

AN INTERVIEW WITH BENNY GOLSON

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[Music – “Along Came Betty”]

IT'S AN HONOR TO HAVE BENNY GOLSON IN THE STUDIO WITH US THIS EVENING...YOU WERE TELLING ME ABOUT THE TIME AT WHICH THIS TUNE (“ALONG CAME BETTY”) WAS RECORDED. THE ALBUM IS A BLUE NOTE ALBUM, “MOANIN’,” WHICH IS A CLASSIC ART BLAKEY JAZZ MESSENGER ALBUM. THIS WAS RECORDED IN RUDY VAN GELDER'S HOME –

Hackensack, New Jersey, Right.

YOU WERE TELLING ME A LITTLE BIT ABOUT THAT AND I THOUGHT THAT WOULD BE AN INTERESTING THING TO START WITH. IN THOSE DAYS, RUDY VAN GELDER PRACTICALLY OPENED UP HIS HOME –

It was, it was at his home. The studio was a part of his living room. He had like Liney or a plastic kind of thing that used to shut off a certain portion, and we'd record in the back portion. And as a result, when it was time to eat the sandwiches and drink beer and stuff like that, he'd say 'Well, you have to go outside on the patio...' (*Laughs*) Everybody thought it was just terrible! But we had to go out there to eat, because it was his home, it was his living room, where his family was, you know. And strangely enough he didn't start out as a recording engineer. He was an optometrist! He had a business going and everything. He used to do this on the weekend. And, you know, like a hobby. And it was going so good, so great, that very soon the optometry took a sideline and eventually it disappeared. But Rudy Van Gelder is an optometrist. (*Laughs*)

BY TRAINING... AND ALSO THESE DAYS, BY TRAINING, ONE OF THE FINER PEOPLE TO BE PRODUCING, I GUESS ENGINEERING IS A BETTER TERM, JAZZ ALBUMS.

He's the best.

YOU'RE GOING TO BE WORKING WITH HIM AGAIN, I UNDERSTAND.

Yeah, we're putting together – I don't know what it's going to be called – and, sad to say, it's not for American consumption, it's for Japan. They're doing so many things. It's terrible. I wish the Americans would catch up. But we're doing an album for Japan. Like I said, I'm not sure what it's going to be called. Maybe “Art Blakey Revisited” or something like that. But it's going to be people who have played with him in the past. So it's going to be Art Blakey, of course, Freddie Hubbard, Curtis Fuller, myself, Cedar Walton. We're not sure about the bass player yet. I'll have to set that this week sometime. But we're going to be doing that in April.

They're doing so many things. It's terrible. I wish the Americans would catch up.

IT'S WONDERFUL THAT THAT KIND OF THING IS HAPPENING IN JAZZ THESE DAYS, THAT THERE'S AN OPPORTUNITY AT ALL FOR THE MUSICIANS TO GET TOGETHER. IT'S ALMOST A BIT OF NOSTALGIA, IN A WAY. PROBABLY SOMETHING THAT A LOT OF THE MUSICIANS NEVER THOUGHT THEY WOULD SEE.

It's nostalgia, and strangely enough, we'll be living the part of our nostalgia, rather than standing off lamenting or recalling some fond memories, you're a part of the nostalgia. It's nostalgia, but you're a part of it, because it's happening again. After the fact, so to speak.

AND YOU CAN BE DOING THOSE SAME TUNES, AND IT'S NOT REALLY NOSTALGIA WHEN YOU'RE DOING THEM THESE DAYS...

Yeah, we're going to be doing some of the old ones. I just talked with them a couple of nights ago. We're going to do "Blues March" again. It should be interesting to hear it again, now, with a sextet, and now with Freddie Hubbard and Curtis Fuller, you know, new concepts. There's going to be a new feeling to it, yet Art's going to have that feeling that sort of tied it all together when we were together before in the past. Of all the recordings, and we've played that all over – and it's been recorded and it's played all over the world – but he got the best feeling on the drum beat, the cadence feeling, the march feeling.

He was trying to tell me how. He said 'It's simple, the guys are trying to do too much.' He says 'You just make it flow, and you use your left hand.' I think that was an oversimplification. *(Laughs)*

YOU KNOW, IT'S A GOOD EXCUSE TO HEAR THE TUNE. WE SHOULD PROBABLY LISTEN TO THAT. NOT TOO MANY PEOPLE GET TO LISTEN TO THIS STUFF OFF OF THE OLD BLUE NOTE ALBUMS, EXCEPT, MAYBE FOR THE JAPANESE, WHERE IT'S PROBABLY BEEN REISSUED...

I'm telling you...*(Laughs)*

James Moody was the very first one who ever recorded something of mine.

WE'RE GOING TO LISTEN TO "BLUES MARCH," ART BLAKEY AND THE JAZZ MESSENGERS, FROM THE SAME ALBUM THAT WE OPENED UP WITH, "MOANIN'." LEE MORGAN ON TRUMPET, BOBBY TIMMONS ON PIANO, JIMMY MERRIT, ART BLAKEY AND BENNY GOLSON, WHO'S WITH US THIS EVENING.

[Music – "Blues March"]

"BLUES MARCH," RECORDED SOMEWHERE IN THE LATE 1950'S, THERE-ABOUTS. WHEN WAS IT THAT YOU STARTED PLAYING WITH ART BLAKEY?

Let's see, '57. I left Dizzy in, I guess, around the first part of '57 and I joined them later in '57. I only stayed with him (*Blakey*) just about a year. But during that time we kind of turned things around a little bit. And a lot of tunes came out of that little stay with him. The one you just played being one.

THERE'S A COUPLE OF THEM. "ALONG CAME BETTY," WHICH WE HEARD AT THE OUTSET. "ARE YOU REAL..."

They all came out of that year. Uh-hm.

AND IT WAS WITH THE ENGAGEMENT WITH ART BLAKEY THAT YOUR COMPOSITIONS ROSE TO SOME SORT OF PROMINENCE, TOO.

No, before that. Miles Davis got me off to a start. James Moody was the very first one who had ever recorded something of mine. A little blues called, "Blue Walk." But the next recording came with Miles Davis, a thing called "Stablemates."

