

Dave Brubeck Interview Conducted by Stuart Nicholson: 18th November 2002

Q: Talking about the octet, there's always been some confusion about the recording dates, and many people think they predated the *Birth of the Cool* sides, can you talk about this?

DB: Well, even with us it's confusing, but starting in 1946 I was at Mills College in Oakland, California studying with Darius Milhaud, and Bill Smith the clarinettist and composer, he came in 1947 and Jack Weeks, Dick Collins and David van Kriedt were I think were in the second semester of 1946, let me think...

IB: You registered in January of 1946, Bill Smith was there that summer but you weren't there, so it would have been the Fall of '46, yes, Bill, the semester of '46 – '47, that's when the others were there.

DB: So it was back to '46, that's a long time before *Birth of the Cool*

IB: The recordings are confusing because they were recorded quite some time before it was released, and I think that where the confusion was, because the recordings actually were released in '49, but they would have been recorded '47 and some in '48, so it's hard to unscramble this

Q: I read your relationship with Paul Desmond didn't get off to a good start, so what made you choose him?

DB: Oh, that's a long complicated story! The first time I met Paul Desmond I was on my way overseas in the Army, and through Dave van Kriedt — he would later be in [Mills] college with me — he told me there was a vacancy in this band, Kriedt, who was [later] in the octet, and Paul Desmond had gone to High School together in San Francisco, and now they are in the band at the President(?) in San Francisco. At this point I knew I was going overseas but they said come and audition for the band. Paul was one of the one of the persons that totally improvised with me and Kriedt and that was the

first time I met him. At that time I was playing really advanced compared to what some guys, older guys -- although a few like Art Tatum would be advanced harmonically -- but I was using a lot of polytonality and polyrhythms, so when I played with Paul I was playing in two keys at once, he didn't know what was going on! So after our first meeting he said I thought I was stark raving mad, but Dave Kriedt was a little more prepared because he had lived with me, in my senior year in college and used to play with me all the time, but Paul wasn't ready for a lot of things that I did, but he used to then come around. Our first job after the war -- I got home in '46 -- was in a nightclub called the Beery Cellar and all the musicians that would come through town like Woody Herman and Stan Kenton and Ellington, Goodman would drop into this club because it was the club where you could hear some new guys, and Paul would come in every night and want to sit in and the leader wouldn't want him to sit in, but Paul would stay until the last set when there wasn't a lot of people around and then sit-in, and we got along very well at that point.

Q: You had a trio, and then you formed a quartet, what prompted you to form a quartet

DB: An accident in Honolulu, when I hurt my neck and my arms, I wrote to Paul from the hospital and said I can't play for a while, and when I do get back to San Francisco we can form a quartet, and told him who to hire, bass and drums, and who not to hire, and the only ones he could get were the one's I said don't hire! But we gradually got a rhythm section I liked -- going way back Freddie Dutton was a bass player and a bassoonist and when he left me he was studying with the first bassoonist with the Los Angeles Philharmonic, and that teacher got him into the Philharmonic and when he retired and he called me up

IB: This past summer, after all the years of not hearing from him

DB: All the times I played in Los Angeles he never said 'Hello' or anything, now that he's retired he wanted to make contact again, but he's on those first recordings, 'A Foggy Day in London Town,' on

bassoon and bass, and 'Christopher Columbus' on bassoon and bass, pretty early quartet, would it be Herb Lyman

IB: I think so

DB: And when Freddie left to go with the LA Philharmonic I got Wyatt 'Bull' Ruther on bass and those are some wild recordings – you know those recordings?

Q: No I haven't heard those

DB: 'Look for the Silver Lining,' and 'This Can't be Love'

IB: They were Fantasy recordings

DB: My wife was listening to the broadcast, and you describe, won't you, what you thought was going on!

IB: Oh no, it was pretty wild!

