

AN INTERVIEW WITH JOE FARRELL

LOS ANGELES, CALIFORNIA
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An interview with saxophonist, flutist and composer Joe Farrell, conducted live at public radio station KCRW-FM in Santa Monica.

[Music: "Inner Space"]

CHICK COREA FROM THE YEAR 1966. INNER SPACE. AND THAT'S A BEAUTIFUL, BEAUTIFUL ALBUM THAT WAS DONE WITH WOODY SHAW ON TRUMPET, STEVE SWALLOW ON BASS, JOE CHAMBERS, THE DRUMMER – ALL OF THESE FOLKS WERE RATHER YOUNG BACK THEN, INCLUDING CHICK.

AND THE GUY ON THE TENOR SAXOPHONE WHO HAD THAT INCREDIBLE SOLO ON WHAT YOU JUST HEARD WAS JOE FARRELL. AND HE'S WITH US RIGHT HERE IN THE STUDIO THIS MORNING. A CLICK OF THIS SWITCH IS GOING TO FLIP SOMETHING OVER HERE, AND WE'RE GOING TO SEE IF HE'S AROUND. ALRIGHT! YEAH.

Yeah. Good morning, Los Angeles.

GOOD MORNING, AND WELCOME. IT'S GOOD TO HAVE YOU HERE.

Yeah! I was listening to the program on the way over from the Valley. I missed part of it when I was coming over the Sepulveda pass. You can't hear it that well there. But you can hear it real good on the Ventura Freeway. And then I could hear it once again on the Santa Monica Freeway.

OH, THAT'S COMFORTING.

Yeah. Alternative music.

YEAH, AT THESE HOURS. RARE, RARE MUSIC SOMETIMES. I'M GLAD YOU MADE IT BECAUSE THERE'S A LOT OF THINGS TO TALK ABOUT. I'M THINKING ABOUT, YOU KNOW, THIS STUFF IS GOING THROUGH MY HEAD. THIS IS BACK IN 1966. HERE IT IS, WE JUST CELEBRATED 1984 –

Orwellian.

YEAH, WELL, IT'S TOO LATE FOR THAT, YOU KNOW, BECAUSE ORWELL ALREADY WROTE THE BOOK!

BUT SERIOUSLY NOW, YOU'RE PLAYING HAS, IF ANYTHING, IN A LOT OF WAYS HAS INTENSIFIED FROM THIS TIME RIGHT HERE. AND I'M WONDERING HOW YOU HOW YOU FEEL ABOUT THAT TIME, 1966. THIS WAS IN NEW YORK, WASN'T IT?

Yeah, well, that was actually the first record I made with Chick. He wrote these compositions and we recorded them. We rehearsed them quite a bit. We used to rehearse in Queens. Chick had this little house. [Laughs] We had this studio set up down in the cellar. And we ran these compositions down, and it was some new music, with some different intervals and different harmonic changes.

HAD YOU EVER HEARD ANYTHING LIKE THIS BEFORE?

Well, the trend at the time was kind of leading toward this, in a way. A little bit more complicated harmony, more advanced melodic structure. As opposed to later on, when with things became simple again: more simple melodies and simpler harmonic changes. But at this point, I think Herbie Hancock was writing tunes kind of like this, not exactly. Freddie

Hubbard was writing tunes in this style. I mean, don't get me wrong. I don't mean to say everybody was copying everybody, but it was kind of a musical trend. And I feel that this was my first opportunity to play something in this genre.

I think Herbie Hancock was writing tunes like this, Freddie Hubbard was writing tunes in this style...it was kind of a musical trend.

YEAH, THAT KIND OF SETTING. WHERE HAD YOU BEEN BEFORE THAT? I MEAN, YOU SAY THIS WAS THE FIRST DATE WITH CHICK – I THINK THIS IS PROBABLY WHERE A LOT OF PEOPLE FIRST CAUGHT YOU WITH THEIR EARS, PLAYING WITH CHICK COREA. BUT I KNOW THAT YOU CAME OUT OF CHICAGO BEFORE THAT...

