, the U.S. government would allow only motion pictures that were against segregation. Showboat this and that; all the pictures were that. I can see it. So, you could sense the system at work, and for the first time this whole thing was being...so, you got the picture. That school that was started in Dachau, Germany, that is where desegregation in the Armed Forces started. So, when the war

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broke out in the 1950s in the so-called Korean War, it was already in place. The Korean War is really the place where full-scale desegregation occurred. I'm off the soapbox now you can...(Laughs)

Eric Jackson: I did want to go back to ask you a question about your Army days, too. You told the story about hearing the trombone player that inspired you to play the trombone. But, you didn't tell us more about how you actually started playing the trombone. You said you were self-taught on tuba. How did you get to the trombone, how did you start playing?

McIntosh: I just heard this guy play, that's all. I told you I had a voice scholarship. My high school teacher, junior high school, after the failed ordeal with the bass drum, my father told me to get rid of the bass drum. Then, she wasn't satisfied and she goes and gets me this scholarship. There was this wonderful white teacher, Mrs. Campbell. She was just wonderful. She used to chew me out that she thought I was a natural musician and that I should get out of boxing and football and all that. I told you about how I wanted to hug her but I knew you don't. In those days, I could have been strung up. So, this is one of the greatest mistakes of my life, I allowed that anti-black period to translate on my relationship with her. She wasn't in to any racism, and I did not keep in touch with her. So, to this day I lament. Also, I lament that I have never seen Jeanie Olham, the girl that sent me to Juilliard. I never saw her since. So, I mentioned this period because there was a girl, a black girl, very sultry and good-looking, who used to talk to sing. She used to sing a song called "Estrellita." I used to hear this song almost every time I'd...And the teacher was teaching her to sing, Mrs. Campbell, was teaching Frita Jones how to be an operatic singer. So, I used to hear this song and I didn't pay any attention, except that Frita had a beautiful voice. The teacher at the—the music teacher in the school, she was trying to make this girl and myself a black remake of Nelson Eddy and Jeanette MacDonald. You know they were doing musicals and movies. (Sings) "When I'm calling you!" So, we were doing stuff like that in all the school plays. So, when I went in the Army now, and there's a dance band rehearsal. The three musicians who inquired about the man on the post, discovered that there was a rehearsal with the dance band so they're anxious about whether or not they made the band. So, they go to the rehearsal, Sergeant Tinney, he said, "Okay guys, the Colonel says the band looks good and sounds good, you guys are in." They just hug each other. He sees my head drop and he says, "Hey man, you did us a big favor carrying that tuba. Now it's time for me to do you a favor: learn how to play some marches on that tuba." Man, I jumped up and down. "Wow!" I had my plan already worked out as to how I was going to this. Then they went to the dance band rehearsal. The first place they played was something that really caught your attention because it started off like it was classical music. (Sings melody of classical music) When the baritone saxophone hit that bottom note, the trombone player stood up (sings melody of trombone

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player). I heard that and I said, "I remember that song, Frita used to sing that." But, I'm now hearing the music without the words. I can hear the Mexican mountains and the peaks. It's all become clear with the musical impact. I'm hearing European music the same way as when I was seven years of age I was attracted to the Al Goodwin band when they were playing "Danny Boy." I'm hearing this. And, at that time, semi-classical music was the main music for the average family. It was present all the time on the radio, especially on the weekend and at dinnertime. So, all of it came together. But, on top of that, the guy playing the trombone had the most soulful sound. He was one of those players that made you hang on every note. It was like he's talking to you. (Sings trombone melody) You can hear the dead on intimation like he's singing. When I heard that, like I said, it sounded like a band of angels had come in the room and said, "See, Mrs. Campbell was right. You're a natural musician and trombone is going to be your instrument. 'Estrellita' is going to be your thing." So, that held me for a long time, until I encountered a man named Ernest Outlaw. Ernest Outlaw was one of the greatest musicologists and musicians I've ever met. We were the same age and he was from Chicago. I'll never forget, I was out on the field just kicking the football because I was always marveling at how a guy could take a football, sit it on his toe, and put it way down the field. I could see that you had to be a dancer to do that. I was out there trying to do this and Outlaw says, "Oh, give me that." So, he picked up the ball and without doing it the right way, he kicked the ball with his feet and booted the ball almost out of there. I said, "Wow!" He says, "Yeah, the coach has been on me to be on the football team, but I'm a musician." So, then I discovered that this guy was a clarinet player and a saxophone player, an alto saxophone player. He is the one that informed me that something strange was going on. Namely, all black bands in Europe were being done away with to form one. He had been picked to be in that band, but he knew that I couldn't make it because I had only been playing trombone a couple of months. We became very, very good friends. His concern was that here I am, a black man from Baltimore, who thinks that Gene Autry is the number one musician. I had never heard Duke Ellington. So, he started giving me an education on Duke, and what an education. He knew the whole history. He says, "That's so and so, he used to play the third trumpet in so and so's band. And he's a musicologist." He was a superb musician. He was always after me to learn about Duke. But, through all his teaching, what really grabbed me was his passion for music, which discovered that all great musicians must have, all great artists. He would imitate Charlie Parker, especially. He'd say, "Man, Bird came in and he took our his horn and said (imitates Outlaw singing frenetic Bird melody). He sounded like a crazy man, dead on." What I got from that was, when you play, it should be a matter of life and death. You don't just play. I believe this so strongly that I'm ready to die for it. That's what he taught me. So, the Germans discovered he was one of a kind and they had him on the radio every week, every week. You have to know, Outlaw tells us—and he was a great raconteur—he'd tell the greatest funny stories. He said he was taking a lesson, he

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grew up in the south side of Chicago, and he was taking a lesson with the number one clarinet player in the Chicago Symphony. The rule of thumb was that blacks were not allowed in that Cicero section. You're not allowed there after dark. Sure enough, it's after dark. Outlaw is coming from his lesson and there is another guy with him. So, the police come and say, "Alright, you know you shouldn't be over here. What are you doing over here?" So Outlaw tells them, "Well, I just had a lesson from the DiCiprio in the symphony orchestra." The guy doesn't want to hear that. Outlaw says, "Well, he's only a couple doors down. You can go check." He says, "I got this man, I called him. I knew I was breaking the law so I called him to walk with me back to the south side." The cops said, "I don't want to hear any of it." So, the both of them put their hands up. The cop says, "What is your name." Outlaw says, "Ernest Outlaw." The cop turns to the other, "My name is John Crook." The cop fell over and started laughing, "Get out of here, both of you." But, Outlaw was full of great choice tid bits like that. What a delightful person he was and a great musician. But he did more for me than anyone before going to Juilliard and helping me understand the history of jazz, what's true and what's false. I remember once we went to a jam session, which had become my favorite thing, and so we are listening to two saxophone players honking at each other. The crowd is going wild over one. (Sings melody of saxophone player) I said, "Wow!" Outlaw says, "No, no, Mac. Listen to this guy Freddie Williams, that's the player." And Freddie, "(sings Freddie's melody)" Man, just, he made me understand what was true from what was false. So...I've run out.

Eric Jackson: We still didn't get to the part about you playing the trombone. How you actually started playing the trombone, were you self-taught?

McIntosh: Sorry, I thought that was clear. I taught myself by listening to this guy. Then after that...I mean, I became aware. Tommy Dorsey was the number one best-known trombone player, and with good reason. He had the most precise. Superb sound. He was accurate. He wasn't a good jazz musician at all, and he knew that. But, when it came to just playing the instrument that was the test. Yeah, I was self-taught. Except for we had a German teacher from Frankfurt that came in. But, no one showed me the primary thing that is necessary for playing a brass instrument for learning how to play and walking and marching. (Sings march) You're stepping in holes and your embasure is constantly being jolted. I never really developed what was a solid embasure, what was the understanding because I didn't have a teacher. More than that, someone saw me struggling to get an understanding and said, "Oh, Mac. You play a brass instrument, you have to smile." So, I smiled. (Hisses as his tone) That's the worst thing you can do.

Eric Jackson: Why?

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McIntosh: What you play has to come through the mouthpiece first. So, when you smile like I'm doing now, you're pulling your lips back. Although, you're playing on your teeth, what you really should be doing is whistling. It's a pucker where the lips are extended to the mouthpiece, rather than jamming the mouthpiece. The reason that you do that is because at the core of it the embrasure, the anchor point, it's like he's sitting on the chair. That chair is not solid unless all four legs are all solid on the floor. You don't play any brass instrument, trumpet or trombone, unless the mouthpiece is solidly anchored, not to the floor but to the jaw. That's the anchor. I always thought it was here, because I was smiling. I thought the drummer...A guy was an excellent trumpet player showed me not too long ago.

Eric Jackson: Not too long ago somebody showed you that?

McIntosh: Yeah. The sad thing is that when I went to Juilliard, I'm finally in this wonderful school. I have this teacher that is the best and he plays the first chair at the Metropolitan Orchestra. The first lesson he says, "Okay Mac, before we play a note let's get something straight." He says, "Do you want to learn to play the trombone or do you want to make money?" He says, "Because, I'm going to tell you, if you want to make money you'll earn more by the time you learn to really play the trombone," He says, "You could have made tons of money selling tomatoes." He says, "So you have to decide now, do you want to make money or do you want to learn to play the trombone." I laughed and I said, "I'm here to play the trombone." He said, "Let's get started." He was a wonderful teacher. I mention him because now that he accepted me as a teacher, I'm sure that I'm finally going to learn how to get this thing settled, the embrasure. I said, "I'm self-taught and I never really got the embrasure set." He looked me and laughed and said, "Mac, I'm just like you. I'm self-taught. I never concerned myself with embrasure and all that. I'm a musician and I deal with what comes out of the horn, that's all I teach. We'll deal with what comes out of your horn." So, the next thing I knew, I was developing a very good sound. I could see that the first thing you have to do is get the sound the instrument was designed for. He taught me how to do that. The next thing I knew, around New York, all the bands wanted me to play in their bands because I had a good sound. I was sounding like a classical player playing jazz with a classical sound.