DB: To play that way on NBC in those years! We were able to get the tape, it was tape then, it had just started, so those recordings are still available on Fantasy, with that group

Q: Continuing the theme of albums on Fantasy, two albums stand out for me are *Jazz at Oberlin* and *Jazz at the College of the Pacific*

DB: Oh, you're right on! Those are my favourites

IB: Did you know there was a Volume Two of *Jazz at the College of the Pacific* that has come out?

Q: No! I must appear terribly misinformed!

IB: Certainly not, it's brand new. The tapes were found from that concert; it was a full concert and the first LP could only take so much music, and now they found the tapes for the rest of the

concert so now it's *College of the Pacific Volume 2* from 1953 and it's coming out now!

DB: The archives of the College of the Pacific found some old recordings of me when I was a senior at university, I figured out that if these are what they think they are then I was twenty years old, and surprisingly I sound a lot like Art Tatum performing!

IB: They put one of those cuts on Volume 2

Q: I must look that out

DB: Then you can see why I was considered a pretty radical young guy, and three more cuts were found where harmonically it was ballads without the one up tempo thing

Q: What do you remember of that concert because there are some people, Ron Crotty and Lloyd Davis who we've never heard of again; what can you remember about that group

DB: I can remember a lot; Crotty joined me when he was 19, Lloyd was a senior or junior in San Francisco State where Paul [Desmond] was a student, Dave van Kriedt – a lot of guys – San Francisco jazz musicians that were trying to get a classical background, my brother and Pete Rugolo went there, my mother went there and studied with Henry Cowell, can you imagine? I just found a book recently where my mother was in his class and he signed the text book, but Rugolo and my brother were the two piano majors and they were the first graduate students of Darius Milhaud to come to Mills College. Mills College was a girls school, and they allowed my brother and Rugolo to come and stay with Milhaud because Milhaud had started teaching there, and then they allowed GI's after the war to come and study at this girls school, mainly because of Darius Milhaud. So that's how the octet was formed – students of Milhaud. And then Milhaud suggested that we play for the assembly of the girls in the auditorium, so the first octet concert was at his suggestion at Mills College and second was at the College of the Pacific where we

graduated, and we went up there and played, and then we played at the University of California

Q: What dates would these be then?

DB: '46, '47. It's been fed by five guys that were Milhaud students – Bill Smith, David van Kriedt, Dick and Bob Collins, Jack Weeks, and me, that's the six of the eight. Then Paul Desmond came over from San Francisco State because he was friends with these guys, Cal Tjader was San Francisco State. My wife was just at the Bohemian Club in San Francisco, she was the only woman there – 400 men – but I met guys I hadn't seen for over fifty years, dated back when Paul went with Alvino Rey, do you remember that band? I saw this young African-American in Paul's place, he was a member of the Bohemian Club, and then I saw other guys I hadn't seen in years that I played with that many years ago, but also who goes there would be Henry Kissinger, George Shultz, some of the most high powered guys in America – there was one rule, you cannot discuss business, you can only discuss art!

Q: Very wise rule!

IB: It's a very strange, an all male organisation, and usually very high powered people, but they do have an interest in the arts, and the programme that they put on at this luncheon proved it, they had some good singers, good instrumentalists

DB: Six male singers *a capella*, doing my song – she [Iola] wrote the words – but she was being honoured, the Brubeck Institute played five kids, maybe nineteen, eighteen just out of high school, the cream of the 75 that auditioned, they played the Bohemian Club and we thought they were wonderful, they got a chance to go to one of the member's recording studio in Montana, isolated, and he offered them a week of room and board, all the facilities of one the best studios in the country – things like that happen at the Bohemian Club!

IB: Out of the blue! You ask about Lloyd and Ronnie, Lloyd Davis is passed on, he was professor...

Q: Not so much that, but the circumstances of the recording

IB: Oh...

