An Interview with Dizzy Gillespie [transcript]

Arthur Dawkins
CROUCH: This an interview with Dizzy Gillespie—the making of bebop. So now you were saying when you were...

GILLESPIE: I'm just trying to go over some of the important things about the development of the music...the development of me personally. It doesn't have to be...the reader of the listener...will have to figure out for himself whether that's important to the music or not. So now the first time I heard a flatted...you know everybody say, "...a flatted fifth...ah...flatted fifth." We were playing flatted fifths. And we were playing in two keys at one time...we'd play in the key of "C"...We'd one phrase in "C" and play the same thing again in "F" sharp...flatted fifth... So, ah, the first time I heard a flatted fifth, I was with Edgar Hayes. It wasn't Monk. Monk and I weren't that close together at that time, you know...until later on. This was 19...37...with Kenny Clarke. Kenny Clarke and I were pretty close...1937...38. Because we played together...
JAMES LINCOLN COLLIER: Teddy Hill...

GILLESPIE: With Teddy Hill. We played together with Edgar Hayes. Ah, and then...you know, so and then Teddy broke up his band...and went to Minton's...and then he went to Minton's. That's when I became associated with Monk. Before that...Teddy Hill, I was associated with Kenny Clarke. So, now...and Kenny played piano. 'Cause he played the vibraharp. So he understood of the things that I...that we...that we discussed. You didn't have to go into all these kinds of explanations about it, you know...to him. Because he understood it, because he played the vibraharp...harmonics.... So, I was with Edgar Hayes and he had this arrangement that was...in "A" flat. The tune was...I don't remember the name of the tune...It was in "A" flat. And right in the middle of this thing, he had an "E" flat seventh chord, in it. And he played something...in "A" concert. The figure was simple...say, "Look, da, da," (GILLESPIE hums melody). You know what I say...(laughter)..."Say what?!...(laughter). What was that?" (Laughter). ...I said, "Man, that's in "A" that that figure is in." Because he had the...you know...the sharp
that...he had a "B" natural and ah, ah, "D" flat and a "E" natural concert...I mean a "F" sharp...my "F" sharp. I said, "Damn, man..." And I started playing this thing over and over and over and over...

TERENCE BLANCHARD: Well it jumped...in other words you jumped up a half step right at that point or jumped out of the "E" flat into "A" just for...

GILLESPIE: No, no, this was...the "E" flat chord...it's a "E" flat seventh chord. And the figure was, it was, was, like you were playing in "A" there...

BLANCHARD: Against the "E" flat seventh.

GILLESPIE: Yeah, yeah, the "E" flat seventh chord. So I say, "Ah..." So...I became (enameled) of that. Later on I found out it was a flatted fifth. I didn't know what...I didn't have a musical background...going to school to study music, you know...1, 2, 3, 4, 5... I played the piano. So I went to the piano. And I say..."E" flat...and that made it "A" up here in the... And I say, "Ah......!" (laughter). Boy and I...I run that in the ground. And I run it in the ground so bad that all
the...I kept doing it...I played (inaudible) with Teddy Hill's band...backwards and forwards, the two bands...and in my solos...these flatted fifths started cropping up. The guys started looking at me, you know...started cracking up. Sometime I'd play a whole, a whole, ah...instead of...when I was supposed to play in "E" flat, I'b be playing in "A". Man, I'd play the same thing. And they'd be looking at me...

BLANCHARD: When you began to question...when you began to put these things in your solos, would you just play the flatted fifth or would you play the whole change against the...

GILLESPIE: No! The change against that...!

BLANCHARD: The whole change.

GILLESPIE: The whole change! Yeah, the change. You play the whole change. You play ah, "A" seventh...for "E" flat seventh, you play "A"..."A" seventh. So now, the guys, they thought it was weird. All the little trumpet players like Joe Guy, Miles, ah, ah...Kenny Dorham...up to that, you know, up to about time I got to Minton's. By the time I'd gone to Cab Calloway...By the time I got to Cab Calloway, I was really into something...like
into harmonics then. ...Like Milton Hinton...we used to go up on
the roof and practice and go back... I'd show him, you know,
some solos with these notes in it. And he'd play them, you know.
He'd laugh, laugh, you know. We'd practice all the time. So, by
the time, ah...Minton's...By the time, ah, I got with Cab
Calloway, I was almost...like into something a little, ah...knew
about that. I hadn't heard Charlie Parker yet. See...I hadn't
heard of him. So, ah, we were...you gettin' with that... When I
went with Cab, I remember some of the tunes that was, ah...you
can hear the difference in my playing...like... You could hear
the difference in my playing...like "King Porter Stomp"...Teddy
Hill's band...

BLANCHARD: I know that one...

GILLESPIE: That's my first record. And "Blue Rhythm Fantacy."

That's another one...RCA (Recording Company). That was very "Roy
Eldridgey." Roy Eldridge... And then when I was with Cab...ah,
ah, "Popa's in Bed With His Britches On"...ah, "Bye, Bye,
Blues"...

CROUCH: "Pickin' Cabbage"...you remember that...
GILLESPIE: "Pickin' Cabbage"...Yeah, I was sort of ricky then. I wasn't too deep harmonically then...I wrote that. I made that arrangement. I wrote two arrangements of that. I wrote ah, "Paradiddle"...with Cozy (Cole). And I wrote ah, "Pickin' Cabbage."

BLANCHARD: Let me ask you this. Just to take you back a little bit. Were you with this...

GILLESPIE: Let me see that. Let me see the cover of that...

BLANCHARD: Were you beginning to figure out...think of these things in theoretical terms at that point. Were you beginning to think about diminished ninth changes or half diminished chords or...or was it more like, ah...

GILLESPIE: There was no such thing as half diminished when we were coming up at that time. That, that chord, that chord was a minor sixth chord. Monk...I heard Monk play that first. You play it...the minor sixth... Like if you say a "C" half diminished or "C" minor seventh flat five, which is the same thing..."C" half diminished and "C" minor seventh flat five is the same thing. We called that an "E" flat minor sixth. So that
was what...that's what I still call it! Because that's what I am playing. I am playing that. I'm not playing from no "C"! I'm playing from the "E" flat when I'm playing... So that's the difference in my...that's the difference in my playing of that particular chord... And these younger guys that's coming up now talking about minor seventh flat five..."C" minor seventh flat five.

BLANCHARD: That's going to have an "A" natural...

GILLESPIE: What?

BLANCHARD: Is it going to have an "A" natural in it?

GILLESPIE: "C" minor seventh?

BLANCHARD: Yeah.

GILLESPIE: No. "C" minor seventh flat five is "C" "E" flat "G" flat and "B" flat. It looks like...it looks like if you put an "A" flat on the bottom it would be an "A" flat minor.

CROUCH: How did you find out about...you had a certain way you play diminished scales...

GILLESPIE: That developed later... I'm talking about this particular chord now. At that time I didn't have no scale for
that chord. All I know, it was an "E" flat chord..."E" flat minor chord. So I played an "E" flat...whatever it was, if it was an "E" flat minor, I played that. And then the next chord is an "F" seventh...whatever. And when I see that...I write it on my part...half diminished, with the little thing through it (small circle with a slash). I said, "Man why didn't he write...? Whe didn't he just write a "E" flat minor?" I mean you don't even have to write the six on it. You don't have to write the six on it because you're playing melody. That six ain't got nothing to do with you (laughter). That six got something to do with the bass (laughter)...you know. And bass gets that six...

Just like the other day in the recording session...the...yall's bass player?

COLLIER: Lonnie...

GILLESPIE: Lonnie...I was telling that. Because he was looking at that minor sixth...I had a lot of minor sixths in there. And he was laying on that...He didn't know exactly what to do with that minor sixth. So I said, "Lonnie..." I took him over to the piano. I said, "You see this? You see this? De, de, de
(GILLESPIE hums melody)." And the sixth is way down here somewhere. I said, "Forget about the sixth. You play the sixth, but you keep the harmony...and play. But when you want to play a figure, you thinking in terms of a "G" minor. Not "E" monor seventh flat five." You know what I mean (GILLESPIE hums melody). You know what I mean (laughter)...you play that "C" down there...that "E" in the bass. So when he understood that, he come out very well. And when he'd get to that he say, "Go ahead, man...!" (laughter). You known, man, it was nice.

CROUCH: Now Dizzy at this time, how were you... You began to do this...Kenny Clarke was supportive of what you were doing.

GILLESPIE: Very supportive of what I was doing.

CROUCH: Then, ah, you begin to, ah...then around in that time, that was the time you met Monk?...Shortly after...

GILLESPIE: Later, later. I met Monk later. You see this is (19)37, '38, '39...and ah, '39 I went with Cab, see. Then came '40. And '40 is when, ah...I guess Minton's opened up around '40.

COLLIER: Yeah, I think that's right.
CROUCH: What I'd like to do now is I'd like to play you a couple of your early pieces and have you talk about what you were thinking about at that time. I'm going to play "Hot Mallets" and then I'm going to play "Pickin' Cabbage" because you were talking about the period when you were with Cab. Okay? (Musical examples played). So you say about "Hot Mallets", what do you say?

GILLESPIE: I was still in the mold of Roy Eldridge at that particular stage of my development. I was like...it was no, ah big, ah, deal of harmonic structure. Something like that was just riffs...and Roy's riffs. And I was just playing all of Roy's riffs. As a matter of fact, Roy thought that it was he who was playing...bet somebody ten dollars it was him.

COLLIER: Really?

GILLESPIE: Yeah. And he lost (laughter). Let me play you this "Pickin' The Cabbage."

GILLESPIE: This wasn't a good example of me myself...my development...of...composition. ...Couldn't have written it in that key noway. (Gillespie hums melody)..."E" flat minor, huh...
(Gillespie hums melody)...should have written it "C" minor, would have been better (laughter).

CROUCH: And you were saying that you...that there was something you wanted to say something about this particular arrangement that you did.

GILLESPIE: ...Oh, when I was in Teddy Hill's band, we made a head arrangement...that I made on this riff. We used to play it for the chorus girls at the Apollo. It was one the stock numbers. And what we played was much better...the head arrangement, than this. We used to get an encore with that. And it was a stock (Gillespie hums the melody). We had a better (inaudible) part in Teddy Hill's band. It was a head arrangement. So when Shad Collins...took my place... No, when Shad Collins went with Count Basie, he took my tune over there and said it was his and Basie recorded it. Called, ah...

CROUCH: "Rock A Bye Basie"?

GILLESPIE: "Rock A Bye Basie." I had a copyright, so I...told him, say, "Look man (inaudible)... put your name on it, don't say nothing." So, they gave me part of the tune. But it was all my
tune. It was all mine. (Gillespie hums tune) What's the name of that? That's it...

CROUCH: "Rock A Bye Basie."

GILLESPIE: "Rock A Bye Basie?" That wasn't it.

CROUCH: ..."Pickin' the Cabbage" number.

GILLESPIE: Not "Pickin' the Cabbage" but "Rock A Bye Basie", that was mine.

CROUCH: So now at this time as you were developing your style, you were spending a lot of time working things out at the piano?

GILLESPIE: Yeah. But you see I didn't have a clear cut idea of style. You know. 'Cause I was so engrossed in Roy Eldridge that...I didn't have time...I thought of something...and when I thought of something to play it was always in the mold of Roy Eldridge...how he would play something, you know. Now, later on...in Cab's band I started...I started doing some of the things that I had done with Edgar Hayes band, with that flatted fifth. I started adding some of them flatted fifth...in Cab's band. But the style wasn't...wasn't tight, you know...until I heard...

While I was with Cab...I went to Kansas City...I knew Buddy
Anderson. Buddy Anderson introduced me to Charlie Parker. We played one day in the hotel...Booker T. Washington Hotel. And that cured me...Charlie Parker cured me of Roy Eldridge (laughter). He was the (inaudible) (laughter). I love Roy Eldridge, I still love Roy Eldridge (laughter). But I said no that's not for me nomore. I let it be...his style... And then right after that, man I really jumped into it. And then we got...we started to get together with Monk...

COLLIER: When was that when you had that session?

GILLESPIE: What?

COLLIER: Was that '38, '39, '40...?

GILLESPIE: Where?

COLLIER: In Kansas City, the one you were just talking about.

GILLESPIE: It was maybe it was 1939, '40 or '41. Maybe 1940.

COLLIER: So that would have been the first time you ever heard Bird play.

GILLESPIE: Uh huh.

CROUCH: And what was he playing like then?

GILLESPIE: Just like he's playing now... But he wasn't
developed... He wasn't even developed harmonically...as much as I was. Because man, I was really down with the piano then. And I never seen him playing the piano. But he had a great sense of rhythm. He had a great sense of rhythm. And all he needed was somebody to pull his coat to some harmonics, you know. And that's where I came in. So where we...we had the style. I had the rhythm and the harmonics, you know. So, it so happened that when we came together (inaudible)...and it just worked. With Monk, it didn't work as well. Charlie Parker...is closely related to Monk than he is to me. Monk was...harmonically Monk...I'm sure that Monk derived a lot from me harmonically. Because we, we, we...buddy, buddy, buddy. But Monk didn't play like that. He didn't play like Charlie... He had his own...so he didn't, ah... But it went...what Monk played went with what we were doing, so...

COLLIER: This was before Minton's, when you heard Charlie Parker at time. That was before you were at Minton's was it or...?

GILLESPIE: Well, you see when I went with Charlie Parker...when I went with Cab Calloway in '39, ah...'39?, Minton's was just
COLLIER: What was Monk playing like at that time? More of a stride player?

GILLESPIE: Monk was weird, man. You can't describe Monk's playing. And can't nobody do it. Close as I hear...I hear Randy Weston...close to Monk. But ah, Monk is very difficult. ...To get the sound. Monk gets a sound out of a piano, man. He's not a legitimate piano player. So, Monk is out there by himself.

COLLIER: Well he had that right from the start. I mean he had that right...

