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JERRY HEY AND GARY GRANT: LEGENDS OF THE LOS ANGELES RECORDING STUDIOS

BY DEL LYREN AND RASHAWN ROSS

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JERRY HEY AND GARY GRANT: LEGENDS OF THE LOS ANGELES RECORDING STUDIOS

BY DEL LYREN AND RASHAWN ROSS

For most, Jerry Hey and Gary Grant are the epitome of trumpet performance and horn arranging greatness. Their music can be heard on hundreds of recordings, from the albums of Earth, Wind & Fire; Michael Jackson; Al Jarreau; and Toto, to a list of movie soundtracks and television shows far too extensive to list here. Trumpet players worldwide from the 1970s and 1980s can vividly remember listening in amazement to the horns on *Rosanna* by Toto and all of the Earth, Wind & Fire tunes. One could easily argue that their music has been heard by more people than the music of any other single trumpet player. Each of them has worked closely with the top producers in the business, including Quincy Jones and David Foster. Hey has won six Grammy awards, Grant has won a Latin Grammy for co-producing Arturo Sandoval's *Tango Como Yo Te Siento* CD, and both have performed on numerous Grammy award-winning albums. It was the opportunity of a lifetime for us to spend a day with these two legends.

When they arrived in Los Angeles in the 1970s, the work that Jerry Hey and Gary Grant did as a section set the standard for all those to follow and, very possibly, will never be

equaled. We had the opportunity to spend an afternoon in the studio at Capitol Records in Hollywood, listening to a session for Mary J. Blige's Christmas CD *A Mary Christmas*. David Foster was the producer, Hey arranged one of the tunes they were recording, and Grant sat in the trumpet section. It was all the top-call players in Los Angeles—as is the norm when they are involved. We were allowed full access to sit in the control booth and also in the actual recording room with the players. And what a sound! Incredible playing. Gary Grant sounded fantastic—so accurate, musical, and with a sound so big it could knock down walls. With Jerry Hey at the helm as music director for his tune, we knew we were watching the master. Hey has perfect pitch, and it was intriguing to watch him write parts on the spot, voice chords at the piano with David Foster, and sing solo parts to the players so they could play them back for the recording. Talk about a quarterback running the team! After the session, the four of us walked to a restaurant, grabbed some good food and wine, and began the interview. It was great fun to listen to each of them tell stories and reminisce. We came with a list of questions, but we barely had to say a word.

Ross: *At the height of the Quincy Jones sessions, what was the session workload like?*

Hey: Quincy called for a session one time on a Wednesday and said we want to do something for Michael Jackson. I said, "When do you need it, Quincy?" And he said, "As soon as you can." I replied, "The next time I have is a week from Saturday at midnight." And he said, "Great!" So it was crazy, especially during the disco time. You could work 24 hours a day for years.

Ross: *So you were literally going from session to session?*

Hey: During the Al Jarreau sessions, the week of the *High Crime* record, Gary, Chuck [Findley] and I had booked solid days—the whole five days—ending on Friday with Bill Conti's

Olympic music at 9:00 A.M. So on Monday, Tuesday, Wednesday, and Thursday nights, we'd get to Graydon's studio at 10:00 P.M., start recording around 11:30 P.M., and go until 7:00 A.M. Then we'd go home and take a shower, go to the next job at 9:00 or 10:00, play that whole day, go back to Graydon's at 11:00 P.M., and then start it up again until 7:00 A.M. So that week, I got eleven hours of sleep, Gary got twelve, and Chuck got

thirteen. On the 9:00 A.M. Friday session for Bill Conti's 1984 Olympic music, there were six trumpets. We got there, and Bobby Findley and Charley Davis were already there. Gary ran to the sixth part, Charley was on the fifth part, Bobby was on the third part, so I was on the fourth part. Chuck shows up

right at 9:00 A.M. and the first part was open for Chuck. It was five pages of non-stop trumpet, and we had finished burning on Jarreau two hours before that. Chuck had solo after solo, and he played the living crap out of it. After we'd played it a few times, a viola player goes, "I think I have a wrong note." And he played it even better the next time. I swear I could hardly get a sound out of my horn!

