

Copyright Statement

The Hamilton College Jazz Archive has made a reasonable effort to secure permission from the interviewees to make these materials available to the public. Use of these materials by other parties is subject to the fair use doctrine in United States copyright law (Title 17, Chapter 1, para. 107) which allows use for commentary, criticism, news reporting, research, teaching or scholarship without requiring permission from the rights holder.

Any use that does not fall within fair use must be cleared with the rights holder. For assistance in contacting the rights holder please contact the Jazz Archive, Hamilton College, 198 College Hill Road, Clinton, NY 13323.

Jerome Richardson

Jerome Richardson has been a first-call reed man on both the East and West coasts. He was born on Christmas Day in 1920 and grew up in San Francisco. He started on the saxophone at an early age and was influenced by Johnny Hodges and Benny Carter. By the age of fourteen he was working professionally and he added the flute to his arsenal of instruments. His Navy experience included work with alto great Marshall Royal and he joined Lionel Hampton's band in 1949. His flute solo on the Quincy Jones arrangement of "Kingfish" is often credited with being the first jazz flute recording. Jerome moved to New York in 1954 and found work with Oscar Pettiford and in various T.V. shows. He also lent his vocal talents to R & B productions at the Roxy Theater. His first album was recorded in 1958 and he's worked as a sideman with numerous jazz stars. Jerome was an original member of the Thad Jones-Mel Lewis Orchestra and a favorite of Quincy Jones, who employed his identifiable sound on the albums "Walking in Space" and "Gula Matari." He resides in New Jersey and works in various groups in the New York area, including the Slide Hampton Big Band.

Jerome was interviewed in New York City on March 9, 1996 by Monk Rowe, Director of the Fillius Jazz Archive.

MR: We are filming today for the Hamilton College Jazz Archive and it's my great pleasure to have one of my favorite saxophonists, Mr. Jerome Richardson. Welcome.

JR: Thank you very much.

MR: You've made a living on both coasts, a couple of times.

JR: A couple of times? Well I guess you'd call it that. When I first started I was born and raised in Northern California, and I've played in and around San Francisco and so forth.

And I finally joined Hamp's band and came back here and saw what New York was like,

30 and went back and then came back here again. I said it's time for me to come to New
31 York. So it worked out, well it didn't work out too well in that my wife and I could not
32 agree at that time, and so she didn't want to come to New York, and I said well—
33 MR: You needed to be here.
34 JR: Yeah.
35 MR: The scene at that time, was this late fifties or early fifties?
36 JR: Maybe '53.
37 MR: A lot of recording going on?
38 JR: Yeah, there was a lot of recording and there was a lot of music. And where I was there
39 was not much, I'd done everything there was to do in San Francisco. So I knew I had to
40 get out of there. And I wanted my wife to come, she wanted to stay with her family. I
41 said well okay.
42 MR: When you got here, you started doing some combo work, and—
43 JR: Well I did some combo work earlier on. I played the Apollo Theater and the Savoy and
44 different places, you know. I mean you pick up a job here and there so you pick up
45 whatever you can. Then I was doing, let me see, I was working at Minton's Playhouse
46 with Kenny Burrell. Sometimes I worked there by myself, sometimes I worked with
47 Kenny, sometimes Kenny would work with me, and we shifted off. So about two weeks
48 before Christmas we got fired, I mean they were closing the place or whatever. I said uh
49 oh. And my wife, my second wife, was then pregnant with my daughter. And along about
50 that time she had the baby, and I said now what am I going to do? But somebody came
51 by and called me and said they needed a rock & roll saxophone player, and a rock & roll
52 singer, to sing some rock & roll blues at the Roxy Theater. I said you got it.
53 MR: I can do it.
54 JR: So I went in there for two weeks and ended up staying there two years. And then I made
55 contacts through there and I started doing a lot of recording around town.
56 MR: That's great. When they said "rock & roll blues" what exactly did they mean? Heavy
57 rhythm & blues?
58 JR: No it wasn't rhythm & blues, it was rock. They had, well they had the rock rhythm things
59 under it, and so I sang whatever blues they gave me. And that was good enough for them.
60 They weren't that well versed in rock music anyway. So it was all right with me. At the
61 time, I needed the job.
62 MR: Right. You needed the gig. When did the quartet with, was it Oscar Pettiford, come
63 about?
64 JR: Oh, those days were also before the Roxy. I came in town, when I came in town I met
65 Oscar Pettiford, oh, some years back in San Francisco. And I heard he was working at the
66 Bohemia, so I went there, you know, went by there, and we talked a while and he said,