GILLESPIE: Yeah...he was like that...all that... A lot of those harmonies hear in some of his compositions, that I know I did before him. So I know he must have gotten them from me.

COLLIER: Were you showing him things on the piano? Or just...

GILLESPIE: Yeah. Yeah, right at the piano. "Here it is like this." And he learned form Coleman Hawkins...when he played for Coleman Hawkins. And he was just... All of us were learning from one another, then.

CROUCH: Well what were some of kinds of the harmonic things that you hear in Monk he picked up from you?
GILLESPIE: I'd have to hear it and explain it, you know. ...The Charlie Parker tune... I know a lot of things that he played...a lot of things I didn't play before I heard Charlie Parker and a lot of things he didn't play before he met me. We developed together.

CROUCH: Now there was something I wanted to ask you. You mentioned it on the phone. You said that you were around...that you and Kenny Clarke were working in the same band around the time that he decided to start playing the basic beat on what later became the ride cymbal, instead of the sock (cymbal).

GILLESPIE: Well Kenny wasn't actually the first one to play on the top cymbal. Big Sid...(introduced it to Kenny). Big Sid Catlett.

COLLIER: He was playing on the to cymbal?

GILLESPIE: Big Sid had one these big Chinese cymbals. And he was a big guy...real, real...six foot something. But his touch. It was like the touch of a child...on that cymbal. Just like...I was telling the guy last night, the guy that was playing with Jon Faddis. Jon Faddis bought him a Chinese cymbal. So he's doing,
da, da be dat (Gillespie sings rhythmic sounds)...bass drum...
cymbals hear... Keep that boy going (laughter). Keep that boy
going (laughter) ... Straight! Don't give me no (inaudible), keep
that boy straight. And you'll hear the (inaudible) play some new
shit. (Laughter)

CROUCH: So... So Big Sid was playing.

GILLESPIE: Yeah. Big Sid, yeah. Kenny had something else Big
Sid didn't have. You know what that was?... Bombs...

CROUCH: Yeah, 'cause I was going to ask you... Big Sid was
probably still playing quarter notes on the bass drum, wasn't he?

GILLESPIE: Yeah, very quietly... Very quietly. And he had
accents. (Inaudible) You see, Big Sid knew where the breaks
were (inaudible) ... Where he's supposed to do something. And
where he's supposed to do like this (demonstrates), you know.
That's the secret of drumming. ... Where the breaks are, like
dancers. You can't be breaking... Dancers don't break... breaking
all the time during the dancing. They got straight places where
they break. And they be going... Because there's a whole lot
you can do where that break is (inaudible)... if you got the thing
to do it with. (Gillespie makes sound)...Don't try to do all that in my solo (laughter). Shit, man, I'm liable to throw my horn at a mother...(inaudible). (Laughter)

CROUCH: So that the thing that Kenny started to do that was different from what Big Sid was doing was the way he played the bass drum.

GILLESPIE: And the bomb, we call them...the Klook Bombs. That's how he got his name.

COLLIER: Sid...a Chinese cymbal that he was using.

GILLESPIE: I know that. Kenny had one too.

COLLIER: Chinese cymbal?

GILLESPIE: In Memphis...yes sircle. He had one when he was in my big band too.

COLLIER: He did?

GILLESPIE: Uh huh. He (inaudible)...Joe Harris...(inaudible)...

CROUCH: Joe Harris...I don't have it here...I don't have...I've got one...

GILLESPIE: He made some of that earlier (Gillespie hums melody)

..."Woody'n You"...
COLLIER: I'd like to ask you about...again about rhythm. This, of course...that's one of the hardest things to talk about.

Charlie Parker...It seems to me that a lot of times he was turning the beat around...

GILLESPIE: Never.

COLLIER: I don't mean...I don't mean by mistake, I mean on purpose. He was accenting in such a way that...

GILLESPIE: Well there's one tune that he wrote...What's the name of that tune that, that Charlie Parker wrote that is very difficult for me to play, because I never learned the melody. What tune...?...("Klastoiomdido") or something like that?

BLANCHARD: "Klactoveesedstene"...

GILLESPIE: How that go?

CROUCH: ...I can't think of it right now.

GILLESPIE: Where it look like it changing...It look like it's changing around. That's the one time I heard that. One tune of his. But he was strickly rhythmic. I'm telling you man, his solos were masterpieces of ah...

CROUCH: But one thing...when I listen to...you know...like
recordings of like Bird playing "Ko-Ko"...stuff like that...those kinds of heads (Gillespie hums melody to "Ko-Ko")...(laughter). That's straight down the middle...you know. It might sound...I hear...Guys come to me now...and how they play certain of those things, like ah, (Gillespie sings melody to the bridge of "Confirmation"). He wrote some masterpieces...He wrote some figures...like...(Gillespie sings beginning of "Confirmation") (laughter). You know...that's written...A quarter rest and two quarter notes over three. ...Both of us really tried for perfection in figures.

BLANCHARD: When I listen to some of his recordings and it seems like...you were together, but it seems like you had like a floating sensation. Whereas you didn't sound like you were so worried about the beat, so to speak. If that makes any sense.

GILLESPIE: I know what you're talking about. You talking about laid back beat.

BLANCHARD: Yeah, yeah. But I mean...

GILLESPIE: But you play...(Gillespie sings melody)...but my beat...my hands was here. What I play might be one thing but my
beat...because when it come back...when it comes out of that...boom!...it's on the beat.

CROUCH: Well you know...what James was saying, think was that...Max (Roach) was talking once about how Bird might start playing against the beat and Max would have to turn to the bass player and say, "Don't move! Don't move! Don't move! He's coming back." And he would set up a certain kind of tension, like, say on the outside.

GILLESPIE: But I wasn't playing with them at that time.

CROUCH: Yeah, he just meant that he might set something up because he wanted to create a certain kind of tension, then he'd come right back. But it wouldn't be that he was lost. Max would say that at times he would start doing things...he would start putting accents...

GILLESPIE: Like tension is one thing, you know...you can make tension in music...like (Gillespie sings)...here's tension (Gillespie continues to sing and demonstrate)...That's tension! ...And he could do...instead of (Gillespie sings)...He could be doing that with notes. But that didn't mean that he was...sounds
laid back. Some people be laid back and loose all...these singers do that...some of these singers (laughter)...and they be laid back. They laid back at yesterday! (Laughter) It's funny to me, man they laying back and being hip...and sometime they loose sight on the world.

VOICE ?: But rhythmically, that was the key to it. I mean he was differently, rhythmically, from what was going on at that time. Is that what's...?

GILLESPIE: Well, yeah...His chief thing was ah...interpretation. That's what it is. That's what it is. You know...how you play...(Gillespie sings)...When you hear that you say, "Good God a'mighty!"

CROUCH: So, now when you talk to him, ah...was...I mean...the things that he was doing, was he aware of them like in an intellectual and theoretical sense or did he just hear them?

GILLESPIE: He was highly intelligent. We never had big long conversations about music (inaudible). He'd bring the part in, "There it is" I'd bring the part in, "There it is." (Laughter) (Gillespie sings) I remember the first time I brought that in.
That was hard man.

CROUCH: You told me...did he write that...you told me that he wrote the arrangement of "Shaw Nuff" that 'yall played?

GILLESPIE: Yeah...Charlie Parker.

COLLIER: Would he bring the parts in or he just teach them to the guys in the band? He would bring 'em in written down or he would just show you what it was?

GILLESPIE: Yeah.

COLLIER: It's all written down.

GILLESPIE: Cats could read, man. Shit...wasn't not bullshit about any...

CROUCH: How did you phrase all that shit...?...'Cause that's the thing...'Cause I listen to a lot of them records man...

GILLESPIE: ...Sometime when some of those notes was missed...you know sometime when some of those notes was missed...It didn't make no difference whether...It wasn't a question of...of purity. ...question of (inaudible). ...A lot of those notes...I guess that's why I don't play 'em too much now. A lot of those notes...that if it was for the saxophone (Gillespie sings)...Man
you can't play it on no fuckin' trumpet, man. The trumpet would fall apart (laughter). I'd be making accents. (Gillespie sings)

I'd know where all the accents was. But sometimes, all the notes I wouldn't play.

BLANCHARD: But sometimes, man...like the thing you just played...It's the way you phrase... See, I have problems phrasing shit up in...like above "C". When it gets above that "C" on the space.

GILLESPIE: Yeah.

BLANCHARD: When it gets above that. It's like I have problems phrasing a lot of things up in that register.

GILLESPIE: I had to devise a means of doing that, man.

BLANCHARD: Yeah?

GILLESPIE: I to get it the best way I could. We came from different parts of the country where...the cat played one way where I was, played another way where he was. ...It worked.

VOICE ?: How did you get together with him again back in New York? You had that one time with him there...jam session in, ah...
GILLESPIE: California?

COLLIER: Well no...in Kansas City. You said you first met him there. But then you got together again...

GILLESPIE: Well, you see, I left...I left Cab Calloway in '41. So, my next job was with Ella Fitzgerald. That was when Charlie Parker was...I know he was out there.

COLLIER: He was still with (Jay) McShann at this time?

GILLESPIE: Yeah. He was still... I was with Ella Fitzgerald and...that tour, it didn't last too long...couple months. And then I went with Charlie Barnett, Les Height, Benny Carter, and Coleman Hawkins...Charlie Barnett...(inaudible). And then...and then...Lucky Millinder, Tiny Bradshaw. And then...Billy Eckstine (inaudible) me into ah, Earl Hines' Band in '42. Earl Hines needed a trumpet and a tenor player. So now, Benny Harris was there already. So Benny Harris and "B"...Benny Harris told Billy, say, "Man, you should get Diz and Yard, man." Billy says, "Yeah, but Yard plays alto." Say, "Get him a tenor. He'll play it." (Laughter) So they got him a tenor. Played the shit out of that motherfucker too. (Laughter) Played the shit out of it.
Then I came in the band. In the trumpet section there was me and Gale Brockman, Benny Harris, me and Shorty McConnel. That was the whole trumpet section.

BLANCHARD: Fats came in the band later, right?

CROUCH: No, that was...this is Earl Hines' band.

BLANCHARD: Gale Brockman was in that band too, right?

GILLESPIE: Gale Brockman was in the Earl Hines band and Billy's band.

CROUCH: How did Joe Guy play at the time?

GILLERSPIE: Joe Guy...didn't know too much about music. But he was...Man he could hit it. Man, he could play...bebop...you know, that style of music.

VOICE: But Charlie Parker began to play with those guys down at Minton's, is that right?

GILLESPIE: That didn't have nothing to do with Charlie Parker.

VOICE ?: No?

GILLESPIE: Not too much. Charlie Parker wasn't playing at Minton's no way. Charlie Parker was playing at the non-union place.
CROUCH: At Monroe's wasn't he?

GILLESPIE: Monroe's, yeah. ...But you see, when I...say like 1944...a guy named Sy (Bammon)...Bebop was getting pretty good then. You know, getting known around town...bebop. So we moved down 52nd Street. And Sy (Bammon) got us a quartet...Oscar Pettiford and me at the Onyx Club. We were co-leaders. And we had Max Roach, George Wallington, Oscar Pettiford and me...a quartet. Don Bias...after we'd been there about...And we were supposed to have Charlie Parker. We sent him a telegram and he didn't answer...

CROUCH: What did (Inaudible)...

GILLESPIE: He said fuck it. So we went in there. Upset 52nd Street. Roy Eldridge was playing across the street...Coleman Hawkins, Art Tatum, Billie Holiday, (inaudible). We upset 52nd Street...Max, George Wallington, Oscar and me. We were jumping so much that Don Bias...he said, "I want..." ...Al Casey was playing behind them...Al Casey Trio. He said, "No, man, I want those guys." Motherfucker come to rehearsal, man...say, "I want some of that shit." (Laughter) That shit was getin' it, boy!
CROUCH: ...One of the things I wanted to ask you was, at the time that you were developing...I wanted to go back a little bit...At the time you were beginning to develop your harmonics and system, who were some of the guys that you considered at that time the most interesting guys to listen to, harmonically?

GILLESPIE: There was a White boy named Nat Jackson...piano player. Young boy...he was about my age too. That motherfucker could play, man. He played like...sort of like Art Tatum. You know, he didn't play in the style of Charlie Parker. That was before...that was before Charlie Parker came...Nat Jackson could play. And then there was Clyde Hart...he was a piano player. Sonny White...Sonny White played like Teddy Wilson...back then.

CROUCH: On stride?

GILLESPIE: Yeah, not stride...(Gillespie sings) he played...after...Bud (Powell) came on the scene, piano players stopped doing this ( ? ). They don't do that no more...Like Charlie Parker...then everybody started (inaudible) about Charlie Parker.
CROUCH: Well, you know, ah, Said Akeem told me once that the first person he heard playing the piano like that was Elmore Hope. He said he heard Elmore Hope playing in that style before Bud. He said Bud heard it. He said Bud was just so powerful, he just took it over. But he said he just...

GILLESPIE: I didn't know Elmore Hope.

COLLIER: What were these quys doing? (Inaudible) and these quys were doing that was different from what...like a Teddy Wilson thing that (inaudible)?

GILLESPIE: ...They did all kind of harmonic playing...substitute chords...one chord...(inaudible) four chord. (Inaudible)...they saw I was interested in things like that. They didn't find many horn players interested in things like that.

COLLIER: Yeah, I see.

GILLESPIE: So...

COLLIER: But they were coming out of Tatum, basically.

GILLESPIE: Yeah.

