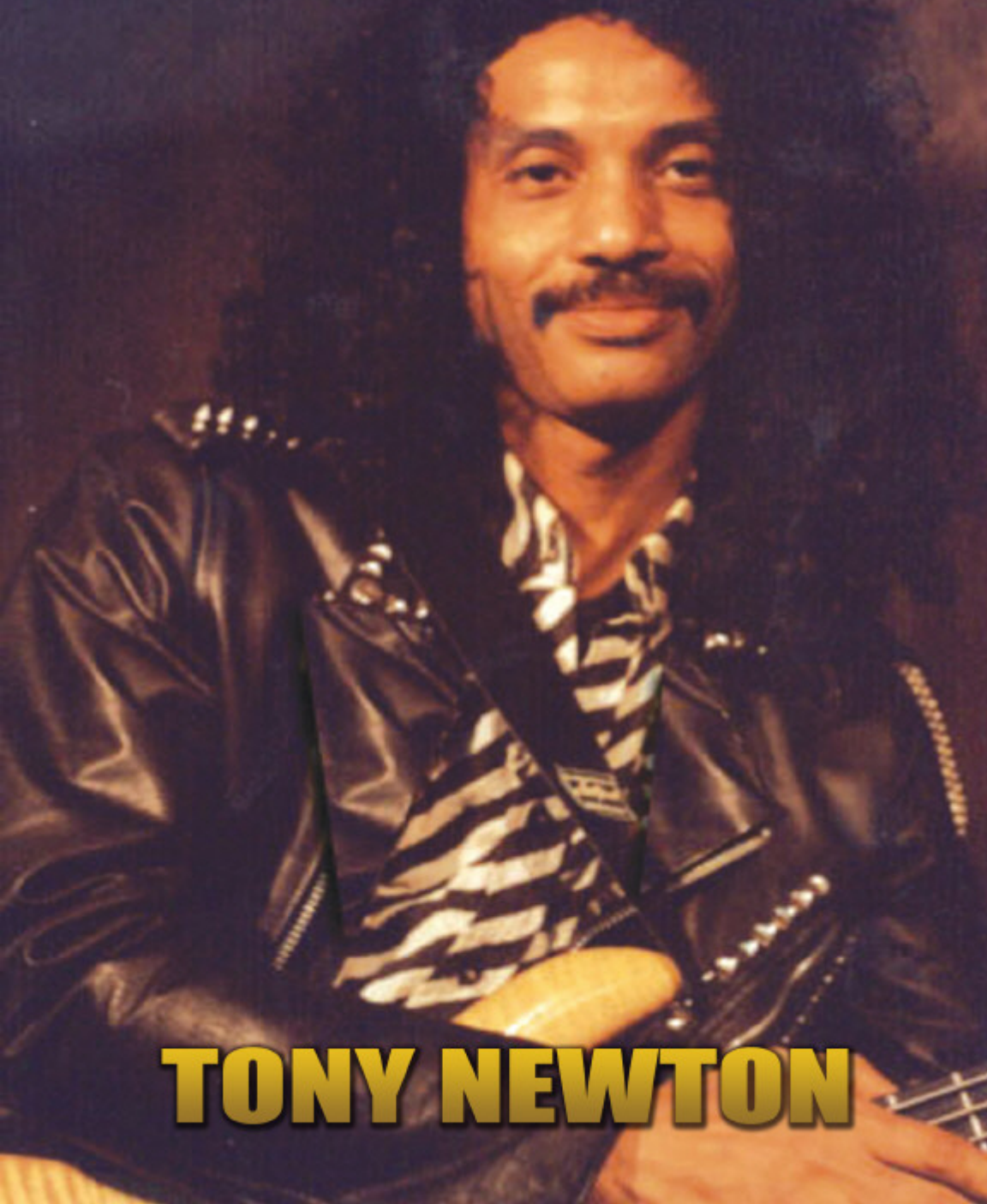


GOLD THUNDER

Legendary Adventures of a Motown Bassman



TONY NEWTON

Gold Thunder

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Accolades for Tony

Tony Newton has always been on the leading edge of music. His style and precision has long been recognized by real players in the industry. – Clarence McDonald Grammy Winning Keyboardist

Tony Newton, one of the most talented entities I have ever had the pleasure to hear and get to know, Truly a diamond that will not be hidden. Jauqo III-X, Bassist/Producer

I met Tony at a Motown session, I had heard through the vine as well as hearing his playing how great he was, he was Smokey Robinson's musical director and played with Tony Williams, whom I admired what a great musician talent as well as a great person Tony. James Gadson – World Renowned Drummer/Producer

Mean Streets Rock Magazine of Los Angeles states, “Tony Newton is a monumental master and true music visionary!”

I have never met anybody in my life that has given me the truth in so different many forms -- Life long lessons that inspire, guide, teach, follow through, and just totally give it all. Tony is not only one of the greatest musicians I've ever heard or worked with, but through him, I have been given the opportunity to see music and life through the eyes of a true genius! Tony, we love you, Mike, Marcia, and Dalton. – MMM Music

Tony Newton, is one of the best creative minds I come across in my lifetime and he is also a real musical genius dating back to Motown as a musician known as the baby funk brother – Lou Nathan, CEO Nexxus Ent.

I say here and now, in my estimation, based on the facts, Tony Newton is a Funk Brother – Jack Ashford Legendary Motown Funk Brother and Grammy Winner

Tony and I have played on many recordings together and he always plays his butt off. He is a true “Funk Brother.” – Eddie Willis Grammy winning Motown guitarist and Funk Brother

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Tony Newton is one of the most innovative and creative musicians and bassists of our time. He has been rocking everyone's world from the bottom up for years. I first met and began recording with Tony at Holland-Dozier-Holland's Invictus and Hotwax labels. As I played the piano, in the headphones, I was immediately impressed with the strength, precision and creativity of Tony Newton's bass lines. Take a listen now and you too will be equally amazed. Tony is also a great friend with a warm and caring spirit and, if you listen carefully, you'll hear that spirit reflected in his music. - Sylvester Rivers IMC Entertainment Group

As a fellow musician I can say that Tony Newton has been part of so much musical history, from his early Motown connections, to some of the true beginnings of fusion, he has done it all. - Bob Lee- Bassland.com

Tony has been my friend ever since the first day I met him. He was already friends with my father (Dr. Beans Bowles of Motown) who introduced us. I thought that he was a young black genius when I met him. He thought of something and would make it come to life. He's been a creator all of his life. To start with nothing and end up with a master piece sums up who Tony is. Tony definitely has character with the go motivation to conquer every obstacle that comes in his path. Truly a positive and spiritual person. – Dennis Bowles, Author-Musician-Producer

Tony Newton is a virtual caldron of creative energy. With many skills and talents which he combined with his desire, faith and character, he developed into the great legendary individual that is Tony Newton. My life is better from knowing him – Melvin Davis – Award Winning Legendary Soul Vocalist-Songwriter-Musician-Producer

Once in a while, not very often, a songwriter will come up with what we call a "classic" that's what Tony Newton has managed to do on Tony Williams album "Believe it" Newton's songs "Snake Oil " and "Red Alert" are both classics. I just played a week's gig at the Iridium club in New York. Guess what the only song we played that wasn't my own? Snake Oil of course! - Robby Krieger, The Doors

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TONY NEWTON

“Legendary Adventures
of a Motown Bassist”



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GOLD THUNDER - TONY NEWTON

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DEDICATIONS

*Dedicated to the memory of my father Stanford Newton for
starting and supporting me in music and both my birth
Mother Lucille and Step Mother Betty.*

*To my loving and beautiful sister Millenor "Bitty" Byrd
and my sons' Shon, Antonio I, and Antonio II*

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- * A very special thanks to Amanda Seward and Hans Adamson for their dedication, support and editing skills.
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- * Much appreciation to Gary and Mitch Snyder who have supported me musically and financially over the many years we have worked together.
- * Dr. Elizabeth Marshall and the Inglewood, CA. Center for Spiritual Living for musical and spiritual support.
- * To the memory of my Bass hero and mentor James Jamerson Sr. for his innovative teachings, inspiration and musical support.
- * To Smokey Robinson and the Miracles who first gave me a chance at Motown along with Hank Cosby who discovered me.
- * Much gratefulness goes to Holland-Dozier-Holland for giving me a chance on their staff as bassist and producer and starting my career as a music artist.
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Let the pulse of the mighty Bass sound
Let life and joy begin in continuous round
 Feel the love of harmonious beauty
 Feel joy's power as it does its duty
 Feel your soul and spirit soar and fly
Feel your loving heart take to heavens sky
 Day and night, it keeps up the fight
Day and night, it beams with golden light
 Bringing music gifts of silver and gold
 Bringing to us good vibrations untold
Bringing its good power throughout the land
 Ringing through the airwaves
 the touch of God's hand



INTRODUCTION

Hello, my name is Tony Newton; I am a musician. I believe that each and all of us have a specific purpose or mission in life. There are those who go through life without ever knowing this precious knowledge. Some are born knowing, and then there are those who stumble across it. There are also those who guide and shape their destiny. I guess that I have a little of each of these within me because originally my goal was to become an FBI agent and stop crime, until fate and genetics pointed me in a musical direction.

The name of this book is *Gold Thunder*, the “Gold” referring to the quest for Gold, a Gold Record that is, the upper most and important goal in a musical artist’s or musician’s mind. It means the record you have performed on has sold one million units. The Gold Record represents a lifetime of secure work, as long as you are healthy and of sound mind. To perform on a Gold Record as a musician is a big boon for both the bank and ego. Record producers want musicians who have previously worked on other “hits” because they have the hit “sound,” so to speak. A musician playing with Gold Record artists is a much desired commodity. This is because of the higher pay scale and work stability. You can be paid as much as three times the standard union scale amount for a single session. Plus, the more hits you’ve played on, the more future work you continue to get. To play on a Gold Record is a lifetime dream for many musicians throughout the world 24/7. It means fame and fortune, literally. It really is your 15 minutes of glory. Some even are lucky enough to perform on more than one or several Gold recordings. Of course I’ve

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played on at least 50-100 other recordings that for one reason or another were never released, not promoted well enough, or were just not good enough to make it up the charts to a top 40 or 10 position. But I am proud to say that I have played on more than 25 Gold records.

When I was young, before my teens, I listened to a lot of radio. Radio in the late fifties and throughout the 60-90's was a fluent technology in everyone's home. I used to awaken to and go to sleep by the sound of the radio. In the early days there wasn't much black or "colored" music or music shows on the little broadcasting machine. Mostly country and adult music was on the air. I didn't mind listening to country because I liked the stories and lyrics. I liked *Hank Williams*, *Johnny Cash*, *Les Paul and Mary Ford* and others. On some nights, like Friday and Saturday nights, if you turned your radio a certain direction and put a hanger on the antenna, you could pick up specialty stations and DJs like "*Wolfman Jack*." Wolfman played all types of young music, both Rock and R&B. Here you could listen to the latest popular music as it was coming on the market. Little did I know that one day I would be heard on the radio.

When I started playing professionally at age 14, I wanted in on that American Dream – to play on recordings and be played on the radio. I didn't realize what a Gold Record was until later, when I learned about the top 10 or forty sellers. I had dabbled in sports speed-skating in a few local races with moderate success, and really liked it, but I decided music was my ticket to ride. I knew what a Gold Ribbon Award was and it usually meant fame and fortune on some level. This was

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my early experience with winning Gold. But I knew inside that music was my golden opportunity!

I missed the draft; a heart murmur caused me to be classified a 4F for health reasons. So I did not get a chance to participate in the Vietnam War, which, at the time, represented my other opportunity to get away from the house and live on my own. But as fate would have it, I started playing music professionally.

My hometown, Detroit, in the 60's was a dynamic and creative urban city, bustling with plenty of jobs from the automobile industry. The Vietnam War, the Hippy movement, social and racial change were also happening in a big way. People were starting to say what was really on their minds. The hippie "free love" movement meant that everyone was a little friendlier during these times. The Civil Rights movement was also starting to gain momentum. You also had quite a cross section of middle income Blacks, due to many good and profitable jobs. Actually, music accelerated the "integration" movement. Because of all kinds of music playing on radio throughout the country, all types and races of people would go to concerts of both black and white artists. Some of the time, records were released without the artist's photo on the album and you didn't see them until you went to their concert. It was a time of great change. Music of all types was coming on the scene and having a huge impact on society. Detroit was also a town of intense danger, with its share of the criminal element. The town actually was called "murder capital" in those times. With all this going on, the Motor City was still one of the most exciting places to live for

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a musician.

I also grew up in a time when the electric bass was the new technology and revolutionized the popular music industry. The bass guitar gave the music of the time a fresh new, energetic, motivating and captivating sound tool. It moved the body, mind and soul and inspired the listener to get up from the comfort of his seat and start dancing. It was the sound of pulsating “thunder,” as in this book’s title, *Gold Thunder*, that turned ordinary sounding music and recordings into vital, dynamic records that went “Gold.” Music lovers everywhere now had a full fidelity sound that ranged from the very low to very high. This was a new level of experience. Music was exploding throughout the world’s airwaves, while the bass guitar continued to keep pumping out solid, inspiring bass lines on recordings everywhere.

The bass guitar makes you “feel real good” inside. Played slow or fast, it can get your juices and blood flowing within seconds, even if it doesn’t have your attention. I’m sure that out of all the music that I’ve recorded over the years, you’ve listened to me and liked what you heard on the bottom end bass even if you didn’t focus on or identify the bass. I’m sure the bass made you get up and start moving or at least start nodding your head to the groove. Chances are that even though we don’t know each other, I’ve rocked your world.

I embarked on my personal quest for Gold - as a musician to the stars, and to reach my own personal level of artistic expression and excellence. My journey led me to many well-springs of shiny Gold by performing on many Gold and

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Platinum recordings and performing live concert tours for many years with Gold and Platinum recording artists. The ride has not been an easy one, it has been filled with plenty of heartache, financial un-compensation, disrespect, mental and emotional anxiety, and depression for some and other negative energies. The path is challenging if you want a reasonable and fulfilling life. On the other hand, there is no greater joy than doing what you most love, and were put here on earth to do. So I became a musician and a bass player - at the center of a cultural explosion that expanded and changed American popular music in a way never before seen. This is my story.



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You couldn't imagine the challenges and roadblocks that I have encountered over the years. I don't have a monkey on my back. It seems as though I have a worst situation. I have the Devil on my back night and day and his helpers to turn my light off and to keep me in obscurity, but I just keep focusing and nourishing the Divine truth and creativity that flows in, through and around me

CHAPTER 1 - THE GREATEST GIFT

It was very cold this winter morning. A usual -3 degree Detroit December and the wind was howling up a snowy blizzard outside. But I didn't care, because it was Christmas morning and inside our home it was especially cozy in the living room around the tree unwrapping gifts with my big sister, Bitty. She handed me a long skinny present, and as I took it from her, unbeknown to me, this would be the beginning of a new life -- all from a simple present. I surmise that I received this musical gift because my father noticed me always going to a neighbor's house and banging around on their piano for long hours at a time. We couldn't afford a piano, thus this alternative.