DB: Lloyd was very ill, and had a fever that night, Paul and I were okay, Crotty was — I don't think was well either -- but I think it's the most inventive that I've heard Paul on record, and then the *College of Pacific* [Volume 2] that has just come out, there's some good playing, you can get it through Valentine Music...[phone rings, small talk while being dealt with]

Q: The reason I was asking about that quartet was that in 1957 and 1958, what many people call the 'classic Brubeck Quartet' came together, so what prompted those changes?

IB: But in between there were the Bates brothers

Q: Norman and...

DB: Bob, and Joe Dodge the drummer in those days. We keep in touch with Joe, his first concert is this second half of the Pacific that has just come out, he had just joined the group, a lot of people thought that group was great — Joe Dodge and Bob Bates, but Joe Dodge's wife said either come home or we'll get a divorce! So he left the group and that's when Joe Morello came in

Q: There's an East coast influence among all you West Coasters! Did it set up a certain tension within the group? Like East Coast, hard swinging, different to the drummers you had before

DB: Paul heard Joe playing with Marian McPartland at the Hickory House, we knew Joe Dodge was leaving so Paul said 'Let's go over and I want you to hear this drummer.' And he played brushes all night, and if you hear those recordings with Marian and Joe I think you hear a great drummer but never stepping out, and when I asked

him if he's like to join the group his answer was 'I will join but I have to be featured.' I said 'What do you mean by that?' He said, 'Well, I've never had a drum solo since I have been playing with Marian and I'm usually just on brushes.' They had a great group, Marian and Bill Crow on bass, and Joe Morello. And Marian came over to London to do some things and Joe was out of work. Marian will kid me and say, 'You stole Joe.' And I'll say, 'Now Marian, you know you were in London and you hadn't told Joe when you'd reorganise or anything, so he was free. I didn't steal him.' We're old friends so...

Q: What was his impact on the group?

DB: Well, Paul thought he was getting this soft drummer who never intruded, and Joe was Joe and he wanted to step out and play and be featured and we talked about polyrhythms and things like that, and I wanted him to be free and we'd get into a lot of areas where I couldn't get into with Lloyd or Joe Dodge, they'd stay there swinging in 4/4, and I wanted to branch into polyrhythms, I had started that with the octet way before and with the trio with Cal Tjader — there's some tunes you can hear where we're not in 4/4, you want to remember 'Singing In the Rain' with the trio, instead of going [sings in 4/4] it goes 1-2-3-4-5-6, 1-2-3-4-5-6, 1-2-3-4-5-6 — you can hear it in that piece and in the octet, things in seven, the music is kind of wild, and harmonically the arrangement that I like the best that I wrote was 'The Way You Look Tonight,'

Q: That's on *Oberlin* as well -- sounds as if it's based on the octet arrangement

DB: Right, there's a lot of new things, approach to writing, in some of the sections, I think in some parts [on the octet recording] I'm changing chords on each quarter note, moving a lot faster the chord progression, and the last eight is the bridge and the theme together, the clarinet is playing the bridge and I think Paul is playing the regular last eight and things like that weren't usually done! But that to me was some of my best early writing: 'The Way You Look Tonight'

IB: While we're talking about Joe, you told me the first job with Joe was a television show and he had to play right away 'I'm in a Dancing Mood,' which is a complicated thing, well you explain it...

DB: Our plane was late from San Francisco, and Joe came in from New York to do a television show in Chicago and there was no time to rehearse, but I had sent him the recording of 'I'm in a Dancing Mood,' and he played it flawlessly without a rehearsal, and there are time changes that are different to usual, and the first night we played together in Chicago, I gave Joe a drum solo and Paul wanted me to fire him – which I wouldn't do – so he said 'Either he goes or I go,' and I said, 'Paul, he's not going!' And I expected Paul to leave but he showed up just in time to play the next night! And he and Morello didn't get along at all, and yet Paul had recommended him! But it was a different Morello because I told him to really start playing and we'll do a lot of things with polyrhythms, because Joe could do it, he could do almost anything