COLLIER: Because now...Tatum jumped from one key to the other...he was just jumping all around...
GILLESPIE: No, man, no. Tatum was a master for (inaudible). It's like, ah...Art Tatum, there's nobody like Art Tatum... Nobody, before nor after like Art Tatum. He's the master. He's the supreme (laughter) commander...(laughter)...Good God a'mighty, I'm trying to figure out a name for him, man. Got go way down in the bottom...in the bowels of the dictionary to find a name for that motherfucker. Art Tatum...! Shit! Man, one day...Here's a good example. I thought I...I'm pretty hip about you know, chords you know...about quys that play with everybody...you know, all the quys that I played with. So I put on Art Tatum's record in my house. So (I said) "I think I'll go down here and play with Art Tatum some." First number come out...it was "Blue Lou." I thought I knew the blues. But Roy Eldridqe (laid that out - inaudible) years and years ago (Gillespie sings "Blue Lou")...You know what I mean? Man, Art Tatum put some shit on that tune! (Gillespie screams) That cured me of saying I'm going to play with Art Tatum. Next time I wanted to practice, I said, "I think I'll go down here and practice with Art Tatum. And I'll play with him like that."
Art Tatum was a man that played the composer... he played all the things that the composer wanted to hear.

End of side A - Tape #1

End of Disk #1
INTERVIEWER WITH DIZZY GILLESPIE, TAPE 2, SIDE ONE

Dizzy: __________ di, not no folklore no more.

Male 3: Yeah.

Dizzy: __________ went out

Male 2: On a...

Dizzy: Sock cymbal (claps hands) yeah, sock cymbal kept we, we listen for that sock cymbal find out where uhh, the turn is, we, we listen for that. (Two males laughing) If, if that goes out boy we'll get lost

Male: (Laughs)

Dizzy: cause you ain't got no bass drummer to tell you, wh, where you know

Male 3: Oh yeah.

Dizzy: and a bass drummer don't tell you nothin' no way. But the bass drummer jus' tell you uh, uh, uh but now the bass drummer tell you where one is, so when you come out of breaks bass drummer come in boom! on one and it makes bombs all through your, you (stammers) through your __________ and sock cymbal tells you where (chi, chi, chi, chi - demonstrates) and the bass drummer tell you where one is. So sock cymbal tell you where and (taps) and the bass drummer tells you where one is _____ so that's the position that we are now cause we in multi-rhythm now. See, we, we in _____ I don't care what these guys say about uh these uh guys that latin influence
drummer now that, tha, that, th, the guys that don't know how to do that now, they, they gone be lost cause we in multi-rhythm now we not, we're not in no, no one, two, three, four, one, two, three, four (demonstrates beat verbally) we into _____. So, the guys that uh th, that are triple-c are gettin' into it th, they understand what, what, what ____ when they, when they our brothers out in Latin America been doin' it all the time

Male: (Inaudible)

Dizzy: multi-rhythm.

Interviewer: Well now _____, now (unintel. noise) when you now were, now you said duh, that at the time when you w, you've said many times before that you used to uh, I think it was when you were working with C, Cab Calloway's band, and when you'd get off the job (unintel. noise) you used to go play with uh, I thank it was with Mario Bouser (ph)

Male: (Inaudible)

Dizzy: Mario was in the band.

Interviewer: No it wasn't Mario Bouser (ph) it wasn't his band it was

Dizzy: I've played with, I played with uh

Interviewer: (Inaudible - speaking simultaneously with Dizzy)

Dizzy: Alberto Cicaris (ph).

Interviewer: Yeah, you used to play some maracas.

Dizzy: And trumpet.
Interviewer: Right.

Dizzy: No I pla, I, I had a job with him, playin' that maracas and trumpet.

Male: ______ a job.

Dizzy: Yeah, that was my job, yeah. Maracas and trumpet yeah

Interviewer: So now...(speaking with Dizzy)

Dizzy: I learned a lit'l, little about it, I'm, I'm not an authority on it, but I (inaudible [voice trails off])

Interviewer: So now when...

Dizzy: (Speaking inaudibly)

Interviewer: ...is this the time that you began to become uhm 'cause, as we were saying earlier, I mean like, like uh, I was talkin' ______ had an interesting conversation with Wy, Wyton Marsalis with Terrance and they were talkin' about phrasing on the trumpet and one (unintelligible) and Wyton say, he say "well man" he said "well, essentially he said for him Louie Armstrong and your phrasing still rhythmically more advanced in terms of what it demands of the player how th, you know, how the, how the phrasing go. Uh and it's like cause, cause in when you play, which Terrence was saying earlier about the floatation things, a lot of time it doesn't, even follow those illustrations that you gave there, the effect that it has on the listener is not as though
you're thinking (chi, chi, chi, chi, chi - demonstrates) cause the phrases seem like they, like they have a, a like they have a will of their own, not that they ha, but they're swinging though, it's not like they're outta the, it's not like there no...

Dizzy: I can understand that you know my, my wife say that I play all the time (inaudible) playing all the time, say I'm a time man

Interviewer: (Laughs)

Dizzy: Shit I was ____ invented... (unintelligible) say can you do this (demonstrates - pats out a fast beat) can you do that, with your foots?

Interviewer: (Laughing - loudly)

Dizzy: (Inaudible - males laughing) Okay you do this (repeats beat) and see my hands never, never stopped. They ____ th, they still going and ____ feet (bah, bah, bah [using hands and humming]) you know so I can, I can hum, I can hum when I doin' it, you know...

Male 2: (Inaudible) Yeah

Dizzy: (Unintelligible) So, so I know what I'm doin', I (stammers) I, did jus' like this (clapping) ____ I know what I'm doing so (laughs I can hum it, ever time, ever time, say (blap)

Male 2: (Inaudible)

Dizzy: I can, I, I, I can say it so, so that means that,
that I'm keeping time.

Interviewer: Well you know 1 pe, pe, perhaps that's what. I mean come to think of it w_______ (unintelligible), say like Benny Carter even said uh, he said that somewhere in your book that he says "the people who invented the trumpet," he said "there didn't have any" what Dizzy chose to do with the trumpet in terms of phrasing on the trumpet was not what they had in mind. I mean, the kind of flexibility the kind of fluidity that you brought to what you were playing, the rhythmic fluidity, of it is, is what is uh

Dizzy: _____________________________ uhm (unintelligible) that, that, that helps me to do what I want to do, you know (inaudible)...

Male 2: Bert did you, you, you were originally taught on a trumpet in at Larburg (ph) or was that _____?

Dizzy: Well ain't nobody taught me too much on trumpet I took (unintel. noise) one lesson.

Male 2: Really.

Dizzy: I mean, I took from Grup, remember Grup?

Male 2: Yeah.

Dizzy: You a New Yorker?

Male 2: Yeah.

Dizzy: Remember Grup? I paid Grup for three lessons and I went there one time, man he was (inaudible - voice low) out that (inaudible) man (voice very low) I
Male 2: Didn't never take, Grup owes me two lessons (guys laughing).

Well what about when you were coming up? I mean didn't you have a teacher who was?

Dizzy: There were none where I'm from. I learned to read, read music off the bass-clef, trombone part, trombone player learned to read before me, so he taught me, say that's, that's b-clef, ______ I knew the trombone fr, from the ______. I di, so I knew b-flat was c ______. So that's, when I came up north, to play I learned th, the alto, third alto-part it was like the bass trombone part to me.

Male 2: Yeah.

Dizzy: You know where they wrote

Male 2: Yeah.

Dizzy: the same line, _____

Male 2: Right.

Dizzy: so I could read alto the part _____ out I could read the alto part just like I read the b, bass (chuckles) the bass, that the trombone part you see on the trumpet.

Male 2: Yeah, that's right they come out the same _____

(unintelligible)

Dizzy: Except f-sharps in the (inaudible)

Male 3: You in

Male 2: Yeah.

Male 3: you in perfect pitch (inaudible)
Dizzy: Maybe relative sometime.

Male 3: but uh, becau, because the thang is as I'm settin' here thinking about you know what Wynton was saying when he was talkin' about ______ (unintel. sound) it, it seems that a lot of the things, cause sometimes I mo' tell you the truth, I have an album uh, of, you know it's for musicians only

Dizzy: (Unintelligible)?

Male 3: Yeah, and i listen that ____ (unintel. noise) _____ beebop and like, I think, I think the thing that confuses me the most about... (unintel. noise - loud) uh, uh beebop thing is the direction (unintel. noise) of the line sometime. So uh, uh, uh, uh unexpectedly, so to speak. It's like ______ play phrasing it would sound like it's going somewhere else and all of a sudden it goes somewhere else (inaudible - speaking low). And like the ac, (scrapping sound) the place, the way you place your accent it's in the middle of a phrase seems to be hard for me cause it's ha...

Dizzy: Well what, what, what it is you know, you're taught that in the school.

male 3: Yeah.

Dizzy: _________ where, where my accents are, you don't get taught that way

Male 3: Uh ha.

Dizzy: Wo, you, this lik, like uh an uh, an uh, one time
in New York this guy named Merle Johnson. Remember him?

Male 2: His name is familiar, but I can't...

Dizzy: Merle Johnson was a saxophone teacher, an all white boys. Uh, uh saxophone players went to Merle Johnson. so you could get a saxophone section in Jimmy Dorsey Orchestra uh, Ben Miller, uh Glen Ray, uh, uh w, Be, Benny Goodman or whoever and put him in there they blend right together (unintel. noise)...that all had the same teacher. This is _______ teacher, so any of us we, we, we (stammers) Fletcher Anderson, Chic Web uh, uh, uh Duke Ellington a, all them had different ways to play get...

Male: (Inaudible)

Dizzy: So we had more experience than, white guy

Male 2: Yeah.

Interviewer: Yeah you you've said that in your book, that you find _______, Diz you said that you played with everybody from

Dizzy: Bess William?

Interviewer: No it was, you was talkin' about white bands somethin' you said played with everybody from somebody to Floyd Rayburn and you said as different as the styles were you could essentially play the trumpet the same way in th, in the white bands but
when you went into black bands that they had something that you could (inaudible).

Dizzy: Yeah they had some other shit for you. They had one of them bands had some other shit. (laughs) He had to learn how to play all over again

Male 3: (Unintelligible - voice low) I think that's my best (someone sniffs) right now _____ everything that I play seems to be like a, uh, uh rhythmically immature lots of times, okay. And I, I listen to, I listen to a lot of uh _____ you know he has sorta similar, similar style as far as, you know _____ thing.

Dizzy: Mm hum.

Male 3: (Inaudible - voice very low) When it come time for me to play, I had another kind of rhythmical concept but it's not really uh and advanced level like _____ it's hard for me to get to that, it's hard for me, to get away from like just the uh eight-notes and (inaudible).

Dizzy: Oh yeah, I understand eight-note (unintelligible)

Male 3: yeah. Cause like when I learned, when I learned, when I learned how to play, the first think I learned was seven scales (verbally demonstrates). And we played in time, so that's the way I had heard.

Dizzy: Oh yeah.

Male 3: And that's why, like when i was coming up Freddy
Interviewer: Hubbard was like the most successful trumpet player people listen to.

Well now Dizzy when you were, when you were developing in line with something in line with _____, well what did you pra, I mean, what I'm saying is like (pauses) I mean okay here you are in an area in which you're developing another way to play. I mean in other words, you can't go listen to somebody and get any solutions for what you gotta do on the trumpet. I mean, what did you practice, how did you, I mean like for (something squeaks) instance like what Terrence was saying. There are times when, like okay for instance, here's an example of something I just thought about, this ensemble thing, you know that thang in uh, "Salt Peanuts" where, when you and Charlie Parker played. It sounds like both of you are making this jump, but Parker keeps playing one note over and then you play the other in a...

Dizzy: (Unintelligible - speaking over two males)

Interviewer: (Chuckles) see and when, and when you play it with Don Bias it's real, when he was trying to play it with you, it's real obvious what's going on. Like if I played a version of you and Byrd playing that at Massey hall it's so close, it's remarkable when you, but you cou, you know, it doesn't sound like a part. See what I'm saying is like, what kinds of
thangs when you were, when you'd be by yourself when you would be working on your horn, what would you be practicing during that period?

Humm. That a pretty good question. (pause) Well they, they I had the, you see I had the advantage of knowing the chords so I'd practice different ways of playing the _____ playing' uh, playin' different thangs, you know different. I didn't have to practice (stammers) read the music, I could read the music, when I came up with Laurence, I, I was a good reader, you know. So that, that didn't bother me, reading music. But practicing tunes you know writing different (drawling - as though he's thinking) I wanna get to the piano and play this (imitates tune) I would play all of that (imitates more) we played something like that we make (stammers) you go out and play it that night and then you try it, you know, and you just try it you know.

Well you mean (Dizzy talking over interviewer)

Try and miss a lot of notes too

(Chuckles)

yeah, you miss a lot of notes that way.

Well you never had any kind of formal teaching at all? I mean, where'd you get your _____ from? But you started on a trombone so you got a little there.

Well from the way my ______ you know that I never
had a teacher.

Interviewer:  (Chuckles)

Dizzy:  Teacher would never teach you how to blow like that.

Male 2:  Yeah but I mean.

Dizzy:  They'd slap the shit outta you with your jaws wide.

Male 2:  Yeah, really.

Dizzy:  and your neck (pauses) yeah they'll kill you (unintelligible - voice lower [sound of paper moved])...

Male 2:  Yeah. But that, so you just developed that on your own? When did you actually start on the trumpet?

Dizzy:  I must have been about 12.

Male 2:  And that was back home? (Unintelligible)...

Dizzy:  Yeah I just picked it up because it was there. (pauses) The trombone (inaudible)...

Male 2:  Yeah.

Interviewer:  So you, so you're saying essentially that you're self taught?

Uhh, to a certain extent. There gu, there're guys that uh (pauses) tomorrow's Thursday, don't I got somethin' to do tomorrow and I don't have no idea what it is. Ain't got my book.

Interviewer:  Oh I'd, wait a minute hold on lets see (unintel. noise) you don't have the melody line you have when you solo?

Male 2:  You taking changes mostly?

