

NEW YORK BRASS CONFERENCE FOR SCHOLARSHIPS

FEATURING:

Herb Albert



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14th ANNUAL BRASS CONFERENCE

*Salute To
Herb Alpert*



*In The Grand Ballroom Of The
Roosevelt Hotel
45th St. & Madison Avenue
At 8:15 P.M.
on Friday, March 14, 1986*

*featuring the
New York Trumpet Quintet*

*and
Master of Ceremonies Tito Puente*

Compiled by: Allan, Elizabeth & Dr. Charles Colin.
SPECIAL THANKS TO: Herb Alpert, Lani Hall, A&M Records, The Wind Player, The
Chicago Tribune, Rogers & Cowan, Inc., Tito Puente, The N.Y. Trumpet Quintet,
Jennifer Paradis-Hager.

Herb Alpert's back, trying to blend new gold and old Brass

By Larry Kart
Night life critic

Imagine how bewildered Herb Alpert must be [though "bewildered" is too strong, too much an East-Coast word for any emotion that might pass through this slightly built, soft-spoken southern California native as he sits there in a collarless, wine-colored shirt that looks so very casual and probably cost him more than most of us earn in a week].

So imagine how bemused Herb Alpert must be. Firmly ensconced on top of the pop-music mountain at one time—in 1966 the mellow-toned trumpeter and his Tijuana Brass sold 13.7 million albums, which is still the all-time one-year record—Alpert then slid quite a ways down the other side. Bored with the music he had been producing and tired of the touring routine, in the early 1970s Alpert suddenly found that he could no longer play his instrument—or as they say in trade, he lost his "lip."

A stint with a good brass teacher, who assured Alpert that his problems were mostly psychological, solved that problem. But in the meantime, changing tastes and his several-year absence from the scene had turned him into a pop-music "nonperson."

The Tijuana Brass? Forget it, baby, that's old sombrero. Better stick to the other end of the business.

The "other end of the business," it should be mentioned, is one in which Alpert has enjoyed success ever since he and Jerry Moss, working out of one side of Alpert's two-car garage, founded A&M records back in 1962 in order to market the first Tijuana Brass single, "The Lonely Bull." From that humble beginning, A&M has risen to "major" status, with Alpert playing a key role in selecting and producing the label's artists, which have included Peter Frampton, the Carpenters, Cat Stevens and such current favorites as .38 Special, the Police, Squeeze and Styx.

But successful though he was as an executive, Alpert still was "consumed by a desire to make popular records again"—that is, his own popular records. And in 1979 his desire was realized when he hit the jackpot with "Rise," a slowed-down disco tune with a throbbing bass line and a haunting minor-key melody that climbed to No. 1 on the charts, surpassing the sales of any of Alpert's Tijuana Brass singles.

Fulfillment city, right? Well, yes and no. "Rise" was more a "sound" record than one that inspired strong audience identification with the person who made it. So Alpert, having risen to the top for the second time, found that, in one sense, there was no "top" there.

"A while ago," says Alpert, "I ran into a bright, young guy who does record-industry research and asked him whether he thought we could have sold more records if we had researched 'Rise' when it was No. 1—trying to find out who liked it and why and who might not have been aware of the record. He said, 'Sure,' so I asked him to do some research on me. And the statistics he came up with were very interesting."

"My group—that is, the 35- to 50-year-olds who know me from the Tijuana Brass days—they think I've retired, that I've dropped out of the business entirely. Most of them didn't even know about 'Rise.' Or if they did, they didn't connect me with it. When it was played for them, they'd say, 'Yeah, I've heard that record—it's Chuck Mangione.'"

"Was that frustrating news? Well, I took it more in the 'that's the way it is' sense and tried to put the information to use. I contend that there's a group of people out there, the 35- to 50-year-olds, who aren't buying many records today. They could be watching soaps or tuning in the all-news stations or maybe they're just passive listeners who are intimidated when they walk into their local record shops and see nothing but stacks of rock-and-roll albums."

"In any case, I believe that they're a group that the record industry has been ignoring and a group we can stimulate if we start . . . not making records for them necessarily but making records that take their tastes into account, records that don't exclude them."

So Alpert's current album, "Fandango" [appropriately released on the 20th anniversary of "The Lonely Bull"], is an attempt to yoke together the audience that made "Rise" a hit and the audience that once bought so many Tijuana Brass recordings.

Not that nostalgia is the name of Alpert's game, even though half of "Fandango" was recorded in Mexico City and every track has a definite Latin flavor. Instead, the music retains the

rhythmic punch and brooding, more mature quality of "Rise" while adding a touch of tuneful peppiness, particularly on the album's single, "Route 101," that could well attract the crowd that loved Alpert when he and they were young.

Perhaps all of this sounds like a cynical, cold-bloodedly calculating move on Alpert's part, an attempt to marry music, memories and market research in a best-selling *ménage à trois*. But even at his most commercial, Alpert has always been an unassumingly honest seller—one of those fortunate few who needn't think about selling out because their own tastes, more often than not, genuinely echo those of the mass audience.

One sign of that honesty is the warmth with which Alpert has always been received in Mexico, where one might think that the Tijuana Brass' diddling with the mariachi tradition would make him as popular as Menachem Begin in Baghdad. But Alpert's unique sound on the trumpet, the sweet-sour, happy-sad quality he coaxes from the horn, apparently does its work on both sides of the border.

About that sound, though, which is what Alpert is all about. How did he find it and how does he retain it, especially when it would seem that its innate innocence would have been lost after years of playing?

"Well," he says, "I think I have two secrets. One is that I know how to produce a record. Most artists are at the mercy of a producer, who tells them that he is going to find the good song and provide the right tapestry behind them. So in the studio those artists are left waiting in the wings for all that to take place, while I'm involved throughout."

"The other secret is that I make music for me. I just try to make records that feel good to make. That's always my starting point. I've never had that 'I'm going to make a hit record at all costs and throw in the kitchen sink if I have to' kind of desperation. That doesn't work anyway. It's like a chick who's trying to be sexy and reveals a bunch of stuff. Either you have it or you don't."

"So one rule that I have when I'm making a record is I don't think. Before I start playing the song, I know it enough so I don't have to look at the music. Then I just allow my imagination to take hold. After I play the first trumpet part and I'm satisfied with it, the other (multitracked) parts I do are going to be different every time."