Tearing off the Christmas wrapping, there it was! My big surprise was a shiny gold plastic saxophone. Not only dazzling in appearance, it actually played sounds and notes. I don't think they still make them. I have never seen one like it since. I was already excited from all the Christmas energy, so how was I to know how special this particular Christmas gift would be, and how it would influence the rest of my life. I played the keys off this plastic saxophone until I started school, where I was lent an instrument to take home and practice. This was in the days, thank goodness for me, when all the schools had music programs, classes and instruments to loan students.

My father gave me this gift. He wasn't a musician himself; he was a foreman at the Ford Motor Company. Most people that lived in Detroit, if they were male, worked at one of the

automobile factories. The Detroit automotive industry was booming in the 50's and 60's. It was the land of milk and honey. My father had relocated to Detroit from Patterson, New Jersey. My mother, Lucille Killian was a young woman of 22 when I was born. She died from an internal surgery when I was two years old. It is a sad legacy for me that I have never even seen a photograph of my mother, so I don't know what she looked like. My memories of her are through my sister and relatives. She was Spanish and Black with a fiery temperament, which I inherited. If she got really angry at my father, the Spanish and dishes would fly. She was by all accounts very beautiful. Being a party woman, she often held bingo parties at the house. For a brief time we had a real family with my birth mother and half-sister Bitty from my mom's first marriage.

Lucille was working in a red light district house in Chicago, when Bittys' father, William "Pete" Woods, a jazz drummer with Count Bassie, met her, fell in love, took her out of there and started a relationship with her. When this relationship ended, she married my father Stan, and I was born. Only two years later our mother Lucille died while in the hospital at the age of 24 and I was left with a deep imprint of abandonment that would continue to haunt me throughout my life. **(This is my sister recollection of that time: "Tony was too young to remember our mom's passing, but I remember it like it happened yesterday even though I was only five at the time. I remember a lot of people at our house and being on someone's shoulders, looking down at her in her coffin. I wanted to touch her and wake her up. At the funeral, I was crying so hard, all this snot came out of my nose, and**

someone, cleaned my nose and put me on their lap. I was fully aware of what was happening. She wore something that was pink, and she looked so beautiful. From my understanding, there was bad blood between her and her sister, my Aunt Eva. She had told daddy Stan not to bring Eva down to the hospital, where she was going to get her tubes tied. Somehow Aunt Eva talked him into taking her to see our mother. My mother flipped and told my step-dad she would never speak to him again. She never woke up from surgery. Stan said that this had haunted him for along time. I remember many a night before my mother's death when she would wake up screaming; she was having a nightmare in which she saw herself in a coffin. I guess she could see her future.")

I am sure I was impacted by my sister's expressions of profound loss, even though I was only two, as we were very close and she always cared for me. Later, when my father remarried it drew us even closer since to us our lives were by no means normal, starting with our parents. Our father, who was my natural father and my sister, Bitty's step dad, found himself a single parent of two children, so he sent me to New Jersey with his sister, my Aunt Maude, and Bitty was taken to Chicago to be with her father until my dad could pull something together. He started dating Betty Wilson, who came from Nashville, Tennessee. They were introduced by her sister, our Auntie Elizabeth Davis.

Stan wanted to keep his family unit together and so he found Betty to care for us. Little did he know what an impact this new mother would have on me and my sister. My father was a very hard working man. I guess that is where I get my work

ethic. He would work at Ford for eight hours and then come home and do odd jobs like painting, electrical, and plumbing for other people during his off hours. He would then come home, eat dinner and read the *Detroit News* and go to bed. The next morning he would wake up and do it all over again. On weekends he would go hunting or fishing, or watch boat races, the Harlem Globetrotters and things like that to amuse himself. I never saw or went with him to any music related shows. Only later in life, when I had a school music concert would he come to support me. Although, he did tell me one day about a cousin of his that played trumpet and another family member that played sax. I never got a chance during my upbringing to meet either of them. My father was a proud, yet humble type. He was built very stocky and, even though of average height, he had an air of power and manifestation. He could get what he wanted by working hard for it.

The horror of my life began at the hands of my stepmother. Because Auntie Elizabeth was much older than Betty, I do not think my Aunt Elizabeth realized how unstable her sister was when she introduced this woman, who would become my stepmother, to my father. My stepmother's usual disposition was mean, bossy and abusive. I got smacked around a lot, she had all kinds of rules about food, and where we could go, and what we were allowed to do.

We were convinced my father married her because he needed someone to take care of us. Obviously, she did not want to take care of us; she just wanted the relationship with my father. There was no love between them and they slept in separate rooms. We could see that they didn't have any

closeness, except for when we could hear them having sex. I didn't really ever feel comfortable around her at anytime, because she made you feel uneasy. She would smack us around and yell at us a lot, which led my sister and me to run away from home several times. This one time Bitty ran away with me in tow, we were hiding in a garage and my hands were cold, so she told me to stick them in my britches. We were discovered by a neighbor and Bitty told him that we were running away because our stepmother was so mean to us. Well, we got delivered back home and in my innocence I blurted out, "Bitty said you were mean to us, you're not mean are you?" Of course, I don't have to tell you that my sister got a huge whooping for that. Because of violence towards us, we didn't like it there with her at all. I recall not having washed my hands well enough once, and she dragged me to the bathroom sink tap and ran my hands under scalding hot water. We really thought this woman was nuts and in retrospect she probably was or at least needed counseling and/or medication.

Many times she choked me around the neck until I would nearly pass out. One time in particular when I was about ten years old, my sister came into the bathroom and Betty was choking me by the neck across the side of the bath tub. My sister freaked out and tried to get a knife from the kitchen. Bitty wanted to stab our stepmother in the back and make all this end. That was the last straw for Bitty; she knew she had to get out, with or without me.

Bitty recalled that she had run away so many times, that the court told her, the next time she did it, they would send her to reform school, which sounded like a good idea at the time

because she just wanted out of the situation. No one ever believed her, when she told them what was going on; not even daddy Stan, I guess he did not want to deal with it. Our stepmother was very cunning, like most child abusers. A year after Bitty ran away at age 14 and moved to Cleveland, they found her through her school records and came to get her and take her back to Detroit. She told my dad, if he took her back, she would run away again because of Betty. She told Stan that she loved him, and me, her little brother, but she did not want to be around Betty. Finally, Betty's sister, Aunt Elizabeth, got in touch with Bitty's dad Pete and told him what was going on, so he sent Auntie the money to get Bitty a train ticket. Aunt Elizabeth took Bitty to the train station where she was put on a train to Cleveland to live with her real father. Bitty recalled that she felt haunted by me because she could not take me with her. She often asked her birth dad if he could send for me, but of course, he could not. The next time she saw me, was when she moved back to Detroit in 1965 and the first question I asked her was, why she didn't take me with her. She had kept in touch with my father while she was in Cleveland, and often told him to tell her baby brother that she loved him. Stan and Betty came often to see Bitty in Cleveland, but they never took me with them. When Bitty left I wished that she had taken me.

It was okay, but I think my life would have been a lot different if she had. Bitty said she tried to forget everything that had happened back in Detroit and for a while she did. She had always wanted an apology from our stepmother, but never got one. Later in the 80's while on my spiritual path, I wanted to get things clear with my stepmother, as I didn't want to

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carry around a lot of anger throughout my life about the situation. I visited her after my father had died and she had moved and returned to her native hometown and family in Nashville, Tennessee. During that visit, we had many heart to heart conversations about what went on with me as a kid. She still didn't get completely what I was expressing and insisted she tried to be a good mother to us. I accepted that she was doing the best she could at the time, forgave her and moved on with my life.

But as the phoenix rises from the ashes, good comes from the negative, this was my path.



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Sir Tony Newton and I first met in junior high school; naturally after speaking, we had a musical battle. Tony on sax, and myself on trombone. From that day on, we have been fast friends. After mastering the saxophone family, Tony began to play the electric bass. We shared many experiences as bandmates and roommates, as we recorded for Motown records, as well as many other record companies. I know for a fact that Tony Newton is one of the most innovative, energetic and creative musical minds of our time. – Mc Kinley Jackson, Legendary Motown, H-D-H Producer/Arranger

CHAPTER 2 - THE REAL DEAL

Upon entering school, I was about to graduate from plastic to real instruments and follow the inspiration of the “golden gift” plastic saxophone.

Our home at 2927 Putnam Street was a small, quaint house on the west side of Detroit. My stepmother used to play a lot of records and listen to the radio when she was at home and not working as a maid at the Sheraton Cadillac in downtown Detroit. She played the music of **Little Richard, Big Mama Thornton, Mills Brothers, Elvis, Ray Charles, Etta James** and others, as well as Gospel music every Sunday. I didn't know it then, but I was getting early music training listening to these artists.

The Putnam house was close to both McGraw elementary, Mc Michael junior and Northwestern high schools, which were all in reasonable walking distance of each other, within an eight to fifteen block radius. While my informal musical training was listening to the music enjoyed by my stepmother at home, my early formal education was in the public schools of my neighborhood in Detroit. I started out at McGraw elementary playing on a school clarinet for about a year. Then my father Stan bought me a real alto saxophone. In those days music programs were still in the public school system, unlike today where there are few music classes or programs. In the fifties and sixties all schools had an orchestra, symphonic band, marching band, and choirs of several ensembles including male, female and mixed choirs. I studied music from elementary school through high school in Detroit, although I would take college courses and continue

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my music education and studies later in life when I moved to California.

When I finally reached Mc Michael Junior High, I started to play in small ensembles with musicians from my school and musicians from other schools throughout the city whom I met when playing downtown on Saturday in the Cass Tech all-city band orchestra. It was at Mc Michael, that I met the conductor **Harold Arnoldi**, for whom I played classical music in bands and the school orchestra and who would be a major force in my musical development through his endearing support. Actually, I played several instruments over the years in orchestra. I played Clarinet, Bass and Alto Clarinet, all of the Saxophones C Melody, Soprano, Alto, Tenor, Baritone and Bass Saxes, along with Flute and piccolo. It was also here that I met, as a very young kid like myself, **Paul Riser**, the trombonist who would later go on to become one of Motown's most talented arrangers and trombonists on recordings.

When I was in high school, I remember that my father had worked very hard so we could move to a better neighborhood and a bigger house on Detroit's north side. Our new address was 251 Westminster Street. This was a more middle class neighborhood. I recall it was around the corner from the great Aretha Franklin and the Prophet Jones mansions. We now had four bedrooms, and a two-car garage. The house was so nice, it even had automatic lawn sprinklers, which was a new thing for me.

First I would go to Northern High School and then was transferred to Moore School for Boys after getting into some

trouble at school. Sometimes your passion can get you into trouble and that's exactly what happened in this case. At this time in my life I was still young and hadn't thought about being a professional musician. I wanted to be in the FBI. That was my dream at the moment but it was not to be. In all my reading I came across an ad for metal gun replicas. It looked just like a 38 gun in the ad, and since I wanted to play FBI too early, I sent for the metal gun replica. When it arrived in the mail, it didn't have any holes in the barrel or where you put bullets. So I had the smart idea of having someone in metal shop class at school drill the holes for me. But the teacher busted him and then he told on me. Oh well! Actually, this turned out fine. After Moore, I went to Sherrard Junior High. There, I met **McKinley Jackson**, who, like me, was highly passionate about music and jazz at the time. McKinley, also a trombonist, would go on to become **Marvin Gaye's** music director and the main arranger for the **Holland-Dozier-Holland** songwriter, producing team at Invictus and HDH records, which they formed after they leaving Motown. McKinley and I formed our first really serious jazz band, consisting of five or six players. We played after school, at weekend parties mostly. I played sax in this group, **The Mount Royal Clefs**.

Living on the northwest side of Detroit in my pre-teen and teen years was very good for me musically. It was here that I developed my professional musician chops and skills. It was also here that I began to play the electric bass. Besides the group, The Mount Royal Clefs, I would also play with other local groups. There was this big theater on Woodward Avenue on the north side of Detroit that had been turned into a

club named the Tantrum, later changed to, The Village, which was owned by lawyer Gabe Glantz. Lots of musicians and artists from many genres of music played here in all its transitions. You had artists, anywhere from the great and popular rock and roll artist, **Chuck Berry**, to the legendary jazz drummer, **Chico Hamilton**, with everything in between. This is really where **Weather Report** and **Dave Brubeck** drummer, **Steve Booker**, and I met and played with a lot of artists. I was still playing saxophone with McKinley Jackson in the beginning. Most clubs featured blues, jazz or rock. In those days the electric bass was just coming into its own. You could hear the electric bass on a few records on the radio, but mostly it was still the upright bass. However, in the late fifties you could hear the electrical bass becoming more prominent on popular recordings and radio.

In 1963, I played saxophone with this white rock band, the **Thunder Rocks**, where I was the only “Colored” guy in the group. In fact, eventually they had to let me go because in those days whites didn’t want coloreds in their clubs with or without a band. However, this band and my good friend drummer **Steve “Muruga” Booker** and bassist **Bruce Penner**, and guitarist **Pat LaRose** took me under their wings to show me the rock music business. This was my first experience playing with a rock band that had a real electric **Fender Precision bass**. This is “the” bass of choice with its, big, fat, round, sound, that along with an amplifier could power and drive a band and people on the dance floor to heights of heated passion.

I borrowed the bass from the bassist in the group on evenings when it wasn’t being used, and soon after, he started playing

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a more glamorous instrument, the electric guitar. This allowed me to practice and start playing the bass at parties, clubs, hotels, concerts, and on recordings. I carried it with me everywhere along with my saxophone. I even took it to school to show my teacher who at the time could not make hide nor tails of the thing in his own words. But, I knew that instrument was destined for greatness and popularity. I knew that if I could learn to play this dynamic instrument of the rhythm section (drums, bass, guitar, keyboards), I could become successful even though I was one of the Detroit's top saxophonists in school bands and orchestras and young improvisers of the sax in self-contained groups. But the bass was something special and I knew it would make a mark in history.

Well as I said, because of the state of race relations at the time, it was difficult for me to play rock venues with Thunder Rocks so I was not with this group long and when I left I no longer had access to the bass. By that point, I wanted an electric bass so bad, I could taste it! I wanted an electric bass so bad, "I would steal to get one." I would do anything. In fact, I broke the window of a music store late one night with a friend who had a car to get my first bass guitar. I was dumb. Money was scarce and bass guitars were expensive. We actually got away for about six months, and then my partner with the car went to a pawnshop and pawned his guitar and was busted by the Detroit police. He then busted me! We both did 30 days in the county jail and one year probation. Well that gave me even more of a reason to practice harder and longer.

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There was a lot of work available for bass guitarists at the time. It was the now happening instrument with the new, modern sound that would make popular music groove and pulsate with soul touching, body dancing, mind bending energy. It made popular records “sell.” It made people dance! It put the groove in the beat. It made music come alive with life. The bass guitar was a deeply embedded and powerful part of the widely emerging sound of commercial and popular music recordings. The bass guitar was the pulsating foundation of rhythm and melody, propelling all the other musical parts and instruments towards their creative and expressive best. The bass guitar is the life blood and spirit which gives music that special ability to get you to move your body or appreciate a piece of music even to a greater degree.

