

# Great Guitars of Jazz

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& Herb Ellis  
In Concert**

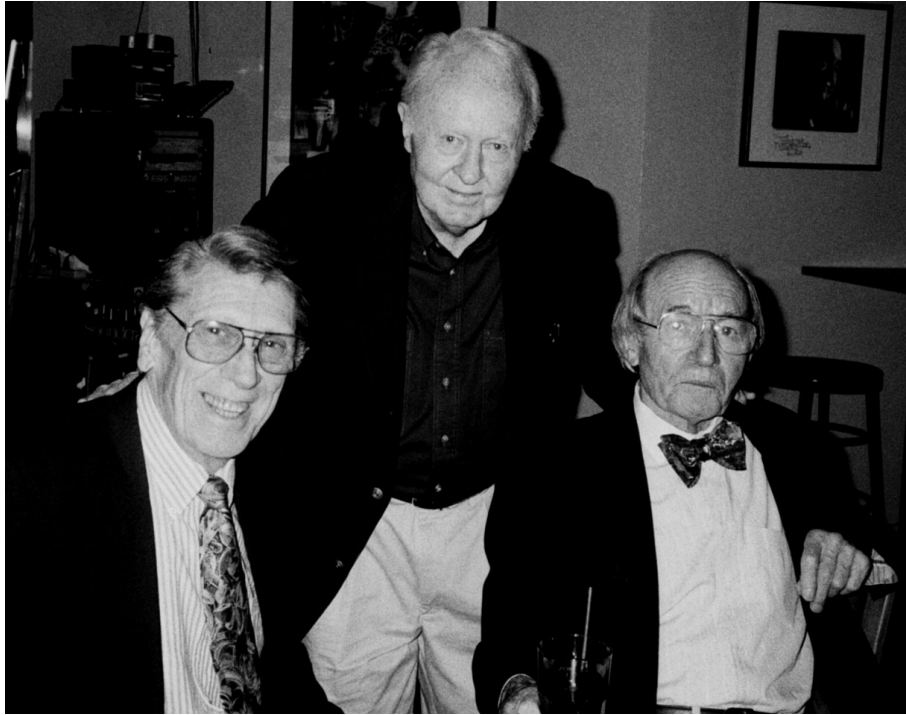


**Recorded at the  
Manchester Craftsmen's Guild**

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### **In Concert**



It's early afternoon and three jazz guitar legends are brushing up on their set in a modest hotel suite. On the left is Tal Farlow, cradling the latest version of his namesake guitar, his spidery fingers negotiating and overlapping the fingerboard like it was a broomstick. On the right is Herb Ellis, with his namesake guitar, his right hand serenely gliding the plectrum between strings with intimate familiarity. Between them is Charlie Byrd, nimbly articulating an improvised solo on a weathered classical guitar propped at a rakish angle in his lap. He rehearses the trio with professorial discipline, occasionally glancing at the others over the top of his glasses to let them know he heard that.

If you love jazz guitar in all its splendid variety, an evening with Herb, Charlie and Tal is an incomparable experience. Billed as the Great Guitars, their musical greatness is undeniable. Whether they're interweaving lines and harmonizing on swing chestnuts from the songbooks of Benny Goodman and Duke Ellington or spotlighting their

unique styles with solo tunes, their musicianship abounds with consummate skill and soul. When the music is over, the personal greatness of these gentlemen is clearly evident as they graciously convene with the enthusiastic fans who take pictures, garner autographs, and come away mildly awestruck, as though they can't quite believe they just shook hands with three of the century's great jazzmen.

"I like it when people say our playing was good," Herb says after their admirers depart. "Not 'nice.' I hate it when someone says I played nice."