Well, actually, right. At the same time, in '66, I had joined the Thad Jones Mel Lewis Orchestra, and had made a record called "The Jazz Orchestra". And it was all around the same time. And then soon after that, I joined Elvin. So, maybe this happened a year before. I was kind of around the jazz scene, and just starting to play with different groups and different musicians.

WERE YOU STILL A KID, SO TO SPEAK? I MEAN, HOW MUCH EXPERIENCE DID YOU HAVE PLAYING IN CHICAGO?

I had played, my G-d, I had played jam sessions for some time, I mean, I learned a lot in Chicago. But I already had been in New York for six or seven years and playing as much as possible. And I had three children by that time. And, you know, I had a car. [Laughs] I was getting ready to buy a house in New York City. I was kind of moving, you know, into the music scene and in my personal life, too. So everything was kind of coming together. It wasn't but a

couple of years later that I think it finally really did, you know?

YEAH. THE RELATIONSHIP THAT YOU STRUCK UP WITH CHICK AT THIS TIME HAS BEEN KIND OF A CONTINUING RELATIONSHIP. I HOPE TO PLAY SOME STUFF, IN FACT, FROM LATER TIMES. BUT DID YOU HAVE – WHAT WAS THE RAPPORT LIKE WITH HIM AT THIS TIME? DID YOU HAVE ANY IDEA THAT YOU'D BE PLAYING WITH HIM IN AS MANY SETTINGS?

Well, at the time we played a lot together. Once again, jam sessions, I always have to refer to that because that was the way to play, and learn how to play. And what happened was, I already knew Chick for six or seven years and we had played 1000 times before that, but this was actually the first record we made together. It was his album. I didn't know it was going to lead into a bunch of other records and other associations throughout the years at that time.

HAD YOU ANY IDEA HOW IMPORTANT THIS RECORD IN PARTICULAR WOULD BE TO NOT ONLY HIS STANDING IN THE COMMUNITY THERE, BUT YOURS AS WELL. PEOPLE LIKE WOODY SHAW WITH YOU – THIS WAS A CLASSIC KIND OF A SESSION.

Of course Woody Shaw had come on the scene by that time. He was really young and still an unknown trumpet player. And Steve Swallow I had known for a long time, because I played with him with Paul Bley. I used to play with Paul Bley and Steve Swallow down in the Village on Saturday afternoons. I forgot the name of the place – *Bleecker Street Bar and Grill* or something; I'm not sure that was it. It was more of a coffee shop. And Joe Chambers I had known for a while on the New York scene.

After we did the record, I felt proud to be part of something like that. And musically speaking, it was, I guess you could say, the most harmonically advanced session I had done up to that point.

YEAH, I WAS GONNA SAY...

Well, how would you say it? I hadn't made that many records yet. You know, I had done one the year before with Jackie Byard. "Live at Lenny's on the Turnpike". That was just a Quartet date. It was more or less standards. This

was the first record, you know, with originals and arrangements and –

WHAT WAS CHICK'S SESSION LIKE? IT MUST HAVE BEEN AN EXCITING KIND OF THING. IT WAS IN SOMEONE'S BASEMENT, YOU SAID?

This particular recording session? No, it took place at Atlantic Studios and Herbie Mann produced the record. And it came out originally on his label – *Envoy* or something. I forgot the name. And it was later released on Atlantic. But they gave Herbie Mann a label at that time, and he produced Chick Corea for Atlantic Records. And that's how it took place at Atlantic Studios, right on 61st and Broadway. But what I was saying, the rehearsals and things built up to that, that's what I meant by rehearsing in a cellar, you know.

I think the chord is a Major Seventh with a Raised Fifth – that is the basic sound of this music. That really capsulizes the sound of what was happening then.

I KNOW WHAT YOU MEAN, SOMEWHAT IN TERMS OF THE HARMONIC IDEAS, BECAUSE WHAT CHICK SEEMED TO DO HARMONICALLY WAS, ESPECIALLY WHEN YOU HEAR HIS PLAYING ON THIS ALBUM, WAS TO KIND OF OPEN THINGS UP FOR EVERYBODY.