So I then began to practice by playing along to records learning the bass parts note for note in my bedroom. This is truly when I became enlightened by the playing and sound of **James Jamerson, Chuck Rainey, Duck Dunn**, and other professional bassists on recordings. I couldn't get the sound out of my head. It had me hooked. I practiced day and night. I dreamed of playing on one of those “Gold” records. I practiced so hard that my hands and fingers grew painful calluses, but it had to be done. The calluses were actually needed to get a fat, round, tone from the bass. I played with my fingers instead of a pick which at that time was popular in rock, but, in R&B, the fingers were used to get a more punchy sound.

I knew then even as a young kid that in order to play on a Gold record that I had to become one of the best players around. That didn't bother me as I had developed a great sense of discipline, work and skill from my studies with the

saxophone and other wood-wind instruments. I was already into positive thinking and had achieved success on the saxophone, so I was confident I could master the electric bass. I played with every recording I could get my hands on, as much as I could to learn the instrument.

My first real opportunity was when I was playing in a local band which included, **David Ruffin**, a future Motown "**Temptation**" star singer. We had a couple of common friends who were both great singers and musicians. I bet most of you don't know that David Ruffin played drums. Our friends included in the group were **Melvin Davis**, vocalist/drummer, and **Clyde Wilson** (also known as **Steve Mancha**), **Joe Peel**, and **Ruben Fisher**, all on guitar, with David on vocals and drums and myself on sax. We were playing at an out of town gig winter ski resort in upper Muskegon, Michigan and sounded really good, except we didn't have a bass player. We used two guitars with one of them tuned down to simulate a bass, but it still didn't sound like a real bass. Well since I brought my bass along, and even without an amplifier I could plug it into one of the guitar amplifiers and play, I played the bass. I knew the fundamentals of playing the bass from practicing with records, but this was the real thing. Fortunately, it went well when they let me play on a few songs. They liked it so much that I stopped playing sax in the band and became the bass player in our band, **The Jaywalkers**, the name we had adopted by that time.

Later after this gig I started playing with several blues guitarists and singers in Detroit and Chicago. There was lots of work for an electric bass player because it was the latest

thing in modern sound. I had the chance to play and hone my skills. All the while I was also still playing sax. My final transition came when I was playing sax with **John Lee Hooker** and he asked me to play bass one night because the bass player did not show. Well I played, he loved it and the crowd loved it, and I haven't stopped playing bass since.

The blues club gigs were my entrée into the real world of professional music as a bassist. They also provided a means to make a living with music, although it didn't come without a high price both good and bad. All blues clubs were in rough neighborhoods, with tough beer and wine drinking participants toting guns and knives. You never knew really what was going to happen on any given night. Sometimes two or three fights would break out in a single night and of course they would fight their way towards the bandstand, just like you see in the movies. Be sure to catch *Cadillac Records*. Then there are other side events to watch out for. Let me tell you about a couple!

One night I was playing an East side blues club named Temple Bar. Don't forget I'm still pretty young, 15-16, sneaking into clubs. Sometimes I would cut some hair from my head and glue it on my face as a mustache to look of legal age, but I still looked young. The older musicians would call me young blood. There were these two characters who had been watching me play all night. I am thinking that they are bass fans and are thrilled by the way that I play. The band had quit playing and it was the end of the night.

All these guys are hanging around, which is normal for these blues clubs. I am packing up my gear and putting it

into my car. Yeah, I had made enough by this age to own my own car, not a new one, but a '57 Studebaker white hawk, a very nice car. Anyway, I am driving home and I noticed that I am being followed. I looked in my rear view mirror to get a closer look at whether it might be the police or not, but lo' and behold it was these two guys from the club. I kept my eye on them through turns and noticed they were definitely following me home. I sensed that they were up to no good and wanted to rob me and to take my instruments and equipment to sell. There were two of them so I was getting a little fearful, because I didn't know what they had in mind or if they had weapons in their car. However, this particular night I was prepared, knowing what I'm up against - being alone and young in these tough blues clubs. So they follow me all the way home and I see them pull up some distance behind me. I thought to myself, in order for me to get the upper hand, I must move quickly and get the element of surprise. So as soon as they stopped and turned off their lights, I pulled out my 32 revolver out of the glove compartment, quickly jumped out of my car and headed straight for them with my gun raised and pointed at them, while yelling, "You looking for trouble Motherfucker." Needless to say, I was lucky that night. They sped off never to be seen or heard from again.

Another incident that had "rip off" all over it, was this time I was playing at one of the biggest show club blues gigs. In fact, **Stevie Wonder** was on the show earlier that day. I was working in the house band playing very hard for seven to ten acts. I took the gig because of the people and stars on the show, with no experience with the thieving and conniving concert promoter. At the end of the night, very tired and

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hungry, I go to this promoter and asked him for my pittance of a pay. I would play cut rates to get the experience. I don't even think we are talking \$50.00 here. The house was full with paying customers and everyone enjoyed the show. The promoter tells me, "I can't pay you because I didn't make enough money." So I say, "What about all those paying customers, and the rest of the band got paid." I was last to be paid because I was packing up. He pipes up with, "Yes, but with my expenses and all, I just can't pay you." I was already Detroit ready so I pulled my gun and said, "You'd better find it, asshole." He then, pulls a large wad of money from his pocket and reluctantly paid me. I said to him, "You ungrateful bastard, you're lucky I don't shoot your dick or toe off just for spite, goodnight and watch yourself, the next musician may not be as kind as me."

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I met Tony on the same day that I met David Ruffin. At that time Tony played the saxophone, but I watched him segue to the electric bass. His skill enabled him to sometimes substitute for the great James Jamerson on some of the Motown sessions and tours. We shared the experience of being a part of the first European tour of the Motown artists. Over the years I've noticed his musical expertise spread to the piano, original and extended compositions, as well as being a tech guru.

– Cornelius Grant- Songwriter-Producer and former Temptations Music Director.

CHAPTER 3 - MOTOWN, JAMERSON, H-D-H, AND ME

In the early 60's, music was happening in a big way in Detroit. Motown was at the front, putting Detroit on the map with its new "Sound of America." There were musicians coming from all over the country to get in on Motown or other music work. Recording sessions ran the gamut from "head" sessions, where no music is used, to sessions where everything is written out in music notation. In head sessions, the songwriter and producer sing or hum ideas to you. You then interpret those ideas to music and then add your own creative ideas to make a strong musical part. In more structured sessions, every note is written out - especially when recording with a big orchestra. This is because there are more people to coordinate all the parts, so there is less room for spontaneous creativity. This method can also have a layer of creativity, which is usually the rhythm section of bass, drums, guitar, keyboards, and percussion. There are also sessions with everything in between. Most are this way. With chord charts with some notation, however not full notation. Then there were the Motown sessions.

Motown was not that easy to get connected with. You had to know someone. You had to be an excellent music sight reader. All of the Motown sessions used music charts. The charts were mostly a framework and the musicians brought the real creativity to the production. The horns, strings and singers were all brought in at a later time to record (overdub) their parts. All of this was then later mixed together to get the best overall sound from the production. Most producers tried for three songs in a three-hour period. That's why you had to

be able to both sight read music and be extremely creative and bring something to the table as it were. You had to play your instrument exceptionally well, and have that special "Detroit" sound and feel. When you record the basic music track first before the lead vocalist records the vocals, it may be sometime before the recording is released commercially. You never know for a long period of time after you have recorded, sometimes three to six months, if the recording is going "Gold" or not. Most do not make it. The song, performer, producer, promotion, and music must all capture and express something really special to reach that illusive, all sought after million selling Gold status.

Detroit was full of music schools and clubs of all types where you could develop your playing skills, especially if you were smart enough to select the right group of musicians to play with. Those who were aware of the process of recording and how to play in that specific way to give the record producer what they wanted could receive a lot of recording work. I'm talking about two to three recordings, per day, four to five days a week at three to four hours per session. This is real studio work!

James Jamerson was the premier and most famous Motown and Detroit bassist, and I was very fortunate to develop a very unique and creative relationship with him. I did not outwardly go to him and ask for lessons and for him to be my teacher. He actually took me under his wing as an honored baby funk brother and taught me what I needed to know to be a world-class bassist. I was especially proud and grateful as James Jamerson was probably one of the worlds' most

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popular and greatest players at the time and still is, even in death. All the bassists in Detroit and throughout the country highly cherished a relationship such as this. Jamerson was a real progressive thinker both in music and life. Some would call him eccentric, but I call it progressive because he was always thinking one step ahead. He was stocky in stature, not quite six feet tall, but you felt his looming presence whenever he was in the room. He smoked cigars and drank heavily. As long as I can remember, whether on upright bass or electric bass, he was always the first call bassist. He always had innovative ideas. He, like me, also played bass instruments in the orchestra band such as the Tuba. I guess he was about ten years older than me.

Before we met, he was just a thought in my imagination, as I would be thoroughly enchanted by listening to this exciting new instrument on the music scene and the way it excited music on recordings and took over my entire being. The electric bass had just come on the music scene in the early 60's and the sound captured my imagination and interest deeply. I already had been playing music on the saxophone and clarinet in school orchestras and bands and had started to play in adult clubs. Popular music was filling the radio airwaves and thriving in Detroit. I would sit in my bedroom and dive deeply into the musical sound and especially the pulsating, soulful, grooving electric bass.

I used to hear his name echo in the ethers, his prowess and inventive playing commented on by all the great and working musicians in town. How could I be like him? And play this way, I thought to myself. I didn't want to "be" him, just have

everything he had, his playing, his professionalism, his work, and his reputation. This was a goal worth achieving. I didn't even think of the extreme challenges and roadblocks. I wanted it so bad, I just went straight for it. I focused myself on the electric bass, seeking to become one of the world's best on this instrument.

About this time, I was 16 years old and playing the bass in The Jaywalkers. We played around Motor City, but also did a few gigs about 200 miles from Detroit in Muskegon, Michigan at the small Ebony Club where we lived at the rear. This is actually where I practiced all day on the electric bass. I was so busy; I would get calls to do freelance work also. Don't forget, all this time, I am still practicing by playing along to records, especially Motown records. I started to get a lot of calls from Blues players - a lot of whom came to Detroit from the Chicago and Memphis southern Blues scene. There were several Blues clubs and concerts around Detroit to always play. Some of the main show clubs were the Twenty Grand, Flame Show Bar, and Phelps Showroom. The Greystone Ballroom was where big out of town shows performed, along with the Fox Theater. Both are still in action to this day. There were even what we called "after hours" Blues restaurants that opened at 2:00 am and stayed open to 8:00 am. I played with a lot of great Blues artists, each highly talented and unique in their own way, including artists such as: **T-Bone Walker**, **Little Walter**, **Bobcat Bob**, and I also did some big concerts with **B.B. King** and the **Bobby Blue Bland**. I played a lot with the great **John Lee Hooker**. In fact, somehow word got around town that I was a good player, sounded like Jamerson and had the Motown Sound. One day a Motown

A&R representative, **Hank Crosby**, came to a gig to hear me play, but didn't tell me. The next morning, I hear a knock on the door and it's **Ronnie White** from **Smokey and the Miracles** asking me to take Jamerson's place and play with them. Motown wanted to keep Jamerson in town all the time for playing on recordings. This was it! I couldn't believe it!

I started to practice with **Marvin Tarplin**, the guitarist and music director at the time. We were the musicians playing on the road doing concerts with **Smokey Robinson and the Miracles**. The road was a new and exciting experience filled with both good and bad. However, all in all, you grew from the experiences and challenges life gave you. On the road I learned about the theater circuit, as it was known in those days. Most people only know about the Apollo Theater in New York. However, there were several other theaters across the country. Their format was all the same. They had a five to ten act show and showed movies in between the shows. This cycle went on at least two to three times a day and maybe up to five shows on Saturday. In addition to the shows at the Apollo, there was the famed Brooklyn Fox where **Alan Freed**, inventor of the term "rock and roll," gave his mega-shows, the Uptown Theater in Philadelphia, Pennsylvania, the Uptown in Washington DC, the Royal in Baltimore, Maryland, and the Regal in Chicago, Illinois. In addition, there was what was called theaters in the round. These are theaters that have a round, rotating stage, with the audience sitting all around the stage. These circle theaters were located in Southern California near the San Francisco area. One of the most memorable gigs that we performed was at the Circle Theater in San Carlos, California. The show consisted of **Louis Arm**

strong and Smokey and the Miracles. What a show!

One of the first and most exciting concert shows we performed was on my first trip to California, the sunshine state and land of pretty girls. This gig is now recognized as one of the most culturally stimulating and best American concerts in history. It was titled the T.A.M.I. Show. It is also known as the California Woodstock. It was both a concert and a film. The film remains available today. You will see it occasionally on cable television. The show was filmed in October 29, 1964 at the Santa Monica Civic Auditorium in the beach town of Santa Monica, California. The show had an astounding amount of music artists from all genres. The line-up included **James Brown**, Smokey and the Miracles, **Marvin Gaye**, **The Supremes**, the **Rolling Stones** (It was their first trip to the US.), **Chuck Berry**, **Beach Boys**, **Gerry and the Pacemakers**, **Leslie Gore**, **Jan and Dean** and others.

Moving to a really funny story about the very first gig I ever missed. I was playing with Smokey Robinson and the Miracles at the Apollo. We were playing there a full week with multiple shows everyday. I believe this was my first trip to the Apollo. Well anyway this is in the days when most black musicians and male music artists had their hair "processed," as it's called. I was no different and needed to get mine redone. Well I thought that I could get it done at a close by hair salon within walking distance of the Apollo. Somehow I got the next show start time confused and was late for the show. When I walked in through the stage back door, Smokey and the boys were already on stage performing. I rushed to change clothes, pick up my bass and get on stage. Unfortunately for me, we had fines in those days.

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So that hairdo cost me about \$150.00 in fines, an expensive lesson. Don't be late for a show!

After a couple of years with Smokey and the boys I proved myself as not only a musician but became Music Director as well. This lasted for a couple more years. But as the Miracles got bigger and bigger, doing more TV shows and big gigs, it became important for them to have music arrangements written very quickly, which was a skill I didn't possess at the time. Consequently, they hired **Brook Benton's** arranger-music director, **Cliff Gorav**, in the role of Music Director and later Motown's **Beans Bowles** took over the position. I also was music director for some of the other Motown artists, such as **Martha and the Vandellas, Marvelettes, Tami Terrell, Kim Weston, Contours**, when they played the Apollo or other theaters. Sometimes when Smokey and the Miracles were not working, I would go on the road with other Motown artists, including the **Four Tops, Temptations, Marvin Gaye, Stevie Wonder, Spinners** and others.

One day I was at the Motown main studio building and offices, picking up a check and there he was, James Jamerson, my idol and inspiration! I walked over and introduced myself as the one who took his place with Smokey. He immediately said, "If Smokey and the boys picked you, you must be happening." We spoke a little and then he had to go into the studio to record. The next time I saw him was at a Marvin Gaye concert at the Detroit State Fair. Jamerson was playing his ass off, phenomenally as always. After the show we spoke. I listened eagerly. He said, "I'll throw some gigs your way; there is a lot of work coming up." I was highly grateful

and happy to say the least! I next saw him at a **Mary Wells** concert, and in between shows we talked. This time he told me, "I want you to play the next time; I've got too much recording to do." That was the best compliment I could get in life. I had arrived, I felt. After that, we spoke often. He said, "I've been hearing about you, young-blood. Keep grooving!"

