

AN INTERVIEW WITH HORACE TAPSCOTT

LOS ANGELES, CALIFORNIA

October 13, 1982

© Bob Rosenbaum 1982, All Rights Reserved.

[Part One of Two Parts]

LET ME START OUT BY ASKING YOU, DO YOU HAVE ANY CONTACT WITH THE PEOPLE IN TOWN WITH THE JAZZ HERITAGE FOUNDATION? THE PEOPLE WHO ARE INVOLVED WITH THAT?

Yes, I have a couple of friends that are part of the Foundation, and I can always get a hold of these people somewhere. So they're here, yeah. They just started that about 3 or 4 years ago; they have a pretty good idea. And most of the people that are part of it, I know. It seems to be quite an organization. They're trying to put it together.

I haven't seen anything. They haven't put anything together yet, but I see them doing it.

A LOT OF IT IS REAL LIMITED BECAUSE OF THE FUNDS THAT THEY'RE GETTING.

Uh-hm.

SO YOU GENERALLY KNOW WHAT THEY'RE DOING AND THEY ARE AWARE OF WHAT YOU'RE DOING AS WELL. THERE'S COMMUNICATION THERE.

More or less. That paper that they have – every so often they send me a folder on what the group is doing and where. And they do certain stories on certain cats here in town. And that came from quite a bit of talking. People here in town. Getting to cultivate what we have here. And they seem to be working on that. And I don't have any complaints about them, so far (*Laughs*). You know.

IT'S A SLOW KIND OF THING. IT REALLY HAS TO BUILD, NOT JUST THE PEOPLE IN THE ORGANIZATION, BUT THE NUMBER OF PEOPLE INVOLVED IN THE COMMUNITY HAVE TO BE...

It's quite a job. And doing it correctly is –

ESPECIALLY IN LOS ANGELES. IT'S A BIG PLACE TO TRY AND DO THAT.

It's a proving ground, you know. You have to really be a part of this to try to put that over. It takes up a lot of your time. And you might not have any monetary compensation for it, which is something that you might need right away.

It's the kind of job that has no timetable on it.

You know, you have the balance, and you might take the other way. Because it's quicker for you. It makes more sense to you at this moment. But other than that, it's the kind of job that has no timetable on it. I mean it's a bunch of people who are going to be here. This might be the last day on earth! Whatever. They have to realize. This is what they have to do.

And you know it's going to take that kind of dedication; that kind of concern about it to gain your place in this particular society that your trying to get entered in.

THAT'S RIGHT. TO REALLY GET IT GOING. THAT'S EXACTLY WHAT IT NEEDS. THAT KIND OF DEDICATION. AND YOU START OUT WITH MAYBE JUST A FEW PEOPLE WHO ARE LIKE THAT. AND THEY ATTRACT THE OTHER PEOPLE.

Yeah.

BUT IT'S A LONG TIME, LIKE YOU SAY. YOU CAN'T WATCH THE CALENDAR.

No you can't. And you can put it on the board, how it's going to be, and how you want it to be, and you can attempt to put it like it is on a scheme you made up. But it don't work like that.

NO, NEVER DOES. THERE'S ALWAYS SOMEONE ELSE KNOCKIN' AT THE DOOR!

Tttssooo! There's always something happenin'. *(Laughs)* So, out there in it is the only way. Because, you know, then you can tell where you're going and why. And that's how you're going to tell.

If you're walking down the street and you hear something that's playing on the radio; which way it's going might have something to do with what you're doing. Like, we're walking down the street and we hear the youngsters playing, the youngsters might walk past with their radio playing – Charlie Parker, so and so. You hear that and you say, "Oh, well, it made sense!" You know?

The ignorance is our fault – because we didn't take enough time to deal with it.

THAT'S THE ONLY WAY YOU CAN HEAR THAT STUFF, TOO!

That's the only way. And you have to be out there in it and take all that abuse that you're going to get. I mean the mental abuse because of the ignorance of what's happening. And the ignorance is our fault – that it's happening – because we didn't take enough time to deal with it. By us being the musicians, we have to work;

it's a hard situation, like a rock and a hard place kind of thing.

But you can still see something beyond. And that's the only thing that would keep a person pursuing at this kind of a level. It's almost like the Kamikaze pilots. You know, you just go and – Pttchhoooo!

GO UNTIL YOU STOP.

Expendable. People. But it shouldn't be that after 2 or 3 generations that still goes on so strongly. Just kind of a "OK, let's get it on!" kind of attitude. By now, there should be some questions about what they want to do in life. Musically. What have you. I mean they should – the young people – allow themselves that opportunity.

But it's really hard to get in there where they are. I mean, you know, you can have all the material stuff you have to do, and *(Claps hands)*. And... "Are you going to keep this up everyday?" "Do you think this is going to hold your interest?" "Do you know what you're dealing with here?" "We don't have no money to pay you."

And a lot of people that were in the orchestra – a lot of them are gone. They're still in the music. Several of them are teachers in the schools. In the Junior High and the High Schools. Those are the main places to put these people. Crenshaw High. Los Angeles High. Jefferson High. Fremont High. All of the high schools. I can tap into them, right? Today. Because the people that are running the things, some of the people that are running the bands, were members of the Orchestra in the early '50s and '60s. So they are applying through that system.

Which I was never able to do. I couldn't have gone and done that. Because I would have been shut in. And I knew why they were doing this to me. So I broke out of that. And the youngsters were saying, "Why didn't you go to college?" Then I'd have to tell them what I'd like to see happen. And so, if I'd like to see that happen, I'd have to do something to contribute toward it. So I had to give up something, you know, to do that. For about 19 years of my life. That's why I've been here, trying to at least get that point across.

Now, I'd like to do some travelling. Playing. See parts of the world. And when I come back, I'll be more settled in my head. I can have a better understanding of what's going on outside of the area that I live in, that has to do with what I'm about. I'd have a better understanding of that. And to me that's one of the most important things about living – to know where you're living at. And adjust to things around you until you get to the point where you can make a step either way you want to go.

But the idea is to pass something on...something that has something to do with your race, that comes out of your heritage; something that you can share with everyone.

In my case, I made the step which way I wanted to go, and I had to give up monetary value, or fame, or what have you. But the idea is to pass something on, you know. That made sense. That had something to do with your race, that comes out of your heritage, something that you can share with everyone. But it first has to have a particular level mentally, physically with all of the people involved. They have to be able to understand John Carter or Bobby Bradford when they hear 'em. They know what they're after. They at least have the choice to say, "Well, I don't want it." or "I do want it." Because they're hearing it. They're not exposed to it enough. So the only way, the best way to expose the young people to it, or the other people involved or interested, is to take it to them.