John Coltrane, we were both living in Philly at the time, and he was about to join him (*Davis*), and he said 'Do you have anything? Miles is looking for some new things...' And I said, 'Yeah, I've got a little thing that I just wrote for some guys up in Boston.' Because they had a place up there called the Stables, and I got to be good friends with them, so I called it Stablemates, you know. So he took it and I never thought anymore about it. And I saw him coming down Columbia Avenue one day, and he says, 'Hey, Benny, remember that tune you gave me?' And I said, 'Yeah.' And he said, 'We recorded that!' And I said, 'You're kidding!' Because I figured, I was just getting started, what did I know, you know. He said, 'Yeah! Miles really dug that, man!' I said, 'Wow, no

kidding!' And sure enough it came out on Prestige Records. Then after that it really started happening, because they really started to play it alot.

He said, 'Yeah! Miles really dug that, man!' I said, 'Wow, no kidding!' And sure enough, it came out on Prestige Records.

THE ASSOCIATION WITH ART BLAKEY WAS IMPORTANT FOR YOU IN ALOT OF WAYS, I THINK, MAINLY IN DEVELOPING SOME OF YOUR MUSICAL IDEAS, TOO, WASN'T IT?

Absolutely. Because I had no idea of playing with him. As a matter of fact, when he called me to play with him, I had decided – I had just left Dizzy – I decided that I was going to stay put in New York. And I hadn't been living in New York for too long, you know. So, I said, to really get anything going of any value here, I'll have to be here. Like Quincy (*Jones*), a friend of mine. We'd been with Lionel Hampton together, but he had stayed there in New York, and things had started to happen for him. So I said, 'I'll have to be here.'

So one of the 'fellas who was working with him (*Blakey*) couldn't get his police card at the time. You used to have to have a police card before you could work. And he couldn't get it because he'd had some problems. So (*Blakey*) called me up one night, and he said, 'Can you just help us out tonight?' I didn't even know him at the time – I knew who he was, of course, but I don't know him and he didn't know me. He knew who I was, one of those kind of things. So, I was just thrilled because I loved the way he played. So I said, 'Wow!' I was ready to pay him, you know, to play a night with Art Blakey down at the Cafe Bohemia. So I went down, and I played – we were just kind of jamming, because I didn't know what they were doing. So we just kind of played tunes, you know.

So we finished the night, and he says, 'Boy, I don't if Jack's going to be able to make it tomorrow. Can you make it tomorrow?' And I said 'Yeah, I'll make it.' After the second night, he said 'Do you think you can finish the week out?' (*Laughs*) I said 'Yeah!' I was diggin' it by now.

But the style that I was playing was kind of smooth and mellow and liquid, and he was famous for these rolls that he would make, you know, to turn around a tune. He would start some times and make a four bar roll, and just come from nothing into thunder! And I was playing so soft and smooth I would just disappear! (*Laughs*) I was pantomiming! And then, one day, it happened. And he hollered out, over the cymbal, 'Get up out of that hole!' So I took the message. I had to start playing harder! So that began to happen. And because of the way he played, other things started to happen.

I wanted to make sort of like a showcase for him. That's why I wrote "Blues March," featuring the drum cadence and, just a little different twist, you know.

And he hollered out, over the cymbal, 'Get up out of that hole!' So I took the message. I had to start playing harder!

And eventually, we became good friends. He began to trust me, and I began to take over the band. Hiring the guys – that's how I brought Lee and Bobby Timmons to the band, and Jimmy Merrit. And I was sort of like the road manager, because I'd take care of all the money and pay everybody and things like that. It lasted for a while. It was nice. And I had a good relationship with him of course, and that leaked over to the booking agency.

They'd had some bad times before, and clubs didn't want them back, things like that. So I made it a point to set getting back into these

clubs as a goal. One in particular was Small's Paradise, they said they'd never have him in there again in life, so we did eventually get in there, because we upgraded the music, and the quality and the seriousness of the musicians – no nonsense and things like that. And then I asked the office to book us into Town Hall, we were going to do a concert there, and I said, 'We want to show up there in tuxedos and do what we do.' You know, just make a good impression, just let them know that, 'Hey, these guys are not clowns or anything.' We're serious about what we're doing. So we made that concert, with Lee and Bobby Timmons, Jimmy Merrit, myself and Art, and it was really great. And they just loved us when we went back into Small's Paradise. Which is nothing, really, to speak about. But they loved us when we went back in there, compared to what happened before, see.

Then things began to accrue. We got, that was the first trip we made to Europe. While we were there I did a little motion picture. You know, after hours, we'd finish the job, we'd go over to the moving picture studio, see a little bit of the film, write some music. While they were talking and shooting the breeze, I'd sit down and write the music, then they'd get up and record, just a little piece. Then we'd watch the next little piece, and I'd write it and they'd sit down until I was finished. You know, it was one of those kinds of things. A lot of fun. No money, though. *(Laughs)*

WELL, IT WAS A ROUGH TIME AS FAR AS MONEY WENT IN THOSE DAYS...

But lots of fun. Even with Dizzy. There wasn't a great deal of money. Enough to pay your rent and everything. But we were not rich.

YOU WERE TOURING WITH DIZZY AROUND THE WORLD AT ONE POINT, WEREN'T YOU?

No, I joined him...oh, yes, yes. I didn't go around the world. I joined him after they came back from that Middle Eastern tour, I guess. Quincy *(Jones)* was in the band, and I'd already known him. Ernie Wilkins was there, but he was, you know, making it as an arranger, but he was also a saxophone player, and he couldn't afford to stay there too long. He couldn't afford the money. You know, he got lots of money for writing. So I took his place. I hadn't really gotten established as, you know, one of the big time

writers by then, so I took his place. And we did take another trip, you're right. The State Department sent us to South America. We went down to Rio, Belo Horizonte, Sao Paulo, a lot of places there. And we played for the government, state department, whatever you call it that's comparable down there. That's where we first saw...that girl...Susan Hayworth. She was there that night; lots of movie stars and things. And we came back, yeah. That was the end of the State Department tour. But I stayed with him *(Dizzy)* about a year and a half.

NOW WERE UP TO 19...

Well, Dizzy came, I mean Art Blakey came right after that. Before that I was in the rhythm and blues scene with Earl Bostic. I stayed there about a year.

I used to have to get up on the bar, with this highlander skirt on, you know? And walk the bar!

YOU'VE REALLY, YOU'VE HAD A LOT OF TRAVELS MUSICALLY, THAT WAY. PLAYED IN A LOT OF DIFFERENT SETTINGS.

Yeah, I've worked with Tiny Grimes – used to be the guitarist with Art Tatum. But he wasn't doing what Art did when I joined him. He was pleasing the crowds. That's what I used to call it, because I used to have to get up on the bar, with this highlander skirt on, you know? And walk the bar! So the women would pull the skirt up all the time, so I had to buy myself a bathing suit, so when they pulled it up, they would just see the bathing suit. Because I had my briefs on! And it'd get a little embarrassing. So the guys said, 'You've got to get yourself a bathing suit!' *(Laughs)*

YOU WERE PLAYING THE HORN AND WALKING...

