YOU WILL BE DANCING TO:

Music of the '80s—Ultra Wave

Patrice Rushen

Moving into 1981, danceable black music continues to become increasingly more complex and sophisticated as jazz harmonies, rhythms, and instrumental stylings exert undeniable influences on the music of Stevie Wonder, Funkadelic, Cameo, Parliament, Earth, Wind & Fire, Bootsy, Tom Browne and many others.

In fact, some jazz cats are finding their albums and singles showing up in the Top-40 like Grover Washington *Winelight*, George Benson-Quincy Jones *Give Me The Night*, Wilton Felder *Inherit The Wind*, Narada Michel Walden *Victory*, Herbie Hancock *Mr. Hands* and Al Jarreau *This Time* to name a few.

One of the major influences of jazz on its offshoot is a quantam leap in the instrumental virtuosity of musicians playing funk, soul, rhym n' blues or whatever you might want to call contemporary dance music.

All of the previously mentioned musical genres are relevant to the music which will continue to evolve during the 1980s that will also incorporate elements of reggae.

Let us borrow the title of Bootsy's latest album "Ultra Wave" to describe the music of the future 1980s which will place greater emphasis on what the guitarists, keyboard players, saxophonists and trumpeters are doing.

Bootsy himself is one of the more consummate ultra wave musicians because he does not just thump one of the bass strings like funky players used to do — the man is in there playing slick jazz progressions and chord changes that make the rhythm tracks more important than the words on jams like *Mr. Fat Cat*, *F-Encounter* and especially *It's A Musical*.

Al Jarreau

Parliament, Bootsy, Brides of Funkenstein, ZAPP, Parlet and the other talents that have spun off from the Parliament - Funkedelic experience.

Another major influence on black music in the 80s will be Stevie Wonder whose tune *Master Blaster* (Jammin') has multiplied the impact of reggae artists like Bob Marley *Babylon By Bus* and Third World *The Story's Been Told*.

The so-called disco phenomenon will have at least one positive impact on the music of the future because it has gotten people into listening to longer songs than have generally been packaged for the two-minutes-and-thirty-seconds musical format of most AM radio stations.

Longer songs, like the six or seven-minute jams head on the average disco single, mean that musicians get more opportunities to stretch out on their instruments and improvise a taste.

Disco nightclubs have changed the way people listen to music because most of the better clubs feature sound systems that bring out every nuance and tonal shading of a note and the instrument playing it.

So the public has become more sophisticated and demands much more of the artist before plunking down hard earned ducats to purchase an album to play on home stereo and quad systems that have high reproduction capabilities.

This has lead to people listening to what the musicians are doing, hearing the whole record, not just the voices.

During the 1980s tunes with heavy emphasis on the instruments like Tom Browne's *Funkin' For Jamaica* and Kano's *I'm Ready* will be appearing more often in the Top-10. More experimentation will be done using the voice as an instrument by distorting it electronically like on Zapp's *More Bounce To The Ounce* and Kano's hard driving disco hit *It's A War*.

The musician of the future will have to be a technician capable of reading notes, composing and operating complex machinery. And, of course, every musician will have to become increasingly knowledgeable about jazz theory and improvisational techniques to be competitive.

Jazz artists like Herbie Hancock, whose hit "Chameleon" started people dancing to jazz again; Roy Ayers ("Love Fantasy") and Patrice Rushen ("Push") will remain in the vanguard of performers possessing sufficient technique to play all kinds of music and appealing to the masses at the same time.

Grover Washington ("Winelight") and Lenny White ("Twennynine") will also continue to bring jazz influences to today's dance music and the ultra wave sounds of the future. Chick Corea's keyboard stylings on various kinds of gynthesizers will be emulated by others and Stanley Clarke will remain the most imitated bassist.

Groups like the Stylistics *Hurry Up This Way Again*, the Jones Girls *At Peace With Woman*," and Ray, Goodman, and Brown will join Larry Graham *One in a Million*, Teddy Pendergrass *Love T.K.O.* and The Manhattans *Shining Star* in singing love songs that will bring people closer together.

Stevie Wonder's *All I Do* and *Rocket Love* will prove to be two of the most popular ballads of 1981. Larry Graham will score big again with *When We Get Married*, and George Benson will come back with more tunes like *Moody's Mood* and *Love X Love* sung to the accompaniment of his brilliantly plucked guitar.

There will be beaucoup up tempo party sounds from established stars like Shalamar [*Three For Love*], the Whispers [*Imagination*] Prince [*Uptown*], Bootsy *Mug Push*, and Cameo *Keep It Hot. The Jacksons will have several hits from their Triumph* LP which features *Heartbreak Hotel* and will continue their dominance as the numero uno vocal group.

Predictions for 1981 in the music world will see Stephanie Mills moving up, supplanting Aretha and Dianne. Donna Summers and Earth, Wind and Fire will have diminishing fame during the 80s — according to our DAWN Magazine correspondent.

By Frederick I. Douglass

Bootsy used to work for James Brown and the giant's influence can be heard in his music. You can also hear a lot of Jimi Hendrix, the major influence on ultra wave guitarists, in Bootsy's music, especially on tune "Sound Crack" which feature a lot of improvisation by the instrumentalistss behind the voices.

The influence of jazz, James Brown and Jimi Hendrix can also be heard readily on the latest Parliament disc "Trombipulation" which features brass horn ensemble work, adventurous bass lines and guitars out front while tricky chord progressions are pounded out on synthesizer keyboards.