The crux of our motion is to take the music and the art to the people through the years, and when it becomes a part of them, then they will understand you're existence and you. It gets kind of complicated, but it isn't. It's just a matter of bringing it to them. And it takes a lot of –

you're gonna take a lot of ridicule and abuse, so to speak, being with people who are speaking about you like you are not there. That you've never been there. And all they know is what they've been told. And what you're about, they don't see it in the paper, and they don't see it on television. "I didn't read it in a book," about John Coltrane and so forth. "I don't know a thing about him. But I do know about so-and-so, because I see him every night on television." And that same old fight just keeps going on and on. And a lot of us just say, "Well, I'll just go on over here, make a few records, and make me some money, and travel." But I don't like what's going on. I don't like to make records that I don't have anything to do with. You don't like that, but you keep doing it. And the only way, you know, is to change.

The musicians – it's up to the artists themselves. And in this particular case, about the Afro-American classical music, this American music, that is the only music that they've developed in this country, has to be set in an area as the European classics are. You come into America – you're in New York or Los Angeles, San Francisco, Houston, Texas – and you want to go hear some music that you relate to, you should be able to hear it. There should be a place for it, another words. And once that's settled, then you have another road to go. But I mean right now it's so hard to get that instilled into the minds of the people that you would like for it to be instilled in.

You're gonna take a lot of ridicule and abuse, being with people who speak about you like you are not there.

Like when you mentioned about having festivals here. When they have festivals here, it's always the hometown person who gets skipped over. But in this case, with John and Bobby, and then knowing how they are hustling all the time.

Steady hustling. It was the first time I've ever seen them billed on any kind of festival that had to with Black music. And I remember these cats for years – doing what they're doing. But now they spend most of their time travelling, you know, to Europe and back. Back and forth. John and Bobby. They seem to have been doing it forever, you know.

But it's always good to be able to walk out of your house and be recognized by people where you live. And that's hard. You know, that's hard for everything that's involved. Myself, I grew up in it. I was more or less around it and knew what to expect. It was setting some kind of road ahead of me to follow. I had a lot of guidance from the old musicians. I had my family and all; I had my mind set. I would go and listen to music and hear certain people. Next week they'd be dead. Nobody would care. You know, whatever.

And it kept going on and on and on.

Then comes along a party of people to capitalize on the name of – anyone you can think of. And they capitalize for a moment on that, then its over. Everybody's talking about this and that. But no one has done any kind of research – they don't go to libraries, you don't hear teachers assigning youngsters to do a thing on it – because it hasn't been established yet in the minds.

NOT YET.

Not yet. And until that's done. It's going to be a repeat of whatever has happened before. You know.

LET ME ASK YOU SOMETHING. BECAUSE THE FESTIVAL NEXT MONTH IS THE FIRST OF ITS KIND HERE IN LOS ANGELES AND JOHN CARTER AND BOBBY BRADFORD ARE APPEARING, AS WELL AS A NUMBER OF OTHER MUSICIANS. DO YOU SEE THAT AS A CHANGE?

Well, for this particular festival, I would say it's a real straight out – I don't know what happened for them to do what they did. I mean, when they said "The Kool Jazz Festival," you would expect something like that, the so-called "mainstream" type. But at least you would have, you know, the last few years. But this is the first time that I've ever seen this or any other festival – other than the ones in Europe – be like the one they have here for November. With the cats from

back east and everywhere. The real, so-called "underground" music of the early '60s.

It's finally going to be downtown in the Music Center. You understand? Where all the pianos are in tune. All the acoustics are in great shape; you can hear everything.

It's finally going to be in downtown Los Angeles. Downtown in the Music Center. You understand? Where all the pianos are in tune. All the acoustics are in great shape; you can hear everything. I can't tell them how much I thank them enough for making that kind of – whomever it was that had that in their mind to pick the people that they picked for the concert. They had it especially in their head, evidently. They had a whole different set of cats, you know. A whole different set. The ones, I would say, mostly at the basics and roots of Afro-American music. And they should be heard.

HOW DOES THAT MAKE YOU FEEL ABOUT THE FUTURE HERE IN LOS ANGELES?

That makes me feel good, because, see regardless of whether I'm there or not, I feel like I had a little bit to do with that. You know, right here in my own city. Now these same cats. I haven't seem these cats who are going to be down here in two years, since I was in New York and overseas. And they never have talked about coming to Los Angeles. None of these cats. I mean, they say "How's it going out there..." Never talked about it. But, Poom! Here they are right here in the center. Where they are supposed to be. Where the music – now, I will go to the festival. And I will see that the people around go. Because, those two days are going to be two days in the history of Los Angeles. You

know, they might be closest to the years of the early '40s around here, and the late '50s.

But I'm glad. And I'm glad whomever did it, that at least their eyes are ears are opening and they know that there are more people here and there's more to do. I don't know who or what or how it happened, but I was very very pleasantly surprised, you know, when I read in the paper – Muhal, Anthony Braxton, Art Ensemble. I said, "Well! I don't imagine they do that in Chicago yet!" You know, they had to make their things happen there like we had to make them happen here, you know? Now the benefit of that is that when they came from back there the first place they went to was to the main place in the city, the Music Center. Now that gives us a point, you know. Mmm. Gives you a little uplift, you know.

I certainly appreciate that, happening here. I've got a chance to check it out. So I feel good about it. I do feel, like I said, like I'm one of the grains of sand on the Sahara – like I had something to do with that. And I would always want to feel like I did. And there's going to be people who start to say, "Well, I don't see any Los Angeles musicians." But then there's John and Bobby. So they cut that out. But there, if they say that, it still means it's bringing things up.

I feel like I'm one of the grains of sand on the Sahara – like I had something to do with that.

IT'S STILL COMING. YEAH. IT IS. THERE'S PEOPLE AND MUSICIANS WHO ARE SAYING THAT. "WELL, HOW ABOUT US?" AND NEXT YEAR? MAYBE IT'LL BE. IT WOULD BE NICE TO SEE YOU AND YOUR ORCHESTRA, OR AT LEAST THE QUINTET.

I WANTED TO TALK TO YOU ABOUT THAT. BECAUSE THAT WAS JUST SOME OF THE MOST BEAUTIFUL, MOST EXTRAORDINARY MOMENTS I'VE SPENT IN MY LIFE WAS IN FRONT OF THAT MUSIC AT MEMORY LANE. HOW DID THAT, HOW DID YOU CONCEIVE THAT? WAS THAT FROM SOMETHING THAT YOU HEARD? HAVING A CELLO, HAVING A VIOLIN AND HAVING A HORN IN FRONT...