Eric Jackson: Did you come straight out of the Army, I guess G.I. Bill, and then into Juilliard?

McIntosh: Yes, what's significant about me coming out the Army is that I gave up what I thought I was going to do. You know, you start—at some point in your life you start thinking about security. How are you going to provide a living for Tom McIntosh? I recognized early on that a musician is the second most insecure profession in the world.

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Eric Jackson: What's first? What's first though?

McIntosh: Acting is the first. Living as an actor. I'm sure Roger Smith is somewhere.

Eric Jackson: You're probably right. (Laughs)

McIntosh: Is that clear now?

Eric Jackson: So, you went straight from the Army?

McIntosh: Okay...

Eric Jackson: That's the G.I. Bill.

McIntosh: Yeah, so the way I was going to take care of me was that I was going to let the Army take care of me. Namely, give the Army 20 years of service, and the rest of my life I'm taken care by the Army. Sure enough, I became a master sergeant early on. Pay was very good, privileges and so forth. I one day had to say, "Hey, do you want to be a big fish in a little pond or do you want to do something important?" I knew I had to make a decision: are you going to stay in the service or are you going to get out? If you're going to get out you better do it now. I decided to get out. "Well, what are you going to do?" "I'm going to go to Juilliard." It was because this girl had told me. Is this clear now?

Eric Jackson: What was it like being black--

McIntosh: Oh! Once I hit the New York scene, they were the best. I was learning from them. Good education is a two way street. It's interesting, the last lesson I had with Roger Smith, he says, "Okay Mac, this is your last lesson. I want you to play one note and show me everything I taught you." He says, "Make it easy, the easiest note on the horn: the middle B flat." So, I start to play and I check myself, "What's he looking for." And it quietly dawned on me. He wants to hear are you getting the sound the instrument was designed for. As I hold the note, I now recognize that he also wants to hear if my personality is coming down the middle of that sound. The next thing I recognize he is listening for, even though I am sustaining one note, am I feeling some pulse underneath? What a great teacher he was.

Eric Jackson: Was he happy when you finished playing that note?

McIntosh: How's that?

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Eric Jackson: Was he happy when you finished playing that note?

McIntosh: Oh yes. Yeah, he gave me a passing grade. He gave me a high passing grade. The main thing is that I was able to pass and the New York community is one of the best. Funny story, Charlie Mingus used to always, “McIntosh, I love that sound you give me. I love that sound! One of these days, you’re going to play in my band man, you’re going to play in my band.” I always felt honored because his favorite trombone player was a guy named Britt Woodman. He played with Duke and was a master of the instrument. He was one of the greatest jazz players but he mastered that instrument. He could play anything. So, for him, Mingus, to say he loved my sound was very important to me. So, sure enough, one day Mingus called me and he says, “McIntosh!” He talked to you always like he was ready to fight. He says, “I’m starting a new tentet. I want you in that band and we open at the Five Spot tomorrow. We are having a rehearsal tomorrow morning, be there.” I said, “Wow!” So, I go in and I’m looking for Charlie Mingus’ great music and there isn’t any music. He’s got a pencil and paper for every musician. There are ten musicians in the band. So, “Mingus where is the music?” “I’m not using it!” I said, “Listen!” He sits down at the keyboard and he plays a chord. “First trumpet, here’s your note. Got that? That’s you’re top A. Second trumpet, you got the G below that. Alto saxophone, you got the first...” “Yeah, but what time is it in?” “Don’t worry about the time, just play the whole not. I’ll give you the time later.” So, we get this string of notes. So, he says, “Okay here’s the time.” Oh, somebody says, this alto player, “Mingus, what was my fifth note?” Mingus explodes, “I’m not talking about no fifth note man! This is note number 13! You should have had it.” I said, “What?” Then he gives the time. “This first note should be a half note, no make that a dotted quarter. That is going to be so and so and so and so. Make that quarter tie over to the next note.” It was the most tedious rehearsal I’ve ever been to. It was the most tedious thing I’ve ever been in. So, sure enough—Oh, and he says “McIntosh, you wrote a piece called ‘Malice Toward None’ I love that piece of music man. I want you to arrange it for my band.” I said, “Oh, wow! Okay.” So, the night we opened, there’s just enough time to go home and put on your 802, get a pressed suit on, and come back for the gig. The rehearsal is so litigious and long. When we get there, man, the place is packed with people who want to see and here Mingus’ new tentet. Mingus comes in late. So, he comes in, “Alright band, let’s hit it.” We look at each other, “What in the world is this going to sound like, man.” So, he brings his hand down and we start to play. The next thing we notice, “Hey man, that stuff is starting to sound pretty good.” Then we start to understand why. Each person that he has chosen is not going to humiliated, publically humiliated, by any inadequacy on his part. Whatever he gave you, you were going to make the best musical sense of. Each one of us is struggling to make the best musical sense we know out of what we got. We said, “Oh man, there’s something smart about that.” (Laughs) And you have to know that he asked me, he says, “Okay, get out that piece Mac wrote.” So he tells the audience, “Ladies and

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gentlemen, we have a trombone player here.” He says, “I love that man’s sound. Now, Britt Woodman is my favorite player but this guy has a beautiful sound. Now we are going to play a piece that he wrote and I love that piece. He calls it ‘With Malice Towards None.’ I’m changing the name to ‘Malice Toward Those Who Deserve It.’” (Laughs)

Eric Jackson: (Laughs)

McIntosh: I started to have an altercation with him once. He always, always came in late. The place is packed every night waiting for him. He is a showman to his heart. He would do something to call attention to himself. One night, he comes in late and goes to the bathroom. Then he yells from the bathroom at the owner, “Al, you got no toilet paper in here!” Then he comes in late one night, and Danny Richman, the drummer says, “Hey man, Mingus is late again. People are sitting there waiting.” He says, “McIntosh, you can play a little piano, why don’t you play something so we can at least jam.” So, I do. I sit at the keyboard and the guys are jamming. Mingus comes in, “Uh, and uh! I knew it! You were going to try to take over one day. I knew that you would try to take over!” So I said, “Uh oh, here it comes.” The report was he had a great trombone player, Jimmy Knepper, something happened between the two of them. He clipped Knepper in the jaw and knocked out his teeth. So I said, “Oh, this is coming.” So, I didn’t threaten him but I just looked at him and let him know, this ain’t going to happen here. I positioned myself. You’re have to pay if you’re starting to mess with me. You’re going to have to pay and it’s going to be serious. So, he backed away from me. (Laughs) Anyway, have I covered all the bases?

Eric Jackson: There probably weren’t many black students when you were there. What was the attitude toward black students at Juilliard?

McIntosh: There was only one other player—well, there were a couple of guys—but only one who was serious, Frank Perowsky. So, we sensed that and we became—and Juilliard had no knowledge of jazz, they didn’t care about jazz. So, we sensed that and then we started teaching each other what jazz was about. The way we did it was we went to the best jam sessions. What was happening was that the jam sessions would become so popular that all the best players in New York knew that this was the place to be on Tuesday night or Wednesday. You got to hear the new voices that were coming. I heard Cannonball Adderely the first time he came. You could tell, “Oh man, this guy is going to be something.” I happened to be on the bandstand the first time Freddie Hubbard came in and jammed. I turned to Frank and I said, “Frank, Lee Morgan is going to have to take a back seat. Lee Morgan is going to have to take a back seat.” Frank said, “Mac, you think so?” I said, “Yeah, listen to him.” It was Count Basie’s club. You got a chance to hear the best as they were entering the best stream.

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Eric Jackson: Is that how you got introduced to it, to the New York jazz community? Is that how you got known yourself?

McIntosh: No, I got known primarily, it started with Tommy Flanagan and it spread to Dizzy.

Eric Jackson: Really?

McIntosh: Yeah, when I was in the Army I learned early on that if you want to be the best you have to associate with the best. So, I was always looking for the best people here, and as they would come into the band. There was a piano player from Detroit, Jimmy Minger, who was superb. He was the best that I had heard. So I used to hang with him and to learn how to play, and jam and stuff. Then, when we were leaving and the band was breaking up and he was getting out of the Army and I was getting out of the Army, he called me aside. He said, "Mac, you think I'm the best, I can't play. You're going to New York. When you get to New York, there is a guy from Detroit named Tommy Flanagan. Now, that guy can play. Look him up." It turned out that Flanagan lived around the corner from me. We became best friends. He began—and this is at the time that I was just starting to develop as a composer. So, Flanagan would look over my shoulder, "Hey Mac, that's interesting. What are you going to do with that?" So, he paid attention and encouraged. The next thing I knew, Tommy Flanagan—I went to Los Angeles—people said, "Oh, so your Tom McIntosh?" "Huh?" They said, "Oh yeah, Tommy Flanagan plays your music all the time." I said, "What? He does?" Then I discovered that Flanagan was not only recording my pieces, not just playing them, but also recording them. The next thing I knew, Dizzy Gillespie, who I worshiped, did an album called, "Something Old, Something New." What he told the world was, "My stuff is old. Tom McIntosh's stuff is new." I said, "What! Dizzy Gillespie!" The next thing I knew, he was telling people and he put it in print that I was his favorite composer and arranger. So, those are the things that kept moving me and driving me. So, it was really the example, one of the first things I learned from Dizzy is that Dizzy did not care about race; he would not tolerate it. Dizzy wanted to know if you could play. He didn't hire people based on color. He hired them on their ability to play. The next thing that I learned from Dizzy was this thing that I told you Outlaw taught me. It's a matter of life and death. Dizzy played like his life depended on every note. He had that cat-like thing; he could do anything and land on his feet—anything! I just felt that it was one of the greatest accomplishments of my life that Dizzy regarded me as one of his friends and associates. I had an idea once. I was always trying to promote and put jazz on the highest pedestal. I'll leave you at a very important point in my life. The real important part of my life on the New York music scene is that James Moody came and asked me to be a part of his band.