We had this one thing on *Rocky III* one time that had nine trumpets. Conti told his orchestrator to write it "so hard that they can't play it." We had Allen Vizzutti, Malcolm McNab, me, Chuck Findley, Gary, Bobby Findley—stuff was crazy back then! Lots of live variety TV shows, too.

"We had this one thing on *Rocky III* one time that had nine trumpets. Conti told his orchestrator to write it 'so hard that they can't play it.' We had Allen Vizzutti, Malcolm McNab, me [Jerry Hey], Chuck Findley, Gary [Grant], Bobby Findley—stuff was crazy back then!"

Grant: Jerry, we had considerably more sleep than you did. I witnessed Jerry going home, getting to bed at 4:00 A.M., and having to be at the 9:00 A.M. date the next morning. He would have to get up early enough to finish a chart and get it to a copyist. It was just so nutty! And the parts were always very difficult and challenging. Jerry wrote what fit the music. We weren't slouch-

ing on anything. There was one week when we played so much that we ended the marathon week at Davlin Studios with Earth, Wind & Fire. Because of so many physical hours of playing the trumpet, we had to get the trashcan close to Jerry, because he had to throw up between licks.

Hey: Yeah, I threw up on Gary the first time! Maurice [White] said, "Let's take a half-hour break." So I came back after the break and felt fine, played the same lick, and I threw up again! That was a rough week.

Grant: We played so much those weeks we had headaches constantly. And the other arrangers writing always thought, "These guys can do anything." So they'd write really hard stuff. We flew to London with Jerry and recorded a one-time live show at Wembley Stadium. This show went live to 500 million people. I think Jerry arranged 45 tunes for seven big-time artists. Mary J. Blige, Seal, Rod Stewart, Chaka Kahn, Stevie Winwood, Bon Jovi, and k.d. lang.

Hey: We got about three hours sleep per night for three weeks.

Grant: There must have been 200,000 people there because the stadium was full, and so were the grounds. And we had these custom earphones with Vinnie [Colaiuta] playing drums. It was a great band. When Bon Jovi came out, the concussion from the audience screaming was so loud we could not hear any notes coming out of our horns. Faintly, we could hear a little of the ride cymbal from Vinnie. You could really feel the sound energy from the audience hitting the skin on your face. It was pretty amazing.

Lyren: *Would each of you talk about your experience on the making of the Michael Jackson albums Thriller and Bad? What was it like working with Michael Jackson and Quincy Jones?*

Grant: When we were recording the albums with Michael, he was always hands-on, even though Quincy was captain of the ship. I remember on the *Bad* recording, Michael had replaced the speakers at Westlake Recording Studios with 10,000 watts of amplification for each speaker. You could only turn it up to about three out of a max ten volume. They would literally blow you out of the room. Quincy was always interacting with us and, of course, was the musical genius behind Michael's recordings. With Q's vast knowledge of jazz, composing, and arranging, the ultimate musical choices were made out of an unlimited number of choices to choose from. Michael was always soft spoken and pleasant to work with. He was very secretive about his projects. We never signed any non-disclosure agreements, but Jerry was the only person that I knew who was allowed to take actual recorded copies of the songs home with him. Recording these albums was the best of everything: the best musicians, the best arrangements, the best recording studio, the best engineer, the best producer, and the best money. History speaks for itself, as the *Thriller* record alone sold over a 100 million copies worldwide.

Ross: *Was there ever a day in the studio when it was just a rough day? What did you do to overcome it?*

Grant: We had quite a few of those days. It was rough. We were with Earth, Wind & Fire when I walked in for the



Jerry Hey and Chris Walden in the production room discussing one of the takes.