Right. I think the chord is a Major Seventh with a Raised Fifth – that is the basic sound of this music. I mean, that really capsulizes the sound of what was happening then. A Major Seventh with a Raised Fifth. [Laughs]

THERE'S THAT, AND THERE'S A KIND OF VAMP GOING ON THERE...

A lot of vamps, yeah. But I'm just talking about the harmonic concept. And the sound of the harmony is the way the chord was constructed.

It makes it sound like that. And there's one particular chord I mentioned. Anybody want to disagree with that? [Laughs]

RIGHT. I FEEL LIKE I'M COPPING NOW, THE TIMES WERE CHANGING. I MEAN, IN THE TUNE --

It was kind of tumultuous times, turmoil. The Sixties, you know? Flower Children, Hippies, or Hippies were becoming Flower Children and all that, you know.

DID YOU WEAR BEADS AT THAT TIME?

No. You know what happened to me, was that everybody had long hair and beards and beads and whatever. And I was wearing Brooks Brother's suits. I used to have my suits made in the Village.

YOU WERE TRYING TO GET GIGS, RIGHT?

Well, that's – I mean, then what happened years later, was that I grew beard and everybody shaved theirs!

[LAUGHS] THAT'S THE FATE OF A TENOR SAXOPHONIST.

Late-skee!

REALLY. WE SHOULD PROBABLY GET BACK TO SOME MORE MUSIC BECAUSE THERE'S A LOT OF MUSIC THAT I'M THINKING OF, AS WE AS WE SIT HERE. THE NEXT THING I WANTED TO PLAY WAS FROM A COUPLE YEARS LATER. AND THIS WAS SOMETHING THAT YOU DID WITH ANDREW HILL – THIS WAS A SESSION THAT YOU MAY NOT EVEN REMEMBER. THIS WAS ISSUED JUST LAST YEAR, MAYBE A COUPLE YEARS AGO.

My friend Michael Cuscuna? Right!

YEAH. WITH CHARLES TOLLIVER ON TRUMPET HERE –

Another fine trumpet player.

YEAH. ANDREW HILL ON PIANO. VICTOR SPROLES ON BASS AND –

Billy Higgins.

SO YOU DO REMEMBER THIS SESSION!

Yeah, and I knew that it had never come out. Because Andrew Hill had been recording for Blue Note for a long time there. And so many records that he made – I was really surprised to see and hear this come out, you know, more recently.

YEAH. WELL, IT'S GOOD TO SEE IT AND HEAR IT OUT THERE. ESPECIALLY TO HEAR THE TENOR SAXOPHONIST AS WELL. WE'LL HAVE AN OPPORTUNITY RIGHT ABOUT NOW.

JOE FARRELL IS WITH US. THE STATION IS KCRW IN SANTA MONICA, AND MY NAME IS BOB ROSENBAUM. WE'LL BE CONTINUING WITH MUSIC AND TALK WITH JOE FARRELL. WE'RE GOING TO CONTINUE NOW WITH THE MUSIC BY ANDREW HILL. "DANCE WITH DEATH" IS THE NAME OF THE TUNE THAT WE'RE GOING TO HEAR.

[Music: "Dance with Death"]

ANDREW HILL ON THE PIANO, AND FEATURING THE TENOR SAXOPHONE OF JOE FARRELL. WE ALSO HEARD CHARLES TOLLIVER THERE ON TRUMPET, VICTOR SPROLES ON BASS, AND BILLY HIGGINS ON DRUMS.

"DANCE WITH DEATH". BESIDES THE NAME OF THE COMPOSITION, THAT'S SOME HEAVY PLAYING FROM YOU THERE. THIS WAS THIS WAS A COUPLE YEARS LATER FROM THE TUNE THAT WE STARTED OUT WITH. THIS WAS RECORDED IN 1968.

Now the strange thing is, I go back with Andrew Hill and Victor Sproles to the late '50s. They were Chicago musicians that I formerly met there. And then of course, everybody migrated to New York at different times. I went to New York in 1960. And it was like eight years later, I made a record with Andrew. Andrew was always a fine pianist around the Chicago area, you know. Busy and getting all the jazz gigs along with Jody Christiansen – did you ever hear of him? Piano player?

