

# Carnegie Hall

1978-1979 SEASON

*Saturday Evening, October 7, 1978 at 8:00*

NEW AUDIENCES  
*presents*

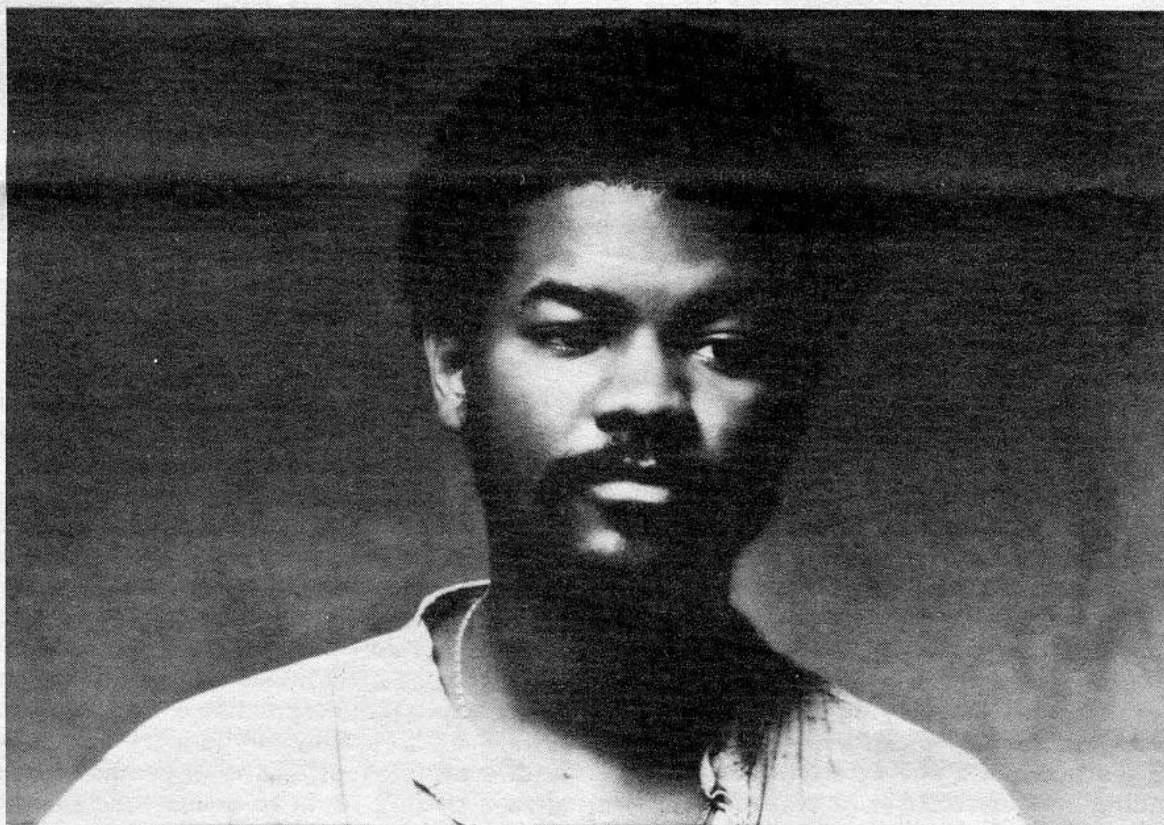
EARL KLUGH

*and special guests*

THE BRECKER BROS.

*plus*

The Steve Khan-Mike Mainieri Band



Produced by NEW AUDIENCES PRODUCTIONS, INC.

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# Meet the Artists

**Earl Klugh** is a guitarist who, in the space of a few short years, has established himself as a major creative force in contemporary music, achieving what can truly be called a fusion of diverse elements, Latin, jazz and rock, to name only a few. His innate talent for textures and rhythms has evolved into a distinctive and original musical trademark, as well as an exciting listening experience. His latest album on United Artists Records, *Magic In Your Eyes*, is further evidence of Earl's impressive abilities—it is an exercise in technique, tone, and taste that is rare today, a masterful work by a top-flight guitarist. The story of Earl Klugh's life is the story of a love for music and a gift for playing. At three years of age, Earl remembers picking out the notes to Eddie Heywood's "Canadian Sunset" on the family piano. By the time he was ten, he switched to acoustic guitar, doing tunes he got off the radio during the 60s folk boom. Three years later, he heard a record by guitar master Chet Atkins, in which Chet played both melody and chords. This marked a turning point in Earl's life. He bought close to thirty Atkins albums and listened to them all the time, teaching himself to play by mimicking what he heard there. In this way, Earl developed his own distinctive finger-picking style, later to be influenced in equal measure by the renowned Laurindo Almeida. At fifteen, Earl taught guitar in a Detroit music store. Famed jazz man Yuseff Lateef heard him there and offered the young musician a chance to record with him. Naturally, Earl accepted. At seventeen, he met George Benson, and later joined Benson's band. The interplay between these two premier guitarists resulted in an electrifying total sound, as Benson used his flat picking style and Earl added texture and a characteristic warmth, expanding his repertoire as he played everything from ballads to bop and the blues. Earl's next move was to Chick Corea's legendary, *Return To Forever*, as a replacement for guitarist Billy Connors. It was in RTF that Earl got an education in electronics and developed his seering, high energy mode of playing. After several months with Corea, Earl left to work with another jazz legend, George Shearing, whose sweeping melodic lines and classical complexity added another