7:00 P.M. session. I said I'd been recording Brazilian music all day, and Jerry said, "Do you want to start with the easy one or the hard one?" I said, "Please, let's start with the easy one. I'm really beat up." The name of the tune was *Pride*. We put five tracks on that song and played the entire way through the song, without a bar of rest. When we were done recording and I had sweat pouring off me with a red face, I looked at Jerry and said, "That's the easy one??" [laughter]

Ross: *Was there ever a day when it got to the point where you said, "Guys let's just pack it in for the day and tackle this again tomorrow?"*

Hey: Well, we could do that on Earth, Wind & Fire because a lot of those gigs would be a three-day session. But on some of these other things, it's just whoever's got it, brings it. That's the beauty of this horn section and our relationship.

Grant: Chuck would often play lead on the first tune; but that might be for only the first tune, and then he'd pass it. It went around to everybody. And we did that out of respect for Chuck, too, because he is a wonderful player. Jerry played the third book most of the time, out of respect to me. He's always humble to work

with. Makes you feel special. That's the way he is, as a person. That vibe always led everything we did.

Ross: *For certain sessions, like the Jarreau sessions, you used three trumpets and two trombones. From artist to artist, how did you decide what the instrumentation was going to be?*

Hey: Well, it started off as just Seawind with trumpet, alto, and tenor. So we were doing a few things like that when we first came to town. On the first Quincy thing that I did, the *I Heard That* record, Snooky played on it—the tune called *Midnight Soul Patrol*. It was Snooky, the two sax players from Seawind, and Bruce Fowler. We did that, and he liked it. And then we had The Brothers Johnson, and I had done some stuff with David Foster before that—a Bill Champlin record. Quincy

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Dan Fornero and Gray Grant (right) in the Capitol Records studio

cy asked David Foster who he should get to write the horns. David said, "Call Jerry." With the Brothers Johnson, you're not going to make it with trumpet and two saxes; you're going to sound wimpy. That was one of the first things that used five horns. So all of Quincy's stuff is that—except *Bad* had no trombone. It's kind of a long story, but because of the balance of the horns, the trombone was always too loud in the balance for me. So for *Bad* I didn't use trombone. And then we started doing stuff with four horns. There's really not anything with four that we can't do. If we need more notes on the double track, I'll add more notes. We've done pretty good-sounding big band stuff with four guys doubled. We can cover everything with four.

Ross: *I looked at those old Earth, Wind & Fire recordings, and it's a big band.*

Grant: Eleven horns.

Hey: But then that got down to three trumpets, two trombones, and a sax when the Phoenix horns missed a flight one time.

Lyren: *Gary, where are you from originally? Could you tell us a little about your background?*

Grant: Northern Florida. I'm the fourth generation of musicians. My dad used to say to me, "Son you have no tone, *but*, also no technique!" [laughter] He really did. He was a very good musician. My sister is a bassoonist, and my brothers and mother played music. I was probably the least talented of the kids in the family. My thing was that once I decided to play the trumpet, I needed to learn from the best musicians. I had at least that much sense to surround myself with the best musicians, if I possibly could, to learn from those guys phrasing and feel. And then I met Jerry over in Hawaii, and I've never heard a trumpet player like him. I was sort of a big wig going into Hawaii. I'd been in Woody Herman's band and in this and that. Jerry was fresh out of college, and the first thing we did is grab our horns and go play. We were launching some notes. Jerry's

going up to double Ds and E-flats, and he's playing this 1C Bach mouthpiece. I find out he's got the Bitsch book, the Charlier, and all these other books memorized. So I roll in, and I say, "I gotta stay out of that arena," as I didn't have that material memorized. So I ask if Jerry knows any jazz. I go into *Joy Spring*, and after the head, Jerry starts playing Clifford's solo. And then I went into a Freddie Hubbard tune, and he plays Freddie's solo. I said, "Whoops! I'm running out of material." It really was so impressive. His versatility and his playing ability on the trumpet were monstrous.