"People who have tried to copy my sound have written the notes down literally, but I don't think that has much feeling to it. When I play that second or third part, I'm like another person interpreting the song all over again. Also, in the old days I would play the first part and then detune my instrument a bit, so the characteristics would change and it wouldn't sound like a direct unison. But in tune or out of tune, I'm just going for feel all of the time."

But as Alpert's "chick who's trying to be sexy" remark suggests, you can "go for feel all the time" and still come up empty, unless you've got some feeling to start.

So one wonders whether the trumpeter's sweet-sour sound doesn't have some pre-mariachi roots. Does he, for instance, think that there's a Jewish element in his fondness for darkly dramatic, minor-key music? And as for his tone, did he perhaps spend time playing the bugle?

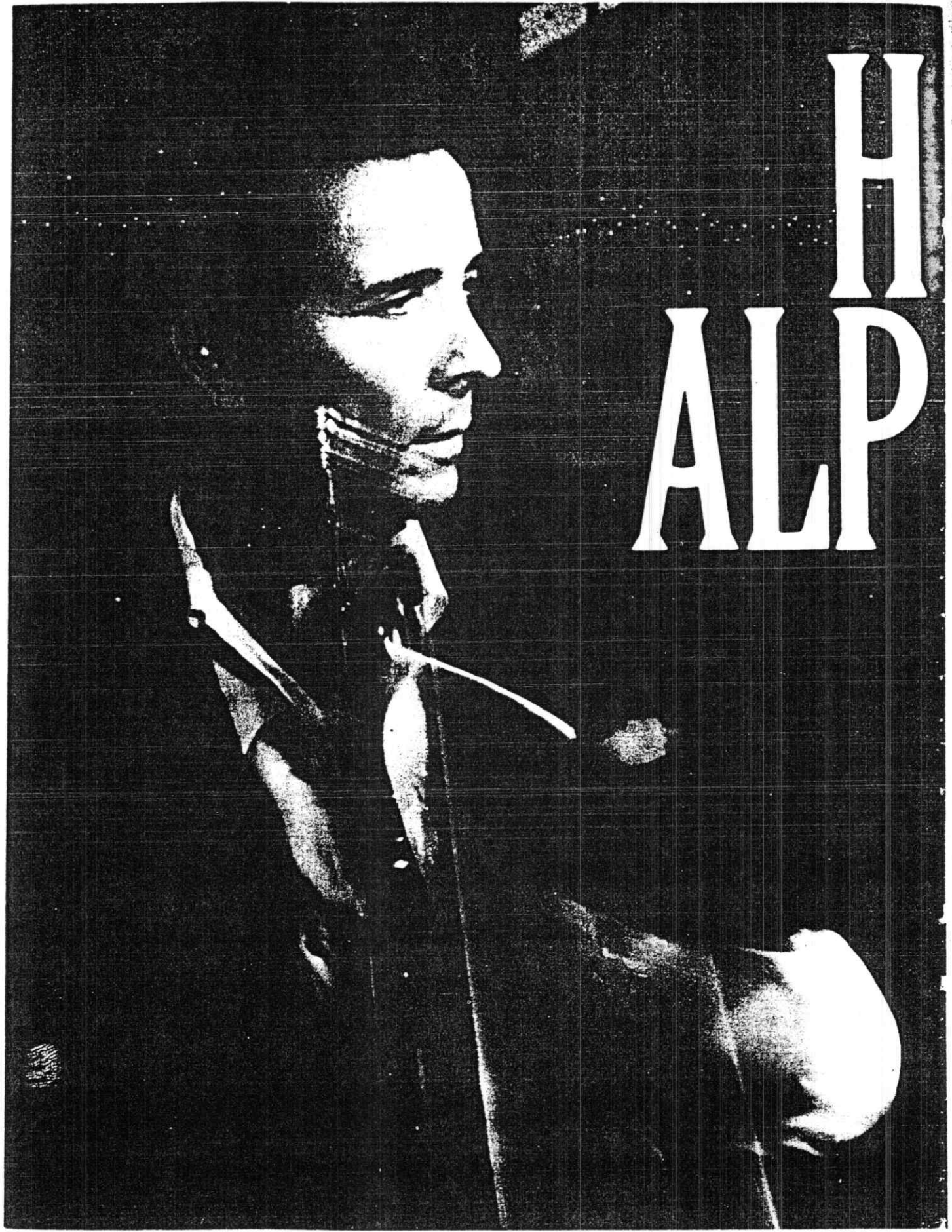
"Well," Alpert says, "I do like minor modes. And when I was in high school, I used to play with this lady called 'The Hillbilly Galitzianer,' who worked the Catskills circuit singing country-and-western music in Yiddish. I did all the Ziggy Elman stuff—the 'fraelichs' and the Romanian tunes—behind her."

"And I was a bugler in the Army. I played a lot of funerals in '55 and '56, watching the flag go up and down. It was kind of a grotesque gig, but every two weeks or so, I'd go to the federal cemetery outside San Francisco and play maybe 25 funerals in a day. Some of them would be just me and the groundskeepers, and I would play up on the hill and watch them fold the flag. It was the most lonely scene imaginable."

With that memory in mind, Herb Alpert sighs. It is, if such things can be judged from the outside, an honest sigh—as honest as most of the music that emerges from his horn. It has been a long time, but hand him a bugle once again and surely he could do one heck of a job on "Taps."



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H ALP

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HERB ALPERT

Nice Guy at the Top

BY ZAN STEWART

The glass-enclosed case on the wall of Herb Alpert's office, in the A&M complex in Hollywood, is full of mementos of the trumpeter's very successful days with his Tijuana Brass. Inside the case are framed tickets of the TJB on bills with Dave Brubeck at the Santa Monica Civic and headlining at Carnegie Hall; an official request for the group to play a command performance before Her Majesty, Queen Elizabeth II, at the London Palladium; and perhaps the fondest memory of all, Alpert in a jovial pose with Louis Armstrong.

Within his office, one sees clutter amidst order. There are two rooms, separated only by a slight arch. The first room has many paintings on the walls, colorful abstracts done by Herb. Art books about Sam Francis, Matisse and Chagall can be seen. On a smallish desk covered with papers, there's a silver trumpet. The second room's back wall is adorned with photos of Alpert's life and career. There's a grand piano, and several stacks of records lying on the floor. KKGQ, L.A.'s (and, as they say, America's) jazz station, plays in the background.