The Great Guitars concept was originally concocted by Kim Bonythan, an Australian promoter and jazz fan who booked Ellis, Byrd and Barney Kessel for a nine-concert tour down under in 1973. The initial format featured Herb and Barney playing duets, followed by the Charlie Byrd trio, with the three guitarists backed by Charlie's rhythm section for the finale. Although Charlie and Herb had earlier collaborated on two albums ("Guitar / Guitar" and "Jazz 'n' Samba"), and Herb and Barney had been jamming whenever possible since their first meeting around 1946, blending three distinctly different guitar personalities in a cohesive live performance, presented an intriguing challenge. The resulting mix of Herb's bluesy lines, Charlie's elegant jazz and bossa nova stylings, and Barney's bebop-edged swing proved absolutely magical and generated an overwhelming response among Aussie fans and the press. In March of 1974 the trio played a sold-out show at Carnegie Hall, and their performance at the Summer Festival in Concord, California that year drew the biggest audience in its history. Not surprisingly, that appearance initiated a long and fruitful association with Carl Jefferson's Concord Jazz record label. The rest, as they say, is modern history.

With each member of the trio maintaining a schedule of solo shows and recording dates, the Great Guitars limits performances to a small number of select concerts and club appearances annually. When a stroke seriously impaired Kessel's ability to play several years ago, other jazz guitar greats such as Bucky Pizzarelli and Mundell Lowe have filled in for Barney. A frequent member of the trio these days is Tal Farlow, who originally came to public

attention in the 1950s as one of the most brilliant and innovative guitarists of the bebop era.

Charlie, Herb and Tal epitomize the notion that no two jazz musicians play alike, and it's their widely divergent approach to the instrument that makes the Great Guitars a rich listening experience. As the trio romps through the Benny Goodman/Charlie Christian classics "Seven Come Eleven" and "Air Mail Special," the differences in their playing techniques and improvisational styles is immediately obvious. Herb sounds like a direct descendant of Christian, with his clean, flowing melodies that swing with concise, controlled authority. Tal's solos spin off in a more abstract direction, using the pick and occasionally his thumb and right hand fingers to play swift modal runs with unusual parallel harmonies and dissonant chord figures. Charlie's fingerstyle improvisations combine aggressive single-note bursts punctuated with quick arpeggios and strums adapted from classical guitar technique. The bright, percussive timbre of his amplified nylon string guitar also provides a significant contrast to the mellow electric tones favored by Herb and Tal.

Perhaps the greatest musical accomplishment of this guitar trio is their keen awareness of what not to play, and when. As Herb explains: "It's more restricting, but in a good way. You have to be more careful about what you play behind someone else's solo because it can get too busy. Solos are generally shorter, too."



## Herb Ellis



Herb Ellis was born in 1921 in rural McKinney, Texas, just outside of Dallas. A harmonica and a banjo were the first instruments Herb got his hands on as a youngster, but by age 11 the blues, hillbilly and Western Swing music he heard on the radio in the early 1930s had aroused a serious interest in the guitar. It wasn't until Herb majored in music at North Texas State College that his passion for jazz was ignited.

"I never took any lessons on the guitar," Herb told *Guitar Player* magazine in 1972. "I just got a Nick Manoloff book, which all the guitar players of my era started with. There were no guitar teachers at the college, at the time. Now they have a big jazz department which we started. Jimmy Giuffre, myself and a few other fellows were so interested in jazz that during music appreciation hour we asked, since we were listening to classical music, could we please bring in some jazz music. They concurred, so that we did actually start jazz at North Texas State. That was in '41 or '42."

Amid the dozens of horn players, reed men, pianists and drummers who rose to renown during Herb's college years, another Texas native named Charlie Christian brought the electric guitar to forefront of swing music and

jazz during his brief but brilliant tenure with the enormously popular Benny Goodman organization. From his debut with Goodman in 1939 to his untimely death from tuberculosis at age 26 in 1942, Christian irrevocably transformed the guitar from a muted rhythm section component to a front-line solo instrument capable of eloquent, improvised solos. For Herb and many other aspiring guitarists, hearing Christian's superb playing was a life-changing revelation.

Herb's tuition money ran out after two years, but he had become proficient enough to land a job playing guitar in the Kansas University college band in Fort Worth. From there he hooked up with Glen Gray's Casa Loma Orchestra, which led to a job in 1945 with the Jimmy Dorsey big band, where Herb got his first chance to shine as a soloist.

