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ROY HAYNES
NEA Jazz Master (1995)

Interviewee:	Roy Haynes (March 13, 1925 -)
Interviewer:	Anthony Brown with recording engineer Ken Kimery
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Haynes: Can I swear on this?

Brown: You can say whatever you like.

Haynes: Damn, they'll bleep it out.

Brown: Today is May 15th, 1994. This is the Smithsonian Institution Jazz Oral History Program interview with Roy Haynes in his home in Roosevelt, Long Island, New York.

Mr. Haynes, if we could start by you stating your full name, your birth date, and place of birth, please.

Haynes: Roy Owen Haynes, Boston, Massachusetts, March 13th, 1925.

Brown: If you could tell us your father's full name, your mother's full name.

Haynes: My father was Gus Haynes. My mother was – her maiden name was Payne – Edna Gertrude Payne.

Brown: P-a-y-n-e?

Haynes: P-a-y-n-e.

Brown: Where were they from?

Haynes: They were from Barbados.

Brown: Were they married in Barbados?

Haynes: They were married in Barbados.

Brown: What city in Barbados were they from?

Haynes: What city? I think Barbados is the city. I think they call them parish – I think St. John.

Brown: Your siblings, and their names?

Haynes: Douglas Haynes. That was the oldest brother. Vincent Haynes. Douglas was born in Barbados. Vincent Haynes was born in Boston. Roy Haynes, Boston. Michael Haynes, Boston. He's the youngest.

Brown: Four sons.

Haynes: Four sons.

Brown: So you were the second or third?

Haynes: I was the third.

Brown: What neighborhood did you grow up in?

Haynes: Roxbury, Massachusetts, which at that time, the street that we lived on was like the U.N. We had a little of everything there, all kind of people, which was great.

Brown: So you basically grew up in an integrated neighborhood and had a variety of friends?

Haynes: A variety of friends, yes.

Brown: Do you remember any things that you used to do as a child, any childhood games?

Haynes: Definitely. I used to like to build carts, four-wheel carts. That was my hobby, nails and hammers, building and driving the fast carts, with number 13 on them, which was my birthday.

Brown: Is that your lucky number?

Haynes: I don't know about that, but that's when I was born. My mother often says it was her lucky number.

Brown: Do you remember any of the schools that you went to, the names of the schools that you went to?

Haynes: Yes. The first school was William Bacon. That was walking distance from my house. The next school was the Dudley school, James P. Timilty, and then Roxbury Memorial. They threw me out of there.

Brown: Uh-oh.

Haynes: It was a high school.

Brown: Would you like to elaborate on that?

Haynes: Do I care to? I was – I had a habit of drumming on the desk with my fingers. I would do it a lot, and I was good at doing it. I had the whole class in the palm of my hand. Naturally the teacher didn't like that. He sent me to the principal with a letter. Then when I got to the principal, I think, they told me don't come back until I brought my parent – one of my parents – with me. My mother went with me. The principal talked about me like I had constantly been in trouble. I'd never had no problem before. My mother was thinking that couldn't possibly be her son Roy that he's talking about. I don't know if this guy was mixed up with somebody else, or what, or what the teacher had said in the note. But I don't think I went back much after that. I was already playing gigs. I was a teenager. So I didn't go to school much after that.

Brown: So you didn't complete high school?

Haynes: If you want to say that. I did on the bandstand. I completed life, almost.

Brown: Yeah, you got your doctorate in music, for sure.

Haynes: Well, I just got that the last few years.

Brown: Officially.

Haynes: Officially. Very good.

Brown: What were your favorite subjects in school?

Haynes: Music, art, and recess.

Brown: You said music. Were you allowed to take music? Did you have music schools?

Haynes: We had music in those schools there, yeah.

Brown: From what age were you able to participate in music?

Haynes: It was since I can remember. I remember at the Dudley school, West Indian parents, especially the mothers, always wanted their sons to play violin it seems like. Like I said, the street that we lived on, we had some other people from different parts of the West Indies there. They would have a boy and a girl. One summer day this man came through the neighborhood, stopping in different people's homes, asking if they had children. He had this deal where they would take ten violin lessons and get a free violin. I think at that time the lessons were 50 cents, a quarter or 50 cents. We'd all be in the same class. My mother wanted me to take these violin lessons, so I got this free violin. I went from there. I was playing it all wrong. I had the wrong fingering.

Brown: Would you describe your neighborhood and your family's income as middle class? It seems like you had some money to be able to afford . . .

Haynes: Middle class. When I was about two years old, my father bought a house there. I don't know whether that was middle class, or what it was. They were immigrants. I think maybe at that time he was working for the Standard Oil company.

Brown: As – in what capacity?

Haynes: I really wouldn't know. I don't know.

Brown: Did your mother work?

Haynes: She did domestic work periodically.

Brown: Raising those four boys.

Haynes: Yeah. You say describe the neighborhood. Okay. On the right-hand side of us there were French-Canadian people. There was a man there that looked like Fred Astaire. He would have his derby on, and the whole thing. He wouldn't say much. His moustache and his umbrella all the time. He would look like he was from England or something, but he was French-Canadian. One of his daughters – he had two daughters. They were much older than myself. They were probably the age of my mother, almost. One of the ladies, she used to play piano and sing opera. She knew all the Broadway shows. That's where I heard a lot of the Gershwin songs and all the writers from that period.

Across the street was a Jewish synagogue. On the left house was Miss Kelly, some Irish people. So I had – then there were some other families from the South, black families, lived a little further down the street – so I had it all there. It was really great growing up in the environment.

Brown: Do you remember any experiences with any kind of racial animosity in that neighborhood?

Haynes: I imagine there may have been, but not too much, because we were all almost on the same level financially. I didn't realize until many years later that a lot of the kids would say, Roy Haynes's father, he lives in a private house. I didn't know it was any big deal. But evidently it was different.

Brown: The schools that you went to, were they also integrated?

Haynes: The schools were really, because the part of the street that we lived on – it was a small hill. When you lived at a certain part of the street, you would go to the school up there. You lived over there, you would go to the school down there. The school down there was predominantly black and the school up there was predominantly white. So there were maybe a few black kids in the class, one or two, at the Dudley school.

Brown: You mentioned the violin teacher. Could you describe him a little bit more? Do you remember his name?

Haynes: No, I don't remember his name, but he was a big fat white man. He had these coins in his pocket during the – when we'd be studying, he'd be shaking his – all I could hear is the money and all the kids playing out of tune. Got girls and boys. He says, "E, A, D." He didn't care if we hit the wrong notes. He just wanted those 50 cents, I imagine. So I do remember that about him.

Brown: How frequent were these lessons?

Haynes: Once a week.

Brown: He had them all in – everybody in the room?

Haynes: Yes.

Brown: About how many students?

Haynes: Maybe 10 – between 10 and 15, something like that.

Brown: Were any of your other brothers taking lessons?

Haynes: Oh, no. Just me.

Brown: Why you?

Haynes: I have no idea. I guess I was very musical around the house, anyhow. But I wanted to play drums then.

Brown: Your parents knew this?

Haynes: Oh yes. My father, he was into me playing drums. I guess my mother just wanted me to do that for a while. I still may have that violin around there somewhere. Not the same house, of course, but – because my folks are all gone, but my brother has a house up there.

Brown: So it was your mother's idea to take violin lessons?

Haynes: It was my mother's idea, yeah.

Brown: How long did you take lessons?

Haynes: For quite a while. I don't remember how long. At least over a whole season. Then I tried playing in school, in the band in school.

Brown: What other musical activities did you do in school? Were you singing in school? Did you have singing lessons? Did you learn how to read or any of those kinds of things?

Haynes: We did all of that. I don't remember none of it now. I don't remember any of it.

Brown: When did you – since we know that you were playing on the tabletops, etc., did you study it formally? Did you take drum lessons?

Haynes: I studied later – I studied maybe 1944, at Boston Conservatory, because it was fashionable. I remember the teacher's name was Karl Ludwig. He was an old German teacher, very legitimate. I learned nothing there. I went because it sounded good, Boston Conservatory.

Brown: So you were able to go to Boston Conservatory? You hadn't finished high school.

Haynes: This was later.

Brown: '44.

Haynes: I didn't finish high school. I started working. I started making a few bucks and trying to behave myself, and it worked.

Brown: When did you get your first drum set, or first drum?

Haynes: First drum. Good idea. I never had a complete set when I started. I had bits. When I was still in high school, I was working, I think, five nights a week in the Italian section of Boston. We had to play shows there for tap dancers and play for singers. It was just a little trio. Each week I would buy either another cymbal or a tom-tom. I built the set like that.

Brown: What did you start off with?

Haynes: I started off with a snare drum that one of my teenage buddies had got someplace for me. I don't know where he got it.

Brown: Playing at night?

Haynes: Playing at night, yes.

Brown: Do you remember the hours, starting when, and how long you played?

Haynes: It was probably from either 9 to 12, 8 to 12, something like that. I think I got off at 12 o'clock at night.

Brown: So here you are working professionally. What was your parents' attitude about that fact that you were no longer going to school, but now you're working?

Haynes: I didn't stop school immediately. I was still going to school, but sleeping in school. I couldn't concentrate. But I would accomplish a lot financially, and I was trying

to behave myself. I wasn't acting the fool outside, trying to respect my parents, my family in general, and myself. So they didn't say anything. I was bringing money home. I would give my mother some money as well.

Brown: So you were essentially encouraged to pursue a musical career.

Haynes: Yeah. I would think. Yeah.

Brown: Do you remember how much you were getting paid for those gigs? Were you getting paid by the week?

Haynes: The last gig, yeah. I was making $12 a week. It was pretty cool, during that period.

Brown: So you were buying your own instruments. You were probably – do you remember what year that was?

Haynes: Maybe – I'm just guessing now – maybe 1942?

Brown: So that's your first professional gig?

Haynes: Not that particular one. I had played down the street at another place where I was making less money. I don't think it was as many nights. That may have been just weekends. Then before that I had made a few one-nights gigs around Boston.

Brown: What type of music were you playing?

Haynes: I was playing straight-ahead jazz, as far as I know.

Brown: You started off playing jazz.

Haynes: That's all it was, to play in nightclubs, I think. I wasn't playing no Irish music or nothing like that, even though Boston was an Irish town.

Brown: What kind of music was played in your household? What kind of music did your family – your mother and father play?

Haynes: My mother was very religious. My father was loose. He wasn't necessarily religious. He ended up coming to see me with Charlie Parker and all those people later. He came to New York once and came to the Five Spot. I think I was there with Monk, Thelonious Monk. The household was – my mother – I had a lot of records when I was

very young, the latest jazz records. She didn't particularly like me to play them on Sunday. She was that kind of strict.

Brown: What did she say?

Haynes: She'd say no. She would tell me, no, don't play that jazz music on Sunday.

Brown: What about the radio? Was the radio on in the house?

Haynes: The radio was on a lot. I heard – I knew lyrics to all the songs, whatever was played, whether it's Billie Holiday or Bing Crosby. They had good – Boston was hip for the music. I listened to a lot of Basie, Artie Shaw, Benny Goodman. I heard all that. Then my oldest brother Douglas, he spent a lot of time in New York when he was a teenager. So he would always come back and tell me everything. He knew Jo Jones. He was up on all the . . .

Brown: Was he also a musician?

Haynes: He went to New England.

Brown: Conservatory?

Haynes: Yeah. But even before that, he studied. He went in the Army. The Army tore him up. When he came out of the Army, he was no good. He still went to school.

Brown: Did he serve in the war?

Haynes: He served in the war, yeah.

Brown: Was he sent overseas?

Haynes: Yes.

Brown: Which, Europe or Asia?

Haynes: He was in Europe. That really tore him up. He come back, he was a nervous wreck.

Brown: Was he wounded?

Haynes: Uh . . . .

Brown: Maybe psychologically, not physically.

Haynes: Definitely. Yeah, definitely psychologically.

Brown: Do you remember where he served or what country he was in?

Haynes: I'm not too sure on all that. Because I had another brother that went in also. Vin went in. But Vin was drafted. I think the situation with my oldest brother Douglas, they picked him up somewhere, to go in. I was very young then and into the music, so I wasn't following that. But I think later on he told me. He had a hard time.

Brown: So how did you get out of the Army?

Haynes: Oh, good question. I love that. I learned how to stay out and was proud of it. There was another musician – because I was getting pretty popular around Boston. A lot of bands would come from New York. If they needed a drummer, at one period I was usually the drummer that they would get. They had a lot – a lot of people that were in the service from other cities were in Boston. Boston was the hub for a lot of things, musically and otherwise. One of the older musicians, he was telling me how he got rejected from AUSA. If I didn't get rejected, I was going to – the guys were going to get me in the band and the whole thing. But I had no eyes for the armed service. I was a Boy Scout, but that's as far as I wanted to go. So I got rejected. I told them a story how I had ulcer. I was 17, 18. when I went down. They asked me what I took. I told them this medicine that this pianist had told me about, Amphagel or something like that. Then when I come to New York later on, not to jump ahead of you, when I was with Charlie Parker, they called me down again. I forget what war that was.

Brown: That was the Korean War.

Haynes: Korean War. I still had my 4-F from Boston. I told them, I said, "You don't want – you don't really like black people anyway. What you want with me?" I got rejected then. Because the guys were planning – I had just bought that new – that car. 1950. I think that was the Korean War. I was in Birdland playing with Charlie Parker. There were a couple drummers planning on what they would do if Roy Haynes went in. One drummer said he would take his gig with Bird, and the other said, "I'll take his car."

In the meantime, people like Symphony Sid, who was a very popular DJ, they knew I was going to be called by the draft board, so they started teasing me, even on the radio. They would say, "Corporal Roy Haynes." Then they'd start saying, "Sergeant Roy Haynes." On a radio broadcast. Evidently they sold the broadcast to Europe. When I got to Europe in 1954, some of the jazz fans were calling me "Sergeant Roy Haynes." That's

how I knew they were still into music, they were selling records all over the world. That's when I found out, early.

Break time.

Brown: Okay.

[recording interrupted]

Haynes: …

Brown: Disrupting the class. Let's go back and talk about the records that you were collecting. You said you were collecting records.

Haynes: Did I say that already?

Brown: Yes, but you didn't say which records.

Haynes: I was collecting records.

Are we rolling?

Brown: Yes.

Haynes: I had very good ears. I could hear like a monster. Jo Jones. Jonathan "Jo" Jones. That was the guy that I – I dug that sound or feeling he got. Chick Webb – I had the record *Liza* by Chick Webb. I was a youngster when I bought that. I had Cozy Cole's *Crescendo in Drums.* I liked that. I could hear just a couple of beats by different drummers that really intrigued me: Shadow Wilson, *Queer Street,* with Basie. I think he had a four-bar break in there. I had met him anyhow. I met Shadow. I met Kenny Clarke, early, maybe 1942, '43, somewhere in there. He was playing with Red Allen. I met Art Blakey with Fletcher Henderson, early '40s. So I was up on all these guys.

Brown: Where were they playing, and how did you get a chance to meet these gentlemen?

Haynes: Like I said, I was getting pretty popular around my area, in Boston then, and they would have Sunday sessions at different places.

Brown: Jam sessions.

Haynes: Yeah, and I was usually there, from the time I started to play, at the Sunday jam sessions.

Brown: Do you remember where any of these locations were?

Haynes: Yes. One place they used to have them was the Ken Club – K-e-n. That was a cellar place – basement, I should say. George Wein and I met there together, because he was trying to play piano. We were about the same age. We used to hang out there. There was this guitarist by the name of Tom Brown. That's who I used to work with a lot. He used to try to play like Charlie Christian. He had all Charlie Christian's records, so I used to listen to that. Jo Jones was on some of those. I knew all those little breaks he played. It just went on and on. I would listen to Louis Jordan.

Brown: The Tympany Five.

Haynes: Right. Erskine Hawkins. We had – teenage guys, we used to hang out – we had all the records, *After Hours.* I was listening to everything.

Brown: So when you would go to see these other drummers, did you go up and ask them anything?

Haynes: I imagine I did. I didn't just go to see the drummers all the time. I would just be there, and they would come in with a band from New York. Like I met Kenny Clarke. He was playing with Red Allen then. They would play – the featured band would play. Then between that, they would have different guys jam. So that's how I got to meet some of the – then there was another place called the Tic-Toc. That was where the big bands played. That's where I saw Fats Waller, Louis Armstrong, Fletcher Henderson, when Art Blakey was playing with Fletcher Henderson, early '40s. Naturally I would always meet the drummers. Art Blakey fell in love with Boston, and he stayed there. He left the band and stayed there. So we became very tight. I was like his son. He used to call me "son." So it just went on and on. I finally met Jo Jones. I was still in high school when he was with Count Basie. It just grew.

Then later on I went to New York. I got a one-way train ticket from Luis Russell. Somebody had told him about me.

Brown: We'll get to that.

Back in those days, what was distinctive about these different drummers' styles, like Art Blakey or Kenny Clarke or Papa Jo? What was it particularly that was so captivating for you?