Dizzy:  No maybe rhythmic.
Male 2: Rhythmic first.
Dizzy: But th, that depends on what you're doing what, wh, what you wanna do for (inaudible - voice low) a rhythmic thang, a harmonic thang, a melodic thang. We have three thangs you know so y, you melodic and rhythmic and harmonic those three different
Male 2: Yeah.
Dizzy: (Inaudible - voice low)...
Male 2: Well do you uh, uh I mean okay obviously you know what all the changes are in the thing.
Dizzy: (Unintelligible - speaking with Male 2)
Male 2: Are you thinking the actual changes er, er you just counting on the fact that your fingers are gonna give you the right changes pretty much?
Dizzy: fingers didn't do nothin', but trouble.
Male 2: (Laughing)
Dizzy: (Chuckles)
Interviewer: (Laughing)
Dizzy: (Chuckling - inaudible)
Interviewer: Like, like, like for instance when you were talkin' about, you said that, when we were in the car, coming down, you were saying that Janice asked you something about playing the trumpet and you said "well I" de, "I developed all these thangs cause I was tryin' to" de, "deal with Charlie Parker" and he, "when I came into contact with that kind of phrasing I realized what it was I had to start, get
Dizzy: By playin' that way. See the melody, his melody has is made, the melody is that, that, that, that he, that he made (pauses) made you play that way. Shoot if you play it, you gone have to play it that way.

Interviewer: Oh so you mean, so in other words you saying th, that the lines that he wrote, is that what you mean?

Dizzy: Yeah. They, they, they demand that, yeah.

Male 3: Dictated the phrasing (voice low).

Dizzy: Huh?

Male 3: The lines dictated the phrasing (voice low)?

Dizzy: That's right, yeah.

Interviewer: So the when, so, so and at the time that yo, you and him got ___

Dizzy: (Bomp, bomp, bah, dah, bad, do, bee, dap etc. - demonstrates)

Male: (Inaudible)

Dizzy: (Chuckles - continue to imitate tune) they say (bad - etc.) you have, ohh! Wait a minute, wait a minute, you ha (stammers) you have uh, illustration uh, uhh I mean when you say (imitates) that dictates what you supposed to do, you know. You wouldn't say
(dah, dah, etc.)

Male: (Inaudible - Dizzy talking over him)

Dizzy: So, so the, therefore when you say (imitates) he say, you know (bad, dah, bah, boo, be - slower [demonstrates]) you don't know which one of those notes to attack, to get that sound. That's the idea, is to get the sound of the phrase. So you know (emphasis) what you're supposed to do to get the sound so yo...

Male 2: ______ to conquer him combining...

Dizzy: (Unintelligible - talking over Male 2) he say (imitating tune) you that (imitates certain notes) you know that, you know those are tight notes. (Imitates same notes) you know those are tight notes.

Male 2: What do you mean by "tight notes"?

Dizzy: Attack! (Spoken as though to correct Male 2)

Male 2: Oh, right, I see, in other words, ju' l, mostly legato? And th...

Dizzy: Naw, naw it's, it's, it's mixed up.

Male 2: Mixture of, in other words, basically

Dizzy: The mix of legato and staccato.

Male 2: Yeah, right. So a great, wh, what you're saying now is basically that you have an individual way...

Dizzy: (Imitating what he means - over Male 2)

Male 2: ...(inaudible).

Dizzy; (Chuckles) try to figure out what that is. (Guys
laughing) ____ guy give the guys the notes and they still don't know how to play it.

Male 2: Yeah.

Male 3: And I remember sh...

Interviewer: So

Male 3: ______ Freddy that in Japan.

Dizzy: (Laughs)

Male 3: (Imitates a little)

Interviewer: So, so then, so then uh

Dizzy: ______ say (bah, dee, dee, ump, bah, dah, ump etc. - demonstrates) ______ say (imitates beat - faster [guys laugh]) sound like he's ______ but you know this, this is a language (unintell. noise) See what you can get I, I don't usually chop this music that Charlie Parker bought it here, it's a language in itself (voice very low).

Interviewer: Mm.

Dizzy: You don't need to speak Russian, Chinese nor Check, nor any language to play this music. you see the, this, this music is a language in itself, when you, when you tell a guy, you see a guy, you write a part for, guy ____ , write a

Male: (Inaudible)

Dizzy: phrase for a guy, so you say (imitates) he plays it one time, you say no man no, no that's not the way do it, and he _____ he's played those notes. (Unintelligible - speaking very fast) and when you
Interviewer: (Chuckles)
Dizzy: Say he has a note, y (stammers - unintelligible) him that phrase Diz he say (bah, dap, ump, baw, ump, bah, dap, ump, etc - demonstrates) and he, an, and when he get the phrase, when he get the phrase wi, his, with his mouth, shit (drawls) _______

Interviewer: (Laughing)
Male 2: See now that's exactly the question you were, you were asking about before.

Male: Uh huh.
Male 2: It's an indi, it's, but individual.

Male 2: I mean you can tell Louie from, you know like Dizzy or whoever it would be, just have to hear one note, and you know

Male 3: Mm hum.

Male 2: you know who it is. ______ that's, see there's... (several males speaking simultaneously) so...were you, you accented or where you bring together the legato, the attack, the accents, the rises of ______ even the little turn and twi, I mean that's a, that's what gives it that language quality y, you
can hear it (paper rattled) in Clifford Brown for example.

Male 3: Yeah.

Interviewer: But not sil...

Dizzy: Yeah Brown just plays more, Byrd ____ (unintel. noise) pos, play, make more ____ classical.

Male 2: Yeah.

Dizzy: An, and a classical.

Male 2: Little evener?

Dizzy: Yeah, yeah a

Male: (Inaudible)

Dizzy: classical, like uhh, classical musician ______ much closer to classical than I am.

Male 2: That's...

Interviewer: But you know, but now you see if o, one of the things I noticed th, tha, like most musicians will say if they talkin' either your playin' or Charlie Parker's playing is, they always used, there's a word usually always comes up, which is angular (emphasis). Like a guy'll say, I know I was talkin' to this trumpet player once he says w, he said "the one thing that Byrd and Dizzy had in common", he says "was they could make these real angular phrases that had all these twist and turns that fell in places that people hadn't played before and they could make 'em swang and make 'em make sense, you know playin' something that's unusual isn't
necessarily playing something that's interesting. You know not that it has any kind of innate musical value, you see the thing I was trying to find out from you, I was asking you about how you got worked at, worked at this. In other words like uh, uh then you're saying then if you, if Charlie Parker writes out (pauses) "Sho' 'Nough" or not, who wrote th, now who wrote the introduction that you all used on "CoCo?"

Dizzy: Charlie Parker.
Interviewer: That's him, that's his?
Dizzy: Sure.
Interviewer: Okay...
Dizzy: (Imitating tune)
Interviewer: (Laughing)
Dizzy: (Unintelligible)
Male 3: Wasn't that a solo ____? I heard, I heard, I thought it was a solo that uh they later put in part of the film.
Interviewer: No not that.
Male 2: No...
Interviewer: No not that.
Dizzy & Male: (Simultaneously imitating tune)
Interviewer: (Laughs)
Dizzy: (Unintelligible)
Interviewer: (Laughing - loudly)
Male 2: Well the story, of course the story is that Miles
was supposed to play that wasn't he, he couldn't cut it.

Dizzy: W, it wa, that, that, I'd been playing that way, we'd been playing on...

Male 2: (Inaudible) yeah

Dizzy: I wouldna been able to play that neither shit ____ somebody drop that in front of me. But I was maybe a little bit better reader than Miles though.

Male 2: Yeah.

Dizzy: Maybe, maybe.

Male 3: Yeah.

Dizzy: That coulda been so.

Interviewer: So the, but what I'm saying (stammers) to say, so then wha, well what I meant is in other words just, see this an intere, it's seems to me that we're in an interesting areas that I haven't seen discussed before. Did you, what it seems that you are saying at this moment is, is that Cha, Charlie Parker notates something and you're able to take the music and look at it, and pick up your instrument and start to play it. Then that in itself could be a doorway into the kinda of phrasing

Dizzy: Wh, what but after you play, after you played the and the style that you played for so long all music look like that to yo.

Interviewer: Mm.

Dizzy: The, the Charlie Parker's or anybody else's and you
can pick up uh anybody hit music and you'll see it and you play it like that. Yeah and you play all music like that.

Interviewer: Mm hum.
Dizzy: Don't make no difference (tape slowing down)
Interviewer: Mm hum.
Dizzy: once, once you get the knack of
Interviewer: Uh huh.
Dizzy: how music, how, how, how the uh, we want music to sound.
Interviewer: Mm hum.
Dizzy: Shit they uh, (stammers) pi, pick up uh "Auld Ang Zine" and it should like
Male 3: Yeah (almost inaudible)
Dizzy: that.
Male 2: Well I, now I like to take you right back to what we, wh, one of the first things you said tonight cause it seems to me it's very important, you said, you were talking about, you went out to Kansas City and that's where you (stammers) somebody out there, I've forgotten who you said, Buster Swift...
Interviewer: Uhh, Buddy, Buddy Anderson.
Male 2: Oh, Buddy Anderson.
Interviewer: Trumpet player.
Male 2: Introduced you to Byrd, and then you sat down and what, just a jam session was it, or in a club or in a
Dizzy: (Speaking simultaneously with Male 2) No I
     hotel room?
Male 2: Yeah. And he, and you didn't know anything about
     him at that time?
Dizzy: Never heard him, I couldn't believe it.
Male 2: And he was si, fast (drawls) and he was
Dizzy: Played "Sweet Georgia Brown", you know
Male 2: Yeah.
Dizzy: "China Boy", you know we, we just played man.
Male 2: Well, was he with the, was he
Dizzy: (Talking over Male 2) He was, he was very impressed
     with my playing too.
Male 2: Well, this is what '30, '37?
Dizzy: Naw (drawls) this is '40.
Male 2: Forty?
Dizzy: Yeah.
Male 2: Well you playing pretty good (laughs as he speaks)
     at that time. Uhm, but (unintel. movement) so it
     was really the way he was phrasing tha...
Dizzy: Well I had one
Male 2: (Unintelligible - speaking simultaneously with
     Dizzy)
Dizzy: the best jobs in New York City, shit. But Cab
     Calloway was the best job you cou, a musician could
     get. You couldn't get no better job than that in
New York and the capitol (emphasis) of the world.

Male 3: Do you (unintelligible - voice low) thing that makes, thing that's interesting to me is like, is like when I listen (unintelligible - voice low) like I listen to (unintelligible - voice low) at music Pop's Red Allen and uh maybe Roy Eldridge there's, there's a certain thing about, that they're into, but it seems like you stated that, that whole thing about uh, you know like uh a linear kind of playin'.

Uh where as

Dizzy: They, they were rif players.

Male 3: Yeah (unintel. noise) yeah.

Dizzy: Yeah, I know what you mean, yeah. They rif, yeah they rif that, that was it. (pauses) But this, there was no line you know.

Male 3: Yeah, that's what I'm sayin', yeah.

Male 2: Well you played longer lines that

Dizzy: Yeah they, they, they weren't playin' like, like, like Louis Armstrong played lines, uh, but, but like sangin'

Male 3: Mm hum (almost inaudible [unintel. noise]) yeah.

Dizzy: But it, but, but we went through there the rest of the guys weren't playin' lines (emphasis).

Male 2: Yeah, (unintelligible).

Dizzy: They were playin' rif's (unintel. sound) them blowers it was, that, that was blowers (males chuckle).
Male 3: But, but, but what made you stop to investigate that? You know like (pause) you know more linear (voice very low) type stuff?
Dizzy: What ________ let the harmony go that's it, the harmony way ______ goes ______. So you have to add lines for the harmony th, th (unintelligible) to, to go you know?
Male 3: Yeah.
Dizzy: Gotta have, just like po'in', pouring gold in a (pauses) in a
Interviewer: In a mold or something.
Dizzy: yeah, yeah (stammers) goes like this you know?
Male 3: Yeah.
Dizzy: In a mold.
Male 2: Yeah, in other words if you had all those changes there, you had to play the (unintel. sound) lines in order to get 'em, well get through 'em all...
Dizzy: Yeah, you have to a mold to
Male: Mm.
Dizzy: play one note like those guys who _____ played a lot
Male 2: Let me
Dizzy: rif. It wasn't no riffin' time (guys laughs)
Interviewer: Well now you said, ______ you said that tuh (pauses) you said that tuh (pauses) when you, that when you and Charlie Parker first started working together that he was more in, interested in a
(pauses) melodic material at th, at this, at, at a early point and you were interested in a lot of arpegiated material. And you said that as you all started working that the, you, that the, your, your influences, that, he started influencing you in that direction, started influencing him in terms of the, in terms of that

Dizzy: Charlie ha, Charlie Parker had a great knack of inserting other tunes in, inside he had a great knack of that.

Male 3: (Unintelligible - voice low) chords?

Dizzy: Yeah, wi, with the same chords another tune with the same chords he'd insert that, and that's what my wife liked about his playin'.

Male 2: Yeah. ______ see that little link from high society that clarinet, play, he used to play that all the time (imitates tune)

Male 3: What you talkin' 'bout (voice low and slow)

Male 2: The old Air Force P-Code, clarinet solo, that's...

Dizzy: But I wasn't aware of that and I wasn't a

Male 2: (Inaudible)

Dizzy: ware where it, that came from...

Interviewer: Yeah, yeah that's one of his favorites (sniffs).

Male 3: Confirmation...

Dizzy: What?

Male 3: I, the confirmation changes _______ (unintelligible - voice low)
Interviewer: Confirmation?
Male 3: Yeah.
Dizzy: And then the confirmation you know that, that, that everybody plays the wrong chords.
Male 3: (Inaudible - slow dragging tone)
Dizzy: At the first two bars. The, the way Charlie (stammers) the way everybody write, they say F, e-
minor seven, a-seven, d-minor.
Male 3: Uh huh.
Dizzy: Charlie Parker wrote f, c-minor seven, d-flat
diminish, d-minor (unintel. noise [pauses]).
Male: (Laughs)
Dizzy: Show a lot of people that man they'd say what!
Interviewer: (Laughing)
Dizzy: You what I mean ___________ stone beeboppers,
you know.
Male 3: Yeah.
Dizzy: We played it...
Male 3: Like minor, c-minor, d-flat...
Dizzy: c-minor seven
Male 3: Uh huh.
Dizzy: d-flat diminish
Male 3: Yeah, d-minor
Dizzy: d-minor, it's perfect.
Male 2: Well now what, when you were first (unintel.
oise)...
Dizzy: (Imitates notes)
Male 3: Yeah, yeah (chuckles)

Male 2: When you were first coming up, who were you hearing I mean when you were a little kid, what bands were you hearing at that time?