Walking the bar, stepping over the drinks, oh yeah. Yeah, we were doing that.

BRAVE MUSIC...

Yeah, before that, look, I met Tad Dameron in another rhythm and blues band. A guy named Bullmoose Jackson. He was a singer primarily – he played saxophone too. And strange as it might seem, Tad was in that band when I got there. Jimmy Merrit joined the band. I got him in the band. I got Philly Joe Jones in the band, and I got Johnny Coles, a trumpet player out of Philly in the band. That band was really poppin'! Now, he did what he had to do, and when he finished his singing, we would take off, boy. And he loved it. So it was happy times there too, you know. It wasn't all bad.

YEAH, ACTIVE. FROM THE WAY YOU DESCRIBE IT. ANOTHER THING THAT, ANOTHER ACTIVE TIME FOR YOU WAS THE JAZZTET, AND I WANTED TO KIND OF PREFACE THE NEXT TUNE. WHICH, OF ALL THE TUNES, I WOULD GUESS, RECEIVED THE MOST TREATMENTS – “KILLER JOE.”

No, it's not.

IT'S A BAD GUESS.

(Laughs) “I Remember Clifford” is it. And “Blues March” is probably next, yeah.

This is the very first recording that got the newly formed group, the Jazztet, off the ground.

WHAT WAS THE SETTING FOR THIS TUNE, THAT WE'RE GOING TO HEAR?

"Killer Joe?" You mean, why did I write it?

YEAH, SURE. THAT'S A GOOD START.

Well, Killer Joe is a composite kind of person. He's symbolic in that there are Killer Joes all over the world. And what we're talking about are the guys that polish their fingernails and wear the silk suits. And the guys I saw, most of them happened to be black, the processed

hair...and I sort of took him back...I was not faithful to what I had in mind. I took him back and put him in a pin-striped, double-breasted suit with the black shirt and a tie and all that business. And the little spiel I did, which I shouldn't have done, somebody else should have done it, and I didn't come off too good on that. And they don't play that anymore anyway. But he didn't like to work, you see. And the ladies used to give him money. So obviously, what we're talking about is a pimp, see. But he would always come into the night spots, jingling the cash and showing the dollar bills, setting everybody up at the bar, with a girl on each arm. You know, everybody knew him – 'Killer.' That term really became synonymous with the guy that really got around, knew everybody. In questionable situations, 'Killer' is on the scene. And I just named him 'Killer Joe,' because you have 'Good Joe,' 'G.I. Joe,' you know, it's a typical kind of name. 'Killer Joe.' *(Laughs)*

NO BETTER WAY TO INTRODUCE THE TUNE...EXCEPT MAYBE TO SAY WHO WE'RE GOING TO HEAR. THIS WAS RECORDED IN –

'59. As a matter of fact, this is the very first recording that got the newly formed group, the Jazztet, with Art Farmer and myself, got us off the ground. The tune was accepted so well, and they loved it so much, that they really had to accept the group that played it, which was the Jazztet. So it really got us off to a nice start.

[Music – “Killer Joe”]

WHOSE VOICE WAS THAT?

That was my voice. I made out alright on the “Killer Joe,” but I did a little thing in the beginning where I was telling the whole story about Killer, and the voice fell flat, it just didn't make it! *(Laughs)*

A RAP THAT YOU WERE DOING AT THE OUTSET?

I did it myself for Columbia when I was assigned to them in, I think, in '77. I did an updated version of it. And I used the guy that used to be on “That's My Mama!” Remember the guy who used to come in the kitchen and say 'Woooooeeeea!' He's the bartender on “Love Boat,” Ted Lange. And he came, and he talks

that way. And I hired him to do the rap. And he was right on it. He really had everything that I didn't have, you know. It worked O.K.

THAT'S SOMETHING. AND "KILLER JOE" WAS KIND OF AN OPENING TUNE FOR THE JAZZTET.

Yeah, it was strange how it happened. Because we noticed that wherever we would go...we had a 45 that we released on it too, we had a company, Argo out in Chicago. They had released a 45 on it. And people had heard the song, and the song preceded us when we got there. We'd start off with this piano vamp, and everybody would say 'Yeah!' And we couldn't figure out, we'd say, 'What?' But after a while we just surmised that people really dug it, they liked it. And boy did we play it! It was coming out of our noses and our ears!

THE JAZZTET WAS A VEHICLE FOR A LOT OF YOUNG MUSICIANS AT THE TIME.

We had a few passing through, yeah.

The car had broken down. I'm in a panic, because I didn't have a car. So I called up John Coltrane who had a car, and we went out and picked him up off the side of the road!

SOME OF THEM, YOU MENTIONED, McCOY TYNER FOR ONE.

Yeah, as a matter of fact, we brought him from Philadelphia, to join us. That's how he came on the scene, with the Jazztet. I met him over there when I was doing a little single thing, with a local rhythm section. And I just turned around to see who this guy really was. He was playing so much, you know. Phew! And I went back; we

were just in the process of putting this group together, and I told Art Farmer about this piano player that I'd seen and heard. And I said 'Maybe you ought to hear him.' And Art said, 'Well, if you feel that great about him, we better just go down and get him.' So we called him and said, 'We'd like you to play with us.' And he wanted to play. So we said, 'We're going to be rehearsing and what-not, and you're going to have to be coming back and forth. How would you like to move to New York?' And he said, 'That'll be fine.' So we got him an apartment in Brooklyn. And as I was telling you, he was coming from Philadelphia to New York, somebody was bringing him over with his wife and his clothes and all this stuff in this big Chrysler. And the car broke down on the New Jersey Turnpike. So he called me from the roadside somewhere, telling me that the car had broken down. I'm in a panic, because I didn't have a car. We didn't own a car! So I called up John Coltrane who had a car, he came by and picked me up and we went out and picked him up (*Laughs*) off the side of the road! And brought him to New York!

BROUGHT A COUPLE SHIRTS WITH HIM...

Yeah (*Laughs*).

ISN'T THAT SOMETHING!

NOW McCOY TYNER, JOHN COLTRANE AND YOURSELF ALL HAIL FROM PHILADELPHIA. AND I'VE SPOKEN WITH A COUPLE MUSICIANS FROM PHILADELPHIA. THAT WAS QUITE A CONGLOMERATE SCENE THERE. THAT WAS A VERY STRONG MUSICAL SCENE IN PHILADELPHIA. A LOT OF PEOPLE COMING UP THERE.

