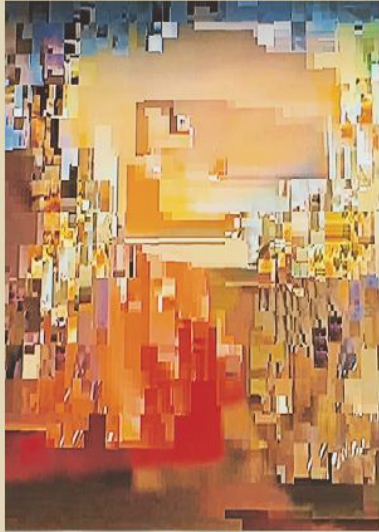


Gettin' High



David Bourns

The stories in Gettin' High take place in New York, Puerto Rico and a Michigan farm. An overarching theme is the search for meaning and love as the country rapidly evolves in the 1960s. Musicians' lives are central to all the stories.

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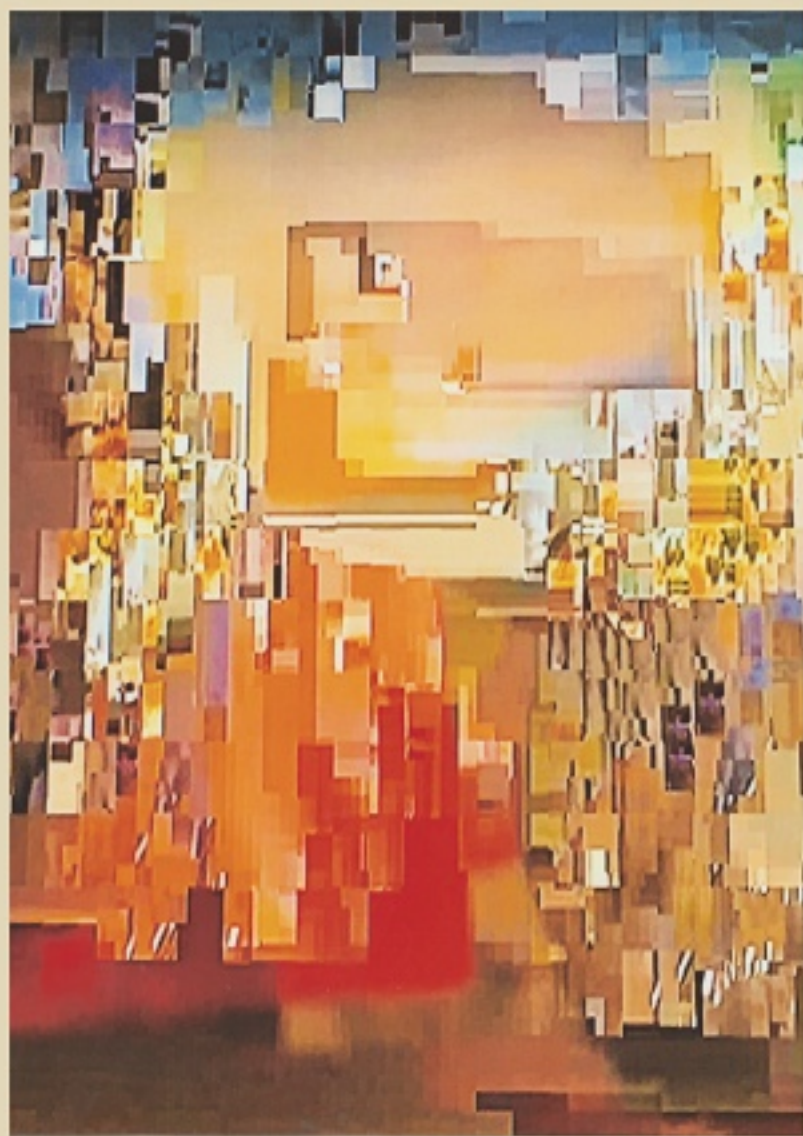
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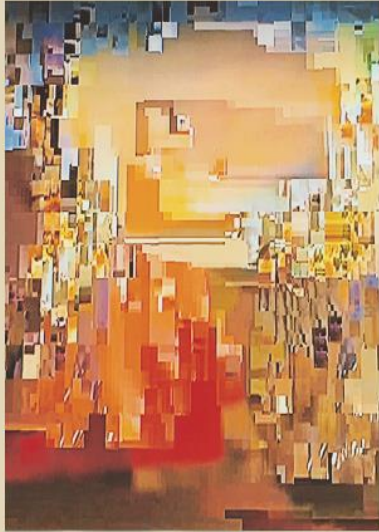
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Milly **A Fantasy**

I was getting high in Louisville, Kentucky or Paducah, it didn't really matter. The people were pretty much the same all along the Ohio-River towns, the people we stayed with on that concert tour the summer of '62. We performed on the stage of a giant, floating barge—outfitted with risers, lights, mics and red, white and blue flags. To save money, the director lined up lodging for the musicians with local “hosts”—the well-to-do that is—southern gentility, nouveau riche or affluent “old wealth,” choose your poison. Three cars in four car garages, bombed out on Jack Daniels before dinner, served by colored maids in prim, white aprons. “Y'all try a mint julep, yet? And I hear you have a colored gal playin' trumpet, right? Haven't nudged her into the river yet—haw!” They hid their sad impotence in alcohol and memberships in swank country clubs, whites only—not stated, but rigorously implemented, except for the “help” who cooked, served, washed dishes, and maintained the pristine golf courses. I did enjoy the southern cooking though, and a couple mint juleps made a semblance of genial conversation begin to flow.

And then there was Milly, the “colored” trumpet player. Of course, she wasn't playing *principal* trumpet—that had to be a white kid from Juilliard. But she could improvise, which was a skill they didn't teach at Juilliard

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