67 “You want a gig?” I said, “Yeah.” He said, “I need a saxophone player.” I said, “You got
68 one.” So I started playing there with him. And I always have to tell this story, because it
69 is, I think it’s a funny one. One time, finally, I was doing a little bit of recording around
70 there. And this record date was going to have me be late to the gig, to Oscar’s gig, see?
71 So I told Oscar, I says, “Oscar, I’ll be late, I won’t be here until the second set or
72 something.” He says, “Okay, it’s okay.” So I did the date, came back and here was this
73 alto saxophone player playing his ass off. I said, “Oh, shit, I just lost my job.” Guess who
74 it was? Cannonball Adderley. And that’s how we all connected up to do his first album
75 and so forth.

76 MR: I think I’d read about that. They said that the saxophone player was late or something,
77 and Cannonball sat in. And what was the tune that they called, not “April in Paris,”
78 something else. And they did it really up, you know, to see if he could handle it. I guess
79 he handled it.

80 JR: He did.

81 MR: As a matter of fact I’ve got a picture of one of his greatest hits records, and you’re on it
82 playing tenor.

83 JR: Yeah? Well in those days I came there playing tenor. What had happened with me, when
84 Charlie Parker’s shift was up I was in San Francisco and I heard all the stuff that Charlie
85 was playing, and he messed up my mind just like he messed up everybody’s mind, and I
86 was playing alto then. I said I can’t do this, much as I love Charlie Parker, I just can’t —
87 everything I played on the alto sounded like Charlie Parker to me. So I said no, I’ll play
88 tenor. So that’s how I started playing tenor.

89 MR: Because there was maybe a little more room for your own thing in there?

90 JR: Well not so much so, there was not much room for alto saxophone players in those days.
91 Not even now you know as far as popular saxophone, they always want tenor. So I
92 started playing tenor. And that’s how I came here, playing tenor. So everybody thought I
93 was a tenor player, but I never was.

94 MR: So as you got into the New York scene you started getting your name around and you get
95 more calls—

96 JR: Yeah, I got very busy. I played flute, all the flutes and a little clarinet and all the
97 saxophones. And it was easy to work with the guys — that’s another one — if the kids
98 were to listen to this, as far as I’m concerned, the idea is to get along with your fellow
99 musicians. If you’re hard-nosed and you’re always at odds with someone, or even behind
100 the booth, the people who are recording you and all that kind of business, the main thing
101 is to get along with people. You make it a happy day, you have a happy time doing it, and
102 you just will enjoy it.

103 MR: Yeah. They can hire you for your attitude as well as your musicianship.

104 JR: That's right. If you have it. I've known a lot of musicians who've had bad attitudes, great
105 players, and nobody wanted them.

106 MR: So a couple of years after you got here — we did find your — there you go with the alto
107 flute.

108 JR: Yeah. Let me see what was on that, yeah, "Midnight Oil."

109 MR: Notes by Ira Gitler. You had a nice band on that with Hank Jones and your friend Kenny
110 Burrell.

111 JR: Yeah. Jimmy Cleveland, Hank Jones, Kenny Burrell, Joe Benjamin and Charlie Persip on
112 drums.

113 MR: What was it like in the studio for an album like this? Did they give you a day, a couple of
114 days?

115 JR: In those days it was done in one day. You might get a double date out of it, but it was
116 done all day long. I should have said — I said "Midnight Oil" — see I should have said
117 "All Night Long." Well there's another one I did called "All Night Long" anyway. I
118 should have tried to be different with the music on that.