Alpert, whose latest LP, *Wild Romance*, features pulsing back beats and high-energy electronics, is a tall, fit man whose wide, open eyes have a little boy's gleam. His hair is mostly black, with some streaks of grey, and he's dressed in black: rumpled, loosely fitting shirt, cotton pants, contemporary black tennis shoes and socks.

During this conversation, the man who in 1962 founded A&M Records (The 'M' stands for Jerry Moss, his longtime partner and friend) sat in an arm chair, often shifting his weight, tucking his right leg underneath himself, seeking a

comfortable pose. Alpert was warm and open, speaking in a quiet way that had a charm of its own.

WP: *Do you play the horn everyday?*

HA: Yeah. The time varies but I try to get in at least an hour. I play all different kinds of things, but I mainly play jazz now. . .running chords, putting changes together in a logical fashion. It's not easy. You can get so far on your ear, then the rest is hard work. You can tell which guys have put in the time. The notes are right where they are supposed to be.

WP: *Is there a jazz record coming?*

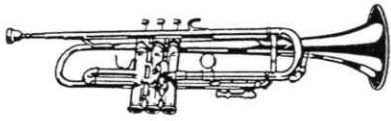
HA: Well, I don't know. It's not going to be mainline jazz. . .it'll be whatever I do. 'Cause I try to be as loose as I can with whatever music I make. I've learned a lot from jazz musicians. Music that really happens is the music that comes from within. It's not the music that's on the paper. There's a certain spontaneity that, I think, needs to happen on a record and when it does, that's what the producers call 'magic time.' That's what I try for.

WP: *Do you have any techniques that you use in the studio to create that optimum?*

HA: Yeah, I try to get the environment right. Cozy, creative people. . .a non-threatening situation. I like to work where it's like a rehearsal and if we get something that's worth preserving, then we'll use it. I don't want to go in with the idea that we have to get something special in three hours time.

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WP: Well, you're not really in that position, are you?

HA: Well, I always tried to set it up that way. "Let's rehearse, let's play, let's fool around and see what happens." A lot of the rehearsals I'd record, and there'd be a lot of pleasant surprises, too. I like that less formal way. You see, I love making records, the process, going into the studio and trying to come up with something that's fun to listen to. . . That's my pursuit. It isn't so much hit records, though I like it that people like what I'm doing.

WP: Was there any special concept for Wild Romance?

HA: Well, I've been approaching the last couple of albums in a different way. I go into the studio with a couple of musicians I enjoy. We talk about rhythms, and then we find a rhythm that feels right. Then we start fooling around with chords, moods, and form. When the chords fall into place, there's a melody that starts creeping in by itself. A couple of changes can produce a melodic flow. So I've been creating songs with that approach and it's been satisfying for me.

WP: Don't you take any music in with you?

HA: Well, I have a lot of incomplete ideas that I've worked up that I catalogue in my head and I can call on them. Say, somebody will play a chord that strikes a memory and I think "Oh, that certain thing would be good there."

WP: What are the elements critical to a good song?

HA: You have to start with a good melody. The melody is the boss. Most producers will tell you there are three elements for a great record: it's a good song, it's a good song and it's a good song (laughs). You have to start with that. Then after the song, you have to have a feel, because, as we know, (sings, with Ellington's melody, while snapping fingers) "It don't mean a thing if it ain't got that swing." For me, it has to be believable, it has to have an element of truth. I think that's why we all responded to Charlie Parker. Charlie had the truth coming through that horn. In spite of the incredible notes that he found, we felt him. There was a sense

of urgency, as if we were tapped into his soul.

WP: Did you hear him play live?

HA: No, unfortunately. Nor Clifford Brown. They really left behind something very special. I think that's the element, in degrees, that you try to capture on record.

WP: You grew up here in Los Angeles?

HA: Yeah, I went to Fairfax High. I grew up playing classical music, and became aware of jazz the last year in high school. I loved Gerry Mulligan's quartet with Chet Baker, Shorty Rogers, Art Pepper. It was right around that time that I started thinking, "How do you

WP: How did you come up with the sound that became the Tijuana Brass?

HA: I'm not sure. It was a combination of a lot of different styles I had heard up until that point. In 1962, I was experimenting in my garage with two tape machines. I was overdubbing the trumpet from one machine to the next, seven-eight times, stacking the parts. This was similar to what Les Paul was doing with the guitar. That essentially was the Tijuana Brass sound. I was playing all the trumpet parts on the record. There was that one particular feel on these records that made them special.

WP: Why did you start A&M?

I love making records, the process, going into the studio and trying to come up with something that's fun to listen to. . . That's my pursuit.

find your own identity as a musician?" What was that about? It's not about copying. Up until that point I was into Rafael Mendez, and so on. I'd listen to my favorites like Harry James but I couldn't see being a carbon copy of somebody else. So I was always in pursuit of my own style, my original stamp. Then I realized that the great jazz musicians were willing to take risks. So I started closing my eyes and letting whatever was inside come out.

After I got out of the Army in 1956, I worked for Keen Record Company and learned the art of making records. The late, great Sam Cooke recorded for them. He was a friend and he taught me a lot. He taught me about feel. He also said the people [the record buyers] are listening to a cold piece of wax and it either makes it or it doesn't. Don't analyze it past that. It doesn't matter whether you're black, white, yellow, green, it's not important. People are listening and it either touches them or it doesn't. So he cut through everything. Prior to that I was listening to everything, the intonation, the echo, like the record had a suit and tie on. Now I just listen for songs to touch me. When I'm recording, when I hear a tape that gives me that feeling, I know I've found something.

HA: It started with *The Lonely Bull* [Alpert's first TJB hit]. Jerry and I wanted to see how long we could hang onto it. [So they formed A&M for ownership of the record.] The word of mouth started and that record just took off. We released it in Los Angeles in 1962 and two days later we heard from a station in Sydney, Australia that it was being played there—somebody had taped it or something—and we hadn't even sent it there. So we set up distribution as quickly as we could.

The idea of A&M was to make every record, all 12 tunes, count. We didn't want the customer to end up buying just the hit and have 11 throwaway songs as a bonus. We wanted to give people their money's worth.

WP: It must have been nice to have Wes Montgomery on the label.