"The first records I made, solo-wise, were with Jimmy Dorsey," Herb told *Guitar Player*. "These were 'Perdido' and 'J.D.'s Jump.' At that time you had to play mainly rhythm guitar. However, in Jimmy Dorsey's band I played a lot of solos and a lot of lines with the different sections, which was quite unusual at the time."

It was during Herb's years with Dorsey that he met Barney Kessel at the Taft Hotel in New York City. The story goes that Barney, who was working with Artie Shaw, had some last-minute guitar troubles. He knew Herb was in town and as luck had it, the Dorsey band was off that night, so Barney visited him at the Taft to see if he might borrow his guitar. They became fast friends and, as Herb told *Guitar Player* in 1974, "From that first meeting we jammed, and have been jamming ever since."

Herb played with Jimmy Dorsey until 1947, when he formed the Soft Winds, a vocal/instrumental group that played hip, swing-flavored jazz in the style of the Nat "King" Cole trio. In 1952 it was Barney's turn to do Herb a favor when he recommended him as his replacement with the Oscar Peterson trio. From 1953 to '58, Herb played some of the most intricate and beautiful instrumental jazz of the period alongside one of the genre's greatest pianists, whose trio was often featured on Norman Granz's famous *Jazz At The Philharmonic* tours. In addition to recording with Peterson on the Verve label, Herb also made records with his old college roomie Jimmy Giuffre, Flip Phillips, Ben Webster, Louis Armstrong, Lionel Hampton, and several solo albums for Verve and Columbia during this time. By 1959



another giant of jazz, singer Ella Fitzgerald, had Herb's number and hired him for her band.

The lure of greater financial rewards and a relatively stable life off the road attracted Herb to Hollywood's sound studios in the early 1960s. His skill and reputation quickly opened many doors, and it wasn't long before he was one of the busiest session guitarists in Los Angeles. Herb did everything: he played on pop records, movie soundtracks, and was occasionally featured on television with the Don Trenner Orchestra, which appeared on Steve Allen's syndicated show in the early 1960s, and for many years with Mort Lindsay's orchestra on the Merv Griffin Show. His career in the studios enabled him to work close to home and raise a family, but it didn't much fulfill his creative ambitions.

When asked how he felt about his Hollywood session work, Herb told *Guitar Player*: "I like my life in California with my family and my home. I love all of that, but I don't like studio music. I do it the best I can and I do it with a smile, but I get nothing from it. After playing with Oscar Peterson, all those years of playing creative music, I find it quite boring. A lot of guys get a lot of satisfaction out of, say, doing a finger-picking date, and then doing a hard rock date, and then they'll go and do a TV jingle. All that's fine, but all that is not worth one chorus of twelve bar blues to me."

Herb found a kindred spirit in Joe Pass, who was also

immersed in a hectic schedule of record dates and television work in Los Angeles in the years after his emergence from the Synanon drug rehabilitation program in 1962. Herb and Joe began playing together at Donte's, a comfortable, jazz-friendly club where the two guitarists could flex their prodigious chops with the music they loved. In 1972, Herb and Joe recorded a superb album for Concord Records, then a relatively new independent jazz label, with Ray Brown on bass and Jake Hanna on drums. They made one more Concord album together before Joe's solo career took off with a series of outstanding records on Norman Granz's newly formed Pablo label.

Herb continued making albums for Concord, including those with the Great Guitars, and as his fine treatment of Hoagy Carmichael's "Georgia on My Mind" shows here, his keen sense of swinging, blues-inspired melody is as delectable and comforting as a warm slice of homemade apple pie.

## **Tal Farlow**



From the notes he plays to the guitar he plays them on, Tal Farlow is a true original. The uptempo arrangement of "Angel Eyes" he performs here is a case in point.

Not only is the swift tempo a radical departure from the song's usual setting as a bittersweet, lonely ballad, Tal's harmonization on the intro and the brief rubato interlude near the end give it a very different context without losing the poignancy of the melody.