We also had a big band in Hawaii, and Jerry worked for me at the time. Since then I've worked for him. It was never about the money between Jerry and me. It was always about the music.

It was that way from day one, and it continues to be that way. With Jerry, it is what it is, and if you bring it, you're there and you're going to be a part of it. It's always about the music first. All the accolades and money and everything that came along with the music followed. It's a really good feeling to look back and not have to have sold your soul down the street to be successful. It was an honest thing. When I look at it, it's the most joyful experience that I could ever have imagined in my lifetime, because we were the top of the heap. Especially in the record world.

And we weren't just doing pop. We were doing everything. The number one Japanese, British, and many country artists. We were recording jazz with McCoy Tyner, Maynard Ferguson, George Duke, and Latin and Brazilian music. Being a part of this music in my lifetime has been marvelous. It's more than I ever dreamed I would be a part of. And it's recorded forever. It was a lot of work on everybody's part. We all cared about the music, and there wasn't any slacking going on. Nobody had a

"It's always about the music first. All the accolades and money and everything that came along with the music followed. It's a really good feeling to look back and not have to have sold your soul down the street to be successful."

"phone it in" attitude. And it started with Jerry. He always had the classiest, most together dates. The ears involved in what we were doing and how it was handled with the producers and the musicians that we were playing for—a lot of times, they would stand up and applaud when we were done. We were accepted as family. We were part of their whole thing because we brought another level of music-

ianship to their music, and it started with Jerry's writing. We weren't cheap, but it was worth every penny because it brought them happiness and it brought quality to their records. That really meant something.

Hey: Okay, well, let me tell you the truth about Hawaii! [laughter] Larry Hall and I were over in Hawaii. A whole bunch of guys from Indiana were over there. We were playing this really hard show, and it was killin'—one of the best things that we've ever played. All of a sudden, the contractor says, "I need another trumpet player because we've got another show

coming in, and you guys have this show.” I said, “Who’s coming in?” He said, “Gary Grant.” So Gary shows up, and we go into the hotel where we were playing this show. Gary starts playing and sounds fantastic, nailing high Fs like no other. That’s the truth. It was a little bit like, “This guy’s coming over here? He can’t make it in LA? Now I’m never gonna make it in LA!” But—Chuck Findley came over then. He came over for about a week to play. Then Ollie Mitchell shows up. And all of a sudden you’ve got yourself a really serious big band! So, I went from Hawaii onto Woody Herman’s band. I was on his band for about two months. After that, I went to Woody and said, “Woody, I’m giving you two weeks. I can go back to Hawaii and play with a better band than this. If you need somebody to come in and play lead trumpet, give me a call. But other than that, I’m going back to Hawaii.” There are tapes of some ridiculous big band stuff from there.

Lyren: *How old were you at this point?*

Hey: I turned 21 the day I went to Hawaii. The band in Hawaii was the best possible experience that a young player could ever have.

Lyren: *And that’s where you started doing your arranging?*

Hey: Sort of. With Seawind, we needed horn parts, so I wrote them, but didn’t really think anything about it. Then I came to LA. Gary came a year before I did. All of a sudden, Gary is getting me on everything. It was kind of like a setup, you know? [laughter] Anyway, we moved Seawind to LA as a band and were playing a couple nights a week at the Baked Potato. People would come to hear us and say, “Wow, would you want to come and play some horn stuff on my record?” I’d say, “Who’s gonna arrange?” And they’d say, “Well, you are.” So we had about a year of experimentation in the studio with the three of us going, “That sounds pretty good. How about if we try this?” We did that for a while, before it got to quasi-big-time. I mean there was a lot of stuff that nobody ever heard.