Haynes: Papa Jo – he wasn't known as Papa Jo then, but he was Papa Jo, whether he realized it or I realized it. He had such a happy feeling. Whatever he played, if it was just one beat, it knocked me out, the way he did it. I wasn't into necessarily all that rudimental brrrrrrrrrr – all of that. This guy was flashy, and the way he said what he said, that was it.

How I met Kenny Clarke: he was introduced by one of the deejays at the same Sunday session – one of the Sunday sessions at the Ken Club. He was the last one to be introduced to the audience, Kenny Clarke. The deejay said, "If you want to know anything about this guy, ask Jo Jones." When he said that, I had to love him automatically.

Brown: What was distinctive about Kenny's style? He was playing with Red Allen, so that was more of a New Orleans style, wasn't it? Or a more traditional style?

Haynes: Maybe traditional. I would think traditional. But the way – his taste on the cymbals, the way he was playing. Sid Catlett, I dug. I dug all that. I didn't hear much of Kenny Clarke on records then, but I had met him in person. But I had heard Sid Catlett on records, and naturally Jo Jones, and seen him in person. Art Blakey hadn't made many records with people, but then he went with Bill Eckstine's big band, which would have been maybe – I don't know – '44 maybe. I forget exactly. So it went on and on. It just kept growing.

Brown: You were going to say something about that cymbal.

Haynes: The cymbal, the way he danced on the cymbal. I was into the – I had a good feeling then. Swing. Klook had that thing, Sid Catlett, Jo Jones. I was into that. Art Blakey had a more of a driving – he reminded me more of Chick Webb.

Brown: You saw Chick Webb.

Haynes: I didn't see Chick Webb.

Brown: You never saw Chick Webb.

Haynes: I just had *Liza* and another record. I didn't see him at all. My brother would come back from the Savoy Ballroom when they would have the battle of the bands and tell me everything about him. So it was like seeing him.

Brown: When I said, Papa Jo, you said, he didn't know it back then. Why . . .?

Haynes: He wasn't Papa Jo. They didn't call him Papa Jo during that period.

Brown: Right.

Haynes: That was the ’40s, ’50s.

Brown: Why do you say he was even Papa back then?

Haynes: He was – this guy – they used to tell me I look like him. Then later on, Dorothy Donegan said, “You really look like Jo Jones now.” I said, “Yes, I wear it well.” She said, “You have no choice.” That was my guy, man.

Brown: How about local drummers in the Boston area?

Haynes: Very good. I love that. They had local drummers. There was a drummer named Joe Booker. He played with Sabby Lewis. Swing his butt off. Swing. Swing his butt off. Didn’t care much about solos. Swing the band to death.

They had another drummer named Bob Elliott, could swing. Bob was a show drummer. He would play with a snare drum or cymbal maybe, and one tom-tom, and burn. I used to watch him all night.

Brown: And no bass drum?

Haynes: Pardon?

Brown: Bass drum, no?

Haynes: He had to have a bass drum, yeah. He was playing them shows. His hands were vrrrrrrrrrrrrrrrr, bam, but I mean here. I used to watch him play for dances.

Boston was one of those towns. They had a lot of tap dancers and all that. That whole thing going. During that time, when you were young coming up, everything was very cliquish. Youngsters had a hard time. When you were young you had to – what’d they say? You had to keep the tempo. A drummer had to keep – you couldn’t vary. You had to keep the tempo. You couldn’t rush or go forward. When you’re young you may have a tendency to want to go ahead. So it’s very – it was hard coming up there. But it was good.

Brown: Do you remember any of the older musicians schooling you on some of the do’s and don’ts, other than how to stay out of the draft?

Haynes: There was only one guy that did that, that we were talking about. I was interested. I wanted to know that. Yeah. Like I said, they were very strict there. But I started breaking some of the rules in a nice way – I think in a nice way.

Brown: What were some of the first rules you remember breaking?

Haynes: I don't remember exactly. I was hearing some other stuff a lot of times.

Brown: Did you hear Dizzy Gillespie while you were still in Boston?

Haynes: I heard the records. And another thing . . .

Brown: But he didn't come live.

Haynes: I would come to New York on weekends when I wasn't working, before I ever went to join the band. The first time I come to New York, my brother Vin was stationed in Jersey.

Brown: Fort Dix?

Haynes: I think Fort Dix? Somewhere down in – it must have been. My father was going to come to New York to see him. He come and missed him. I think he didn't have a furlough that weekend. They expected him to get shipped to Europe or somewhere. So my father missed him. My father and my brother's wife, then they went back on the train the following week, and I went with them. It was my first time in New York. You know the first place I went at night: 52nd Street. When I got there, I couldn't believe it. It was like a dream.

Brown: You can get – I guess you were old enough then to get in. You were 18? You could get into the clubs?

Haynes: I guess I was. Something like that. I wasn't drinking anyhow. I would drink Coca-Cola, which would cost 75 cents. I'm talking about 1944 – '43 or '44, I guess it was.

Brown: What's the cover to get in those clubs?

Haynes: At the bar there was no cover, I don't think.

Brown: Oh, you could just – so there's no entrance fee. You just had to pay for drinks?

Haynes: No, they didn't have that then.

Brown: Oh.

Haynes: They would have a minimum or something at the tables. And during that period you'd be dressed. You wouldn't come in with no jeans or nothing like that. During that period, go to any of the places. That's where I saw Dizzy for the first time. But my brother knew Dizzy too, even before that, when my brother was living in Harlem.

Brown: Let's take a break.

[recording interrupted]

You grew up in an integrated neighborhood. You went to integrated schools. How about the working situation for musicians. What was that like? Was that still segregated, or was that integrated – the bands that you were performing with, the audiences?

Haynes: There were mixed bands. Oh yeah.

Brown: There were mixed bands? You started . . .

Haynes: There were mixed bands.

Brown: . . . in the '40s, the early '40s?

Haynes: Yeah.

Brown: And playing for mixed audiences too?

Haynes: Oh yeah.

Brown: So the clubs were integrated clubs?

Haynes: Yeah. Sure. They had an organization called the Harvard Jazz Society.

Brown: Harvard Jazz Society.

Haynes: Yeah. I think those were the people that started bring people like Sidney Bechet. They were there a lot. I met Bunk Johnson and – what was the bass player's name that played with them? From New Orleans . . .

Brown: Pops Foster?

Haynes: Pops Foster. I met all these guys. I even played with Bechet. You know who lives near me? What's his name? Played bass with Louis Armstrong – Arvell Shaw. Arvell reminded me that we played together with – I've played so many gigs I forgot. You know I played with Louis Armstrong for one week in 1946.

Brown: Sure. Let's talk about that.

Haynes: During that period, Harlem was so very exciting. Many hotels in Harlem. The Teresa was the biggest hotel. The Braddock Hotel – that was 126th Street between 7th and 8th Avenue. A lot of musicians would stay there. There was a Braddock bar, where you could meet any musician. You could get a gig there. You could see any black musician there, from the greatest to not the greatest. Everybody was there. Bands would leave from there to go South or wherever they were going.

At one point Louis Armstrong's band was leaving there by bus to go down South in 1946. It happened that I was off that week, because I was with Luis Russell's band. Their drummer was sick. I forget his name. His nickname was the name of one of the cities in Pennsylvania. That was his nickname. I can't think of what that city is offhand.

Brown: We won't say Philly.

Haynes: Well we know Philly. It's something "-town," I think. Anyhow, they needed a drummer, and I was there. I lived in Sugar Hill then. I took the bus back uptown to get my bag, came back on the bus, and got on the bus with the band. There was a first trumpet player named Fats Ford, who later changed his name to Merenghito. He was playing with a lot of Spanish bands up in the mountains later, and he was speaking Spanish and smoking his cigars. I don't know if they have too much drum music, and you don't have time to rehearse with bands in those days. Luis Russell, okay, we rehearsed when I first joined the band for a long time. The first trumpet player, he would tell me different cues that were coming up in the different arrangements. So it was like I had been there, and it worked out good.

Brown: It was how long? One week?

Haynes: One week. We went to cities like Raleigh, North Carolina.

Brown: Do you remember anybody else?

Haynes: Played at tobacco warehouses, mostly dances.

Brown: For primarily black audiences?

Haynes: I would imagine it was, yes, if I remember correctly.

Brown: And dances, or concerts?

Haynes: They were dances. People listen or dance. Mostly dancing.

Brown: Do you remember anybody else in the band?

Haynes: There was a younger pianist. They gave him a nickname. It was like one of the classical players, because I think he was into a little classic. I forget his name. I can't remember too many.

Brown: How about your relationship with Pops? Did you . . .?

Haynes: Before you know it, time has gone by. It worked out great. The relationship was great. I used to love to hear him. I used to hear him on the radio all the time, when he would come to play the Tic-Toc in Boston. This was before I got to New York. If he didn't sing *Sleepy Time Down South,* I'd get an attitude, because the band would play [Haynes sings "bap, doo, bah-bah, doo-buh" and snaps his fingers on the backbeat]. This was the tempo. The whole thing would knock me out. So when I got a chance to play with him, hey, buddy, I loved all of that.

Brown: Let's go back to – before you left Boston for New York – let's go back to Boston. You're working professionally before you even completed high school, and you were working before you got to Luis Russell. Do you want to talk about some of the other bands that you worked with before you got to Luis Russell?

Haynes: Sabby Lewis had a – he was the most popular one around Boston then, as a bandleader, because he played – one of his big breaks came when he played one of those big radio shows during the early '40s, which may have been '42 or '41. I don't remember exactly. It was the Bandwagon – something Bandwagon. It was a hookup that would go all over the country – maybe other countries as well. When he played there, he burned. Then he went to New York to play at Kelly's Stable. Joe Booker was the drummer. That was the guy I was talking about that could swing so much. He had a steel plate in his arm, and he had to go to have something done, or replaced, or something, at one period, and I was to play with the band then. That was my first experience with a band of that size. It worked out pretty good, but one night I saw this brother come in the door – we're playing the Savoy in Boston – and this brother came in. He came in smiling and looking right to the bandstand. Our eyes met, and I was wondering, who is this guy? He was Osie Johnson, coming to play with the band, and I didn't know. Osie always says I was playing until he got there. Sabby didn't let me know. I thought I was – I thought I had the gig there. When Osie came in, he was smiling from ear to ear, from the door, walking to

the bandstand. He came up, maybe not on the same set. The next set, he played. He was so fast – they didn't have any drum music – Osie was so fast, he was reading the trumpet parts. This guy [?]. Then later on, that band, I tell you, they were used to a drummer swinging. He was so busy reading, they say, "Yeah, but he's not swinging." They would always complain. Those guys could complain their butt off in the band. This guy was doing that. This guy was that. That was one of things they would do in Boston. In fact it was always the guy that couldn't play that much that would complain. He could read music, read his butt off . . .

Brown: Still today.

Haynes: . . . but as far as improvising and …, he didn't have it. Those guys would complain. Anyhow, Osie went. That's the first time meeting him.

Then I played with another band, the band that Paul Gonsalves used to play with. That was Phil Edmond. They were all from the Cape area of Massachusetts. I think Paul was from Pawtucket, Rhode Island, somewhere around in there. They had a lot of hard music, like a Jimmie Lunceford-type band, a lot of broken-up, cut-up music. But it was a good band. I caught hell there, man. They used to call me the Kid, because I was the youngest in the band. They say, "Kid, Kid, come on." The bandleader used to say, "Kid, where's your memory? Where's your memory?" I'd forget this and forget that. He said, "Where's your memory?" But it was a beautiful period.

Then I think Paul – I don't know what happened to Paul, but they had another tenor player that came from Gary, Indiana, named Lester Shackleford. Lester's the first one that told me about Charlie Parker.

Brown: Can we get some chronology here? Can we figure out how long you were with the Lewis band and then how long you – or when?

Haynes: I joined Luis's band 1945. That was after all these other bands.

Brown: I mean not – Sabby Lewis.

Haynes: Sabby Lewis I only stayed with a matter of weeks before . . .

Brown: Osie showed up.

Haynes: . . . Osie came in and told me to get up. He didn't tell me to get up, but he might as well have. I'm very young.

When I went to New York, Sabby had owed me some money. I'm big time now. I'm going to New York. I say, "Sabby." The word was – I was very independent then, even. Just starting, I'm independent. You're supposed to ask for some money, or more money than they're paying. I started out doing that with Sabby. One time I sent him a letter from New York. He owed me some money. He said, "How much is it?" He said, "You know that's more than what we pay." But it worked.

Brown: Let me get some spellings here. Sabby – S-a-b-b-y?

Haynes: Right.

Brown: L-e-w-i-s?

Haynes: Right

Brown: Okay. And the next band?

Haynes: Phil Edmond.

Brown: Edmond – E-d-m-o-n-d?

Haynes: Right.

Brown: Okay. How long were you with Phil's band?

Haynes: I was with that band for quite a while. I don't know how long – maybe a year, maybe less than a year – because in that period Phil had a steady job at one of these clubs in Boston. Then it was called Little Dixie, owned by the Italians.

Brown: Playing what kind of charts? You had a big band. Were they original charts?

Haynes: That one – that wasn't – that was – what did he have? Two trumpets. He had maybe two saxophones, alto, tenor. They were doubling something. I don't know if there was a baritone. Maybe there was. I think he was the only trumpet, I think at that time. I don't know if we had a trombone. But he had a few horns. Maybe six or seven pieces, something like that.

Brown: And you were with that band for how long?

Haynes: That was [?]. I was there for maybe a year or so, I figure. We also had to play shows sometimes in there. I remember we were playing for shake dances. I remember that was one of the first times I heard that song *Black and Tan Fantasy.* [Haynes sings a

phrase from the piece]. The girls would be shaking their butt off. [Haynes continues the phrase]. I loved all of that.

Brown: Did you all rehearse when they had a band – when a show come in?

Haynes: Oh yeah. We used to rehearse a lot.

Brown: So you rehearsed during the day?

Haynes: We'd rehearse, yeah.

Brown: So then you went from Sabby to Phil Edmond and then to Luis Russell?

Haynes: Not immediately, because I went to Connecticut to play for a while. That's where I met this alto saxophonist Charlie Holmes, whom had played with Louis Armstrong and Luis Russell. He told Luis Russell about me. Luis Russell had never heard me. He sent me a special delivery letter. We were playing at Martha's Vineyard, part of Cape Cod there.

Brown: With - when you say "we," who was with you?

Haynes: I was still with Phil Edmond. I did send him back a telegram. I told him I was interested in joining the band, but I couldn't join until after Labor Day, because that was a summer gig that we had. Then I come to New York.

Brown: So you started out making 12 bucks a week playing in a trio. Then how much were you making by the time you were getting ready to leave Phil Edmond?

Haynes: I don't know what it was then. It was much more though, but I don't remember. I guess I remember that 12 because it was my first weekly salary playing drums.

Brown: I was just trying to get a feel for what the fees were like back in those days.

Haynes: A summer gig. I don't know if it was 25 or what. Maybe.

Brown: And traveling. Were you doing much?

Haynes: We would travel from Boston to New Hampshire and then drive back. If we had a couple of gigs we'd stay over somewhere.

Brown: Did you have band uniforms? Do you remember if you had . . .?

Haynes: Good question. I don't remember. They must have. But a lot of those – in Boston, a lot of times naturally it would be black suit, black tie. That was traditional.

Brown: So now it's after Labor Day. What year?

Haynes: That was 1945.

Brown: So you say, okay, I'm going to go head into this gig with Luis Russell. So what happened when you showed up for the gig?

Haynes: The thing about it, I had a feeling to want to play with a big band right after, and that thing came right on time, to go to New York. I started at the Savoy Ballroom with him, and the Apollo Theater, and all those places.

Brown: Who else was in the band?

Haynes: Oh boy. There were some older guys in the band. They always had a singer – a male singer. There was one saxophonist, played tenor, from Harlem: Ed [?] – he didn't continue on. He was good. Then they started getting some younger players in the band. They got a younger trombone player from New Orleans, who's still playing. His hair is white now. He's younger than I am. Emery Thompson, his name is. He was with the band. He wasn't there when I joined, but I think he come in while I was there. They had a singer by the name of Lee Richardson that was making – had hit records. I had stayed with the band one year, I quit, and then I went back when Lee had these records coming out. Once we played the Earl Theater in Philadelphia. Nat Cole was headlining, but Lee Richardson was kicking butt. All them little girls – all the girls would come. I had a feature drum thing with the band. So it was very exciting, playing all those theaters and dances.

Brown: Let's talk about that trip to New York. So here you're going down to play with Luis Russell. What happens? You got to get a place to stay. You're going to New York.

Haynes: No, Luis Russell told me I could stay at his house until I got situated, until his wife practically told me, you've got to get your own room now, because I was going to 52nd Street the nights we weren't working, coming back in at 5 o-clock in the morning, and I was living – staying in the living room. You know what I mean? Sleeping all day. So that didn't look – this young boy from Boston.

Brown: So where did you finally end up living?