Q: You were saying about Paul Desmond's attitude to Joe Morello and I notice that when Paul Desmond takes a solo there's quite different rhythmic climate. And in his own recordings he seldom uses a pianist, its often said there's an agreement that he wouldn't use a pianist

DB: I've heard that too, I think it was some kind of rumour that went around

Q: But he did like more tranquil surroundings when he was playing

IB, DB: Yes

DB: I'd spur him on, and at Oberlin you can hear what a great jazz player he was, ideas were just flowing. He needed to really dig in and I'd get him half mad and he's respond – just great! Oberlin is a great example, and this College of the Pacific [recording], the second half, is very good

Q: So there was a creative tension between you, you felt you had to prod him in the ribs every now and again

DB: Oh yeah! Or else we'd have played ballads all night!

: *The Real Ambassadors* was an interesting project away from the quartet, and of course Louis Armstrong was involved, can you talk about that

DB: You know we just did it again? Monterey forty years later, Iola you can talk about that?

Q: Yeah, Monterey Jazz Festival; Byron Stripling was playing the Louis Armstrong role, and then someone you probably don't know as she is very young and just beginning, Lizz Wright playing the Carmen McRae role, she was tremendous, remember that name! They used a projection on the screen of the Monterey Jazz Festival and there were pictures of the original *Real Ambassadors* with Louis Armstrong, and Carmen McRae and so forth, and there were a couple of points where Louis' voice is also heard while the group on the stage are performing, so it looked very interesting production. We just did that in September.

DB: Clint Eastwood introduced Iola, and then Iola did her old part that she had done 40 years earlier...

IB: Just a little bit of narration to set up scenes

Q: So how do you see the importance of Louis Armstrong now

DB: He was always the most important jazz player, invented – did everything right naturally and before anyone else there was Louis, and Louis and Jack Teagarden very fantastic together – have you ever read *Cats of Any Colour*?

Q: Yes

DB: Louis said Jack Teagarden was my real brother, so all this kind of segregation didn't start early, for me, it didn't happen, but never really affected me, but there was some animosity...and er

IB: I think the tensions that came in the sixties with the Civil Rights movement and Black Power and the rise of the Black Muslim movement and everything spilled over into jazz among the younger players – I don't think it was true of the older players, we got along with Louis Armstrong and members of his band and everybody...

DB: Duke. Jimmy Rushing, Willie the Lion, Charles Mingus, you name it, Miles – we were all friends and admired each other

IB: Dizzy

DB: Dizzy, yeah, for me a lot of this tension never happened, if I can name you all the guys going back to...

IB: Excuse me, but I think what you're hitting upon hit the next generation, our son's generation of musicians coming up just at this time there was a political correctness that they had to deal with

Q: It all seems very tragic

DB: It is tragic, it should never have happened, its going to change because the truth always finally comes out

IB: And it is changing, you find at the Monterey younger musicians are much more open, I think there was that political correct period that tried to put everybody into pigeon holes

DB: The older guys were so friendly, I thinking of so many of them, Cab Calloway,

IB: Trummy

DB: Trummy Young, he was so wonderful

Q: How do you see the current scene, there is this thing creeping in jazz as American classical music, divisions coming in again

DB (to IB): Have you got that article you showed me a couple of days ago, it was saying how Charles Ives using jazz, Aaron Copeland, Bernstein, three of four others saying how its always been used in important ways and yet not allowed to rise but being what it is, is being an influence, the strongest influence

IB: The article was really tracing the history of trying to bring jazz into classical, that Third Stream was late 50s and early 60s, Gunther Schuller, and they did mention Gershwin, Milhaud, and Ravel, after he came to America, its been going on for a long time

Q: And your own writing ambitions in the realm of classical and liturgical music must be coloured to some extent by jazz

DB: I feel like music is improvised and music is written...[Tape Ends]