Ross: *As far as arranging, you didn’t really study it. So basically it was just trial and error?*

Hey: Well, in Seawind we played Tower of Power stuff when we first started. So I transcribed all those parts. Also some Brecker Brothers—*Some Skunk Funk* and all of that. So I transcribed all this stuff and learned what they were doing. With that year and a half of playing on people’s albums, I sort of just figured it out. Plus, we played on a lot of other people’s stuff. We played on sessions with Gene Page and a lot of other people. Sometimes, you go, “Well, that sucks” or “Wow, that’s really cool.” You kind of put that on the back burner and figure out what works and what doesn’t work. We would always go and listen to see how it sounds.

Ross: *With the progression of music from when you guys were doing this in the seventies and eighties up until now, some things that were cool in that era might be too much now. You can’t write all that stuff, and I get it. I’m very conscious about stepping on a vocal. There are all these little things that go into it. It’s so hard to arrange for today’s music.*

Hey: It’s a different ball game today.

Ross: *It really is. You and I apparently worked on a record together, without even knowing about it.*

Hey: What was that?

Ross: *We both arranged on a Josh Groban CD.*

Hey: You’re kidding!

Ross: *Yeah, with Rob Cavallo.*

Hey: I didn’t know you had done anything on that!

Ross: *Yeah, so when it finally came out, I saw that you had an arranging credit on it. I was psyched!*

Grant: Sort of like me and Warren doing a solo for Barbra Streisand.

Lyren: *What happened there?*

Grant: Warren Luening was over at MGM all day—double date—with Barbra Streisand. It just lingered on and on and on. She moves at her pace. It got to the evening part, and you’re talking about a 10:00 A.M. to 1:00 P.M., a 2:00 P.M. to 5:00 P.M., and continued on at 7:00 P.M. Now it’s like

10:00 P.M. or 11:00 P.M., and Warren, who was seventy years old, is not really interested in hanging in there any longer. Now they’ve got him sitting out in the room to play this solo. He played it, played it again, and played it again. Pretty soon Barbra comes on and says, “Can you play that line that you played four takes ago?” Warren—this guy was an exceptional trumpet player, and his

solos were totally creative with every take. He wasn’t even trying to remember anything from three to four takes ago. And he said in a tired tone, “I’ve been here in this room a lot of hours, and it’s late.” And they said, “Okay, thank you. That’s good.” So he left, and they get down to mixing the record and they call me up to come down to Capitol Records. And in the

“Gary starts playing and sounds fantastic, nailing high Fs like no other. That’s the truth. It was a little bit like, ‘This guy’s coming over here? He can’t make it in LA? Now I’m never gonna make it in LA!’”



Jerry Hey (left) with David Foster (producer) at the piano discussing some voicings on Jerry’s arrangement for the Mary J. Blige Christmas CD.



(L – R): Kye Palmer, Dan Fornero, Gary Grant. Between takes during the recording session for Mary J. Blige's Christmas album at Capitol Records

mixing room they said, "We want you to play on this tune." I said, "Okay." The changes were very difficult. I spent about three hours with her—Barbra—on her phone in Malibu, with her voice in my headphones. We recorded a solo, and it came out really good. But when it was all said and done, she liked part of what Warren did at MGM and part of what I did at Capitol. So it was called the Luening-Grant solo. A slow eight bars between the two of us. Not too many of those around! Warren was a world-class jazz soloist. He was a real natural. I never mentioned to Warren that we shared that one solo.

Ross: *That also brings me to the versatility point. You guys came up in an era of really versatile trumpet players. Now there seems to be a bit of a gap. How much time did you spend on different aspects of trumpet playing? You all were really proficient at playing in a section and then turning around and playing really great solos.*

Hey: I started as a jazz player. My dad heard Clifford Brown live and bought his first ten-inch record, which has the original *Cherokee* solo on it—which is a better solo from when he was 23. That was when I was about twelve. I started learning all his solos. I could play about forty to fifty Clifford Brown solos from memory. Then I took from the guy in the Chicago Symphony in high school. I only played C trumpet in high school.

Lyren: *Which guy in the Chicago Symphony?*

Hey: Charles Geyer. He was playing fourth and teaching at Northwestern. Great player. Went to college playing only C trumpet. I didn't even own a B-flat. He wanted me to go to Northwestern, study with Cichowicz, and do that whole thing. I visited Northwestern, but the vibe was funky. I didn't like it.