Then came one of the most memorable times and opportunities of my life, The European 1965 Motown Review Tour (March 12 – mid April), traveling through England, Scotland, Ireland and Paris France. The artists on the tour were: The Supremes, Smokey and the Miracles, Martha and the Vandellas, Stevie Wonder, and the Earl Van Dyke Sextet, AKA **The Funk Brothers**. This included **Earl Van Dyke** on organ, **Uriel Jones** on drums, **Robert White** on guitar, **Eli Fontaine** on alto sax, **Jack Ashford** on percussion, and Tony Newton on bass. This was my first full fledged gig playing as a Funk Brother. This also included television shows like **Dusty Springfield's** *Ready, Steady, Go!*, which was taped March 18, 1965 while we were in London. (It aired April 21, 1965 and was released on Sony video in 1985.) You can see footage excerpts of the show on YouTube. Again, they wanted Jamerson to stay in Detroit and continue recording and therefore wanted me to play the tour seeing that I was already going to be there because I was playing with Smokey. This tour had some challenges for me as it was my first out of the country tour. First, there was the gambling. I had picked up a habit from the after hour clubs in Detroit of shooting dice and playing blackjack. This also went on in between shows at the theaters and on the road. Well, on the flight to London, England everyone was gambling and I mistakenly thought that I could pick up some

extra money. "Wrong." I lost all the money I had in my pocket to the Supremes and had to get an advance when we landed.

London was a great, new and unique place to be in the mid sixties. One night before the tour started, I heard about a party. I went to the party and met this gorgeous and friendly girl. She was very nice to me and we hit it off and I went to her place after the party. Remember that I am still green sexually. In fact my father never even talked to me about the "facts of life," so I had to learn on my own. I'm glad AIDS was not around in those days. Anyway, I woke up in a couple of days leaking puss from the wrong place. Wow, I had caught the "Clap." I even had to ask one of the other musicians what was happening to me. After, I definitely knew what was going on, they hooked me up with a doctor who gave me a shot of penicillin and some pills to clear the situation up. It just goes to show that you can't judge a book/person by the cover!

Another memorable moment was when one night on the tour Berry Gordy who also came to watch over the tour thought I was playing too loud when Smokey was performing. Berry sent one of his assistants to tell me to turn it down, but I kept ignoring him. Remember that I was a young cocky kid at that time. So finally this assistant comes on the stage to turn my amplifier volume down; however I lifted my bass like I was going to smack him with it if he touched my equipment and he didn't. After the show Berry and his guys along with Smokey call me into a room and asked me why didn't I follow instructions? I said, "I work for Smokey! That's who I take instructions from." Well, Berry says, "Send him home."

Indeed, he would have liked to, but Smokey being the compassionate and intelligent person that he is, stated, "We need him, there's no one else who can play the Motown Sound, especially here in England." He saved the day for me. Consequently, I was playing with the entire Motown family, as well as a big band of 16 instruments, every night for about a month. We even recorded a live concert album at the Olympia in Paris, France, the final date of the tour. This album is titled: *The Motown Review in Paris*.

When we returned home to the States, I was as busy as ever. Holland-Dozier-Holland, the illustrious Motown writing and producing team was going into the studio to record some new songs using some innovative production skills. One of these included using two bass guitars simultaneously. And who would know? They wanted me to play along side Jamerson. This was my first recording session playing with the Funk Brothers in the "Snake Pit," the nickname given to the Motown studio (the studio was in a converted basement of a large house on the city's West Grand Blvd.). This was another defining moment in history for me that shall remain in my mind forever. Jamerson welcomed me with open arms and some great playing ideas. He said, "You play the high part and I'll play the low one. Just keep that groove and don't stop for anything! Keep it steady and in the pocket!" Our chemistry together was astounding. The grooves we created playing together were a bright light in music's history. The songs recorded were: *Stop in the Name of Love*, *Baby Love*, and *Where Did Our Love Go*, all by Diana Ross and the Supremes. All of these recordings went on to become huge Gold chart toppers at #1, selling millions of records. We also did other sessions

like *Nowhere to Run* featuring Martha and the Vandellas and *Reach Out* recorded by the Four Tops in this same manner. After those sessions, Jamerson and I spoke regularly, and he was always giving me treasured playing and professional tips in our conversations. His son wasn't born yet, so I think he saw me as student-brother-family. He would come by my house regularly to hang out and talk about the music business. Every time he came by, a short bass lesson would creep in. Hey, anything I could get, I was all ears. He was still probably the most working musician and player recording hit records I knew at the time, and I knew a lot of musicians. Jamerson was a musical phenomenon in every sense of the word. Even to this day his grooves and bass lines are heard and admired by all, music lovers and musicians, 20 years after his passing. He had that something special. I especially knew this and wanted a part. I was willing to sacrifice and work hard for it. What Jamerson shared with me, from master to student, cannot be measured musically or financially. His masterly influences and guidance are a treasure house of lifelong blessings of music magic. They are gifts of immense power, love, joy, prosperity and life. The music just kept coming! Musicians everywhere in Detroit recording studios and companies were literally popping up on every corner. Some were successful, some were not. However, it provided a healthy and creative atmosphere for creative, working and recording musicians.

Jamerson was all over the place, playing on numerous music hits. The electric bass guitar was claiming its role in the exploding popular music world. Jamerson and I saw each other often as we passed each other going from one recording

session to another or to some club gig. I remember playing with the Funk Brothers led by Earl Van Dyke one night at a Motown club concert at the 20 Grand night club. Jamerson looked at me and said, "I think you're ready!" This meant I was accepted and ready to play with the big dog musicians, even though I was only 17 at the time. I felt a surge of fire and light within me that I can still remember and feel. It was so illuminating. Jamerson would call me up on the stage to "sit in," and play with them, the Funk Brothers: Earl Van Dyke, **Joe Hunter**, **Johnny Griffith**, on piano and organ; Robert White, **Eddie Willis**, **Joe Massina**, on guitar; **Benny Benjamin**, Uriel Jones, **Richard "Pistol" Allen**, on drums; Jack Ashford and **Eddie "Bongo" Brown** on percussion; James Jamerson and myself on bass. There were other additional musicians who worked in the studio along with the core unit. This includes, **Dennis Coffey**, **Melvin "Wha-Wha" Reagan**, on guitar; **Bob Babbit** and **Michael Henderson** on bass; and **Bobbye Hall** on percussion.

The music kept coming and I kept on playing! More and more, I played with all the Motown artists: Martha & Vandellas, Marvelettes, **Spinners**, Supremes, Four Tops, Temptations, **Tami Terrell**, **Kim Weston** and others. We played the New York Apollo, Chicago Regal, and Philly Uptown theaters. These were big shows featuring eight to ten acts, per show, featuring artists such as James Brown, **Otis Redding**, **Richard Pryor**, **Ray Charles**, **Aretha Franklin** and lots more. Jamerson would give me recording sessions when he was too busy with Motown to do outside work. I would get the work because I was the one that sounded closest to Jamerson's sound and style, which everyone wanted. It was the Detroit,

Motown sound. Of course there were several other bass guitar players in town, all very good and close to the Detroit sound, let's call it. Somehow we all did our thing and I was fortunate to carve out my own little niche of musical respect, developing my own sound and expression, heavily influenced by Jamerson. But through my own music structure and discipline, I created a unique and expressive bass style purely my own through the help of my master teacher. I started to play on several hit records all around Detroit from various companies in Detroit. Some came from other states to record the Detroit sound. The famous producer-writers **Holland-Dozier-Holland** ultimately left Motown and started their own labels, including Hot Wax, HDH, and the Invictus record labels. I played on several of their hits by artists, **Freda Payne**, **8th Day**, **100 Proof**, **Honeycone**, and others. H-D-H was the first company to have faith in me as an artist. After the recording *She's Not Just Another Woman*, on which I played bass, became a top 10 hit, they asked me to put a group together. You see the recording was what we call a "production" hit. It was produced by staff writers, producers, and vocalists, so there wasn't a real 8th Day group until I pulled one together. There was only one problem. The group I put together was better than the record. We were a self-contained group of eight great musicians and artists with **Melvin Davis** as the lead singer who sang lead on the second hit, *Crawl Before You Walk*. An album of this group was eventually released in 1970 titled *Gotta Get Home*, which I produced and for which I wrote my first two released songs, *Anythang*, an instrumental and *Get Your Mind Straight*, a ballad. A memorable moment for me with 8th Day was when we flew to California to receive our Gold Record on the

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cherished *Dick Clark American Bandstand* television show. The line-up of the 8th Day was: Melvin Davis Drums/Lead Vocals, **Anita Sherman** Female Vocals/Vibraphone, **Carol Stallings** Female Vocal/Electric Violin, **Lynn Stallmaster** Female Vocals, **Michael Anthony** Guitar, **Larry Hutchinson** Guitar, **Lyman Woodard** Organ, **Jerry Paul** Percussion, and Tony Newton Bass/Producer.

The H-D-H sound was very similar to the Motown sound since they were some of the creators of that sound. However, they added more variety and recorded a wider range of styles on their own labels. Some people in England these days call it "Northern Soul." The H-D-H rhythm section included: **Sylvester Rivers** on piano, **Zachary Slater** and **Tiki Fulwood** from P-Funk on drums, along with myself, other bassists, Bob Babbit and **Chuck Boyd**, and **Brodrick "Peanut" Rogers**, **Ray Parker Jr.**, **Eddie Willis** Funk Brother and Wha-Wha Regan on guitars. I believe I recorded more than 200 songs in this music catalogue. Usually the Holland's brother, **Reggie Dozier**, an excellent engineer, did all the recording. Their studio was set up similar to the Motown studio with all instruments going directly into the recording console, with the exception of the drums and percussion, which used microphones. The H-D-H studio was built at the back of a stage in an old movie theater on Grand River Avenue and Ferguson in Detroit.

Along with the main two studios, Motown and the H-D-H studio, I remember there were two out of town companies that recorded hits in Detroit during this heyday. One hit recording in Detroit was *1000 Loves* by **The Platters**, and **Paul Anka's**, *So Long City*, both recorded in other studios in Detroit

The United Sound, Stax records' Detroit studio also recorded songs regularly. I recorded the **Dramatics'** *What You See is What You Get* and **Johnny Taylor's** *I Believe in You*. There were several other smaller labels in the Motor City that always were trying to reach the same level of success as Motown. Some of these were: D-Town and Tamla Records owned by **Mike Hanks**; LaBeat Records, owned by **James Hendrix**; Anna Records run by **Anna Gordy**, Marvin Gaye and **Harvey Fuqua**; **Ed Wingate's** Golden World Records and studio's, the **Don Davis** Groovesville label, Fortune, Cedra, Thelma, and Diamond Jim were other labels participating in the Detroit music explosion.

I learned a lot while at Motown that would take me through my entire musical life. I learned about songwriting and record production from the best in the world. When I wasn't touring with Smokey or other Motown acts or recording in town, I was always trying to put together a group of my own so I could do an artistic thing myself. I put together a few groups, Northstar, Deliverance, and Aim and also played with a very talented Detroit guitarist, **Bob Gillespie**, in his trio. Bob later went on to play with the famous **Mitch Ryder** and the Detroit Wheels. **Drew Abbott** one of the Deliverance guitarists went on to play with the phenomenal **Bob Seger** Band.

Gold Thunder



1964 - Jaywalkers (left-right)
Joe Peel (Guitar), David Ruffin (Vocals),
Melvin Davis (Drums-Vocals), Ruben Fisher (Guitar)
Tony Newton (Saxophones)

Gold Thunder



Since I've known Tony Newton, which has been over 30 years, he has always been a creative force developing progressive musical situations; directing, composing, arranging, playing that soulful and idiosyncratic bass and many other instruments. And how can anybody forget all the beautiful and memorable music that Tony played in all of those hits with the Motown artists. Like always, I wish you great health, inspiration and happiness. God bless you Brother Tony.- Victor Aleman Photojournalist

CHAPTER 4 - MOVING TO CALIFORNIA

The move to Hollywood, California in 1975 was a necessary and definitive decision. Detroit was fast becoming a town where music entertainment and recording was fast drying up. Work was getting sparser as time passed. Looking back some 30 years later, it was definitely a good and wise decision. First of all, I had established great connections with other musicians and music business people from my earlier trips to California touring with Smokey and the Miracles. We traveled to Los Angeles-Hollywood, and the San Francisco area at least two times per year. I really liked the warm California weather, as opposed to living in New York City, the other place to which I considering moving. However, New York had even more extreme weather than Detroit and frankly speaking most of the music business and artists were in Los Angeles.

I decided to drive my 1972 Lincoln since I would need a car to get around in LA, when I arrived. I also had a friend from Detroit already living in LA, **Charlie Green**, at whose house I could stay temporarily until I could get my own place. Actually, she lived in Altadena, a suburb of Pasadena, about 20 miles outside of Los Angeles. A percussionist friend from Detroit, **James Barnes**, also decided that he would try his talents in LA as well. James wanted to ride with me and assist in the driving. It took us a three full days of straight non-stop driving; we took the famous Route 66 highway across country. The trip was pretty smooth except for needing a starter somewhere near Colorado. When I arrived in LA the very next day, I began making calls to scramble up some work and

let musicians, producers, and recording artists know that I was in town and available for work. The timing was good for this because a lot of recording was happening in the business at Motown, Warner Bro's., CBS, and lots of other companies. They all were looking for that "Detroit" bass sound. Jamerson hadn't arrived in town yet, so I was at the top of the first call studio recording musicians list.

One of my most powerful and effective connections was legendary journalist and promotion professional, **Revé Gipson**, daughter of LA Sentinel columnist, **Gertrude Gipson**. Revé hooked me up with two great arranger-producers, **Gene Page** and **H.B. Barnum**. These two were getting lots of recording session work and needed a top-rated bassist. Both of these relationships have birthed many historic recordings and performances. With Gene, some we did were: **Mamas and Papas' People Like Us LP**, **Michael Jackson and the Jackson 5's Never Can Say Goodbye, I'll Be There, ABC**, and others. The Jackson's music was produced by **Hal Davis**, a great California Motown producer. There were always lots of Motown sessions on a daily basis, sometimes three times a day. H.B. Barnum had his own studio and also worked at the other studios throughout LA. The **Little Richard King of Rock and Roll LP** for Warner Bro's. was one project that sticks in my mind, as well as having the pleasure and honor to work with H.B. and **Aretha Franklin** at Carnegie Hall. They called me two days before the concert, because their regular bassist had a death in the family. As I look back at this gig at Carnegie Hall, not many musicians could play Carnegie Hall on two days' notice. So I am very proud of that particular achievement. Another recording moment that was memorable was

at a Mamas and Papas' session. They had what looked like a punch bowl of cocaine sitting on the piano for everyone. Wow, even though I don't do cocaine, this was a "first" for a session that I was ever on.