NO.

There were a couple other guys, another piano player named Billy Green. John Young. Andrew Hill was one of those guys.

And he had gotten into – his compositions on this record, technically speaking just for a moment, were not maybe harmonically as complex as Chick's on that first record, but he was dealing in wide intervals, melodic intervals. And that's what I think was the main characteristic of this music. It was kind of built on a simpler harmonic concept, but the intervals were wider – [Sings] Dooty, Dotty, Dotty – stuff like that. And that's what gave the feeling of this music. Now, Andrew, I always did like his compositions. He had an original flair that I could always identify when I heard him.

And just reflecting now a little bit more on listening to that music, I was kind of into my Joe Henderson bag. [Laughs]

It could be Rudy van Gelder's studio. That particular record sounded like a Blue Note record. It's a certain sound. A lot of it had to do with Rudy's studio.

YEAH, YOU HAD A –

Joe Henderson. My man!

DEEP SOUND, DEEP SOUND THERE. AT THE TIME, HAD YOU BEEN LISTENING TO SOME OF THESE TENOR PLAYERS?

Well, I was kind of influenced. It could be Rudy van Gelder's studio, though. You know, he kind of recorded everybody. Like that particular record to me sounded like a *Blue Note* record. It had Billy playing drums, a certain rhythm, and of course, Rudy van Gelder's studio with that

piano that McCoy [Tyner] played on and everybody else that plays great, Cedar Walton. It's a certain sound. And it really was the *Blue Note* sound. I mean, it typified the *Blue Note* sound, and a lot of it had to do with Rudy's studio. Later on, Rudy's studio became the *CTI* sound, because, you know, Creed Taylor recorded all of his records there. And it was still the same studio, but the sound of the music had changed. Rudy got a little bit more daring with his recording techniques.

A LOT OF PEOPLE MIGHT NOT KNOW THAT RUDY'S STUDIO WAS IN HIS HOME.

Well, he lived there upstairs. But the studio itself was like a high ceiling, all done in wood and stone and brick. With a triangular ceiling coming to a cathedral point. That's the way it was designed.

THE ACOUSTICS MUST HAVE BEEN –

It was kind of like natural acoustics. No echo, so to speak. I mean, it was all natural echo. But at that time, for example, he didn't have a booth for the drummer. The drummer was there. The saxophone player was standing there. I mean, everybody kind of stood and faced each other. When I recorded with the John Coltrane Quartet, when I participated in a record called *African Brass* – I played some parts, you know – it was a whole band in a circle in Rudy's studio. John Coltrane walked into the studio. Each person set up at the four corners, facing each other McCoy, Jimmy Garrison, and he started playing *Greensleeves*, that was their first tune. While this whole band of horns, just sat there and listened. But that's the way Rudy recorded; everybody was just there.

Eventually, he built a booth. And that's how he got that sound like, where the sound was really cleaner and separated. The drummer was suddenly in a booth, the bass player was in another booth. Eventually, we became a whole bunch of booths. [Laughs]

HE'S STILL RECORDING THERE –

Including Juinie Booth! [Laughs]

HE'S STILL RECORDING IN THAT SAME STUDIO?

Yeah, with his advanced, you know, with the more advanced techniques, and a different sound board.

That's how he got where the sound was really cleaner and separated. The drummer was suddenly in a booth, the bass player was in another booth. Eventually, we became a whole bunch of booths

JUST INCIDENTALLY, THOUGH, SOME OF THE FINEST MUSIC, YOU KNOW, THAT YOU CAN HEAR IN THE MUSIC IS RECORDED IN THAT FROM THAT STUDIO.

From that studio. You have to admit that. That piano was really, really identifiable.

YEAH, YOU'RE RIGHT. THE WHOLE SOUND OF THE INSTRUMENTATION WAS IDENTIFIABLE, ALSO AT THIS TIME. 1968. SO YOU HAD PLAYED WITH ANDREW, AND YOU PRETTY MUCH KNEW HIS MUSIC.