Dizzy: Pardon me?

Interviewer: Bands.

Male 2: What groups, like you know when you were 12 and 13...

Dizzy: Oh man all those bands used to come through the south, ________ I was down south. (Pauses)

Male 2: That you could hear 'em...

Dizzy: The Capital City Aces, Kevin Jazz Hounds, Johnson _____ (pauses) Kenneth, uh no Carolina Cotton Pickers, Howard _____ and the State College _______ (voice low) Kevin Jazz Hounds (pauses) Doc Pettiford that was Oscar Pettiford's family (unintelligible noise).

Male 2: Really?

Dizzy: Yeah.

Male 2: That was a family thing?

Male 3: Yeahh, Art talked about that family.

Interviewer: (Unintelligible)?

Male 3: Yeah.

Dizzy: Haa!

Male: (Chuckles)

Dizzy: ___________ Grinich Village ______...(guys - an burst out of laughter)...people get _______ always
readin' in the paper about somebody on drugs (inaudible - speaking very low). Had rooms like this at the.. (another out burst of laughter [someone clapping hands as they laugh]) read about that in the paper (unintelligible - as he laughs) in the post.

Interviewer: Oh yeah the ______ the bible of violence (chuckles).

Dizzy: Yeah.

Interviewer: But soo, so now if you were, somehow essentially what was happening too during this period, cause there was something that you mentioned earlier. When, now when you all where working, when you all got, found yourself in the same band in Earl Hines band. What kind of thangs were you all doing?

Dizzy: Well Earl Hines had this book that we used to practice out of ______ whe, but we never practice out that shit. We looked at that shit (inaudible [pauses]) (unintelligible - voice low), you know and we practice, we'd go out and jam, we jam in the hotel room man. It was one ______ you know (imitates tune) remember that, Red Cross?

Interviewer: Right.

Dizzy: we used to play that in Bob ______ room in Chicago and __________ (unintelligible - voice low). There's melody (inaudible - voice low)

Male: Yeah.
Interviewer: Yeah he recorded that with __________.

Dizzy: Yeah.

Interviewer: So the, so then

Dizzy: Yeah we used to hit it man we had everybody. an, an then they'd come to me man about that about that (unintelligible - tape dragging) guy would ask me and I'd (snaps fingers) show him.

Male 3: Y, _____ one thing I wanted to ask you, you know like problem I, I see right now (inaudible) dealing with musicians my own age is that everybody seems to be focusing with their own solos instead of the whole total musical effect of what band can, can have.

Dizzy: Mm hum.

Male 3: And uh

Dizzy: Mm hum.

Male 3: obviously y'all were more con, more interested in music instead of...

Dizzy: Yeah, yeah we, music, music itself.

Male 3: Yeah, yeah.

Dizzy: Yeah, y, I, I understand that.

Male 3: Mm hum.

Dizzy: Uhh, you don't find (stammers) you see in the _______ you don't find dedicated musicians that dedicated _____ but to be uh, uh, uh real, a real-real jazz musician (tape slowing down) requires complete submission to your art. And that means
that you, you'll do something to make somebody else sound good before you do for yourself.

Male 3: Mm hum.

Dizzy: You thanking about what can I (unintelligible - tape slowing) make ______ try to make this guy sound better and that will come from that, your part your, your development will come (inaudible).

Interviewer: Well ______ I think Terrence was saying. Uh it, it seems that it, it, it's come to seem more and more uh you might have been the primary archi, or, or as close to the primary architect of the sound of the beebop ensemble. Not the, I mean given, because of people like Lou Donaldson and others have said well look Charlie Parker has been the saxophone style but Dizzy's the one told the bass play, play this, don't play that, told the drummer don't be playin'...

Dizzy: Well, naw, now that was jus' something, that was just something to uh (any more bread?)

Interviewer: Yeah.

Dizzy: that was just something to uh (unintel. noises) uh when, when you hav, you can't have (unintel. noise) you can't have uh (pauses) uh, oh yeah, (noises) this (inaudible - male laughing) you can't have _____ (laughs) you can't have uh (uncha, uncha, uncha-demonstrates) to go with (imitates a more up beat tune [chuckles]) so who was gone tell him if
I didn't? (Tape dragging - unintel. noises)

Interviewer: Okay so.

Dizzy: What I want to get, another thing straight now bout, about, about good old Charlie Parker. Charlie Parker (inaudible - male in background) created the style the style was the most important part our music, because we cou, i', i', if we hadn't had the, that style p, punch, punch like Charlie Parker _____ of accents uhh, un, un unusual (pauses) beats of a measure, uh (pauses) it, it woulda sunk (unintell. noise) it woulda just sounded like the previous music that we've been playing like that.

Interviewer: Uh huh.

Dizzy: So when Charlie Parker (unintel. noise) created, when Charlie Parker created the style that really rounded everything out because we had uh, rhythm, we had harmony. Uh (pauses) I thank that my harmony was a little deeper than Charlie Parker because I fucked around with the piano.

Male 2: Uh huh.

Dizzy: all the time.

Male 2: Uh huh.

Dizzy: my whole inspiration h, harmonically was from the piano, not (emphasis) from the trumpet. See, so that gave me a, a broader scope in how harmony

Interviewer: Uh huh.

Dizzy: than Charlie Parker (unintelligible) played, I never
heard him play the piano. An' I, I'm sure that he could play it,

Interviewer:  Mm hum.

Dizzy:  you know, the chords and everything, but I just never heard him play it,

Interviewer:  Mm hum.

Dizzy:  you know. (Unintell. noise) So, but I was always wh, when I'm resting on the trumpet I was settin' at the piano. So therefore, i (pauses) m, my har, harmonics sense was a, I think a little broader than his. So he was influenced a great deal by my harmonic experience an, and I was influenced by his (unintel. noise) stylist.

Interviewer:  So now when you wou, do you mean that when you got with him that the (unintel. noise) that you mo, knew more uhh, uh more, more advanced kinds of uh chords, the use of how different chords

Dizzy:  I

Interviewer:  worked?

Dizzy:  probably did.

Interviewer:  Yeah.

Dizzy:  Uhm, uh because i was always with him.

Interviewer:  Uh huh.

Dizzy;  I, I exchanged ideas with Monk, with Monk I learned uh a lot a thangs from Monk, such as uh minor six chord. When I learned that I say "ahh man" and then I wrote all my music about every composition I got
Interviewer: (Laughing)

Dizzy: Ain't that a _____ (laughs) that progression

Interviewer: Uh huh.

Dizzy: and you'll see out there they're like, (tape dragging badly) __________ you get this idea of wha, what it is, wouldn't you it's all of that (imitates the note) the first chord.

Interviewer: Uh huh, right.

Dizzy: That's a minor six chord, and then go to the dominant an, another that minor six chord dominant. The introduction to "Around Midnight" (imitates tune) that's the same as (dahh, dad, dee - etc.)

Male: Right.

Interviewer: Right.

Dizzy: yeah, or uh, _____ "The Bridge" I wrote "The Bridge".

Interviewer: Right.

Dizzy: Th, th, the, the eight bars and eighth bars

Interviewer: Yeah, what about ________?

Dizzy: Co, noo that's

Interviewer: Naw that ain't

Dizzy: not it.

Interviewer: th, that's...(speaking simultaneously with Dizzy) I was listen to somewb...

Dizzy: Oh yeah, that's...

Male: (Unintelligible - speaking with Dizzy)
Dizzy: "The Bridge"? (Imitates) That's it
Interviewer: Right (guys laughing and talking simultaneously)
Dizzy: (Laughing) you can ask me about anyone of my compositions, I, I'll find that.
Interviewer: Uh hun.
Dizzy: Uh, you know, I can find that it, it
Interviewer: Uh huh.
Dizzy: Because that, that, that had a great impression on me. And now here sh, here recently I've found out tha scale to that chord, which I play notes now, that I very (drawls) sel, on that particular (unintel. noise) chord.
Interviewer: Mm hum.
Dizzy: That I very seldom hear other people play that note, cause there are some notes that uh, (horn blows outside) that they just don't play,
Interviewer: Mm hum.
Dizzy: you know. I don't, I don't thank, that they know that scale, that, that ______________ (imitating tune) on the "d" (sings statement)
Interviewer: Right.
Dizzy: chord change
Interviewer: Right.
Dizzy: right there on that. Okay but (bah, dah, bah, de, do, dee - imitating)
Interviewer: Right.
Dizzy: yeah (chuckles) change right there _____ (imitates
chord - bah, dah, bah, dee, boo) that, that's all one chord there (imitates few more notes) th, that

Interviewer: Right.

Dizzy: that chord change right there or (bee, dee, do, etc.). Okay, now (beeee, dee, dee - imitates notes) goes to the dominant (dee, dee, dee, de - imitates)

Interviewer: Right.

Dizzy: (dee, de)

Interviewer: Right.

Dizzy: there it go, that's , it.

Interviewer: Right, right, right.

Dizzy: So man all my music is, is, i' infested with that chord, that chord. And th, and now here a, recently I found out some, some, some note that you can hold. See (pauses) uh, Miles asked me he say "man where do you find those notes?" I say "at, on the piano", he say "well, where?"

Interviewer: (Chuckles)

Dizzy: I say, "well there's the piano and here's the chord and here's a the note I spay "played you know. A, or that note, you know.

Interviewer: Mm hum.

Dizzy: It, may, because it, it, I thank that was one of the, that was uhh, that was one of the major ma, as ______ all (drawls) the beeobop guys (snaps finger) play they call it na, now you see when Monk na, named it for me, he say "this is a minor six chord
with the six in the bass", but it's (unintel. sound) but it's actually (emphasis) a minor third above that and that minor, explain that to you i wo, say i', a c-minor seven flat five

Interviewer: Right.

dizzy: is an e-flat minor c, so you play instead of your, your playing from the c-minor seven flat five, you play from uh you, you thank of the (slaps something) bottom, you thank of e-flat so got different notes Y, Y, Y

Interviewer: Right, right.

Dizzy: you know?

Interviewer: Yeah.

Dizzy: You know, so when you're thankin' of and, it, it's much easier, you just say e-flat minor,

Interviewer: Right.

Dizzy: you got a six in the bass. So you're playin' e-flat minor instead of playin' c-minor

Interviewer: Right, right. Well now you, well now how, how when you and Monk were working these thangs out, what kind of uh, (sniffs) we talk bri, briefly about this. Uh what, what kind of, of harmony that was around in the scene was, was interesting to you all, or did you all have to find most of your own solutions to what you wanted to do?

Dizzy: The first time I heard a flat five, which they say beebop is founded on
Interviewer: Right.

Dizzy: was in Edgar hayes band.

Interviewer: oh yeah, you just told me that, you told me that I was listening to the tape earlier...

Dizzy: Now that, that was bas, all everybody started playing, Monk was a flat five man, most of his music is based on the flat fifth (horn blown outside) you know (unintell. noise outside) an, and sometime he play a flat nine. And uh, th, a flat a thirteen or

Interviewer: So...

Dizzy: but most of his music is based on, on flatted fifths. uh, but wh, when, when the guys weren't playing uh, the, the, the only guys were playing those notes, I guess. (pauses) Guys like Benny Carterm, Coleman Hawkins, John Bias, Budd Johnson

Interviewer: Yeah.

Dizzy: ___________ but we, but, but what really bought the style out was the (unintell. noise-loud) sound of Charlie Parker.

Interviewer: Uh, yeah, right.

Dizzy: See, so that made it. But you know Monk wa, wasn't too influenced by Charlie Parker. Listen to his music, he don't sound like Charlie Parker.

Interviewer: No. No he had his own

Dizzy: Had his own shade.

Interviewer: Yeah (laughing as he speaks) he had his own direction, he had his own direction without a doubt,
Dizzy: So Ch, Charlie Parker and I were much closer together than Monk (inaudible).

Interviewer: But, now yo, you spent a lot of time though with Monk before you met Charlie Parker. (unintel. noise)

Dizzy: Harmony.

Interviewer: Yeah. So now when you all, wh, what would you all do, did you like meet during the day and work things out?

Dizzy: Sometimes yeah. If I'd find out, naw, if I would (pause) it was la, we never actually worked out playing together. Either I would have something or he would have somein' and you show it to the other one, you know. And then we would uh, elaborate on that.

Interviewer: Yeah. Well you know Kermit Scott, the saxophone player, told me, when he was working at Menton's. he said, that one of the thangs that he liked about Monk was that if you walked up to him, if you were talking about somethin' during the break and he said, he might say to you uh, uh let's play so-and-so on some rhythm changes I got a _____ for some, you could go right, he was that kind of guy you could put together like a kind of a, a head on the break and go right in and start playing. Did you find him like that when you were working with him?

Dizzy: We really wer, not in
Interviewer: Wasn't really a gig, huh?

Dizzy: the only time I worked with Monk was when he played with my group down, when he took Budd's place ______ at the "Spot Light".

Interviewer: But you ha, that was with your big band, wasn't it?

Dizzy: Yeah.

Interviewer: Cause I've got, cause there's a boot lag of a track.

Dizzy: Yeah we ne, we, we never actually worked together.

Interviewer: Yeah, so now but you all pl, but you all _____ were in a jam situation a lot at Mention's then.

Dizzy: I'd go down there to jam with monk (emphasis).

Interviewer: Yeah.

Dizzy: and _____ (unintel. noise).