It was, it was.

WAS THERE A CLUB SCENE OR WAS IT A SCHOOL THAT PEOPLE WERE BUSY WITH MUSIC?

You know what it was Bob? It was something that we don't see very much of today. We used to get together in each other's home, believe it or not. It got so bad in my house that my stepfather fixed up the basement, you know. He brought a little cheap piano from somewhere and he had to cut one of the legs off to get it down in the basement. And he nailed it back on... And we had a little setup down there and we'd go down

there and play! We'd go down to Jimmy Heath's house and we'd just move the furniture back in the living room and we'd play! And John (*Coltrane*) would come over to my house, we'd get together, you know, he'd sit in the chair and play. I'd play some chords on the piano, then he'd play some chords on the piano. I'd play my saxophone.

There was a lot of exchange going on like that. We'd go over to Johnny Coles' house and have sessions. So a lot of the guys wound up, you know, we were always playing. Then we had jam sessions on Saturday afternoon. You'd put your horn under your arm, you'd go to this club, play a set there, go over to this club, play a set there. Lots of activity going on.

Then the jobs that you would have. You know, somebody would walk in on somebody else's job and you'd sit in on the job! You know. Lot's of activity there. So it was really healthy, thank goodness, for all of us that were coming up at that time. Percy Heath, Jimmy Heath, Philly Joe was with us. Lots of others I can't think of right now. Later, Lee Morgan and Bobby Timmons. What was the bass player's... Jimmy Garrison. Stanley Clarke...

SHERMAN FERGUSON IS A FELLA WHO IS IN TOWN THESE DAYS WHO HAD HIS OWN FOLKS THAT HE WAS PLAYING WITH... ODEAN POPE.

Right, he's still there. I talked to him a couple years ago.

ALPHONSO JOHNSON.

Alphonso Johnson. Ray Bryant's from there.

IT'S INCREDIBLE HOW THERE'S DIFFERENT SCENES IN DIFFERENT CITIES. THAT'S SOMETHING I FIND FASCINATING. AND AS THE MUSICIANS GROW, THEY SPREAD OUT. THEY'LL GO TO NEW YORK, TO LOS ANGELES, AND THEY'LL FIND EACH OTHER AT DIFFERENT TIMES.

YOU WERE A YOUTHFUL FRIEND OF JOHN COLTRANE'S...

Yeah, I met John when I was in high school. I guess I must have been about 16, maybe. And a saxophone player at school said 'Hey, there's a new guy that's come to town and he's moved into the projects...' And I said, 'Yeah, what's his

name?' And he said John Coltrane. And we used to tease him about that name, Coltrane. Because we were thinking about 'Coal Train,' you know. So we used to call him 'Box Car,' 'Freight Train,' all kinds of names like that (*Laughs*). And he was a very soft-spoken fellow, you know. He never raised his voice about anything. Almost like a country bumpkin. But boy, did he have a mind! He was always a step ahead of us with the music.

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Lots of activity going on.***

HE WAS ABLE TO, AS FAR AS HIS COMPOSING, THE WAY HE WAS PUTTING THINGS TOGETHER...

Well, the composing came later. I know we used to rehearse sometimes – he had written a thing for a big band. We used to have lots of rehearsals. No money, but lots of rehearsals. And we'd write things, and we'd hear them played because everybody wanted to play. And he brought this tune into rehearsal one day. And I thought it was pretty nice. And after rehearsal's over, he'd collect his music, like we always did, take it back home again. And when we got outside, we got to the corner, and he took the whole thing and RIP! He ripped it up and threw it down into the sewer. And I said 'Hey! Why'd you do that?' He said, 'That wasn't it!' (*Laughs*) But he was getting it together, you know.

WOW. I'D LIKE TO, THERE'S A VERSION OF "STABLEMATES" THAT JOHN COLTRANE DOES WITH PAUL CHAMBERS ON BASS, AND I THOUGHT IT MIGHT BE A NICE POINT TO BRING THAT IN.

It's the one that he liked. Like I say, he did one with Miles on Prestige. But he saw me later, and he said, 'Hey, Benny, we did one out on the coast,' and he said, 'I really like that one. I really got into that one.' He says, 'I want you to hear that one!'

THAT'S WHAT WE'RE GOING TO DO. THIS IS "STABLEMATES," WRITTEN BY BENNY GOLSON, WHO'S WITH US THIS EVENING.

[Music – "Stablemates"]

YOU WERE TALKING A LITTLE BIT ABOUT "I REMEMBER CLIFFORD," AND YOU MENTIONED THAT IT WAS THE MOST-PLAYED TUNE OF YOURS. I CAN SEE WHY. HOW IS IT THAT THE TUNE WAS WRITTEN?

Well, Clifford and I were good friends. And as with most musicians and close friends of his, I was affected long after his passing. So much so that – his death occurred in 1955, I think it was –

'56...I SHOULD SAY, CLIFFORD BROWN IS THE FELLOW THAT WE'RE TALKING ABOUT...

'56, right. And I came out here I '57 with Dizzy Gillespie. I can't remember the name of the club we were playing, but it was on Hollywood Boulevard and Western on the northwest corner. I wish somebody would tell me the name of that club. Something 'Alley,' I think it was. I can't remember. Anyway, it was there. There was another club across the street, too. I've forgotten the whole thing. But as was my habit during those days, I used to go to the clubs we were working at during the day, and as they were washing glasses and sweeping the floor, things like that, I would sit at the piano with a little light on and just kind of mess around, see what I could come up with. And I was feeling and thinking about him quite a bit during that time. And I said to myself several times, how nice it would be if someone could write a song that could be indicative of the way he actually played. I said, 'Well, maybe that's not possible.' But this day I thought, maybe I'll just try and see. I started playing the piano and this melody started to evolve. And I started writing it down. I wasn't quite sure. So, I left and went back to my hotel and I got dressed for work that night, and I came back a little early. And it so happened that this night, Dizzy happened to

come by a little early too. And since he was there – you know you're sometimes not quite sure about what you've done yourself and you have to get another outside opinion. So I said, 'Diz, have you got a minute?' He said, 'Yeah.' I said 'I want you to listen to something and tell me what you think about it.' And I started to play it and he said, 'Boy, that's beautiful. What is it?' And I said, 'That's a thing that I've just written, and I guess it'll be in this form if I don't modify it or change it some way.' I said, 'It's sort of a tribute to Clifford Brown, 'I Remember Clifford,' He says, 'I've got to play it!' So he said, 'Yeah, play it again.' And he got his trumpet, and he started kind of messing with it, and he said, 'Yeah, the changes fall real nice.'