Then there's the distinctive styling of his Tal Farlow model Gibson guitar. After the show he explains to an inquisitive fan that the instrument he now plays is a reissue of the original Tal Farlow guitar Gibson introduced in 1962. Tal, along with Barney Kessel, Johnny Smith and Trini Lopez were selected by Gibson for a new line of "artist models" intended to cash in on their popularity. Ted McCarty, then president of Gibson, asked Tal to submit some design sketches. As with his music, Tal's vision of his namesake instrument was significantly different from the conventional archtop guitars Gibson was manufacturing.

"I originally wanted one moveable pickup mounted on a track under the pickguard," Tal says. "The idea was you could get different sounds by positioning it at different spots between the bridge and the neck. A single pickup also cut down on the amount of circuitry, which reduces hum and RF interference. The scroll on the Venetian cutaway was my idea, too."

Gibson had their own ideas, however, and after numerous modifications the original prototype they delivered to Tal bore only a faint resemblance to his original sketch. Not easily discouraged, he kept working with Gibson to produce a prototype that eventually satisfied both parties. Production figures show that only 215 Tal Farlow guitars were shipped before they were discontinued in 1967. Although the company has recently revived production of the Tal Farlow and several other of its more famous archtop guitars, an original model in top condition is a rare and valuable find. In his ongoing search for new sounds, Tal further modified the original model he played for many years and added a third pickup to trigger an octave divider. Pictured in Tom Wheeler's "American Guitars," the guitar was stolen at a California airport after the photo session.

Tal's penchant for tinkering is by no means limited to guitar designs and electronics. He's spent most of his musical career dismantling and reinventing jazz guitar to create a style that is uniquely his own. Born in 1921 in Greensboro, North Carolina, Tal grew up in a family of amateur



string musicians and taught himself the rudiments of guitar on a battered instrument belonging to his father. The playing of early jazz guitarists such as Eddie Lang, Carl Kress, George Barnes, and Dick McDonough heard on radio broadcasts during the 1930s intensified his interest, but it was Charlie Christian's revolutionary work with Benny Goodman that inspired a serious devotion to the instrument. Tal has often remarked that Christian's playing and Lester Young's phenomenal saxophone solos with Count Basie were the genesis of his musical vocabulary.

Tal was also becoming skilled in the craft of sign painting, an occupation that later would eclipse his musical career. By World War II Tal was painting signs and playing gigs in Greensboro, where he joined a group that took him on the road to nearby cities, including Richmond, Virginia, where the pianist and singer Dardanelle heard his playing and immediately hired him. As a member of her trio, Tal found himself in New York City in 1944 gigging at the Copacabana, where he began to meet other jazz guitar young lions such as Oscar Moore and Chuck Wayne. More importantly, his arrival in the Big Apple coincided with the flourishing of bebop in the multitude of jazz clubs along 52nd Street, where Dizzy Gillespie, Charlie Parker, Miles Davis and Thelonious Monk were writing a radical, new language for jazz. Tal watched, listened and began formulating his own modern vocabulary on the guitar.

Several years later Tal joined vibraphonist Margorie Hyams' trio, and in 1949 he worked with the Buddy DeFranco sextet. Although by this time he had developed considerable skill as a guitarist, it wasn't until the early 1950s that he came to the attention of the jazz world through his playing with the Red Norvo Trio. Guitarist Mundell Lowe had urged Norvo to see Tal perform with DeFranco at New York's Little Club, and Norvo was so impressed with Tal's melodic and rhythmic ideas that he hired him on the spot. Tal was well accustomed to playing in ensembles without drummers, but as he told Norman Mongan, author of *The History Of The Guitar In Jazz*, he wasn't exactly ready for the feverish, breakneck tempos of Norvo's arrangements.

"He just naturally assumed that since I'd been so highly recommended by Lowe, that I could keep up with him," Tal told Mongan. "Well, I couldn't. It was very embarrassing for me every time we'd start going 80 miles per hour on a song. Red didn't say anything about it. It was up to me to work out my own problem. And I did. By the time we hit L.A., months after I joined the trio, I had gradually improved until I was able finally to hold my own in the speed department."