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"When we grew up, it was all about putting in the time in the back room. If you didn't put in the time on the trumpet, you were going to fall on your back."

Sandke was there. I heard Randy one time after he had broken his right arm. He stood up to play a solo left-handed on *Girl from Ipanema*, and it was one of the most beautiful things I had ever heard to that point! At Indiana he'd come out to play a solo, play half a solo right-handed and half left-handed, and sound like a different guy with each hand. It was crazy. I had all this stuff thrown at me. And then we went over to Hawaii and formed Seawind. We kind of created our own environment.

Lyren: *Gary, what's your trumpet background?*

Grant: By proxy, I'm a Bill Adam student. First, I studied with Bud Brisbois for about three years. Bud gave me Dizzy Gillespie recordings to mimic, with a book, *World Statesman*, with his solos all written out. I wanted to be a lead player, so he had me play Dizzy's solos that went up to Gs and As. Then I met Jerry and continued my studies of the Bill Adam routine. Adam was definitely about air. It was about pushing air through the horn and letting everything else take care of itself.

So through Jerry, I became like a student of Bill Adam. Then I came back here and studied with John Clyman. I also used Jimmy Stamp's method, which I think is really responsible for my playing today. When we grew up, it was all about putting in the time in the back room. If you didn't put in the time on the trumpet, you were going to fall on your back. Jerry and Charley and those guys came from Adam, where four hours was the minimum per day. I also studied with Don Jacoby briefly. I asked him in my mid-forties—he was about 65 or so—I said, "I'm feeling different as a player. Is it over?" He said, "No, you're just starting. This is going to go right on up to your sixties where you keep excelling." That gave me the confidence that if my play-

Then a friend of mine said he was going to Indiana, and they have a good trumpet teacher there. I said, "Okay, I'll go there." Thankfully, that was one of the best moves I ever made. The school, with its jazz department and big orchestra, had a lot of variations of playing styles with a lot of different situations to play in. And I met Larry Hall there. This guy played first in the orchestra and played lead in the jazz band. And Charley Davis was there too. So it was another great situation to be in. The trumpet teacher was William Adam—the best person I have ever met. The guy was just brilliant. I was like, "Thank you, thank you, thank you, thank you!" So it was little bit of whatever you wanted to play. You could help create your own environment. I met Larry Williams there. Peter Erskine, Alan Pasqua, and I were in the same theory class together. Michael Brecker was there my freshman year. Randy

ing wasn't happening, it was something I wasn't doing properly. Something we can all fall into doing. A lot of the stuff I do is film work, but it always comes down to good sound versus bad sound. You have to have a good sound. You need to be able to get into the center of the notes. Adam had that all figured out—how to get the guys into the sound. Jerry was such an impressive player when I first met him, and I wanted some of that kind of ability. He was playing from pedal C all the way up chromatically to double E-flat. Jerry did some incredible piccolo trumpet stuff for a Marvin Hamlisch score.

Lyren: *What was the movie?*

Hey: *Ice Castles*. It was high and hard! No punching in. Solo—here you go—good luck.

Lyren: *What advice would you give to younger players just finishing up with college these days?*

Hey: Be better than anybody you've ever heard. And expect to work your ass off. Because there are a lot of great trumpet players and not enough work. It's sad to say. If you aren't as good as the guy you're sitting next to, it's over. Or you better get in the back room, like Charley Davis did when someone told him he'd never make it as a trumpet player. The guy said, "Why don't you give up trumpet, you'll never make it." Charley said, "Well, just watch me!" You have to be like that. You have to work your ass off and be able to do everything. Because there are a lot of great guys here who aren't working a lot. And a lot of great guys in New York that are *really* not working. And it's not all about trumpet. Gary is a perfect example. There are a lot of great trumpet players, but there is only one Gary Grant who has the attitude and gives you 100% every time.