Clarence McDonald, a first call pianist in Los Angeles, was a great connector for sessions as well. Clarence hooked me up with **Hugh Masekela** and **Blue Mitchell** jazz albums. On African trumpeter, Hugh Masekela's LP, *Hugh Masekela's Latest Album*, the great **Wayne Shorter** was featured on trombone. Clarence also got me work on the album, *Stratasonic Nuances*, by legendary jazz trumpeter, **Richard Allen (Blue) Mitchell**. Clarence was also pianist with **James Taylor**. I recall one occasion when we bumped into each other in New York while I was working with the Tony Williams Project and he was working with James Taylor at Carnegie Hall.

I played on many California recording sessions, as I was also on the main recording musician contractor, **Ben Barrett's**, first call musician list. He booked me on many Motown and other recording company sessions. To music industry insiders, it was the "clique" musicians who got all the calls for recording because this group of specific musicians were the ones who played on the most hits. Therefore, all the record producers were using the same, relatively small, circle of musicians. This situation was similar to the industry in Detroit, only there the Funk Brothers were the "clique" musicians. A couple of other Detroit guitarists, **Ray Parker** and **Wha-Wha-Regan**, were also successful in joining the LA recording scene. While the recording scene was great, I still had eyes on being an artist, therefore I left the LA recording scene on two separate occasions, once for the **Tony Williams**

Lifetime in the mid seventies and once for **G-Force with Gary Moore** in 79-80.

Also, in LA, there were many opportunities for personal and musical growth, as the community college system was free. Therefore, I decided to expand and enrich my musical knowledge by returning to school. Ultimately, my goals were to achieve mastery level of music theory, composition, orchestration, and arrangement, and also, concert level piano performance. My classical influences were **Chopin, Liszt, Beethoven**, and pianist, **Vladimir Horowitz**. This little chore took me four years to complete and I thank God I made it. Expanding my musical knowledge was important to me to achieve despite the challenges of going to school, while working as a musician. During this period, I would play regularly in recording sessions that came my way, even though I was practicing and studying for school classes six to ten hours, per day. It was a period of tremendous growth.

In the midst of all the education came a call to play on a film soundtrack recording session from composer **Jack Nitzsche**. We had met and worked together on the Lifetime's *Million Dollar Legs* LP when he had told me I was his favorite bass player. Apparently, it was genuine as he called me to play on several film soundtracks. Jack was now married to music legend, **Buffy Sainte-Marie**, and together they wrote *Love Lift Us Up*, the **Joe Cocker** and **Jennifer Warren** hit for the theme song in the Academy Award winning film, *Officer and a Gentleman*, directed by **Taylor Hackford** (Ray). I did many recordings with Jack as producer-writer on **Jackie DeShannon's** LP project. I also worked with Jack on the film soundtrack, *Breathless*, starring **Richard Gere**, and the CBS

Gold Thunder

television movie, *All The Sad Young Men*. Jack was supportive and encouraging of my musical skills and talents up until his passing in the late 90's. He really loved individuals who strove for professional artistry, as he truly knew the path they had to plow!

Al Cleveland, Motown writer-producer, was also living in LA. He was on staff at Motown and recommended me for several recording sessions. I first met Al in Philadelphia when he came to a Smokey and the Miracles concert. He and Smokey became close friends and working partners. He also had a close relationship with **Marvin Gaye**, and together they wrote *What's Goin On*. Al and I wrote many songs together, including *You Did It To Me Baby* on the Tony Williams Lifetime group's *Million Dollar Legs* LP.

Gold Thunder



In the Universal Harmony of Cosmic Sound-The Bass guitar is the harmonic, fundamental generating tone. Without the bass, there would be no life expressing, creative energy force that starts and maintains all tone and rhythm in life and the musical galaxy and subtle dimensions of sound, the first creative act of God, before he created Heaven and Earth!

CHAPTER 5 - TONY WILLIAMS LIFETIME

After moving to Los Angeles in 1975, I successfully got into the LA scene recording musician clique, a select group of musicians who were selected by recording producers to play on their recordings. I was also very anxious to play and perform in a self-contained group again, so I called several of my friends in Detroit and in New York to see if any of them had heard about any new groups forming, touring, or looking for a bass player.

One of these calls was to a very close friend and great bassist, writer, vocalist, **Michael Henderson**. He was performing with **Miles Davis** and they were recording the *Jack Johnson* album at the time. He told me that **Tony Williams** was putting something together and they'd gone through about 40 cats. Later, I found out that even **Jaco Pastorius** tried for the position. Well, Michael gave Tony my phone number and I received a call within a few days. Tony and I spoke for a few minutes introducing ourselves. I told Tony that I would put a tape together in the next couple of days and send it to him. I was really excited about this project because I knew I would be playing with great players, with a high level management company taking care of the business.

Tony and the group named **The New Tony Williams Lifetime** would be managed by **Nat Weiss**, who also managed **John McLaughlin** and the **Mahavishnu Orchestra**, **Stanley Clark**, and **Return to Forever**. All this was happening at the beginning of the Jazz-Rock-Fusion era of the late seventies.

I scrambled around and put together a tape with about ten tracks of recordings I had played on while at **Motown, HDH, Stax** and other companies including recordings featuring **Smokey and the Miracles, Stevie Wonder, Temptations, Martha Reeves and the Vandellas, Freda Payne, Honey Cone, 8th Day** as well as from my last defunct Detroit groups, **Northstar** and **Deliverance**. I hurried and sent the tape express mail. After a few days, I got another call from Tony. He said he liked what he heard and wanted to know how soon I could come to New York to play with him, to see how the chemistry was. Of course I said ASAP and a ticket was set up to fly into NY within three days.

I arrived in New York to find the city as electric as ever. The hustle and bustle of NY business, arts and people operated at a high-energy pace. I arrived at my Manhattan hotel and almost immediately got a call from Tony to see if I had arrived and to make sure everything was okay. I confirmed everything was fine and that I was raring to go. He told me that we would be playing at the Village Vanguard that night and if I wanted to come down, I could. After I got something to eat at the hotel restaurant, I took a cab to the club. Little did I know my life would change from the moment I walked in. First of all, Tony was playing his usual swing-jazz style. I don't recall the pianist, but the bassist was **Ron Carter**, one of my all time bass heroes. Listening to Ron and Tony play was one of the most energizing listening experiences I've ever had. The two of them were playing like both minds and spirits were "as one" and in perfect synchronization and interactivity.

I just sat down at the bar and enjoyed the set. When they finished, I walked over and introduced myself to Tony and he introduced me to Ron. We then walked over to the bar and Tony introduced me to a quiet, beer drinking guy sitting at the bar. It was a British guitarist. Tony had discovered him in England and brought him over. I couldn't appreciate who I was meeting at the moment, actually it took me about a month of playing with **Allan Holdsworth** to really get into and hear the genius that was busting out all over the place in this innovative guitar master. What he had done actually was, because he was also a violinist, transferred the violin bowing technique to guitar, using selective picking to create a smooth, flowing "legato" expressive style, which allowed him to play extremely fast 32nd and 64th note runs that were blisteringly fast. This combined with his unique hearing sense of harmony, scales and voicings, made him one of the newest and most unique guitar masters of the late 20th century, a title he still claims in the new millennium.

The next day, Tony, Allan, and I played together and it was instant magic. There was absolutely no doubt at all that the three of us had that special musical chemistry to create music magic. We played late into the night, then went out for dinner together. That's when Tony mentioned that he had called this young kid keyboardist from Berklee College of Music in Boston that he liked who would fit the situation. The very next day, **Alan Pasqua** arrived at our afternoon rehearsal.

We began to play and the magic just got more magical and special. We all knew we had something artistically, valid, unique and most of all fun. We left that first rehearsal together all buzzed with the kinetic energy of the evening.

Even though we just jammed, we knew this was the unit.

For the next seven days, we got together every afternoon for about six hours of intense playing, improvising, and exploration. The magic continued to grow and get stronger until the moment we all parted for a brief re-organization-break of about three weeks. I spoke with Tony several times upon returning to Los Angeles, discussing future recording and touring plans. Both were paramount as we wanted to get working. Tony informed me that each of us should bring in some compositions. That was great news to me, because now I could write some music and have great, legendary and new blood musicians performing my compositions.

While in Los Angeles I developed the seed motives and general musical direction for *Snake Oil* and *Red Alert*, even though they weren't named at the time. Actually I didn't title either one until after we played them for a while. Honestly, the band, with the exception of Holdsworth, smoked a lot of primo, hash and hash oil, a delicacy available in New York indulged while we were rehearsing. It gave me the inspiration for the name, *Snake Oil*, and *Red Alert* came as the title because we were all Star Trek fans and I thought *Red Alert* defined the energy and intensity of that specific track.

We rehearsed and played for about two months before going into the studio. We even decided to go play all the upcoming album music live, so as to be totally tight and intuitive in the studio. We played about six to seven gigs over a two-week period around the New York area. The Bottom Line club was one of these gigs. All of NY's musicians were there to hear us: **Stanley Clarke, George Benson, John McLaughlin, Lenny**

White and lots of others. I believe **David Sanborn** opened the show. The crowd was ecstatic and gave us a resounding welcome and support throughout the set. With this, we knew we were ready to record.

In a week or so, we went into NY's CBS studios with **Bruce Botnick**, engineer-producer. Bruce is a great engineer-producer, and he knew Tony's vision for the group. He excellently dialed in a fantastic recording mix for us to play and for us to record. We were so tight that we recorded the entire LP, *Believe It!*, within a week. The second LP, *Million Dollar Legs*, would take a week longer, but was still very efficient in recording production. The plan of going on the road and playing live gigs to get the music tight before recording worked extremely well. Both LP's are still selling strong even today, more than 30 years later. It just proves in a big way that some musical plans do work out.

This group lasted about two and one-half years and two albums. We played about four short tours, mostly on the east coast and around the NY, Philadelphia, Washington, and Chicago areas. Actually, we flew to Montreux, Switzerland to play the festival, but didn't perform for some reason. I never did get a clear answer on that topic. I remember, though, I was disappointed to the extreme of tears. Having gone that far and to be such a huge festival, and not get to play was devastating. In the end, I think it was some kind of stupid concert promoter, political decision. I was really looking forward to blowing some European minds.

Then it was back to the US and playing more, small club gigs. I remember one gig at Paul's Mall in Boston. A lot of Berklee

music students came out. There was a line around the corner for each show, including two shows, per night for four nights. The band always drew a large cross section of musicians. Where else could you see a group of guys playing full out at this high intensity energy level and creativity. Each of us drew our own perspective instrumentalists. Tony drew drummers, Holdsworth drew guitarists, Pasqua, keyboardists and I drew bass players. Every gig we played, audiences were jammed packed all the way to the stage, with standing room only. It was an awesome experience creatively and musically for me. After each concert, I would be buzzing with energy at least two to three hours after before I could relax and go to sleep. Then again, some nights I was totally drained from energy because of the continuous high output of energy. But it was always, still highly invigorating.

Mostly we traveled by rental car, because the gigs weren't that far from New York. When we had to go to places 400 or more miles from New York City, we would fly. We always had a good time, doing the musician bonding thing, talking about old experiences. Tony would tell us his **Miles Davis** stories in Miles' voice, which was deep and raspy. Tony also carried his little three-month old Calico kitten, **Tilly**, with us, who was always great entertainment. Tony would put her in his carry-on bag and sneak her into the hotels.

We were getting radio airplay on jazz stations around the country, but the album wasn't getting the kind of push that a commercial dance or pop album would get. Thus, we were growing in popularity through radio and concerts, however, the media exposure could have been a lot better. All this was happening around the time of disco music began breaking big.

Accordingly, this is what CBS and other companies had their focus on, particularly rather than this new musical art form of jazz-rock-fusion, even if sales were 100k, plus. We also could have performed a lot more, however somehow the bookings were sparse.

After one of our short three-week tours, after about a year into the project, Tony stated that it was time to make a second album. He said that we would be doing it at **Caribou Ranch** studios in the mountains of Colorado. This studio was owned by the legendary bassist, **Jim Guercio**, of the super group **Chicago**. It was located in the Denver mountains on a very large ranch type, layout. Housing, the kitchen and studio were in three separate buildings. The studio was approximately 30 miles from Denver, the closest city.

We did go into Denver every couple of days, though. We were at Caribou about three weeks. The recording of the album *Million Dollar Legs* was done differently than *Believe It*, the first recording. The recording went relatively smoothly, although, it did have its challenges. Just as in the case of the first LP, we each brought in compositions to be considered for recording. This time as it just happened, I brought in more music than the other members. I had been writing the tunes over the vacation-break time that we had after the last tour.

I also still had strong ties to the California Motown family and during this time, I was doing some songwriting and producing with **Al Cleveland**. Al and I had gotten together to write *You Did It To Me Baby*. We knew it was commercial because it had a vocal part, for which I sang lead. Tony actually wanted us to cross over to a broader listening audi-

ence, so he was 100% for recording *You Did It To Me Baby*, as was the producer-engineer, Bruce Botnick.

I also wanted to write something with extended movements and time as well as orchestral, not classical but orchestral, meaning using strings, woodwinds, brass and other sound colors and shades. This became *Inspirations of Love*, inspired by a new relationship which was doomed from the start because of bad chemistry. But love was blind until the pain came and woke me up. Still, the composition remains a worthy piece of music. A lot of people expected the second album to be a repeat of the first, bearing the same kind of material. We wanted to continue evolving and exploring new territory. Perhaps if there were a third recording, we may have brought back some of those elements. In any event, the *Million Dollar Legs* album wasn't as intense or as high energy as our first album together. Who knows, it may have been due to the relaxing ranch energy.

Our main problem was starting the session. As fate would have it, Tony and his then-current girlfriend were in a heated and depressive state of affairs, which depressed Tony to the point he didn't want to play for several days. We all tried our best to encourage Tony to focus on the music, which he finally did. Though we had a slow star, once we got started the magic was back. **Billy Joel** was recording an album previous to us and was still around while we were developing the material. Billy commented on the magical chemistry that we had, as it was just that obvious.

Caribou Ranch was a magical place unto itself, with its massive mountains, and spacious plains. One of the most

unique events happened there. On the ranch, they had two pet cats. The cats were unbelievable.

They were as big as a small pit bull or larger. These kitties were amazing in every way. Nobody there could give me an answer why they were so huge, except that the wide open farmland space and cattle contributed to this anomaly.

I ended up writing *Joy Filled Summer*, *You Did It To Me Baby*, and *Inspirations of Love* for this album. Later in the eighties, both *Believe It* and *Million Dollar Legs* were placed together as one album titled, *The Tony Williams Lifetime the Collection CD*. Also, in 2005, *Believe It* was re-released, in a remastered version. The remastered version does have a better sonic quality and you will be pleased with the sound, however the *Collection CD* is a better value, containing both albums. After completing recording and mixing *Million Dollar Legs*, each of us went back to our respective homes and waited for word on the albums release dates as well as concert dates.

In addition to the Caribou Ranch studio, we also used the legendary Capitol Records studio in Hollywood, the famous round building. You see it in a lot in movies, damn near as much as the Hollywood sign. The studio is famous for its underground sound effect reverberation rooms and large size recording studios. One important and pretty big decision made by Tony was that we would use a full orchestra on *Million Dollar Legs*. It was a blessing to be able to compose for a full orchestra. Each one of us was very excited about the special day. This is called an “over-dub” session, and it means that the orchestra is recorded overtop and in addition to what we, the group had previously recorded. We hired the

great composer-arranger, **Jack Nitzsche**, to do the arrangements. Jack had done several famous recordings with the legendary **Phil Spector** and others. In the future I would also work on two film soundtracks of Jack's because of our working together on this project.