By 1951 Norvo's group, which also featured Charles Mingus on bass, was an amazing trio whose records and performances were a revelation to listeners and critics alike. Playing with Norvo enabled Tal to develop some of the techniques that later became his trademark, such as play-

ing melody and counterpoint lines using artificial harmonics, and tapping the strings to create a light, snare drum effect, but was ready to move again by 1953, when he joined Artie Shaw's Gramercy Five. His stint with Shaw lasted only a year, and he returned to Norvo's group from 1954 to '55. Having won the Down Beat critic's poll New Star Award in '54, Tal chose to form his own trio in 1955 and began recording for Norman Granz's Norgran label with pianist and vibraphonist Eddie Costa and bassist Vinnie Burke. Tal's trio displayed a keen musical brilliance that outshone his work with Norvo and Shaw. Not surprisingly, Down Beat critics named him Best Guitarist in 1956 and '57.

Ironically, Tal walked away from performing at the pinnacle of his craft in 1958 after the closing of a New York club where he was working. As author Rich Kienzle notes in *Great Guitarists*, Tal had always been uneasy with the business side of music, and never found the idea of a day job particularly revolting. He left New York and resumed his sign painting trade in the small town of Sea Bright, New Jersey, where he occasionally played a local gig and gave a few guitar lessons. It wasn't until 1967 that he ended his semi-retirement and began performing once again with a trio in Manhattan. By the early 1970s Tal had made several trio records that showed his hiatus had not diminished his chops in the least, and appearances at the Newport Jazz Festival reintroduced his legendary talents to legions of jazz fans.

In 1977 Tal began making a series of records for Concord, and in 1980 filmmaker and guitarist Lorenzo DeStefano made a documentary on Tal's career and his life in Sea Bright. As his performance here with the Great Guitars shows, the harmonic depth of his improvisations and his inventive techniques remain among the most remarkable accomplishments in the realm of modern jazz guitar. When *Guitar Player* magazine asked Tal if it was true that he didn't read music, he replied:

"Yes, that's true, I think the end product is to be heard and not seen, so that's the way I feel about what I do. I don't have any scales that I do. I just play, and do lots of it."

## Charlie Byrd



Every group has a leader, and in the case of the Great Guitars, charter-member Charlie Byrd handles the role on stage with charm and easy-going style. A leader of his own trio since the early 1960s, Charlie's dry, deadpan wit and lucid, swinging guitar work tickles and entralls audiences everywhere. Born in Chuckatuck, Virginia in 1925, Charlie grew up listening to local guitarists who fingerpicked blues and other popular tunes.

"There were a lot of good blues players," Charlie told *Acoustic Guitar* magazine in 1994. "My father was a good blues player. He was no Merle Travis, but he played the guitar very much like that. My uncle, who dies before I got to know how well he played, had a reputation for being a really good guitar player. They were just local people; none of them were professional musicians. But when I hear myself, I can certainly still hear what I learned from them."

Charlie owned an electric guitar by age 11, and by 1940 he was listening intently to Charlie Christian and the Les Paul Trio and dreaming of life as a guitarist with the famous swing bands he heard on records and national radio broadcasts. Charlie also made the acquaintance of a young guitarist who worked in one of the traveling tent shows that entertained lo-

cal folk with movies and vaudeville skits every summer. Impressed with Charlie's enthusiasm for the instrument, the itinerant guitarist befriended him and gave him two 78 rpm records by a Django Reinhardt, a French guitarist few Americans had heard of. Since Charlie didn't own a record player, he frequently visited his aunt, who kindly played the records repeatedly for him on her machine.