Haynes: One day, he says his wife had the a-s-s. So he says to me, "You better go to the Y, get you a room." I was really not Y[MCA] material. I don't know if I like the Y. So I

was walking from – he lived at 159th Street and Broadway, one of the slick, tall buildings. So I'm walking from there to the Y, which is 135th Street. En route there, I meet this piano player whom I had played with in Connecticut, where I met Charlie Holmes on that gig. He says, "My landlady has a room." I went over there. It was a brownstone on 149th Street between Amsterdam and Broadway, which in those days was a very nice neighborhood. Still pretty good now. I had a door there for – it was about $5 a week. It had a fireplace and everything in it, really. It was wild. It was a wild period.

Brown: Who else lived in that neighborhood? Were there other musicians living there?

Haynes: Good question. Bird had lived – not the same time, but on the same street, down there. Kansas Fields, a drummer, had lived in that same block. A trumpet player from Duke Ellington's band, deceased – not Cat Anderson. One of the others had lived there. A lot of guys had lived there. A lot of musicians lived in that area. That was Sugar Hill. Miles [Davis] lived around the corner. I was 149th. He was 147th. He lived – some people from East St. Louis – in fact the record *Sippin' at Bells,* they had a restaurant called Bells. It was Bob Bell and George Bell, two brothers. One was a musician and the other wasn't. They owned a couple houses – buildings. So Miles lived there, around the corner. I stayed there until this West Indian guy bought the house. I was – what he did, he started chopping up the room when he bought the house. He made the room next to me bigger. So that would make my room smaller. In the meantime, I'm bringing these girls by my room. He was – he had the walls, they weren't complete. I got an attitude. I'm going to have this room – I don't want this guy next door to see what's happening in my room. So I took her to a hotel. So I got attitude. I told this guy I wasn't going to pay my rent. He told the landlord. The landlord come up there one morning, knocking on my door. He had these thick eyeglasses. He said, "If you don't have your rent paid by 12 o'clock, you'll be lock out." 12 o'clock I moved out. Before 12. I had one of my buddies with his car. We moved out all my – so I started living in hotels after that.

Brown: Coming down from Boston, you must have brought your own drum set.

Haynes: I think I must have sent my drums early, before I arrived, to Luis Russell's house. I got all these fiber cases. I was very big time.

Brown: So you didn't have drums in the apartment. You had them just at the clubs?

Haynes: But they were in Luis Russell's apartment. He had a room in the back. He didn't let me stay in that room in the back, though, because he told me I would have to go through his bedroom. He had this young wife. You know what I'm saying. That wouldn't work.

Brown: So you're hitting it with Luis Russell. You're getting to know all the musicians in New York.

Haynes: I had known all them before, like Coleman Hawkins. I used to love Don Byas. I had met all of these guys before I got to New York. That's why I was hanging on 52nd Street.

Brown: Are you starting to go to any jam sessions or anything once you hit New York?

Haynes: Of course.

Brown: Where were you going?

Haynes: Minton's on Monday night was the thing.

Brown: Who was – do you have any recollections, any memories, from those early days in New York?

Haynes: Of course. I can't think of all the recollections at this point, but man, it was – first of all, let me say this. New York at that time was so beautiful. Harlem, oh, man. Sugar Ray Robinson's bar. It was just very exciting. You could see anybody. Joe Louis – all the champions, they'd come to the clubs and listen to you play. It was an exciting period almost all over the world, but New York was the Mecca. The music.

Brown: And Harlem.

Haynes: Harlem. You didn't have to – a lot of people – a lot of old people would say, they wouldn't leave Harlem to go to heaven. That was the saying. It was everything there, everything, so much beauty, so much life, so much warmth, so much togetherness.

Brown: I'm not going to ask you what happened.

Haynes: Oh please. All over the world the same thing has happened. No, all over our country, the same thing has happened, all the cities.

Brown: But when you got there in '45, it was still thriving? You had . . .

Haynes: Oh man, it was thriving way after that.

Brown: What about the consciousness of the people, particularly the black community? Was there the sense of pride that . . .?

Haynes: You said it. It was a lot of love. Naturally, getting back to the musicians, there were less of us, and we were closer together. I've been thinking about that a lot lately. It was like – you talk about family. You could drive with the top down if you had a convertible. Stop for the red lights. A woman could be driving. I heard some of the ladies say that. It's such a great place. It was beautiful. I guess it was too beautiful. It had to be destroyed. It was destroyed. All of the cities, though. I go to Philly. I go to Detroit. D.C., Boston. I was in Boston last week. I couldn't wait to get out.

Brown: But Harlem in particular.

Haynes: Oh boy.

Brown: Because during the '20s, you had the Harlem Renaissance. You had this growing black consciousness, a sense of self, a sense of pride, that manifests itself in this cultural – you had poetry. You had Duke Ellington music. You had the arts. Then of course the '30s with the Depression, but still the music was thriving. Then the '40s there seemed to be a resurgence. I think you really are capturing that. I'm trying to figure out – because most jazz histories say bebop was a revolution, but they only talk about it as a revolution taking place in a vacuum. Nobody talks about the cultural environment of Harlem, and here you are talking about how it was a family.

Haynes: It felt that way. Like the Savoy Ballroom, they had certain nights where – they were called kitchen mechanic nights. All the workers, the females – I don't know if they got in free, but everyone would be there.

Let me tell you this short story about the Apollo. I heard this many years later. Played Apollo Theater. There were a group of drummers that would be in the audience for the first show. During those days you did five, six, shows a day at the Apollo Theater.

Brown: Starting at what time?

Haynes: In the morning. A.M. I don't remember exactly. But I mean, if it was a hot show, where the people were coming, they'd have lines, so they would do – they would add shows. It wouldn't be a contract saying you had to do this amount. They would add. Every time you come off, you'd see what time the half was – the half hour before the show.

So I'm this youngster, playing with Luis Russell's band. Nervous, yeah. Playing a show. I learned one thing with Luis Russell. He says, "If you ever get lost, lose the meter, or you lose your place, playing for something," he said, he told me to roll. If you roll, there's no bap-bap-bap-bap-bap. There's no time. It's almost like playing free. That's

how I learned to play free, because you don't give no definite beat. You just let it flow. So I got that from Luis Russell, when you roll.

Anyhow, many years later, after I became – I'm in my thirties or forties. I'm with Panama Francis. Panama was one of the hot drummers from that area. He played with Cab [Calloway]. He used to play with Lucky Millinder a lot. He told me that they would always wait in the front row – a group of drummers – so if the drummer couldn't play the show, they would get the gig for the week. If a new drummer with a band or a young guy come in that couldn't play the show, you wouldn't work that week. You have to be off or something [?].

Panama told me this many years later. He said, "When you came, them guys looked at each other and said, we might as well go home." That's the whole … It was so great. But I managed to weather the storm. I did it, whatever it was to do. It looked a little stormy in there to me.

Brown: Was there – you talk about a family, not only just the community at large, maybe not only just the musician community. What about drummers?

Haynes: Yeah. I thought of that when I said it.

Brown: Who was a member of that family?

Haynes: It grew. Naturally Max, Klook, Art. Joe Harris came in. He was younger than me. Teddy – Teddy from Kansas City – Teddy Stewart, swing his butt off. He was with Dizzy's big band. We were about the same age and we come around the same time, Teddy and myself. Art Blakey's with Bill Eckstine's big band. I'm excited about that. I remember there was a place in Harlem called the Club Sudan. Art – at that time I lived at 117th or 118th Street, the first-floor apartment. I would go to the Club Sudan and sit on the bandstand. Art would be playing. The whole bandstand would be shaking. He have – you could feel the vibe coming up through the wood. Rrrrrrrr. Roughing it off. Playing for dances. The whole thing. After we get off, I'd hang out with him, go by his house, hang around with him until daylight. Guy keep me out all night. Even the last days, before he – he had me at one of the clubs in New York. I think it was when the wake for – what was that writer's name? He was living in France when he passed away.

Brown: James Baldwin.

Haynes: James Baldwin, exactly. The wake. I run into him at Michael's. I think they went to Michael's after the wake. He was trying to get away from the people there. He was driving one car. I was driving my car. He says, "Follow me downtown." He goes

through all these back streets. He's driving his butt off. I said, this brother had a lot of energy.

I used to hang out with him a lot in the early days. It was a lot of closeness, like I said. It was something that happened then that you don't feel a lot of now, maybe because we were all younger then, or whatever, or we've all – the few of us who are left – become so sophisticated.

Brown: What did you guys talk about when you were all young? Here you guys are in your early twenties. You guys are all rising jazz stars. You're at the top of the world.

Haynes: When you're around Art, Art does a lot of the talking.

Brown: What did he talk about?

Haynes: He talked about a lot of things. He would tell some fibs, too, tell you some stories. "Ain't that right, bro? Ain't that right?" You've been around Art. Then Max [Roach]. Max was very intellectual. He knew he was. I would have my say periodically, but I would do more listening than talking. I'll tell you one thing today. Not to put any youngsters down, but they do all the – they know everything. They seem to me – I can't say they know everything, but it seems like they know everything. It's great. I can learn. But there's always something missing, to know so much.

Take a break.

[recording interrupted]

Kimery: There's nowhere to go. Did you turn that off or on?

Brown: I'll turn it back on now.

Haynes: No, I'm going to leave that alone.

Brown: You don't have to worry. They can't implicate you. That happened 50 years ago. There's nothing they can say. And besides, it wasn't true.

What was that scene like though, the whole drug scene? A lot of people talk about it.

Haynes: You mean back – way back then?

Brown: Yeah, back then.

Haynes: Oh, I don't want to go too – that far with that, because all the drugs were better then. Now you got a lot of stuff that they make, that they're trying to replace that with. They're trying to make you crazy with what they make for you. It was designed for you. That I know.

Brown: Do you think that it was purposely or consciously being filtered into Harlem?

Haynes: To all the Harlems of our country, yes. Are you kidding me? All the Harlems.

Brown: To what end?

Haynes: To the South end.

Brown: For what purpose?

Haynes: For what purpose? To design us to be certain ways, especially the youngsters coming up. To put them in a certain mode. Next.

Brown: Let's continue on. You're with Luis Russell. You're in the center of jazz in the world. You're playing with a hot band. You're playing in all the major ballrooms, Savoy, Apollo. Then what?

Haynes: After – I stayed with the band a year, like I said. We would travel by bus. I was tired of that bus after the first year. And growing up in Boston, we'd get to places like Maryland. To see the attitude with some people with that race situation. That was my first time seeing it outright. It was probably – it could have been sneaky in other places. My father was more hip to it than me, but then he was – my father had a way of working all around that anyhow. So I watched the way he was, and I think some of that rubbed off on me. I didn't let a lot of things bother me that they would think necessarily would have to bother me. I don't know.

Brown: When you say you worked around it, you're just talking about trying to get around the whole Jim Crow and having to be Steppin' Fetchit.

Haynes: I had ways of, I guess, of maneuvering. I remember – even in Boston – I was in the Boy Scouts, like I said earlier. They had – I was Troop Six. That was the Shaw House. It was black. One time, the Norfolk House was near me. It was probably as close to me as the Shaws. The Norfolk House was white. That was near where I went to school, almost across the street from the Dudley School. So one time I'm going to go put on my uniform and go up and check out their Scout. I forget what their troop number was. I went up there, and it was practically – I knew it. I said, "Okay, what's up?" They said,

"No . . ." – they froze there. I was still at the same school across the street, but I couldn't go to their scout meeting.

Brown: So that's really your first experience with segregation?

Haynes: That's my first experience outright that I could really check out, see about that. They don't want me here.

Brown: What about your mother's church?

Haynes: What about it?

Brown: As far as integrated or segregated?

Haynes: The church was in our section of town then. Probably you'd see some white people come to there. Very few. I know there was an Italian guy called Brother Tony. I used to see him. He used to come with this bald head. He used to come there. He was Sanctified, because my mother went to a Sanctified church, Pentecostal.

Brown: Did you go too?

Haynes: Did I go too?

Brown: Did you go to church?

Haynes: My mother made me go to church.

Brown: Did you participate in music-making in church.

Haynes: Very good question. My uncle had a church that we would go to sometime, my mother's brother, Pentecost. He had a bass drum in there. You couldn't keep me out of that church. But he used to want to play the bass drum. After he found out I could play it, it wasn't too cool, because he wanted to play the bass drum. So I played it as much as I could. Then my mother had some cymbals. You'd play them together. I'd play all in my church. I used to get down. You know they had the beat there.

Brown: Sanctified Church.

Haynes: The tambourine and everything. I went to church so much that I got tired of – I used to have to go to Sunday School. I got tired of that. So after I started working nights, I started dropping out a little.

Brown: Okay, so this was the digression from your experiences touring down South and having to confront racism.

Haynes: No, I got really tired of . . .

Brown: The road.

Haynes: Because I didn't hardly get too much involved with the racism there, but I could see it when the bus would pull up, somebody would ask a question, and somebody in the street and that whole thing. I could see. It was a change. I'm from up North a little, where it's there, but I didn't always have to deal with it.

I went back with the band, stayed another year, after I had quit. Then, after that, 1947, I joined Lester Young, at the Savoy Ballroom also. That was a little band. I wanted to get with a little band then anyhow. It was cool.

Brown: How did that come out? How did that work out?

Haynes: It worked out good.

Brown: I mean, how did that come to – how did you – how did that work?

Haynes: Dense Thornton – Sadik Hakim – was playing piano in there.

Brown: Argonne Thornton?

Haynes: Yeah.

Brown: What did you call him?

Haynes: Dense Thornton.

Brown: Dense

Haynes: D-e-n-s-e. I think that was his first name, before Sadik Hakim. Dense. On some records it says Dense Thornton. I knew him around 52nd Street as Dense.

Brown: That's Omar's . . .

Haynes: That's what?

Brown: That's Omar Hakim's father.

Haynes: Right – no, no, no. That's another guy. The trombone player is Omar's father, not . . .

Brown: Sadik Hakim, no? We're worry about that later. We'll clean that up.

Haynes: Another Hakim is the father. It's not the same guy. He plays trombone. Dense didn't – I don't think Dense had any kids. If he did . . .

[Omar Hakim is the son of the trombonist Hasaan Hakim.]

Brown: I thought his name was Argonne Thornton.

Haynes: Yeah, Argonne. Maybe Dense was his nickname.

Brown: Okay.

Haynes: Argonne was his real name. You got me on that one. But yeah, he didn't have – if he did have kids, they wouldn't be all black, because he loved blond ladies. Can you keep that in there?

Brown: Sure.

Haynes: I think I might have a taste. Go ahead brother.

Brown: Are you married by this time?

Haynes: Was I married at this time?

Brown: No. We're talking about '47. Let's talk about how you hooked up. So Dense introduces you? How did he facilitate this?

Haynes: No. He knew about me, because I think we probably had played gigs or something together, because he used to be around Miles. He was on that record with Bird and Miles anyhow. He played piano on those records.

Brown: Yeah. '45 sessions on Savoy. *Ko-Ko.*

Haynes: Like I say, once certain people in the music – it was almost like a family, so different people knew me. He told the manager, who was Charlie Carpenter. I started with them at the Savoy in that same week.

Brown: Of?

Haynes: Of Lester Young.

Brown: Okay.

Haynes: I think that's who either come by to get me or something. I started with them right at the Savoy. In that same week they had to play at Town Hall one night and accompany Billie Holiday. So I was really into that.

Brown: That's well documented. That history with you, and the use of the word "slave." He said – what did he say?

Haynes: Oh yeah. He wouldn't hear that.

Brown: If you want to tell me. Whatever you want to be on the official record.

Haynes: He thought I was swinging. He told me that after I played a couple tunes. He said, "You're sure swinging Pres. If you have eyes, the slave is yours." I stayed there two years. I hope that's the last time I have to say that.

Brown: Okay. That will be the only time you have to say it here.

Haynes: See, some people don't know how he meant that, or they don't know how he spoke. So when you start saying, or when it starts getting out, people say it, they say it wrong, say the wrong thing. A lot of the black musicians, they started a lot of the lingo that still is around now, that's used on t.v. and all of these – a lot of the lingo came from the musicians. "Having eyes." That was – a lot of the – what he meant is something you like. Say it to someone else, they don't know what the hell you're talking about. That's why I hate to – I keep saying it over and over, and somebody gets this out of it. Then they say it. I say no, it wasn't like that. It was like this. He meant, "You're playing your ass off. You're swinging. I like it. The job is yours." We call – a job was a "slave." I'm sure you know about that.

Brown: So you spent a time with Pres. Pres must have been – in '47 Pres was – that was the cat. He created the languages. He had the dress. He . . .

Haynes: He was original all the way round, I thought. Monk reminded me a lot of Lester Young.

Brown: Who else was in the band?

Haynes: Shorts McConnell, playing trumpet. On bass was – oh boy. I forget. I ccould see him. The bass player, he used to go to the Catholic Church, and Shorts McConnell. Shorts used to hit all the high notes with Bill Eckstine and Earl Hines. Then he had sort of lost his chops. It was there, but it wasn't the same as it used to be. They used to go to church a lot, the bass player – Briscoe – Ted Briscoe, from Washington, D.C., and Lester Young nicknamed them the Religious Brothers. He had a nickname for everybody. He'd say, "You two are Religious Brothers."

Brown: What was the nickname he had for you?