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Eric Jackson: Was that before Dizzy or after you met Dizzy?

McIntosh: How's that?

Eric Jackson: Was that before or after you met Dizzy?

McIntosh: After. I met Dizzy before him. The James Moody thing is a very significant story, and interesting. I first met Moody in Germany. Norman Grantz had started something called "Jazz at the Philharmonic," one of the best things to ever happen in jazz. His thing was to bring to public attention people who were not being paid attention to. He had Coleman Hawkins as the main featured artist. But, he had James Moody as the opening act. So, we all went and everybody all over Germany flocked to come. I remember I was in a place called Kaiserslautern and we all went to hear him. The place was packed. Moody comes on first. Moody was so electrifying. Man, he was so electrifying we didn't want to hear Coleman Hawkins. And Coleman Hawkins, when he came on, he sounded old. I made a point after the concert was over to just meet him and to talk to him. I found out that his train was going to leave the next day. So, I met his train and made a point of bonding with him. I said, "Look, I'm in this band, you got some tips for a song?" Moody says, "Well, the only thing I can say is tell those guys to learn their scales." So, I went back to the band like a prophet, "Moody says learn your scales!" So, when I got out of the Army and Jimmy Cleveland turned me on to the Apollo scene, I was at the Apollo one day. It was Moody, but he looked like he was defeated, like something was wrong. I turned and, "Hey, isn't that Moody." The guy says, "Yeah, but don't forget it man. He ain't going to do nothing." I said, "What! James Moody." I had a job and I met my wife to be; I had a job in New Jersey. So, after the job is over, I'm at the Port Authority and I hear a voice on the dock, "Mac." I knew it was Moody right away. He spoke with that bombastic quality. "Mac, you got a dollar?" That's Moody. I turn and sure enough it's Moody. It's Moody and he's got growth all over his face. He looks like a bum, like doesn't have any place to live, like he's living on the street. I couldn't believe what I was seeing. He says, "Man, I just want a dollar." I had just gotten paid from this dance band and I had a few dollars. So, I took everything out and offered it to Moody. My wife-to-be became incensed. She says, "Mac, what are you doing!?" She says, "You're a student. You can't afford to be giving your money away like that." I said, "Yeah babe, but this is James Moody." She looked Moody dead in the face and said, "I don't care who he is—he's a bum."

Kennith Kimery: Let's take a break here.

[Recording Stops]

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McIntosh: Quincy Jones? Quincy Jones first came to my attention when Dizzy Gillespie hired him to put a band together for a tour. The U.S. Government's State Department sent Dizzy on a tour as the number one—again it's the same issue that Truman is dealing with, but Eisenhower has learned. Truman armed the band. The only thing we had in defense to get rid of segregation was European classical music and the appearance that we are celebrities to all the heads of state that were threatened by the Soviet Union. Truman saw to it that we traveled in the company. We accompanied people that black people never accompanied, the top people in stage, radio, and Hollywood. That's all we had. Now, Eisenhower says, "No. Black music is the way to go. When it comes to jazz, Dizzy is the number one statesman. Go soothe the savage beast." My first recollection of Quincy, I was in Juilliard. I start to go up the ladder and it seems as though people would get Quincy, can't get him, get Benny Golson, can't get him, get Tom McIntosh. So, I was starting to come up. Benny and I became very good friends. It turned out Benny Golson lived in the same building as Quincy Jones. So, I said, "Benny, I keep hearing about Quincy Jones. What kind of a person is he?" He says, "Well Mac, put it this way: You and I are constantly searching for what eight note should fall after the next. Quincy is in one church, how to win friends and influence people." I said, "Okay." The next thing I knew, Quincy came to Dizzy's attention and all his attention came from a woman who used to sing in Lionel Hampton's band, a white woman. She was married to the drummer, Jimmy Cleveland. She came from the same place, Washington, the state of Washington. It was where Charles, Ray Charles, had a group around. Quincy was in that group. So, the singer kept telling Lionel Hampton, "Oh there's a guy by the name of Quincy Jones, you have to get him. You ought to get him." She kept ringing at this, and it turned out that Lionel Hampton's wife was really running the band and she was getting tired of hearing Janet Cleveland talking about Quincy. So, Cleve called her aside and said, "Look, you're working, I'm working. Shut your mouth about Quincy Jones." But Janet, whatever she believed in, she was a persistent woman. So, the next thing, Gladys Hampton says, "Alright. Bring him on in and let's see." So the next thing, Quincy was in Lionel Hampton's band but he was playing a sawed out trumpet like Dizzy. So I got to hear it. He could obviously play the trumpet or he wouldn't be in the band. From that, I noticed that Quincy, what his real talent was making ascending talent believe that they would never achieve their full talent unless he produced them. He went to Lena Horne. Lena's the first black star in Hollywood, he goes to her and says, "Yeah Lena, but there's something new going on. Let me put a show around you." So he builds a show around Lena Horne and gets the best jazz musicians in New York and takes it to Europe, where the always love jazz. It so happened that this show as a bust. The people he thought were going to show didn't come. Quincy was all ready to kill himself. Jimmy Cleveland says he saw him standing on the back of the train ready to throw himself off. He had lost all his money. Cleve had to go talk him out of killing himself. Next thing that happened, Quincy was offered a deal to become lead of a record company, Liberty Records. So,

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one of the most shameful days of my life was seeing a song. Lucky Thompson, who was the most supreme jazz musician on the pike after Charlie Parker, was begging Quincy, "Q." He had a C.D.—a tape. He says, "Look, I paid for it myself. It's all bought and paid for, I got some of the best guys in town. All I'm asking for you to do. It's paid and taken care of. All I'm asking you to do is distribute it." Quincy says, "Lucky, we're not into that kind of music anymore, no more jazz. No more jazz." He got on his knees and begged, "C'mon Q! I got something to offer, and here it is. Q! Please don't turn it down." He says, "I'm sorry Lucky, we're not into that." So Q turned his back on jazz and got into pop. The next thing we knew, Lucky Thompson sold his horn and went out and lived like a recluse. In fact, Milt Jackson, when someone found out where he was, Milt Jackson tried and bought him a brand new horn. Lucky said, "Well thanks, but no thanks." It was sad. I was the first black person to get a job on a major company. Paramount Studios hired me. The way it happened was, I went to Paramount to do a segment on one of the shows, Mission Impossible or something. A guy named Lee Stevens was in charge. So, they listened to the tape and had a big conference about it. I sense that what they were saying, somebody said, "Well, the guy can compose. There's no question about it. But, he's black." So the decision was, "Look, we have the first show in which a black man is appearing as the star equal to whites—Mission Impossible. Let's do this for real. Let's have a black man on our staff that is equal to us." So, they hired me. Then, Lee Stevens, what a wonderful man. He went around to every department in Paramount and says, "Look, you all know me. From now on, this man, Tom McIntosh, is my assistant. I would hope that any time you see him, you treat him the way you treat me." He made that clear and I said, "Man, what a man." Then one day, we were doing an episode of Mission Impossible and I was there as a consultant. Lalo did the music. So, after I recognized that I had made all the contributions I could make. I said, "Lee, is it okay if I go early and get some lunch." So I go to the commissary. As soon as I turned the corner, an ambulance pulls up in front of the music building. I said, "What's going on?" I double back and I discovered that my boss had just died. What had occurred is that after he was called away from the Mission Impossible sequence to the phone. And what it was, a friend told him he said, "Lee, please sit down. I have to tell you your wife was driving on Mulholland drive and the car went over and killed her." Lee says, "I can't stand it," and walked away and died. I recognized that is not the kind of way to give that kind of information. You have to be with the person, let them pull it out from you so that they almost—it's like they discovered it themselves rather than anybody telling them. But, Quincy then became—he was in fear of me because I had superseded. He went to Hollywood, the first jazz man to go to Hollywood and he did a good, big movie. But, things had shut down, started to slow down. Here I am on staff at a major company and I could see some fear creeping in. What he did, it's the old thing of keep your enemies close to you. I mean, I'm a competitor. What he did, every time he was asked to do anything he would say, "Look here, I'm not the only black guy in town. Benny Golson is here and Tom

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McIntosh is here. Anything that I do, you have to have them on the same show.” So I was appearing on all kinds of stuff. I remember some students were asking, “Well then what do you do?” So, I went into how I go about composing music for film. Quincy says, “McIntosh, who did you study with?” That’s my Quincy Jones story. And what’s interesting, he told the world, all his associates. He didn’t know that I knew. He said, “Yeah, Mac’s a great composer, but he is the most un-commercial composer I know.” He could sense that I had something bigger in my life. It was like Duke Ellington. I’m thinking beyond the mundane.