It was just. There are so many combinations utilized through the years. On tape here we have it. And we started using cello very early, and tuba. And I like those instruments. Cello and tuba and violin. To get them to come together was no problem, because the people who were playing have been playing together through the years. The violinist, Melvin, is an extraordinary musician. And he's an extraordinary trumpeter, and a writer. He's one of the people that has inspired me through the years because he's been here about 25 years. And he'll tell you today, the first person he met was me. The first job he had in California was with me. And I can't remember that. That's what he keeps saying. But we had so much drive going; we've had so many people here. You know that people wouldn't recognize. And they'd go back east, and then they would die. And then they'd go different places – like Dexter Gordon, you know. He'd come to town every now and then. And this is his hometown, you know. Raised up here. He should be able to play around here every now and then. But I don't know if its the choice or not, but the idea, it looked like it's getting bigger. The other music is being asked for, I mean, the other art, the alternative. In all phases of the art. In the case of the music, during the early '60s, you'd start hearing that music in the garages, start hearing it on the television. Slowly.

VERY SLOWLY. JUST PIECES OF IT.

Just pieces of it.

SOMETIMES IT WAS GOOD, SOMETIMES IT WAS BAD.

Sometimes it was very bad!

BUT, ALL THE TIME, JUST THAT LITTLE BIT MORE OF IT. AND WE HAVE YET TO SEE ANYTHING HAPPEN ON TELEVISION AS FAR AS THE MUSIC GOES.

Oliver Nelson's writing. Quincy Jones is closer to it.

DID YOU KNOW OLIVER NELSON?

Yeah.

I BECAME AWARE OF OLIVER NELSON WHILE I WAS STILL LIVING IN THE EAST. AND I THINK I BECAME AWARE OF HIM JUST A COUPLE OF YEARS BEFORE HE DIED. BUT I WAS ALREADY VERY WELL AWARE OF HIS STRENGTH AS A COMPOSER AND ARRANGER. DID HE FIND SOME DEGREE OF SATISFACTION IN HIS WORK?

I don't know. You know, when I met him and went to his house, he didn't have much time. He was really like a time clock. He was (*Snaps fingers*) in a hurry. And he was trying to keep those people happy. And he couldn't hang.

WELL HE WROTE SOME BEAUTIFUL MUSIC.

Aw, man. That's what I mean. All of a sudden it was gone! And he had his band. Writing stuff. He and I, we never got close. I didn't get that opportunity to get close, because most of the time, Marion Sherrell would be doing his copying work, and I'd go with him. And Oliver would always be in a hurry.

And Quincy Jones. And you see what happened with him. And he gave it up. He settled himself down into something else. But, I mean, he made it. That's what I've got to give to Quincy.

YEAH. HE'S IN A POSITION NOW WHERE HE CAN PRETTY MUCH DO WHAT HE WANTS TO DO.

Should he decide to do that, yeah. He'll do what he wants. If he finds it. Because he's got all that power. When you get to making lots of money, and stop realizing where you're coming from. After all of that, I guess, a lot of people grabbing at you. Different contracts.

WHEN YOU GET INTO THAT KIND OF POSITION, THERE ARE A LOT OF PEOPLE HANGING ON YOUR COATTAILS.

Give me some of this. Give me some of that. That's part of the game, you see. However, like I was saying, my whole interest was in establishing a level of respect and longevity and things of that nature. The music you do is here to stay, here to be listened to. You don't have to be part of no top 40, no top 20. None of that. Something that, when you turn it on, you're glad you have it. And you can pass it on for maybe

10, 15 years. Turn it on. And it's still there. That's the kind of music I'm interested in playing. And the reason why is, one might say, my pace is slower than someone else's. But my pace is exactly what it is. My pace. And to have the initiative in this city here comes from the people around you. You know, like these young people that come around. They are the ones that, more or less, the reason for me to still be on my feet.

The music you do is here to stay, here to be listened to. You can pass it on for maybe 10, 15 years. Turn it on. And it's still there. That's the kind of music I'm interested in playing.

WHEN DID YOU FIRST DECIDE TO FORM AN ORCHESTRA, MAINLY WITH YOUNG PEOPLE.

That was about 1957.

WHAT WAS THE REASON FOR THAT DECISION AT THE TIME?

Well, I had just gotten out of the Air Force Band, and I knew the reasons for not hearing the music I wanted to hear. I knew why. Because it's not on the radio. Because nobody's playing it. and they're not handling it like something they're proud of. So what I'm going to do is, I'm going to try and start one.

Meanwhile, I went away with Lionel Hampton. And I really made up my mind while I was on the road. The cats were sick night after night. Travelling. People would be playing and they wouldn't even know who you were. It was just a lot of blur. I'd turn on the radio; I'd just turn on the European classics on the radio, because I wouldn't listen to anything else that was playing. The fact that the colleges had classes in music, and the people were all in their proper

places – you know what I mean. You dig?
(Laughs) (Doorbell rings; pause in tape)

YOU WERE TALKING ABOUT THE TIME THAT YOU WERE ON THE ROAD WITH LIONEL HAMPTON, AND WATCHING ALL THESE FOLKS IN THE CLASSICAL TRADITION.

You know, we'd visit different colleges and a bunch of youngsters doing a report on Johann Bach or his sons, Mozart, Beethoven. And then they would say, for our Black music we have the pianist Scott Joplin, and they would study him. And the reason why they could study him now is because of the movie, "The Sting."

THAT'S WHAT GAVE HIM LEGITIMATE RIGHT TO BE A GREAT COMPOSER.

To be in the colleges.

NATURALLY IT'S LIKE ANYTHING ELSE. I THINK THERE WAS A STRONG FOLLOWING, EVEN BEFORE THE MOVIE. BUT WHEN THE MOVIE CAME, ALL THESE PEOPLE WHO HAD BEEN PLAYING HIM FOR YEARS AND HAD BEEN PROMOTING HIS MUSIC, SUDDENLY HAD THE OPPORTUNITY TO SAY, "LISTEN!"

But who was doing that?

Did they tell you who Ellington was? 'Who?' That wasn't cool at all.

A NUMBER OF COMPOSERS. THERE WAS A SMALL ORCHESTRA IN NEW ENGLAND AT A CONSERVATORY THERE, THAT HAD BEEN PLAYING HIS MUSIC FOR YEARS, THAT HAD ARRANGED IT FOR ORCHESTRA. ONE PIANIST NAMED JOSHUA RIFKIN, A REPERTORY PIANIST, WHO WOULD GO FROM COLLEGE TO COLLEGE PLAYING...