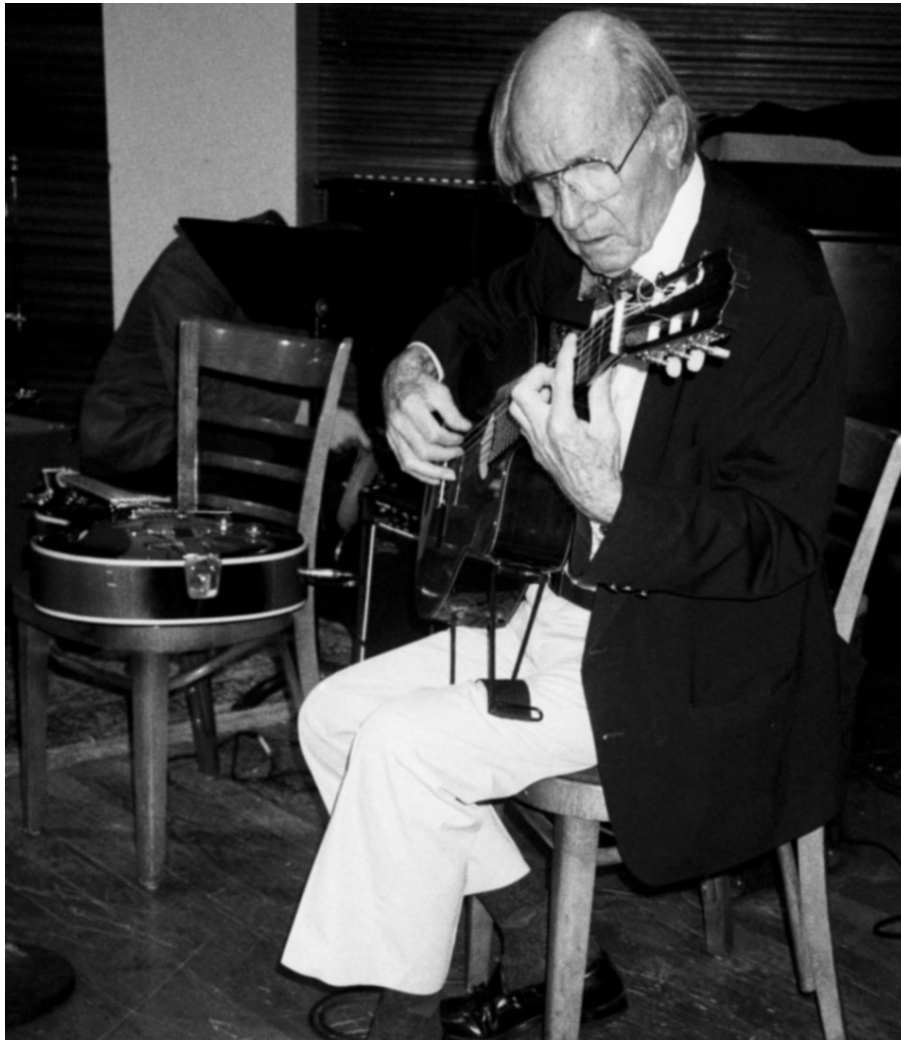
Six years later Charlie met the famous gypsy guitarist in Paris while serving in the U. S. Army. Charlie was playing in a traveling GI show the summer after Allied Forces defeated the Nazis in Europe, and he was determined to find Reinhardt, who was rumored to be dead. After arriving in Paris, Charlie found Django's brother, Joseph, performing in a nightclub with a local saxophonist. Although he didn't speak French, Charlie introduced himself and inquired about Django. Later that evening, Django arrived with an entourage of friends and admirers.

"I went over and spoke with him, which was pretty forward of me, but he had become quite a hero of mine," Charlie told *Acoustic Guitar*. "I offered to buy him a drink, which was the right move, and I got to know him a little bit and had my picture taken with him. I heard him play several times in that club, and I also heard him on one occasion when Joseph invited me for dinner at his house. Django was there, and we played a little bit on that occasion."

The two guitarists crossed paths once more later that year after Charlie had returned to the U.S. and Django was in the midst of his only American tour with Duke Ellington. Charlie managed to get backstage, where he found Reinhardt,

"He remembered me and knew a little more English, so we had a great time visiting. He was staying on a train with the Ellington band, and when we got there, they were having a jam session. This was the vintage Ellington band – all my life-long heroes. I got to meet them all that night."