Eric Jackson: Do you think that is true?

McIntosh: So, when he would tell people that I was a good composer, a good musician, but what I was doing was not commercial at all.

Eric Jackson: Do you agree with that?

McIntosh: What?

Eric Jackson: Do think he was right, or not?

McIntosh: Oh yes. My commercial was what’s going to sell and what won’t sell. I went through a period where my concern was, “Will Miles Davis like this, will Dizzy like this, will Coltrane like this?” Coincidentally there is a Coltrane story. It turned out that Coltrane lived across the street from me. And it turned out that all the musicians in New York, they were all seeking out Tommy Flanagan to accompany them. So, Tommy was always welcome. So, one day, Tommy Flanagan comes up to my stairs and says, “Mac, what are you doing?” I said, “Well, I’m washing some dishes.” He says, “No you aren’t. We gotta go over and jam with Coltrane.” I said, “What!” Coltrane was then something of high steps. So we go over there, and Trane is the kindest man you ever want to meet. But, you sense brilliance underneath it all. He started off he says, “Okay guys, you know the toilet is over here.” He opens the refrigerator; “There’s some beer in here and some cold cuts.” He says, “I’m going to play with you an hour, and then I gotta split.” So, he devoted that he would jam with us an hour. The rest of it, he was going to go practice. So, the hour starts and, “What are we going to play?” Somebody says, “Like Someone In Love.” I said, “Oh yeah, I know that.” I said, “But, don’t take the first chorus.” I’m backing away and the guy says, “You got the first chorus Mac.” I said, “Oh man.” So, I barely cough out some melody. (Sings the melody) So I coughed that out and then played a chorus. Coltrane looked at me and said, “McIntosh, that was beautiful.” I said, “Is the tape recording?” (Laughs) Later on, a couple of years later I wrote a piece of music and Bob Brookmeyer happened to see it because his wife was tagging my publishing associates. So, Bob Brookmeyer saw it and he calls me and says, “Mac, that is some

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piece of music man.” He says, “You need to—don’t treat that like a 32 bar tune, it’s not. Don’t just play the head and jam the chord changes. Develop the composition. That’s a real composition there.” So, I took his advice and I was driven by that I had an idea and I went by to see Coltrane. He was working not far away. I went by the store and he was practicing. I said, “Trane, you have to know that you have become the leader of the jazz community. I have to tell you, I have learned that a human can only grow in four major ways.” “Yeah, that’s why I’ve been making the study of the bible.” “The bible” He says, “Mac, save me the devil’s got me! Save me!” And he was as serious as he could be. I was taking it lightly, but he was serious with all his heart. So I said, “Humans can—I found out that our creator has four attributes: love, wisdom, justice and power. That’s what humans—if they’re really growing they’re growing in love, wisdom, justice and power.” He says, “Mac, that’s awesome—let’s get started.” So the first piece I wrote was with balanced scales equal justice. I did that for the Thad Jones band, thanks to the encouragement that I received from Brookmeyer. Brookmeyer was the assistant director to Thad’s band. Then, when the band gets a recording session—there wasn’t any money. But, the honor was that you were handpicked to be a part of a band that played once a night in Vanguard. The deal was that you played what you wanted to play, rather than what you were being told to play. So, essentially we were playing Thad’s music, which was superb. When they get a recording date, the deal was, since the band finishes at four o’clock in the morning, rather than waste time and go to sleep for two hours, and then six o’clock we’ll record. So, there was just enough time to get two hours of sleep and record. The next thing I know, at the recording session, Thad Jones and Brookmeyer had a fight over my music. Brookmeyer is arguing, “Look, you made me the assistant director of this band. I’m telling you, that piece of music that McIntosh wrote is a groundbreaker. You’ve got to record it. You’ve got to record that.” Thad, who looks like he can—you know, Bob Brookmeyer is a scholastic. He doesn’t have a fighting bone in his body, whereas Thad looks like a linebacker. Here Brookmeyer is standing toe-to-toe. “What!” So, Thad had no other defense. He said, “Look, Mac has his own thing. Let him get his own band. This band is to play my music.” He says, “You’ve got to do this.” Thad says, “Well, all right. I’ll give it one shot. Only one take.” He says, “If there are any mistakes—that’s it.” So, each section looked down their section and says, “Anybody makes a mistake, meet me in the alley.” (Laughs) It was funny. So, sure enough they played it, and it was a very complicated chart. They played it and not a mistake, not a mistake. So, that recording is on the date and whatever. So, I’ve run out of stories guys, unless you have some more...

Eric Jackson: That’s one of the things I was going to ask you about, we haven’t talked about your days with Benny Golson and Art Farmer, the jazztet.

McIntosh: I was playing with James Moody in the Howard Theatre in Washington D.C. Benny Golson and Art Farmer were staying in the same—kind of like a house. It

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was someplace to live. So, I knew they were there. One morning I said, "Let me just show off." I started practicing and I played my best licks. I looked up and sure enough, Benny and Art were standing outside listening. I had captured their attention. They were listening intently. Curtis had just left the band, so they were looking for somebody. They had a guy in there, but I thought that I played better than him. Sure enough, Benny and Art did, too. So, they were looking for somebody and I captured their attention. The next thing I knew, Benny says, "Mac, we'd like for you to audition for the band." I said, "Okay." So, I went to the rehearsal. While we were rehearsing, I was warming up and Benny Golson's wife called. She called and she heard me warming up and she said, "Benny, who is that on the trombone? What a sound." (Laughs) So, Benny said, "Mac, you passed the audition."

Eric Jackson: (Laughs)

McIntosh: So, I was in the band. Something interesting happened. It backs up to—I told you that I did a couple arrangements for Dinah Washington. In order to pay me, I said, "Dinah, what about the pay?" She said, "Oh, you know where I live. Come to the house Saturday at such and such time." Saturday I go by there and the door is ajar. I go in and there no light in the living room. There's a light in the bedroom. She says, "C'mon back." I go back and Dinah Washington is getting undressed to go to bed. She says, "C'mon boy, take your clothes off." I said, "Wait, wait." I had just become one of Jehovah's Witnesses, and more than that, I was newly married. I didn't want to embarrass her. I said, "Dinah, I'm sure this has got to be a great thrill, but I'm not into it," and I told her why. She violently said, "Take your money!" So, I'm now with Benny Golson and Art Farmer. We are opening in Chicago and Dinah Washington has come by to make rounds and say hello to her fellow great musicians. Art says, "Oh, we got a new trombone player. And, you know something, he's a minister." I need to tell you one other story before. When I first joined the band, one of our first gigs was in the Apollo. We were playing on the same bill with Hines, Hines and Hines. It was Greg Hines, his brother, and their father. So, it turned out that we shared the same dressing room—Benny Golson and Art Farmer shared that same dressing room with the three headliners. The place was packed with well-wishers and great musicians. Kenny Dorham was there. So, all of the sudden, the father of the Hines boys stands up and makes these declaration, a protest to everybody in the room. He starts yelling, "Hey everybody! You know what I think about the bible?" He comes to my desk and picks up my bible and throws it in the trash.

Eric Jackson: really?

McIntosh: "That's what I think about a bible!" Everybody is thinking, "What is Mac going to go." So, I just went to the trash and picked up the bible and tried to keep it

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as quiet as possible. I picked up and put it back and the father becomes livid. "Didn't you hear what I said? I can't stand the bible." And he picked up the bible and threw it in the trash again. Everyone was thinking, "What is Mac going to do." So, I went to him and I confronted him. I said, "Look, you made very clear how you feel about the bible. But, in doing so, you've confused another issue. The bible that you have thrown in the trash is my personal property." I said, "If you put your hand on my bible again, I will make every effort to protect my property." So, Kenny Dorham yells out. He says, "Watch out Hines, don't be let that smiles on Mac's face fade. He looks pleasant but he knows something about boxing, be careful." So, when he said that the father backed away. But, what happened is that, I couldn't understand what was going on. I was inquiring and little by little I found out is that he was very upset that I had become one of Jehovah's witnesses. He was upset over the fact that Jehovah's witnesses had the reputation of not taking part in the civil rights movement. So, when I understood that I said, "Okay," and then I held court. I told him I said, "Please understand, as a black man, there is no way in the world I can ignore the harmful things that have been done to blacks. I am very much aware of it. However, having become of Jehovah's witnesses, I have become to be aware that all problems in this earth are growing out of religion. This is a religious problem, and looking to the religion that caused it to formation, the bible says, 'no.'" He says, "What are you talking about?" So, I cited the scripture where John says, "Anyone who says he loves God and yet is hating his brother...who says he loves God who he has not seen, and is yet hating his brother who he has seen, is a liar." Kenny Dorham says, "Wow!" Benny Golson awesome. Kenny says, "Mac, that's awesome man. How do you know that?" I said, "Well, I told you, I became one of Jehovah's witnesses. They know the bible better than anybody." So, Benny then began to take notice of what I was doing and he too became a witness. But, before he did, we were playing in Chicago and the wrap up of all stories comes in, Dinah Washington, to say hello to Benny and Art. Art says, "Oh, we got a new trombone player, and you know, he's a minister." She looks at me and says, "In what church?" And he says, "Oh no, he's one of Jehovah's witnesses." Dinah Washington hit the ceiling. She starts yelling all over, "Look at him! There he is! He's taken Christmas away from the children!"

Eric Jackson: Really?

McIntosh: It was her guilty conscience. She had to find some way to turn it around so that I stand condemned, and not her. And she did it on the basis of the fact that she knew one thing about witnesses: we don't celebrate Christmas.