I remember when he started it. But that's what I mean. This all began –

A LONG TIME AGO.

Do that. I just couldn't understand. My kids would ask me certain questions about Mozart.

I'd say, "Well, what do you know about Mozart?" And they'd say "Well, he was this and he was that." And I'd say, "Who told you that?": "Well, we learned that at school." "That's good. Did they tell you who Ellington was?" "Who?" You know? That wasn't cool at all.

And one time I went to the City College Music Department here. And there was a big thing between the City College and Jefferson High School, with Samuel Brown being the teacher. And the cats that he would turn out of that high school, some who would want to would go to the City College. And that band that – MacDonald was music teacher there at the time, at City College – he made a statement about the youngsters from Jefferson High School under Samuel Brown were thinking they were God's gift to jazz. And he said, "Over here, it's a whole 'nother program." He made that statement. And I said, "Perhaps we're not the only part of the gift to jazz, but we are definitely a part of that gift." Now if this comes to a confrontation, then that's what this is about. But we had a thing going between us, anyway. But, see, MacDonald was trying to say, "This music here, the music I'm playing is the music of America." There was this big –

A LOT OF WORDS...

Yeah, a lot of words between two musicians. And finally I went to college there. I was playing trombone in his band.

DID YOU EVER FEEL COMFORTABLE THERE?

No, I felt like – I was a token in there. And I knew what was going on, man. At that age I was kind of rambunctious, or crazy, so to speak. Just Rrrrrrr! But I could take care of the music, because I could take care of it. I didn't want no hassles. I read his music. And next to me was the trombonist from Tijuana Brass, Bob somebody or other. And Bob Florence was there.

ALL IN THE SAME CLASS.

Uh-hm. At that moment.

HOW OLD WERE YOU?

Eighteen, nineteen. And McDonald was the leader of the band. And they played one of these standards, boo boo boo dee bo de bo woh weee

dah (*Hums "My One and Only Love"*). And first this trombone, the white cat, was playing the melody; so he passed it on to the next cat. You know, they played (*Laughs*) ... he took it again. And then Bob says, "Why don't you do it, Horace?" You know, mess with it. And I played the solo, you dig? And just rippled all through it – just outside, man! (*Laughs*) The cat took my seat.

They had this White composer laying under a tree. And they had the Black people way over in the background, dancing and singing. And Stephen Foster was laying under the tree...making a science out of it.

(LAUGHING) OH, WOW...

Now he gave my seat to another Black person – Lester Robertson, my best partner, a trombonist. Now he was in the band! But he (*McDonald*) got rid of me because I was hassling him, you dig? My attitude. And it was nasty, you know? And I went to the Service with the same attitude, about the music. The first thing I was going to do, I said, was bring the music in there. And I was going to kill that old legend of Stephen Foster... I had an axe in my hand; that was my thing! Because I remember, in Houston, Texas when I was a youngster in the elementary school in 1935, '36. I remember looking in this book. They had this white composer laying under a tree. And they had the Black people way over in the background, dancing and singing. And Stephen Foster was laying under the tree... Putting, you know, making a science out of it. And I never did forget that. Never did! The way they had it pictured in the book, it was just like, they were

singing and he was writing it down. But he had to for he and his brothers to play it, they had to have a system. Black people didn't have a system. They had all these throw-away instruments. They were thrown away.

So they made the music happen.

And the music, through the years, has been made under those same kind of scenes. The blues, they call it. Coming out of all that oppression and so forth. All the music has that tendency. The Church music, so called, the Spiritual music. Blues. And the so called Jazz. Those are the three basic musics of this race, that have shot out from those three basic areas. And even those days, if you weren't playing a certain kind of music – and this is in the Black community now – if you weren't doing the Church music, then you were a sinner because you were playing that Blues. And if you weren't playing the Blues, then you were playing Jazz and you were a dope addict, because you were playing that Outside music. Now that's how they hooked that up and threw it at us. For years, we had to fight that whole thing...

SO EVEN IN YOUR OWN COMMUNITY...

First! That's the way all this began. I mean, you would hear the music across the street. Billy Ekstine's band, crashing and all that. This is Houston, Texas. Then you'd go down the street to the church, and they'd have two bands, two 22-piece orchestras, senior and junior. And this is all around the youngsters growing up. And down the street there was the night club. Walk past there and you'd hear that other music. They all sounded the same! (*Hums*) And that's what has happened!

Today you go to the churches in Black communities and they're jammin'! They're jammin'! You know, they haven't got any place here. They jam all night! The Holiness Church – you get a drummer and a saxophonist and the house full of people, and they dance all night – and play! But they don't call it – they call it Gospel. And the others call it the Blues. And from the Gospel and the Blues comes the little offspring, Jazz. And all of them are locking in this cab together, you dig.

Today you go to churches in Black communities and they're jammin'! They jam all night!

THE POINT THAT YOU MAKE, THAT ALL OF THESE THINGS REALLY CAME ABOUT SPONTANEOUSLY. AND BY THEMSELVES. NO ONE WAS BUSY WRITING DOWN THESE THINGS. NO ONE WAS BUSY WRITING GREAT ANALYSES. AND IT REALLY TOOK THE TIME FOR IT TO GROW. THE WHITE FOLKS WERE BUSY WRITING ALL THE ANALYSES. BUT THE MUSIC HAS REALLY COME OUT OF ITSELF THAT WAY.

YOU LOOK AT WHAT YOU DO MORE SERIOUSLY, NOW. AS FAR AS YOUR OWN COMPOSING. AND YOU HAVE A MUSICAL EDUCATION SO THAT YOU CAN COMMUNICATE THESE THINGS TO OTHER PEOPLE. IT'S NOT JUST A MATTER OF GOING IN AND SITTING DOWN AND PLAYING... THAT'S WHAT; IT IS THAT, BUT SOMETHING EXTRA: YOU HAVE TO BE ABLE TO TRANSMIT, COMMUNICATE THAT MUSICAL HERITAGE IN A DIFFERENT WAY, SO THAT PEOPLE CAN UNDERSTAND IT. IN SCHOOL.

Right.

IT'S NOT EASY.

No, it's not easy. The fact that, you know, they used to say Black people didn't read music was just like they didn't read literature and everything else. That's because it wasn't exposed to them. And once we got to find out the symbols and systems of doing it, it has to take another step now, you know?