I had heard Andrew and I really played a lot with him in Chicago, prior to 1960. But then, during the time through the '60s in New York City, I didn't really work with Andrew that often. Although I saw him a lot. And then he called me for this date one day. But he used a lot of musicians, because he had a deal with *Blue Note*. I think he was making three, four or five albums a year. A certain kind of a deal he had. I didn't really understand it. But it was a lot of product. And like I say this record didn't come out at the time. It came out a couple years ago.

YEAH, RIGHT. IT WAS HELD RIGHT UP UNTIL A COUPLE YEARS AGO. HOW DID A SESSION LIKE THIS GO? I MEAN, THIS MIGHT HAVE BEEN A TYPICAL SESSION FOR YOU AS A MUSICIAN IN NEW YORK. WAS THIS WAS THE ATMOSPHERE AT THE TIME, THE KIND OF THING WHERE YOU WOULD GET THE MUSIC BEFOREHAND, AND STUDY IT? OR YOU JUST WENT THERE AND 'HERE IT IS', YOU KNOW.

You know, Francis Wolff and Alfred Lion that owned Blue Note records had a certain – what would you call it? Well, here's what you did. On Monday or Tuesday, you rehearse in New York City at Lynn Oliver's – that was the name of the studio. You rehearsed, say Tuesday, Wednesday and Thursday and one of the things they brought were sandwiches.

That was a big thing at the rehearsal: sandwiches and Cokes, you know, sodas and sandwiches, and you rehearse the music for three days. On Friday, you would go out to Rudy van Gilder's studio, which was across the bridge in Englewood Cliffs, New Jersey. And you'd make the album in one afternoon. I would say 80 or 90 percent of Blue Note records, all those quintet dates, you know, Hank Mobley and Freddie Hubbard and Herbie Hancock, yeah, all of them were basically done that way. Three days of rehearsal in New York City. Like, two three-hour rehearsals each day. And then one solid day, an afternoon, like 12 till six, to finish the album. And that was the way Blue Note did it. I mean, unless maybe it was a bigger band, where they may have rehearsed more or did more sessions. But Blue Note sessions were all recorded in one day, two sessions.

NICE.

Or say 80 percent. Maybe more were recorded over two days.

A NICE TIME. AND A NICE PLACE TO BE AS A MUSICIAN. I IMAGINE THERE WAS PROBABLY A GREAT DEAL OF CAMARADERIE THAT WAS BUILT IN THOSE REHEARSALS AND IN THOSE SESSIONS.

That's what was happening. That was the way the music got together. That way, you wouldn't waste time in the studio. And you just go in on

that one day and make the record because you'd been playing the music all week.

YEAH. I MEAN, IN THIS TOWN, SO MUCH OF THAT MUSIC IS JUST THROWN AT YOU AS YOU DO IT.

Well, I've done dates like that, too. And I've done days where I've rehearsed weeks, and I've done dates where I've played the music with a set group for months and months and months, and then just go in and record it. Then I've done dates where you just go in, no one knows what's going on and you just make an album that way too. So I mean, there's been all kinds of different approaches. But that was the Blue Note style of the '60s.

That was the way the music got together. That way, you wouldn't waste time in the studio. You just go in and make the record because you'd been playing the music all week.

NOW, WE'RE STEPPING UP HERE. I'VE GOT AN ALBUM THAT I GUESS ONE OF YOUR FIRST AS A LEADER? AM I RIGHT?

This is the second album I did for Creed Taylor.

"OUTBACK".

Yeah. The first record was called just 'The Joe Farrell Quartet'. And then this record was my second album. Being that I had worked with Elvin Jones from the late '60s, I wanted Elvin to play on my record. And being that I had worked with Chick on his records, I wanted Chick to be on my album. So, kind of doing each other a favor, you know. And I always liked the way Buster Williams played. So that's how that this record came about.

THIS IS "OUTBACK" – WHY DON'T WE HEAR IT AND THEN WE'LL TALK A LITTLE BIT ABOUT YOUR PLAYING WITH ELVIN TOO. I'D BE INTERESTED IN HEARING MORE ABOUT THAT.