DB: [continues] I thought I remembered Stravinsky saying 'composition is selective improvisation,' and is such a concise definition that says what I believe, only he said it which makes it stronger, because that's what it is, whether its Beethoven or Mozart or Stravinsky, and the classical composers that I love, Bartok, their roots – he knew more about Hungarian folk music than anybody, and took the time to write it down and study it – this kind of music, like jazz to Hungarian folk music to Bartok to people like myself of Ellington, or Gershwin, or Bernstein – it's just there in your background, I don't see any great difference except that you have time when you're writing to look at something, and work with it, but if you are improvising you haven't got a split second, you must continue, but with composition, if you're writing a fugue, or whatever, you do go into thought processes that takes time to figure out how you're going to move on and everything, who was it who said, I think Stravinsky again, he said 'You can't use your analytical and creative mind at the same time.' And I've heard it argued that you can recently, but that always stuck with me, either using –

Darius Milhaud couldn't stand it when guys came into the composition class, he knew that they were writing some 12 tone approach, or Schillinger approach, and they would be great musicians but they would be hung up on this and Milhaud would say, 'Did you bring your slide rule today?' He'd say to me, 'Go to the deepest parts of your mind'

Q: It's interesting you talk about people's backgrounds and I'll refer to a couple of notes I have made — is that in the early 1980s there was a BBC documentary on you that was very successful and it portrayed the jazz side and the classical side, in particular 'Out of the Wilderness' was one of the main threads that ran through it, and I was struck by the feeling of spaciousness and the drama of nature in that, in the same way Copeland's music was very obviously 'American' I get the feeling your background — this feeling of spaciousness and prairies — am I reaching here

DB: The cattle ranch!

Q: Yes, I wonder to what extent your music can be shaped by your cultural background

DB: With me, that's a very hard question to answer, the nuances...

IB: Well, if I were to answer it, I think I would say — except for some of your early piano pieces, I don't think you consciously drew from that background in writing, but in composing or playing I think that early life is so much a part of Dave's personality and character, that if the character and the personality is going to come out in the music, its going to reflect that...

Q: I have this theory that jazz is now like the English language, its become a lingua franca, if you go to Scandinavia, jazz is spoken with a Scandinavian accent, if you go to America it's spoken with an American accent and jazz has picked up dialects wherever it has gone in the same way jazz has picked up these dialects and I wonder if we can say jazz should be played in the American way to be 'jazz'

IB: I can think of the answer to that! Because Dave from the very beginning just turned it around the other way and said that jazz absorbs the music of the world into itself, no matter where it may come, so this looks at the other side of it

Q: It's like saying is English still English, its gone out into the world and people can do anything with it

DB to IB: You quoted me there, and I remembered the quote and I said jazz is like a sponge, I wrote this in 1949 in *Downbeat* and then *Downbeat* asked us to read that again a couple of years ago

IB: I suppose it was the anniversary

DB: And I said, I still agree with what I said in 1949, and basically it was true because I said I expect to hear some day a great Chinese trumpet player, well, I was a little off, I heard a great Japanese trumpet player, but people didn't know what I was talking about, I was trying to make the point that jazz was going to spread and go to these other countries and there are going to be musicians playing jazz from all over the world

IB: And like you said, they take that into their own vocabulary and their own way of playing – but it's still jazz.

DB: We know great Polish piano players, who is that one – his name begins with M

IB: Adam Makowicz

DB: Chucho is my favourite piano player now, do you know him?

Q: Valdez

DB: Yes, man is he great? But I have known him 30 years and seen him develop, develop, develop, he is really great, I know pianists from India, Ceylon, Turkey, Russia, we correspond with some of these guys, and there is the feeling in the background, the feeling of

jazz, you'd be surprised – I'm a little reluctant to tell you, how many players will say their first influence was me! Think of a Cecil Taylor, or a Bill Evans, I open doors and say 'C'mon, jump through!' So many guys, see the guys I'm naming, even Chucho said I was a great influence on him, it goes on and on, but the critics don't realise, in fact Leonard Feather wrote I never influenced anybody, can you figure that out? A lot of pianists grew up getting their encouragement from listening to me, 'Well that guy can do that, I can do my thing!' This is what happened in Russia when Russell [Gloyd] conducted that Makowitz, he said one of his early influences was me, if I could use odd time signatures – their culture was full of odd time signatures! And they always thought that isn't jazz and all of a sudden he starts utilising them – 'Well, it's a great way to play jazz!' Bartok used Hungarian folk music