Interviewer: Yeah, yeah that's what I mean, so th, so that was more what it was, it wasn't like a job?

Dizzy: Naw, naw it wasn't no job

Interviewer: (Laughs)

Dizzy: but Scotty was a job

Interviewer: Right.

Dizzy: I think they were playing together.

Interviewer: Right, yeah I see, so when he had it was a job? So now when you uh, uh, uh, uh Mil Hinton talked about the fact that you, you that you were, that you showed him a lot of chords, you taught him a lot of thangs to play when he had to play with you so that he wouldn't get in your way if you wanted to, that you would lay out, that you would lay out different
Dizzy: ...'39 whe I went with Cab, I was just on the verge then of, of almost of, almost on the verge... (unintelligible - male speaking over him)...

Male: Okay dude, okay ____ when you finish hear? (male leaving)

Interviewer: Okay, I will.

Male: Okay, see ya.

Dizzy: I was on the verge of uh, of uh a metamorphosis, we'll say, of cau, I, u, u, up to the time (sniffs) before I went with Cab all of us looked at Roy Eldridge as a, as a (unintel. noise) big inspiration ________ especially all the younger trumpet players. And then I, while I was with Cab, I heard Charlie Parker so, I began (drawls) to (pause) add some uh, (smacks lips) phrasing like Charlie Parker. So when I, _____ uh while I was with Cab I wa,s I was still (pauses [horn blown outside]) flatted fifth, minor seven ____ uh, uhh, (pauses) uhh, going into the (unintel. noise) it -___ not only the flatted fifth, but let's see (demonstrates tune to help thought) like if you going ________ cause I don't know what you call it. Well _____ if you go into "c", the dominant seventh of "c" if "g". (Phone rings [Dizzy demonstrates)

Interviewer: Mm hum.
Dizzy: (Demonstrates - phone rings) that's where you go (demonstrates)

Interviewer: Mm hum.

Dizzy: (Stammers)

Interviewer: Yeah.

Dizzy: that, that's the dominant uh the fifth.

Interviewer: Right.

Dizzy: ________ c, c, d, e, f, g, g is the fifth, so the fifth goes into the ______ the fifth chord g-seven goes into c.

Interviewer: Right.

Dizzy: and the same thang e-flat goes into a-flat. So when we got the flatted fifth in there, we added, we went from d-flat to "c", a half step up to "c". So we, we have been doing that, that have been done before, ______ with them other guys, but not a prevalent ______ as we, we were doing it. So that d-flat instead of going from, from d-flat fifth "c", a-flat is the dominant seventh of d-flat, so we play a minor (emphasis) seven, d-flat minor seven, I mean, a-flat minor seven to a d-flat to "c". We'd make two chords outta that "g", where that "g" was a-flat, d-flat, "g".

Interviewer: Right.

Dizzy: The a-flat, d-flat "c" or "b", "e", e-flat, or b-flat (horn blown outside) minor seven, g-flat and "f", you know. So we, I, I, I'd made, I substi,
Dizzy: Well I was very well versed in substitute chords, when, when I was with Cab. I, I wasn't as fast _I_ played like (dah, dah, dah, dee, dee, de, dee) thangs a, little thangs like that, but was slower but it was had dif, it sounded strange to Cab, I guess.

Interviewer: Y, oh yeah, definitely, I think it...

Dizzy: (Laughs with interviewer) Chinese music

Interviewer: (Laughs)

Dizzy: it's, I guess, it, it did sound, sound strange to him because I remember, I, I 'member we had a ballad in the band that I played on and I have it filled up with these substitute chords, I, I knew _jus' _like I look at the chords if (unintel. noise) it was g-seven I'd play my _ (unintel. noise) I'd have fu, I'd say Mon, Monk when I play that (pauses) uh when, when you come to that "g" chord make a-flat minor (phone rings [Interviewer - sniffs]) d-flat, "c", you (phone ringing) know. if I, if I was going (tapping sound - phone ringing) there _ "g", to "c" that's what make the a-flat minor d-flat "c". So he was always with me

Interviewer: Mm hum.

Dizzy: so we had (stammers) you know he had arrangement down and I wanna play a little ______. Now Chew
Berry wasn't as sophisticated, he was a booter.

Interviewer: Mm hum.

Dizzy: Boot! Understand what I mean, when he hit, when he stop playing the solo, he was a riffer.

Interviewer: Mm hum.

Dizzy: (Blap, dah, bom - etc.) lift a fuckin' band up...

Interviewer: (Laughing)

Dizzy: ...________ band

Interviewer: (Laughing)

Dizzy: his band would do this when he played...

Interviewer: Huh?

Dizzy: Yeah.

Interviewer: _______ that


Interviewer: Yeah.

Dizzy: So that's how, how we, we used to play together I'd say look, look at this ______ I get to the piano, I say look ______ you know standard.

Interviewer: Right.

Dizzy: Auhhh, I, I found some in a standard ______ I'd say (inaudible) he'd uh huh (inaudible) and so we, we'd play like that. Now I should have been in the Cab Driver's.

Interviewer: _______

Dizzy: But there was you know _____ lit', lit'1 uh ____ in the pot

Interviewer: Yeah.
Dizzy: ______ Chew Berry, Chew, cause Chew was the boss of that, like if Chew had said, "hay Diz come on over" I'da been in it.

Interviewer: Right.

Dizzy: And then everybody woulda ______ but he ne, he never said that.

Interviewer: Yeah, you mentioned before that you though he was kind of a jealous (smack lips) it might have been Dizzy: Yeah, it was.

Interviewer: some, some, some professional jealously up in there.

Dizzy: Mm hum.

Interviewer: So now when you were, uh (pause) as you were startin' to put this stuff together, uh (pauses) when, when people, if people didn't like what you all were playing, di, wer, was it because they didn't understand it or that they saw, or you felt that they thought it was a threat to what they were, what they thought they knew?

Dizzy: You mean the musicians?

Interviewer: Yeah, you know how somebody thinks he knows something and, and like, like uh...

Dizzy: Ah, look, look before us (pause) musicians, horn players, not necessarily the pianist cause the pianist always knew, pianist always knew, knew that the chord cha, you know that, that, that they uh, cause they studied music, guys like Clyde Hart studied music.
Interviewer: Right.

Dizzy: Like Teddy Wilson ______ that the guy that studied music so they know (mild emphasis) you know they, they know how you go from here to there, but horn players are different. (coughs) Horn, horn players just riffed, they didn't get into too much harmony. Wh ____ it was a few exceptions you know like uh you know as I say before Benny Collins and uh Coleman Hawkins (voice almost inaudible)

Interviewer: Right.

Dizzy: They were the you know...

Interviewer: Don Bias for sure.

Dizzy: Don Bias of... (unintel. noise) So (pauses) up to that time and then (smacks lips) when we came on the scene ______ we have to study some piano, know something about chords, not necessarily go to school, but learn about chord changes. About uh progressions, call it, you go from here (tapping to demonstrates) to here, to here, to here Mm.

Interviewer: Right.

Dizzy: and you go from here, to here, to here, to here, you know. So they the, they figured that was a threat that they gone have to go and learn some (inaudible - voice trails off).

Interviewer: Yeah. you know cause that it, it, it was either Illinois _____ or Budd Johnson one of the two r, re, recalled hearing Lester Young come down to
menton's, during the war, and sit in with the band

Dizzy: Uh huh. And they were playing the tune that he knew.

Interviewer: But the piano player was playing these beebop chords.

Dizzy: Uh huh.

Interviewer: and

Dizzy: he got tied up, Lester Young got tied up in the first sixteen he didn't even get to the, cause he didn't know w (laughing as he speaks)

Dizzy: (Inaudible)

Interviewer: he didn't where he was you know (laughing)

Dizzy: yeah.

Interviewer: you know

Dizzy: Yeah.

Interviewer: because the uh, just like I was talking to a bass player recently he was saying one of the thangs was that (sniffs) when, when that the, that the in beebop the root of the chords became more illusive you know the guys before a lot of stuff was very obvious where

Dizzy: Piano player was playing' (choung, choung)

Interviewer: (Laughs)

Dizzy: (choung, choung) that's, that's one of the thangs that's one of the thangs about Monk ( unintel. noise) (pauses - unintel. noise - laughs) with Monk, if you
set down to play with Monk, if, if, if you didn't
know the changes, that was your ass.

Interviewer: (Laughs)

Dizzy: Cause Monk didn't play any changes for (stammers)
he, he Monk played behind you. You know like if you
do something (unintel. noise) he

Interviewer: He...

Dizzy: get behind that.

Interviewer: Right.

Dizzy: So he didn't, that's why a lot, a lot of pianist
now they, they, they be, playing we, we say we'll
play uh "Stella By Starlight", they be hittin' it
(unintel. noise). I walk over to the piano player,
I say, look brother, I know the chords you don't
have to lead me, follow me and find out what I'
doing. An', and that's their accompanist

Interviewer: Mm hum.

Dizzy: not the leader, an accompanist is not a leader
(emphasis).

Interviewer: Mm hum.

Dizzy: The word accompaniment means that

Interviewer: Support.

Dizzy: support (laughing).

Interviewer: (Laughing) (unintelligible)

Dizzy: Right (gurgles) have to straighten a lot a piano
players out with that.

Interviewer: Yeah they try to, yeah I know what you saying. They
try to take you. Well also I, I thank it uh it seems to (snap fingers) it seems also that the, the, the whole sound of the music like one guy was saying to me something that was very interesting. (Someone sniffs) He was saying that the (smacks lips) the uh, it's a white guy, he said when he first heard (unintel. noise) the beeboop music, that it kinda made him angry because he said there was a kind of an arrogance in the sound of the music that he hadn't experienced before, I mean, in terms of, (unintel. noise). I say well what do you mean, he said, well these guys, he said, they had kind of a, he said, the attitude I se (unintelligible) to music that these guys played was, "well, we here to play, we hope you enjoy it, if you don't like it well fuck you, cause we like." And he said, I never (laughs as he speaks) you know, he said ______ like he had never guys play with that kind of a attitude before. It was like they really (siren outside) wanted, they wanted you to like them for some reason (siren outside).

Dizzy:

(Inaudible – siren outside).

Interviewer:

Do you know what I mean, it was like well if you don't like the way I play, I hope you like the way I sing, if you don't like the way I sing, I hope you like my (siren outside) jokes or whatever it would be, you know what I mean?
Dizzy: Uh huh.

Interviewer: And he was just saying that when he heard you all, when you took th, the sextet out to California, (siren outside) when he heard that band, the sound (emphasis) of it and everythang it wasn't about that. I mean, it was, it wasn't that you couldn't be entertained by it.

Dizzy: Uh huh.

Interviewer: But entertainment didn't seem to be the primary objective (siren outside) in the sense of a, of the kind of stuff that like say, in other words to him a guy like Slim Gallard personified what he though jazz...

Dizzy: Jazz.

Interviewer: Yeah, you know it was like a guy who was jeffin' all the time

Dizzy: Really?

Interviewer: ______, you know like the uh, uh...

Dizzy: (Speaking simultaneously with Interviewer)... the _____ right.

Interviewer: You know, I said Okay (laughs) well I'll do this, I'll do somein' (emphasis) you gone like somein' before I ______. So it was really kind of strange to him cause ____ (inhales) sometimes Gallard would be splitting sets with you, splitting, you know playing opposite you all.

Dizzy: Yeah, yeah (unintel. noise) _____ and _____
Interviewer: Yeah, see so they go through that (emphasis) and then you all would come on and they'd be like _____ say well what is this? I mean (imitates tune) you know ______ now these guys they don't uh, they not acting right (laughs) you...

Dizzy: Ahh yeah...

Interviewer: It was kinda, that's kinda what he, you know because it's y, you it's just like in Duke Ellington's music (unintel noise) when you hear his music you, you can tell that there's something very, he's a very different kind of guy from Count Basie. (Unintel. noise) His...

Dizzy: Oh yeah.

Interviewer: whole person, you know that's what he meant, was that the personality of the music (unintel. noise) that they suggested that they had been a shift (emphasis) that the guys, that there was a difference, these were different kind of guys, then the guys that had been before.

Dizzy: Mm hum.

Interviewer: You know not that they weren't, didn't have you know, that they weren't musicians but that there was, there was some other thangs on their mind, the other guys may not have been as aware of. Do you think, do you agree with that?

Dizzy: Yeah, yeah we went on to, to, to uh worried about ______ we were, we were so involved with the
Dizzy: music, that we didn't have time to tha, but you see I, I was a little different from that, a little different, because I had played with Cab Calloway, Tiny Bradshaw, Lester Young, uhm with these guys who were show-man. And some of that s, show business rubbed off on me. So I'd make people laugh do little thangs to make people laugh. But I, I bu, but I was serious as cancer as far as music is concerned of playin' music. I wouldn't lower my standards and music uh trying to get to an audience and that, that, that holds true for me right now you know. I won't lower uh, I, w, I won't (unintel. noise) thank, maybe I want to compose something I say, no they ain't gone understand this. (pauses) I'd say well they might understand something else, then cause I'm sure gone put this in.

Interviewer: (Laughing)
Dizzy: (Laughing)
Interviewer: Now, now when you were uh, who, who, during this period, when you were working ______ when you all were at Menton's ______ 1938, 1940. Now was the bass player, now was that, was it, the bass player there was that Nick Finton or somebody

Dizzy: That's right.
Interviewer: like that? yeah how good a bass player was he? Cause hardly anybody ever...

Dizzy: He, he was good.
Interviewer: He was good?

Dizzy: Yeah man he got, he had a good beat. And he played the correct bottom notes for what we were doing, and he knew all of them and he played very well.

Interviewer: Now did you, now how did, did, now did you show, did you show him that or was he thinking in that direction when you encountered him or how did, how did it go?

Dizzy: He was already playing with them, I wasn't playin' with them.

Interviewer: Yeah cause now he was, who all was in the band ___ (coughs) there was Kenny Clark.