We're English-speaking people over here. We have a command of the language. If we don't speak it, we understand it quite a bit. Now, to put it at the point where other young people understand it, not just in the Black community, but it has to be formed in Black community, so it can be shared with other communities. As is Chinese music, Latin music. And it has to be, other than just, boom... Because all music is going to do that eventually, if you listen to it long enough. If the writer or the player has got it

in 'em. But they have to stop just saying, "I know you play the Blues, 'cause you're Black. I know you play so-and-so..." When it gets to that point, it's only because all of these people have finally gotten together. Now we are able to communicate, because we finally have something to communicate about. "This here is mine! That's yours there. I like that. You take this, and I'll take that..." That kind of attitude. We start to communicate.

Now we can do anything we want! You can have block parties. You can have Black music. You can have any kind of music you want out there! Because now we know this is American music. All the people here in America. And that's all that's necessary. But it has to be given out of its; the main ingredient out of this pot of soup has to be recognized as one of the main ingredients in this soup. Before it can give its all to make this soup.

BEFORE IT CAN REALLY SIMMER!

Yeah. Because if there's no establishing who it is and where it is and what its point is, then the team isn't going to be too good. And everybody has to put something into this pot! But we, and the musicians. have to have our part done so that we have something to put in there. So that we have something to say when it comes down. Because its going to come to that.

Now we know this is American music...It's the main ingredient in this pot of soup. (Black music) has to be recognized...before it can give its all to make this soup.

Because, like yourself. You're collecting. All these have to go somewhere so someone can see them years from now. They ask, "Why was it done at that time? How was the attitude of the

people?" The '80s is a repeat of the 1940's now. But there's still some Happening going on here now. I've got a lot of hope for the '80s, and for this country! I love this country! The only thing I will try to do is try to help contribute to make it an even hipper country. But it's got to be to the point where all of us here in this country recognize each other and our contributions to this one thing that we're going to call our home. Now when we sing "The home of the brave, the land of the free," we can really sing that song! And you have everybody here singing it, because you know, if anybody doesn't sing it, they have to stand up! Because they'd go to jail otherwise! But they do not believe it. But when they can sit up and scream together, holler together. If they have an argument, that's just their argument. It's not a racial thing. It's just "I don't like you, Jack." Because, you know, "I just don't like you..." For this reason, and not because...

And when they say, "Where you playing at, Horace?" I'll be able to say, I'm playing everywhere. But it's still a little war going on here. They've got the younger cats out there, but see the other brothers back here that've been through it, they have to keep on thinking, they have to keep on it. Because once you stop, they'll just run in and see we'll take part of this; they'll just take it.

IT'S LIKE A RAID.

Yeah. (*Laughs*) They come in and raid – they say, "Let's take this, because this is important." Like going in to an Indian village and stealing all the artwork; they say "This is important!" And grabbing the hieroglyphics off the wall; "This is important, it's saying something." Same thing with these tapes and records. Same thing. They want to know what you're thinking about. What you listen to. The kind of stuff you put out. They read your literature; what you think.

But the bulk of this thing – the reason why I wanted the Orchestra was because we have to establish some kind of area where we have youngsters who can be looking forward to being a part of the, in this case, the Pan-Afrikan People's Orchestra. This Orchestra goes around the country playing music of Black composers, none heard of, you know. All proceeds go to Black colleges. I mean, it's going to be much

better than that. But it has to; I'd like to be a part of that. I mean I would really love to be a part of that. Moreso than making concerts. I would much rather have this Orchestra, and have ten good years with it; I would love that. And travel the earth to show it, and to expose music that hasn't been exposed. Utilizing people from all over the world. Musicians from all over the world. Into this Orchestra.

The reason I wanted the Pan-Afrikan People's Orchestra was to establish something the youngsters can look forward to being a part of...

And to me, after that happens, then you can throw the dirt on me and you can have a party, because, you see that would be as far as I could go at that point. That would be one of the major things I would want to do while I'm alive and able. And that is to front this 100-piece Orchestra. With all the traditional instruments and all of the instruments of today. All together. And when that happens –

THAT'S NOT SO FAR OFF.

No, maybe not. I would really; I want to be in good shape to do it. You know what I mean? I would like to have it where there are 4 or 5 cats like Richie Abrams, to conduct somebody's work. That kind of thing. The same thing that happens already, at that level. That would really make me feel good. You know. And I would know any youngster, like my grand-kids, if they want to play an instrument, they've got an incentive. They know, "Well, I've got this Orchestra I can go to, someday." Once I can do that, then I think I would have more or less ...

[*Tape Side A Ends. Begin Tape Side B*]

HOW MANY PEOPLE ARE IN THE ORCHESTRA TODAY?

Today, there's about 13, and they are under the supervision of Foowasi Abdul. He's a saxophonist and a writer that was with the Orchestra for 3 or 4 years. And he was the Assistant Orchestra Leader. And he his family, his wife, they have a restaurant, a natural food and tea restaurant on 42nd and Broadway. And each Friday evening, they have concerts there. The Pan-Afrikan People's Orchestra. So he's got them doing those different things. Writing. It still happens. But there's just 13 now.

ARE YOU THE MUSIC DIRECTOR?

Yeah.

HOW DO YOU GO ABOUT PICKING THESE 13 PEOPLE?

Well, you know, they came from way back. Most of them. The band at that time was up to about 25 or so. And each time a school year would pass, every year there would be somebody – two or three people – that would come in from schools. Sent from schools, bandleaders, parents, people that heard us in the streets, would send their cousins, daughters. It was a word of mouth kind of thing... "You want to play an instrument, I know an orchestra where you can learn." That kind of attitude.

If the Orchestra wasn't out on the street some day, they'd say 'What happened to the Orchestra?'

Because of our being in the community constantly, they knew where it was. They knew it would be there. It got to the point where, if the Orchestra wasn't out on the street some day, then they'd say "What happened to the Orchestra?" While you're playing it might seem like they're just ignoring you. But they'd want to know what happened. They'd know you were there. You're part of the scenery now; you belong to them. When they get that attitude going, you'd leave your car doors open, leave

your keys in the car. The only cars that would be there is the Orchestra's, when they come out.

Because the youngsters knew who you were. And once the youngsters got faith in you, then you've got it made. Cats from 11 years old to 15 - that development age – you really have to have a story for these cats. I never had a story. I just had the music. And whatever they did, they did it to the max, until they couldn't do it anymore. Then they would say, "Help me." You know. They got to the point where it wasn't so bad not to be so macho all the time. You know. They needed something else.

Those are the kinds of things we're working at; those little small things...

LEARNING SOMETHING LIKE THAT, IF YOU CAN LEARN THAT YOUNG ENOUGH, LIFE IS SO MUCH EASIER.

And its very important, because most of the Black youngsters and brown youngsters are raised on getting knocked around. So they learn how to survive rather than live –

THAT'S RIGHT. "I DON'T NEED ANY HELP!--"

Yeah. That's really hard core.