The day finally came to hear the finished mix and it was awesome. This was the day I could finally hear *Inspirations of Love*, which included an extended piece that I wrote for Tony to play a long solo. I also wanted to feature the bass clarinet in a section of the composition doubling with the electric bass. This was a carryover from my days playing bass clarinet and woodwinds in various orchestras when growing up. Jack and I had gotten together previously, and I had described the instrumentation and parts that I wanted to play by specific instruments. Jack conducted the orchestra and as soon as they struck up and started playing, the studio filled up with this glorious sound. The music critics in their reviews didn't seem to appreciate the orchestral sound. I guess they still yearned for the rawness of the *Believe It* recording. Even though the orchestra wasn't with us on the road, we would still get cheers for our performances of this music. **Alan Pasqua** was very gifted at creating textures and colorful keyboard soundscapes.

We also had a few challenges for the last tour. When I arrived in New York for rehearsal, we were one person short of a full group. Holdsworth was nowhere to be found. Apparently, he had received a solo deal from CTI records and was going to start recording his solo LP shortly. But I didn't find this out until much later. All I knew was that Tony was calling Holdsworth but they didn't seem to come to any agreement.

Finally, Tony came to us and said that Holdsworth wasn't making it and that we would have to find another guitarist. This was a big blow to the group because Holdsworth was a star attraction with his blazing fast runs and finger technique. Where could we find someone to replace him on such short notice. Well, Tony said he had seen this guitarist a few weekends ago that could do the job, but that he had to track him down. Within a few days, this guitarist came to rehearsal and played the shit out of the material. It was unbelievable. He wasn't Holdsworth, but he came close enough, was a great guy, and knew the material. **Marlin Graves** was his name. We rehearsed for a couple of weeks, then set out on the tour. Holdsworth's shoes were hard to fill both musically and for the audience, but Marlin rose to the challenge courageously.

People everywhere were expecting Holdsworth and were constantly asking, "What happened to Holdsworth?" We would say, he couldn't make it, and keep walking. The audience accepted Marlin graciously as he was playing exceptionally well also.

Again after the release of *Million Dollar Legs*, we played some short tours in small jazz clubs from coast to coast. After finishing these short tours, we had another two to three-month break and during that time I received a call from Tony. Tony stated that the record company, CBS, was no longer supporting the group and that they were focusing on disco projects and that we would be doing one last tour and that would be it. This also was a two to three week short tour, opening for Stanley Clarke. The tour ended with a concert at the Santa Monica Civic Auditorium in Santa Monica,

California. It was a great send off concert. The house was packed and we were received with the usual resounding applause and cheers. Little did the audience know that this would be the last time in history to see this momentous group in action.

Describing my playing experience with Tony Williams is a challenge because there are several musical and technical aspects of this conversation that only a musician can probably relate to, although I will try to explain things in a more simplified way and with universal meanings for everyone reading. Firstly, the musical chemistry that happened between the two of us as we musically interacted was a highly inspiring, mentally stimulating, and emotionally gratifying experience. What we did was to allow each other to explore and create unique expressions at all times. We were in a constant cycle of creative interactivity. Both of us came from different schools of thought musically; however we used what each of us brought to the table, talent- and skill-wise to create something fresh, unique, and musically invigorating.

Tony's flawless ambidextrousness was a gift. In our world of music, this means that he can play multiple rhythms, simultaneously using various body parts, both arms, legs, playing different and separate rhythmic patterns. This is one of the most difficult things a human being can do physically. Tony was a skilled, natural at it. He was simply amazing when he played. Even though he was short in stature and height and did not weigh a lot, he could get a tremendously huge and powerful sound from his drums that drummers twice his size and weight still couldn't achieve. Another apparent talent was that he could play blazingly fast with precision and

feeling as well. He could make a complicated drum pattern sound simple and effective. Tony was definitely always aware as his playing volume dynamics were always shifting to compliment whatever music we were playing at the moment. His thinking was extremely musical. In fact, he could sit at the piano and compose. He knew harmony and melody in addition to rhythm. I heard a year later that he went back to school for composition, just as I had. Tony was definitely more than a drummer, *per se*. He was a complete musician through and through.

My funk, Motown, and rock influences created the perfect interactive back drop and foundation so that he could musically sail on top of the groove. We always played at a level of extremely high-energy-intensity that would make the average musician give up after about five to ten minutes. We could keep soaring into various dimensions of musical creativity. Together as drummer-bass player teams go, I believe that together we are among the best in music's history. We created magic whenever and wherever we played. If you ever caught one of our concerts, then you witnessed this phenomenon. I have played with some of the best drummers in the business like: **James Gadson, Earl Palmer, Benny Benjamin, Alphonze Mouzon, Uriel Jones, Quentin Denard**, and many others. Playing with each of them is quite a unique and pleasurable experience, yet playing with Tony was something very special.

Tony gave me complete creative freedom. This meant that I could play anything I thought was best and create my own bass lines. He liked the fact that I could lay down solid grooves to play with, against, and in counterpoint. Some

times it was very difficult to keep up with him when he played very fast with multiple rhythm patterns.

But I always nailed it eventually, sooner rather than later. Eventually we knew each other's playing intimately and were locked together as one mind. When we played in concert, we tried to have as much fun as possible always playing the music at its ultimate expression, in the oneness of the now moment. Each concert was a highly charged, experience.

After our send off concert at the Santa Monica Civic Auditorium, it would be several years before I would see Tony again. It was at a Los Angeles NAMM music convention where I ran into him while walking down an aisle. We spoke and asked each other how the other was doing and I told him if he needed me to give me a call. We then continued on our separate ways. It was about a year later, in 1997, that I heard about Tony's death. This was a premature passing and great loss to the world of jazz music.

After Lifetime, Alan Pasqua and I played together for a short time in my trio, **Gravity**. He also recorded on my first solo recording, *Mysticism and Romance*, along with **Sly and the Family Stone** drummer, **Danny Spanos**, with **Alphonse Mouzon**, guesting on one track.

In 2007, I heard about a Tony Williams tribute band and tour put together by Pasqua and Holdsworth that toured the US and Europe. It had **Jimmy Haslip** on bass and **Chad Wackerman** on drums. I guess Pasqua had some unexpressed anger against me since they didn't call me for the tour.

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Tony with Lifetime during recording of "Believe It"
and "Million Dollar Legs" 1976-77



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*Tony Newton has experience in certain areas that make it almost impossible to play anything else; and that anything else is what I didn't want to hear anyway. He worked eight years with Motown, so he had to play a certain way. Like Allan Holdsworth, he not only plays long beautiful lines, but at the same time he plays very rhythmically. Some bass players are busy playing the bass as if it's another guitar. That's fine with me, except that it wasn't what I wanted for the band.....***Tony Williams**



Tony and famed guitarist Allan Holdsworth
At NAMM show 2009

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**Tony Newton with the line-up for Motown's 1965 tour of Britain, France, and Scotland -
(from left to right)**

**The Temptations, Stevie Wonder, Smokey Robinson and the Miracles
Martha Reeves and the Vandellas**

**Funk Brothers (from left to right in rear):
Earl Van Dyke, Jack Ashford, Tony Newton**

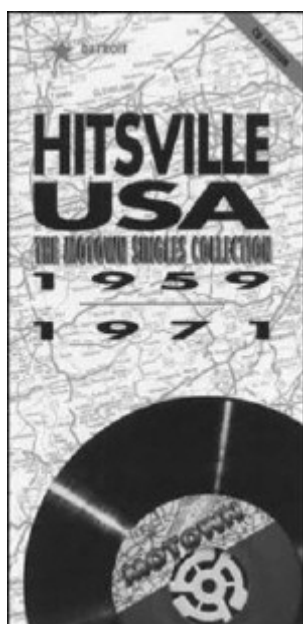
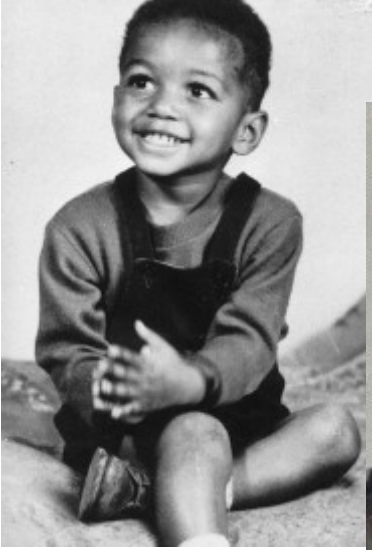


PHOTO GALLERY - 1 THE EARLY PERIOD



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(Above) Tony and sister Betty
(Below) Step Mother Betty and Stanford Newton



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Tony (left) with Smokey & Miracles - 1966



Tony (left) with Smokey & Miracles - 1967

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Tony (left) with Smokey & Miracles -
From Rock N' Roll Hall of Fame



Tony with James Brown backstage at the
TAMI Show filming Santa Monica, CA. 1965

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Tony with Rolling Stones backstage at the TAMM Show filming Santa Monica, CA. 1965



Tony with Supremes backstage at the TAMM Show filming Santa Monica, CA. 1965



..... COLLECTOR'S EDITION

TAMI SHOW

.....

TEENAGE AWARDS MUSIC INTERNATIONAL



Starring

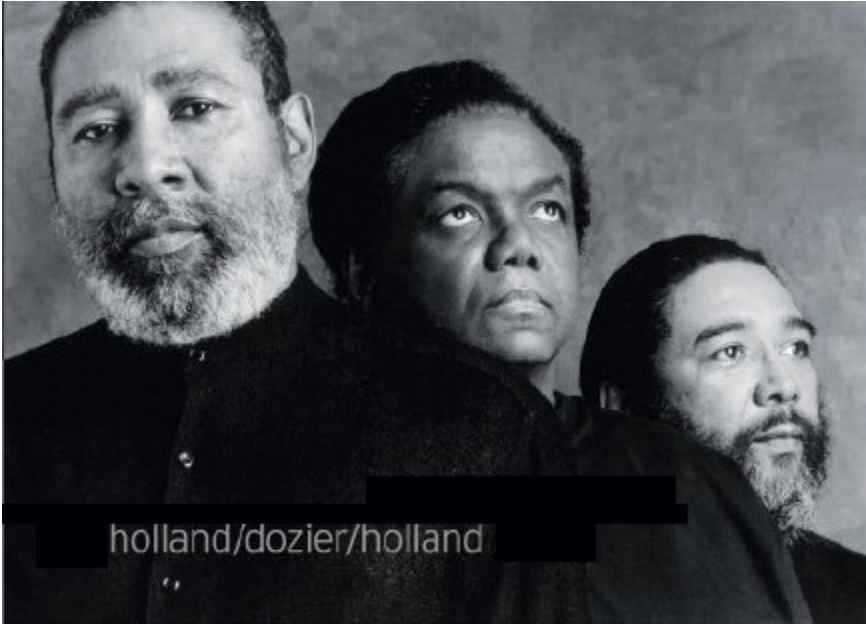
THE BEACH BOYS
CHUCK BERRY
JAMES BROWN
AND THE FLAMES
THE BARBARIANS
MARVIN GAYE
GERRY AND THE
PACEMAKERS
LESLEY GORE
JAN AND DEAN
BILLY J. KRAMER
AND THE DAKOTAS
SMOKEY ROBINSON
AND THE MIRACLES
THE SUPREMES
THE ROLLING STONES

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Press shot from the
Ann Arbor Blues and Rock Festival
1971

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Famed Producer-Songwriters
Brian Holland, Lamont Dozier, Eddie Holland



Tony
80's PR
Photo

Gold Thunder



When I was first introduced to Tony, he turns to me and starts asking me about my thoughts on [piano music](#) by [Chopin](#), [Debussy](#) and [Liszt](#) and piano technique etc! Since then I have learned that Motown was just a beginning of his musical journey. I have learned to know Tony as a person and musician without boundaries, always curious and seeking to expand his horizon. When I first started to work with Tony, what most impressed me was his professionalism, [work ethic](#), and strife for perfection. I also learned that behind the rugged façade of a celebrity musician, there is also a seeker with great sensitivity and creativity.

- Han Adamson – Art Vista

CHAPTER 6 - BACK TO SCHOOL

Going back to school for me was a very serious and important decision. My purpose was to get high quality training in piano, theory and composition. After all these years, I had gotten to a point that I wanted to express my musical ideas completely instead of handing them to someone else to do the work, as great as they may be. I wanted to have the finest teachers who had actually done what I wanted to do and I wanted to have a pedigree line of piano teachers who had been taught by other great teachers and artists, as well as orchestration, theory and composition teachers who had been in the commercial music business. The main challenge, though, was to be able to find the time in between studies and homework to still make a living. Music is already hard enough to make a living at, without throwing any other distractions into the picture. However, I always keep a positive attitude about the vision and do what I can to make it work.

In this case, that meant getting a roommate to share the rent, using my personal home studio to produce aspiring artists and songwriters, and arranging my classes so that it was possible to do some recording gigs as they came up. I came close to eviction a couple of times, but pulled myself out by selling a piece of equipment or either taking them to the local pawnshop. Actually, it has been a costly journey as I have lost at least three of my prized instruments to the pawnshop or through selling them when I needed money. There was my original 62' precision bass which I used on all the Motown and Detroit period recordings, my electric bass clarinet and

flute, and my BC Rich 5 string bass. I miss these instruments deeply. Maybe they will return to me someday, as was the case with my cherished double neck bass, a story I will tell you about later in this book.

I tried roommates a few times; however roommates never seem to last long. Either they would lose their source of income or get their own place. Mostly, the former has happened, in my experience. Although, I must say that I have benefited greatly from all my roommate experiences. I also had this one client for whom I would transcribe all his original songs from tape to sheet music and recording. He was a pretty consistent client for a number of years and helped me pay the rent while going to school. The thing that kept the most income coming was playing on recording sessions around town of unknown or aspiring artists, as well as doing a lot of producing from my home studio. It was very hard to keep up with the homework and do production work at the same time, as both require your full attention in order to get good results. In any event, despite the challenges, I made it through, receiving an A.A. Degree at Los Angeles City College and a B.A. from Mount St. Mary's in four long years.

Los Angeles City College was close to my Hollywood apartment at 1731 ½ N. Bronson, about 30 minutes if I walked, and I did some days when I had car trouble. But it was also easy to take the bus, which I also did reluctantly when I needed. So getting there wasn't a problem.

It was a great school for music learning, and, at the time, there was the added bonus of the free tuition. I had to take advantage of this opportunity. LACC also had teachers who had

worked in the music business. The school had lots of piano practice rooms, with great pianos and access almost 24/7. I had a piano at home, but then again, there were the neighbors.