HA: Well, Wes was a real giant. He sat in this chair about two weeks before he died. He was really hot then, very popular. He was thinking he had a feeling for what people were looking for. The conversation ended, we walked to his car and as he was about to get in, he said, "Hey Herbie, when my records stop sellin', let's have this conversation again." (laughs) He was a beautiful guy

WP: *What kind of horn do you play?*

HA: I play a Marcinkiewicz. I play both his horn and his mouthpiece. I think the guy is an absolute genius. I put him up there with Vincent Bach. He's a great craftsman who puts his heart and soul into his horns.

WP: *I notice you keep KKGO on in the background.*

HA: Well, I like listening to jazz. I listen to KKGO and KLON, the one from Long Beach. Yeah, I like them both. I listen to R&B stations, too.

WP: *Who do you listen to when you listen to records?*

HA: I guess I'd have to say Charlie Parker is the guy who touches me the most. He consistently gets me. There's something about what he did that buzzes right in on me. Cannonball, Phil Woods, too. I guess I like alto players. Art Pepper, too. I had an idea for Art. I wanted

to put him in one of our echo chambers and let him free associate. He was a very creative guy who had a soft touch.

The deal is there's something for everyone. You don't have to be protective over the thing. There was more of a threat in the old days, the "I'll cut you" idea. Like when I was younger, I was at a club in town and Ben Webster was playing and I had my horn and he said, "Why don't you sit in?" So I said, "OK, what do you want to play?" He said, "Anything you like." We went around a couple of times and finally he called "Over the Rainbow" here (claps hands very fast) in B natural. I think he had the whole thing worked out just to fry me. But I think for the most part those days are over. It's a giving art form. Besides, it's like a thumbprint. Everybody has their own way of approaching it.

WP: *I noticed you have a picture of Louis (Armstrong) outside?*

HA: Meeting him was a highlight. I used to think that the way a guy played was the way he was as a person. But I found out there were some real jerks who played great. But Louis was just the way I imagined him. A lovely guy, warm, friendly and I loved the way he played. He brought a smile to me, whether he was singing or playing. He played with a smile and he was that type of guy. ■

Herb Alpert Discography

- "Blow Your Own Horn"
- "Fahdango"
- "Magic Man"
- "Beyond"
- "Rise"
- "The Lonely Bull"
- "Whipped Cream and Other Delights"
- "Herb Alpert's Tijuana Brass"
- "South of the Border"
- "Going Places"
- "What Now My Love"
- "The Beat of the Brass"
- "Greatest Hits"
- "Solid Brass"
- "Greatest Hits Vol. II"
- "The Herb Alpert and the Tijuana Brass Four Sides"
- "Wild Romance"
- "Bullish"
- "The Christmas Album"



Now I just listen for songs to touch me. When I'm recording, when I hear a tape that gives me that feeling, I know I've found something.

For More Info on Herb Alpert's Catalogue and World Tour Book:
Herb Alpert's Tijuana Brass
1416 N. La Brea Ave.
Hollywood, CA 90028

Interview with Herb Alpert

Charles Colin: When were you born?

Herb Alpert: In Los Angeles, California, on March 31st, 1935.

CC: Did you come from a large family?

HA: I have one brother and one sister. They both are musicians. My brother plays the drums, and my sister the piano. My dad plays mandolin. He was born in Russia, a little town outside of Kiev. And he had a nice feel on the mandolin. He played by ear. My mother was born in New York; her parents were from Romania. She plays violin. And I was looking for that lead instrument. So I picked up trumpet when I was eight.

CC: Were you pushed into playing an instrument? Did you play it voluntarily? Did you love to play?

HA: Fortunately, the grammar school I attended in Los Angeles had a music appreciation class. The teachers did an interesting thing. They put a bunch of different instruments on a table and each child could go up to touch and blow an instrument of his or her choice. I happened to pick up a trumpet. Of course I couldn't get a noise out of it because I thought you were just supposed to blow air through the hole. I always liked the sound of the instrument.

CC: Did you have basic music training in grammar and high school?

HA: Yes.

CC: What was the name of your grammar school?

HA: Melrose Avenue.

CC: That's in Los Angeles?

HA: Yes, and then I studied for several years with **Pappy Mitchell**. And from Pappy I went to **Ben Klatzkin**, who was 1st trumpet with the San Francisco Symphony.

CC: A very famous man.

HA: A very famous man and a wonderful musician. I loved the way he played. He had a very beautiful sound.

CC: Tell me about Pappy. He just died, you know...

HA: He was a wonderful teacher. He was tough on his students. When I was 10, 11, 12, I was studying with Pappy and one thing he wanted to do before the lesson was to clean the trumpet. It was a ritual with him.

CC: I often did that. I wouldn't teach a student if the horn was dirty or if the mouthpiece was dirty.

HA: Every time?

CC: Every time.

HA: Did you study with Pappy too?

CC: No, but I got to know him a little bit. You know his son **Ollie**, don't you?

HA: Ollie and I wrote a trumpet method book together. It was called *Know Before You Blow*.

CC: Are you kidding or are you serious?

HA: I'm serious.

CC: Could I get a copy of that book?

HA: If you want, I could get you three thousand — cheap.

CC: I'd love one. Tell me about Klatzkin. He was a very good friend of **Schlossberg**. I think he came from some part of Europe.

HA: He was born very close to the area where my father was born.

CC: A lot of great musicians came from that part of the world.

HA: He was a very sensitive musician and a dear man. It was while I was working with him that I thought maybe I had something to offer as a trumpet player. Every now and then he would play when I played. He also liked to put my hand on his stomach. He said, "You need to support the sound. You can't use brute force if you're going to play the trumpet."

CC: Wonderful. He had that old European philosophy.

HA: Yes, and he used to play a high E for me, a real loud high screaming E. He'd take the trumpet quickly from his lips and say, "Look at my lips; no mark at all, nothing."

CC: He was a good friend of **Schlossberg** and also **Harry Glantz** used to talk about him all the time.

HA: He was a wonderful player, and a very gentle man.

CC: Yes, he was. He was the greatest in his field at that particular time. Did he ever tell any of this stories of friends like **Harry Glantz**? Or did he tell you any of the little things that happened to him in his lifetime?

HA: No.

CC: He never told you that he played in the Russian Circus Band or anything like that?

HA: No, I didn't know that.