THIS TUNE IS "SOUND DOWN", FROM JOE FARRELL'S ALBUM ON CTI RECORDS, "OUTBACK".

[Music: "Sound Down"]

[Music: "Puttin' It Together"]

TELL US A LITTLE BIT ABOUT THE ELVIN JONES TRIO.

So, the original band was Wilbur Ware, the late Wilbur Ware, on bass, Billy Green on piano, Elvin Jones and me. And then, the keys kept breaking on the piano and the guy would never fix the piano. One night, McCoy Tyner came in and played, so it was Elvin, McCoy, myself, and Wilbur was playing bass. McCoy made the piano sound like every key was there. I mean, it was incredible.

Eventually we decided to get rid of the piano. And I told Elvin, I said, 'Why don't you call Jimmy?' You know, 'Let's play with Jimmy Garrison.' He said, 'Well, well...' this and that. Alright, so eventually we call Jimmy Garrison and the Trio formed: myself, Elvin Jones and Jimmy Garrison on bass.

Recently when I was in Europe, I ran into Roberta [Escamilla] Garrison, Jimmy Garrison's widow, you know. I hadn't seen her in like 10 or 15 years. And we talked a lot about old times, how it was with Jimmy playing, and how she felt about the music and her relationship. Because, you know, she divorced him and then just before he passed away, the night before, she remarried him. Far out scene.

OH YEAH.

And then the very next day, Jimmy passed away. Elvin called me up and he says, 'We've got to go play for Garrison.' And we had Reverend [John Garcia] Gensel, a Reverend in New York City. We went and played at his church a couple of days after that.

But it was nice to see Roberta, I hadn't seen her in a long time.

WHERE'S SHE LIVING NOW?

She lives in Rome. She's a dancer and she works there. And you know, she's happy. Yeah, it was really interesting.

I DO WANT TO TALK ABOUT EUROPE IN THE NEXT FEW MINUTES. BUT, JUST FOR THE SAKE OF SOME PERSPECTIVE FOR LISTENERS: NOW, JIMMY GARRISON, ELVIN JONES, MCCOY TYNER, YOU MENTIONED. WHEN WAS THIS, IN 1967 –

'67, '68. That period.

Just like every other tenor player and saxophone player – everybody wanted to play with Elvin. I mean, that was the thing.

THIS WAS BASICALLY THE SAME RHYTHM SECTION THAT COLTRANE HAD IN THE EARLY PART OF THE 1960S.

Right, except that McCoy had his own band at that time. Jimmy wasn't really doing all that much around New York. He was teaching. And he had tried to get a band together but wasn't too successful. And so I thought it would be a heck of an idea. And it worked. And what we did is, we made that first record called "Puttin' It Together". And that's when I won the Downbeat Poll! When I was with Elvin, I won the Downbeat Poll on tenor saxophone, flute, and soprano at different times.

DID YOU FEEL ANY 'SHOES TO FILL' AT THAT POINT?

Well, of course, after hearing the John Coltrane Quartet for all those years, I always wanted – just like every other tenor player and saxophone player – everybody wanted to play with Elvin. I mean, that was the thing. I felt that that's what I wanted to do! As far as me feeling that I had to fill any shoes, it wasn't that as much as it was just to have the opportunity to play with Elvin

Jones. And I knew that if I played with Elvin that he could take me to greater heights than before that time I hadn't, I wasn't able to reach. And so it fulfilled that in my playing.

CAN YOU DESCRIBE WHAT...

Well, the best way I can describe it is, the way Elvin plays the drums is the reason John Coltrane sounded the way he sounded. Okay? I mean, Elvin Jones is as much of an influence of the sound of the John Coltrane Quartet, as John Coltrane was. The way he plays makes you play certain phrases. Occasionally, I would find myself playing those same phrases, because of the spaces and the feeling that Elvin played, see. I mean, you almost had to play that, or that was the most logical thing to play. And someone could say, 'Well, he sounds like Coltrane', you know? Not that I was trying to sound like Coltrane, but it just led you in that direction. So that's what I discovered playing with Elvin. Secondly, the intensity was incredible. It started at such a high level and progressed to outer space.

