

kind of sound that people haven't been hip to hearing. But to get hung up on these things to the point where it can take the place of all the other natural things, that's the wrong feeling to me. It can get to the point where the electricity is playing the musician instead of the other way 'round. Then we've lost control.

**BRIGHT MOMENTS WAS LIKE GETTING ON THE BUS FROM COLUMBUS, OHIO, TO CLEVELAND TO HEAR CLIFFORD BROWN PLAYING WITH MAX ROACH AND GETTING TO MEET CLIFFORD AND TALKING TO HIM.**

"It used to be beautiful to go to Detroit in the '50s and hear all the piano players there at the time: Tommy Flanagan, Barry Harris, Boo-Boo Turner, Hugh Lawson, Claude Black, and others. All these guys were working in the little clubs all over Detroit, and you could hear them all striving for the same thing, but they all had their different styles. That was the 'Detroit Sound.' Then you could go to Chicago and hear piano players like Ahmad Jamal, John Young, and Jodie Christian, and they had their thing. Then you could go out to California and hear some different cats. And back in New York you could pick up on the New York and Philadelphia things. Today, all the electric pianos sound alike to me.

"Most of the young musicians coming up today don't have those different approaches. Not to my ears, anyway. You go to this city and hear this electric band, and then you go to the next city and hear the same kind of electric thing goin' on.

"You used to be able just to go from Columbus, Ohio, to Cleveland, Ohio, and you could hear different things on the radio. Now you hear the same things—the same programs, the same news, the same music, the same disc jockeys, even the same commercials—clear across the country. And that's a drag. But what's really sad about it is that there's no little imagination involved. And a whole lot of musicians have fallen into this trap. Living by other people's standards. Everybody wants to make money out of a certain sound instead of trying to go for themselves not seeing what will happen.

**BRIGHT MOMENTS WOULD BE HAVING MY OWN RADIO SHOW PRODUCED ON DIFFERENT RADIO STATIONS THROUGHOUT AMERICA.**

"I have made sample tapes of my own radio show, 'Radio Free Rahsaan,' and we've sent cassette copies to a lot of radio stations. It has its own sound. It's a train ride to everywhere and with a lot of beautiful friends on board. So far it's had too much sound for any of the program directors who've heard it. If it is ever produced and is heard on any stations, I'm sure it will bring many bright moments to a lot of people."

**BRIGHT MOMENTS WAS LIKE WAKING UP ONE MORNING AND GOING DOWNSTAIRS AND PICKING UP MY TWO HORNS AND BEING ABLE TO PLAY TWO DIFFERENT MELODIES AT THE SAME TIME AND PUTTING IT ON TAPE AND HEARING THE RESULTS AND BEING SCARED!**

"The creator has blessed me with the ability to play two or three lines simultaneously and to play non-stop; but everything I've been able to get together has usually been considered a 'gimmick' or 'trick.' This bugs me. Up to now, people have found it easy to dismiss the miracle, which is my contribution to the saxophone, by saying it is a 'gimmick,' instead of trying to deal with what's really involved in it.

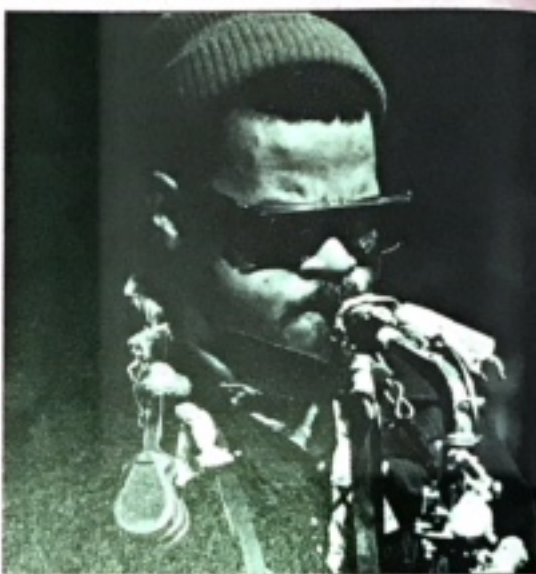
"It's like a car motor, never stopping. To have a feeling like that, with those beautiful notes flowing through your hands like water. I don't have to stop unless I want to stop. That, to me, is a real achievement. It's not electricity making me do it; it's my whole soul and body doing it. I seriously don't think the *fall* importance of what I've been able to accomplish will be felt in this generation because people don't really know.