CC: Yeah, all those guys did. In Europe when they played they had to double up. If they played trumpet they also had to play a string instrument. That was their ritual. Did you know what other instrument he played?

HA: No, he never told me that story. Then I studied with **Louie Mitchell**.

CC: Any relationship?

HA: No, they were not related. Harold was Pappy and Louie was Louie.

CC: Did you study with **Lou Maggio**?

HA: I studied with Lou Maggio too.

CC: He was a very interesting person, wasn't he?

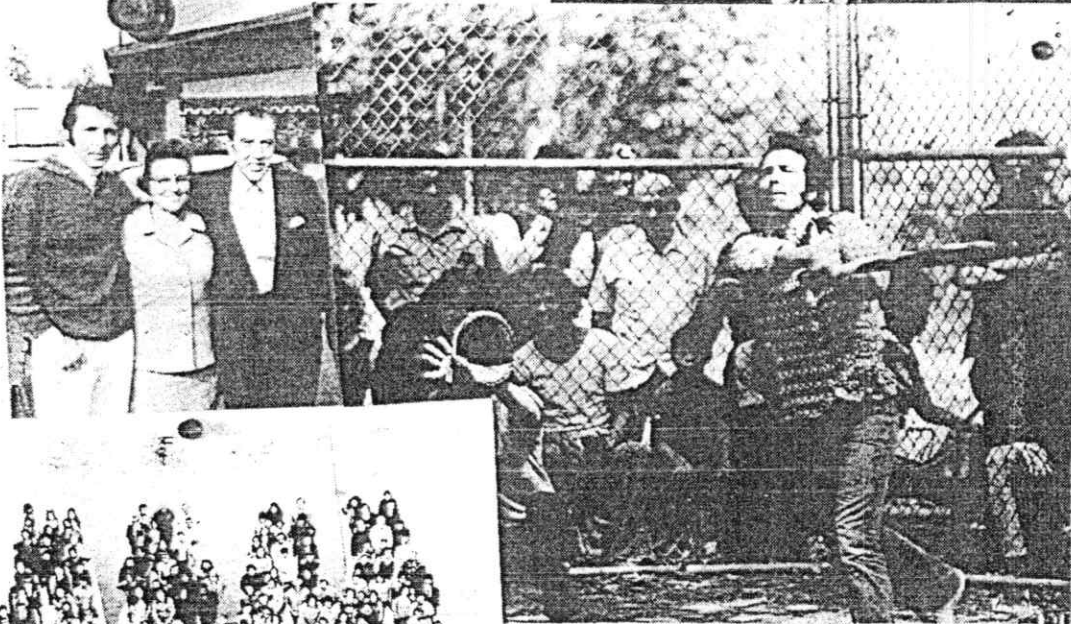
HA: He was a whole different type of trumpet teacher. He had a completely different approach to his method. He wasn't concerned with notes.

CC: He was concerned with method.

HA: Yes. He had a way of working out with the horn. He held notes and did arpeggios, and lots of long tones. He strived for range. And my range increased tenfold while I was with him. I had a good solid high G. Then I realized at that point, I didn't want to play high. It seemed as in that period that everybody was trying to see how high and how loud they could play. I lost interest in that pursuit.

CC: Did you enjoy going the full gamut of the acrobatics of the low pedal C to a high double C?

HA: Well, I never had that big double C, and for a brief moment I enjoyed it, only because I was able to learn something that I wasn't able to do before on the horn.



FRONT COVER:

ASHBOXY



Instrumentals In Chart Surge
Actions Vs. Pirates
MCA That's Entertainment! Tracer
Zeppelin Earn Swan Song Label
Price Adjustments! Cap, UA, 20th
Japan Labels Show Gains
Our New Sense Of Challenge (Ed)

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CC: It gave you a new high, huh?

HA: Yes, it was a different kind of high. But it wasn't what I was looking for. I was looking for my own identity. For a long time I tried to copy **Rafael Mendez**. I was able to play his solos. And then I played like **Louis Armstrong** for a short moment. Next I tried to emulate **Miles Davis** and **Dizzy**. So I tried their styles, including **Harry James**, only to realize that it wasn't going to take me any place. Who wants to hear a carbon copy of someone else? I was in search of my own identity as a musician.

CC: Did you study with any other teachers in L.A.? **Del Staigers** or any of those people?

HA: I took one lesson from **Mannie Klein**.

CC: How did you enjoy that lesson?

HA: Well, I liked it very much. I was a little disappointed because **Mannie** said, "You play fine. Just go play. Don't worry about a thing."

CC: How about **Uan Rasey**?

HA: No. And then I studied with a first trumpet player with 20th Century Fox, **John Kleinman**.

CC: He was a marvelous teacher.

HA: He was a tough teacher. He said I played like I belonged in a girls Salvation Army Band. He used to prance around the room, but he was a great player so he could back it up.

CC: Did you like your tough teacher?

HA: Yes, he was fun. He was a little intimidating though, because he was very opinionated. It was his way or no way. I found it interesting, and I liked him a lot.

CC: Was **Del Staigers** in town when you were studying?

HA: I don't think so. There was the non-pressure system. **Jimmy Stamp** was the teacher.

CC: Did you study with him?

HA: No.

CC: I understand he was a marvelous teacher from what people tell me. Did you play in the high school band?

HA: Oh, sure. and Jr. High School.

CC: What was the name of the high school?

HA: Fairfax High.

CC: And that was in Los Angeles, eh? You had Arbans?

HA: Arbans, Schlossberg, St. Jacome, Charlier.

CC: That's a beautiful book.

HA: I was doing Charlier with **Maggio**, actually. **Maggio** wasn't concerned with accuracy. If he said play, you just played it. Even if you were just slopping over, it was okay with him.

CC: Well, his teaching was kind of a spiritual/mental...

HA: He was a very patient kind of a teacher. There was a picture of a monkey hanging right behind his chair and the monkey had pursed lips. And **Maggio** said, "That is the way you should look. Get as much meat into the mouthpiece as possible."

CC: Did you change your embouchure considerably?

HA: Yes, the **Maggio** method changed it. I'm not sure it changed for the good.



CC: Yes, you can't get a set embouchure doing that, can you? You can't get it set because you're moving around so much.

HA: It seems like it; although there were some great players who studied with him.

CC: Right, a lot of great players. When you went to the University, did you play in the band?

