

Atlantic, Concord, Mainstream, Flying Dutchman, Discovery, Galaxy, Pausa, Trend, and Jazziz, in addition to a few Japanese labels.

The owner of a swinging "walking bass" manner, comfortable in several idioms but not a prolific soloist, Leroy Vinnegar had a couple of heydays -- in the '50s and '60s as a busy freelance recording sideman, and as a member of Les McCann's most popular combo in 1969. As such, he played a major role in two of jazz's biggest hit albums, the trend-setting *My Fair Lady* set with Andre Previn and Shelly Manne (1956) and the Eddie Harris/Les McCann soul-jazz manifesto *Swiss Movement* (1969).

A completely self-taught musician, Vinnegar "fooled around" with the piano but gravitated toward the bass upon his first encounter. After turning pro at 20, he was the house bassist at Chicago's Beehive in 1952-1953. Upon moving to Los Angeles in 1954, Vinnegar quickly settled in as the bass player of choice on records by Stan Getz, Shorty Rogers, Chet Baker, Shelly Manne, and Serge Chaloff, among others. He also started recording as a leader in 1957, reeling off a pair of albums for Contemporary with the word "walks" appropriately inserted in each title. Starting in 1959, Vinnegar would work and tour frequently with Joe Castro and Teddy Edwards while continuing his freelance activities. In the early '80s, he appeared on television as a member of the Dixieland-styled Panama Hats behind actor/banjoist George Segal.

*Walkin' the Basses* Although a bout of ill health caused him to move to Portland in the late '80s, Vinnegar remained an active player into the '90s, and he returned to the recording scene as a leader in 1992 (on Contemporary again) with a CD entitled -- what else? -- *Walkin' the Basses*. Vinnegar died of cardiac arrest in August 1999, a loss to the jazz world and a particular blow to the Portland jazz community.



# Songs From *My Fair Lady*

**Shelly Manne**  
**André Previn**  
**Leroy Vinnegar**

This trio set by Shelly Manne & His Friends (consisting of the drummer/leader, pianist André Previn, and bassist Leroy Vinnegar) was a surprise best-seller and is now considered a classic. Previn (who is really the main voice) leads the group through eight themes from the famous play, including "Get Me to the Church on Time," "I've Grown Accustomed to Her Face," "I Could Have Danced All Night," and "On the Street Where You Live."

Known as a successful classical conductor, jazz pianist, and composer of jazz, classical, and film music, André Previn frequently bridged the gap between popular and so-called "serious" music, and in doing so broadened the horizons of both. A German-American who fled Nazi Germany with his family in his youth, he went on to win four Academy Awards, all for his work on film musicals in late '50s and '60s, including his adaptation of *My Fair Lady* (1964). By the '70s, he had established himself as one of the world's leading classical conductors, with terms at the London Symphony Orchestra (1968-1979), Pittsburgh Symphony Orchestra (1976-1984), and Royal Philharmonic Orchestra (1985-1992). He also served as music director of the Los Angeles Philharmonic from 1985 to 1989. During his tenure at the LSO, the BBC series André Previn's Music Hour made him household name. All the while, his career-spanning jazz recordings included collaborations with artists such as Benny Carter, Herb Ellis, and Shelly Manne, as well as classical artists including Itzhak Perlman, Leontyne Price, and Kiri Te Kanawa. Winner of ten Grammy Awards, Previn was the recipient of the Grammy Lifetime Achievement Award in 2010.

Shelly Manne made a countless number of records from the 1940s into the '80s but is best-known as a good-humored bandleader who never hogged

the spotlight. Originally a saxophonist, Manne switched to drums when he was 18 and started working almost immediately. He was with Joe Marsala's band (making his recording debut in 1941), played briefly in the big bands of Will Bradley, Raymond Scott, and Les Brown and was on drums for Coleman Hawkins's classic "The Man I Love" session of late 1943. Manne worked on and off with Stan Kenton during 1946-1952, also touring with Jazz at the Philharmonic (1948-1949), and gigging with Woody Herman (1949). After leaving Kenton, Manne moved to Los Angeles where he became the most in-demand of all jazz drummers. He began recording as a leader (his first session was cut in Chicago in 1951) on a regular basis starting in 1953 when he first put together the quintet Shelly Manne & His Men. Among the sidemen who were in his band during their long string of Contemporary recordings (1955-1962) were Stu Williamson, Conte Candoli, Joe Gordan, Bob Enevoldsen, Joe Maini, Charlie Mariano, Herb Geller, Bill Holman, Jimmy Giuffre, Richie Kamuca, Victor Feldman, Russ Freeman, Ralph Pena, Leroy Vinnegar, and Monty Budwig. Manne, who had the good fortune to be the leader of a date by the André Previn Trio that resulted in a major seller (jazz versions of tunes from *My Fair Lady*), always had an open musical mind and he recorded some fairly free pieces on *The Three and the Two* (trios with Shorty Rogers and Jimmy Giuffre that did not have a piano or bass, along with duets with Russ Freeman), and enjoyed playing on an early session with Ornette Coleman. In addition to his jazz work, Manne appeared on many film soundtracks and even acted in *The Man with the Golden Arm*. He ran the popular club Shelly's Manne-Hole during 1960-1974, kept his music open to freer sounds (featuring trumpeter Gary Barone and tenor saxophonist John Gross during 1969-1972), played with the L.A. Four in the mid-'70s, and was very active up until his death. Throughout his career Shelly Manne recorded as a leader for Savoy, Interlude, Contemporary, Jazz Groove, Impulse, Verve, Capitol,

# Songs From My Fair Lady

- 1 Get Me To The Church On Time 4:21
- 2 On The Street Where You Live 5:37
- 3 I've Grown Accustomed To Her Face 3:21
- 4 Wouldn't It Be Lovely 5:33
- 5 Ascot Gavotte 4:17
- 6 Show Me 3:40
- 7 With A Little Bit Of Luck 6:01
- 8 I Could Have Danced All Night 3:00

Drums - Shelly Manne    Piano - André Previn    Bass - Leroy Vinnegar  
Recording Info: Recorded by Contemporary Records August 17, 1956, in Los Angeles  
Engineer - Roy DuNann    Producer - Lester Koenig