Q: There was a time in the 1950s and '60s critics tried to stab you to death with their pens,

DB: Yes

Q: Because you didn't play in the conventional 'Bud Powell bop' type of way

DB: Bud never listened to anybody but me, for years...

IB: We didn't know that for many years, and then we found out, there is no way they sound alike

DB: There is no influence, from me to Bud Powell, but when he first had to go to hospital his manager said what recordings will I need to bring to the hospital and he said, 'Only the Brubeck' When he was living for a while with Randy Fulton, you know her, the critic who lived in Oslo, you know her?

Q: She did a book recently

DB: Yes, and she said all he wanted – then you read the Frenchman [who accommodated Powell] when he lived in Paris, he said 'I got so

tired of listening to Brubeck,' because Bud was living in his house! It went from when we used to play together at Birdland to the end of his life, now why should that be?

Q: I think it's because you approached it from your own perspective and had a very clear idea of what you wanted to accomplish, what I admire is that critics didn't deflect you from your path

DB: Oh no!! [laughs]

IB: He was stubborn then [laughs]

Q: So it was that difficult?

DB: Once in a while I'd run into one, and – who was the one who gave me one star? – they all say 'It's Chinese torture that "Take Five"'

Q: Just to wind up, can you give me a bit of background to why you want to record your classical stuff

DB: This period now I seem to be getting a lot more praise, for years I didn't get any, hardly, the *Light in the Wilderness* has had a lot of performances

IB: In recent years. It's interesting the *Light in the Wilderness* when it was done I just happened to run across this recently, in the first 18 months after it had premiered, there it had over 30 performances, that's pretty amazing for a new work, but the pieces you have recorded here have been played more recently

DB: Yeah, thirty years ago [laughs]. I didn't expect these pieces to, I wrote them and that's it, but all of a sudden there's a lot of interest, like we're doing our Easter Concerto in Vienna, and we did the Mass in Vienna, Berlin, Moscow, Prague just did it, and a couple of concerts in Germany without me, and it's gradually starting to move, and we just recorded the *Gates of Justice*, which is the second one after the *Light in the Wilderness*, with the Baltimore Symphony and

the Baltimore Choral Society, and that'll be out this year. There's about ten big pieces, have you heard the mass?

Q: No, I haven't heard the mass

DB: That's getting more and more plays

IB: There's a recording of the mass and there is a DVD out of the performance of the mass in Moscow, and it's a really good performance

DB: I think Valentine Music has it, it's very interesting, and since this — a lot of performances of the Christmas Cantata, which originated here in London through Columbia Records, the London office, will do it three times this December, and it will be the fifteenth performance of it in the same church in New York, Fifth Avenue Presbyterian Church, and today Russell [Gloyd] told me they sold out the first in Michigan, Ann Arbor, and could they have another night?

Q: How many pieces have you recorded recently with the LSO?

DB: Four.

Q: Does that mean all your major works are on disc?

DB: No, but one I'd love to have recorded is the Langston Hughes Poems — they asked me to set [to music] one, and I set nineteen!

IB: The recordings we did here with the LSO we're going to hear tomorrow are — it's very hard to select which pieces to be recorded as we knew we only had so much time and so much money, so we decided to record those which Dave has a part improvising in them, other things can stand alone — like the Langston Hughes can stand alone — and so the pieces are *Beloved Son* which is the Easter Cantata that will be done in Vienna, just before the UK tour at Easter, *The Voice of the Holy Spirit*, *Pange Lingua Variations*,

based on a chant, and the most recent thing is *Regret*, a piece for just strings

Q: When will these be coming out

DB: Who knows? The ones that haven't been done [recorded] would be *Joy in the Morning*, which is with Symphony Orchestra, the piece I wrote for the Pope called *Upon this Rock I Will Build My Church* and *The Jaws of Hell will Not Prevail Against It*.