HA: I played in the University of Southern California band, the orchestra and the marching band for a short time until I realized I didn't want it.

CC: Did you find it was devastating to play in a marching band?

HA: Yes. It wasn't that much fun, and I didn't like bouncing around with the mouthpiece.

CC: But you had that experience, didn't you?

HA: In the army I had that experience like it or not. I had that when I playing for the **6th Army Band**.

CC: When did you get into the Army?

HA: That was '55.

CC: Was it the Air Force Band?

HA: No, it was the 6th Army Band. I went to Fort Ord for basic training. Then they sent me to Fort Knox, Kentucky for band school, I was there for about twelve weeks and then I was stationed in San Francisco, Presidio and I was a solo trumpet with the 6th Army Band at Presidio.

CC: You had some real experiences in training?

HA: Oh yes, it was fun. It was a rude awakening, for up until then I was the hotshot in Los Angeles. Everyone pumped me up and told me how well I played. And then I got in the Army and there were guys all over the country that did all sorts of things that I couldn't do on the trumpet.

CC: But you played the lead chair, right?

HA: In San Francisco, I had all those solos down. I could play *La Virgen de la Macarena* backwards. I played a lot of those **Rafael Mendez** solos. I had a lot of flash.

CC: Did you study with **Rafael Mendez**?

HA: No, Rafael studied with Maggio. And that's how I got turned on with Maggio because I heard about the story of Mendez injuring his lip. It was an accident. Maggio brought his lip back to life.

CC: There are various top players in Los Angeles. How are some of the guys you played with?

HA: I really didn't serve my time in a traditional way. I didn't go out with any of the "big bands." And for a brief moment after I got out of the army I started doing some studio recording. And then I realized I didn't want to do that. I didn't want to be so involved playing other people's notes. I didn't want to be conditioned by **THEIR RHYTHMS**. So I started producing records and playing the horn on the side. At that moment I didn't think I was going to be a professional musician. I was more interested in producing records.

CC: That brings to mind a question. You are an arranger and composer. How did you ever get to develop those skills? Did you learn it in school?

HA: I was playing the piano when I was 17. I got interested in getting more than just one note from the trumpet. I wanted to hear and see the chords. Then I started writing songs. I backed into it.

CC: You did your own arrangements, didn't you?

HA: Yes.

CC: Did you have any help? Did **Shorty Rogers** help you?

HA: Yes, Shorty did. And also **Bill Holman**, who was recording his big band at the record company I was working for. Bill gave me some help as well, gave me some books to work with. I wanted to study with Bill but he said, "Man, just go write. The best thing to do, just write and listen to it." You did the whole thing by yourself, more or less.

HA: Not really. The recording end of it, I learned a great deal from the late great **Sam Cooke**. I worked for a record company for a couple of years prior to going off independently with a partner by the name of **Lou Adler**. We didn't have any expertise, so we made our business moves by the seat of our pants. I wasn't trained as a businessman. I left Lou around 1959 and I studied acting with **Jeff Corey** for a year. At this time I was still playing trumpet on weekends, although I was practicing and using the trumpet every day, just to survive. Because I couldn't see myself on road going from city to city by bus. I just wasn't the life I wanted to live.

CC: Did you act in any movies?

HA: I did a lot of sideline work as a musician. I made 25 to 30 movies, holding a trumpet.

CC: Oh, I see. You didn't actually have any speaking parts.

HA: No, that's in the future. Someday. I'm saving that for when I get a little younger.

CC: You're certainly a great achiever, that's for sure. Could you enlighten us about your relationship with the legendary brass friend and teacher, **Carmine Caruso**?

HA: I started to tell you about the A&M partnership with **Jerry Moss**. It all started in my garage in 1962 with a hundred dollars from each of us as an investment. Jerry has the business expertise that I lacked—my weaknesses are his strengths, and vice versa.

I learned how to produce records, and then I was able to combine the two art forms—being a record producer and being a musician. I learned how to make, I think, an interesting record by having both these processes.

CC: Is he still with you?

HA: Oh, sure. Yes. A&M is the largest independent record company in the world.

CC: What part does he play in it?

HA: He's the chairman of the board.

CC: Let me ask you again about your relationship with **Carmine Caruso**.

HA: Well, he's a dear friend now and forever. I met Carmine around 1974. I was having problems playing the horn. It was no longer fun for me to play. I met him through **Bob Finley**, who was playing the trumpet with my group at the time and Bobby used to tell me about him going from Cleveland to New York every Saturday to take a lesson from Carmine, then going home to teach the same lesson to his brother Chuck. So I was real anxious to meet Carmine. Like I said, I was having problems. I had to switch mouthpieces, or I had the wrong horn, or maybe I had something stuck in my instrument. So when I met Carmine, he had me play a second line G.

CC: Six notes, eh?

HA: Before the six notes he had me play a G. Then I played a couple of other things for him. I asked, "What am I doing wrong?" Carmine said, "I can't tell you because if I told you, you couldn't help it anyway." I was really intrigued by this. And I thought to myself, somehow, some way, I was going to get that information out of him. I said, what would you like to drink? So a couple of drinks and about 3 or 4 hours later, I asked the same question. What am I doing wrong, Carmine? He said, "you're trying to play the trumpet with your mouth open." In other words, my lips were apart. He said, "You can't think them together. You have to do these calisthenics." Then he started explaining his method, which as you know has nothing to do with music.

CC: Nothing.

HA: And I really was intrigued by it. It just seemed to make perfect sense, to synchronize your body muscles to move to time. And to do these calisthenics like a prize fighter punching a bag or as any athlete has to train his muscles to perform. It just made perfect sense to me. So I started working with the exercises little by little; I started to see the light. I think he's made some very important contributions to the world of music. And not only musically, for I believe his concept applies to just about everything.

CC: He does wonderfully well with the French horn, too. He does well with all his music. His time concept is very innovative.

HA: The most astounding part of the whole process is that he doesn't play trumpet. He never did and he never

will. He's never touched a trumpet in his life. And he's helped hundreds of trumpet players.

HA: He was an excellent saxophone player. He played with **Lester Lanin**. He has good ears, very good ears.

HA: His first instrument was violin.

CC: That's right.

HA: He played all the reeds. He's a wonderful teacher; he says "There is no right or wrong. Just do it. Don't analyze it. Don't think about it." That takes away a lot of the fear from students, trying to get the perfect note out.