119 MR: How so?

120 JR: Well it was a different approach. I was playing alto flute in some, harmonically it was a
121 different approach. And it was what you might call esoteric. And it didn't catch on very
122 well because they couldn't tell whether it was commercial or good jazz or one of those
123 things.

124 MR: It was in the cracks, right?

125 JR: Right down the middle you know. Although Prestige wasn't doing anything about
126 advertising and promoting no one's record at that time. I used to say they used to go up
127 on the Empire State Building and throw all the records off, and the one that ended up on
128 the edge on the ground, that's the one they'd do something with. So you know they didn't
129 do anything with anything, you know.

130 MR: That's quite a marketing philosophy. Well you recorded one of the first flute solos, didn't
131 you? With Lionel Hampton?

132 JR: I think so. There is controversy about that one. This was back in 1949. Quincy Jones
133 wrote a piece called "Kingfish." And that was an odd one too in that we were rehearsing
134 that and there was only I think about eight or ten pieces playing that particular piece. And
135 my wife called, we were in I think Kansas City or somewhere, and my wife called from
136 Berkeley. And I told Bobby Plater I said, "Bobby, play my part." And I was playing alto
137 in the band at that time. And so I talked to my wife and I came back and I picked up my
138 flute and went over to the trumpet, transposed and played the melody with the trumpets.
139 And Quincy said, "That's it." Because it was a new sound. That's how that sound got
140 there, plus I played the flute solos too. And so I heard, much later, that Herbie Mann was

141 supposed to have done the first flute solo, or Frank Wess. So I don't know. I don't know
142 when they came out with it.

143 MR: Because the things always weren't released as soon as —

144 JR: At the time, yeah.

145 MR: '49, that's pretty early for that.

146 JR: So I don't know, I do know they said, I heard that it became quite a piece after it was
147 released you know. So they said, "You'd better get back to New York." Well at that time
148 I was still on the West Coast.

149 MR: Tell me about this picture we were just looking at of your European excursion with
150 Quincy.

151 JR: Quincy Jones. That was the show called "Free and Easy." I think it was in 1959, 60. And
152 we went over there with the show, which failed in Paris, and that picture, well that's not
153 the way we were sitting in the show, but that picture is the background, it's what the
154 show was built on. We only had two, I think there was only one scene set up. The show
155 was two hours long and it stayed that way. But we were grouped back and on each side,
156 and I think it was one of the first times. Also the jazz band was playing on the stage with
157 the actors and dancers and so forth. And we were playing very soft and it was like stereo.
158 And so that, and also that was a great band too, besides the fact, after that failed, we
159 barnstormed around Europe and all-in-all I guess we were together from beginning to end
160 about ten months like. And we were broke, but had a good time.

161 MR: Might as well be in Europe and be broke and see something new I guess. It's not easy to
162 keep a group like that together I would guess.

163 JR: Well there was nineteen people in that band, and nineteen different kinds of people.
164 Different thoughts, different feelings about everything. But when we got together we
165 were like brothers and sisters. But after that, it went — sheeeew — you know, find us.

166 MR: I guess I wouldn't want to be the road manager.

167 JR: Well no, the thing about it is we would come in on time, we would get the bus and so
168 forth and so on and do everything we had to do, on time. There was only one person you
169 had to go and find and that was Budd Johnson. But God rest the dead, he was such a
170 beautiful man, a beautiful player, but he would drink a little bit. So he would get juiced
171 and not show up or something you know. But I think he was the only one there that
172 disturbed anybody.