[Phone Rings....]

DB: I have just written a fugue, because the Pope did a Mass in Central Park for 100,000 and the posters around New York I got a copy of, and it said 'Do Not Be Afraid – The Power of the Holy Ghost is With You' and it is on our wall at home, and for about five years I walked by it, one day I walked by it and said 'What a fugue subject!' [sings] so there are pieces like that which haven't been recorded, although that has been recorded by the Chattanooga Choral Society, then there's a piece that the only performance was the premier – you gotta help me with the title [to IB] – and then there is another called *In Praise of Mary*, where I take four Gregorian Chants that praise Mary and use one for each section and put them all together at the end – there's a university looking at that now, in New Orleans, a Catholic school

IB: A lot of music buried in the closet

Q: Must be very rewarding to get those last four recorded

DB: The way that we felt about it is go for it – if nobody wants it, it will go into archives, but archives will put it out on the web, and people can get it that way. With the web now, my God, my daughter has over 2100 responses from other people seeing her website wanting music, isn't that something? So it's very encouraging that, say the things we hear tomorrow [at Abbey Road Studios] don't find an immediate home, they'll always be the archives at the Brubeck Institute, and it will get it out, but I'd rather get it out on a label

IB: I hope you'll agree – great performances...

DB: I've worked all these years writing all this music and I'm still around and if nobody else is going to do it, I'm going to do it, other friends of mine are doing the same thing. We're living in a dry period for contemporary music and they are going to Warsaw and recording [their work] and to Prague, we're all in agreement we'll do it ourselves

IB: I think the record business is in such a curious position not knowing what's going to happen

Q: They have strange people called accountants

DB/IB: Ohhhhh! If you knew what I have been through with these accountants that all of a sudden run a record company, in the days of Goddard Lieberson, who was a musician and composer and head of Columbia, when he saw Decca was going to do the *Light in the Wilderness* — he had been kicked upstairs at this point, where he had a Fender Rhodes, wore a Yankee baseball cap — and he said 'Dave, all the money that you made when I was President of this company, why are you going Decca?' I said, 'This company won't put me out as composer.' He said, 'I am embarrassed for my company.'

IB: All the money that the Dave Brubeck Quartet brought to Columbia records, you think we'd be able to put out a composition like *Light in the Wilderness*.

DB: It didn't lose money either for Decca, and they refused to put it out for years, I have to be careful now when I say this next thing....

Q: I won't use it — [switches off tape]

[continues]

Q: Have you done it

DB: I've done it, it's live, in Park Avenue South in New York, and they are going to be sponsoring this next tour, I think, one of the sponsors

Q: I think they have suddenly picked up a lot of business, they have realised jazz attracts a certain demographic of people between 20 and 45 with high net disposable income, and it may not be fashionable in the same way pop culture is fashionable, but people are buying jazz recordings and Starbucks, with their 'jazz only' policy in their restaurants are beginning to see this

DB: Ray Brown, just before he died with his trio, and we just gotten in the mail before we came here, YoYo Ma's 10 Recommended Recordings and I'm one of them

IB: 'Take Five,' I think it was a Starbucks special a CD where they asked a celebrity like Yoyo Ma to name their favourite recordings, he was mentioning classical things and among them was 'Take Five.'

DB: That is a good thing

IB: People who don't buy records but do go into Starbucks, because they are on sale in Starbucks, I understand, I guess they do remarkable business because they have spread so much [Tape ends]

Q: Well, I think I'll take my leave and let you kind people go down to dine, and I'll make my way to Paddington as it's an early start in the morning — I'm really looking forward to it

Wind up asking Dave and Iola to sign my CD copy of *Time Out*