After finishing his Army hitch, Charlie moved to New York where he played guitar in several popular dance bands, including Sol Yaged in 1947, Joe Marsala in 1948, and with pianist Freddie Slack in 1949. During a tour with Slack, Charlie happened upon his first classical guitar in Chicago. While meandering around the Loop one afternoon, he walked into Lyon and Healy and saw a C. F. Martin model with a price tag of \$60.



“It was the first one I had ever seen in a store,” Charlie told Acoustic Guitar. “I had looked around New York, but nobody had one back then. So I bought the Martin, and all the music they had for it, too. I took it back to the hotel and started playing it. It really grabbed me. I loved the sound.”

Charlie’s passion for classical guitar grew and intensified as he connected with the New York Classical Guitar Society and others with a similar interest in the music and its pre-eminent maestro, Andres Segovia. In the early 1950s Charlie moved to Washington, D. C. to study classical guitar with Sophocles Papas, founder of the first classical guitar degree program in the U.S. Charlie proved himself a promising student and Papas suggested he audition for a spot in Segovia’s next master class in Italy. Charlie acted on Papas’ advice and after passing the audition was invited to Siena in the summer of 1954.

“It was a wonderful experience in every way. John Williams was there in short pants, Alirio Diaz, all kinds of wonderful guitar players. Segovia wasn’t a very methodical teacher at the time, but Diaz certainly was. Just to be there and get a look at what the standards were in classical guitar playing was a very valuable experience.”

After returning to Washington, Charlie began merging his classical guitar skills with his love of jazz and blues idioms. By 1957 he was frequently performing at the Showboat Lounge in a trio with bassist Keter Betts and drummer Buddy Deppenschmidt, and was making his first records for the Washington-based Savoy label. More recordings on local labels such as Washington Records and Offbeat earned him recognition as Best Guitarist in a 1959 Down Beat reader’s poll. Other than a brief stint with Woody Herman’s band that year, Charlie continued perfecting his unique musical blend in a seamless style on his beloved nylon string guitar.

The early 1960s was a period of tremendous growth and success for Charlie. In addition to a series of remarkable jazz albums for the Riverside label between 1960 and ‘63, Charlie scored a major hit in 1962 with “Jazz Samba” his landmark bossa nova album on Verve with saxophonist Stan Getz. Lauded by critics, “Jazz Samba” enjoyed 70 weeks on Billboard’s pop chart and introduced millions of American listeners to the mellow sounds of Brazilian jazz.

“The music was so accessible because Jobim, Gilberto, Banfa and the others who invented that music were all fans of American music,” Charlie told Acoustic Guitar. “The magic amalgamation of jazz and Brazilian music was already made. All Getz and I did was put our touch on it.”

Ironically, Getz was unfamiliar with bossa nova prior to making the album. Charlie and his trio, however, had spent the previous year performing a U.S. state department tour of South America, where they learned much about the music first hand.

“When we got to Brazil, we started meeting Brazilian musicians immediately and began hanging out and learning from them. It wasn’t like learning Indian or Persian music. It was something you could get a grip on. By the end of the tour we were playing some Brazilian tunes.”

Charlie’s performance of Antonio Carlos Jobim’s “Corcovado” shows his love of Brazilian music has been a long-term affair, and that his current renditions of the bossa

nova classics are more deeply felt and intuitive than ever. Critical acclaim for Charlie's Riverside albums and the resounding commercial success of "Jazz Samba" aroused the attention of Columbia Records, which signed him in 1964. Recording for Columbia was a mixed blessing for Charlie, whose initial outings on the label were very promising. But later efforts, such as "The Great Byrd" and "Hit Trip," were mind-numbing experiments in bad Top 40 covers.

"They were trying to make me a star. I didn't want to be a star; at least I had mixed feelings about it. You like to work and all that, but the material wasn't always what I would have chosen. I did some things for them and some for me."

By the early 1970s Charlie was again free to pursue his own muse, which led to the Australian tour with Herb and Barney and the formation of the Great Guitars, which Charlie describes as something that "just sort of happened."

