

DAVE BRUBECK SCRIPT FOR EURASIA VOICE TRACK RECORD

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Question 1.) Dave, where did you get the title for your new album "Jazz Impressions Of Eurasia"?

Answer 1.) Well, it's really a sequel to my album "Jazz Impressions Of Side I, Band I) The U.S.A.". Only this time we've toured Europe, the Middle East, India, both Pakistans, Ceylon, Afganistan and I couldn't come up with the title for the album. My 11 year old son finally answered it for me, I guess he's studying that in his geography at school, because he said; "Why don't you just call it "Jazz Impressions Of Eurasia"! Well, we didn't know how many people still thought of Asia and the middle East and Europe as Eurasia, but it was the best answer we could find, we've used it.

Question 2.) Dave, how did you go about writing musical compositions about each country?

Answer 2.) Well, I took the elements of the music of each country that I Side I, Band II considered indigenous to that country, and tried to bring their music into the Jazz idiom. Now, it wasn't too hard to think of a theme or many themes in each of the countries. The difficult part was trying to get a theme that would lend itself to improvisation, when I tried to improvise or Paul Desmond or my Bass player, or Joe Morello on drums...something that would lead them to improvisation in the mood of the music of the country we were trying to depict musically. This was very difficult, to find themes that could carry over to the Jazz idiom and make us still want to improvise on them.

Question 3.) Dave, what is the extent of native Jazz development in the Eurasia countries?

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Answer 3.) In every country we visited, we found Jazz musicians. This is Side I, Band III

very surprising when you think you are in remote corners of the earth. But one thing that I felt had exposed them to Jazz, was the Jazz show given by Wallace Conover on Voice Of America. It seemed that these people listened religiously every night to the Voice Of America, and through the show they knew almost everything that was happening currently on the Jazz scene in our country.

Question 4.) What did you think of the local Jazz musicians, in each country, Dave?

Answer 4.) Well, they were all very good Jazz musicians that I heard, and it Side I, Band 4

was very surprising that they could play in the Jazz idiom as well as they could, in fact, some of them could come right over here and work. But the one thing that I think is their greatest weakness, is that they were all imitators. Now, some of them sounded exactly like certain Jazz musicians we have here at home, but I thought that if only they could bring the elements of their own native music, regardless of what country it was, into the Jazz idiom, they would really contribute something to Jazz rather than just be another imitation of our people here at home or far better than they are.

Question 5.) Did you have any jam sessions with the native musicians?

Answer 5.) Well, we played with musicians in Turkey, in fact they actually Side I, Band 5

played on a stage with us in Turkey at the concert, and did a wonderful job. And we had many sessions in Anchora, Turkey and later on in Bombay, India, we ran into many musicians there, in fact we played once for a gathering of 250 musicians that all understood and played some Jazz. But the most fascinating experience were the Indian musicians, was with their classical musicians. In other words, they don't play popular music of Jazz, and this I found to be the most

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stimulating music I'd heard since I'd left home; In that it had tremendous rhythmic drive and tremendous melodic possibilities, and I thought it was extremely close to Jazz.

Question 6.) You had a very extensive tour Dave, did you have any trouble keeping to schedule?

Answer 6.) Well, the schedule was certainly very difficult, but with the help of Pan American we were able to stay pretty much on schedule. When we arrived in Istanbul, the Pan American people said they had the longest ticket made up for the quartet that they had ever made up in the office of Pan American at Istanbul.

Question 7.) Dave, how do you explain this great acceptance Jazz is receiving in Europe and Asia?

Answer 7.) Well, that's a good question. Before I started on the tour I was sure that we wouldn't have any audience as soon as we left Europe. And I thought the whole idea of touring the Middle East, and India Pakistan, Ceylon and Afganistan especially was really ridiculous, but in each country I realized that these people have a folk music which identifies, the folk music makes them identify themselves with the Jazz music. I could see how they couldn't identify themselves musically with our classical music, but there are so many things in Jazz that are similar to the folk music of any country. I'll name a few; Jazz is predominantly rhythmic in character, this is true of most of their music. Also the size of the small Jazz combo is also close to the size of their musical groups. And in a small Jazz combo, you usually have equality as far as how long each soloist plays and each man is featured. This again is true in their orchestra. It wouldn't be true in our symphony orchestras, but it is certainly true in our Jazz orchestras. And in many ways I started seeing how similar

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the Jazz idiom is to the folk music of almost any country, even the European countries. But of course, already in the Jazz Of America we've already absorbed much of the folk music of Europe.

Question 8.) How about Rock and Roll in the countries you've visited Dave, is it well liked over there, or is it just a fad?

Answer 8.) I would say, their liking for Rock and Roll and I hope their Side I, Band 8 liking for Rock and Roll is a fad. And as in our country, as the people mature and the teenagers grow older, they'll start looking for the authentic product and the true music, and they'll go to Jazz. But until this happens, I must admit that Rock and Roll has made big inroads all over the world.

Question 9.) Dave, do you foresee any large scale acceptance of Jazz by people other than Jazz fans?