YOU PLAYED ALL OVER THE WORLD WITH THESE FOLKS, WITH ELVIN, DIDN'T YOU...

After Pookies Pub, we went to the Vanguard. That was our big jump from this small little club to the Village Vanguard. And then we started to play around the States. And we went to clubs in different cities like Chicago, etc. And we went to Europe, Canada. That was about it.

BUT THERE IS EUROPE YET – YOU JUST GOT BACK FROM EUROPE.

Yeah, that was a nice trip. Tenor Madness! Joe Henderson, Bob Berg and myself on tenor with Herbie Lewis and George Cables. And Louis Hayes on drums. We had a heck of a time.

YOU WERE ALL OVER THE PLACE...

Well, that particular band played in Spain for nine days. And it was sensational.

AND YOU WERE TALKING ABOUT SOME OF THE CROWDS THERE. PEOPLE WOULD PROBABLY BE INTERESTED IN THE SIZE OF THE CROWDS THAT WERE COMING OUT.

Well, on Saturday night in Madrid, it was the Joe Farrell-Joe Henderson All Stars, that's the way the band was billed, it was supposed to be everybody's name. And the other band was Chick Corea and Gary Burton with a string quartet. And we played in this huge sports complex that seats about 10,000 people. There were about 8,500 people that night. It was a huge audience. For Jazz!

We played in this huge sports complex that seats about 10,000 people. There were about 8,500 people that night. It was a huge audience. For Jazz!

YEAH. SOMETHING THAT IS KIND OF A LIMITED ENTITY OVER THERE, IT REALLY IS.

Well the Spanish audience was great. I loved it. I mean, they were very responsive to our music, and I thought it was terrific.

THAT'S GREAT. BEFORE WE ACTUALLY CUT TO THIS TO THIS TUNE HERE, WHICH WE'RE GOING TO DO IN SECONDS. WHAT ARE YOUR PLANS FOR THE IMMEDIATE FUTURE?

Well, I'm going to do more of what I've been doing. I'm not working around Los Angeles all that much. But I am going out and playing with various and sundry groups throughout the country. I'm going to Canada. And what I do is I go out as a single and I play with local rhythm sections or All Star bands, whatever you want to call them. And I'm going to do the same thing in Oregon. So my next two things that I'm doing immediately within the next three weeks, is I'm

going to Oregon for a week. And then I'm going to Canada for three weeks.

GREAT. WELL, I'M GLAD THAT YOU COULD STOP BY BEFORE YOU DO THAT, AND HOPE THAT WE CAN GET A CHANCE TO TALK TOGETHER AGAIN. THERE'S ALWAYS A WHOLE BUNCH OF STUFF TO TALK ABOUT WITH JOE FARRELL.

I always enjoy coming. KCRW!

WE HAVEN'T EVEN GOTTEN INTO IT YET!

Really.

IT'S AMAZING. WE'RE GOING TO FEATURE SOME MORE RECENT MUSIC FROM JOE FARRELL, FEATURING GEORGE CABLES AND JOHN DENTZ, AND JOE WANTED TO COME UP WITH A STANDARD. 'YOU STEPPED OUT OF A DREAM'. THANK YOU AGAIN, JOE.

My pleasure.

JOE FARRELL, TENOR SAXOPHONE.

Goodnight.

[Music: You Stepped Out of A Dream]

YOU'RE LISTENING TO KCRW IN SANTA MONICA, 89.9 FM. WE'RE A COMMUNITY SERVICE OF SANTA MONICA COLLEGE. YOU'VE BEEN LISTENING TO 'STRICTLY JAZZ'. STAY TUNED FOR THE NEWS. TOMORROW NIGHT STRICTLY JAZZ STARTS AT MIDNIGHT.

Joe Farrell passed in January 1986. Learn more about him and see a detailed discography on Wikipedia:

https://en.wikipedia.org/wiki/Joe_Farrell

Bob Rosenbaum has photographed and documented the art and lives of eminent musicians and artists for over 35 years. He has worked as a jazz programmer, host and producer at U.S. public radio stations WSKG-FM, KPFK-FM and KCRW-FM.

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