Haynes: Not too much. He used to call me the Royal of Haynes. I didn't hear him have any other titles for me.

Brown: Were you composing any music by this time yourself?

Haynes: No, I was just trying to compose the drums and the drum parts. No I wasn't.

Brown: Who were your? – who were the drummers? – were you? – I know you were hanging out with Bu – Art Blakey – and Max, and Klook's back on the set after the war now. Did you spend much time with Klook?

Haynes: Every now and then. When he first come back out of the service, he did take me aside one time and tell me that he thought it was very different what I was trying to play.

Brown: What was he specifically – what was that in reference to?

Haynes: What I was playing on the drums. I can't say what it was. I don't know. Whatever I was trying to do, he thought it was very different. That's what he had told me.

Brown: Max – did Max say anything about what you were doing?

Haynes: Yes, yes. I do remember – maybe it was 1947 or '48. We're playing at a place called the Royal Roost. Max is there. In fact that's where Klook had come in. I was playing with Lester Young then. After the gig was over that night, I think Max and I were going to the subway together. Max says, "That was a hell of a 16 bar you played on that tune." I said, oh my God. I didn't even realize it was a 16 bar. It was – the song was *Lover Come Back to Me*, which is long, and I played the bridge. I know the feeling of the bridge, the feeling of the amount of bars, but I never thought in terms of how many bars it was. When he threw that at me, "That was a hell of a 16-bar solo you played," I said, oh, shit, because I wasn't thinking of it in terms of 16 bars. I could feel 16 bars, 32 bars, naturally 8 bars, but I wasn't necessarily counting it. I said, this guy is . . .

Brown: Nowadays most people, even though they may be playing with another band, also are taking up other gigs. During the time you were working with Pres, were you also working with other people too?

Haynes: Not too often, because we were working pretty steady.

Brown: Were you doing tours, while you were with Norman Granz – no, not Norman Granz.

Haynes: Yeah. We were traveling all over the country, a lot of different places. There was some time off. Maybe sometime in between I would do something with somebody else, with Babs Gonzales or somebody – something uptown.

Brown: Can we backtrack and go back to your first recording session?

Haynes: First recording session was with Luis Russell's big band. Interesting thing about that, when I go to places like England, one of the older guys will tell me the record, the name of it, and tell me he has it. I think somebody give it to me on cassette, so it should be around here. I just got this past summer. Because a lot of the American people, they're not aware of it, that I recorded it. Or a lot of other records that I made as a leader, they're not even aware of it, like say, I did a few on Prestige. I did one called *Cymbalism* that I never hear, hardly hear anything about. There are a few. We know about *We Three.* I did one called *Just Us.* That was after *We Three* – never hear anything about, as a leader. There's several more. My first record date as a leader was 1954 in Europe, in Denmark. It was then, I think, EmArcy – which was Bob Shad – had put it out. It was his last 10-inch. A lot of times I remember myself as being one of the last of certain things. It was the last 10-inch. Then they put it out on a 12-inch – that's what came after the 10-inch – disc called *Jazz Abroad,* with Roy Haynes and Quincy Jones. Did I tell you that before? You're smiling like crazy.

Brown: No.

Haynes: They had it in that same order.

Brown: Top bill.

Haynes: Jesus. If I look around here I may even find it somewhere.

Brown: Let's go back to that first recording session. Were you nervous? It was your first record.

Haynes: With Luis Russell?

Brown: Uh-hmm.

Haynes: I was nervous all the time. Are you kidding me? I was nervous all the time. Somebody asked me – I was on Gil Noble t.v., when they put out that Charlie Parker story. Gil Noble asked me – see, now, here's a guy. This is a brother, too, and Max is the one that invited me there, because I think he really just wanted Max. A.T. [Art Taylor] was on it too, and Jackie Mac [McLean] and Dizzy. I don't know if he particularly wanted me, but Max had told me. Anyhow, when we did it in two sections, during the break between the two sections, I happened to be talking to Gil. I said, "Yes" I said, "I replaced Max with Charlie Parker." Gil says, "Oh really?" So when we went back on the air, we're taping again, he brings it up in a way as if it wasn't so, whatever, and it puts me on the spot. So I talk about it. I say exactly what happened, what had happened. Max and Dizzy, they had to get together, because it's bringing back the memories to them.

I recall – I may be jumping a little – in 1949 Max and Miles were both with Bird. Miles leaves Bird to go to work at a place in Brooklyn.

Brown: Soldier's?

Haynes: Soldier[?], and I'm his drummer. Then, after that gig, we went to across the street from the Three Deuces. The name had changed from the Onyx Room to the Orchid Room. You know that. You got that already. It's Bud Powell, Nelson Boyd, myself, Sonny Stitt, and I think maybe Miles. We're burnin'. That's where Max had come to ask me to replace him with Bird. I didn't say yes or no. I didn't say no "Yeah, man." He came back. He said, "If you don't want to make it, I'll get Kansas Fields." So I say that on t.v. And they both start laughing. Dizzy was saying, "Yeah, there was always Kansas Fields there." There was another drummer named Jack the Bear – Jackie Parker. They would always get – if they needed a drummer, it was either Kansas or Jackie. They all could swing, these guys in Harlem, wherever. So they started laughing at that, because they knew it was true. Then Bird comes over himself, maybe the next night, and asks me himself to join his band, 1949, September or October.

Brown: So you couldn't refuse that offer.

Haynes: I didn't. But then something else – I'm going to talk about it later. I'm not going to talk about it here. I may talk about it tomorrow, if I remember.

Brown: Go ahead. We're here now.

Haynes: No, I can't put everything here. I've got to save something.

Brown: Oh, okay.

Haynes: You got to save something for whenever, whichever.

Brown: So before we went on this digression, we were still with Pres. You're working with Pres.

Haynes: Yeah. Up until '49. So that's almost – only reason I left Pres – I was at the Three Deuces with Kai Winding for that summer. I did that because Lester Young went with Norman Granz Jazz at the Philharmonic. That was the first time he had went since I had been with him. That was during the summer. I started getting more gigs and more record dates and getting a little more popular around on the scene. So I didn't go back with Pres after that, when he started back in September, whenever it was.

Brown: How long was that group together, with you, Miles, Nelson Boyd, and Sonny Stitt?

Haynes: In those days you made that gig and then you probably made a couple other gigs after that, kept going different ways. The scene was a lot different then. There was a lot of naughtiness going on.

Brown: You were working with Bud. You've done a lot of different things with Bud. Was that . . .?

Haynes: Bud was fresh then. That was before he had went to that hospital for 18 months. That was before that. When he came out of there, which may have been '50 or '51, they had interjected him with a whole bunch of whatever. He was almost like a vegetable at some points.

Brown: Then you're working with Bird. What was . . .?

Haynes: We never rehearsed anything. Just went right in. It was beautiful.

Brown: Who was in the band, if Miles had already left?

Haynes: Red Rodney. Red Rodney was there. Tommy Potter. Al Haig, I think.

Brown: Al Haig.

Haynes: Then sometimes Kenny Dorham was with us. I'll never the forget the summer of – I guess it was June or July of 1950, which would have been the following year. We go into Café Society in the Village for four weeks, which was a long gig in New York,

opposite Art Tatum. Imagine playing opposite Art Tatum, and you're playing with Bird, for four weeks. Opening night you can't get in the place, and Billie Holiday comes up and sings with us. Can you imagine all that? We're wearing ties and suits. I don't even know if they had it air conditioned in the club in those days. But it was such a beautiful period. That was a beautiful time. Jesus. I couldn't wait to go to work at night. The feeling. Lovely. I'm glad I did the period when I did, even came along, because it was so much – things today – like people say, "How does it compare with today?" – a lot of things. This is such a very computerized button-pushing period. Quality is not too important today with a lot of things: with the food that you eat, the clothes that you wear, a lot of things, even automobiles. You can go and get an automobile like that. It's a lot of plastic. A very synthetic period. So I'm glad I was here before to – not that I can't adjust to it. I'm not particularly restless, but it's such a difference with everything. A lot of people seem to be hungry, greedy. The true feeling of love with a lot of things seems to be very synthetic.

Brown: Let's talk about that first car you got – you're so proud of in that picture. You're talking about cars.

Haynes: Yeah, the hood was long.

Brown: So you were making good . . .

Haynes: Just that period, that time, that time period. I drive where I bought the car from. It's now a high-rise building there. Used to be a car lot. Just that period of time when I did that seemed so important and so special. I see people older than myself talk about the period when they came along, but things have really changed. I guess really you know this. I'll be 70 years old in 10 months.

Brown: Next March.

Haynes: Jesus. I don't think everybody that's this age talks the same. But it's been a great life. It been so great to be in this music and go all over and meet people. Sometimes you meet people who are real nice. You do. You get a chance to meet a lot of different people. There are some beautiful people on this earth. When you run into them, and you can feel it, I cherish it, because there's so much other crap going on that's, to me, a lot of it is unnecessary, but it's – I don't know – everybody seems to be – not everybody, but a lot of people fear, fear this, they fear that, instead of just letting your true self come out. Enjoy people. Enjoy life. Enjoy the music.

I hear the word "jazz" and the word "bebop." They turn me off, in a way, because the way they're said. Like sometimes, if I'm introduced to somebody, say, "That's Roy Haynes. He's a jazz drummer" or "He's a jazz musician." Years ago, I didn't hear that.

I'd hear, "He's a musician." Everything is so categorized. All that's by design. They categorize this, categorize – even for the records. Years ago, if you had a record, your record could be in the record shop in the window. Now to get a display, you either got to kiss butt or it cost you a lot of money or you've got to be number one on the chart or you've got – there's so much … that wasn't here then. I had a record on – I didn't even know it was on the charts back when I did that *Out of the Afternoon.* We had a single out of *Fly Me to the Moon.* It wasn't on the charts per se. But any record that would be number one on the charts, they would list the other versions of that record by other artists. That's how – I remember I was sitting up in the Queen booking agent, which was owned by Dinah Washington. She said, "Roy Haynes is on the charts." I looked at her. I say, "Oh …" I didn't know the difference. It said, "Roy Haynes, *Fly Me to the Moon.*" Today – I was on some charts my last record, come to think of it. First time maybe since then.

Are we rolling or we're not?

Brown: Yeah, we're rolling. I want to talk about your car, because you're making money to buy a car. Not everyone's buying a car.

Haynes: Then. Yeah, it was amazing then. It was then. You could count the drummers. Car. I had a convertible with the top down.

Brown: Describe it for us. What brand, etc.? And how much did you pay for it?

Haynes: It was a 19 . . . – a late – what was it? I bought it in 1950. So it was a late '49 98 convertible Oldsmobile, light gray. I remember having it parked in front of Café Society. The hood was as long as this room then. It was when they had the last of the rocket engines. The top was down. I was coming out of Café Society with Bird and Chan. Chan was young and beautiful then. Chan says to Bird, "Bird, is that a Cadillac?" And Bird says, "Yes." It was an Oldsmobile. But oh man, it was so beautiful. Not only the car, but just – but I had money before I went with Bird. It wasn't – people say, "How you playing with Bird and buying a new car?"

Brown: Was the money okay when you were working with Bird? I mean, did he . . . he didn't handle the money? Otherwise you might not have got paid.

Haynes: When we would play Philadelphia – Bird never stayed in Philly, because he said if he did stay there, he would be arrested. He'd be busted. So he would commute. It would take money to commute. By the end of the week, sometimes there was no money there. The union would be there. The union man would be at a lot of the clubs when we played Philly. We'd be there until almost daylight, waiting to get whatever else was scrambled up. We didn't make a lot of money in those days, but it was cool enough for me to do what I wanted to do. I made less money with Lester Young. With Lester Young

I made $100 a week, and they took tax out of that. I made around 90 – taxes were very low, maybe 4 or 5 dollars – I made – I got around $96. That wasn't considered too much, even then.

Brown: So you worked with Bird pretty much – you had the Café Society gig.

Haynes: That was the longest gig that we had.

Brown: Then following that?

Haynes: I can't remember everything. I do remember the four weeks there. I think we got the strings right after that. We may have went into Birdland. Yeah, that's what happened, because that gig was advertised for strings, I think, Café Society, but then we did it at Birdland, which would have been maybe the last part of July, maybe something like that.

Brown: You had rehearsals for that?

Haynes: Every day.

Brown: Was Mitch Miller – was he . . .?

Haynes: No.

Brown: That was only on the recording?

Haynes: Tommy Mace was playing. Tommy Mace was playing oboe. I think he made some of the records. I think Mitch Miller may have done the initial record – LP, as they were called.

Brown: How was that, working with strings?

Haynes: I enjoyed it, but naturally, being young, I wanted to get down. Sometimes we played a little – just with the quartet.

Brown: Your parents, by this time they've accepted the fact that . . .

Haynes: My parents were cool a long time. My father was cool. My mother got it, because I carried myself. I didn't get in no trouble. I never caused no problems. I'd bring home a little money. I was buying things for the house.

Brown: Your father wanted you to be a jockey. What did your mother want you to be?

Haynes: You remember that, huh? My father must have thought that we were in another country, huh? He wanted me to be a jockey back – what? – in the ’30s or ’40s. I was very little. He wasn’t much bigger.

Brown: But your mom accepted . . .?

Haynes: My mother, she never did preach what she wanted me to be.

Brown: Just as long as you was happy.

Haynes: I guess as long as I was cool and doing – so to speak – doing the right thing.

Brown: So when did you get married?

Haynes: I got married – hmm – good question – in the ’50s – late ’50s.

Brown: Oh, the late ’50s.

Haynes: And then I left Sarah Vaughan.

Brown: Okay. Let’s backtrack. So you’re already with Bird, doing Bird and strings. So, early ’50s. After you left Bird, or probably while you’re working with Bird, you’re working with some other folks then too.

Haynes: In between, because we didn’t work steady, steady during that period. Miles used to say then that Bird stole his drummer.

Brown: But you ended up recording with Miles in the early ’50s.

Haynes: ’51, I think it was

Brown: ’51. You didn’t – your first trip to Europe wasn’t until ’54. Is that correct?

Haynes: ’54, right, with Sarah.

Brown: So you’re working mostly small ensemble jazz gigs at this time? You weren’t doing other things. You weren’t doing Broadway shows or any soundtracks, any of those kinds of things. Basically live groups.

Haynes: No, but after Sarah that almost came about. There was some – a little interest there. The bassist Joe Benjamin, he started going that direction, and I was thinking about it. But I'm glad I didn't go that direction.

Brown: How did you hook up with Sarah? How did that come about?

Haynes: George Treadwell was her manager. I think we had played – even when I was with Lester Young, we played Chicago for a few weeks. Sarah was there, so I had to accompany her there. He was always hoping from then on that I'd be Sarah's drummer. And she liked me. I went and did that.

Brown: Had you done much touring across other parts of the country? Had you gone to California yet? Or had you gone to the Midwest?

Haynes: I went to California with Pres – Lester Young.

Brown: What'd you think?

Haynes: Let me tell you what I thought about California. Good question. That was the first time I had went to Cal – I think – I don't know if we played Frisco. We went to Seattle first. We played Seattle for a couple of weeks, maybe a few weeks. It was the Washington Social Club. That was the name of the place. That was like a private after[-hours] – we would go to work at midnight. Then we went to San Francisco. From San Francisco we went to L.A. Going to L.A. – I had never been to Europe at that point, but it felt like it was in another country, because drummers came out of the woodwork. I remember one drummer, Lawrence Marable. He was a kid then. Then I was staying – Lester Young had – he had this big house someplace. I think it was his first wife. I don't know if it was his first wife, but his wife was there. All these drummers started coming by there after the – I'm this young guy, and I hadn't made any records that they were aware of. All the drummers and musicians started coming by to hang out with me. Pres said, "Oh yeah, I know about it," because he went through it too, when he was the Pres. It was so wild. They hadn't heard anything like that. That was the feeling. So it was great.

Brown: Pres's brother was probably in L.A.

Haynes: Lee Young.

Brown: Lee Young.

Haynes: I don't remember if I met Lee that time or later. I remember meeting his sister. But I met Lee – we used to hang around later, when he was with Nat Cole we traveled a lot, when I was with Sarah.

Brown: How were you received in Frisco and also in Seattle?

Haynes: That was great. That was great. I met a lot of good people, nice ladies. I was enjoying it.

Brown: So then Sarah basically is where you got to go to Europe . . .

Haynes: That was the first time I went to Europe, yeah.

Brown: . . . did extensive recording, lots of different contexts for your musical . . .

Haynes: Yeah, yeah. That was enjoyable too.

Brown: How about getting along with musical directors and having to put up with conductors? What was that relationship like?

Haynes: We didn't have to deal with that, because the conductors would be out of the band. It wouldn't be – it would either be Jimmy Jones, or John Malachi was the other at first. Jimmy had studied conducting. I was free to – we had a tight trio, because we would take the arrangements – the big-band arrangements – and make – they would just grow into arrangements. They got pretty intricate without somebody saying, "Here's a part." It was just loose enough to make your own part, and it really happened.

Brown: So you were composing your own parts in these arrangements.