IT'S SAD.

It is sad. When you're afraid to walk down the street in your own neighborhood. Who did that sound like, man? That doesn't even sound – you're going to call the police to come into your own neighborhood? You run your neighborhood! You tell the cats to get off the street. "Don't do that!" If they don't like it, then you deal with them. Then they respect that more. They respect you more. They don't like it and they might fight you, but they respect it, because they –

AND YOU STILL HAVE CONTROL.

Yeah, they say, "O.K., Alright, man..."

YEAH. "WE WON'T BOTHER YOU FOR A WHILE." THAT KIND OF THING.

And then you see them on the street and they say, "How you Mr. T?" You know? Whatever is going down, when they start seeing you, just seeing you. Then they start passing your house. Then, if there's a piece of trash in front of your

house, when they come by, they pick it up and throw it away. Then you've got it made. You got it made! Now don't tell me about hard-core youngsters! You know?

Then you see them dancing down the street hummin' to "Dark Tree" and "The Giants Awaken," it puts a lump in your throat. I mean, cats 11 to 15. Now they could have been hummin' something else! Going down the street. (*Hums and snaps fingers*) And dancing. Some of those are lawyers now. Doctors, and educators. And they still come to concerts. And they bring more youngsters.

We always stressed that babies could come to the concerts...They became part of the music. Babies was born and conceived while doing concerts.

We always stressed that all them babies could come to the concerts. On all these tapes we have through the years, when everybody solo'ed, especially on the bass solo, you hear the little baby in the background. Because, now, they've become part of it. That's why we were at this church for 9 years. They became part of the music, man. Babies was born and conceived while doing concerts. You dig? The babies came by and then they'd be sitting there, and the next thing you know, they'd be going to college! And they come up to you in a different kind of position. Like playing at a college for one of the Black fairs they had at Cal State. And I had this group, only the older cats, me and David and Al and Lester and Linda. The older ones. The rest of them were the youngsters. And there were these youngsters down at the bandstand, saying "You don't remember me, do you?" (*Laughs*) "No, you don't remember me! I'd be at all the rehearsals, my mother would have me...and I grew up!" And they're in college now! And they brought all their friends. And these youngsters had never

heard the music before. Those are the kind of feelings – you know, they're really, really golden types of things. You don't hardly talk about. But they are some of the reasons why a person may stay where a person may choose to stay. Because they keep feeding them some kind of energy. It's going through you all the time!

OH YEAH. IT'S GOOD!

It's very good.

THE FEELINGS ARE REAL GOOD. IT'S A TOTALLY DIFFERENT THING THAN TAKING A GROUP OUT ON THE ROAD. TRYING TO DO IT THAT WAY. THAT HAS IT OWN REWARDS, TOO.

Of course. But the first thing is home, basically.

THAT'S RIGHT. KEEP THAT FIRE GOING. THAT'S A HARD THING TO DO SOMETIMES. I IMAGINE THAT SOMETIMES, OH, I IMAGINE IN THE EARLY '60S THERE WERE SOME REAL PROBLEMS IN TRYING TO KEEP SOMETHING LIKE THAT TOGETHER.

Yeah, there were all kinds of problems. You know, breakin' it up. Outside of the law enforcement people. It was real problems, like your family. Trying to live. Trying to raise and feed them and stuff. And teach them this and that, and then all of a sudden, they see this happening over here, and "How come you ain't in this, Daddy?" "Your music sounds so good, why aren't you working on television?" You know. All that kind of stuff.

And then, jobs. "Why don't you come to New York; you can work! We'll get you gigs here." But, where you going, man. You know, if I went there, I'd run into the same thing that I run into here. The same mentality. So, if I've got to deal with that kind of thing, I may as well try to make it in the best place possible for me – weatherwise, and everything else, you know. If I want to go through those kind of changes. So why shouldn't I do it here at home? If I don't like it; then change it. It doesn't change by running away from it.

But yes, in the late '50s and early '60s, especially from 1960 to '64, those four years, when we first got started. And how many deaths were involved with this organization, and how many people killed themselves in this organization because it was so heavy, so to speak, with people

against us! We had, there have been two or three deaths by their own hands through the group for the last 22 years, leaving notes saying, "the fight remains, and I'm going somewhere else, but you, this is the only way to fight it..."

And man, to raise a family! In one place, talking about freedom, and then talking about hungry, and talking about a top on their head! Yeah, it was difficult. A lot of people were going to prison for, at that time, they had a domestic spying program going on, the CIA and the whole bit, and they were busting everybody.

And the Orchestra just happened to be hooked up with all of the revolutionaries, that's just the way it was. When they heard about the Orchestra, they'd come where the Orchestra was, you know? We had a rehearsal house; they'd come and live where we rehearsed. So naturally, the FBI, the CIA busted the whole house. There was Stokely Carmichael, Rap Brown, the cats, they'd come and sit around while we'd rehearse and talk about the music. They'd just be there listening, resting, you know trying to be cool. And the police would pass the house all the time. The cats would be out smoking marijuana and the police never did bother them. And I would say, "What is that all about?" You know? Because I know better than that. I know that they would jam you up in a minute! And all these brothers, Black cats, standing out in front of this house and the police was driving by, and not paying any attention. I knew that they had been told to be cool. Because, a couple of days later, we were swarmed with federal police. And they took all the cats away. I had just left there; I had just drove off from rehearsal, and went home. It was evident that they were waiting for me to leave. And a couple of other people. And they came in and swept the whole house. They took Rap and Stokely and all the cats. And guns, they claimed they found guns. But see we were an organization, and all the other Black organizations used us as openers, to bring the people together, the Pan Afrikan People's Orchestra. All the Muslim functions...

IT WAS A COMMUNITY GROUP.

Yeah. And a lot of times, these same groups would mess over you. Once they got some money, they'd forget about who you were. Now

these were the Black groups! With the exception of Elaine Brown and the Black Panthers. We were together a lot, did albums together. And Elaine, the songs she sang. I got really marked behind that; for years, I couldn't work. Because of the hook-up, the jacket they put on me. So I lived those last 25 years with that jacket on, and loved every minute of it, because I could see the progress in my own community. And it didn't bother me what people were saying about the community because I knew what was going on! You understand? I knew what was happening on 103rd! I know who started the riot. I was there! So there wasn't any point of reading it in the paper. We were doing a concert while the riot was starting! The music, they said, started the riot. We started playing and playing and playing; jumping up and down!

I knew what was happening on 103rd Street...I know who started the riot. I was there!

WAS THIS A DAYTIME CONCERT?