173 MR: Well Quincy must have been fond of your playing, because I have here one of his great
174 records, and —

175 JR: "Gula Matari" or something?

176 MR: This is "Walking in Space."

177 JR: Oh, yeah.

178 MR: And I have to say that the soprano sax that you played on this one tune here, "I Never
179 Told You," was just gorgeous. Do you remember that recording?
180 JR: No.
181 MR: Well it was great.
182 JR: I remember one time I did Dizzy Gillespie playing [scats].
183 MR: Oh, yes, "Manteca?"
184 JR: "Manteca." And I played a soprano solo in the middle. And they were trying to decide
185 how they would play it, and I told Quince I said, "Why don't you do it in six?" So he did
186 it in six, and then put strings behind it. So it sounded good. Even I have to say so.
187 MR: Yeah. Well that's a beautiful record. And your soprano playing is gorgeous. Roland Kirk.
188 JR: "I Never Told You So." Do you know how it goes?
189 MR: It features Toots Thielmans on the harmonica.
190 JR: Yeah, but I wonder, I can't remember how it went.
191 MR: [scats] I can't really sing it. But there's a spot in the middle where you do a really lovely
192 soprano sax. Trust me. You should listen to it.
193 JR: Yeah, I've got a lot of LPs I've got to get rid of. Since I moved back here I moved all my
194 stuff from Los Angeles, and I had a whole house full of stuff. I've got about six boxes.
195 MR: Well you know, the Hamilton College Jazz Archive would be glad to talk to you about
196 taking your albums.
197 JR: Really?
198 MR: Yes. We can talk about that later if you want.
199 JR: Well what I was trying to do, what I was hoping to do is sell them to people who would
200 take them.
201 MR: Well we'll talk about that too. We'll talk.
202 JR: Okay.
203 MR: I want to ask you about one of my favorite subjects, which is how the Thad Jones-Mel
204 Lewis band got together.
205 JR: Well you know that already.
206 MR: Yeah, who was that guy? But again, I think you've been part of some great, great records,
207 in jazz, and this being one of them.
208 JR: I've been very lucky, very lucky. I've played with some very fine bands. The Quincy
209 Jones band was a great one, the Thad Jones band was another one, and the one I'm
210 playing with now, whenever we do work, is also a fantastic one. In between there
211 there've been some very nice ones. I've been very lucky, very blessed.
212 MR: Well I can testify to that, because I had the pleasure of sitting five feet away from the
213 saxophones in the Slide Hampton band, and that was an experience.
214 JR: Well that is quite an experience, man.

215 MR: There are some very adventuresome arrangements, and I was thinking to myself, well
216 what's the big band of the '90s sound like? And I think that's it. Because your
217 arrangements are just really exciting, extended.

218 JR: It was certainly, in certain areas, the Charlie Parker arrangements were certainly
219 different. It had a different approach. Some had a Latin approach, and they were certainly
220 '90s and further. There are very fine arrangements, especially by Mike Mossman and of
221 course Slide. But the way they played them, the way we played the music, the soloists
222 who played in the most difficult parts of some of that music were fantastic soloists, you
223 know like David Sanchez man. He's the young boy that's coming up that's going to fire
224 up on everybody. He's beautiful.

225 MR: It's nice that he has a big band to play in too, because there's not all the opportunities I
226 guess that there used to be as far as —

227 JR: Well there are good things to say about big bands and good things to say about small
228 groups. In a small group you have a chance to play on every piece. In a big band, there is
229 no way that everybody can play on a piece, you know, so sometimes there's one guy,
230 sometimes it's another and this and that. There are times when you really don't get a
231 chance to play what you feel in a big band. You don't have time to play it. Somebody
232 else is doing it. And in that you're better off in a way playing with a small group, where
233 you can do all the things you wish to do without the great big sound of that big band, and
234 sort of framing you like a picture you know. And at times I think that was the trouble
235 sometimes with the Duke Ellington Band. Some of those guys who were in that band who
236 left the band just about couldn't do anything and didn't do anything without that
237 framework of Duke Ellington around them. And they almost didn't know what to do or
238 they didn't try to do anything. The only one I know of that really did something and has
239 made his mark is Clark Terry.