Haynes: That's right. Just around the arrangement itself, adding to it and putting other things. It's some very interesting stuff that was loose and then we could vary on it a little bit. You know what I mean?

Brown: And the trio?

Haynes: It was happy.

Brown: You . . .?

Haynes: It was Joe Benjamin at first and John Malachi. Then Jimmy Jones had come back, because he was sick for a while. Then when he left, I think Ronnell Bright. Then Joe had an automobile accident. I think Richard Davis had come in. Then when Ronnell Bright came in, it started changing, going in another . . .

Brown: So that period, from basically – from ’54 to ’58 – is that? – it was late ’52? When did you . . .?

Haynes: Go with Sarah?

Brown: Yes.

Haynes: I think it was ’53 I joined.

Brown: Yeah, that’s what I think so too. So you basically weren’t taking any other gigs. You were working with primarily . . .

Haynes: Sometimes I did. I went with Sonny Rollins one time in the Vanguard in between – we would have four weeks off during the summer, so I would take things in between there. I think I did something with Bird in between there too. I think that’s when that famous picture was made, in ’54, down at the Open Door, with Monk, Mingus, Bird, and myself. So I was taking stuff in between, mostly the summer. I think she would take August off.

Brown: There was an article published in ’52 where you were asked what musicians are not getting enough play. You mention Clifford Brown.

Haynes: I don’t know – no, they thought – I don’t know if they said getting enough play, but they said something about newcomers coming.

Brown: Newcomers – well, unknown.

Haynes: He always thanked me for that. Who was the other musician? Do you remember?

Brown: Sonny.

Haynes: Sonny Rollins. Yeah, so he started getting play then. That was ’52, huh? Okay. Got you. Sonny? Let me hear from you.

Brown: You guys don’t stay in touch?

Haynes: Return my call, man. Please return my call, Sonny.

Brown: How did you meet Clifford Brown.

Haynes: That's – when somebody asks you a question like that – "How did you meet" so-and-so? – that's hard for a guy in my position, because usually they know about me before I know about them. Usually there's nothing formal when you say, "This is Roy Haynes." Usually they come up to you, back in that period, and they start talking to you like they know you. I used to play Philly a lot. He used to come around us when I was with Bird. He used to come. In fact one time he did something. He played. I wish that was captured on some kind of record or something. He played with us a bit with Bird in Philly. Then he was playing with one of those bands. I think it may have been – early '50s, when I was playing with Hank and Ella. So I think that may have been '52. He was in New York playing.

Brown: You were playing with Hank Jones and Ella Fitzgerald? Is that what you said?

Haynes: The whole summer, '52. Nelson Boyd on bass again.

Brown: Based in New York. No, Philly. Where?

Haynes: We weren't based. We were working out of New York. I guess we really was based. But we were playing Michigan, Boston, Providence. I did the whole summer with them, '52. Let's see. '52 or '51? '52. Yeah, because I still would have been doing little hits with Bird in between there.

Brown: Why did you leave Sarah?

Haynes: Why did I leave? I stayed too long at the fair. I enjoyed it. It was happening, and I was enjoying it. I liked the clubs. I wasn't making a whole lot of money, but it was pretty steady. I got – I started having children, and I wanted to hang with my children.

Brown: Were you able to still maintain your presence on the scene, even through you're doing . . .?

Haynes: With Sarah?

Brown: Yeah.

Haynes: Maintain my presence on the scene.

Brown: As a member of the avant garde.

Haynes: To some extent, but not really in the same way for that period. Not really. Because we were playing Birdland, which is on the scene. I just didn't have to wait long

for my money or nothing. Got my money right there. Got in my car and cut out with the fine little ladies.

Brown: I guess that leads us into getting married and having children.

Haynes: During that period, I was hanging. I was hanging heavy. Even when I was with Bird. There was a lot of fine ladies that were into the music, and nice.

Brown: Did you know the Baroness?

Haynes: Sure I knew the Baroness? Why didn't I? Yeah, I knew her, but I wasn't thinking about going that direction.

Brown: So, Roy Haynes is now a family man. Roy Haynes is coming off from a five-year stint with Sarah Vaughan, raising a family. So you're having to juggle now, family commitments and a professional career. Did you find that challenging?

Haynes: Yes, I guess it was challenging, but I made it.

Brown: So when . . .?

Haynes: I think one of the wise things that I did when I was – I bought a house. I bought a two-family house. That was before I was married.

Brown: Where was it?

Haynes: In Queens. In Hollis. It's still there.

Brown: That's where your daughter lives.

Haynes: Yeah, my daughter's there.

Brown: Leslie.

Haynes: Craig is there periodically.

Brown: Craig is the oldest?

Haynes: Craig is the oldest.

Brown: When was he born?

Hayns: He was born – I forget their ages. He was born in the ’50s when I was with Sarah. He was born when I was with Sarah. I remember I got a – I was working in Washington, D.C., and his mother sent me a telegram.

Brown: Announcing his birth?

Haynes: Yeah.

Brown: His mother’s name?

Haynes: Lee. I met her when I was with Miles, by the way. She was from Brownsville.

Brown: Brownsville?

Haynes: Yeah. That’s Brooklyn. That’s where a lot of the fighters are coming from these days. Mike Tyson’s from there, and Willie Bo[?].

Brown: Her maiden name.

Haynes: Lee Nevilles.

Brown: Nevilles. Can you spell her first name?

Haynes: L-e-e.

Brown: Sometimes it’s spelled L-e-i-g-h.

Haynes: Right, right.

Brown: Nevilles?

Haynes: Her folks were from North Carolina. Her father’s still living. He’s maybe close to 100 now, close to it. He’s still in Brooklyn.

Brown: Then Leslie. Is she the middle child? Yeah, she has to be.

Haynes: Leslie is in the middle. She was born the day that Billie Holiday died. That’s July 17th.

Brown: ’59?

Haynes: I forget. Then Graham – Graham and Craig, they're both Virgos. August – no, September 16th and 17th.

Brown: What was Lee's occupation, profession?

Haynes: Let's see. She wanted to study to – she was studying acting for a while, but she never got into it professionally. So she would just work around. She was into the music. Like I say, I was working with Miles when first I'd seen her, not even knowing we'd get hooked up later on.

Brown: So in order to facilitate your family life, you would just take gigs here in the New York area? You would minimize your touring?

Haynes: Yes. I had been around a lot. Yeah. That's when I started doing things with Kenny Burrell a little bit then. The Vanguard – I think we did a record down there. And the Monk thing . . .

Brown: '58. Let's go back to that.

Haynes: . . . which was a low-paying thing, too.

Brown: The Five Spot. But that's starting to get . . .

Haynes: It was a lot of fun, and it was a challenge.

Brown: Is that the first time you'd played with Monk? No, because you played with him in '54, because the picture at the – the famous picture with you, Mingus, Monk, Bird.

Haynes: Right. Well, he was a sideman then. We were playing . . .

Brown: Bird was the leader of that group?

Haynes: That was Bird's gig, yeah.

Brown: Okay.

Haynes: If I remember correctly, because – what's the guy? Bob Reisner. Yeah, that was Bird's thing.

Brown: That must have been interesting to have Mingus and Monk and you and Bird in the group. What was the dynamic between Monk and Bird?

Haynes: I don't even remember that. I don't remember. I think – I don't know if we did a complete week there. We might have done a weekend. I don't remember exactly. I don't remember. But I also did some other things with Mingus and Bud [Powell] that was Bud's gig, so it wasn't the Mingus that we – even though Mingus went out a little bit while he was there. He went out.

Brown: On Bud's gig? Yeah, that's the famous – Mingus storming out.

Haynes: Yeah, he didn't go out necessary on. Backstage there was some scenes where – there was some scenes. He was going through different things backstage that ended up seeming like he was the one that was just let out of the hospital and that Bud was the cool one.

Brown: But they now have released, first of all, the Five Spot with Johnny Griffin. That's been released. That's been available for a while.

Haynes: Yeah. That was out legitimately, I think.

Brown: Now they've released one with Trane [John Coltrane].

Haynes: Yeah, which I think has a lot of controversy about. He was saying – one writer would say, "I know Roy was with Sarah during that time, so it couldn't have been him." These – they think they know so much ... They knew I had time off when I could do others. Who knows when it was? Because I had forgotten about it. They were saying, "Are you sure it's him?" Oh, man. These people think they know so damn much. They know everything, like them young people I was talking about. How can anybody know everything? Jesus Christ.

Hey, I'm sorry.

Brown: No.

Haynes: Here's to you, Mr. Know-it-all.

Brown: Was that the first time you worked with Trane?

Haynes: Maybe. I don't remember. Maybe so.

Brown: That must have been – how long was that engagement at Five Spot with Monk? How long was that?

Haynes: That was more than once, too.

Brown: Okay.

Haynes: It wasn't just – I don't think it was just one time. It was a whole 16, 18 weeks. I don't know.

Brown: In a spurt – with breaks.

Haynes: I think, yeah.

Brown: You like Monk's music? I love the way you play on *Evidence*.

Haynes: On *Evidence*? I did the [?] of that. Oh, boy.

Brown: The way you . . .

Haynes: Monk's – it was really a challenge. He used to say, he says, "Drummers can only play at three tempos." He know that his … was odd tempos and odd – sometime you didn't know what to – you had to make something to play on it.

Brown: Was he like all the other great leaders you worked for, just let you do what you want to do? Or did he suggest anything?

Haynes: Even if he didn't suggest anything, he would come in – especially on one of my solos – any way he wanted to.

Brown: Listening to that, he laid out a lot too, whenever Johnny was playing. That's very rare, because – he was laying out a lot in those sessions.

Haynes: Yeah. Johnny would say, "I got it. I got it. I got it." You can hear him saying that on record – say it to Monk and me.

Brown: Let's go back to '54, your trip to Europe.

Haynes: Please.

Brown: Did we want to ex- . . . no. Okay.

Haynes: Explain that?

Brown: Yeah.

Haynes: No, because then you started getting into laying out and you made me think – you see, that's what I mean about – you start re-living certain things over again as you talk about them. Then sometimes it's something that you don't want to re-live over again. You know what I mean? So that's why I said, "Please." It's not – we went back into . . .

Brown: That's life, isn't it?

Haynes: That's true.

Brown: You've got the up and downs.

Haynes: Yeah, but when you have to deal with it in life, you deal with it, you cope with it. But then after that, if you finished cope with it and think that you've overcome it or you're through with that obstacle, whatever it is, if it's not an obstacle, or whatever it is. Like in school, when there was a test, I couldn't wait to finish that … …, regardless if I thought I did it good or not. So now we say, "It's life," true, it's life, but it's behind you, and when you keep bringing it back – it's like something in your stomach that's irritating, you can bring it back in here, aaaaaaaaah, here it comes again. You understand what I'm trying to say?

Brown: Okay.

Haynes: When I play I love to play. So that's why I play less now, and I usually play – it's usually my project. I do what I want to do. I seem to get to the audience. People, when they leave, they – some people that may have never heard that type of music before – they're saying great compliments. So there must be something, the way I can do something my way, that can work, and works. When I'm in with somebody else's thing, I'm trying to get in between. I'm trying to find a happy medium. But sometimes there's a way – there's something in me that hasn't been out enough to let enough of the people that think they know everything, learn about me. It's been happening. I've been noticing it. People – "wow." One guy – a writer once said in Chicago when I was with Trane, "I didn't know you could play like that." I didn't like it, the way he said it. The writer, I don't think he's living now. My reply to him – I said, "You should have asked Elvin." I was saying that for a purpose, because Elvin knew. We would respect. But they were acting like they – then this guy went back and asked – called up Trane. That's how those notes on that record that they use – *The Beat of a Different Drummer* – whatever – this new stuff they put out – that's why that was written, because Trane was answering this guy, whoever that is. I can't think of his name. Don't really want to think of his name.

But there are a lot of people like that. One time, I'm in – I'm jumping around, but that's the way I live and that's the way I talk – I'm in Texas for a festival there one time. I had been playing with Stan Getz then, whom you didn't mention yet. I spent a lot of time

with Stan Getz. After we finished out performance – this is for George Wein, the guy that I said that I knew, and we almost grew up together. We're the same age in Boston. It's George Wein's gig. He comes up. Meantime, Miles is there too with his band, standing at the end of the stage. He wants to put Coleman Hawkins on, and I'm getting an attitude, because I haven't been able to play my little … with Stan yet. Now here come – I love Coleman Hawkins, but I'm part of the thing too. [?] to respect him. So George says, "Play some fast, Roy." I say I don't necessarily want to play something fast. I think he wanted to play *Body and Soul.* Anyhow, at the end I go and play something. Tony [Williams]'s there at the end of the stage. Miles's at the end of the stage. Everyone. So when I come off, I'm talking to Miles about it. I say, "Here's a guy, Miles, that knew me since I was a youngster, a teenager." Miles said, "He don't know you." I'm talking again. I say, "Yeah, but he knew me since then." "He don't know you." Miles knows – or knew.

A lot of people – then so many other people – somebody sit back – they'll put this guy here or something and say – so when I do my thing, and I don't do it that often now. I go out and play. I pace my own way, and I try to put in it a lot of the little things I learned, a lot of important things that are going to mean something to me and listener and the musicians playing. It seems to work. That's all I want to say.

Brown: It's in Europe that you do your first record date as a leader. Is that correct?

Haynes: '54.

Brown: How did that come about? Who had the foresight to know that – to recognize that you would be . . .?

Haynes: I was also on the cover – I was accompanying Sarah then, accompanying – I was on the cover of the jazz magazine. I won a poll over there. That was 1954. I don't know. I don't remember what the name of the record company was now, but that's the way it happened.

Brown: Who – how big a group did you have on there?

Haynes: I had Shahib Shihab, Joe Benjamin. I had – I think a baritone. One of the guys from over there, and a tenor player from over there. We had – I had around seven pieces.

Brown: Who was the musical director?

Haynes: We all pitched in and did . . .

Brown: So a kind of a collective.

Haynes: We're all directors. Adrian Acey [?], piano. Used to play with Jackie. Because Jackie's band was there on a tour. It was some tour.

Brown: What was it like being in Europe?

Haynes: What was it like? Then?

Brown: Yeah. How long was the tour?

Haynes: The tour was maybe between four and six weeks. We had a week off in Paris. During that time Sarah Vaughan was managed by her husband, George Treadwell. When we had a week off in Paris, these French people had a record date lined up for me every day. I had no days off. One of the – a lot of the stuff, some of it was intricate, like with guitars and piano. I was in the studio all day. I didn't particularly appreciate that, because there was this French – not a French lady – this English lady that I was hanging out with. She took the boat all the way from England to come over and just hang out with her. In the meantime I'm in the studio every day. I don't have time for the lady. I got so much money. The older guys – Jimmy Jones was telling me, you can't bring all that money back, because you can't bring but so much money back, so I went on the Champs D'Elysses and bought all kind of silk scarfs and gold cigarette lighters, giving them to different girlfriends of mine. I was dumb.

Brown: When did you start to be very conscious and ultimately a trend-setter as far as your sartorial standards, as dress maximus?

Haynes: I don't know. I didn't know I was a trend-setter, but I was – listen. When I was a youngster in Boston, a teenager, during those periods when I used to come to New York for weekends, I used to come to New York to go to 125th Street to buy shirts. They had some things up in Harlem at some of the stores that they didn't have nowhere else in the world: a tie and handkerchief set with suspenders to match. I was doing all that then. So I don't know if I was setting any pace, but I always was into some kind of style of dress. That's why I like colors. I like painting in school. I like coordinating, even though sometimes it could be way off, but Miles used to say that's one thing: Duke Ellington can put some colors together that you don't think would fit. It's the way he did his music. So we learned a lot from people like Duke.

Kind of heavy, ain't it?

[recording interrupted]

Hey man. Damn it. You got two hours already.

[recording interrupted]

Come on man. Damn.

[recording interrupted]

Brown: Him personally?

Haynes: Him personally, and then . . .

Brown: Then it's the whole okiedoke about the business too, I presume. I have to assume.

Haynes: He was an opportunist. He did – you want me to talk about all that? He was definitely an opportunist. He knew how to do it. He did it good. He could be – one minute he could be a sweet guy and the next minute he'd be an asshole, complete. So I'd rather not spend much time. I brought his name up, because the name should be in it somewhere, but I don't think I'm going to elaborate or get too involved in that …

Brown: Let's talk about Trane, since that seems to be something that . . .

Haynes: Now you're talking about something.

Brown: Let's go.

Haynes: What can you – Elvin probably will give you more about Trane than me. What can you say?

Brown: I want your experience with Trane. I'm even talking – I'm going to talk to Elvin about his experience with Trane too, but now I want to talk about your experience with Trane.

Haynes: When you get to that number, huh?

Brown: When he gets to that magic number.

Haynes: I said when you get to that number, meaning his number anyway.

Brown: Oh yeah, well – when he gets to . . .