My first private teacher I chose was **Dr. Howard Barr**. He was taught by the famous composer **Ernst von Dohnányi** and had played duo concerts around the world with his wife. He taught piano from beginning to advanced. He showed me many useful piano playing techniques, playing melody, bass, inner parts, color, shading, use of the pedals and much more. Additionally, he showed me how to speed up reading piano music. I studied with Dr Barr for a total of four years until my bachelor's degree piano recital. His techniques still hold me in good stead more than twenty years later.

I also had another piano teacher, **Olga Leitmekov**, whom I met through guitarist, **Cary Byloc**. She had been taught by a teacher of Chopin which was right down my alley. I played for her and she felt that I was already developed but gave me a few insider tips passed down from her teacher. This lasted about five months and still today her techniques inspire me.

Next was **Dr. Don Simpson**, a bassist who taught orchestration arranging and notation. He had arranged and played in many big band situations, thus my big band and orchestration training. He taught about instrumental color combinations and chord voicings to get the best sound impact and emotion. He was very good at teaching efficient approaches. For my final assignment I chose to do *Red Alert* in a big band setting. It tuned out great and I got an "A" in class. Dr. Simpson thought that I had a natural talent for arranging and orchestration. Again, I received a solid foundation that carries

me through today.

Next was **Dr. L. L. Taylor**, along with Dr. Barr, who taught theory and harmony. The theory and harmony light came on for me the summer I was doing research on that topic. I read several books on the subject, including some rare books by **Tchaikovsky , Schiller, Hindemith, Schoenberg and Stravinsky**, as well as a treatise on the physics of sound by **Hermann von Helmholtz**. After going through these works, I had an abundantly clear understanding of musical physics, theory and harmony from overtures to intervals to poly tonal harmonics. Thus, when I returned to school for the winter session, I was anxious to dive into more studies which I enjoyed like a kid in a candy store.

Dominique Di Sarrio, the Music Department head at the time, was also very supportive of both my cello and my conducting talents. He sometimes allowed me to conduct the orchestra without any assistance and encouraged me with supportive comments. I also sang in the choir for about a year to get some actual training as a choir member and as a conductor.

I studied other topics like psychology, comparative religion, art, English Composition, Black History and more. I really liked the Black History and Psychology classes. I learned a lot about human behavior, both learned conscious and unconscious events and experiences. The cultural aspect of Black History classes were great because before that I never had any training, casual or formal, on the subject. And understanding how the brain and mind works from a psychological perspective was a real enlightener.

I wanted to get through school as quickly as possible so I took a full load each session, which meant I had to study hard to manage to graduate on the honor list with all A's and B's and a 3.8 grade point average. It was a hard struggle, though, with trying to survive, find work, study, and go to classes. Some people think being a musician is easy but let me tell you, it's a day-to-day grind. From 1980-82, I lived and breathed school work and piano practice, usually 8-12 hours per day. It was good school was free, otherwise I couldn't have gone.

My studies continued during my two years at LACC unabated and non-stop with my main focus on piano and composition. Though, there was one very disappointing experience at school that still leaves a ping in my heart. There was this competition and I felt strongly that I was in first place. I had played an original piano composition, *Ascension*, which is as difficult as the average Chopin or Debussy. However, one of the judges decided not to give me a vote, stating that he couldn't tell how I played because I didn't play from the standard classical repertoire. Go figure!

The real challenge was to make it through the following two years after LACC to get my Bachelors degree. Again, there was a major disappointment for me that was in fact a blessing. Now to put this story in perspective, at this time I was also a part of the Mormon priesthood and had been talking to officials from BYU (Brigham Young University) about a scholarship. Everything seemed fine until the final day. I called them and was informed that there was "nothing" for me. After the disappointment wore off, I set out to find a new

school. I found the UCLA sister school, Mount Saint Mary's College, in Los Angeles. I played piano for them and also showed them the Novaphonics Harmony system - an alternative harmony system that I had discovered and developed. This earned me a **Merl Norman** Theory and Composition Scholarship, which carried me through the next two years to my Bachelors of Music degree.

Mount Saint Mary's College was run by nuns even though there were both male and female professors and teachers. Again, most of the teachers were still working professionals in their chosen field. In distance and time, I had to drive 45 minutes to an hour to and from school depending on the traffic. So when going to the Mount, I had to get up early, around 6:00 a.m. to be at school at an 8:00 a.m. class. But the good part was that classes were four days a week and a few hours per day, freeing up my schedule for work. Also, the campus was beautiful. It's atop a mountain on the Westside of Los Angeles, not far from UCLA off Sunset Boulevard, overlooking Los Angeles and Catalina Island.

As it turned out this period would be very fruitful musically and education wise. The first great thing is that the Music Department at Mount St. Mary's College was separate and only had as many as twelve music majors at a time. This meant that most of the classes only contained from three to seven students; what a boon, this was like getting a private lesson. In fact, it was private most of the time. **Dr. Matt Doran** was the main Harmony Theory and contemporary teacher here. I did well in all my classes because I was dedicated to learning and achieving my musical goals of being

the best I could be and by doing my homework and putting in the practice time.

Even though I had a full scholarship, and a few student loans, I still had to pay rent and survive. I continued to do independent recording sessions, as well as set up my own home production studio to make money from side productions as producer/keyboardist. But fitting it all in was not always easy.

One of the best recording sessions I had during this time was the scoring sessions for the *Officer and a Gentleman* and *Breathless* films, starring Richard Gere, with Academy Award-winning soundtracks from Jack Nitzsche. The financial rewards were good too because both were extended because we spent additional time to get things extra tight. I used my **Rex Bouge** Triple neck bass on both sessions with my Roland effects rack. Jack liked the sound of that particular bass as well as the way I used the effects with the bass.

Even hassles that were frustrating at the time had some silver linings. One such case was the time I missed a gig at the Mount, one of only two times in my entire career that this happened. There was a concert that I was performing in on a Sunday afternoon at the Mount. Now to get to the Mount from my Hollywood place driving, I had to take Sunset Blvd. west through Beverly Hills and UCLA to get to Brentwood and Bundy Street. So I am driving down Sunset somewhere near Engelbert Humperdinck's home and I get stuck in traffic behind someone making a left turn into his driveway. I then look into my rearview mirror and see this woman coming fast at me and she's driving with her head turned, as she is talking

to her kids in the back seat. Well you can guess what happened. She ran smack into my rear end, totaling my car, but luckily I didn't get hurt. However, I had to stay there for the police and get my car towed which all took some time. Since this was in the days before cell phones I couldn't call the Mount to let them know about the accident and that I couldn't make the concert. I had to wait until the next day to inform everyone. Anyway, I received a new Volvo out of it and some spending change.

All in all, despite the every day frustrations, Mount Saint Mary's with its spiritually-based comparative religion and philosophy courses, combined with music and contemporary studies made for a very stimulating learning and creative environment. My complete experience was totally positive and the music learned had been destined. I came to understand that my fate did not lay at BYU.

Mount Saint Mary's had an experimental music room set up with various kinds of new keyboards, synthesizers, Moog, Arp, Roland, Yamaha and others. You could really experiment with creating raw and unique sounds. I delved deeply into this new sound making world. This musical laboratory opened my ears and mind to new dimensions of sound production, physics and color.

Another assignment in composition that I selected to compose was setting ten of the historical Shakespeare Sonnets to Novaphonic harmonies and classic voice melodies. The color and sonic resonance's are simply beautiful. Check out the sound bytes online and you'll agree.

Computer training was next on my list. This was a time in the early 80's that the personal computer was just coming on the scene. I read all the latest music trade and technical magazines like *Electronic Musician* and others so I knew that the music industry would explode as a result of the technological advances and the growing use of the personal computer. Therefore, I elected to take Computer Science, instead of math. To this day, I am very much involved in computers hardware and software design and engineering. I learned how to program in "Basic," a then new computer programming language. I was blessed to have a neighbor and close friend who was an advanced computer enthusiast and programmer and was also an astrophysicist. **Jay La Shell** from Louisiana was his name. I took many hours of private lessons along with my school computer work. This was the start of a long relationship between computers and me. It taught me new ways of thinking, logic and learning. The main musical computer concept that was being introduced at the time for musicians was made to interface musical instruments with computers. This was called MIDI (Musical Instrument Digital Interface). You could use the computer as a digital recording sequencer instead of using a tape machine. This way you could edit, copy, paste, cut, and manipulate music like a text word processor. This was pure and solid innovation for musicians and composers. MIDI is still a highly used digital music function in today's music world. I use it almost daily in music production and composition.

All in all, it took me a total of four years to make it through the schooling of LACC and the Mount. There were many challenges and hardships endured through this period. I

even thought about stopping a few times, but then thought about the amount of work and time already spent and an “ounce of faith” kept me going forward.

What also helped was a technique from Russia, called “Super-Learning.” I read this book which uses selective background music to help you learn and absorb large amounts of information at an accelerated rate. Its authors, Sheila Ostrander and Lynn Schroeder, use a system developed by Bulgarian Scientist, Georgi Lozanov. It uses music with specific tempo and speed, around 60 bpm to place your mind into an altered and receptive state while you receive bits of information relayed to you on a tape using altered tones. I made my own tape and used them while I slept, during the day and before a test that I had coming up. All I can tell you is that the system works. I usually was one of the first people to finish the tests, always getting an A or B, and without any stress at all. Superlearning definitely helped me to get through school and absorb a lot of information. Check out “Superlearning” on the Internet if you are interested in this type of thing.

Anyway, I am proud of my education and it has never let me down yet when needed. On graduation day, a huge burden was lifted from my soul, even though I now would have new challenges to mount and conquer; however, I had achieved a four-year goal and was satisfied where I landed.

Gold Thunder



Solo Piano - Press Photo

Gold Thunder



Los Angeles City College



MT. St. Mary's College - Los Angeles

Gold Thunder



God said! And then there was sound, and that sound was a "Bass" from which all other sounds came. The progenitor and supplicator of musical energy forces and life itself. When there is no sound, there is "still" sound, humming along, everlasting, giving nourishment and spirit to all of God's creation and life itself!

CHAPTER 7 - LONG LIVE ROCK N' ROLL

In mid 79', after finishing school, I received a call from someone whom had heard some of my work on recording with The Tony Williams Lifetime as well as with Motown. This would be my induction into mainstream rock music. **Mark Nauseef**, a highly respected rock drummer gave me a call because he and Irish guitar great **Gary Moore** were putting a group together. Gary had made a name for himself playing in the historic rock group, **Thin Lizzy**, with black Irish bassist – vocalist, **Phil Lynot**. Lynot and Lizzy had the huge rock hit, *The Boys are Back in Town*. Gary and Mark were now looking to put their own situation together. I told them about a vocalist whom I had worked with on past projects, **Willie Dee**, a fine singer and front man, and the super group G-Force was born. G-Force was: Gary Moore, on guitar, Mark Nauseef, on drums, Tony Newton, on bass, and Willie Dee, as lead vocalist.

Mark and Gary already had the record label deal lined up along with the management hook-up secure and in the bag, as they say. The record deal was with the British-American label, Jet Records, run by English entrepreneur and mogul, **Don Arden**, father of the now famous **Sharon Osbourne** (Americas Got Talent), formerly Sharon Arden. In fact, Sharon became our personal manager. She has one of the brightest minds on the planet regarding the music business. Who knew that one day she would become the star and artist?

Before we started rehearsing for the recording of the new album, I had the pleasure of meeting and working with the

infamous **Ozzy Osbourne**. Ozzie was also putting together a new album and was looking for new material and direction. He was also beginning to court Sharon as well. The first thing that literally shocked me when I met Ozzie was that his name was tattooed across his knuckles on both his hands. We worked on several songs, even one of mine, *It's Your World*, but he didn't like the direction of any of the songs, so he moved on. But later as time went, he would show up occasionally at our rehearsals and gigs when Sharon was present. Sharon was a real straight suit-wearing lady in those days, even though she could party with the boys also. But you still couldn't imagine Sharon and Ozzie as a couple. But as it turns out, they are the best thing for each other.

G-Force over the next three months wrote, rehearsed, and recorded the full album entitled *G-Force*, released in 1980. We first hired the **Jimi Hendrix** producer, **Eddie Kramer**, however creatively the chemistry just didn't work out, so we decided to produce the record ourselves. We recorded at the legendary **Cherokee** studios on Fairfax in Hollywood. It was a great studio with its multiple isolation rooms for recording high energy, high volume rock music; yet, you could still get the best instrument stereo separation on the final mixed recording. I brought in the songs, *You Kissed Me Sweetly*, *I Trust Your Loving*, and *Dancin* to the project. Even though G-Force only lasted about a year, it was very exciting because we had the full support of the label and management financially and creatively and always had the best of everything.

After recording the album which took around five months from rehearsing, recording, mixing, mastering, and release in

Gold Thunder

England, we did a multi-city tour of about 30 days throughout England, Ireland, and Scotland. We opened for the megagroup **Whitesnake** with **David Coverdale**, on lead vocals, **Ian Pace**, drums and **Jon Lord**, organ, all from **Deep Purple**. It was quite a powerful tour. We traveled by bus as we packed them in every night throughout the 30-day tour. During the last days of the tour, Ozzie was coming more and more often to see Sharon. One of the nights I had quite a big surprise. In some small city in England there was a show the night before we were going to play at the venue. Actually, it was an old theater and I got to view the impressive group **Van Halen** in action. What a concert! One of the unique things that I noticed about British rock concerts was that sometimes there were only male audiences. At other times in larger cities like when we played in London at the Hammer-smith Odeon Theater, there were girls in the audience.

We finished the tour and everything seemed fine but wasn't. There seemed to be some type of compatibility issues between Gary and Willie, the lead vocalist, which never worked themselves out. All of a sudden, all support stopped and things came to a stand-still. We all came home and the next thing I hear is that Gary Moore will be doing his own thing. And that was that! Some people say that the G-Force album is one of Gary's best, others say it is his worst. These days Gary just does blues records. I hope that someday we'll be able to play together again because Gary Moore is a fine guitarist and musician.

Gold Thunder

I've played with Mark Nauseef since the G-Force project on another rock-fusion recording. It was in 1994, with German pianist-synthesist, **Joachim Kühn**, on the *Let's Be Generous* album on CMP records. This album has a bazaar arrangement and performance of *Snake Oil* on it for you *Snake Oil* fans. If your ears and mind can handle it, the album is an excellent recording of creative minds at work on some progressive fusion compositions. The album received high critical acclaim. The players on the album are: Joachim Kuhn, piano/synthesizer, Mark Nauseef, drums and percussion, Tony Newton, bass, and **Miroslav Tadic**, guitar.

Gold Thunder



I have known Tony Newton for a number of years, since back in the Detroit Days. His musicianship is superb, but he had no choice coming up under Jamerson! Back then Detroit bass players had a certain style, which no one else had! When he and I were out with THE FUNK BROTHERS, we were discussing that very subject, I called it that Detroit thang, Tony said it was inbred, which makes sense. I worked with a lot of them, they all had that thing, but all different! Tony can read his A-- off, plays with feel and groove on the spot!! A lot of cats don't have that! Any time I can work with him it is an honor & history at the same time. LOVE YOU TONY NEWTON!! - Quentin Dennard – Motown and Worldwide touring drummer

CHAPTER 8 - THELMA HUSTON – SUMMIT SYMPHONY – NEWTON'S LAW

In the late 80's after I heard through the grapevine that **Thelma Houston**, the Queen of Disco, was looking for a keyboardist and music director for touring. I played for Thelma and got the gig. Over the next five years, we did several kinds of gigs all over the world, from corporate events, clubs, casinos, private parties, and one extended tour throughout Australia opening for the soulful, Mr. Shaft himself, **Isaac Hayes**. Australia is a very interesting place. Sydney is like Los Angeles and Melbourne is similar to San Francisco. Even though the plane ride is a grueling 22 hour excursion, it's worth the ride. I was very surprised that I met a lot of American musicians living and working down under.