240 MR: Most of them came back to the band, didn't they?

241 JR: Most of them came back to the band, most of them, like I said, died with the band.

242 MR: Yeah. Ellington had a way of making them sound the best that they could.

243 JR: Well he wrote for them. And you can, well Ellington's band is a unique band in that they
244 did write for those guys. So consequently, anybody sitting in the band, you could take
245 thirteen pieces or however many that band was, of different guys, playing the same
246 music, won't sound the same. They will not sound the same. Because they took Duke's
247 music and bent it to their own feelings. They did it to their own feelings and that's what
248 Duke Ellington's music was, what it came out to be. So nobody could come behind that.

249 MR: Interesting. What brought you back to the West Coast, was it in the late '60s?

250 JR: Well, '70s. I went back to the West Coast because there was nothing here. There were no,
251 the theaters were closed, recordings had gone to Muscle Shoals, there just about wasn't
252 anything. And the only thing there was Thad Jones and Mel Lewis once a week.

253 MR: Doesn't exactly pay the—

254 JR: And we weren't making that much at that. So I said well — and then Quincy had been
255 trying to get me to come out when he went out, and that was about two years before. I
256 said no, no, no, I don't want that, I don't want to be out there. So finally I said well I'd
257 better go. And he was there, and I did okay for about five or so years. And then all the
258 people that I knew were going off into other things. And so consequently my jobs
259 dwindled. And then I got a group, I was trying to work with a group around there and so
260 forth and do things. And I found that Los Angeles wasn't very good for me. So I says
261 well, as soon as I can I'll leave here. So someone called me to do "Black and Blue." And
262 I told him I didn't want to do it. I didn't want to do a show. And they kept talking and
263 they said, "Well will you help us find some people in Los Angeles?" So I said okay. So I
264 set up an audition place and so forth. So the second day, here were the two people that
265 owned the show, the Argentinians, and let's see what was her, what did she do, she was
266 one of the producers from New York. And she said, "Jerome, would you play for us?" I
267 said, "I don't want to do the show. I don't want to be bounded." So it sounds kind of trite,
268 but I had my horns there, I was getting ready after these auditions so put them in the shop
269 to be repaired. And I said, "Well okay, I'll play." So I played, and the two Argentinians
270 said "yeah, that's it." I said "oh, shit." And then I said, okay, so no, I still don't want to
271 play. So the money went up and up and up, and so here I am—

272 MR: Now it's starting to get serious. Was this going to be a road show?

273 JR: Not at that time, no. We played there and I came and rehearsed right here in New York,
274 and I can't think of the name of the theater. But we played on Broadway for two years.
275 We could have been on Broadway for four. But somebody started messing with the
276 money.

277 MR: But you did the show for two years. And that's what brought you back here is that right?

278 JR: Yeah. That's what brought me back.

279 MR: And you've been here since.

280 JR: Yeah, and I'm very glad I'm here.

281 MR: Good. Tell me about this particular, do you remember this particular recording with Joe
282 Williams?

283 JR: Jerry told you all about that.

284 MR: Yeah. But I want to hear how you weathered it.

285 JR: We all weathered it about the same way.

286 MR: He said it was very early—

287 JR: Well we'd just got finished working the Vanguard. There we were at two o'clock in the
288 morning and everybody's drinking until four or something, you know, half drunk. And
289 Joe was evil, because the record date was going to be at eight o'clock in the morning, and
290 everybody was evil. Oh, we didn't want to be there at all. And especially him. And
291 because of it, I think because we were tired and everything, because of it, that's where it
292 came out fantastic. We played and it was like we didn't care. We just — and of course
293 we cared — but we were tired. And sometimes things happen like that, when you're so
294 tired you just, you can't, you're not on edge, you're not worried about playing the wrong
295 notes, you're not, you're just sitting there playing and maybe enjoying it then. And of
296 course we generally enjoy our work anyway. And so it turned out to be a fantastic record,
297 and that's what happens.