Despite the obnoxious lyrics heard on the tune *Agony of DeFeet*, the jam is brilliantly orchestrated with each instrument playing distincive voicings that require ample musicianship.

Jazzy horns and bass lines are to be heard on *New Doo Review* and *Let's Play House* percussive keyboard riffs by Bernie Worrell and thumping bass lines by Bootsy. George Clinton is the creative genius behind

THE FANTASY WORLD OF:

TP

Teddy Pendergrass is an ordained minister, and lives in a $1 million house in the Philadelphia area. Without question, he is the current heart throb for thousands of women. But it wasn't easy — he's paid his dues.

By Paula Brooks

·What is the first thing you think about when you hear the name Teddy Pendergrass?

The answer to thousands of black women is romance with a capital R! In an age where black women greatly out-number black men, T. P. and his associates had the creative genius to package and successfully market a male sex idol.

It is evident that black women between the ages of 20-35, are becoming increasingly disillusioned and frustrated by the lack of sensitive compassionate black men available.

This is where Teddy comes in, handsome, single and singing lyrics that proclaim his desire to get acquainted with, love and cater to the needs of a woman. The result — platinum!

His albums have sold millions of copies, because women long for the qualities of tenderness and affection in a man.

A gentle dream can become nightmarish when exposed to the light of day. I watched this happen when a young woman ran across a stage to embrace her beloved "Teddy Bear," who was in reality a complete stranger.

She was caught by security guards, only seconds before she was able to reach him.

This woman, like many others, had become too immersed in a world of fantasy. Common sense tells us that not too many people would be happy at the prospect of their clothes being torn off by an unknown person. Yes ladies, T. P. eats and sleeps like the rest of us mortals!

Teddy Pendergrass, confident in his own musical prowess, struck out on his own in 1976, when he ended his career as lead singer of Harold Melvin and The Blue Notes.

He was absent from the musical scene for a year, during which time he strategically planned every detail of his career from his recording contracts, to the promotional "Teddy Bear" Association gimmick, that helped make him famous.

In 1977 he released his first album, Teddy Pendergrass, which sold over a million copies. Brought up in the Philadelphia ghetto, his ingenuity paid off by allowing him to purchase his childhood dream house, a mansion in the suburbs.

The estate was once owned by the Goodyear family and also by TV star, Mike Douglass, who sold it to Pendergrass for over one million dollars. Patrolling security guards and attack dogs have become permanent fixtures, to insure against the invasion of Teddy's privacy.

In direct contrast to his worldly success, Teddy is an ordained minister and a man of great faith. He believes this enabled him to buy his mother a home near-by, and support his three children, Tisha, Ladonna and Teddy.

Unlike the ostrich, Pendergrass meets the world head on, and is concerned about the effects of inflation on black families, and the general state of world unrest.

Also an avid businessman, his investments are many and varied. They include extensive real estate holdings, a production company, stock in K-Mart chain stores, part ownership of a nightclub in Stowe, Vermont — and even one as far away as the outskirts of Paris, France.

A man who likes to dress well, Teddy admires an understated look of elegance in a woman's dress. Slit skirts, low cut dresses and see-through styles are frowned upon. Intellect, creativity, and individuality are traits he feels are more important than physical beauty.

In Performance

As the house lights began to dim, the audience became frenzied. It was the third night of a four night engagement at Baltimore's Painter's Mill Music Fair, featuring Stacy Lattisaw and Teddy Pendergrass.

The crowd was waiting for Teddy and had somewhat impatiently enjoyed Stacy — whose voice sounded good, although her performance and stage presence have yet to be developed.

Still, the fact remains that it takes a lot of heart for any one person to go out on a stage alone (the band was in the orchestra pit) and attempt to entertain an audience, without the use of any props.

It takes even more nerve for a fourteen-year-old adolescent to open the show for an audience consisting primarily of women who came to see Teddy P. Stacy sat in the audience after her own performance watching Teddy do his thing on stage.

The realization that she has a great teacher struck me. Stacy has one of the best opportunities in the world to observe the kind of charisma and showmanship necessary to transform a run of the mill performance into an outstanding, not easily forgotten experience.

Teddy had to make his entrance through the audience in order to get to the stage in the center of the auditorium. A group of about six men, with Teddy invisible in their center, began the walk down the aisle to the stage. Pandemonium swept the room.

Could he live up to our expectations? Unlike most performers, who save their current hit for last, Teddy opened the set with "Love T.K.O." That was it! He had won the audience over in his first few minutes on stage!

At one point Teddy stopped singing and held the microphone towards the audience. The echo came back multiplied by 1,000 voices — "Think I'd better let it go, cause it looks like another love T.K.O." This was obviously a well-known favorite.

It was hard to do, but T. P. kept getting better! His energy was well-matched by the entrance of Ms. Damita Jones, who ran away with Stephanie Mills' part in "Feel the Fire." Only a few days before Christmas, the show was a great gift from Teddy to his fans.

In the holiday tradition of family togetherness, quite a few of Stacy's and Teddy's friends and family members were in the audience. T. P.'s mother and teenage daughter were among those lending their spiritual support.

The Jones Girls, who just may have a top-ten commercial ("Whoever you are — be a star, in celebrity jeans — Teddy jeans") were also in the standing room

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