Darius: First, let me say that I really liked it. It's a neat thing he's attempting to do. I try to look at it in that way; of learning to use new concepts in your music.

Chester: Wasn't that kind of an A-E-A pattern we heard; first the strings, then the group, then the strings again?

Darius: Well, actually, it was more like an A-E-A pattern. They really don't relate too well. The strings and the electronics never come together. It sounds like an entire piece being interrupted by an interlude.

Chester: But you know I really did like McLaughlin's trying to do. You notice that most of these people on the album are really young; like Walden only twenty. He's taking these cats and giving them a chance to play, and I think that's really beautiful.

Chester: What do you guys think about McLaughlin's religious thing? you know, he asks for a minute of silence before he will play? There have been a lot of things said like, "He should leave it in the dressing room."

Chris: He takes it too far sometimes, pushing with the religious thing, but we dig him a lot. Actually, you know that we dedicated a composition to him ("People, People, People", "Well, I can't do anything that both are going to like."

So I invited them to participate; you know, create a little democracy. I said, "Listen! A lot of you people like the music and are staying and I congratulate you for that, but some of you don't like it at all, and I want you to hoo; just raise up. Do it the way you really feel it." There was a chorus of boos from a few brave people, and then I wanted equal opportunity so I invited the supporters to cheer, and, fortunately, there was overwhelming applause. But from then on, everyone was great, because they realized, "Well, O.K., some people are out of their cultural environment and others are in there, and instead of being hostile to one another or hostile to the band, we, O.K. if it's not a pleasant experience, let it be at least educational."

 окружающими его музыкантами.

Members of the Darius Brubeck Ensemble swing into action

Computed text:

"Blindfold Test And Pass"

By Chester Cortp

The last question I asked before the first encore was to ask Darius if he really did tell me that he had asked his father, I wouldn't have been the recipient of a full-bore onslaught. Basically, I raised the question about having a thought in the beginning, and how I thought there must be some resentment somewhere to the popular success Dave has enjoyed. He was the first to have a million-selling jazz album with "Take Five." I also brought up an observation made by people whose musical opinions I respect, that Brubeck was outside the "mainstream" of jazz (all racial considerations aside) as a sort of interesting side attraction. We agreed that the question and its implications were dangerous, and that in some senses the questions is not a very intelligent one; Darius said that he considered his father not beside but distinct from the development, while Chris felt that the question was transcended by a deeper reality: "A man is born, and he is given a soul. If you believe in a soul then you can believe in any kind of racism."

Darius was once derisively called the "greatest amateur pianist in the world," and the ambivalence that this phrase strikes seems to have been at odds with each other. It is my job to play the piano for music with him.

During "In-Square Dance," Chris laid down a very funky bass line, dropping his accents in the most unexpected and jazzy places.

Perry Robinson was the only Brubeck lover on

Brubecks Take Blindfold Test And Pass

An Index Interview and Review

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