Daytime. During August. The 12th, 13th, 14th, 15th.

See, we had a program in Watts. The Black Panthers had started a program there – years ahead of the poverty thing. And they would be giving their time and feeding these people; that impressed me. The Orchestra, we were there too, playing while they were feeding 'em. Playing!

And so that brought about trouble, naturally. From the outside; police and shooting. We'd be playing. They came in one day and turned their guns on me and the Orchestra, and made us stop playing the music. They said, "Stop that music!" And I kept on, you know, leading the Orchestra, because they didn't know what was happening. And they said "Quit it! Quit it! Stop the music!" And I kept on, man. I said "You're going to have to shoot me down, man!" And the music was baarr raaar (*Brass and percussive noises*)! You dig? And man, they jumped on the stage! Cut the

band off. They were saying, "If you play any more music, you might get killed, so be cool..." And they pushed the pregnant chicks around; you know these cats had gotten scared by now. Because all of these people were here and we got quiet because they didn't want no music. Because, the youngsters, we were stirring them up. "You were stirring them up, man!" He was right there.

***They said, 'Stop that music!'
And I kept on, you know,
leading the Orchestra. And
they said 'Quit it! Quit it!'
And I said 'You're going to
have to shoot me down!'***

And so that meant that we had a jacket on us as that kind of an orchestra. And the cats were scared of it. Two of the cats that got killed in the Orchestra were in the Panthers. At UCLA. We had such a real big family thing with those youngsters, that they began to believe us and trust us. And we weren't getting any money.

And then the poverty program all of a sudden came along. And they went out to the same places we were; sent out all kinds of people -- actors, musicians, Black cats, you know, sent 'em all out there. The ones who showed at the beginning would stop. The Panthers were the only ones who stayed on; the Panthers were shot up, the Orchestra was shot up, you know. And the next thing you know, it started lopsiding again. Because young people don't forget. They know, somehow or another, who's here for them or who's here for the money and them. And they knew the difference. And they reacted. They just went off. "If you weren't getting any money, man, you wouldn't be here! You know, you're talking this talk, and doing this thing here, but I don't see anything happening." And it didn't. The only way it could have been done was from the ground up like we were doing. We were

there. Just there to do it and no promises. No promises at all.

And the parents saw, and they themselves got interested in it; which made them feel better. Because a lot of them were behind in their thinking capacity, and what to think about if they had it going. And they had children, so the children, in their mind, they feel like they're mentally ahead of their parents, who were uneducated, and besides they don't know nothin' either. And here it is. (*Claps*) When the parents got to feeling better and not ashamed of themselves and their illiteracy, and so forth, and they started coming out, they started bringing the kids. You started to see a change in their dress and the walk. A smile where there's always been a stern look. A smile. Coming through, man. People trying to talk to you. Speaking to you on the streets. Youngsters speaking to you. "I heard you last week! I enjoyed it!" That kind of thing. And that started happening. But we was broke, man. We was broke as we could be!

YOU NEVER DID SEE ANY OF THAT MONEY THAT CAME THROUGH...

No we never did. We never got any kind of grant, nothing. Not one time.

The only time I ever got a grant was from the National Endowment, and that was for one person, for a composer. And I used that money to put on a concert for Sonny Criss. Because they wouldn't send money for that kind of concert. So I had to spend a little over \$2200 to put on a concert, a celebration for Sonny Criss.

WHEN WAS THIS?

When did he die?

I THINK ABOUT '76.

This was about '71, '70.

HE WAS APPEARING?

Yeah. See I was at the Troubadour; I used to work down there. And I would feature the different cats that people overlooked. That's what I was doing. But you had to have some money for that. Ahhh! (*Exasperation*)

IT'S A MESS.

Yeah, it's a mess. But if you can just keep at it. Now we have a place for rehearsal; you can rehearse there all night if you like. It's up to the people to do it.

And a lot of cats won't do things until a certain person comes. Like, in my case, the band would grow larger as soon as I go back in to start rehearsing. Myself. That's good. But that ain't what you're after. You want to be able to split. You know. That's the biggest problem. You know, people grow accustomed to one person. And this one person is iron, man, as far as they're concerned. Never tires. Never sleeps. You know, I don't have nuthin' else to do... But once they start thinking about it; that's why now, like I say, brother Foowasi is running the Orchestra. Because I had to unhook myself from it a minute. I had to.

THAT'S THE ONLY WAY YOU CAN HELP, IS TO BE AWAY FROM IT FOR A WHILE.

I had to cut it. (*Slaps hands*) Because it was –

AW, IT GETS TO YOU

It really does!

AND IT GETS YOU ON A TRACK. YOU'RE JUST GOING ON A TRACK. YOU'VE GOT TO GET OFF THAT TRACK EVERY NOW AND THEN TO SEE WHERE YOU ARE!

Yeah. To see if it can work. Now, say, what would happen if you were to die the other day. Would they have had a concert just this last Sunday? I laid this on the guy. "Look at me, man! What's going to happen to so-and-so? Who's going to write the music? You're supposed to write the music now! You've been here long enough to cut it, now!" They have to learn to have the responsibility to tell this person over here, older than them, to be cool. (*Laughs*) Because that's what... you know.

IT'S NOT EASY.

No, it's not easy. But now, he seems to be in command. And he's still got 'em holding together, those 12 other pieces. And they're adding more music. As it is now, the repertoire is about 1000 songs. It's built up to about 1000 -- original music.

JUST BETWEEN YOUR OWN COMPOSITIONS AND OTHER PEOPLE'S?

Uh-hm.

HOW MUCH OF THAT MUSIC HAS BEEN RECORDED?

Just about one out of every ten pieces of music, maybe. One album has maybe 12 compositions. Like Flight 17. All of the albums have got these originals on them, mostly. And there are so many left to do! And so many to do over again!

I'd like schools in the inner city to use it...Instead of 'Pomp and Circumstance' they might use 'Warriors All.'

There's one thing that I am positive about doing. That is, I've written some music for the high school graduation marches. Right now I'm concentrating on that getting played by these youngsters. And I hear them rehearsing on Saturdays, on the street. And I have the opportunity to go over to see the rehearsal, or what have you. But I'd like all these schools in the inner city to use it, or have it there, in case they want it. Instead of "Pomp and Circumstance," maybe they might use "Warriors All." And it has four different things going on in it. This music. Like if they wanted the choreography as they're marching to the diplomas, they can do it in four different rhythms. And one main rhythm is going on. And that's almost a dance march. When I first wrote it, it used to be called a Funeral, it was written for all the cats that died throughout the years. They called it the Funeral March. The Funeral.

