



NEWS FROM A&M RECORDS

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TIM WEISBERG

(A Biography)

Don't label his music just yet. Tim Weisberg is a flute player whose music is somewhere in between rock and jazz. But even this labels him too much. True, he fits in well with the rock scene when he appears with a name like Frank Zappa. But he also beautifully compliments songstress Buffy St. Marie. And as the Monterey Peninsula Herald said of him at th 1970 Monterey Jazz Festival, Tim Weisberg's act "was the most exciting group of the evening. "

The important thing to note is that the other two acts that night were the Modern Jazz Quartet and Duke Ellington himself. After the concert Ellington and Woody Herman discussed Weisberg. Although they liked what they heard a lot, they couldn't figure out where it all fit. Tim Weisberg doesn't "fit." He is what he is - - an exciting young musician and artist.

Weisberg began in the musical field in his hometown of Los Angeles. "O began playing the flute because it was the only instrument not represented in my junior high school orchestra," Weisberg says. There were many who told him to learn the saxophone in order to "make it." Weisberg stubbornly wanted to make it with the flute and refused to learn the saxophone.

However, with a background in classical music Weisberg found that there was nowhere to go. "There was only one way to play every piece and that

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was it," he says. His musical ambitions died somewhat when he took up studies at San Fernando Valley State College. Although he received a BA in Anthropology and a MA in Educational Psychology, Weisberg decided that his first love was the flute.

While at college Weisberg was introduced to Fred Katz, a Professor of Anthropology and a jazz musician who played with Chico Hamilton in the late 50's. Weisberg reflects on this time as a "gradual period of turning onto jazz." In between studies, playing water polo and being a member of the swimming team, Weisberg would work on his music with Katz. "He gave me the encouragement that I needed," he says today.

Weisberg played with Paul Horn's group part-time while doing his graduate work. This opportunity came about after playing a concert with Horn. Weisberg was the main hustler for the concert and this brought about his great organizational ability. "If you want anything done, do it yourself," he says. Through personal connections and pure dedication, Weisberg has booked himself for concerts since the first one he gave in the Summer of 1969. After organizing a group of four talented musicians behind him, Weisberg promoted his first concert. He printed tickets, sent out press releases, sign posted the route to the concert - - and even sold tickets. The concert was a great success and the start of many such appearances in Southern California.

Cannonball Adderley appreciated Weisberg's innovative playing and invited him to play in his ensemble at the Monterey Jazz Festival in 1969. Weisberg's acceptance earned him an invitation to open the 1970 Festival with his own group. Weisberg, however, still puts forth much energy to his

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concert bookings. "I guess I compromised myself," he says. "I killed myself working on bookings and had to neglect my music."

Now that he has signed a recording contract with A&M Records, Weisberg hopes that he will be free to devote more time to his creative approach to music. However, his eager interest in every facet of the recording business is evident when he speaks of his interests. He is very happy with his involvement with A&M and loves dealing with "real" people. Graham Wallace (his manager) will produce Weisberg's first album.

Lynn Blessing (vibes, piano, organ), Art Johnson (guitar), Dave Parlato (bass) and Pete Magadini (percussion) provide the back-up for Weisberg's flute. Most of these musicians have performed in the Los Angeles area, with studio groups and names like Willie Bobo, Don Ellis and Mose Allison. Most of Weisberg's music is generated from the group but, "we play other's music, too," he adds. A combination of both will be features on the forthcoming album.

As for the future, Weisberg says, "I like to try different things. I'm never satisfied with one thing." Weisberg adds, "How do you know unless you try it?" This applies to Weisberg's musical talents. You can't label it, you can only listen to it. And then . . .

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