

ROAD WORK AHEAD

"Night & Day"



—Peter Sprague—Bill Mays—Jim Plank—Bob Magnusson—

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"Night & Day"

Side 1

1. **El Museo** 6:11
(Peter Sprague, Sanyam Music/BMI)
2. **For Woff** 8:25
(Bill Mays, No Blooze Music/ASCAP)
3. **The Man I Love** 6:40
(George & Ira Gershwin, New World Music/Warner Bros. Music/ASCAP)

Side 2

1. **Chorus For Horace**
(Bob Magnusson, Weyman Music/ASCAP)
2. **Night & Day**
(Cole Porter, Harms/ASCAP)
from the show "Gay Divorce"
3. **Table For Two; Away From The Band, Please!**
(Jim Plank, Coast Music/BMI)

Bob Magnusson - bass
Bill Mays - Yamaha Grand Piano & Rhodes
Peter Sprague - guitar
Jim Plank - drums & percussion

Throughout my musical career there have been certain artists that I have continued to enjoy and admire. Horace Silver is one of my enduring favorites. In 1982, I had the pleasure of recording an album with him. Through this close personal & musical association came the inspiration for "A CHORUS FOR HORACE".

The lasting friendship, freedom of expression, and the musical trust that has been the spirit of "ROAD WORK AHEAD" has made this group one of my most rewarding and enjoyable musical experiences.

--Bob Magnusson

Making music with Bob, Bill & Jim is a wonderful experience. We are all the best of friends and because of that bond it seems as though the music has more a feeling of group sound than that of separate individuals giving separate accounts. It's this "group" quality that makes the ROAD WORK AHEAD experience so appealing to me.

The piece "EL MUSEO" was written at a time when my main listening was to J.S. Bach and Chick Corea, two of my all-time favorites. It seems as though I've captured a little of both in the tune, the counterpoint and bass movement of Bach, and the Samba feeling that Chick is so well known for. "EL MUSEO", like a museum, embraces the old and the new all under one common roof.

--Peter Sprague

One of the pleasures of ROAD WORK AHEAD is the opportunity it affords to think, write and play orchestrally. In this regard many varied techniques, colors, and stylistic influences emerge as the four of us tune into and play off of one another to fashion the group improvisation.

My sketch on "NIGHT & DAY" is but the skeleton on which we hang a new, 1980's, space-age suit of clothes. Cole Porter's subtly reworked melody (and an extra bar here & there) seemed to grow organically from the ethereal, "floary" feeling suggested by the vamp/intro.

Thoughts of Mike Wofford's serene spirit and his dedication to excellence, honesty and originality in playing jazz piano, inspired this tribute "For Woff". And the mood and phrasing of an earlier-era jazz waltz, "Valse Hot", were prominent in my mind as this one was being written.

--Bill Mays

Recorded at T.T.G. Studio 2, Hollywood, CA., 11/30/82 • Engineer: Nye Morton • Mix Engineer: Bernie Kirsh Mad Harter Studios
Mastered by: Bruce Leek at I.A.M., Irvine, CA. • Produced by Albert L. Marx • **AN ALBERT MARX PRODUCTION**
Cover Photo: Scott Windus • Album Design: Lenora Hennessy-KM Records • Album Coordinator: Karen Stone-KM Records

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The title "TABLE FOR TWO, AWAY FROM THE BAND, PLEASE", is from the wit of our friend Mike Wofford. It's dedicated to Albert Marx who likes it's tempo for dancing. Bill Mays sets the mood with a quasi "shout-chorus" on the Rhodes. Peter solos with his beautiful sound, ending with a quote from the melody. Bob's solo reminds me at times of a "slap-tongue" saxophone solo! I love it!

Peter, Bill and Bob are the kind of people and musicians who can take a small idea like rable 4-2 and make music with the spirit of that idea. It is my good fortune to be associated with them.

--Jim Plank