***He says, "I've got to play it!"
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But he wasn't the first person to record it. Lee Morgan was the first person to record it. Dizzy was the second person to record it. And since then, not only trumpet players have played, but, including myself, saxophone players have played it. I was just asking, have you ever heard Sonny Rollins recording of it? Yeah, he's got a different kind of recording on it. Oscar Peterson played it, recorded it. George Shearing even recorded it.

IT'S ONE OF THOSE TUNES THAT IS KIND OF A LANDMARK TUNE. AN ANTHEM IS MAYBE A GOOD WORD FOR IT. AND YOU CAN GET – IT'S MOSTLY TREATED AS A BALLAD, AND FOR THAT REASON YOU GET ALL DIFFERENT KINDS OF PEOPLE ON DIFFERENT INSTRUMENTS PLAYING THE TUNE. IT IS EXTRAORDINARY.

I've even had some vocal recordings on it. You know, Jon Handpicks did the lyric to it, oh sometime afterward. Yeah, let's see. I'll tell you who recorded it. The late Dinah Washington

recorded it. I don't even know if they ever released it. Some of the recordings have never been released. George Sheeting's was never released. Carmen McCrea did the first vocal rendition of it. That was quite a while ago on Decca. Those are the only vocal recordings of it that I can think of. I think there were a couple in Europe that I'm not quite sure about.

I ASKED YOU A COUPLE OF MOMENTS AGO HOW IT FEELS TO WRITE A SONG THAT BECOMES WITHOUT ANY REAL PLANNING A TUNE THAT IS A LANDMARK TUNE – IN ANY KIND OF MUSIC – BUT ESPECIALLY IN JAZZ. AND YOU SAID THAT IT'S NOT SOMETHING THAT YOU CAN REALLY PLAN.

No. All of these songs, when I wrote them, I had nothing in mind about prominence or standards. I just wrote it because that's what I felt at the moment, you know. It kind of pleased me when I did it, or else I wouldn't have put it down on the paper. And the things that followed, they accrued – it wasn't overnight – over a period of years. And I felt kind of accepted. It makes you feel kind of good. But you know, you never want to get puffed up with pride over anything like that. Because there's always somebody down the street that can do the same thing. (*Laughs*)

I GUESS THE LASTING QUALITY HAS ALOT TO DO WITH WHAT WENT INTO THE SONG ORIGINALLY.

Well, I think the lasting quality is due to this, I must say. I always liked melody. And I just saw no reason when we played jazz, it couldn't have something that was interesting melodically, you know. Who could go away humming 'doddle-da, dot do de lid op bomp, bomp be da, da bid (etc)...' Which is great to play on, but no one could ever walk away humming that. But the melodies, not only in jazz, but Cole Porter, or you know, whoever, they stay around because the melodies were always so interesting. You just have a melody and put it in a particular setting, dress it up so it will accommodate what you've got in mind and there it is, you know. Then the interpretation of that is up to you. If you can get up to what the melody is trying to say, then it's great.

THIS NEXT TUNE...“FIVE SPOT AFTER DARK” IS SOMETHING THAT APPEARS ON YOUR LATEST ALBUM, WHICH IS ALSO A JAPANESE ISSUE.

I better move to Japan, huh? (*Laughs*)

Yeah, this song obviously grew out of Curtis Fuller and I working down at the Five Spot in New York. We worked down there so long before we got fired, it was just terrible. We just took the job for granted. It was just terrible. There was another band working relief at one point, you know. It was Mal Waldron, I think. We would take an intermission, it was supposed to be, I think, an hour on, an hour off. And we'd get in the cab and we'd go up to Birdland and catch a set and hang out. And it would be long past an hour, you know. When we'd come back, the other band is off and there's nothing happening, but people just sitting there. And finally, the owner got so tired, I don't blame him, he just fired us.

I always liked melody. And I just saw no reason why, when we played jazz, it couldn't have something that was interesting melodically.

But we, I guess we played in that club six month periods at a time. And we'd go out for two weeks and we'd come back in for another six months, you know. We just took it for granted, you know. And we were always there, Curtis and I, and we had a variety of drummers, piano players and bass players that played with us. You name it. Everybody in New York!

IT WAS ALMOST A HOUSE BAND...THE TWO OF YOU.

Right, the other band changed, but we stayed.

THIS IS A TUNE CALLED "FIVE SPOT AFTER DARK." BENNY GOLSON WITH TROMBONIST CURTIS FULLER, AND A RHYTHM SECTION OF BOB MAGNUSSON ON BASS, ROY McCURDY ON DRUMS AND PIANIST BILL MAYS.

[*Music – "Five Spot After Dark"*]

"FIVE SPOT AFTER DARK." THE NEXT TUNE WE WERE GOING TO TALK ABOUT HERE WAS "TOUCH ME LIGHTLY," AND I THOUGHT IT WOULD BE GOOD ACTUALLY TO RUN THAT, AND THEN THE BALLAD AFTER, THAT WE WERE TALKING ABOUT. BOTH OF THESE TUNES ARE RECENT COMPOSITIONS...

Yeah, these are the newer tunes. I've written quite a few lately, the last couple of years. This is one. Even thought it's an uptempo tune, you'll notice that I was trying to stick to that melodic thing that I was talking about. In fact, I told the piano player to play the intro as though it were a ballad. This is a tune that will work as an uptempo tune, or a ballad, or anything in between. It just turns out that way. You can hear by the way it starts out in the intro.

AND IT'S "TOUCH ME LIGHTLY." THE PIANO PLAYER IS BILL MAYS. WHAT'S HE LIKE TO WORK WITH?

Fantastic to work with. Yeah, he knows what's going on. (*Laughs*)

OK. WE'LL LET THIS ROLL. AND THEN WE'RE GOING TO HEAR AFTER THAT A BALLAD WHICH IS ENTITLED "SAD TO SAY." TWO COMPOSITIONS BY BENNY GOLSON.

[*Music – "Touch Me Lightly," "Sad to Say"*]

***This is what I like to do best.
And this is what comes
easiest to me.***

COULD YOU SEE DOING ANYTHING ELSE, IN YOUR LIFE, BESIDES COMPOSING MUSIC?

If I had to, I guess I could do anything. Sweep the streets, shine shoes. If necessity dictated that's what I had to do (*Laughs*). I'd rather not do

that, but...being practical, I do whatever I have to do.