CC: The mere fact that he can conquer fear is 99% of the whole battle, because fear can really tighten you up.

HA: That's right. Over several years I had gotten some bad habits. Not because of the teachers, but there was a period where I became unraveled emotionally and bad habits took over. Then I started repeating these bad habits. Through repetition I learned these habits. So when I asked Carmine about the mouthpiece or the trumpet being wrong, he said, "No, that's not the problem—that's just a piece of plumbing. Don't worry about it." That was a nice graphic description of a trumpet; a piece of plumbing. Now I understand that I am the instrument.

CC: That's right.

HA: The instrument is just an amplifier. I never thought about that because no other teacher had taken that type of look at it. I didn't realize that the lips act as a reed and that I was playing a reed instrument. The lips have to vibrate, and if they don't vibrate nothing is going to happen. Actually, I never thought of it that way. I believe most musicians don't.

CC: Carmine is wonderful with basket cases. When I say basket, I mean people that just fall apart and can't play anymore. He brings them back to life. But the fact is he's never taught music per se; maybe he did in his early life, but when he developed this new concept he stayed right with it. It was all a physical manifestation.

HA: Right. I think it started when he was listening to his father teach his students. They asked questions: where do you put your tongue? How do you breathe? He figured out a better way to answer those questions, by looking at it from the physical point of view. How many muscles are involved? How do you get those muscles to work together?

CC: Did his father allow him to play the saxophone?

HA: No. When his father left the houses, Carmine used to sneak the horn and play. Within a few months, he was a professional! He's an amazing man, and a real giver.

CC: I understand there are times when you take lessons with him over the phone. Is that true?

HA: Sure. I call him every Saturday, if not to take a lesson, at least to say hi to get his vibes. He's very peaceful and extremely positive.

CC: Did you study with him while you were here this week?

HA: No, but we talked about it. We're doing a tape at the moment, preserving Carmine's method on video. Carmine wants everyone to be able to see and understand the method. Every time I watch it, I learn some-

thing from it, because there's always something that says, "Aha, that's what he meant." It's really so simple that sometimes it just passes you by.

CC: And with all of your lessons with him, did you tape the conversations?

HA: I've taped a lot of conversations.

CC: Are you producing the video tape?

HA: Yes, along with **Willie Ruff**. It's going to be sold with his book.

CC: Are you co-authoring the book?

HA: No, that's his.

CC: Let's talk about your approach to the trumpet.

HA: I don't think of the trumpet as a trumpet per se. I think of it as a voice with a sound. That's the way I approach the horn. That's why I think that not having played with the big bands and not going through that door has been an advantage to me.

I liked the sound of **Les Paul**—that multi-tracked guitar sound with **Mary Ford's** voice. I experimented with this sound on trumpet, going back and forth from one tape matching to the next. I created this environment that felt nice. It felt different. That's how the start of the sound of the Tijuana Brass came about. I played all the parts, harmony and background.

CC: You dubbed in all the parts? So you didn't have three or four other trumpet players?

HA: Not on the recordings, no.

CC: How many other people did you use on the records?

HA: I usually used a rhythm section: drums, bass, 2 guitars, and a marimba. And two trombones. Sometimes I used strings.

CC: You sold how many million?

HA: Seventy-two million. And still selling!

CC: Isn't that wonderful! And you've had quite a few hits, haven't you?

HA: The *Lonely Bull* album, recorded in 1962, sold about seven million copies, all told. But the largest album was *Whipped Cream*, recorded in 1965, which sold fourteen million.

CC: Was this your original tune?

HA: No. *Whipped Cream* was written by **Allen Toussaint**. He wrote the song originally for **Al Hirt**, and Al turned it down. Our distributor in New Orleans played the song for me over the phone and I fell in love with it. I hadn't heard anything like it. He sent the demonstration record to me. Three days later I recorded it and it became a hit.

CC: That was still your horn playing on all the parts?

HA: Yes.

CC: I saw your photo in the Benge catalog, and I saw other trumpet players as well.

HA: Well, when I traveled on the road and performed live I needed the second trumpet part.

I did a lot of experimenting with sound. Sometimes I would play in direct unison with myself. I would detune the horn just a little to have the trumpet oscillate a bit, fool around with sound and pitch. Being more concerned with the sound of the trumpet being a voice that I am it being the trumpet, I haven't considered the calisthenics of range. Rather than be involved with tricks, I prefer to make a simple straightforward statement.



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CC: Many trumpet players are more involved with calisthenics and race around the horn, but melodic structure is more important.

HA: I think so; people respond to melody. I think you can play very simply and poignantly as well. I always think about how I used to listen to **Miles Davis** and **John Coltrane** in the little group Miles had. Trane would play a mile a minute, and then Miles would come in and play a couple of notes in the right place, and it was very beautiful. Miles comes in with just three notes and it makes you feel good. So I got the cue from him.

I know of a great number of trumpet players that deserve to be heard. I think the beautiful part of the instrument is that there are so many different ways to do it; the key ingredient is to play with your heart, to do it with love and care and above all to have fun.

CC: Then Klatzkin was right. You have to play a simple and beautiful melody. It makes a lot of sense.

HA: He made me aware of melody.

CC: As a teacher of long-standing, I never could condone a bugle with three valves on it. It's difficult for any brass player to play a melodic strain, to play 32 bars without stopping...

HA: Once you have the technique, it's really tempting to dippy doodle, to play all sorts of things. It's very hard to hold back. It takes discipline.

CC: There will never be another **Harry James** playing in a melodic structure, or a **Billy Butterfield**. These guys were rare people.

HA: One of the most fascinating things is that most trumpets look very similar, and yet there's many unique sounds that have evolved over the years. The **Billy Butterfield** and the **Randy Brooks**, the **Louis Armstrong** sounds. There are many musicians, and each has their own identity. Identity is the key.

CC: How did you come to this melodic point of view?

HA: Maybe I'm a frustrated singer.

CC: Are you a singer?

HA: I had a number one record as a vocalist, "This Guy's In Love With You."

CC: Did you study singing?

HA: No. But I'm a romantic, and I can carry a tune. Good melodies appeal to me; I'm always looking for a good melody when searching out new material.

CC: Do you still practice?

HA: Oh, sure. Everyday. I love practicing. It's part of me.