Eric Jackson: Was there ever a time when there was a choice between being a musician and being a Jehovah's Witness? Was there any conflict there between that?

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McIntosh: The greatest—a very significant thing. As I said, I was the first black man to be on staff at Paramount. It so happened that they thought I did such a good job there that they got rid of another assistant and kept me and told me to get a secretary of my choice. They built a whole thing around me. They gave more money, more opportunities. It was wonderful. Then, one day, my employee—I said, Lee Stevens died. So, technically, being his assistant, I should have become the head of the department. But, everyone knew I was brand new at this and I didn't know all the circumstances going on. So, they hired a man who had done some work for them, a very good musician. So, they hired him. Then he discovered that I'm getting a secretary. He said, "Mac, be careful. This man is out to get you." He says, "Your name is appearing on the big screen, motion pictures, and his name is appearing on the T.V. screen. He's not going to have an assistant that's getting more attention than him. So, he's out to get you." I said, "Okay," and I didn't pay it any attention. Then, one day, he called me upstairs. He says, "McIntosh—" I thought we had a good relationship. He was a jazz musician. He used to love to call me in after the day and what Miles was doing in comparison to Dizzy and all this. So, it was a wonderful interchange. Then one day it all changed. He called me upstairs and says, "McIntosh, look here, I understand that you are conducting bible classes downstairs." I said, "Only during the lunch hour." What happened is that the man who runs—he was in charge of theatrical music. My department was in charge of television music for television. But, he was in charge of what was on the big screen. So one day he came in and he says, "Mac, I understand you are one of Jehovah's Witnesses, is that true?" I said, "Yep." He says, "You know, I've been turning you people away for years. You have to tell me what it is you believe in. You're an intelligent man, I can't believe you're a part of that." So, I started talking to him and, what do you call him, the music editor was standing and listening. He says, "Mac, can I study with you?" He asked me to study so I started teaching him. Then the next thing I knew, my boss was livid. "McIntosh, I understand you are conducting bible classes." I said, "Only at my lunch." He says, "I don't care when it is. Get it off the lot, we don't want it here." So I stopped and turned the studio over to someone else. From then on it was like walking a tight rope. He was looking for some way to fire me. What he would do, he would, "McIntosh, I understand there was a meeting on Mission Impossible, a production meeting, and you weren't there." I said, "Ken, I don't know how that could be. I reported to your office before the work ended last night, that that meeting was cancelled." So, everyday he was looking for something. Finally, he found some way. It was a very silly thing, to fire me. It happened again when I came to work at the New England Conservatory. I was put in charge of this program to celebrate Monk's music.

Eric Jackson: The Monk Institute.

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McIntosh: I was told that they wanted to do it at Harvard University. But, the New England Conservatory said, “No. Please do it here. The community is up in arms that the conservatory never does anything to support blacks. We need this to turn this around.” So, they wanted this image of the black American composer. They made a hand picked search and I was told that I was selected because, of all the people selected, I was the only one that there was no negative information. I said, “You have to pump that salary from this to that.” They said, “No problem.” So, I’m off and running and everything is going well. Except, I discover that they have a different concept. My job is really just a figurehead. They want someone with a good reputation to say he is head of the department. But really, the real teaching is to be done by musicians who are travelling on the road. So, they called in people who I would not have necessarily chosen as teachers. What they had to say started to surprise me. So, I didn’t make a big fuss about it. But then it was discovered that I was one of Jehovah’s Witnesses. While I had been elevated, the guy who was in charge who got the money, he thought that I had done a great job in getting these ten students and shaping them up into world-class performers. In fact, I had one person on there, Helen Sung. So they were asking, “Who do you think is going to go the furthest?” “Without a doubt, Helen.” She called me just last night.

Eric Jackson: Really?

McIntosh: Yes, and she can burn on all stages. So, I just got a call from her last night and I told her that I am plotting behind her back with you guys in connection...because I read in some music that she needs to be featured. So anyway, I think I have covered all the stories that I know, unless you hear something else.

Eric Jackson: Well, I’ve got plenty of questions to ask you.

McIntosh: What’s that?

Eric Jackson: I’ve got plenty more questions to ask you. I don’t want to wear you out but I have plenty more questions to ask you. (Laughs)

McIntosh: Go ahead, fire away.

Eric Jackson: I’m still in New York! (Laughs) Tell me something about Bill Jackson, because you worked with him.

McIntosh: What?

Eric Jackson: Bill Jackson, “Bags.”

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McIntosh: Oh man, oh man. Bill Jackson is one of those great musicians who put me on the stage. The word started going out from Dizzy and Tommy Flanagan that I was a good arranger. The next thing I knew, great jazz musicians were attending everything Moody did to hear what new outfit I had done. You have to understand, when I joined Moody's band, Moody was playing the children's circuit. It was little guys, holes in the wall. He had a loyal following but it was small and only in the black community. So I said, "Hey, we have got to get this bigger." I learned from the Modern Jazz Quartet how to develop a bigger audience. So, I started doing that. The next thing you knew, Moody was being asked by the top entertainers to headline. Dinah Washington, Miles Davis, Sarah Vaughn, all the top people and the MJQ were asking for him. John used to say, "Mac, you're one of my favorite musicians," because I was learning so much from him. Basically, John had a quality, the music he wrote, and he made you want to see it. It wasn't just to hear the music, it was (sings melody). He had a quality in it that was beyond what was ordinary. You said, "This is important: pay attention." Ultimately, his stuff made you want to see the music. I recognized—I had learned from him that anything the eye sees is important, and you can translate that to the ear. He wrote this piece, he called it, "One Never Knows." It was so charming and it went some (sings melody). I said, "Man, that is so charming." Then I recognized that he was doing it simple. He had a fulcrum in which he keeps coming back to the five. (Sings melody) Man, that is composition! So, pieces like that taught me that whatever the eye sees, if you see something that is intriguing, you can translate it to the ear. So, Bill Jackson was one of those musicians. Bill Jackson was listening to this band because Moody has elevated from this children's circuit to a number one band on the highest level. With the accreditation of Miles Davis and this one and that one...Bill Jackson asked me to do an album from him. I just learned then that you can tune a cello and get a different sound. I said, "Okay, I got an idea." I called up the Hip String Quartet. He's in the Modern Jazz Quartet, so I did the Hip String Quartet. The thing was a hit. The producer says, "Mac, that piece of music is going so big, you have to do it for a brass." He says, "I want you to..." He says, "We can't hear strings walking through the street," he says, "unless we have for." He says, "I want you to do it for brass." So, I re wrote it for him and we paraded through the streets of New York playing it. When I come here Joe says, "Mac, Tom McIntosh, you're the composer of the Hip String Quartet!" Anyway, that wraps up all the stories unless you have more.

Eric Jackson: Well, we haven't talked about how you go to L.A. You told us about Duke Ellington and you went out to L.A., but what about Gordon Parks? Let's talk about Gordon Parks, you and Gordon Parks.

McIntosh: Gordon Parks had written a book about his life. An actor by the name of John Cassavetes said, "Hey, I'm in big with Warner Brothers, let me see if I can get you in." So, he showed the story to the only remaining brother. Who is that there?

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Eric Jackson: It was a woman, I don't know who it was.

Kennith Kimery: Do you want to get up?

[Recording Stops]

Kennith Kimery: Let's go ahead and run this. We are ready.

Eric Jackson: Okay. We'll get it.

McIntosh: America at one time was purely black America and white America. So, here we are in the band, well this is before the band. There was one guy who decides he's not going to put up with it anymore. Now that the band and now that black American troops are sent to Africa, he feels like he's in the motherland. He decided he's going to go live as an African and desert the Army. Guys are trying to tell him, "What, are you crazy! White MPs are going to come here and put you in jail." He said, "How are they going to do that?" He had a skin complexion like yours. He said, "If I take what Hollywood calls sepia tone." Namely, he took out a kiwi shoe polish, which has that red color to it and tan, red and tan. He says, "I'll use some of this shoe polish that Hollywood calls sepia tone," he says, "they're not going to be able to tell." So, then next thing you know, MPs are saying, "C'mon, we got you." He can't understand how they found him. They found him because the white MPs hired tribesman from another tribe to split and point. So, the white MPs though were perplexed. They said, "How could you tell it was him?" He says, "Oh, he was the only one swatting flies." (Laughs)

Eric Jackson: (Laughs)

McIntosh: None of the other Africans are swatting flies! But, there he is.

Eric Jackson: You mentioned another story about another guy who defected from the Army to go to Russia.

McIntosh: What's that?

Eric Jackson: Another guy from the Army that went to Russia.

McIntosh: Yes.

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Eric Jackson: That defected from your group and went to Russia. You don't know this story? When the cold war was on? It was somebody that defected and went to Russia?

McIntosh: You're getting into my imagination now.