I GUESS THE QUESTION KIND OF FOILED BACK ON ITSELF. BUT, IT'S SOMETHING THAT YOU HAVE PROBABLY FIGURED BY NOW YOU DO BEST...

I think so. I think it's what I do best. I'm not a mathematician, I'm not a doctor; I don't even like those things. I mean I have no interest in those things, I should say. No. This is what I like to do best. And this is what comes easiest to me.

IS IT SOMETHING THAT YOU'VE FELT FOR AS LONG AS YOU'VE BEEN DOING IT?

Oh no. Boy, I wrote some dogs at the beginning there. Things I'd like to get a shovel and just go and dig the earth up and bury them, you know? But, like I told you earlier when I first came to the station here, when I write songs now I give a lot more thought than when I began to write some of the other things, intermingled with the dogs, you know. Some of the good ones just happened to come out of that. But now I try to give a lot of thought to what I do. It's got to have some meaning, some purpose to it; it's got to have some lasting qualities to it. Hopefully, I mean that's what I try to do. Otherwise you're just writing songs, you know, you're just doing something. And there's so many things being written today, what's going to determine whether your thing is different from the guy's down the street. If you're doing the same thing. So you have to appeal to your own heart, as it were. (*Laughs*)

AND YOU ARE MUCH MORE AWARE TECHNICALLY, THAN YOU EVER HAVE BEEN BEFORE, OF WHAT IT IS THAT YOU'RE DOING.

Oh, absolutely. There's a lot more that meets the eye to writing songs. Even in jazz. Otherwise you're just writing ditties.

THERE'S A QUALITY ABOUT YOU'RE PLAYING ON THIS PARTICULAR PIECE, WHICH IS VERY HAUNTING. YOU MENTIONED EARLIER THAT YOUR STYLE OF PLAYING HAS CHANGED RECENTLY.

Yes. And it wasn't something that I was trying to achieve either. Each time I did an album – you know, I first came out here to write for film and what-not. I put the horn down. I didn't play for

about 8 or 9 years. I had no idea what I would sound like if I would start to play again. And I did start to play again, because I got the itch, you know. I sold most of my instruments, but I kept a couple. I'm glad I didn't sell them all. And once I started to – I wasn't even aware of it when I heard myself play live; I never thought about it too much.

I put the horn down. I didn't play for about 8 or 9 years. I had no idea what I would sound like if I would start to play again. And I did start to play again, because I got the itch.

But then I heard the first recording that I did for a Japanese label and it sounded almost the way I did before, you know. Then I did the second one and I noticed it was just a little different. Then when I did the third, there was a marked difference. And the fourth, the one you're playing now; it's different. And what I'm doing now, I'm about to do some other things, too; it's a little different than that. And now I'm making a conscious effort to develop what I've heard coming along on its own. I'm trying to do that now.

AS A PLAYER, REALLY.

Right. There's an evolution there, too. As well as in writing.

IS THAT SOMETHING – YOU PUT THE HORN DOWN FOR 8 OR 9 YEARS, AS YOU SAY –

I thought I would never play again! I really thought I was through, that I was going into something else, you know?

THAT FEELING; IT MUST HAVE BEEN A SURPRISE WHEN YOU WANTED TO PICK IT UP AGAIN. WHAT WAS THE OCCASION?

Well, when I first came out here, I was really trying to get established into another area. So I wanted to put to rest this other personality, the 'jazz guy,' because I wanted to write dramatic music and things like that. So when I would get called for jobs – a lot of places on the coast would call me for jobs, but I wouldn't take any of them, I'd turn them all down. And after a couple of years, I didn't get any more calls, and I died completely! (*Laughs*) You know?

But after about the 8 years or so, I started getting calls again from back east. And this one 'fella just kept pleading, 'Come on! If you'll just come and do this one concert...' Well, I told him, 'I haven't played in so long, it would take me months to get in shape and it's not worth it!' He said, 'Well, come on! Just try!' Then I started thinking about it. 'Mmmm. I don't know. Maybe.' And this little club opened up in the valley called the Times Restaurant – they're defunct now, I think they're gone. But somebody approached me from there, and I said, 'Well, yeah, maybe this thing would be good to do this concert back east. This would be kind of like a warm-up.' And so we got a group together. Patrice Rushen was my piano player then. And Roy McCurdy. And I forget who I had on bass, I don't remember... Oh, oh, a 'fella that plays with the Los Angeles Philharmonic, Fred Tinsley. He works both sides of the street. And I started to play again, and it started to feel good! Then I played that concert back there, then I came back and did some more things.

I told him, 'I haven't played in so long, it would take me months to get in shape and it's not worth it!'

He said, 'Well, come on! Just try!' Then I started thinking about it. 'Mmmm. I don't know. Maybe.'

But most of the things I've done, as it turns out, not that I planned it that way, have been out of the country. You know. Either in Japan or in Europe. Recordings likewise.

Well, I did have a contract with CBS. And I went into another area. *(Laughs)* That I will never go into again. It just wasn't really for me. It was kind of like, the rock beat. It was really fusion. It was, I call it 'pop rock,' if you have to give it a name. I was playing the soprano sax and had the girls singing in the background, and the strings...

'HIGHLY PRODUCED,' I THINK IS WHAT IT'S CALLED –

Yeah, yeah. And you know, I tried and I died. It just wasn't coming from my heart. So I said, 'Well, that's not for me.' Columbia said it wasn't for me either, when they let me go! *(Laughs)* But I got back to my first love, jazz. That's where it's really at.

AND THE NICE NEWS IS THAT YOU'RE AS BUSY NOW, PROBABLY, AS YOU WANT TO BE.

Yeah, its, let me think about that... Yeah! I guess as I want to be. Otherwise I'd be killing myself, I guess.

YOU'VE GOT SOME NEW RECORDINGS COMING OUT. YOU'VE ALSO GOT PLANS TO DO SOME LIVE PERFORMANCES. YOU MENTIONED THE HOLLYWOOD BOWL.

Yeah, that's in June I think. Whenever it is, with Nancy Wilson.

We did a concert, some concerts, over in Japan back in September. And they teamed Art Farmer and I up with her. And they liked it so well, George Wein, the guy who produced the Kool Jazz Festival, Newport, liked it so well, he said 'Hey, let's do it again.' So I think we're going to do it here, and I think we're going to do it in New York. Then we're going on to Europe after

that. That's in the summer. But prior to that, Art and I are taking the Jazztet, which we had before these concerts, and we're doing an album, again, for Japan! They get all these ideas that people in the States don't know about. I guess they've got enough recordings over here.