"I have to take into account that as great as Art Tatum was, he never won many piano polls, at least not in this country. A lot of people to this day dismiss his technique as being a 'trick'. It's all part of the same kind of thing.

"I know that my contribution on the tenor saxophone will be felt, and it's being felt now, quiet as it's kept. I go to clubs now and hear musicians trying to cross that line. And I see these rock people and other folks running around today wearing whistles 'round their necks. Back in 1965, I recorded an album called *Here Comes The Whistleman*. A young bass player that played with me in the early '60s, Eddie Matthias, used to pass out whistles with me at our gigs. None of us got the recognition we should have.

"People should do a little research before they say that certain people are not really innovators. Back in the early '60s, I was one of the first to go into clubs with bells and gongs. The first time I went up on the bandstand with a gong, out at the Lighthouse in Hermosa Beach, California, it was unheard of. The customers rebelled. The clubowner rebelled. A big gong up on the bandstand with a small group! Now some cats be comin' up to me and telling me about bells and gongs like I don't know anything about them.

"Back in the early '60s there were just two or three of us going on the bandstand with more than one horn. Some people would laugh and ask, 'What do you need this for? Why can't you learn one instrument?' Eric



Delphy and Yusef Lateef and myself—we were the ones bearing that load back then.

"I'm very thankful that almost all the things I've been blessed to do on records and (that real) innovations can be checked out if you want to find out when these things actually started.

"We shouldn't be divided into thinkin' that Anthony Braxton was the first to record a saxophone solo on a record. If you do a little research, you can hear the piece called *Picasso* that Coleman Hawkins recorded. Come up a little further and you can hear the solos Sonny Rollins recorded. For duets, you can go back and hear Don Byas and Stan Stewart playing in concert.

"It's all gettin' turned around. For instance, the ideas for television shows like 'Midnight Special' and 'In Concert' are drawn from petitions we drew up for the Jazz and People's Movement when we marched on the Merv Griffin and Johnny Carson and Dick Cavett Shows and asked for equal time for Black Classical Music on TV. These are things that we told them to do, but they are turning around and presenting other music in the way we asked that they present Black Classical Music.

**BRIGHT MOMENTS IS LIKE HEARIN' SOME MUSIC THAT AIN'T NOBODY ELSE HEARD, AND IF THEY HEARD IT THEY WOULDN'T EVEN RECOGNIZE THAT THEY HEARD IT 'CAUSE THEY BEEN HEARIN' IT ALL THEIR LIFE BUT THEY NUTTED ON IT SO. WHEN YOU HEAR IT AND YOU START POPPIN' YOUR FEET AND JUMPIN' UP AND DOWN THEY GET MAD BECAUSE YOU'RE ENJOYIN' YOURSELF BUT THOSE ARE BRIGHT MOMENTS THAT THEY CAN'T SHARE WITH YOU 'CAUSE THEY DON'T EVEN KNOW HOW TO GO ABOUT LISTENING TO WHAT YOU'RE LISTENING TO AND WHEN YOU TRY TO TELL THEM ABOUT IT THEY DON'T KNOW A DAMN THING ABOUT WHAT YOU'RE TALKIN' ABOUT.**

"When I come off the bandstand after I play a set, most of the time it seems like the musicians in the audience don't even want to talk about what I'm doin'. If I've played a saxophone duet or a 20-minute breathathon, it seems like they don't even want to deal with it.

"For myself, if I hear McCoy Tyner play something for the first time, I'll just tell him, 'That was somethin'.' Something doesn't even have to be a cup of tea, but if you know that there's something going on when you hear it, that you know isn't going on anywhere else, the least you can say is, 'Well, damn, that's something else!'

"The saxophone duet has two different lines going on at the same time. Just don't know why people would want to dismiss that. I won't say anything to me about what I'm doing and they'll just use it. You'll hear it in the bag of what they're playin'! They won't say anything.

**BRIGHT MOMENTS IS BEING ABLE TO SPEND A DAY OFF IN NEW ORLEANS LISTENING TO SOME REAL JAZZ MUSIC.**

"We had a day off between gigs in Houston and stopped off in New Orleans. After we heard a couple of gigs at Preservation Hall, we went to this little place next door and there. A piano player named Snookum Russell used to have a big band with people like Ray Charles and other great musicians in it. But I didn't know if Mr. Russell would relate to me in any kind of way. But after one of his numbers