IT HAS THAT STATELY KIND OF...

And then at the end, me and Linda – Linda Hill – added some lyrics. Added another line to it. I had a couple of cats that asked me not to play it no more. You know. One of the main poets, word musicians, in our group, he came up to me and said "Horace, don't play that tune again

soon, please." Because it – it's like a cloak. It covers you. It really impressed me. And I wrote this. That's the first time a tune that I wrote really impressed me. And I get scared every now and then listening to it. Because it was written so pure; and it has all of the things of the Black heritage. The drum beat is real important in this tune. And it was put together, more or less creatively, but almost like, someone said, "Here, Horace." It hasn't been recorded yet. It's been practiced by those high school bands.

NOW IT'S BEEN ALTERED TO –

That's it. I had to alter to what they had over there. Yeah. But it's very important that all the parts be played. There's a lot of tom-tom drumming in the snare, and they've got different parts to play. And this whole tune is built on it.

***Each time we played it,
people would cry; they'd
think about their own
problems, I guess.***

It reminds you of a funeral, or a group of people trying to rise out of something. And when it's played in the house, everybody gets real quiet. I remember when we first recorded this one, it was really impressive. Effective too. But each time we played it, people in the audience would cry; they'd think about their own problems, I guess. We didn't play it that much. And Arthur Blythe would be just embellishing it; him and Lester Robinson. So we had to shelve it for a minute, because it seemed to bring people down.

WERE YOU ABLE TO GET ANY OF IT ON TAPE.

Oh yeah, I got it all on tape.

BUT NOT ACTUALLY ON RECORD.

No, not record.

THAT SOUNDS LIKE A TUNE THAT YOU'VE BEEN WORKING ON FOR YEARS AND YEARS THAT WAY.

I got one, that's "Ancestral Echoes" is the one I really want to record too. It's a five-piece suite. And one that's called "Impressions of the Ghetto." That's the one that has that Funeral March in it, and I adapted it from that. It's called "Saturday's Mourning." We used to have funerals every Saturday.

Now this is all unrecorded music. And it's for a big orchestra. I did one with the LA-Watts Symphony downtown at the Music Center, when they had a Black music program. I was a guest soloist. And I did my composition, "Ancestral Echoes." Which I did an album of, and I can't get, because the people that took it had it in a lawsuit. And I had four french horns, four trombones, tuba. Stuck in litigation. The whole – it's a beautiful tape. About thirty cats. All the cats in the city. All the players.

ISN'T IT SOMETHING WHEN SOMETHING GET'S STUCK LIKE THAT. YOU SIT AND YOU'RE LOOKING AND YOU SAY, "WHAT IS IT; IT'S JUST SITTING OVER THERE WAITING FOR NUTHIN'."

Ummm. And now you can't even find the people who made the complaint! It had something to do with someone else! We just happened to be a part of the action that went down. It had to do with some movie stars, and getting some music recorded for his picture; Fred Williamson. He had a movie. So, naturally, he had these cats in Van Nuys come down and do his recording for the movie. And he didn't like the way it sounded. Meanwhile, he said we could use the rest of his time at the studio, because he had paid it all up. But he didn't like what he got from them, their work. But I had my Orchestra there to rehearse. And they kept our stuff too, with his. All that came under his package. But ours was \$200 worth of action, and we can not get it. We've had lawyers working on it for five years! Now we don't know where these people are.

YOU HAVEN'T BEEN ABLE TO GET IN TOUCH WITH ANYBODY WHO'S HOLDING THOSE TAPES?

Not one person. No one tells you.

BECAUSE YOU CAN PETITION FOR THE TAPES. ONE WAY OR ANOTHER YOU CAN LET THEM KNOW THAT THESE TAPES WERE NOT ACTUALLY A PART OF THAT STUDIO TIME THAT WAS TAKEN.

Yeah, they didn't go for that. And it's been there five years! And I'll tell you, I really enjoyed that orchestra. I had all these cats working with me; they travelled 30 miles in their own cars to go do it with me. And I had four french horn players, four trombones, three trumpet players and a whole section of reeds and flutes playing. And the voices – eight voices. And we did it all night long! And it's not mixed. It's got a great sound! No one ever heard it; don't know where it is.

IT'LL TURN UP.

Yeah, it'll turn up.

HAVE YOU GOT PLANS TO RECORD ANY OF THE PIECES YOU DID WITH THE QUINTET, OR TO WORK FURTHER WITH THAT GROUP?

Yeah, I have some plans to work further with that particular quintet. The only night club that I was interested in working in was Memory Lane, because I have enough time to get the program together there. But other than that we would like to do more concerts around here. Where people would come out specifically for that. There's a group of musicians who have been around for a little while, and they have a lot to offer. I'm looking forward to doing some more with them. The first of the year.

IT WAS REAL SPECIAL. THE SOUND WAS UNLIKE ANYTHING I'VE HEARD. BY YOU OR BY ANY OF THE MEMBERS OF THE GROUP. AND IT WAS JUST FLYIN'!

Thank you.

SOMETHING ALONG THOSE COMPOSITIONS THERE. WERE THOSE COMPOSITIONS WRITTEN FOR THAT GROUP OR WERE THEY ADAPTED FROM OTHERS?

Most of them were already written, and I just adapted them for the group. And Louis Spears, the cellist, he contributed quite a bit to that group with his compositions. And we did things that, maybe our guest artists, maybe our guest horn player that night, maybe he would like to

play. And we had most of the staples that we already knew.

It was getting to the point where everyone was starting to give some music to the group. Like Roberto (*Miranda*) -- he had three or four charts. It's always good to play all the different music.

We had a lot of music we didn't get to! You have to keep doing them to where you can relax with them.

We had a lot of music that we didn't get to do! Because you have to keep doing them to where you've perfected them to a point where you can relax with them.

BUT YOU'RE STILL PLANNING ON WORKING WITH THE SAME FOLKS, AND MAYBE MAKING A RECORDING?

That's for sure. You know, a great date that you can just take the time and play on. We might do something with some of these cats, Richard Muhal, when they get here. We might get him over here to see what they want to do!

YEAH! DO THAT! THERE SHOULD BE A GOOD DEAL OF CELEBRATING, I WOULD IMAGINE.

Yeah, we'll probably have them down to the club and have them celebrate, have them playing down there.

I'LL BE INTERESTED!

Well you'll know about it!

I'M GOING TO CUT THIS OFF FOR NOW, BUT CAN WE DO THIS AGAIN SOMETIME?

How soon? I'm going to be here for the next three weeks.

THE NEXT THREE WEEKS? O.K. LET'S DO IT SOON.

[End of Part One]