CC: What kind of a routine do you use outside of Carmine's 6th note regimentation?

HA: I go through Carmine's loud-soft, or the soft-loud, and do a harmonic exercise with intervals, pedal tones. And then I'll run chords: major, minor, etc.

CC: You've got your own routine. Do you follow any set pattern?

HA: No, but I'm working on playing a little freer. I'm in a jazz mood, so I'm looking at chords a little differently on the trumpet. I'm also studying progressions and voicing.

CC: Do you use background records at all?

HA: Sometimes I play with records.

CC: Which kind do you use, the **Jamey Aebersold**?

HA: Yes, I like his product very much.

CC: Great product. Have you developed your own product that you practice with, your own records or tapes?

HA: No, I try not to do a real strict routine, so I don't get bored with it.

CC: When **Mannie Klein** came back after his stroke, an accordion player (who is very famous but whose name escapes me) made some of the standard tunes for him. And Mannie will run along exercising and even do some of the Schlossberg exercises and get back to chordal structure. But he can't practice without some sound there, so he can move around. Is that the way you practice sometimes, or do you just stick to your routine?

HA: Well, it varies from day to day.

CC: You mean to say that every day is a little different with you?

HA: It's a little different, except that I'll usually do a calisthenic if I don't have the time to really practice.

CC: How long have you been doing these calisthenics?

HA: Since '74, when I met Carmine. Every now and then I get an "Aha!", a light bulb goes off and something says "That's the way you're supposed to do it." And the method is rather simple in the respect that he's talking about getting all the muscles involved in playing the instrument to move in sync by timing each movement. Beyond that you really don't have to think about it. You just do them, and keep the air constant and steady.

CC: Do you do a lot of nose breathing?

HA: Yes.

CC: Do you apply your nose breathing to the lyrical structure work?

HA: Well, I'm not sure what I'm doing when I'm playing. I make a rule not to think, to try to express whatever comes through me. So I'm not thinking about how I'm breathing or if I'm putting my tongue in the right place. I might be doing a lot of things I shouldn't.

I try to move the sound around so it's interesting for me to listen to. Sometimes I use lip vibrato. Sometimes I use the hand. Because my motive is making an interesting sounding record and using the trumpet as a tool. So by having the technique of being a record producer, I'm combining the two art forms together.

CC: After years of using the nose breathing, do you switch to mouthpiece breathing, or would that throw you if you did? Or do you notice?

HA: Well, I think I do have that discipline well-developed. But I'm not sure.

CC: When you're in the "hot seat" and blowing, you just forget about the whole thing and just go, right?

HA: Yes, I just go. I go for feel. That's all I try to do. I try to communicate a feel through the horn. And I think that is what the people who like the Tijuana Brass sound like. I think that's what they respond to, the feel.

CC: Once a professional gets beyond the calisthenics in his training, when he's blowing hard he'll go any which direction to get the sound out.

HA: Yes, I think that's the ingredient.

CC: That's the final ingredient—the bottom line.

HA: It is and you've got to be willing to take chances to do that. I know because there's a lot of great players out there that seem to play it safe. They have their stuff packaged. They can produce a particular type of sound.

For me, it has to be emotional. I like to feel the sweat. That's why I liked **Louis Armstrong**. It was HIM coming through the horn. And **Bunny Berigan**... Man, that was HIM coming through that horn. You could feel it.

CC: He was great, wasn't he?

HA: He had the magic.

CC: Do you know **Clark Terry**? Are you familiar with him?

HA: Sure, I know Clark. He's a wiz.

CC: Magnificent player.

CC: What are your thoughts on the "crossover" trend? You see more of it now with players like **Wynton Marsalis**; to be able to do *Carnival of Venice* and jazz as well. The kids coming up are jumping on the bandwagon, too. It's interesting, and I think we're going to get a lot of it from now on.

HA: Well, I like it. It's incredible what Wynton Marsalis can do. I have a lot of admiration for him.

Things have changed. I'm involved with the acoustical properties of the trumpet. I still like the simple trumpet sound. But now with synthesizers, you can make the trumpet sound like any instrument in the orchestra, including drums. I think a lot of the musicians coming up are going to use that as a starting point.

CC: The sound of the trumpet has changed considerably. The vibrato is no longer there; it's a dead sound. It's a whole different concept in this generation, with guys playing Bach 1C mouthpieces with large bore instruments. I've noticed that Wynton Marsalis was playing a 1C mouthpiece, and he had a large bore Bach. And now he's playing a large bore Monet. The sound has changed considerably during the past generation, hasn't it?

HA: Yes, and it's all fun.

A lot of it is because of the acoustical factors. A guy doesn't have to blow as hard as he used to years ago, like with the traveling bands, such as **Stan Kenton's**.

HA: It could be harder. Of course your playing to your surroundings, too. Playing with an amplified bass, an amplified guitar, and an amplified piano and Simmons drums in some cases. You're accommodating a different type of sound, so you naturally want to hear a different sound out of the instrument.

CC: I was listening to **Doc Severinsen** at an ITG concert. It was just him and two or three guitars and drums, and the amplification was such that it was fantastic. You could fill Madison Square Garden with that amplification and just one trumpet. Do you think a trumpet player has to blow all that hard anymore?

HA: I don't think so, if you are playing efficiently.

CC: Do you know Doc very well?

HA: No, I don't but I know he works hard at it.

CC: He sure does.

HA: He happens to live near a friend of mine in L.A. He's always practicing when my friend is trying to sleep! He puts in a great deal of time. I don't think there are any shortcuts. You can be gifted but you have to put

in the time.

CC: With your busy life, do you find time?

HA: Yes, I find time, because I like the challenge. I get a lot of pleasure out of playing. I get an enormous amount of pleasure out of making records. I like the whole process.

CC: What advice would you give to an aspiring trumpet player?

HA: Try to be original.

CC: How can they be as successful as you?

HA: That's a two-point question. I had the American dream come true, but I didn't feel good inside. So I didn't consider myself to be very successful. I think to be successful you must learn how to give and receive love, and follow a path in life that is true to your soul. From that point the music will sing and money will flow.

CC: Well, you've done it all, you really have. And we want you to come to the Brass Conference, because we want to honor you., We hope that you'll be there.

HA: I'll be there for sure. I feel very honored.

CC: Good!



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