element to Earl's musical experience. After this long and fruitful period of apprenticeship, Earl returned home to woodshed, to integrate the invaluable skills and knowledge he had gained by his association with some of the greatest names in music. He formed a group called The Trio, in Detroit, his home town, and on the basis of tapes made by the group, Earl recorded a debut LP for Blue Note Records. Now on United Artists Records, Earl's fourth album follows his critically acclaimed *Finger Painting*. Titled *Magic In Your Eyes*, Earl's latest marks a change of pace for this incredible artist. Produced by Earl Klugh and the legendary Booker T. Jones, *Magic In Your Eyes* features six new tunes by Klugh, including the title track, "Alicia" and "Julie," as well as Earl's reworking of the Vince Guaraldi classic, "Cast Your Fate To The Wind." With the sure hand of Booker T. at the board, Earl Klugh has struck a new and resonant tone in modern music, shaping and blending many different creative forms into something exciting entirely entertaining, and completely his own.

## The Brecker Brothers

They have appeared on dozens, possibly hundreds, of the best records of the past decade, soloing behind such giants as Bruce Springsteen, Paul Simon, James Taylor and Carly Simon, John Lennon, Janis Joplin... These talented brothers, Randy Brecker on trumpet, Michael Brecker on saxophone, have built, together and separately, blue-chip careers as two of the most respected, versatile, sought-after musicians-for-hire on the East Coast studio scene. Rock and roll, jazz, funk, R&B, pop, they can handle it all, always finding private truths in other people's songs, always finding room to assert their distinctive playing personalities. When you want a horn on your session in New York City, you call Randy or Michael, and if you're lucky enough to get them, the result will be as superb as most Brecker-augmented discs. But that's just one side of things. When it's The Brecker Brothers Band on record, or especially on stage (as they recently proved as part of an Arista Records contingent at the Montreux Jazz Festival), that's when the fire



really starts; the licks become more fervent, the emotions more vivid, the interplay more kinetic. Randy and Michael Brecker aren't just technicians, raring to blow, to pick up their axes and report to work. They're creators with soul; they're stars. And never has the musical excitement they can produce been more truly represented on vinyl than on the aptly titled *Heavy Metal Be-Bop*, recorded live over the past tours. It swings hard, but it doesn't clank; it's rooted in jazz, but it has the heartbeat of rock and roll and the stride of a ride down funky Broadway. There are caught-in-the-act versions of Brecker favorites from their past Arista albums, plus brand new material played with all the power and brilliance The Brecker Brothers Band can muster. Born and raised in Philadelphia, sons of a piano-playing father—"He played real good then and he still does"—both Brecker boys spent summers playing in big band stage camps where they got their earliest experience in ensemble playing. Randy began playing in local bar bands while still in his teens. "I got my orientation towards R&B funk music from those bands," he says. "There wasn't much arranged material, and we would jam things up." At the same time, he was fascinated with the wealth of jazz from the classic be-bop era. "I listened to so many guys: Sonny Rollins, Coltrane, Charlie Parker, Lee Morgan, Miles, Freddie Hubbard, Horace Silver, Art Blakey. . . And since I was older, Mike would check out whatever stuff I was into. We really liked most of the same people." Randy still plays trumpet, the horn he started with, while Michael progressed through clarinet and alto sax before settling on tenor. He is now widely regarded as one of that instrument's most fluent young exponents. Both came to New York to get involved with Dreams, one of the earliest bands to combine a rock orientation with the more complex textures of jazz (Randy was also a founding member of Blood, Sweat & Tears, the band that established jazz-rock as a commercial force). Although Dreams never achieved success on a broad national scale, its members went on to make their musical marks in other formats and the group influenced many participants in the East Coast community of players. It also provided the