298 MR: That's great. What's your weekly activities like nowadays?

299 JR: Well it's sort of off and on. As you know I just finished playing the Iridium with Slide.
300 This next week all of a sudden I'll be busy doing all kinds of things, doing a Lester
301 Young memorial, doing, let's see I don't know I'd have to look in my book to see what I
302 am doing, but there's three or four things, it almost feels like the old days.

303 MR: That's great.

304 JR: But that's just one week. And so I take it as it comes. Right now I'm working on, or
305 getting ready to work on a record. Now we're going to hope to record in June. And I also
306 have a manager and all of that now. So I'm going in that direction. And this is the first
307 time I've ever had a manager.

308 MR: No kidding. Well I hope it works out for you. Sometimes the business of music can —
309 sometimes it's good to handle it by yourself and then sometimes —

310 JR: Well I find that it's very hard to advertise yourself, to talk about yourself. I will never
311 forget one day, it was in Hollywood, I wanted to play in one of these new places. So I
312 made an appointment with the owner of the place. And I walked in and it was a lady. So
313 she looked at me and I looked at her. And we looked at each other for a minute. She said,
314 "Well tell me about yourself." I said, oh — you know — and I said well I have a bio
315 here. She said no. She really stuck me in the middle. And so I did what I could do, and I
316 told her what I could tell her, and I said, "And also, whatever else I haven't told you is in
317 the bio." As you might know, I didn't get the job. Because I found out that, for me, it was
318 impossible for me to tell them how great I was like I'm talking about someone else, like
319 Clark Terry. I can talk about how great Clark Terry is for years and years, you know, and
320 how wonderful he is. What a great man he is, and all of this other and so forth and so on.
321 I can't talk about me like that.

322 MR: It's hard.

323 JR: So you need someone else to go before you. And I have never had that because I guess,
324 and it's my own fault probably, but it's hard to trust someone to handle my business. And
325 there was only one person that I knew that I wanted to do it, and he wasn't, he didn't, I
326 asked him, it was John Levy, and he has Joe Williams and Nancy Wilson, and he didn't
327 want to do any more than that. But some years back I asked him I said, "John, I'd like
328 you to—" He said, "no, no more instrumentalists. After Cannonball, that was the end of
329 it." I said well, okay.

330 MR: He would have been a good one.

331 JR: Yeah. Because oh I've known him for a long time, from years back when he was playing
332 bass with George Shearing and was managing George Shearing way back then. And so I
333 knew him to be a straightforward person, and that's the kind of person I want to be with.
334 Now this young lady, Suzy Reynolds is a young lady, she's a brilliant girl, and I think
335 we're going to do some things together.

336 MR: Did you ever do any work in schools or universities?

337 JR: A little bit. I'm not very good at — shall I say — lecturing. I can go in and rehearse a
338 band, talk about what we're doing there. But to stand up and lecture and to teach, I don't
339 know quite what direction to start in. Once I get started probably you know I would be all
340 right. But just to make that initial move to clear the, you know, the way or something,
341 whatever it is — still if you were to talk to me and ask me about saxophone or flute or
342 whatever I do, I'm glad to talk to you about it. And I can tell you lots of things about it. I
343 can tell you well do this, do this, and so forth. But I've tried, I don't know why, I
344 remember years back I used to try to teach privately. And I found out the mothers of
345 these kids wanted them to suddenly be able to play "How High the Moon" in two lessons.
346 And I finally told them I said hey, take your money, tell your ma you're wasting your
347 time, wasting mine, goodbye.

348 MR: Oh, that reminds me so much of Doc Cheatham told us the same story. A woman came
349 and the kid had not played a note, and she brought a Dizzy Gillespie book with her and
350 she said, "How long is it going to be before he can play this?" And he said the same thing
351 you just did. Take your money, see you later.