Eric Jackson: Okay. (Laughs)

McIntosh: See, but it's a fact that several of the people who were primary proponents of the Soviet Union, all of them defected and came to the U.S. Because of them having first hand knowledge of what it was all about, the U.S. made them turn into first class consultants about all that. The next thing you know, somebody who was against the country is now telling the country what the conflict is between the...and they're writing books and giving lectures. So, I knew that background and I used that in telling my story to bring a number of things together. You see, in a good story—in fact, most actors, if they're any good, the first thing they do is they look at the script to see if the main character—if it's the character they're asked to portray—does he, and how does he change? They know that if the character does not change, that character ain't going nowhere. It's the degree and how the character comes in and is changed by the circumstances of the story. That's how good the story is. So, in order to make my story good—but it's based on fact. Truman gets this special band together, the Soviet Union sent agents, soviet agents to subvert this whole thing. Namely, they targeted the weakest members of the band. That is, any member who complained, they looked to as a target to get to make the complaints public on Radio Moscow. Ultimately what they wanted to do was to renounce their citizenship on Radio Moscow to the world. I was targeted because I was always looking for something bigger than the evil was. It can't be just this dumb, there's got to be something bigger than it. They also targeted a man who had malaria fever in Africa, he developed malaria and he never got over it. So, he was constantly complaining, so they were hot after him. But, the person they really wanted the most was a man who we called—he was really the spiritual leader of the band. He was older than we were and he was very, very knowledgeable about history. He read constantly. So, they put him in charge of what we called T I and E: Training, Information and Education. So, essentially what he would do, he would read the newspaper to us. He'd read the main things from the newspaper. We'd spend time talking about that, "Oh you gotta know senator so and so did so and so." So, we felt like we were intelligent about what was going on. So, he was our spiritual leader. So, the Soviet Union is after him mostly. He didn't know this, but when he did find out that the Soviet Union had put...we were moved into a new barracks. They were trying to get a race riot going, and they almost succeeded. When that happened we were moved out of Frankfurt to Mannheim. So, we moved there and the idea was

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to, what's another thing? We moved to Mannheim...where am I going with this? Why did I tell this story?

Eric Jackson: You were telling us about this plot where the Soviets were trying to get...

McIntosh: Oh yes, okay. So, the sergeant that was in charge of—our spiritual leader. He discovered that the Soviet Union had put wires in our rooms to eavesdrop on conversation. They were after this guy who had the malaria because he was constantly complaining. His name was Buck Dyson. The man that they were after was Willie Cox. So Cox tells Dyson, “The next time they get in touch with you, tell them I want to see them.” That led to an arrangement where three Soviet agents met with Cox in a swanky club. It was one of those places that looked like an international, more like Casablanca international place where people were hanging out and making deals of all kinds. So, the deal is that, “Well, Cox we asked to see you.” “Well, yes why?” “You made it clear that you didn’t want to serve your country, you wanted to serve anywhere except the states. You obviously don’t like your country.” “Yeah well what else?” “Well, don’t you thing this would be an opportunity to tell the world how you feel.” Cox says, “Well I hear what you are saying and it’s clear that what you want. But, we got a problem.” He says, “What kind of car does Joseph Stalin drive?” “Car?” “Well, yeah. Let’s face it; I’m a black man. A Cadillac is very important in my life.” “A Cadillac?” So Cox says—they brought a woman. The two men were going to leave and leave Cox with the woman thinking that he’s going to reveal everything to her. So they say, “Wait a minute, car?” He says, “Yeah.” He says, “If the leader of your country does not drive a Cadillac, what could you possibly offer me?” They never bothered him again, him or any others. True story. Knowing that that was there intent, to scuttle bug everything Truman was doing through the band, I then join that to certain elements of the story. But, they will not be engraved in stone until I get his and his inspection.

Eric Jackson: Okay. Could we get you to go back to the Gordon Parks, telling us about Gordon Parks?

McIntosh: Okay. Gordon Parks, he gets us a deal with John Cassavetes. Cassavetes says—gets one of the last of the Warner Brothers to say, “Oh, yeah okay,” because Gordon Parks was a number one photographer for Life Magazine. So, what’s his name says, “Yeah. Here’s his life story, and there’s a photographer, why don’t you let him direct it.” “Oh, okay.” Gordon Parks had another concept. He wanted to make the first black Orson Wells written by, directed by, and music by Tom. So, what Gordon had done to prepare for this, he hired a man who had taught me at Juilliard. He was one of the best teachers ever, Henry Brant. He was a superb teacher, the only music person who taught composition, truly, for me. So he hired this guy to write a

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symphony about his story, to put his story to music. The deal was, Brant says, "I'll orchestrate this for you, but I will not write a single original note. You have to come up with every note." So, basically there's composition, there's orchestration and there's preparation. Brant wanted to keep it honest and say, "All composition comes from you. You build the house and I'll paint it and decorate it and make it look good." So, that's what orchestration is. So, the thing is finished. Then, when he gets his picture deal, Parks says, "Henry, I got a picture deal, C'mon and do this music for this movie." Brant says, "No, I've had it. I'm making you look good on my back. It appears as though you have all this musical excellence and I'm tired of it." Gordon Parks says, "If you're going to let it go, could we at least have a student of yours, someone that's been trained by you." So he says, "Oh yeah. There are two guys: Benny Golson and Tom McIntosh." He said, "Benny Golson is right here in Hollywood now. He's living in Hollywood. McIntosh is still in New York." So, he got in touch with Benny Golson. Benny had been Hollywood long enough to know how it works. The system is, if you come to Hollywood as a—and the first thing you do is as a second class person is you come in and the first thing you do, you're known as an orchestrator. You never become known as a composer. Benny decided that he did not want to become known as an orchestrator, he wanted to be known as a composer. So, he called me and he says, "Mac, look here is the deal. They want Gordon Parks to do this, he can't. So, they now want someone who studied with Brant. Brant recommended me and you." He says, "Here is the thing, there are going to give you more money than you are ever going to make in New York." He says, "Why don't you take the money and run. Take the money and go back to New York." He didn't want to be known as an orchestrator, he wanted to be known as a composer. So I said, "Okay, that sounds good." So they wanted some demonstration that I could write for classical music because they didn't want jazz for this. I had just finished a situation where I did some classical music and it was with Shirley Verette who was with the Opera.

Eric Jackson: The MET?

McIntosh: Well, anyway I had just done some work with her and I had a full-blown orchestra behind me. She thanked me because I extended her career from the concert stage to the commercial world. So they heard the music and they said, "Oh yeah, okay." So I got the gig. When I went there, I started doing it and when it was over I said, "Hey, it was a great experience and I learned a lot." I found out about three or four days from when I had went there, I had started on the score. They arranged a grand piano to be in my room and I worked hard around the clock for a week. I said, "Hey, this is turning out very nicely." Then all of the sudden I discovered one day, I couldn't think of another note tonight. It was like I was dry. I started to call the studio and say, "I fooled you, and I can't do this." But, I recognized what it was, I was used to doing—it was like a fighter who has only fought one or three rounds. Namely, I was doing music for your shows so I could get away with a

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piece of music that lasts three or no more than four minutes. So, I knocked those out no problem. And, also thirty second commercials. That was the scope of my longevity, my staying power. But, this is the first time I have to write an hour and ten minutes of music continuous, and it's all gotta make sense. So, I challenged myself and I get what I think is a great beginning and I run dry. I started to call Paramount and say, "Hey, look, I fooled you. I can't do this." My wife said, "Mac, don't you understand, you're just too close to it. You need to take a break. Why don't you walk around the block." So, I walked around the block and by then I had learned a very important art. Namely, you don't get right information unless you ask right questions. So, I walked around the block and asked myself the most mundane, dumb, nitty-gritty, basic questions because somebody from Mars just dropped out of the sky and asked you, "You say you're a musician, what is that? What is music?" "Oh, music is communication." "How?" "Through instruments." "That communicate what?" "Rhythm, pitch and harmony." "Okay, good." I had learned from Dizzy Gillespie that rhythm is at the core of everything. One night, I'll never forget, Dizzy had just finished playing. Dizzy's performances were always the most electrifying things you'd ever want to hear. He really came alive and felt like a new person. So, a great trumpet player ran up on the stage after he finished and said, "Diz, I noticed you always flutter your fingers between phrases, are you looking for the next melody?" He said, "No, I'm looking for the next rhythm." He says, "When I get the right rhythm, the right notes will fall in place." I heard that, and that kicked in when I was asking those. "Where do you start? Rhythm." You don't have an original composition unless you have an original rhythm. Right the rhythm first. Then add the notes. What's the rhythm? (Scats rhythm). That's why drum solos are so important in jazz, because every soloist should play like a good drummer. You don't play what you know, you play what you feel, and you feel not "Oh, I did that, now I know this." You go with the feeling and say, "If you did this, you have to play something that extends from what you play." You don't tack something on that you know. It's gotta sound like it's a spool unwinding and you can't stop the spool. So, that was one of the most important confrontations in my life. I came home and I started writing and I never had to look back. More than that, there were several very famous Hollywood composers who had run into mental blocks, did half the show and couldn't get through the rest. The studio sent me to walk them out of their block. So, then when the thing is over, everyone is talking about how great this music is for the movie I had done. I was shocked when I saw Gordon Parks' name on the music that I had done. Yes, the themes that Henry Brant had worked with him on, they were the basis for everything I did. I didn't know it initially but what happened was members of the Academy called Gordon and said, "Gordon, we want to nominate this music for this movie called *The Learning Tree*, we want to nominate that. But, we know that we are not in the main title, but the score itself. We think the score is outstanding and we know what McIntosh wrote the score. You

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did the main title. If you give McIntosh credit, then we'll nominate the show." Gordon says, "No way."

Eric Jackson: Really? Oh my goodness.

McIntosh: He had a wonderful English secretary. You know, Gordon always wants to deal with top flight, so he had Henry Brant. Why he settled for me, for his secretary he had a woman who had worked with Yerna and Low on *My Fair Lady* and all. So, she was really highly qualified. She watched the whole thing and more than that, she was like a mother. She says, "Here Mac, why don't you have another cup of coffee and take your break now." So, when she saw, having sat with me as I plowed this stuff out, she saw Gordon put his name. She had great respect for him and then she lost it after that. I couldn't believe it. It's one of the greatest irks I've ever had in my life.