Haynes: So what am I going to do? What am I going to do? Talk about Trane. Lead me on. It's a temptation. Hello. Give me a drink. I've got to get out. The weather's good. I've

got to get out. I feel like – that's what I'm trying to tell you. At some point I'm – it's so beautiful now. Then I'm re-living this … all over. Even – regardless where I go, a lot of this … I'm talking about will be on my mind. See, you're a little younger, so it's a little different for you. A lot of this … I'm talking about will still be on my mind, and it will take a lot of time before, because I'm up there to it, almost re-living it. To get back down, it's not that easy. There's somebody who's just going to make up some … or just … a lot as they're going. A lot of people do that.

Brown: It's a very . . .

Haynes: It's hard.

Brown: These are critical moments in the development of music, world music culture.

Haynes: I realize that.

Brown: What you were doing with Trane. What you were doing with everyone that you play [with]. It's like you said. That's a one-time thing. That will never occur in the history of humankind, never again.

Haynes: It's hard for me to just jump right on to it.

Brown: When someone says John Coltrane to you, playing with John Coltrane, what does that evoke in you?

Haynes: That's what it does. It evokes something in me. Oh boy, man. Oh man. Are we there now, to the '60s? Are we to the Trane?

Brown: Let's go with Trane, '61.

Haynes: With John I could do a lot of things that [?] as far as playing the drums. The things that I would think about doing with other people, maybe I could do it with them, and it wouldn't flow the same way. So I could really express myself. He had that type of – a lot of critics said at some times that he was playing scales. They didn't realize that every time this guy would play a note, it would be right in the pocket, if it's [Haynes sings]. Whatever. It was right there. When someone else plays a note, it's either a little bit ahead, it's rushing, it's not in the pocket, and it's hard to play with, for me, you understand? This guy, it was right there. It was so easy. It was like playing with Count Basie's big band when Joe Newman, Thad Jones, the two Franks, and all those guys were there. That was one of the greatest thrills for a drummer. That's the way Trane was. All you had to do was accompany this guy. You could decorate him. Some other people, you

got to carry, or they're playing against – I don't want to start calling names. I could. Other tenor players whom we like and whom I love.

Brown: And don't return your calls.

Haynes: No. They were doing an experiment, going against it purposely to try to – but our natural way of breathing, our natural heartbeat. That's what I found in Trane. He was a very spiritual guy. It was something. It's almost like you couldn't put it into words. You could put in a lot of words, but a lot of words don't always mean, to me, don't mean that much, but the feeling. There was a certain thing that was there that it's hard to find.

Brown: Perhaps you hit on what is really fundamentally the key here, and that is that spiritual element.

Haynes: That's part of it. That's not only it. It's more than that. It's something he knew. Something he knew. I know sometimes I'd be in Philly when he was playing out there. He'd just be around there – when I was with Bird, he'd just stay in the audience, not acting big or knowing too much. Listen. At one period he lived in Queens. I lived in Queens. He called me up. Or maybe – what was the guy used to be the road manager for Miles and him? I forget his name. He also lived in Queens. He called me probably first and said, "Trane's going to call you. He wants you to go to Chicago." Then Trane would call me, say, "I'll be by to pick you up at 6 o'clock," and he would drive to Chicago. Trane ended up getting to my house maybe midnight the same day, or maybe just a little bit before, maybe 11 o'clock. Then we'd drive to Brooklyn to get Jimmy Garrison. Pick up Garrison. Garrison would go in the back, go to sleep. I'm sitting up front. Trane would start to drive. Wouldn't say nothing. He wasn't a – he was not a man of a lot of words. He wouldn't ya-ta-ta-ta. He wasn't into ya-ta-ta ya-ta-ta, talking. He would say what he had to say. We went to Chicago. We were driving to Chicago. He hardly said nothing all the way, until he got tired. He's in Ohio, stop in a gas station. I guess he wanted me to drive. I drove the rest of the way. When he woke up, he was in Chicago. That was the type of man he was. All I could smell was that funny cologne he had on. But he'd get on the bandstand – I know one time – I went to Montreal, Canada, with him. This is the same time I think we played at Newport, when we did that stuff. We're playing at a place called La Tête de l'Art, which had stairs to walk up. I think it meant the top of the pig or something in French, La Tête de l'Art, whatever. Coltrane's staying across the street at the Queen Elizabeth Hotel. He would come in after we had been playing with the trio, McCoy and Garrison. He'd have his horns out of the cases under his arms, soprano, tenor. It looked like he just got out of bed. His hair wasn't necessarily combed. He wouldn't even tune up. Maybe he had been playing in the hotel. I don't know. He come and he get on the bandstand and just start to burn. I never had anything like this before. Just start to burn. He'd burn and take an intermission, then go up to the piano at some point. I don't know if that was the cue to come back on, but after a while he would start

dingling on the piano. We go and play some more. He would close his eyes, and before he was finished, the waiters were taking the chairs, putting them on the tables. Half the people had left. I'd walk down the stairs. I had a taxi waiting for me, holding my insides like this after playing, but feeling like I've done something. That's – I never had that experience with anybody. You want to know about John Coltrane. Getting back to Chicago, it's time to go home now, Sunday night. He's staying upstairs somewhere, over the place where we're working. I'm staying at another hotel not too far from there. He said, "I'll be by to pick you up at 4 o'clock." 4 o'clock am. 5, 6, 7, 8, 9 – maybe 10 o'clock in the morning, I put a note on my drum and leave them, catch me a plane, go back to New York. Coltrane. Wonderful experience, warm person. Don't show up when he says he's going to though, but I can excuse him for that. But it was like a whole other world. He didn't talk much. Even at record dates he wouldn't explain. He would just say, okay, this is some of this or that. Maybe I can hear you on the cymbals here or maybe here with the mallets. He wouldn't say much. Spare brother, through.

Next.

[recording interrupted; it resumes in mid-sentence]

Haynes: . . . I was talking about before even Eric [Dolphy].

Brown: Go ahead.

Haynes: Eric and I were very close, but I couldn't get that feeling. I couldn't get that kind of feeling with notes or anything. When I would get to California during the time I was with Sarah, Eric – we'd be together almost all the time. Then he was playing more like Bird. But after, when the change – when he went the other direction, some of the stuff I didn't understand. I know he got interesting compositions. But what he was playing, it didn't hit me here like that, like Trane. I didn't feel that. And that was my buddy. He come to see me in my house before he went away and passed. So I can't – there's nothing much I could add there, because he's one of the guys I was talking about to be – it wasn't in the pocket to me, his playing. It was good. Ornette was a little more smoother than that. He was a good musician. I like maybe more on bass clarinet than the alto.

Brown: I'd just like to state this is tape number two, Jazz Oral History Program interview with Roy Haynes in his home in Long Island. This is May 15th, 1994.

Haynes: Thank you sir.

Brown: So the ’60s, that’s yet another period. You talked about the feeling of the ’40s, the ’50s. You had quite a varied career, but pretty much centered with your tenure with Sarah Vaughan. In the ’60s you seem to be now – you’re working with Trane . . .

Haynes: ’60s.

Brown: Go ahead.

Haynes: No.

Brown: Go ahead. Describe the ’60s.

Haynes: The ’60s, it was a lot of weird, weird stuff happening in the ’60s, you know that.

Brown: The civil rights movement and the war.

Haynes: Not that. That was a wild period. I had some good bands in the ’60s. I had bands with Wayne at Slugs. Did you say Slugs a minute ago? Did I hear Slugs?

Brown: No.

Haynes: I had a band with Wayne Shorter, Albert Dailey, and Cecil McBee.

Brown: How did that band come about? Why Wayne Shorter in the band?

Haynes: At one point when I had left Sarah, I had called up Trane. We’re in the ’60s. I think we’re still in the ’60s. Or late ’58, ’59. I was doing stuff at the Five Spot on Tuesdays – Tuesday nights or something like that. I wanted to get Trane for something, and I had called Trane to get him to play with me. I think he was getting work done on his teeth or something then. He said, “I got a guy who’s badder than me.” I think those were his words. Said, “I’ll let you talk to him. His name is Wayne Shorter. He just got out of the service.”

Wayne used to call me. I remember sitting on my steps – not these steps, but my other house in Queens – which lead to the basement, talking to Wayne on the phone. He was telling me about these compositions he had written. He wanted to play with me. If I was the type of guy – say maybe Bu [Art Blakey], for example, the way he’d grab up guys quick. That’s why I got Wayne. Because Wayne always then – before he went with Bu, before he went with Miles – he had talked to me on the phone, because Trane had told me about him. He was at Trane’s house. If I do remember correctly, that was it. Then he gave me his number. He lived in Jersey then. Then later on I got Wayne to make some stuff with me. I would just – we’re playing at Slugs – I would just go into a rhythm and Wayne

had one of his own compositions, or he used to do a lot of stuff from *Black Orpheus* there. He would put a song right in. It would sound like we had arranged or we had rehearsed. He was very melodic. That's how that come about. He was there with me for a while. I had one time with Chick Corea there, Joe Henderson.

Brown: How about Joe?

Haynes: I had Joe down at Slugs with me. In fact, I got some – somewhere around here I got some reel-to-reel of a little of that, if one of my slick sons didn't take it and do something with it. I was looking for that. I had some people interviewing me. I was looking for it. I couldn't find it then. I got some reel-to-reel way upstairs on the fifth floor.

I had some good bands. I had one band with Sonny Rollins, Kenny Dorham, at the Audubon Ballroom.

Brown: What year would that have been about?

Haynes: That was late '50s, in the '50s, after Sarah.

Brown: This seems to be a gradual progression, that now you are leading your own bands after leaving Sarah. Was that the impetus then, to lead your own bands and have your own?

Haynes: I had to – it was necessary not to lead my own bands, but just to make some gigs periodically and get the people you wanted to – I'm glad you noticed that thing. Sonny Rollins wasn't big then when I mentioned him. I'm glad that you checked that out, because these all the time are the people I would reach for. But afterwards, he – he was one of the ones that we thought – we, some of the cats up on a hill – what he did, he didn't never come back to us, so to speak, where some of the other guys would reach back, but as far as that was concerned, the only one that ever came back – reached back to me that ever did something that I could think of first was Chick Corea. If we're in the '60s. I'm still in the '60s. There's a guy. Of course, Trane had left, but Trane said nice things. He left. Bird had left before a lot of stuff was even documented. Sarah, I used to call her. She never even returned – when Sarah was dying – pardon me for saying it this way – I had called her up, because sometimes I used to ask her – I'd say, "Why don't – is it possibly you could let my group open for you somewhere at some slick joint?" The last time I talked, she said, "Yes. I've got a new manager." She could hardly talk then. She was under heavy medication. But then, it's too late then. One time I asked her before about doing it. She said, "Who's in your group?" I'm not going to have nobody going to be sad or some … like that. I said, here's the lady I've been with the longest. We've got to reach back. One hand helps the other. How's it go?

Brown: One hand washes the other.

Haynes: Okay, yeah, thank you. You said it. That's right. That's what I was looking for.

So, getting back to Chick. Chick – okay, we did that record, *Now He Sings, Now He Sobs.* We didn't get credit. "We" meaning the bass player and myself, Miroslav Vitous. I don't really know what went down on that, but when the record come out, in magazines, a lot of people would say, that's who it is. It's Haynes. That's the one. So that's Vitous. There was a lot of guessing going on. Then I heard later – I saw the producer. He told me otherwise. He said, "I don't know." He says he tried to get Chick to put our names on. That's what he told me. So I never did know what happened.

At one point I had the flat ride cymbal, a Paiste, the one you were talking about. Chick was living in Queens, so he came over to my house to borrow a cymbal. This was maybe before he started Return to Forever. So I do know – I heard that band play when they – what's his name? Airto?

Brown: Airto?

Haynes: . . . was playing with them. I thought I heard that cymbal, and I was right. Then later on, even Lennie White had to use that cymbal for certain things. Those Paiste cymbals, they broke up. They didn't keep the sound. Especially the early ones. They didn't last long.

Anyhow, I had a feeling that Chick felt – he knew he took the cymbal. He end up giving me another cymbal later. Then he moved in with the Paiste people. So a lot of those type of things happened. But he did come back and say, boom. Then we did some stuff together. So he is maybe one of the few or the only one of the people that I was associated with that did come back – we did something together early – and get me involved with something else up to date, so to speak. So I tip my hat.

Brown: Was that relationship through Gary Burton or Chick? It seems to have been kind of a circle of people there, yourself, Gary Burton, Chick Corea.

Haynes: With who?

Brown: I mean there seemed to be kind of a group in the mid-'60s that were working together. You're working with Burton – Gary Burton.

Haynes: Yeah. But Chick wasn't there.

Brown: No, no. But later on – but then Gary and Chick worked, then you and Chick worked, but I'm saying it's kind of like . . .

Haynes: But the stuff that I was talking about earlier, I had never even heard about Gary Burton then. I didn't hear about Gary Burton until he was with Stan Getz. That's where something – but then they did work together, but we never – did we even do anything together, Gary Burton, Chick?

Brown: So was that the first time that you recorded that flat ride? How did that come about, getting that flat ride on *Now He Sings, Now He Sobs*?

Haynes: I think in Europe that company had – I had one of the first ones. Definitely the first one. I think Buddy Rich had had one, he and I. Either the snare drum or that flat – I don't know if it's the flat ride, but I don't – he may even have had one of those, but I think that was the first one recorded anyhow, because that was – 602s, was that?

Brown: Um-hmm. Formula 602.

Haynes: I've still got a lot of that … downstairs and all over the house, all kind of cymbals.

Brown: Did they approach you? Or you just said – you tried it out? How . . .?

Haynes: Yeah, they had given it to me there. It's somewhere in Europe, if I remember correctly.

Brown: Because the company's in Switzerland. I know that.

Haynes: Yeah, so maybe it's over there. One time I'm playing Switzerland and I don't know – I may have been with Burton. I had all this – all the Paiste things and then a guy came from Zildjian, saw my performance. Boy, Zildjian, they – oh my God, they were through with Haynes. But they've been – years ago, there used to be one guy with Zildjian. They were nice to us. Max and all the drummers. We're all in the thing. Then they got … after – somewhat. They don't – I go there now. They love me to death. They send me bags. I got there. They put a sign, "Welcome Roy Haynes," out. But …,I say, here's the … that's going to almost do – not that I'm doing the impossible, but at one point there, man, …, I was every … way with their cymbals and helping. They said, … , here's the … that's not going to – the younger – I was . . .

When I started the Hip Ensemble, which was late '60s, early '70s, some places I used to work, that's when they first started putting in those small tables and charging admission. The Five Spot didn't charge admission back in – Birdland was 99 cent when it opened

and wasn't much more than that when they closed. Maybe a couple dollars. Maybe. I don't know. But what I'm trying to say – when I had the Hip Ensemble, I would work a place in – I forget the name of it – in Jersey. I noticed all the young people started coming. That was a bad sign in a way, because they weren't drinking. You didn't pay per show. That's when I noticed something different was happening in my career. I was getting a young audience. I was getting towards – a lot of people weren't doing that, people my age, a lot. I'm not saying they were – sometimes record companies were buying ... That didn't – all that was happening natural then. It led on to something. Then they could feel it. People like the drum companies. They didn't always want to say it. They could feel that some important … happening. Even Ludwig, for good example. I was with Ludwig since the late '40s. That's when I went with Ludwig. 1948, maybe. I had some … stolen. Getting ready to go to California with Lester Young. This guy wanted to go as roadie. He knew – I think he was strung out or something. We're playing the Bronx Winter Garden in the Bronx just before – maybe around Christmas time. Don't ask me what year. I think maybe '48. I think maybe '48. Big snow storm that night. I didn't have no car then. Okay. I didn't my car until 1950. So I had to wait for a taxi. You end up waiting – coming out of a gig where there's a dance? You trying to get a taxi on a snowy night? Black? With drums? To go back?

Brown: That doesn't work.

Haynes: So the guy that was roadie – he wasn't roadie. He was just working for Pres that night, hanging with Pres, trying to get the gig to go to California, which he knew about. He put me in a taxi, took my drums. I caught a cold that night, because I was out there waiting in the snow. I'm living 149th Street, that same house I told you about. He brought me to the house. We brought the drums upstairs. Next day, he said, "Let me get you something to eat," because I was in bed with a … cold. We're supposed to play Elizabeth, New Jersey. That's when they had the big snow storm in New York. You may have heard about it. It was one of the biggest snow storms in years. Okay, he comes and gets the drums. He says, "Let me bring the drums down." He brought the drums downtown. Lester Young's living at the Hotel Marden – M-a-r-d-e-n. Underneath there's a bus terminal. He checks the drums in the bus terminal. Don't ask me why he did all this. I found later – to make a long story short, when we get ready to leave to go to Cincinnati, Ohio, the day there's no drums. They did have some drums down there, but they weren't mine. They had maybe a bass drum – if I was a different type of guy, I would have taken them. To make a long story short, this guy disappears with the drums. We had to leave and go on a train to Cincinnati, Ohio, with no drums. Ezra Charles was heavyweight champion then. The road manager, Charlie Carpenter, called the union and got a buddy of Ezra Charles, who ended up being my buddy for life after that – there was a drummer. We used his drums. I forget his name offhand. Anyhow, he brought his drums to the gig. We leave there and go to Chicago. When we get to Chicago, Charlie Parker had just messed up in the job where we were going to open. Miles and Max is

with him. Charlie carries on there. I don't know. A whole long – anyhow, Charlie gets fired. In the meantime, I think Howard McGhee goes in there. So meantime, Max and Miles were still in town, half stranded. I think they got back through the union or something. In the meantime, they're all at this club where we're going to open the following week. Howard McGhee is there now, but Miles and Max are still hanging there, because Bird had either blew the gig or something. So I told Max about the drums being stolen. He said there's a guy from Ludwig here, a young guy. That's how I hooked on with – we went there. It was a Friday night.