352 JR: You're wasting your time, the kid's time, my time, and everything else. And I want to
353 teach in a manner that they learn the instrument. Learn how to start playing a sound you
354 know. Learn to be precise with your fingers and so forth. Now, you know [gestures].

355 MR: Well do you have an instrument that you like to play the most these days?

356 JR: I think soprano saxophone.

357 MR: You ever get your piccolo out anymore?

358 JR: Oh, I have to practice. Practice, practice. Last night I took out my flutes. The day before I
359 was playing a little piccolo just to keep my chopping okay. But I want to, I've been

360 practicing a lot of saxophone because I haven't been asked to play flute too much lately,
361 but I also know that I've got to get my flute back together like I should. Because on this
362 record I might play some flute, or I'm looking to do some flute playing. I've got some
363 original pieces and I want to do a thing with Villa Lobos, the Bachianas #5, and a couple
364 of things. So I've really got to get my chops together.

365 MR: Who do you hope to use on this upcoming record?

366 JR: Lewis Nash, Russell — what's his name — Monroe, plays guitar. And who else? The
367 bass player — oh, I don't know. We haven't decided on a bass player yet because it was
368 George Mraz and I heard George Mraz had some difficulty about the date. It might be
369 Peter Washington, who is very fine. And we haven't settled it yet.

370 MR: Well I look forward to it. I hope it goes well for you. Is there any dates, you know, I
371 don't know if the students have any idea what it might be like to get a call to do a
372 session, whether it's a commercial session or something. Is that a pretty high pressure
373 situation, when you walk into a studio and they put the music in front of you and roll
374 tape?

375 JR: And you have to do it in three times.

376 MR: Is that about the limit?

377 JR: Well generally, I think about it as rehearsing it, run over it, or play it three times. By the
378 third time you're wasting a lot of people's time if you're not able to play it. But it is a
379 pressure job, it is. Because one thing, one big thing about the pressure, is you're not
380 playing for people, which is, playing before people is much more relaxed than playing
381 with a microphone sitting in your face. Because you know then, even though you're
382 recording while you're playing before people, the microphone itself just sitting there
383 reminds you that this is going for posterity and you can not make a mistake. And that's
384 pressure, pressure, pressure, all the time.

385 MR: Has your career allowed you to do any traveling? I know you've been to Europe with
386 Quincy.

387 JR: Oh, yeah, I've traveled with various groups. I've gone to Sweden on my own and worked
388 with groups over there. Finland, Spain, Portugal, France.

389 MR: Do you find it fairly easy to fit in with European trios? Do they know the same repertory?

390 JR: Most of them know almost the same stuff. And if they don't then you find something that
391 they do know. There is a young man whose name I will not mention who went over to
392 France and cussed them out because they didn't know what he knew. So by the time we
393 got to France, I think we came to France about a year later. And what was I doing? Oh I
394 was doing the show "Ain't Misbehaving." And I ran into some of the musicians that had
395 worked with this person. They said when they went in, the whole union of French
396 musicians just said, no more.

397 MR: Wow. That's going back to what we were talking about earlier, with attitude.
398 JR: You can't, just because those people speak another language, that doesn't mean that
399 they're dumb, ignorant people. They're human beings. And they know, even though they
400 may not understand quite what you're saying, they know that you're not saying any nice
401 things. And you're evil. And any time, in any language, somebody is angry, you can
402 always tell it, whether you know what they're saying or not. But that's one thing I like to
403 do is learn something about their language. It's fun to me. I like to try to learn something,
404 just maybe one line. Just enough to make them smile.
405 MR: Well this has been a fascinating hour.
406 JR: Yeah, it has.
407 MR: I'm so glad, not only that you could come, but that I got to hear you play with that
408 marvelous group.
409 JR: Well I'm glad you came to hear the band. I'm really glad that you called me to do this.
410 It's really a worthy cause and I hope you got something out of it.
411 MR: We certainly did. So on behalf of Hamilton College I'd like to thank Jerome Richardson
412 for sharing your career.
413 JR: Thank you very much.