Eric Jackson: What are some of the projects you did for Gordon Parks?

McIntosh: What's that?

Eric Jackson: What are some of the movies you did for Gordon Parks? Name some of the movies you did for Gordon Parks.

McIntosh: There are two. I did *The Learning Tree*, which is the first. Then next one came. Gordon had an idea for a story—*Shaft*. He had heard Isaac Hayes had a demo and he loved his voice. In his demo, he had a new fangled discovery. Namely, that you could use your foot to push a pedal on the guitar. (Imitates sound of a Wawa pedal.)

Eric Jackson: The Wawa pedal.

McIntosh: So, he loved that sound. So, they hired Isaac Hayes. Then they discovered that Isaac Hayes couldn't write music. They said, "Well, let's get somebody to supervise him." Gordon says, "Well, I know just the guy." So, they asked me if I could come on in and supervise the music. I said, "Well, okay." I made a deal and they were going to give me very good money for supervising. I happened to be living in an apartment house that was one by a general manager who used to do roadside work. He was the *Mater Dei* for a party for all black entertainers. He says, "Tom, do you know Isaac Hayes?" I said, "Yeah." Isaac had already been nominated for an Academy Award for *Shaft*. He said, "Isaac Hayes told everybody there that he couldn't have done *The Learning Tree* without you." So I told my wife, "Well, if he's public with his praise for *The Learning Tree*, he'll be public about *Shaft*." So, when he gets his Academy Award I said, "Okay, let's hear it." He thanks his grandmother,

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he thanks everybody, and he never mentions me. Then I look and check and see on the album—see I kept telling my agent and everybody. I said, “Look, there are two salaries here. Isaac Hayes is not known as a film composer, but as a popular composer. He is going to make a lot of money for this.” And sure enough, it wasn’t that the movie was all that good, people watched the movie because of the music. So, he got a lot of money and I was telling my agent, “There is a salary for what’s on the screen, and what the people are listening to.” My agent said, “Oh Mac, this movie ain’t going to do nothing. Take the money and run.” History says no. It made a big noise. Then they come back. Isaac was smart. Isaac was the first man in history to come in a studio, do the music—and when you do the music for a motion picture, that’s an automatic buyout. Namely, you are selling your music to the studio. You don’t own it, you wrote the music and you’ll always have documented evidence that you’re the composer. But, the music legally belongs to the studio. Isaac knew that but he danced and he saw everybody so excited about the music for the show that he danced around and never signed anything. It was always his. So, now when it comes to doing the second one, they know they’ve been had and Isaac knows he’s got them. He says, “I’ll do it.” But, he wanted to make himself bigger than Shaft. He says, “This is my music that sold that movie, that means I’m bigger than the character you created called Shaft. I want more money than him. He had them over a barrel.” But, the same problem existed: Isaac can’t write music. He can put it on a tape, but somebody has to translate it from that to the screen. “Get McIntosh.” My agent says, “Mac, you got them. Walk. Don’t do a thing until they meet your terms. You are the composer, not Isaac Hayes.” Something said, “No.” Gordon came over and begged me he says, “Mac, look, you did something. You did this for Isaac Hayes. Please do this for me.” I knew I could not escape the fact that he gave me my first big break so I told him, “Okay.” I went ahead and did it. My agent was mad with me because he says, “You got them over a barrel, and they have to meet your terms not theirs.” It created a big scuffle because the question was, “This guy McIntosh, can he really write music?”

Eric Jackson: Really?

McIntosh: (Laughs) Anyway, I think I’ve about run out now.

Eric Jackson: I have another question about the movies. I read that you said there was an important lesson that you learned when you were writing music for movies. You said it’s something jazz musicians don’t think about, a lesson that you learned.

McIntosh: Well, basically, jazz musicians think in terms of sound. Humans, normally think in picture because of the way we dream and so forth. The motion picture experience teaches you to think in terms of emotion. The universities teach music, historically, they teach...it’s understood Bach is the father of European classical, this

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is what he did. Then came this so and so, and then came Mozart, then came Beethoven. They essentially teach you the main devices, harmonic devices, and maybe some melodic devices, but they never teach anything about rhythm. They never teach a thing about rhythm. Rhythm is the driving force.

Eric Jackson: So, you thought that music had to be...working with movies, you thought that music had to be pictures?

McIntosh: I had to know how emotions...you have to identify what emotion do you want the audience—and Hollywood saves the composer for last. You got the director; you got the producer, cutting editors and so forth. The last person who deals with the film is the composer because it's the last time that the director and the producer have to make sure that the audience will respond emotionally to what they want. So, the composer has got to know what emotion do I want the audience to feel. If you don't understand that, you shouldn't be doing the picture. How do you translate knowing what the emotion is? How do you translate that emotion to musical sound?

Eric Jackson: How is that important for a jazz musician? As a jazz musician who is not working on a movie, is that a lesson they should have?

McIntosh: Miles learned it in a round about way. Miles found out a long time ago that he did not play his best unless he had some secret guarded on him. Or he had done something secret, he had to feel good about himself. And Dizzy understood that Miles' greatness came because he understands something he didn't. Dizzy was always promoting the trumpet, what a brilliant trumpet player he is. Miles was focusing on his feelings. Miles that was his main thing. How does *he* feel about what he is playing, not about his dexterity on the trumpet player. He didn't care what you thought about him as a trumpet player. He wanted you to feel that he was absolutely accurate about his feeling. It's the same lesson, people go by how they feel before what they think. Miles came to understand that. Motion pictures teach that, if you are going to affect the public you have to know what they are feeling and how you're going to affect what they are feeling.

Eric Jackson: You said that MTV showed how you could put pictures of the music in front of the people, too.

McIntosh: When MTV came out, I was in Hollywood. I said, "Hey, somebody said, 'What if we used video to pre-sell music, you'll have MTV.'" I said, "That will work both ways. What if we use music to pre-sell video?" That's one of the ideas I had, it's never been done. To use music to pre-sell the motion picture; that's what I've got. Now, when you listen back, even though we've made dramatic changes in what

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you've heard, you should be able to hear that you asked me, "What is the name of that?" You wanted some literary attachment to what you heard, you heard—what you were hearing was bigger than what you were hearing. You wanted to know, "What's the title of that?" You were desperate, "What do you call that?" You could hear that this is bigger than just the sound. So, it starts off, and I know without ever making the mistake of imitating what you see, reflecting what you see. There is an ocean down here and I've been there a couple of times. It's just staggering to listen to the sway of the sea. So this thing opens with the sound of the sea. He was here when I first connived it and displayed it on the piano. He said, "Mac, no, no, no. That chord you got there, that's burning man." Then when he heard it orchestrated he said, "Yeah, I got it." So, you don't hear waves, but you get a reflection. Then I transferred it from the earth to the ear.

Eric Jackson: One other thing you said about--

McIntosh: What the whole thing is building so, it's a heavy celebration of the black American music's spirit. That last piece you can very clearly hear: (Sings melody). Miles Davis said that moved him to write "All Blues." He said people used to come everyday at lunchtime and they would sit and sing. And he came up with, (sings melody). That's what it was. He translated that spiritual into Gospel. And guess what, that is the best selling record in--

Eric Jackson: Yeah, in jazz history.

McIntosh: ...even today.

Eric Jackson: We should get to the mention, the piece that you were just describing of yours with the sound of the sea, could you tell us the name of that again for the recording?

McIntosh: The Gandy Dancers. They were a historical fact. They...no one knows anything about it. So, I would thought I would have a movie in which a jazzman is ordered by a record company, to work with the likes of me because I've had associations with Miles and Dizzy and so forth. So, the main character has to listen to me. The first thing I do is take him out to the railroad track where there is the sea. So, you listen to the sound of the sea, but you're looking at a railroad track. So, the young kid says, "What's this got to do with jazz?" The old man points to a sign that says "Stop. Look and listen." So he gets him to shut up long enough to hear the story of the Gandy Dancers. He hears this story and comes up with a piece of jazz music that had never been heard. But, more than that, it's profoundly the place that has never had jazz and it's the most natural place to have jazz than New York City. I can't tell you.

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Eric Jackson: You can't tell me?

McIntosh: No. (Laughs) You'll have to see the movie. I'm just dramatizing. I've been around a long time and I've seen a number of things that are great that have been thrown in the trash. My big thing now is to go through the cultural trash of the world and discover the things that have made a huge impact on me that I think can make an impact on others.

Eric Jackson: Could I ask you to make a comment about music today? What are you hearing, the state of music today?

McIntosh: You're a smart rascal.

Eric Jackson: (Laughs)

McIntosh: I opened my mouth, boy, and I fell into a trap. I have some strong feelings. It takes a movie to explain it. That's what Liberty and Jazz is doing....See, most people are not aware, they don't pay any attention, that the black American music experience has been the most powerful shaping force in the history of entertainment. Most people don't know why. They know that fact and some would like to forget, that the problem is that music...the history of the music business is essentially the history of Adam and Eve.

Eric Jackson: In what tense?

McIntosh: The bible says the first man came on the scene. The Creator says, "It is not good for the man to be left alone." So, the man is put to sleep and the first operation occurs. The man now sees the first woman, she's got to be the most beautiful woman that ever existed. And the man, never having gone to any music school or any college about language and poetry, breaks forth in to language and poetry. "At last, bone of bones, flesh of my flesh, this one will be called woman because from her all living things..." Okay? The history of music has been every generation of young men discovering beautiful girls. "Wow! Look at her!" They come out with (sings). It's always about women. The history of most of the music has been essentially the history of young men celebrating the...The Beatles come on the scene. "Wow!" Young men are discovering, "I want to hold your hand."