WHAT DO YOU THINK IS GOING TO HAPPEN OVER THERE, WITH JAPAN. DO YOU THINK WHAT THEY'RE DOING OVER THERE IS GOING TO WAKE PEOPLE UP PEOPLE IN THIS COUNTRY TO WHAT THE MUSIC IS ABOUT?

No, not unless people get to hear all these albums. Because they have a well of albums over there now, that have never been heard here. I've done four for them. We're getting ready to do a fifth and a sixth, you know. The Jazz Messengers album I told you about, we're doing that. And the Jazztet.

[Tape 2]

[Music – "Whisper Not"]

[Talking about Golson's composing skills...the speed at which Golson composed "Whisper Not."]

HOW FAST IS THAT FAST? A MINUTE?

No, twenty minutes. It was about twenty minutes, half an hour. But some songs, like now, I might work on a song for a week. Or two weeks, tearing it apart, putting it together again...tearing it apart. It's good. Now it's perfect. Come back two days later, no it's not perfect...' You know, that kind of thing. *(Laughs)*

DOES THAT DRIVE YOU CRAZY AT ANY POINT?

Sometimes it can. When you're right in the middle of it and you say, 'How will I ever get out of this one?' And somehow you manage to get it together and get out of it. Then the next one, you say 'How will I ever get out of this one?' *(Laughs)*

YEAH. THE LYRICS ARE NICE ON THIS. YOU MENTIONED LEONARD FEATHER WROTE THE LYRICS.

Leonard Feather the jazz critic. Yeah, he did the lyric, believe it or not. Nice lyric, too. Bill Henderson just did it not too long ago. I love his version.

IT IS NICE. RIGHTFULLY I SHOULD HAVE HIS VERSION UP ON THE TURNTABLE. WE'LL LISTEN TO THAT, PROBABLY AT THE END, I'LL TRY TO TOSS IT IN. BECAUSE IT IS BEAUTIFUL. 'LAID BACK' IS THE PHRASE I WOULD USE TO DESCRIBE IT.

It is.

WE HAVE SOMETHING, THE TITLE CUT FROM THE ALBUM "ONE MORE MEMORY."

The Japanese album, of course (*Laughs*). Not the American album.

RIGHT. WHAT'S THIS TUNE?

The title. I always try to make my titles mean something rather than just call them something. Just that –

I'LL INTERRUPT YOU BECAUSE I'M REALIZING, "WHISPER NOT," THAT'S YOUR TITLE. WHAT WAS THE SIGNIFICANCE OF "WHISPER NOT?"

You know, that's one of the kooky ones. Because it's just the antithesis of what it's saying. What's it's saying is 'don't whisper.' But what I mean, it is whispering. It's more poetic. It sounded more poetic to me to say 'whisper not,' rather than just 'whisper.' Somebody had already written a tune called "Whispering" years ago. So I said, 'Well, forget whispering, I'll just be poetic and call it "Whisper Not."' I just kind of twisted it and forced a square peg into a round hole. Everybody remembers it that way. (*Laughs*)

When you're right in the middle you say, 'How will I ever get out of this one?' And somehow you manage to get it together and get out of it.

THE TUNE IS LIKE THAT TOO.

But this one, "One More Memory" is well, life is made up of many memories, if you string them all together, you call it life, I guess. When you look back, of course, retrospect, memory is not what's ahead, it's what's behind you. Some more graphic, lucid, vivid than others. But nevertheless, memories. Some of the bad things we try to take out of the memory. But we all have memories. And each thing that happens in your life, if it's a landmark kind of thing or something that brings great pleasure or unhappiness or whatever it is, you add it to the string of memories. This is just one more memory.

[*Music – "One More Memory," "Out of the Past"*]

WE HEARD TWO SELECTIONS FROM THE NEW ALBUM ISSUED IN JAPAN AND NOT YET HERE IN THIS COUNTRY BY BENNY GOLSON, THE BENNY GOLSON QUINTET, AND FEATURING CURTIS FULLER ON TROMBONE, AND BILL MAYS ON PIANO, ROY McCURDY ON DRUMS AND BOB MAGNUSON ON BASS. BENNY GOLSON HEARD ON TENOR SAXOPHONE. AND BOTH COMPOSITIONS BY BENNY GOLSON. THE FIRST ONE WE HEARD WAS "ONE MORE MEMORY," AND THEN, JUST NOW, "OUT OF THE PAST," WHICH – THEY GO ODDLY TOGETHER, DON'T THEY?

(*Laughs*)

I WANTED TO ASK YOU – THE FACT THAT THIS STUFF IS BEING ISSUED IN JAPAN IS SOMETHING THAT SEEMS TO BE, IT'S ONE OF THOSE POOR THINGS THAT –

You mean, regrettable?

REGRETTABLE...IT'S ONE OF THOSE THINGS WHICH ONE MIGHT SAY NEEDS TO BE CHANGED AS FAR AS THE WAY THE MUSIC INDUSTRY HAS DRIVEN JAZZ OUT OF THE COUNTRY. AND THE PEOPLE WHO LISTEN TO THE MUSIC INDUSTRY, I GUESS. WHAT THINGS WOULD YOU DO TODAY TO TRY TO CHANGE THAT? HAVE YOU THOUGHT ABOUT THAT AT ALL?

No, I haven't really thought of really trying to change it so much. All of my energy goes into a creative area about the music itself. There are people, I guess, who do that. Who are more

equipped to do that than I am. Just like I have a manager who takes care of the financial things. I never talk about that, I'm not a businessman. I just – he tells me where to go, what time to be there, and how much it pays, and I go. And I concentrate on the music. But no, I'm not into a crusade or anything like that.

I don't think any true musician is ever truly satisfied with themselves, where they can walk away from any situation and say, 'That was fantastic, I can't top that.'

I do feel that it's going to come about eventually. Just like disco came in and it went out. The big bands came, and they died, back again. Jazz was there and it died. It's back again. And some of the younger ones, who weren't born yet, see it as something new now, and all we do is see it as an echo from the past, you know? With a new twinge to it.

But I don't think it's a waste of time, personally speaking, because the things that I'm doing – I'm getting a chance to express myself and write these things, and record it for a limited audience. Japan is the size of California, although it has ten times as many people. But since I am evolving here, especially on saxophone, I feel that I'm getting a chance to really get myself to where I'd like to be, where I aspire to be. I don't think any true musician is ever truly satisfied with themselves, where he can walk away from any situation and say, 'That was fantastic, I can't top that.' You know, I heard J.J. (Johnson) say, 'Boy, if I could only play what I think!' I've heard John Coltrane say, 'Maybe I can get a little better.' Once you become satisfied with yourself, it's the kiss of death. Because you stop trying. You've settled down. You might even become complacent or supercilious. And what happens

is that the world rushes right by you. It leaves you at the last bus stop, you know.