Answer 9.) Yes I do, because over and over again, in the Middle East and in Side I, Band 9 India, we were reviewed, our concerts, by what you would call long-hair critics, and they would always say, or usually say in their review at some point, that they really realize for the first time that they didn't know what Jazz was and they had it confused with Rock and Roll or with noise as they said or chaos. Now from hearing our group they realized that Jazz had a lot to offer and I'm sure that after they hear people like Duke Ellington, or Louis Armstrong they'll realize that they never had an idea what true Jazz really is.

Question 10.) What would you say the average age of the Jazz fan was over there, Dave?

Answer 10.) I would say that our concerts the age average would have been Side I, Band 10) between 25 and 35. And there were certainly people younger than that and certainly people a lot older, but that would have been the average age group.

Question 11.) Then Jazz doesn't appeal primarily to the teenager?

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Answer 11.) Well that's very true, and in this country I don't think that Jazz Side I, Band 11) appeals primarily to the teenager. The teenager is usually more absorbed in Rock and Roll. But when they start thinking and maturing, you usually find them at about oh, 20 to 35 becoming Jazz fans.

Question 12.) Did you have good crowds at your concerts Dave? And, how did they behave?

Answer 12.) Well the first place we played was in England and we had tremendous Side I, Band 12) crowds there. I think we broke the record as far as any of the small combos go. And the English are a wonderful audience but so was the rest of Europe, and the audiences wherever we played. There are differences in the audience in the way they applaud. Sometimes they applaud in rhythm, everybody clapping together. Some countries they stamp on the floor, some they whistle real loud. But you get used to this after the first numbers, to know what to expect. I would say, wherever we played the crowds were very attentive and very polite.

Question 13.) You certainly covered an awful lot of territory on your tour Dave, did you have any trouble making your concert dates on time? And did you play every night?

Answer 13.) Well, we were gone 3 1/2 months. Fortunately the quartet made every Side I, Band 13) concert appearance on time. We played every night except the nights that we covered half a continent via Pan American on hops such as the hop we had from Istanbul Turkey to Bombay India. And we were in airplanes all night. In fact, we played more in that 3 1/2 months tour than we usually do here at home. Because at home we just perform a concert. But in these various countries we were playing during the afternoon for the musicians of the country or

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playing after the concert in the nightclubs-jamming, because you had the feeling it was so much more important for these people to hear and to play with us than it would be here at home.

Question 14.) What kind of concert halls did you play in Dave?

Answer 14.) Well, we played in just about every conceivable type of building Side I, Band 14) and sometimes we played outside on a stage without anything prepared before hand, and sometimes in a dance hall. We never knew where we would appear from day to day.

Question 15.) What about admission prices to your concerts Dave, were they consistent throughout your tour?

Answer 15.) Well, in each country the price was fixed by the USIS people according Side I, Band 15) to how much they thought the populace could pay, it was kind of like our income tax here at home. In some countries we worked for nothing and in some countries it was quite high. But this money all went back to the presidents' fund and we were paid at a constant rate here at home. The money went into a fund so that other musicians or people bringing American culture abroad could go over.

Question 16.) How much of your tour was sponsored by the State Department Dave?

Answer 16.) Well we were on our own with private promoters in the various countries Side II, Band 1) throughout Europe until we went behind the Iron Curtain. And from Poland on, we were sponsored by the State Department. That would be from Poland to Turkey to India to both Pakistans Ceylon, Afganistan Iran and Iraq.

Question 17.) Dave, was yours the first Jazz group to go behind the Iron Curtain?

Answer 17.) Well, we were the first small combo to go behind the Iron Curtain and Side II, Band 2) I would say the second Jazz group because, Ray McKinely's big band had already been into Poland about a year and a half before us.

Question 18.) Do they have any Jazz disc jockeys in Europe and Asia Dave?

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Answer 18.) There were disc jockeys in every country that played Jazz and that Side II, Band 3) were tremendous fans and knew so much about all the Jazz musicians.

There was no place that we visited where there weren't people playing Jazz on the radio.

Question 19.) Do people over there listen to the Voice of America Dave?

Answer 19.) People all over Europe, the Middle East and India listen to the Side II, Band 4) Voice of America. Naturally I would run into the people that would listen to it as regularly as they eat. But I have the feeling that the populace in general listens very, very, religiously to the Voice Of America.

Question 20.) One last question Dave, Did you get to ride a Camel while you were over there in the Middle East?

Answer 20.) Well, I can't say that I rode any camels, while I was on tour but Side II, Band 5) I certainly saw many of them, in fact hundreds of them from the air. And believe me, seated in a DC-7 instead of high on top of a camel is much more comfortable, especially over the hot desert country.

DAVE BRUBECK VOICE TRACK RECORD

Bands 6 thru 11

On bands 6 through 11 Dave Brubeck explains and demonstrates the themes from each of his "Eurasia" compositions. Each of the tracks could be prefaced by a remark such as; "Before we hear _____ (name the selection) let's listen to Dave Brubeck explain how he came to write this particular piece."

SIDE II

BAND 6	Thank you (Dziekuje) (Poland).....	1:14
7	Brandenberg Gate (German).....	1:32
8	Nomad (Afganistan).....	2:26
9	Calcutta Blues (India).....	2:06
10	The Golden Horn (Turkey).....	1:01
11	Marble Arch (England).....	<u>1:31</u>
		8:11