"Early on the tour the promoter asked, 'Would you guys mind playing something together for a finale?' Well, when we played a finale, we had so much fun trading off solos, and the audience liked it so much, that by the end of the tour a good half of the program was taken up with playing all together. None of us sat around and said 'Wouldn't this be a good idea?'"

In addition to the Great Guitars, Charlie resumed his solo recording career on Concord in 1978. Backed by his brother Joe on bass, and drummers Wayne Phillips and Chuck Redd, the Charlie Byrd trio quickly knocked out a series of outstanding outings for the California label, including "Blue Byrd," "Isn't It Romantic," and "Sugarloaf Suite." Since then Charlie's output has been prolific and diverse: He's collaborated with gifted reedmen such as Scott Hamilton, Ken Peplowski and Bud Shank, he's made several superb collections of Brazilian classical music with Laurindo Almeida, he's recorded with the Annapolis Brass Quintet, and he's recorded two remarkable albums with the Washington Guitar Quintet as well as more consistently fine albums with his trio.

Since he began playing as a youth, guitar is a daily discipline for Charlie. "I practice every morning. Just continuing to hone what I've been doing all these years keeps me busy."



As their guitar lines mingle and harmonize on Ellington's classic blues, "Things Ain't Like They Used To Be," the parallel nature of The Great Guitars comes to mind.

Herb, Tal and Charlie were all born in the early 1920s, each of them listened to Charlie Christian and Les Paul on the radio, they all got their professional start with jazz bands in the 1940s and firmly established themselves as significant artists in the 50s. And although they each followed different musical paths, their respective mastery and life-long love for the guitar has brought them together for this great musical event. A young man in his twenties finds it impossible to sit still as the guitar trio tears up “Bernie’s Tune” as a finale. He looks my way, and with an ear-to-ear smile quietly exclaims, “These guys are fun!” All I can do is smile back in complete agreement.

– Jim Ohlschmidt



Herb Ellis, Tal Farlow and Charlie Byrd exemplify the breadth of American jazz. These elder statesmen of the instrument have well over a century of combined knowledge and experience, and their styles cover a vast spectrum of the music, from straight-ahead swing, to bebop, to bossa nova and beyond.

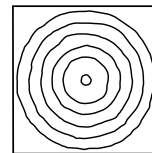
Herb Ellis established an impeccable standard for swinging, mainstream jazz guitar through his extensive work in concert and on record with numerous great jazz instrumentalists including Oscar Peterson, Ray Brown, Harry Edison and singer Ella Fitzgerald. Tal Farlow's nimble and innovative playing with the Red Norvo Trio is considered pure genius, and few guitarists have matched his unusual dexterity and sense of harmony. Charlie Byrd pioneered the use of the classical guitar in jazz and introduced America to the beauty of Brazilian bossa nova.

The thread that binds these radically different players is their debt to Charlie Christian, the first electric jazz guitarist who inspired their lifelong dedication to musical excellence. Billed as the **Great Guitars**, the playing of this remarkable group is a short course in the history of jazz guitar.

1. **Seven Come Eleven**  
(Benny Goodman/Charlie Christian)
2. **Georgia (On My Mind)**  
(Hoagy Carmichae/Stuart Gorrell)
3. **Angel Eyes**  
(Matt Dennis/Earl Brent)
4. **Air Mail Special**  
(Benny Goodman/Charlie Christian)
5. **Blue Skies**  
(Irving Berlin)
6. **Deed I Do**  
(Walter Hirsch/Fred Rose)
7. **Embraceable You**  
(George Gershwin/Ira Gershwin)
8. **Undecided**  
(Charlie Shavers/Sid Robin)
9. **Corcovado**  
(Antonio Carlos Jobim)
10. **Cottontail**  
(Duke Ellington)
11. **So Danco Samba**  
(Antonio Carlos Jobim)
12. **Things Ain't Like  
They Used To Be**  
(Mercer Ellington/Ted Person)
13. **Bernie's Tune**  
(Bernie Miller, Mike Stoller & Jerry Lieber)

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