Dizzy: The band opened with Kenny Clark, Monk, Nick Finton, Joe guy and Scotty.

Interviewer: Sco, uh Kermit Scott?

Dizzy: Yeah.

Interviewer: Right. Now uh, so now at this time, so they so now do you think it was due to Monk's influence that Finton was already

Dizzy: He had to, to be playing with Monk he had to play the right notes (unintel. noise [Dizzy and Interviewer laughing]) he had to.

Interviewer: Now what, what kind, what kind of a guy was Monk at this time?

Dizzy: Always weird. Didn't say much uh, (pauses) uhh (pauses) he just go along with whatever happened. He didn't write no numbers, that I knew of. Uh he
didn't make no arrangements (unintel. noise) but he
did what, what was the standard at that time.

Interviewer: Oh so he wasn't writing much music at that time?

Dizzy: No I di, (someone sniffs) I never knew of him to
write none, I don't what _____ is (voice low)

Interviewer: (Laughs) Yeah...

Dizzy: Neither did Joe Guy, neither Scotty, but Kenny was
a composer, Monk was a _______. They supplied all
the music for that group.

Interviewer: Now Ke, Kenny, Kenny, Kenny, Kenny Clark how uh, uh he was
a, he was a well rounded musician then?

Dizzy: Played the shit outta my ________.

Interviewer: Yeah, so he knew, yeah becau, yeah I knew, because
Max told me when he met Kenny Clark

Dizzy: And played piano.

Interviewer: yeah that's what Max told me when he met Kenny
Clark. Kenny Clark was playing piano, vibes and
drums. And it made him think completely, completely
different way about being a trumpeter because Kenny
Clark was telling him uh, uh he'd either told him
literally or by example that you know, that you
could play better drums the more you knew about
music the more you can...

Dizzy: Yeah (drawls)

Interviewer: (Laughs)

Dizzy: That's right. The more you know about music the
better musician you are whatever instrument you
Interviewer: Right. So now, now at that time uh, uh who was it uh (snaps finger) the guy who was managing Menton's at that time, uhh.

Dizzy: Teddy Hill.

Interviewer: Teddy Hill said that he thought that one of the reason's why Monk was the way he was, was that he'd always been very well protected at home and stuff. I mean, his mother always took care of him and all. It's kind a like, which is the same thing with Charlie Parker so he didn't really care about going along. You know like he was saying there was a difference he said well people like Dizzy and other people they had families to take care of they had this and that, so they would be on time and they would take care of business.

Dizzy: Yeah ____

Interviewer: Say Monk's mother would be like well Thelonious I, they don't like what you do well th, that doesn't matter, here have some more money or I'll buy you a new suit or whatever it was. So he's, you know he was kinda, he wasn't (pauses)

Dizzy: He stayed at home.

Interviewer: (Laughs) He was oriented to (speaks as he laughs) the same way, you know what I mean. He didn't have that sense that he had to get up and get out there make gigs and because he would say sometimes Monk
would be there sometimes he wouldn't be there. Or he would get there real late or he would or, or, or Hill thought he was falling asleep at the piano, but I think we know better now probably what was going on

Dizzy: (Laughs)  
Interviewer: (laughing)  
Dizzy: You know what I used to do to Monk, he'd be settin' down at the piano with his hands on the piano and not playin' ______ note. I'd look around, I ____ look around and I see he wasn't playin'. I'd go over to him, I'd grab one of his fangers, I'd take my fanger like this and push, what do you call this thang right th...?  
Interviewer: The cuticle.  
Dizzy: cuticle, I'd push that cuticle ____ an', and "o...  
Interviewer: (Laughing)  
Dizzy: what you doing mother fucker?"  
Interviewer: (Laughing) (Inaudible)  
Dizzy: __________ I've done that a lot of times _____  
Interviewer: (Laughing) So now what, what as things began to start happening down at Menton's (sniffs) as it began t, as things began to, to, to come together musically more and more people started coming down there (smacks lips) or up there rather up, up-town to hear (glass object tapped) you all play and to see what you all were doing
Dizzy: (______________________).

Interviewer: Now did you find it, now, now did you, did you find that, that, th, the, the difference between your style of playing and Roy Eldridge style did you find that Roy that did Roy, did you find that Roy Eldridge got to what he was doing through knowin the piano and music or did, just from hearing it? (Pause) What do you thank? I mean was he a, cause you know, cause we know that Coleman Hawkins was a very harmonically sophisticated guy

Dizzy: He was a pianist, too.

Interviewer: Yeah co, could set down and...

Dizzy: Could read (emphasis) piano. I couldn't read piano music.

Interviewer: Yeah Tommy Flag had told me that, he say Coleman Hawkins could pick up the saxophone and play any (pauses) anybody's music, he knew where his note, you know you transpose like right th...

Dizzy: Oh yeah.

Interviewer: he had it together. Well now did you find, what I mean, is did you find (pauses) uh that Eldridge was uh, uh did he get to w, did he get to his style by going the piano or do you think he just heard what...

Dizzy: No, no, no I don't think he did. I think, I think he got, got ______ style though the trumpet through Louis Armstrong, uh Jabo Smith uhhh (pauses) Rex
Interviewer: uh that goes with Roy's style. I don't know where he got hi, his style from (unintel. noise) (Sniffs) yeah, cause his, yeah cause I know (clears throat) cause there's definitely a big, I mean hi but h, he's definitely turns ti, to trumpet in another direction away from what the people who are imitation' Louie Armstrong were playing. Now, so now then (smacks lips) so then getting back to what you were saying earlier then ____. So then, then with the exception of, of piano players, most uh horn players didn't really know ha, harmony in an intellectual sense.

Dizzy: No.

Interviewer: They do it by hear?

Dizzy: ...but (stammers) here's an example of that. Whe, when a guy makes me arrangements an, and he write the chord down for me to follow, I demand that he write the chords in concert, for the piano and I play from that cause I know the piano. And i', i', if a guy write the trumpet chord down for me, it sort of turn me left.

Interviewer: Uh huh.

Dizzy: Because I, I know the transposition, but to do it fast you have to give me the...

Interviewer: Give you the piano chord (talk simultaneously with Dizzy).

Dizzy: Yeah, yeah, yeah.
Interviewer: Piano chords, I see right. so now uh at that time now, so now at that period wer, uh were guys able to do uh, like I know when I was, used to be around when I was missin' around with the drums and stuff in the sixties (unintel. noise) I used to see, be in a lot of situations where guys would just have a set of changes and they'd put 'em on the music stand, the guys would just start playin' on them.

Dizzy: Yeah.

Interviewer: Were they doing that then, I mean or di, I mean the guys...

Dizzy: Yeah they were doing that then, yeah.

Interviewer: guys could read chord symbols and stuff?

Dizzy: Yeah.

Interviewer: Yeah, but the horn players were people who know Dizzy: Well it was transposed into their key.

Interviewer: into their key?

Dizzy: Right.

Interviewer: Yeah, okay. Yeah cause Dizzy: You didn't find no, you didn't find no, nooo, very (drawls) few musicians who would ask the, ask the guy when they write, "hay man, don't transpose mine, just leave it like..." (voice trails off) "I take care of it".

Interviewer: Oh you know (unintel. noise) uhm. So now if it as, ho, now when you all were, were at Menton's, people were dancing at Menton's too, were they not?
Dizzy: No. (Unintell. noise)

Interviewer: They didn't dance? Because, because I had read that

Dizzy: I thank they had a dance fl, they had a dance floor there.

Interviewer: Yeah. Yeah that, because that's where they

Dizzy: They had a dance floor.

Interviewer: yeah right yeah so that's...

Dizzy: But, but when we were playin' I don't, I don't think they did much dancin'

Interviewer: (Laughing) Now did, now uh who was uh, uh where there many white guys that came up there at that time

Dizzy: Uh huh.

Interviewer: too. Who were some of them that came up at that early

Dizzy: The, the

Interviewer: stage?

Dizzy: most prevalent one was Johnny Caresie (ph).

Interviewer: The trumpet player? How did he sound?

Dizzy: Very good, and he knew all, all of Monk's tunes, all of my tunes, cause he was up there every night playing. And he was good enough musician to know it. (Pauses) uh (unintell. noise) He was the one that you see most of the time.

Interviewer: Uh huh. He was there. Was uh, yeah so, because I know I was reading somewhere I _______ if he was the lineage of Stynoway (ph). But he said all that,
Dizzy: all that Menton stuff that's just some bullshit, uh it was all Byrd he said and Monk, Dizzy a, he said Dizzy a go, he's all right, but ____. And I mean I was tryin' to _____ I say well you know (pauses) I said it's you know, I said this handicapped fellow himself wasn't even in New York at that time, he was in

Dizzy: __________

Interviewer: Chicago.

Dizzy: actu, actually he didn't know who did what

Interviewer: (Laughing)

Dizzy: cause he wasn't there.

Interviewer: yeah right he was in Chicago, I mean later on I mean, but I mean was listening to this on the radio I say this not on a tape I say this guy is pretty uh (unintel. noise) this guy pretty way out here I mean, talking about what didn't happen when he w, he wasn't even in New York then, you know.

Dizzy: Hum mm.

Interviewer: so now, so people now what, what was the atmosphere of Menton's like? I mean what kind of people came to Menton's? What was it hustlers or working _____ people or

Dizzy: Yeah, yeah ____ have hustler come.

Interviewer: Mostly hustlers?

Dizzy: At the bar.

Interviewer: Uh huh.
Dizzy: Then other people would come in the back part.

(Horn blown outside)

Interviewer: Yeah cause somebody told me this guy uh, yeah Lou Donaldson told me he saw this guy, he t, cau, yeah he told me that Gene Raimy (ph) told the same thang. He say, said Menton's wasn't one of them places you just ran up in there. He said it wasn't (stammers) ca, cau he (laughs as he speaks) said he'd come in, he said he'll be here from Kansas City, he said I knew thugs when I say 'em. He said I look at Menton's sometimes I say, he say "I look at them negroes and say man I ain't going in there tonight, ain't no tellin' what's gone happen in there." Cause Le, Lou Donaldson told me he saw this guy take the Demon's saxophone,

Dizzy: Demon?

Interviewer: and beat it up with a hammer. (Laughing as he speaks) you know, said one of them goons came up there and snatched his saxophone and just (imitates pounding sound) knocked all the keys off of it and said you don't like it, what you gone do about it? ____ So I didn't know it was, so, so it was like hustler types up in

Dizzy: Uh huh.

Interviewer: there and uh, uh. Now was, now had t, now had the problem with drugs begun to appear at that time or did...?
Dizzy: Well there was a guy in
Interviewer: (Sniffs)
Dizzy: hotel that sold reefer.
Interviewer: Uh huh.
Dizzy: Wasn't no coke, but it was a lot of reefer around.
Interviewer: (Unintelligible)
Dizzy: go outside get a high and come back in
and play, you know.
Interviewer: Yeah.
Dizzy: Go up in the hotel, somebody's room (inaudible)
Interviewer: Yeah.
Dizzy: Yeah, it was, it was
Interviewer: (Sniffs)
Dizzy: rather prevalent.
Interviewer: Uh huh.
Dizzy: Musicians were really, they got really screwed up
th, uh at a time. You know because all the young
guys thought that because Charlie Parker uh (pauses)
used drugs and played so well, see that's why
(emphasis) he played so well. So they, went, went
to drugs. But I knew better cause I knew that if
you high (pauses) yo, you're not yourself. (Pauses)
Yo, (unintel. noise) you got, y, I learned that a
long time ago, that you (unintel. noise) you s,
supposed to be stone sober (drawls) for your mind
to cope with something as deep as music. it's like
a science so you wouldn't see a scientist using dope
Interviewer: Yeah that's the way you know (clear throat) that's interesting because uhh, uhh cause Parker himself said that he, that when he would be high he'd think he was playing better and then he'd listen to the tapes and go (makes unintelligible noise) maybe I shouldn't have been ...

Dizzy: (Inaudible)...

Interviewer: (Laughing) ______ maybe I shouldn't been that high, I might have could played a little bit better you know.

Dizzy: That's right.

Interviewer: Now what uh (clear throat) how did, how did, how did Budd Johnson get involved, involved with you all's crowd?

Dizzy: Uh, Budd Johnson was the consummate musician. So Budd heard Yard Bird and he heard me, and Budd, Budd immediately said ahah, same thing I said that's the way the music should sound.

Interviewer: Uh huh.

Dizzy: (Unintel. noise) You know, so Budd didn't actually (siren outside) he, uh you know he didn't have (siren) cause he was (pauses) very strong personality himself.

Interviewer: Yeah.

Dizzy: And he knew a lot cause he arranged and he played
the piano and he played the saxophone and he knew all the instruments. So he didn't exactly fall in line right behind Ch, but he used all the thangs that we used, you know. I', it wasn't like really (siren) beebop, beebop, beebop like that

Interviewer: Right (siren).

Dizzy: like Charlie Parker. But it was

Interviewer: (Sniffs)

Dizzy: good enough to play along with that music.

Interviewer: Yeah cause I know th, (stammers) yeah cause you know i', i', it's a, when you hear those other guys uh playing you know that (imitates - music) you know that kinda way (imitates - music) that kind of playing, that's one thang and then when you hear Charlie Parker say uh (imitates Parker's style [laughs]) you know what I mean?

Dizzy: Yeah,

Interviewer: S

Dizzy: yeah.

Interviewer: ome people say woo, I mean (imitates Parker's style)... 

Dizzy: Ben Webster

Interviewer: he say...

Dizzy: caught me one day man and he say ______ he say have you heard this alto player? I say you talkin' about Charlie Parker? He say you know him too? I say you damn right I know him
Interviewer: (Wheezing-chuckle)

Dizzy: you know, you know. I, and Be, Ben say, boy this mother - voice very low) you know Ben Web say, w, was with one of the leaders. but Ben, Ben Webster's uh style was based on uh Coleman Hawkins

Interviewer: Right, yeah Coleman Hawkins and Johnny Hodges. Yeah he hooked those when he got, when he got a chance to sit next to Johnny Hodges in Duke's

Dizzy: Yeah.