Saturday morning – we were staying on the south side of Chicago – we took the subway all the way down to the north side of Chicago, where the factory was. Then we had to take a trolley car. It seemed like going to Milwaukee. It felt like Milwaukee. All Polish people. We went to the factory. Joe Harris went with me. We stayed up all that night and straight to – they – I got some drums for about $100. I had owed them some money. Each week I would send them money. I'm still with Lester Young. It's the same thing. I'm playing Seattle, all those gigs, went to California. I'm sending them money. So the next year I want a set of drums. They even give me some … cymbals. They weren't Zildjian. Something that I could make my gig. It sounded like ... But I was swinging, so it didn't matter. That's the first 20-inch bass drum. This is when this … – 20-inch wasn't even heard of. 20-inch bass drum. Gold – white – not gold. What did? – pearl, white pearl.

So the next year I got a set. I started getting pretty popular. I'm making records, and the jazz polls, I'm in there. So they say, "Okay, you're not going to have to pay for these drums. We'll give it to you." From then on, which may have been '49, '50, whatever, I was getting drums from Ludwig, ever since. They were called WFL then, William F. Ludwig. They used the initial WFL. Then – that's a long time ago, ain't it? That's the hookup with Ludwig. That was still indirectly through Max. Max was using them too.

Then – I would get a feature in a magazine. They say, when you get a feature in a magazine, always let us know, so we'll run our drum ad. One year I was getting a feature. This is back maybe in the '50s or going – maybe getting ready to go in the '60s. I call them up, tell them I was – the magazine was doing something on me. I think it was *Down Beat.* So they acted like they had attitude. They said, "Boo hoo hoo. So what?" They didn't say that. So that quick, I called up Slingerland and made an appointment to go by. That was their competitor. Went to Slingerland, asked them for a drum stick, asked them for all of that ... They put – made an agreement with them and then sent Ludwig a telegram to tell them I discontinue the use of his drums. He said he had a heart attack when he got the letter. He told me this later.

I stayed with Slingerland five years. They treat me good. Then I rejoin Stan Getz. This is a good way to get him back in. That's when Gary Burton's there. Gary Burton is using Musser vibes and they give me a new set of Ludwig drums. We take a picture, a group

picture. There's Stan Getz again with his big opportunity. Did I tell you that? He got his whole group, or a whole full page, in color, and he got a set of drums, I think. So there's some importance in it. Now I'm playing. All these guys – I'm older than Stan Getz, a couple years maybe, and all these other guys are kids. So the younger audience is coming in. Stan wasn't doing too good then right away, but later on, that's when he had that bossa nova thing. There were periods when we'd play Hollywood at the Renaissance. We'd follow Miles. Business was bad as hell. We had two weeks. They had to cut it to weekends. That's another time I played with Trane one part of the week – the first part of the week. I played with Stan Getz on the weekend. Stan didn't like that. It wasn't hurting him. Jesus Christ. You've got me re-living this … again. I could write a book. It would be a bestseller.

I was heading for something. I forget what it was.

Brown: We had started talking about equipment. We were talking about the flat ride, etc.

Haynes: Yeah, so it came around about in there somewhere. Damn, I need another drink. I'm losing the sun. Damn. Re-living all this … Anyhow, we get on the … boat. Okay, wait a minute. The … Beatles. Wait a minute. The Beatles. What's his name? What's the guys . . .? Starr?

Brown: Ringo.

Haynes: Ringo. Ludwig says – I'm sitting in Ludwig's office. Ludwig – now that I'm getting popular again. I'm sitting with the vice president. He really wanted to be the president. He's in his sixties. His father's in his nineties. He's waiting to be president. His father won't die. That's the only way he get to be president. It's true. You guy's are laughing, but this … is true. So he's loose. I bring a bottle Piper-Heidsieck Champagne. He locks the door so his father won't see, like a kid. This guy, he's older than me. He locks the door. We're drinking a little champagne. He got a statue of Ringo. He says, "I bow down to it every morning." Because he's a millionaire all over again now. Ringo has not endorsed the product. Ludwig is just on the drum. On t.v., that's the first thing you see, is "Ludwig." You see this pearl set – gray pearl – I don't – blue, gray. Anyhow, they become the most popular set of drums. Everyone is using that same – all the kids want that. So the guy's rich. He buys a new yacht. He takes me out on his yacht. We're drinking orange juice – vodka and orange juice. He's getting ripped. He's sitting on the top. When they get ripped, they don't know how to act. You know that, right? The vice presidents. Them vice presidents and presidents. It's true. You want to hear. He say, "Roy Haynes, you get your ass in here," on the boat, over the loudspeaker. We're just partying. He tells me it's the first time someone had ever left the company as an endorsee and they welcomed them back. I was the first one. That's what he told me. "You were the first one that ever left and we got you back." I stayed back. I'm there now, and they don't

even own it. Selmer bought it. I don't know if the Japanese have it now or what. I was there a long time. I used to get – they haven't done a full page ad on me in a long time. I can show you the last one. But it really don't even matter. It don't even matter. I've lived beyond certain things, and a lot of things don't matter. Some do, and some don't. So that's where Zildjian and Ludwig – that's their situation. Maybe if I play rock or some ... I had one – that record *Question and Answer,* which wasn't my record, but that won an award for being the best drum recorded thing in, I think – *Modern Drummer,* I think it was, or another magazine maybe. A lot of little interesting things have happened. I'm in this – I've been inducted into this hall of fame through University of Pittsburgh. Were you aware of that?

Brown: Um-um. Was that recently?

Haynes: Just for this year, yeah, this year, for '94. It feels good.

Brown: Something that you seem to have been very central is this relationship between some leaders of some front-line men and drummers. You've seemed to have always been among the drummers of their choice: Miles, Trane. It seems to be a very strong relationship. Is that something that has informed your approach to the drums or your career?

Haynes: I don't know how you're asking the question. I don't know what really the question is there.

Brown: Miles and Trane, I would say probably – most – they always had a very, very strong relationship with their drummers, more so than anybody else in the band.

Haynes: And . . .? It's true. But it's nothing I tried for. It's just something that seems to just have happened. An interesting thing about that is, okay, Trane was with Miles, and at one point, Philly Joe [Jones] was there. There was one point there – when I had my own quartet. I think I had Frank Strozier during the time – when I was filling in. Trane would call me up at different times. I had gigs, and I couldn't perform his gigs also. I know there was one time at Birdland. I did part of it, but I couldn't finish out. Trane tried a few drummers, including Philly Joe, and it didn't work this time. Joe talked to me about it himself. Trane didn't talk to me about it, but I know he had tried. There were three or four drummers in there. I know I saw him backstage at Birdland, and he was holding up some fingers to me. I thought that he meant that's how much dollars that he would pay me if I would make it. Then someone else asked me what he meant by the fingers, but we didn't discuss it, Trane and I. He just was – but I do know that Philly came in. Philly told me he cried, because they just didn't have that meeting then of music. It was different. Trane had went somewhere else, and this was before he spaced. It was still the heartbeat. It was still in the pocket. Joe told me he cried. They didn't hook up then. A lot of people

don't know – may not be aware of that. There was another drummer. Edgar Bateman acted like he knew he had it, but it didn't settle in. Trane still came back to me, because Elvin couldn't make it. There may have been one more drummer. Just for the records.

Brown: Let's set it straight. Let's keep it straight. Another thing that I haven't heard anybody talk about – I was wondering if you would comment on this – there seems to be, at least from my experience as a drummer, also – is that there seems to be a particular style that one could associate with Boston drummers, which you seem to epitomize.

Haynes: What do you when you say "epitomize" mean? I don't really – I think at one time, yeah, because – Alan [Dawson] – I didn't let you finish. I wasn't fair, right?

Brown: You know what I'm talking about.

Haynes: Alan and I went to camp together. I remember we went to a camp named Breezy Meadows in Massachusetts – Holliston, Massachusetts. Alan's younger than me. He lived not too far from me. I had this snare drum. I told either somebody in my family – one of my brothers or somebody – to send that snare drum down to the camp. So when the snare drum arrived, I remember the first one that was up looking at the snare drum was Alan Dawson, a little kid, a little skinny kid. I was wondering. I said this guy looks like he knows something about drums. I didn't know that he played then. That's the first time. Then later, he was one of the teachers when that school started at Berklee. I know different places all over the world I'd be, a drummer would come up and say, "Alan told me when I see you to go say hello." That happened so many places. It was such – it's still a great relationship. Tony [Williams] was studying with him a while. Okay. I would see Tony when I had different groups. Tony would be there in the audience. I know one time I let him sit in – a Sunday or something. He sat in. He played a roll – I was telling him about it some time – he played a roll on the snare drum that was so clean and so dynamite, oh Lord.

They had a lot of good drummers around Boston that – older people, from back in the day, like I was telling you about. They played the shows. Joe Booker. Different types of drummers. So I don't think it was just one style of drummers. Clarence Johnson. He's now in California. He lived near Alan Dawson. He lived on the same street. We all used to go to camp together.

Brown: Is there another drummer, Lennie – what's his name? What about some of the other contemporaries? Maybe that would help jog my memory too – some of the other drummers about your age or maybe Alan's age.

Haynes: On any instrument, you mean?

Brown: On drums.

Haynes: On drums. There were – Bobby Donaldson. He recorded a while. I think he was playing golf. He was a guy that lived on the same street I lived on. I don't know some of that. He was on that recording business in New York for a while, I know, before he passed away. He was bad. He may have been a year or so older than myself. But other than Alan and Tony – the girl . . .

Brown: Terri Lyne [Carrington].

Haynes: Terri Lyne. She studied with Alan a while.

What do you think? That we sounded similar or something? Well, Alan sounded similar, and then maybe Tony at first, a long time ago. But other than that, who else do you think has that Boston sound you're talking about?

Brown: Just – I would say you three, primarily.

Haynes: Yes. See. He – Alan knew more about – he was more studied. They all were more studied than me. I'm studying on the bandstand still.

Brown: Hip Ensemble. That seemed to have been the first group that you led that seemed to have made a statement. You had Stanley Cowell in there, and you were doing originals.

Haynes: Stanley recorded with us one thing, but he wasn't there. I had – George Adams was one of the famous guys that come out of there, and Hannibal Peterson. Charles Sullivan started with us. Joe . . .

Brown: But you were branching off. You were stretching. You were trying to – you were bringing a lot of contemporary sounds. You were surrounding yourself with younger musicians too.

Haynes: Yeah. Well, George Adams was a little older. He went with Mingus later. Carl Schroeder was there. I had several different people. And I was hustling during then. I had a lot of different gigs. Got a record contract quick with Mainstream. They still got a lot of stuff back there. Some interesting stuff, too. You talk about – I don't know if you want to call it crossover or – what's the other word?

Brown: Fusion.

Haynes: Yeah. Some of it was headed that direction. That's when I started getting the young audiences. Then I started – I had – I can't even think of the guy's name. He's in California now. I had some good musicians. Some of them worked with Miles. I had some good cats there. I had some good times, too. When I had the name – we played once at Carnegie Hall with Tony Williams, with Lifetime, Archie Shepp, Weather Report, my group. We burnin'. We had a standing ovation. We went to Europe, Japan. I had a nice little run with it.

But later on, after I stopped the Hip Ensemble, then they start calling my groups Hip Ensemble when they weren't Hip Ensemble. The Hip Ensemble was that one period of time when I was using the title. After that, then they wanted it. At first it seemed like they didn't want to accept the name. We would close with the black national anthem. I have a drum solo and go into that. Close, close out the show.

Brown: Make everybody stand up.

Haynes: Listen. We played at [Pastor John] Gensel's. He used to have that Jazz Vespers.

Brown: Oh sure.

Haynes: I think it was the anniversary of Billy Strayhorn's death. The church was packed. Adams was with me then. This was the old church. Not the new one there now, in the complex. Not the new one. It was the old St. Peter's Church on Lexington. Duke Ellington and his doctor – Dr. Logan was a very tall man. We went into that negro national anthem, as it was called, and the first ones to stand up in the church was Duke Ellington and Dr. Logan. Then the whole entire congregation stood up. That was one of the highlights of the Hip Ensemble for me. My kids were little. I remember them getting Duke Ellington's autograph. So the idea – he knew right off. I would come out of a drum solo, go into [Haynes sings a rhythm, counts off a phrase, and sings the beginning of the melody], and it would slow it down if you go [Haynes sings further]. We'd get down to the end, and Adams would play one of those crescendos, just screeching. Oh boy.

Brown: Good memories.

Haynes: Yes sir. I do enough mixed up, crazy stuff myself. If you both can do crazy stuff and at some point meet – the piano player I got, we go out. Every now and then I look at him, and he knows when I look at him, I said, Give me a 1. Give me something. Tell me where the … I am, or where I'm supposed to be. And he suggests. But see, I can tell him what to do, and listen, and it works. But I give all the cats enough room to go anywhere they want to go. Let them go anywhere they want to go, within the thing on the sound. That … has been working. If I really wanted to work all the time, and keep these guys working, I could do it. I don't want to, because we get tired of each other. I like it like

this. They're willing to come here and play. They'll come out of their way, catch the train. Kevin Eubanks, all the …, used to come here. Kevin Eubanks, before – he's on the *Tonight Show* now. He was working, selling in a donut shop. We played the Bottom Line. He took the tape and got his record date with it. I didn't even know. With *me* on it. His first record date. That's something the old guys wouldn't do though. He'd be surprised . . .

Brown: Have you busted him on it?

Haynes: I don't think I've even mentioned it to him. But then, the company that he was recording for, they wanted me to play on one track. He always talked about it. This was his first record date. He said, "Roy Haynes got $1,000 for one track." But them … owed me money. I didn't even really want to do that.

Brown: We were talking about Duke before we took a break.

Haynes: I didn't know we were on.

Brown: You have a relationship with Harry Carney, because of the Bostonian connection.

Haynes: Johnny Hodges as well.

Brown: Johnny Hodges.

Haynes: But I didn't know them. You know what? Duke's band – when I was much younger, it was the hardest thing to get close to. Even Sonny Greer. I didn't get – Sonny Greer, late in life, we were very close. I used to go to his gigs. He lived near Michael's. He would come over there sometimes to see me and see these pretty drums. He was always – you ever see the set of drums that Sonny Greer would have? Jo Jones used to call them the Empire State Building. He had drums on wheels. He had tympanis. He had his initial on every drum, S. G. I had a picture of it at home when I was a teenager. He had the chimes, for something.

When – I guess it was 1952, when Louie Bellson was leaving the band. He had married Pearl Bailey. He was going to Europe, I think, for a honeymoon. So maybe a few nights before that we were playing at Carnegie Hall. I was with Charlie Parker, and Duke's band was there. Joe Morgan was doing p.r. for Duke. He kept instigating to get me in the band. I was living at the Hotel President on West 48th Street, right in front of Mama Leone's, at the time. Duke called me up there, and he talked a lot. He didn't really say – ask me to join the band, but he talked a lot then. But that's what he wanted. I would always meet him at a restaurant up in Harlem called Ma Frazier's. He always would mention the fact

that I didn't join the band. Then one time, when I was with Stan Getz – this would have been in the '60s, when Johnson was President. In fact that's when I had played at the White House a couple of times. Johnson had a secretary. I think her name was Beth something. She would have these parties. As I was arriving at the party – I think Dizzy was there also – Duke Ellington was leaving, and he mentioned it then. Sad thing about that is, when he was in the hospital, Washington Heights – I forget the name of the hospital, what it was up there – I had to meet a young lady in a bar, so I was drinking Johnny Walker then. I had just heard on the radio – Jimmy Heath had dedicated something to Duke Ellington. I think it was a composition. It was WRVR then, at the time, radio station, FM. He said yeah, he wanted to dedicate that to Duke, because Duke was sick. So when I got uptown to the bar, I says "Give me a Johnny Walker Red" in water, or whatever I was drinking, in soda probably. I said, "Give me a double, because Duke Ellington is sick." There was a guy that worked in the hospital. He had his hospital clothes on and was standing beside me. Very strange. He says, "I couldn't wake Duke up this morning." He was telling me then how sick Duke was. I wrote a note and gave it to him and said, "Give it to Duke." I don't know whether he did see it or not. But even though I never did play with him, he was interested in me joining the band in 1952, and every time I would see him after that, he would mention it. In fact, the last time I saw the band in person was in Boston, my hometown, at Paul's Mall. I don't know how he noticed I was in the audience, because the place was full. He announced that I was there. That really knocked me out. So that was the end of that little segment, even though I didn't play with him.

Brown: You said he wanted Miles in the band too?