Lyren: *That seems to be rare these days.*

Hey: That's always been rare. Ever since I've been in this town, there have been a lot of great trumpet players. And there's a reason Gary has been on everything I've ever done. Period—end of story. In what we do, they [producers and artists] ask a lot of stuff. They ask you to do stupid stuff. They are always asking you to try different things. Gary is 100% all the time.

Ross: *At some point you have to work on your craft, but if you're a difficult person to work with outside of the music thing, I would rather work with a guy who can just get the job done and be a good person and a good person to be around, rather than get the best player who's a complete nightmare and keeps everybody on edge. It solidifies my thoughts to hear you guys say the same thing.*

Grant: A lot of times the best player doesn't feel like he should be there. He should be somewhere else where he's in

control of his destiny. I'm an example of someone that has the desire to play with these great musicians. In my estimation, they are all more talented than I am. And it meant that I had to go work hard to be at that place. And you can't be dead weight either. Jerry has perfect pitch and can hear things in a track that I can't. I have good relative pitch. I mean, I'm pretty good within a half step, right, Jerry?

Hey: Yeah either way, half step up or down. What's a half step among friends? [laughter]

Grant: To me, that's what music is about. It's about listening. It doesn't matter what you can

hear if you're not listening. You've got to want to listen. It's down to being smart, gelling, playing with other people, and making it work.

Lyren: *Jerry, are you mostly writing now?*

Hey: Yeah. I haven't been playing for about five years. I'm working with Aaron Zigman, a film composer. Kind of as his right-hand guy for fifteen years now. He's done fifty-plus movies—a lot. He's very talented and can really write. Great melodic sense. He comes from the pop world. Gary and I did stuff with him as a pop writer. He's produced a lot of stuff and had number-one hits. He transfers the "song" sense into melodic film writing, which he does very well! That has been a really good thing, although a lot of work. Really a lot of work. He wants me there when he's writing stuff. It started out that he wasn't really technically versed in the orchestra. That's why he

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"Be better than anybody you've ever heard. And expect to work your ass off. Because there are a lot of great trumpet players and not enough work."



Jerry Hey listening to one of the takes from the Mary J. Blige session.

brought me in. His first movie was *John Q* with Denzel Washington. So he's got kind of a big shot for his first movie, and he didn't know really anything about the orchestra. He didn't know the range of the instruments, so that's why I'm there to help him. And since then, he bounces stuff off of me. He'll play stuff and ask, "How about this chord here," or "This melody there?" I'll say, "Yeah, that's great." Or, "How about this?" So I'm a sounding board for him. And then it gets into the orchestration of it. For these demos now that you have to do for the movies, you have to do a full-on demo so these directors can hear what the cues are going to be. So you have to spend all this time doing these demos. It's crazy. He'll have 300 to 400 tracks on a demo. As it's going down, we'll say, "So what about English horn here, or what about trumpet here, or flute, or glock." It's all orchestrated into the computer, and the director will say, "Yeah, we like that. Okay, We're done." Then it has to go into a score for the orchestra to play. I do most of that, although Aaron has a few other guys who help him out. It's kind of a daily thing with him. And I will say, it's been great.

Ross: *I wonder, coming from the horn arranging thing, was there a learning curve when you started to tackle strings?*

Hey: Quincy asked me to write the string parts for the album *Off The Wall* [Michael Jackson]. Seawind was out on the road, so I just did the horns. So Quincy said, "Okay, you're doing the next one," which was Chaka Khan and Rufus on the album *Masterjam*. So, that was my first string thing. Again, Quincy, being the most beautiful guy in the world, gave me this blank slate as he always did with the horns. I said, "Quincy I don't do strings." He said, "I don't care, you're doing it." Yeah, for that record? I mean, come on! Then there was the George Benson *Give Me The Night* record. Marty Paich is on that record—and Johnny Mandel and me. So Marty gets up there and does *Moody's Mood (For Love)*, and it's just ridiculous. And then Johnny Mandel—aw, come on! And then I'm doing my stuff. And Marty said, "Come on out to my house." I'm hanging out with him and listening to his stuff. He says, "I've got a