Interviewer: band ______ that other side. Well now, now diz, as you were, now being around that time, that was, this was around the time too, right when uhh, you all, now about the ti, were you were in New York Di when, when Jamie Shanes (ph) Band came

Dizzy: Yeah.

Interviewer: to New York in 1942 ______. Yeah it was somewhere in the beginning of '42, they still haven't figured out exactly when. but, but Gene Raimy (ph) uh, uh, uh somebody used to call it Tar-baby memory band, he had, he recalled that it was around somewhere around late January, February of 1942 when they, when they opened at the Savoy I was with Lucky Millender's Band (unintel. noise). And he said that you, he said that you came down and sat in with the band a lot. Do you, do you recall that?

Dizzy: I reca, I, I used to go and hear them play a lot (horn blown outside) but I don't recall doing a lot
sittin' in with them, they had their arrangements ______. But I liked, Jamie Shane (ph) liked me, he knew me and he'd let me sit in, you know I'd ask him to sit in ______. But (unintel. noise) I used to sit in with (unintel. noise) the Sulton's (ph) and Chick Web and with Willie Bryan and with uh, sometime I'd play with Chris Columbus,

Interviewer: Mm hum.

Dizzy; at the Savoy. But I didn't play too much (unintel. noise) with Jamie Shane, but I knew Charlie Parker from when I was with Cab.

Interviewer: (Unintel. noise) Well now when you, what kinds of (unintel. noise) what, because according to a lot of people, that was when parker began to have his, began to really have his impact on other musicians b, in New York because they hadn't heard him that much.

Dizzy: Mm hum.

Interviewer: And uh Howard McGee and others recall (unintel. noise) going down to the Savoy because they had this Sunday afternoon broadcast and McGee was in Charlie Barnett's band at the time, when they were playin' ___________.

Dizzy: ___________.

Interviewer: New Jersey. And they'd turn, Chubby Johnson or somebody'd turn the radio on and they were playin' "Cherokee" and this alto came out (laughing) of this thing and they say wait a minute, who is this guy?
I think maybe we better go down there tonight and hear him, you know. And that was when word started getting around in town

Dizzy: Yeah _____ Charlie Parker _________ Jamie Shane (ph) came to New York an' ____ an', an', and went with Earl Hines in '42, both of us.

Interviewer: Right.

Dizzy: I wo, I had been with Lucky Millender (ph) we left, we joined Earl Hines at the same time, he was on tenor then.

Interviewer: Now had you all decided to go t, to le, to join the band ____ t, together or was it just (horn blown outside) that you...

Dizzy: Billy Eckstein got both of us.

Interviewer: He got both of y'all in the band?

Dizzy: Yeah.

Interviewer: So now at that, so then Eckstein, Eckstein must have liked the way th, the style that you all were play

Dizzy: Yeah (drawls)

Interviewer: ing at...

Dizzy: yeah, yeah. His whole band was built on our style.

Interviewer: Well now is, th, how do you, this is what I'm trying to get to, ____ Eckstein, why do you thank, I mean, because a lot of (clears throat) a lot of vocalist, from that era, weren't really that thrilled by the way you all were playing? You know I've heard people say, uh Dizzy ____ Charlie
Parker, too (emphasis) notes, they play a hundred
notes were somebody else will play one. You know,
and I say, well you know, s...

Dizzy: But Bi, bi, Billy Eckstein was just far seen enough
to dig the validity of the music. So he organized
his band based, beebop

Interviewer: Right. Now how had he, now how'd you first, how did
you first meet Billy Eckstein?

Dizzy: Oh. But what I, but what I mean is, he must have
known something about you uhh, you and Charlie
Parker before you all came in the band. Or was it,
now wait a minute was Budd Joh, cause I know wh, wa,
wasn't Budd Johnson he was leaving, wasn't he
leaving Earl Hines at that time?

Dizzy: Yes!

Interviewer: That's what it was, he was leaving Earl Hi, was
leaving Earl H...

Dizzy: Tenor _____

Interviewer: yeah and that's when Charlie Parker got the

Dizzy: Yes, tenor, tenor.

Interviewer: Right. So th, maybe it was a combination of
Eckstein and Budd Johnson.

Dizzy: Could have been.

Interviewer: Yeah that would, yeah. Yeah because now I remember
because, because tha, because they had that other
alto player that was in the band.

Dizzy: They had two alto players _____ Scoops Carrie
Interviewer: Yeah, but Charlie Parker liked him a little bit.
Dizzy: an', and Goon Gardner.
Interviewer: Right, yeah I know about him, he's from Chicago.
Dizzy: Yeah.
Interviewer: Right. Yeah in fact...
Dizzy: And they needed a tenor player to fill Budd Johnson's _____.
Interviewer: Right. And so then in, so now had you already known Budd Johnson before you, before, before you, you all, you all went into the band?
Dizzy: I met Budd Johnson when I was in Philadelphia when Trummy was in the band.
Interviewer: Uh huh.
Dizzy: See Trummy tried to get Earl Hines to hire me from Philadelphia.
Interviewer: (Laughs)
Dizzy: Trummy and B, an', an' them, Trummy and Billy and Budd tried to get Earl, but Earl had trum, a Chicago trumpet player and he was satisfied with him and _____.
Interviewer: So okay, so uhh, so, yeah because, that's right be, ______ Trummy Young played with Louis Armstrong so long.
Dizzy: Mm hum.
Interviewer: See you know, if people, you know people from my era 'cau, c...
Dizzy: Well he left Earl Hines (pauses) Trummy left Earl
Hines and then I, I ___ (pauses) I think that Trummy played with a white band before he

Interviewer: Before he joined Louis?

Dizzy: Yeah, yeah, yeah ______.

Interviewer: Yeah well I mean it was just interesting that you know cause (sniffs) you know y

Dizzy: I don't know exactly.

Interviewer: But you know the

Dizzy: Yeah.

Interviewer: style (emphasis) he was associated with. Cause I know he's on a couple records with Byrd.

Dizzy: And me too?

Interviewer: Yeah. Right, right.

Dizzy: Good _____.

Interviewer: Yeah, yeah I guess that's cause they got that on that uh, on that Smithsonian record.

Dizzy: Uh huh.

Interviewer: The one, Dizzy Gillespie, the making of a ___ development of an American artist.

Dizzy: Mm hum.

Interviewer: Yeah, yeah, so okay there was a cluster of people who liked your style even though it was unusual. There were people like Trummy Young, Budd Johnson, Billy Eckstein ____ had it with th, you had a group of people who were beginning to support what it was that you were doing.

Dizzy: Yep. Mm hum.
Interviewer: Right, right okay. Alright so now, what was it like working in Earl Hines band?

Dizzy: It was beautiful man. Man we'd be playing all in, in the dressing rooms and the hotel rooms, we'd always be jamming, you know. And ev, every al, the whole band played like that. See we changed the (pauses) the dialogue of the band. Earl ___ had ___ arrangements from the old band, but the ones that really set fire were the beebop numbers that he played.

Interviewer: Do you remember uh which ones he played that, which ones he was playin' then? ___________________________ that you played? You played "Night In Tunisia". I know what you call that interlude or something at that time? Did you play that in that band.

Dizzy: Yeah I mad, I g, gave Earl Hines some arrangement on that.

Interviewer: Yeah.

Dizzy: On "Second Balcony Jump" uh (pauses) I don't remember the tune that __________ (voice trials off). I had a lot, I had a lot of playing to do in Earl Hines band. Because there was Gayle Brockman (unintel. noise) played lead, Shorty McConnell __________________.

Interviewer: Right.

Dizzy: Cause he's the one who played (dah, dad, dad, dah -
imitates) "Good Jelly", I mean "Jelly" uh B, Billy Eckstein other, other big hit in those time with Earl Hines, "Jelly, Jelly Stormy Monday Blues".

Interviewer: Right. So now uh y, uh you, so you were working, so now (unintell. noise - maybe outside) what is this stuff that Earl Hines thought that you and Charlie Parker were getting your material out of these exercise books? (Horn blown outside)

Dizzy: What we were playing was _________ in no exercise book (Interviewer and Dizzy laughing). Well you see Earl Hines wa, was a traditional piano player in the vane of uhh, uh, he set the style

Interviewer: Yeah actually he did.

Dizzy: of, of uh, of playing like a horn. But he was playing li, like (unintel. sound) the horn of uh Johnny Hodges uh, uh (clang of glass) Coleman Hawkins (Interviewer speaking simultaneously with Dizzy)

Interviewer: Louie Armstrong?

Dizzy: Louie Armstrong u...

Interviewer: Yeah.

Dizzy: ____________ uh he was playing that style.

Interviewer: Yeah so he didn't, so in other words he really didn't hear what you all, all were playing'? "

Dizzy: Well (sounds hesitant) _______ he was a good enough musician.

Interviewer: Well what I mean is th, is what I mean is that
whenever anybody tells me that Charlie Parker sound like he's playing exercises, then that let's me know they don't hear what he's playing.

Dizzy: That right.

Interviewer: I mean there are people who sound like they're playing exercises, you know he wasn't one of them...

______ (unintelligible - laughs as he speaks)...

Dizzy: I never studied out of a book in my life. (Pauses)

Interviewer: So, so the material, so what you, so you and Byrd were, were ________ were playing almost all the time during that period?

Dizzy: Yeah. We really became uh close in that band. Then we went with Billy Eckstein, and then he went back to Kansas City...

Interviewer: Well how, how di, how di, how'd, uh how good a tenor saxophone player was Parker?

Dizzy: (Whistles) Ate it up.

Interviewer: (Laughs)

Dizzy: He ate the tenor saxophone up, man.

Interviewer: Yeah that was what Billy Eckstein said, Billy Eck...

Dizzy: Sound just like on alto.

Interviewer: He said, Billy Eckstein said, he said "Byrd could walk some tenor baby".

Dizzy: Oh yeah.

Interviewer: He said don't let them tell you that shit about the horn was too big for him, say he, he lik

Dizzy: Shhi
Interviewer: ked the a lot.
Dizzy: it.
Interviewer: (Laughs)
Dizzy: He ate it up.
Interviewer: Did he get a big sound out of tenor?
Dizzy: Yeah, yeah.
Interviewer: __________ facility __________?
Dizzy: Oh yeah.
Interviewer: Yeah because you know th, there, pretty soon will y, somebody will be contacting you, I guess. They gonna be trying to put out some of the (sniffs) it's probably gonna be bought ____ by collections but, th, they finally begun to find these, ____ Red Cross wire recording...
Dizzy: Yeah, I know, I know about it, I got some of them.
Interviewer: Yeah, with you, with you and, and uh you and Byrd i'
Dizzy: In a room.
Interviewer: Yeah, him on tenor and you, somebody playing "Impressions On A Newspaper" or somein'?
Dizzy: Yeah.
Interviewer: Smoking _____ (laughing as he speaks)
Dizzy: Yeah that was a _______ (voice trails off)
Interviewer: Yeah so y, so th, so m, much of the time was spent now wait, would y'all be doing? Would you take like standard chords
Dizzy: Yeah.
Interviewer: and work on 'em and
Dizzy: Yeah.
Interviewer: figure out ways...
Dizzy: Change the chords around.
Interviewer: Figure out ways to do different kinds of thangs? Dizzy: Yeah.
Interviewer: So did you, how, how did you, in your working with Charlie Parker, did you find him to be a fast or slow learned or...
Dizzy: (Whistles) He eat it up. (Pauses) He eat it up.
Interviewer: He's fast?
Dizzy: Oh man, like lightening.
Interviewer: What were, what were some of the, were there, w, what were some of the uh pieces that you all liked the most during that period before you went with...
Dizzy: Some of that was difficult for most musicians to play, like "All The Things You Are" uhh, "A Hidy Moon" uhm, uh let's see (pause [imitates tune])
Interviewer: "Lover"?
Dizzy: (Repeats) "Lover". Uh (imitates tune) "Smoke Gets In Your Eye".
Interviewer: Right.
Dizzy: Uh, "Star Dust" ________________ but we'd, we'd change the chords around an
Interviewer: You al did "Sweet Georgia Brown" too.
Dizzy: Yeah.
Interviewer: Yeah cause that's one of the, in fact, that's one
of the thangs that's on one of these, these one of these...

Dizzy: (Imitating tune) Rubin Highs uh

Interviewer: "Whispering". So you all were working on those _____, so when you were with Earl Hines, so th, the _____ the Monk, so then in other words, the period when you all got _____ in a situation where you could see each other seven (snaps finger) days a week

Dizzy: Yeah.

Interviewer: that was when the stuff really started (pauses)

Dizzy: Yeah we really got together (horn blown outside) _____

Interviewer: The relation, the relationship with you, of you is collaborating on the development of a new style?

Dizzy: Yeah.

Interviewer: That's, that was, that may have been the first really important

Dizzy: Yeah that was the important ______.

Interviewer: Yeah.

Dizzy: And then I used to go down and play with ______ at Menton's (clears throat) before that. I used to, Charlie Parker had a (pauses) Menton uh, uh Uptown House

Interviewer: Oh Monroe's?

Dizzy: _____ th, that was just as important as Menton's. (noises from outside) I used to go down there every
(drawls) night, didn't get paid, but I went down there every night. ______ Charlie Parker, Lit'l Victor Colson (ph), George Treadwell, Tinsley, Ebonizer, on bass and Max Roach on drums.

Interviewer: (Sniffs) Yeah, yeah I know, By, Byrd was there too cause Victor Colson was strung-out too so they were, they

Dizzy: Yeah and Roy Treadwell.

Interviewer: Yeah, well the, they, had tw, two, connections.

Dizzy: I thank George, I thank uh Victor Colson was one of the first young musicians to stop u, using dope on that level because of the influence of, by Charlie Parker (unintel. noise) [END OF TAPE TWO, SIDE TWO]