Haynes: Oh yeah, one time. He wanted Charlie Parker. He was up on it. But I had played with Luis Russell's band, and I knew that certain people in the band wouldn't want to deal with my foolishness. What I mean by that is, when you're with a big band, you got to hold that band together. That's what it's like when Sam Woodyard went in there, and Louie Bellson. They really did it. They did it. I probably would have wanted to stray different directions, maybe. I don't know if it would have jelled. Maybe. I would have had to do what you had to do. That's the only way I would have went. I would have went and done it.

Brown: Alan played with the band.

Haynes: Yeah. We won't go into that. That's probably one of the reasons I didn't want to. Nope. But I was even asked probably before that, I think. But that may have been the same period.

Brown: No, Alan was later. It's after he left Trane, actually. He went and played with Duke.

Haynes: Oh really? That must have been . . .

Brown: Pretty short-lived, in Europe.

You mentioned your brother.

Haynes: My brother Michael, yeah. My brother Michael is two years younger than me. He's a Baptist minister in Boston at a very famous church, the Twelth Baptist. In fact that's where Martin Luther, when he went to school in Boston, I think they used to go there. He and his wife had met. In fact he did the funeral for . . .

Brown: Harry Carney?

Haynes: Harry Carney's father, yes. Harry told me that himself.

Brown: But you didn't know Harry when he was still in Boston.

Haynes: No. Harry left there when he was a teenager. They told me he had knickers on when he went. He was still in high school. I think Duke took him out of school. I think. That's what I heard, anyhow. But he lived around the same – not too far – not too many streets away from where we had lived.

Brown: Your sons – I don't want to neglect them, because they are right now practicing musicians. But we should talk about all your children. Craig's a drummer.

Haynes: Craig's the oldest, yes.

Brown: He played with Sun Ra.

Haynes: Yes. But I think next weekend he's going up to Boston to play with Gloria Lynne, I think.

Brown: Did he study drums with you?

Haynes: He didn't really study with me. He would come and play around a lot. I was usually traveling so much, and he was always busy. But he really wanted to be into the drums. It's hard for a father and son to – on instruments to teach, especially. I'm not a good teacher. I can't teach. A person has to – this is the way I feel about it, anyhow. My approach to the instrument. I don't have the words. I don't have the facilities to teach. I can just try to swing. That has to be within. You have to have – I think. Maybe you can teach somebody to swing, but if you got to teach him to swing, I don't know if that'll

work. I don't know. In the old days we used to say "a natural drummer," because most of the older drummers could swing, but now it seems like a lot of people don't want to swing. That seems to be almost fashionable. So that may be good too, because maybe I'll be one of the ones left – only ones. Like, not long ago I was sitting in with Branford [Marsalis] and them. Branford said, "You swung the [?] to death." So that may be good. Maybe they don't have to swing. I can try to swing.

He's coming along. But I think people expected more out of Craig, because his father, being one of the great drummers.

Then I have one son, Graham, who's younger. He's playing. He's very independent too. He reminds me of Roy.

Brown: A chip off the old block.

Haynes: He says he's now signed with Polygram. He's doing good. He's spending a lot of time in Paris. He's in New York right now, though.

Then my daughter, my great daughter who takes care of all of us, Leslie.

Brown: What's her profession?

Haynes: She married a saxophonist. He plays saxophone, but he's mostly – he plays – he been playing with some of the doo-wop groups.

Brown: What's his name?

Haynes: Randy. Randy Gilmore. He does writing, arranging, and all that stuff too, for some gospel groups.

Brown: But they're right here. He based, what? In Queens, right?

Haynes: Yeah. He lives in Queens. But I think he's associated with a church now in Brooklyn where – with a music segment of the church. Plus I think he was in Washington last week where the Cadillacs got some Hall of Fame thing. He was there for that. Leslie went also. She was very excited about going down there, meeting all the people that knew me. So it's almost a family affair.

Brown: We were – Ken Kimery and I were at the Village Vanguard the other night. We went to see Billy Higgins. Pat Metheny was in the audience. Your association with Pat Metheny – was that though Chick Corea? Or was that – how did that come about?

Haynes: What makes you ask if it was through Chick Corea?

Brown: Just as an audible.

Haynes: I don't think there was no connection there at all.

Brown: Probably none whatsoever.

Haynes: I don't think so. I don't really know what – Pat knew more about me than we had anticipated. He used to listen to me with my groups in Boston way back. I guess he was in school then. He knew certain records I made with Kenny Burrell, and records with McCoy Tyner. He tells me those were his favorite – some of his favorite records. So he was familiar with me back there. I don't think it was no connection at all with Chick at all.

Brown: Yeah, probably not Chick. But maybe through somebody who considers you Papa. Maybe through Jack DeJohnette.

Haynes: Maybe through Jack. It could be. That I wouldn't be aware of. But I know . . .

Brown: What about Jack DeJohnette's first recording? Here he is, a drummer, and he asks – he wants you to play drums.

Haynes: Well, just on the one track where he played melodica. That one. He wrote a song then and he said for me, *Poppa-daddy and Me.* When Jack first come from Chicago, I think I first heard him playing piano. Then – now I was getting a lot of drums. I think I had given him a set of drums at one point. Then, after he started getting stuff, he gave that set of drums to another younger drummer.

Brown: Do you stay in touch with Jack?

Haynes: We talk periodically, when we see each other someplace.

Brown: Another drummer who was discussing your uniqueness was Art Taylor, conducting an oral history with him. He said that there was a night with a lot of drummers – I don't think it was the Gene Krupa event, but it was some other event where there were a lot of drummers. I think it was maybe Gretsch night or something like that. He said, whenever Roy Haynes got – nobody wanted to follow Roy Haynes. He said everybody wanted to get on the bandstand before Roy Haynes got to the gig.

Haynes: I didn't know that. But I do know of one case. Yeah, I won't get into that. Not him, necessarily. That's wild. I've never played Gretsch, so I wasn't – they didn't have to worry about me being on no Gretsch night.

Brown: Right. But maybe – no – I think they were hosting a battle. Was it drummer's night or some battle? Something. There was always – a bevy of drummers would be down there. They'd say, oh shoot, I don't want him to get on the bandstand.

Haynes: They don't have to worry about me, because usually I don't like to be on those drummer things. I was on a few in my time. I know one year I did a tour in Japan. This was in the '60s. This was one of the first groups to go to Japan, as a drum thing anyhow. It was Max, Philly, Shelly [Manne], and myself. The first night we arrived – my first time in Japan – I was hanging out with a Japanese drummer. He was – he had a movie star either girlfriend or wife. We're hanging out going to all these different coffee shops. As you'd go to them, they'd have your records. Whatever records you made, they know you're coming. They have your records there and they're playing it. They had given me this hot sake. Man, my stomach started going. Before you know it I'm sitting in the back of the car. I've got to open the window to get rid of all this hot sake in me. I was weak for two days, the first two days. All these drummers were kicking my butt. But I was weak. Everything that came out me was green. I'm through with it. Oh boy. But I got myself together finally. The tour was very exciting.

Brown: Where are you going now? I know you're doing your own projects. Who's in your band now?

Haynes: Good question. Kikoski. My next gig is in Texas. Dave Kikoski will be there. Dwayne Burno will be on bass. And Donald Harrison – no. Donald's making my summer tour on alto, but Don Braden's going to play tenor with us for this Texas.

Brown: What do you think about the direction of jazz now and drumming in particular?

Haynes: They got a lot of great drummers out there, great young drummers coming up. They got a lot of great younger musicians coming up, but the direction of a lot of the music – it's going different directions.

Brown: You're saying a lot of drummers are not swinging, maybe?

Haynes: I say that? I didn't say that just now. I said that earlier. There are a lot of – there are great drummers, but I've heard music where they say, this is not supposed to swing, or that. I have. So they don't have to swing if they don't care to. Maybe that's the direction it's going. Swingless.

Brown: What about the direction that drumming took – you were talking about Trane. He had that internal heart.

Haynes: I love it. For myself, I love it. You can't beat it. But things are getting a little more synthetic and going other directions.

Brown: Okay. That's perhaps what's going on. What about in the early '60s when Sonny Murray and Andrew Cyrille and Milford Graves, and then later on Rashied Ali – that direction of drumming. What . . .?

Haynes: What about it?

Brown: It didn't seem to have an internal . . .

Haynes: Maybe that's why it's not happening too much now. I don't know. I can't – one thing about me, I'm the last person to try to say something about something, because you'd never know what's going to happen with it. I know once there was a group. They were called – they had a name like the Three Sounds. The drummer used to be a barber. He used to cut my hair in Chicago. When they started, they say, the Three Sounds – I said, the Three Sounds. That name doesn't – they went on to be good – in there – come to – so I can't be the judgement of anything, and I prefer not to be.

Brown: I'm not asking for a judgement.

Haynes: No, but I mean, generally speaking, because people ask me about this. I'm always willing to learn something. Like I listen to certain bass players now, and there's certain things I don't hear. Then something I hear. Like I maybe hear some of the soundboard. I don't know if it's called – hitting with their fingers. And I say, is that in? Is that supposed to be slick? Or what? A lot I've got to learn. You never know what is going to make it. Like there's a certain way now you can play on 1 and 3 that can happen. Years ago, 1 and 3 meant – 1 and 3? Get out of here, man. Or 1. Everything is bap, bap, bap. That's 1. Is that 1? Sometimes I don't even know. There's certain things that were no-nos, that we would never do, way back in the late '40s or the '50s. We would not do.

Brown: That are being done today?

Haynes: Drums? Yes, that are being done today and that can be accepted. But there's certain things that won't fit – a lot of things that are kind of cute that you did years ago that won't fit with that, with certain – so it's hard to. I never thought rap would get as big as it is. It's a big-money thing. And a lot of it's in the pocket. You know what I mean?

Brown: Just looking back on the development of jazz drumming, or maybe swing-based jazz drumming, coming out, since you have the whole perspective, since you were there when it started, and we're here today. You have people who come along who basically shape the direction. I would say that Tony Williams was very important. Who else would you say whose unique style may have been . . .?

Haynes: You mean for drums?

Brown: Um-hmm. Just drums. Or if you want to talk about jazz in general.

Haynes: What do you mean? Some of the older drummers? Or the younger since him?

Brown: I would say since the '50s, since the '60s. Unless you – I'm looking back at the development and looking at who's styles basically shaped the direction.

Haynes: I don't think no one person's style shaped the direction. I don't think.

Brown: Not determined the direction, but helped to shape the direction. For example, looking in the '40s, Bu, Max, Klook, and others of course. Then in the '50s with Philly Joe. Yourself '40s and '50s, but probably more so in the '50s, your style. Then your style spawns people like Elvin and Jack. Jack is very important. To me, I can listen to guys like Peter Erskine and know exactly where he came from. He comes from Jack and Jack comes from you. If you study it stylistically, you could see this lineage.

Haynes: That's something where you could see it. Maybe I don't listen to them enough to be able to tell that. But it's interesting

Brown: People coming out of Tony. You can trace who comes out of Tony, because the whole – a lot of the fusion school comes out of that. But I'm just trying to see if you have a particular perspective on that.

Haynes: No. No I don't. I do not.

Brown: How about on the music in general? On jazz in general.

Haynes: No.

Brown: Since Trane. Let's say, since Trane.

Haynes: It ain't nothing to me. It's a little bit different since Trane. So I'm going to leave it alone.

Brown: I agree too. Okay. That's what I feel. I just wanted to know if you also felt that way.

Haynes: I don't feel – it's hard to hear anything new, because it's hard to try to do something new. I think if it's something new that's going to last, it just happens. I could be very well wrong at that. When you really try to – trying hard to make that go there, and then – then maybe it don't last long. I don't know.

Brown: Has any music that you've heard lately, that's been produced, say, in the last ten years, that has gotten you excited?

Haynes: Sure. I hear tunes by different people that I like. Some tunes, some part of tunes, but a group as a whole – I can't think of no one group that I – I still like a lot of – I go back to a lot of the old stuff. I like some of the writing of the alto player – what's his name? Played with the Messengers. I like some of his writing. He's signed with CBS now [Bobby Watson]. You'll think of it soon as you leave. Anyhow, it's really not – I don't know.

Brown: Any drummers that particularly caught your ear?

Haynes: A lot of them have caught my ear for certain things. A lot of them are really burning with what they do. It sounds good, and chops.

Brown: You mentioned you sat in with Branford. Do you like his drummer, Tain Watts?

Haynes: Tain, yeah. Tain is bad.

Brown: I remember he used to sit up, when I was in New York City, he'd sit up watching you all the time, you and . . .

Haynes: Yeah, yeah. He come to one of the gigs, bow down on the floor. He's beautiful. A very humorous guy. Nice guy too.

Brown: Marvin "Smitty" Smith.

Haynes: Yeah. He's bad. He comes out with some things. They all got it.

Brown: How about all the guys who come out of the Steve Gadd school? [Dave] Weckl . . .

Haynes: I don't know too much, but Steve, Weckl and them, uncanny hands and all of that stuff, but not to me – not too much imagination.

Brown: What about the swang?

Haynes: There's another guy that came with Chick after – that's why we don't really have to go into that – another guy – that stuff that I do, they play good. I like that. That funk. They play that good – there was another guy that went with Chick after Steve that was badder than him. He was bad, oh, bad and humble. You know what his name would be?

Kimery: Brechtlein you're talking about? Tom Brechtlein?

Brown: Tom Brechtlein

Kimery: Tom Brechtlein.

Haynes: Is that the last guy that was with him?

Brown: Who's the guy – you mentioned some other guys too.

Haynes: I saw him down at the . . .

Kimery: You're talking about recently?

Brown: Just name all the drummers that work with Chick. You know them.

Haynes: I guess it would have been last year some time.

Kimery: Oh. You're talking about Gary Novak.

Haynes: I think that's who it was.

Kimery: Yeah. From St. Louis?

Haynes: Yeah, I think that's who it was. He was bad.

Brown: How about Dennis Chambers? Have you heard him?

Haynes: No, I can't – I'm sure I have, but I'm not that familiar with his work. There's so many of them. You know what I say too a lot of times? I say I sure am glad I'm not no young guy coming up now. I swear I'm glad I was there when I was than come through this, because they've got so many – everybody, brrrrryat. I'd pack up the drums. Some of the guys say, brrrrrrrrr, brrrrrrrr. It's out of a clear blue sky, before they get warm. I say,

get the … out of here, man. I say I'm glad I'm the one that just try to swing and get the … off, man. Like I did a thing over there for *Modern Drummer.* Everybody was there. I think Smitty was there, and – what's the drummer that – the guy that went to Switzerland to live? The drummer.

Kimery: [Billy] Cobham?

Haynes: Exactly. I knew Cobham when he was a kid. I think he come over to my house to get something. Two cymbals or something. I forget what it was. Man, he was even there – I played with just – not that set, but another set – just with the cymbals – two cymbals. I said, … . One time I went out with Chick with just that: a flat ride and a crash. Not that same snare, but just that. … went crazy. They looked at all the drummers. They had all this ... We had a sound man with us. This same …, man. Get the … out of here. … had … everywhere. Oh boy. And we got down with this ... We got down. Miroslav Vitous.

Brown: What about when Tony first hit?

Haynes: When Tony first hit?

Brown: Yeah, Tony first hit.

Haynes: Tony, man, ... But I liked the … with Miles.

Brown: Yeah. That's what I'm talking about. When he first hit with Miles.

Haynes: I liked that.

Brown: I know he was doing stuff with Sam – Sam Rivers.

Haynes: But I like that too, the stuff he did with Sam. Later on – now – he had – he said, I don't want to sound like that no more. That's my buddy.

Brown: That seemed to be a new direction too, the stuff with Miles, mid-'60s.

Haynes: You're damn right. Yeah, that opened up.

Brown: Him and – but since then, like you said, since Trane – I guess since mid-'60s, Elvin, Trane, yourself, and . . .

Haynes: I hear a lot of – I guess they did that so much, because that was done. Some … really don't want to swing. Not – I swear, man.

Brown: So you keep basically an acoustic group. Is that true? Or do you – are you into electronics?

Haynes: That's all I've been doing. Let's see – a couple of tracks on – what? I don't know. When I started with the Hip Ensemble, there were a couple – one singer said something. I was getting ready to go in the Vanguard. She said something to the guy down there, to Max [Gordon]. She said, "Roy Haynes ain't playing jazz." I never said nothing to her. I never called her name or said, man, that …, how people can be so … – I don't know – narrow-minded or what?, to say – then another lady that was booking told somebody in Europe. I said, man, these ... But I managed to do it anyhow. Because I had electric piano and all that ... We were playing anything. What we were playing, we were just trying to play. I enjoyed it, all of that ...

I was going to say something. I forget what it was. It don't really matter.

My latest thing I got – I got something coming out next month, live, but then I got something else I just made on Easter. You wouldn't be interested in hearing one track, huh?

Brown: Sure. Of course. Let's do it.

Haynes: You've got to hear that up there though.

Brown: Okay.

Haynes: You don't have to. I don't know. But these button things you push, I don't know nothing about that.

(Transcribed and edited by Barry Kernfeld)