session and we're doing *Over The Rainbow*." So I get a score and I went out and heard this thing that Marty did. He rehearsed everybody but the violins. It sounded like the best stuff you've ever heard without the violins. And then he put the violins in, and it was amazing. So I studied that. I kind of figured out what he did. And I checked out a couple of Johnny Mandel's things. And I sort of got it. Yes, it comes down to the guy's imagination, but you still need to know a little bit of technique and a little bit of where to write strings and how to write it. It's a totally different animal than horns—100%. It was bit of a learning curve, and I'm still kind of learning that. It's kind of a never-ending thing for me. I think I have the horns down pretty good.

Lyren: *Before we wrap up, any final words?*

"Thank God for Quincy, David Foster, Maurice White. They gave us a shot, and that's all you need is a little shot."

Grant: I'm really honored that you asked us to do this. The doors are wide open for those who really want it. And for those who respect what came before us and before them. In Los Angeles, we were doing so much stuff that I actually believed we were the best horn section ever. It was

unique because of Jerry's writing and changing the whole concept of how horn sections were used. You go back to Uan Rasey, Billy May, Maynard Ferguson, King Oliver, and Fats Navarro. You can go back to some really dynamic and wonderful musicians. We certainly weren't any better, but we brought something new to the table. It was good and it's lasted.

Ross: *I just want to thank you guys for doing this. You've influenced everybody for generations.*

Lyren: *The whole world has heard you guys. It's amazing what you have accomplished, and as you mentioned, Gary, it will be remembered forever.*

Hey: Thank God for Quincy, David Foster, Maurice White. They gave us a shot, and that's all you need is a little shot. We've done almost forty years with David. The first thing we did with David was in 1976 for Neil Sedaka.

Grant: You know, I did the main title to *The Bodyguard* with Whitney Houston. I recorded that solo with composer Alan

Silvestri, and I think that record sold nearly 45 million copies. I was the eleventh cut. It says it on the CD—"Theme from The Bodyguard," trumpet soloist, Gary Grant. So after about 18 million record sales, I get a check in the mail from Talent Residuals for \$290. And I went to my lovely wife and said, "Hey look. Something's wrong. They've sold 18 million copies, and I got a check for \$290—and I'm the eleventh cut on the record!" And right then my phone rings, and it was Talent Residuals—uncanny. I answered it and said, "Hello?" They said, "We'd like to speak to Gary Grant, this is Talent Residuals." I said, "Right, right. I'm so glad you called." They said, "Mr. Grant, we messed up on your check." I said, "Yes!" And they said, "We've overpaid you. Would you please send half of



Dinner in Hollywood after the interview.
(L – R): Rashawn Ross, Del Lyren, Jerry Hey, Gary Grant

the money back?” [laughter] It is what it is. It’s a funny business sometimes.

About the authors: **Del Lyren** is professor of high brass and jazz at Bemidji State University and co-hosted the 2011 ITG Conference in Minneapolis. He has presented and performed at numerous ITG conferences and has lectured throughout the world on Rafael Méndez. In addition to his university duties, Lyren serves as the Assistant Festival Director for the JENerations Jazz Festival at the Jazz Education Network Conference each January and as director of the BSU JazzFest each February. **Rashawn Ross** is the trumpeter in Dave Matthews Band and a freelance trumpeter in Los Angeles. His resume includes performances and recordings with a wide range of artists of various genres, from country star Willie Nelson, to hip-hop star Rick Ross, to pop star Usher, and inspirational virtuoso Josh Groban. Ross received his bachelor’s degree from Berklee College of Music, where he studied with Charles Lewis and Tiger Okoshi. Ross also studied with Laurie Frink and Charley Davis.

