

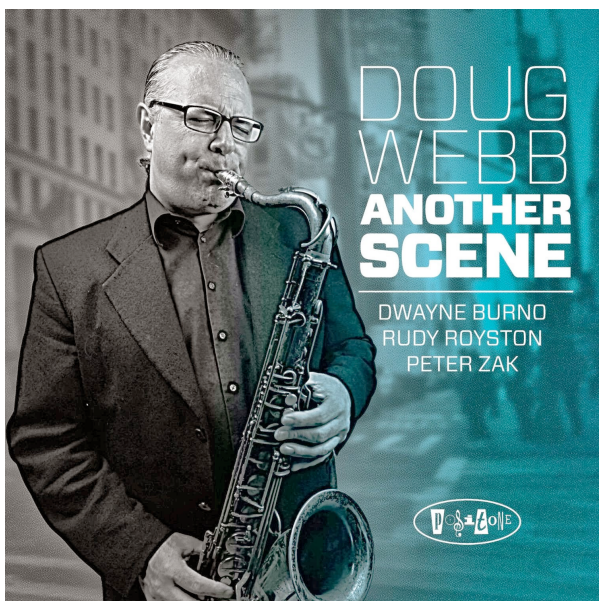
Bio:

Doug Webb was born in Chicago and moved to California at the age of 3. He is a graduate of Edison high school in Huntington Beach, CA and received a Bachelor of Music from Boston's Berklee College of Music. He began playing the clarinet at the age of 8 and added saxophone and flute at 15. He lives in Los Angeles with his beautiful wife Alex and his son, Ryan.

Over his career Webb has played and recorded with such notable talents as Horace Silver, Freddie Hubbard, Sal Marquez, Stanley Clarke, Quincy Jones, Mat Marucci, Kyle

Eastwood, Billy Childs, Rod Stewart, Carly Simon, Art Davis, Kenny Rogers, Bonnie Raitt, Pancho Sanchez and Vikki Carr. He played with the house band for the Dennis Miller TV show, the Jimmy Cleveland orchestra and continues to tour with the Doc Severinsen big band. He has recorded music for hundreds of movies and television programs. He solos on the sound track for Mystic River and Million Dollar Baby. Webb has been featured on hundreds of recordings.





Rick Holland: Doug it is such a privilege to have you here. You have established yourself as one the most versatile saxophonists on the planet. You remarkably fluid style of playing makes you one of the guys that is one with his instrument. Tell me how prepared yourself to be so versatile?

Doug Webb: I just take every possible gig I got called for. I tried to do my best on each gig I took. Recording in different situations helpedand listening to different types of saxophone playing. Taking every gig very seriously whether it's a dance band or Dixieland . Blues , rock , fusion , pop, or straight ahead.

RH: You have recorded with over 500 artists including 500 recordings for hundreds of

artists including Horace Silver, Freddie Hubbard, Sal Marquez, Stanley Clarke, Brian Bromberg, Quincy Jones, Mat Marucci, Bobby Caldwell, Kyle Eastwood, Rod Stewart, Carly Simon, Art Garfunkel, Queen Latifah, Cher and Vicki Carr. I'd like to select a few of these individuals, and ask you your impression or what you might have learned from them. Starting with the great late Horace Silver?

DW: Working with Horace was a great experience. He was very clear about what he wanted. He came from an era pre-Herbie Hancock where the soloist does not improvise harmony but plays a solo to fit inside the changes which requires much more discipline then most jazz playing situations

RH: Freddie Hubbard.

DW: Freddie never had a bookyou had to learn the tunes on the bandstand. Playing with Freddy was probably the greatest gig of my career. But I think I was too terrified to enjoy it at the time!!

RH: Quincy Jones.

DW: I only directly worked with Quincy Jones once on a record with Mya Angelou. Arranged by Stanley Clarke. Great experience.

RH: Rod Stewart.

DW: All the stuff I did with Rod Stewart was with the producer Richard Perry. I love working with Richard. Most of the solos I did were predominantly the melody. Most jazz musicians don't take the time to really learn the melody of a song. Sometimes we would work for three hours on an eight bar phrase.

RH: Wilton Felder.



DW: I worked on a record with Wilton on a gospel singer named John Gibson. And most recently at the Long Beach Jazz Festival with Wilton and Ronny Laws in a group led by Al Williams.

RH: Carly Simon:

DW: I got to do the arrangements for Carly's album *Moonlight Serenade*, and I also worked with her what a PBS special— "Live on the QM2".

RH: Stanley Clarke:

DW: I just found out I'm on Stanley's newest record which was released on Tuesday. I've been fortunate to have worked with Stanley off and on for the last 20 years

RH: Your remarkably busy during your week. Can you tell us what a typical week is like for you?

week.

DW: I often do three gigs a day or 20 gigs a

RH: Doug you've done so many movies and TV shows. For us who have not done this type of work, can you tell us what it is like? What are some of your most memorable experiences doing this kind of work?

DW: they say doing orchestral studio work is 95% boredom and 5% terror. You don't want to screw up but it's not really something that gives you a creative outlet like playing jazz does.

RH: This past year you sent me some recordings you have done. I was really impressed by the maturity of your playing. I also heard a track on the radio out here where you sounded completely different from these recordings, you seemed bent on a real melodic approach. It blew me away, because usually guys cannot turn melody on and off like that. It was like it was a different player altogether. How does this come to you? Do you still listen a lot?

DW: Rick as you know for many years I compulsively collected records. I had to get every note an artist played on record at some point. When I was around 28, I mostly stop listening to musicthis was also around the time that I started working a lot

RH: How easy is it for you to switch gears, and play in an avante garde style? I know you did some session work for Bob Rusch--the king of avante garde-founder of the CIMP label?

DW: to be playing that style of music it isn't about playing outside as much as it is about freedom

RH: I was listening to Double Rainbow on the Another Scene album. What I like best is your melodic phrasing. I usually do this with Vocalists. And you get this melodic sense in your music. Your language is so fluid, and it is a mixture of so many people. Tell us how you developed this? I think this is what separates you from most musicians.

DW: I guess is my playing has evolved and from the different jobs I've had ...I've incorporated the many favorite players who are all very different. from Stan gets Paul Desmond, John Coltrane, Charlie Parker, Zoot Sims, Junior Walker. Dexter, Sonny and many others. I recently worked on "get on up "And had to learn Maceo Parker solos!

RH: The other thing that impresses me about your playing, is your remarkable control of your instrument. Tell us how you worked on mastering your control?

DW: Long tones. And trying to play pretty.

RH: The Christmas cuts you sent me were simply beautiful. I just did a Christmas disc, and I aimed for the control you got the recording. It was gorgeous. Tell us how you developed such a beauty in your playing? So many tenor players could not get this if they tried.

DW: Thank you RH: What projects do you have planned upcoming?

RH: Just finished a new Christmas Cd and a Vocal Cd with my daughter Lindsey and the Big Band.

DW: I'm going to New York on Wednesday, where I will be recording three albums two for Positone — My new quartet record ...and a sextet record with three tenors featuring Walt Weiskopf and Joel Frahm and myself. A quartet record with our old friend Jim Seeley and Tim Horner.

RH: I ask everyone this, but what's your perspective on where jazz is at now? What do you think it's future is?

DW: just seems to be going in 300 directions at once I don't see it ever becoming popular music again as people no longer dance to it but as long as people dedicate their life to playing the music that we call jazz it will never die.

Rick: Thanks Doug, I've looked forward for a long time!!

DW: Thank you Rick.