Breckers with entrance into the world of studio recordings. Randy and Michael proved so adept at this aspect of the business that they soon became among the most prolific session players anywhere. In addition to those names earlier, artists who had the pleasure of the Breckers' company included Stevie Wonder, Larry Coryell, Grand Funk, Todd Rundgren, Thad Jones & Mel Lewis, Average White Band, Gladys Knight, Aretha Franklin, Lou Reed, Don McLean and countless others. Michael and Randy each put in long-term stints with jazz pianist Horace Silver, and later toured the Orient with Yoko Ono. They gained widespread recognition for their recordings and electrifying performances with the very popular Cobham group. "Billy's a great drummer, and he generated energy that was incredible to play behind." The time came for the Breckers to strike out on their own as frontmen, stepping out from behind the scenes, and they formed a band whose players had to be able to leap across musical categories. The Brecker Brothers Band was signed to Arista Records, and their debut album established them immediately on pop, jazz, and R&B charts, boosted by a smash single, "Sneakin' Up Behind You." A second LP, *Back to Back*, expanded and solidified the Breckers' following, and *Don't Stop The Music* absorbed disco music into their fascinating musical fusion. *Heavy Metal Be Bop* is the consummate statement by The Brecker Brothers Band to date. The current installment of the group features, alongside Michael and Randy, drummer Terry Bozzio from Frank Zappa's band, Neil Jason on bass, and guitarist Barry Finnerty, and this is an album that from first track to last demonstrates the best of the Breckers' multiple musical moods. Cash and Monet's "East River" is a pulsating mixture of solos and hooks, reworkings of "Sounds" and "Sponge" gain spirited new dimension in these live interpretations, and the new "Inside Out" is a driving shuffle that showcases the intricate horn work of Michael and Randy. "The highest ideal for me," says Randy, "is to write your own stuff, record it, perform in front of people, and try to keep being as creative as possible. . . The thing that makes our band different from a lot of the

other guys who are playing these days is our weird combination of funk and be-bop influences. It's a sound that a lot of people are responding to."

**Steve Khan** is one of those musicians whose talent defies easy description. Beyond saying that he is a contemporary guitarist, no convenient labels like "jazz," "rock" or "r&b" truly apply to his work—although a look at his credits indicates his familiarity with all those different kinds of music and more. *The Blue Man* is Steve's second solo album, and it picks up where its predecessor, *Tightrope*, left off, utilizing essentially the same lineup of musicians, all of them long-time associates of Steve's, on a program of original material (everything is a Khan composition except "The Little Ones," written by Randy Brecker). The overall sound is similar, but, as Steve observes, "it's a more emotional album than *Tightrope*." Much of that emotional quality comes, Steve feels, from the close personal interaction among the musicians. "We were all working in a context we're used to. It was like having the family around," he says of a musical cast that includes Jeff Mironov on rhythm guitar, Don Grolnick on keyboards, Will Lee on bass, Steve Gadd on drums and Ralph MacDonald on percussion—with Dave Sanborn and Randy and Mike Brecker forming the horn section on three tracks, and guest appearances by Mike Mainieri on marimba (on "Daily Valley"), Rick Marotta on timbales (on "An Eye Over Autumn") and Bob James on Oberheim polyphonic synthesizer on the title track. James was the producer of *Tightrope*, but for his second album Steve has taken over all the producing and arranging chores himself. "I learned a lot about how to produce an album by watching Bob in action," he says. "I think I've shown that I'm ready to handle that end of things on my own." When Steve talks about being "used to" a musical context, he's covering a lot of ground. Some of the people he has performed and recorded with over the past few years are Kenny Loggins, Gladys Knight and the Pips, Steely Dan, Ashford & Simpson, James Brown, Freddie Hubbard, Hubert Laws, Buddy Rich, Yoko Ono, Blood Sweat & Tears, Maynard Ferguson, Phoebe Snow, Billy Joel, the Brothers Johnson, Eddie

Palmieri—and so on. He was the lead guitarist with the Brecker Brothers band and recorded a beautiful album of acoustic guitar duets with Larry Coryell, *Two for the Road*. He spent a few months on tour with an all-star band that also featured Billy Cobham, Alphonso Johnson and Tom Scott—as documented on the Columbia LP *Alivemutherforya*. (*Billboard* observed of their New York gig that "the show did serve as a showcase for the underrated talents of Khan who sparkled throughout"). He wrote an entire album for saxophonist Steve Marcus and in addition, has recently completed a transcription of Wes Montgomery's solos. Published as "The Wes Montgomery Guitar Folio," the book prominently features endorsements by a number of guitar masters. "It makes me proud to know that I have done a good enough job to be appreciated by some of my idols," comments Steve, with typical modesty. Steve was born in Los Angeles on April 28, 1947, the son of lyricist Sammy Cahn. He took the required piano lessons from age five before quitting seven agonizing years later. After that, he played drums with a number of local rock bands, mostly with a surfing group called the Chantays. "One day, I realized I couldn't tell a quarter note from a fly speck, so I quit," he comments wryly. While trying to learn drumming, Steve listened to drummer Grady Tate, who was at that time a stalwart of Norman Granz's Verve Records, for which Tate, guitarist Kenny Burrell, and organist Jimmy Smith were a working trio. "I heard both Burrell and Smith doing things that seemed constantly new. Later, I heard Jim Hall, B.B. King, and Wes Montgomery, and I knew what I had to do. I was late at 19 or 20 years old, but I was heading in the right direction." After obtaining his B.A. in music from UCLA in 1969, Steve travelled East to perform in a jazz group with vibist David Friedman, bassist John Miller and drummer Jimmy Madison. It wasn't long before he started getting calls for studio work, and he's gone on to become one of the busiest guitarists on the East Coast. The last few years have seen Steve emerge more and more into the spotlight as both a guitarist with a distinctive, exciting style and a composer of startling originality. *The Blue Man* makes it clearer than ever that Steve Khan is a major talent.