Eric Jackson: What about the blues when somebody is crying about the women?

McIntosh: What about the blues and what?

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Eric Jackson: When someone is crying about the women, he's not celebrating, he's crying.

McIntosh: Well, this is why the black American music experience ties in so many ways. For the first time, you get this direct outburst. European classical music is to hide your feeling, your deepest feeling behind art. The main thing is to be artistic whereas, African Americans had no time for that. They are screaming, "My family has been taken away, where are my children?" They're coming with direct emotional outburst. But, they're smart enough to turn it into music. Now, comes this other problem of white America saying—let me ask you this, everybody, why did white Americans decide that white Americans should paint their face black in order to sing songs of blacks. Why did that happen?

Eric Jackson: First it was a mockery? You're talking about the minstrel shows.

McIntosh: Yes.

Eric Jackson: Yeah, at first it was a mockery because it was part of a whole skit and portrayal that they were doing on stage

McIntosh: That's well stated. It's a mockery. But, the mockery is deeper than most people know. What's the first use of the word liberty? The first use of the word liberty is found in the bible in the book of Leviticus and it has to do with slavery. Most people don't have a clue that the whole black American experience goes out of a promise in the bible that slaves should be set free every 50 years. It's in something called the Jubilee. So now, when this is exposed, African slave owners in America, especially in the Bible belt, are perplexed. "Should we obey the voice of our God, or should we obey the profit motive?" So, they keep some way out and they discover called the Jubilee has an amendment to it. That is, slaves should be set free and granted liberty. "Huh?" "All their clothes should be returned to them and more than that, there should be a national celebration across Israel with the blowing of horns." Black Americans—people who owned slaves in the Bible itself. There's our out. They made a great amount. They said, "We will keep our African slaves, we don't have to let them go. We will grant them the liberty to wear our old clothes." So, slaves were granted the liberty to wear the old clothes of their masters. It says that they are to be given a national celebration with horns. "Well, let them play the horns." "Huh?" "Let them put on a concert for us." "When?" "Special holidays we will call jubilees." So, they created jubilees anytime they want. But, jubilee is really a Hebrew word for 50th. So, the first time the word liberty and 50th come together is from this biblical thing. All problems between black America and white America grow out of the mockery of jubilee. That's not known.

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Eric Jackson: I wanted ask you one other thing. We were talking about rhythm just a few minutes ago.

McIntosh: About what?

Eric Jackson: Rhythm, rhythm. I heard you say once that Roy Haynes taught you a very important lesson about rhythm.

McIntosh: Who is this?

Eric Jackson: Roy Haynes.

McIntosh: Oh, yes. His lesson is what I'm sharing with you. Namely, good drummers don't play this thing because they know it. Whatever they start, they develop. In that development you hear it's like a conversation with themselves. (Scats rhythm of drum solo) They master it when—I'll never forget, when I first met Moody, Kenny Clarke was his drummer. Moody called all the guys in there who were soldiers who wanted to come up and jam, to come and play a tune. So, I dared to go up there and I had just learned how to play my trombone. I had baggy pants. Whatever I played, Kenny Clarke made it sound like real music. (Scats Kenny Clarke's beat) I thought, "They're not playing what you play, they're extending what you do through their thing." So, what—Quincy calls him, Hagnes, Roy Haynes. That was his mastery of wrapping up what the other musicians...He wasn't interested in what he was going to play. He was, "How do I make the person who is playing sound better?" That's the focus.

Eric Jackson: How is that important to you if you sit down and compose something?

McIntosh: I'm thinking like a drummer. As I said, I'm thinking like a drummer and what really drove me this is when Charlie Parker died somebody said, "Well, Parker's mantle has been left to J.J. Johnson." I said, "What?" J.J. is a superb trombone player but you're going to put him in the category with Charlie Parker? Then I discovered what J.J. was doing...he played like a drummer. J.J. was...that is...any rhythm you got to start on the beat—you can start before the beat, on the beat, or after the beat. (Scats examples of all three types of beats) So, you can now control the audiences' ears by deciding if you're going to be on or after. Basically, a good drummer, a good jazz musician, keeps the audience guessing. He never lets them know. (Scats examples of syncopated rhythms) Keep the ear guessing. It's good conversation, as soon as somebody starts to talk and you heard what they said three times over—You can't stand that? No, not again. Don't offend my ear. What good music is about is good conversation that flows rather than, "Well, I'll have to tell this

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story, I know you've heard it three times but let me tell it again." That's not good conversation.

Eric Jackson: You helped Deval Patrick get a job doing something with James Moody?

McIntosh: What's that?

Eric Jackson: Oh, Pat Patrick? You helped Pat Patrick get a job with Moody?

McIntosh: Yeah.

Eric Jackson: The governor's father.

McIntosh: Moody, he had made me the director of his group. I was very happy to be able to lift him out of the dives to high places. Then I saw something wrong. I went to him and I said, "Moody, your loyalty is wonderful but you're hurting the band." I said, "Yeah, the bass player, you like him because he has the sound of a drum but he's playing the wrong notes." Musically, spiritually, you hear the wrong note and the bottom destroys everything. I said, "I understand he's been with you and all that, but it's hurting the band, it's hurting you and everything. You got to make a choice." He said, "Well, who do you think? Who should we get?" I said, "I know just the guy." I had never heard Ernest Outlaw play a note of bass, but I knew that he was a brilliant clarinet and saxophone player. The word came back that he had an altercation with the law and it scared him so that he stopped playing saxophone and just he started playing bass. I knew he was already interested in bass. So I said, "Whatever he plays, he's going to be excellent, go get him." He says, "Meanwhile, we are going to need an alto saxophone player because ours, Yusef Lateef, was..." Not Yusef Lateef...what was his name?

Eric Jackson: Ahmed Abdul-Malik?

McIntosh: ...the guy had a beautiful sound; he was a wonderful player. I can see a very intelligent man. Anyway, he decided to leave the band. At the same time, I was telling Moody he needed a new drummer—A new bass player. So, I went to Chicago and Outlaw was working as a...he worked on a Subway. I worked with him all the way down the line and cajoled him, "C'mon, join the band." He says, "Let me talk to my wife." So his wife wanted to inspect me to see whether or not I was going to be carousing with women and so forth. When she saw that was not going to be an issue, "Okay." So, I said, "We need a baritone saxophone." Outlaw said, "I know just the guy!" So he went to Pat Patrick. Pat Patrick came to join the band with Outlaw. Immediately, Outlaw put a sheen of excellence on the band, you could hear it. When

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he repeats a note (imitates Outlaw's playing) the line is stopped. There is no more music. (Imitates Outlaw's playing) Outlaw came and had a beautiful sound and put a sound on the band that was just beautiful. Patrick was so great on the saxophone, he scared Moody, he could play better than Moody. Moody went through this thing—I started it and I forgot it. It's the most important story of all. Moody comes and begs for a dollar. I gave it to him and my wife gets upset. Six months later, Moody comes into my house crystal clean and he's talking to my wife. "Man, what's going on? Moody looks great." Then he said he had put himself in an institution and got himself cleaned up and he was starting a new band and he wanted me to play in the band. I said, "Oh fantastic, I don't have to beat the bushes anymore. I have a steady job." Then he turned to my wife and says, "First things first Mrs. McIntosh, here is the dollar I owe you." The same dollar my wife gave him that I gave, he now gives to my wife. It was my wife's comment that no one had ever told him face-to-face, "You're a bum." He turned that around. So, you got that story. That connects with...what was that story you were interested about?

Eric Jackson: Pat Patrick, Pat Patrick.

McIntosh: That's the way Moody ties in with the Pat Patrick story. Now it turns out that Pat Patrick has a father. More than that, when Pat Patrick was dying, he came by the house and brought his father because he was looking for some alternative methods for dealing with cancer. So, I had run around and shopped with him and I got to meet the grandfather. Now it turns out the son...every time I look at him he looks so much like his father. I said, "Man, father and son?" So, anyway, I've always yearned to just go in—and the father—Pat told me when he was dying he says, "Mac, I got to tell you, the job you got me with Moody is the best thing that ever happened to me." So, I know he has certain misgivings about his father and I'd just like to talk to him and say, "No, what you think is not so. This is what I know." So, anyways...

Eric Jackson: That's interesting, that's interesting.

Kennith Kimery: I think we've gotten to the witching hour. I do want to say on behalf of the Smithsonian Institution and the National Endowment For the Arts and myself, Kennith Kimery, we want to thank you very much for taking time and for allowing us to sit with you for the last two days to unpack your life stories. As much as we could, there's so much more there and we really just scratched the surface and we hope that we will continue this dialogue in the days, the months, the years to come. I hope to see you in January in New York City.

McIntosh: Okay. Thank you, thank you very much. Thank you for allowing these dear friends of mine to partake in the whole thing. Thank you for opening what seems a possible means by which, a door, this thing what I've been doing, this bigger

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story, as you say, that hasn't been told, some measure can be shared. In fact, I got a letter from President George W. Bush.

Eric Jackson: I saw it on the wall upstairs.

McIntosh: He says America is a much better place because of my creativity. He says, "Laura and I would hope that you would share your creativity with the world." That's what I want to do. I hope that you guys will help me with that. So, I thank you and I sense nothing but sincerity and honesty in this whole approach. It's been an excellent experience for me.

Eric Jackson: Good.

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END OF INTERVIEW

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