Dave Brubeck expressed his views on racial equality in words and music. In 1969, he composed an oratorio, *The Gates of Justice*, based on a quote by the late Martin Luther King, Jr.: "We must live together as brothers or die together as fools." Two years later he echoed similar themes in a cantata, *Truth Is Fallen*.

Brubeck conveyed his beliefs with actions, too. In 1960, he canceled twenty-three of twenty-five concerts—at great financial loss—when only two southern colleges allowed his integrated band to perform. He had a similar response to racial injustice overseas. In 1958, he turned down a lucrative offer to tour South Africa for the same reason. When Brubeck finally agreed to perform in South Africa in 1976, he insisted on integrated audiences as well as performers. His band performed with local black musicians to black and white fans in Cape Town. But Brubeck canceled the rest of the tour when he found out that audiences in Durban would be segregated.

Arrangements in Black and White

In 1956, the U.S. State Department signed up several leading jazz musicians and sent them as cultural ambassadors to some of the most dangerous places in the world. Louis Armstrong was an early jazz ambassador, but refused to go to the Soviet Union when the United States government continued to do little about segregation in the South.

In 1960, Dave and Iola Brubeck wrote a musical, *The Real Ambassadors*. Creatively addressing sensitive issues, it tells a fictional story of Armstrong's band touring the world as ambassadors of goodwill. When the Brubecks, Armstrong, and others performed it at the 1962 Monterey Jazz Festival, Iola recalled an audience riveted by a tearful Armstrong as he sang, "They say I look like God. Could God be black? My God! If both were made in the image of Thee, could Thou, perchance, a zebra be?"