So I think being restless – even though this is not what you asked me – I think being restless is one of the basic ingredients of progress. Of course, it's a matter that you have the talent. You must have the talent. If you have no talent, then you're just blowing a balloon.

But the things I'm doing, I think the time will come to pass when we do things here. I'm not worried about it. I'm not over-concerned about it. If you become overly concerned about a thing like that, it sort of draws your energy from other areas. But when that time comes, I want to be ready. And I feel that each day that passes, I am getting more ready than I am, or than I was yesterday. So I want to use that time in a positive way. And when it comes, hopefully, I'll be ready for the challenges there.

See, you can't put the American audience down too much, though. It was born here. Jazz. So many of the things originated with jazz. All the avenues. Jazz, Boogie Woogie, Dixieland, the Blues, Spirituals, Gospel, Disco. And we've become so blasé about it. You can go to any record shop, buy what you want. If the city is large enough, you go to the local jazz spot and you can hear a group play, or can go to a bigger city and you can hear a concert. You know, we take it for granted.

You can't put the American audience down too much. It was born here. Jazz. So many things originated with jazz.

Some of these other places came up, beginning with Europe – Japan didn't even exist with jazz then – they sort of revered it. They lionized it. They held it in high esteem. And as a result a lot of jazz musicians went to Europe. They became expatriates. Maybe the monetary reward wasn't that high, but they got some other kind of

satisfaction, which is just as high by comparison, juxtaposed to that. But more recently, in the last 20 years, or say, 25 years, Japan has been coming on strong. And I've found that the people there are not fanatical, but they're devoted to what they believe in. The people there that like jazz, they support it. Those albums are expensive. They have to really get up off a lot of bucks, well, yen, for the albums. But likewise, they will support Billy Vaughan, when he shows up there. When Percy Faith – when he was alive – because I knew him, his son used to manage me, when he would go there, a great turnout. Because he'd come back and I'd ask him. And he'd say it was fantastic. Sell-out. When the country-and-westerns or whatever (I don't know of country-and-westerns go there), some of the pop singers go there, they support them. And it's a small country. And you translate that support into dollars. After you convert yen to the dollar, of course. But all of the acclaim, all of the satisfaction that they get, all of the zeal, alacrity, and things that they get in supporting the music, you can translate into dollars, because they truly support it.

We get a lot of lip service here. 'Aw, boy, he's bad!' And that's it! (*Laughs*) No dollars. And so it makes it a little hard for the people to put themselves on the line, as entrepreneurs, as club owners, and so forth, to go along with that. They've got to have the support, the desire to hear these things that people like, translated into dollars. So that the economy is generally sagging now. The high interest rate and things like that. And believe it or not, it affects all areas of human endeavor. It does. Music is a part of that.

Jazz, years ago, used to be five percent of the total market. So when you talk about a hit in pop, you're talking about a million, two million. When you talk about a hit in jazz, you're talking about a few thousand. Fifty thousand, it's a smash! (*Laughs*) You know? So it's a relative kind of thing. But it's got its own niche. It's just a matter of when people come back en masse to the realization of what jazz really is all about. Now, it's true, I must say this too, we've gotten a lot of bad jazz mixed in with the good jazz. That can confuse people who are not really acute, who don't really have a good acumen about jazz. That can just kind of confuse them and put them in a grey area. There's a lot of

ramifications as to why it's not as big here as it is in Japan. It's big in Japan. And my tunes do very well in Japan. Very well in Europe. And third in the United States. (*Laughs*)

The people there like jazz, they support it. Those albums are expensive. They have to really get up off a lot of bucks, well, yen, for the albums.

WELL, FIRST AMONG PEOPLE WHO DO LISTEN TO THE MUSIC HERE IN THE STATES. I THINK THERE'S NOT TOO MANY OTHERS WHO CAN SURPASS BENNY GOLSON AS FAR AS A COMPOSER AND MUSICIAN.

I must say this, with the exception of the musicians. All the musicians really support – and I don't want to set myself up on a pedestal; these are just the facts – they do support what I do because they've recorded so many of my things all around the world, over and over and over. I appreciate that. I'm not just talking about the money. It's very rewarding when you put pen to paper only what you feel in your heart and you translate that to paper, and other people think it's something of value so much so that they want to express themselves through the medium of what you've written. That's very rewarding. I don't know if it will happen everytime I put pen to paper. And I don't put pen to paper for that reason. It's only a release of what's in my heart, and what pleases me first. If I'm not pleased with it, I'm not concerned with anybody else hearing it. It's got to please me first. I've thrown a lot of things in the waste basket and put them in my piano stool to reconsider at another time. I've written a lot of rock'n roll stuff, too. (*Laughs*) I don't know if people will ever hear that!

PROBABLY, SOME OF THE THINGS THAT YOU WOULD TOSS AWAY ARE THINGS THAT OTHER PEOPLE WOULD WANT TO GRAB ON TO!

Maybe. (*Laughs*)

It's very rewarding when you put pen to paper what you feel in your heart and other people want to express themselves through what you've written.

IT'S BEEN AN EXPERIENCE (*LAUGHS*) TALKING WITH YOU. REALLY. AND I APPRECIATE YOUR COMING DOWN TO THE STATION...SHARING YOUR TIME WITH US.

My pleasure, Bob.

WE'RE GOING TO GO OUT ON ANOTHER VERSION OF "WHISPER NOT," ONE THAT YOU SAID YOU ENJOYED AS WELL...

It's one of my favorite ones.

THAT'S WHAT WE'RE GONNA DO. FIRST I'M GOING TO SAY THAT THIS IS KCRW IN SANTA MONICA, AT 89.9 FM, A COMMUNITY SERVICE OF SANTA MONICA COLLEGE. THE PROGRAM IS "STRICTLY JAZZ," MY NAME IS BOB ROSENBAUM, AND WE'VE BEEN SPEAKING WITH BENNY GOLSON. THANK YOU AGAIN, VERY MUCH, BENNY.

Thank you for having me, Bob.

WE CONTINUE WITH MUSIC BY BENNY GOLSON AS PERFORMED BY BILL HENDERSON. "WHISPER NOT."

[*Music – "Whisper Not"*]