Before traveling to Australia, there was a World situation that impacted me in a profound enough manner that I wanted to write about it. This was the Tiananmen Square student massacre in Beijing, China. I wanted to compose a Beijing "Mass", however after deeper thought, I decided to write about humanity as a whole and write something much bigger. This was a very unique time in musical instrument history as the E-Mu "Proteus", a 32 bit instrument module that had installed recordings of real orchestral instruments such as: strings, brass, woodwinds, and percussion, all at the touch of a finger. Ultimately, I had a whole orchestra at my fingertips, via the keyboard. I decided that I would compose an extended full symphony. The standard symphony contains four movements. I extended this architecture to include seven movements. There was also another unique component

of the composition was that it was to be composed using only Novaphonic Q harmonies from the alternative harmony system I had developed.

I dived right into the composition process. I wrote day and night, only stopping when I had to perform with Thelma at night. Mostly during this time we were staying at the Melbourne Hilton hotel and performing at night in one of the hotel concert rooms with Isaac Hayes. I had my keyboards and computer in my room along with the Proteus orchestra module to keep me busy every available moment. Actually, it didn't take long, and the epic composition was complete in about two weeks.

My first Symphony was titled the *Summit Symphony*. Its' seven movements were to musically extol the personal and humanitarian levels necessary to reach ultimate balance, not just world peace. However, world peace is one of the aspects of ultimate balance and potential for our personal selves as well as world balance. Some people tell me the *Summit* is my best music work to date, though it has not been ever heard or released publicly. Frankly, I am ready to write another as it has been quite some time since composing the *Summit*. I hope for the 90 minute epic work to be released in 2011. I can then start on the second symphony.

While with Thelma, I wrote and produced two dance songs for her LP, *Time for Love*. The first song was never released because **Richard Perry**, her producer, and label at the time didn't like the song even though she sounded great. It was a definite hit on her, however he couldn't hear it. Then later

when Thelma was unsigned, I wrote and produced the song "*Hold On*" on the 20th Century label. It was a small label release that didn't catch on because of weak marketing support.

One of the gigs we did was at the Sands Hotel and Casino in Atlantic City, New Jersey. We were there for six weeks and it was a really hot show. We even made it on the six o'clock news because we had filled the place more than any other previous artist.

Thelma, besides being an incredible vocalist and artist, was great to work with and was in full support of my own music and artistry. During these times, I was mostly doing in parallel my New Age solo multi-keyboard thing. When I wasn't working with Thelma, I played several concerts and a few festivals with my multimedia screens, images and keyboards mostly in California. I released the *Novaphonia* and *Novastreams*, electronic keyboard albums, as well as the Oracle solo piano album. Later in the early 90's, the *Circle of Love* album was released. All these recordings feature the Novaphonic Q Harmony sound.

When we returned home from Australia I decided that I would put another group together and give it a try again. This time it would be an all black member rock group named **Newton's Law**. This was a fantastic and unique group of black rock players that featured a young 18-year old guitar genius, **Fred Thompson**. This was so good a group, that we got signed to **Jimmy Iovine's**, Interscope records in three days. This was after sending in a demo recording of only

rehearsal sound snippets, 30-60 seconds long, for about 4 songs. Jimmy then allowed me to go into A & M studios in Hollywood to make a real studio demo. Jimmy came in on the third day of recording, said “tremendous” and we signed in the next day or two. This was the beginning of Interscope; it didn’t even have a name yet, at the time. We lasted about six to eight months before the group started to have personnel and record company problems. One huge problem and general misunderstanding we had was when Jimmy wanted to pair rocker, **Peter Frampton**, with Newton’s Law on the **Les McCann** hit song, *Compared to What*. Jimmy is a firm believer in a new artist releasing a cover song as a first release. This means that you do your own version of a formerly recorded song that already has been a hit in the past. Supposedly, this gives the new artist a chance to have a hit the first time out because the listening public is already familiar with the previously recorded hit song. I personally came from the Motown School of recording a great original song and paving a brand new path by establishing your unique, artistic sound from the gate, to the public. So it was strange for me. Actually, I had written more than 25 original songs for the project, but he was the label and you do what the label wants if you want to stay in their good graces. However, I did clue Jimmy in that it may not work out with Frampton even though I was open to anything.

As fate would have it, Frampton came into “my” session and tried to run it his way, which didn’t particularly sit well with me. Frampton and I had an intense moment while Jimmy was on the phone out of the studio. Frampton walked off the session and ran to tell Jimmy a complete lie. Frampton told

Jimmy that I threw my bass guitar at him. Frankly speaking, I would never throw my instrument at anyone, especially because I wanted to maintain good relations with Jimmy, but Jimmy didn't believe my side of the story and to this day still maintains this untruth. Needless to say, our album was never released and our contract voided. This kept me tied up for the next seven years. But I weathered the storm and wrote more new material and kept creating more Newton's Law groups until later, which I determined that going solo was the way for me to go. This was because every group I ever put together always had its personality issues. Even in a democratic situation it never seemed to work out after I had put so much time, money, and energy into them, which was very heartbreaking. I would not try another group or even a trio until the millennium with **TNTX** or **Newton-Moffet-Organ**, which also didn't work out. In the 60's, it was much easier to put a group together that would stay together. Between economic times and personal agendas, these days makes it very difficult to create a cohesive group. These days it seems anytime there's a group, there are personality and chemistry issues because eventually everyone wants to do their own thing.

Gold Thunder



I am a dreamer, but I keep awake with my eyes and heart wide open, using every cell of kinetic energy to act in creative expression and manifestation

CHAPTER 9 - THE INCREDIBLE RETURN OF THE AMAZING GRACE BASS

This is one of those events that only happens once in a lifetime, if you are extremely fortunate. This story is about the return of an already incredible instrument which was sold, lost, and returned through sheer cosmic grace. We must first give you some background and facts to put the event in perspective.

There was this well known, legendary musician who had a vision of creating and designing his dream instrument, a 3 neck bass guitar, with active internal electronic equalization. Originally this idea was conceived sometime in the late 1970's. At this time, this was a very large and expensive project, to say the least. Well it took approximately two years and two co-designer-builders, to complete the project. This was truly a unique, rare, and one of a kind instrument. The instrument then went on to be played and used in Academy Award winning soundtracks, *Officer and a Gentleman* and *Breathless*, as well as on a **Gary Moore** Rock LP, *G-Force*. Later in the early nineties, as fate would have it, as all musicians have good and bad financial periods, a bad period fell upon this musician and the instrument had to be pawned to keep the landlord away. This was done with the hope of redeeming the instrument in the appropriate time, three months. However this was not to be. Even more tough luck befell and the instrument was sold.

Fast-forward about six years later. The same pawnshop has held its annual Xmas party for the past 30 years and they

decide to ask our musician to bring a band to play the annual affair. On the day that the affair occurred, two Fridays before Xmas, the shop closes its doors one hour before the affair is to start to set up and re-arrange the store. As everyone is standing outside, including the musicians waiting to set up, our musician is standing with two other friend-musicians, just talking about current events when he catches a glimpse of someone coming out of another pawnshop across the street. This street had several pawn shops on it. He notices that the person is carrying a bass strapped to his back. He immediately recognizes that it is his old, lost 3-neck bass, by the unique shape, size, and material of the instrument case. The unique case was given to him on a past birthday by a fashion designer-seamstress girlfriend. Excitedly he yells across the street to the person, "Hey brother, that's my instrument." The person carrying the instrument, a complete stranger, acknowledges the call and proceeds to walk to the corner and across the street towards our musician.

Our musician walks up to the young person carrying the instrument and begins to tell him about the creation of the bass, its history, and how he lost it in the pawn shop. In a twinkling of an eye the Samaritan says, "Here, it's yours," handing it to the musician. The musician and his two friends could not believe it, they were so shocked. Get this, the Samaritan said that he was going around looking for where the bass came from, and what the story was about it. Obviously, he found it! He said that someone had given him the bass to pay an old debt, so he could give it to the musician. He didn't ask for any money in return. Our musician and the carrier exchanged hugs and phone numbers and the instru-

Gold Thunder

ment is now back in the hands of its true owner and creator, me.

This is truly an amazing story because of all of the many elements that came together at this specific moment for these events to occur. They defy all laws of probability and possibility. It is truly divine influence, cosmic synchronicity, a gift from Spirit, Amazing Grace. Even now the story and events that occurred have profound meaning for me. For this to happen at this time in my career, hopefully, is a sign of changing good fortune, among other positive things. If there ever was a case for evidence of divine influence, this event would surely qualify.

The final irony is that all this happened on Friday the 13th of December.

Newton/Bouge Triple Neck Bass

- * Built 1979
- * 4 String Low Bass
- * 4 String Piccolo High bass
- * 9 String Mandolin With Sympathetic String.



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I love the music and my music loving fans. I feel that together we can explore the great paths of our evolving personal experience. I'm sure we can reach new dimensions in sound, life, consciousness to live, express, and claim the best of us!

CHAPTER 10 - FULL CIRCLE, PLAYING WITH THE FUNK BROTHERS AGAIN

I don't quite remember the exact day or who I heard it from, but I do remember someone telling me that **Allan Slutsky** was producing a movie on the Funk Brothers. Actually there was also a book by Dr. Licks (Allan Slutsky) on bassist James Jamerson's playing that had several interviews from other bassists. I wondered why no one had contacted me concerning this, seeing that I was the one who had replaced Jamerson with Smokey and the Miracles, the traveling Motown review, as well as the one who even played simultaneously with Jamerson as two basses on several recordings. This impacted my emotions deeply, although I just chalked it up as "one of those things". The bigger emotional impact was to come many years later.

My roommate at the time, **Stanley Lewis**, heard that the movie *Standing in the Shadows of Motown* was released in theaters across the nation. I went to see the movie only to be devastated emotionally. I thought the movie was well produced, except for some historical inaccuracies which is a no-no for a documentary. Mainly, there were songs in the movie: *Baby Love*, *Stop in the Name of Love*, *Where Did Our Love Go*, and *Nowhere to Run* on which I recorded the bass, yet it was not recognition by the producers of the documentary. Instead, **Bob Babbitt** was selected to represent the Motown sound. One day I woke up and had the television on watching the **Wayne Brady Show** and the **Funk Brothers** were being interviewed, as the above songs were played in the background. The show described the many hits that were

played on by the Funks. There were shots of Babbit getting credit for my work. When I saw this in the movie and on television, it brought me to tears. All I could think was, why is this happening to me? Here it is already that I don't get credit for a lot of songs that I played on, but this was an extra hard hit to absorb. I just kept thinking, why was I not contacted to participate in this project? A year later I would get the answer.

I received a call from **Marvin Marshall**, guitarist and former music director for the Supremes, who told me that **Jack Ashford** was looking for me to play with the reunited Funk Brothers. Already the original group had split into two separate groups because of personality and business differences. Babbitt, Uriel Jones, and Eddie Willis were in one group and Jack Ashford and Joe Hunter had another group. Jack was the main leader. Jack and Joe were not in complete agreement about things and Joe had his own personal manager. Jack told me he was still putting the "right" band together. I suggested that he also bring guitarist **Marvin Marshall** and drummer **Quentin Denard** since these musicians were part of what I call the "**Motown Family Funk Musicians**" which were apart from the Funk Brothers, yet still from Detroit and had recorded and toured with several Motown artists. These were the guys that also knew and had that special "Motown Sound" in their playing. But again this would be another situation that would change personnel almost for every concert. There were a few concerts which used the same musician line-up.

Jack's Funk Brothers' group had trouble finding concerts to play because of legal entanglements between him and Babbit.

It seems that all the Funk Brothers had made an agreement together that it would be a majority rule decision of who could use the name, therefore there were three in one group and two in the other. Thus, there was and still is a constant legal conflict between the two for use of the name Funk Brothers for working purposes.

I played several concerts with Jack's Funk Brothers' group over a two-year period, 2005 through 2006 around the country including a couple of concerts in Canada and a week long gig at the **Cotton Club** in Tokyo, Japan. This was to be my last gig for a while. I decided it was time to start up my own group and recording again, as the Funk Brothers, were a very tentative situation and I really wanted to focus on my historical jazz and current music direction, which ultimately would be more secure and musically satisfying. But, it was quite fun while it lasted, playing all those Motown hits. I could play that material in my sleep since I had played it for some years in the 60's. It was also great to play with Jack and the other Motown musicians. The audiences at every concert were very excited and supportive of the music as most had seen the movie or DVD and were charged up to see the real thing.

Getting back to why I wasn't called for the movie: My roommate at the time spoke with Allan Slutsky at some point, the producer of the film, and asked him about me and Slutsky stated that no one in the Funk Brothers mentioned my name, yet my name is in the film music credits as well as in the **Motown Collection**, where my name is clearly seen right next to James Jamerson in the 60's whereas Babbitt's name is listed in the 70's. If you own these recordings, check out the booklet

with the listing of musicians' credits that Motown finally published after 30 or so years. Slutsky's excuse just did not ring true.

On a concert in between shows in Montreal, Canada, Jack was doing an interview with a journalist and stating that he himself had mentioned my name to Allan because I had more tenure at Motown than Babbitt, but that Allan was into Babbitt's playing. What would have been historically correct would be to have feature both Babbitt and me in the movie, just as there were two drummers, **Richard "Pistol" Allen** and **Uriel Jones** featured. I asked Jack personally when the journalist left and he confirmed what I had overheard in the dressing room between shows. So I guess this was the bottom line and card that fate had dealt. At least it did come full circle by giving me the opportunity to play this music again with the original musicians after all these years.

In addition to touring with my own TNT Xtreme group in 2010, I am additionally again touring with Jack Ashford's Funk Brothers group. Jack's tambourine percussion performances are a superb expression of timing synchronization, precision and raw emotional feeling. It is a phenomenon into itself for a small instrument like the tambourine to energize and invigorate high-energy musical emotional feeling, and this stimulation is an extremely powerful talent. Playing with Jack is always a highly inspiring experience. Jack truly understands and expresses the ability to use time and space in a simplified manner to create a tremendous "groove" component. The tambourine, a percussion instrument was one of Motown's many secret weapons and musi-

cal formulas. The correct and effective use and mix of the tambourine is definitely a signature component of the Motown sound. Also the bell-like sound of the vibraphone is also a Motown instrument formula component.

This was Jack Ashford's creative contribution to the Motown, Detroit sound. Sometimes he played tambourine extremely with simple back beat patterns doubling the snare drum. At other times he would play very complicated and intricately faster, rhythmic patterns which gave the music a unique sonic quality as well as a rhythmic charge. Then again at times when playing the vibes he would layer a floating or counterpoint melody to complement the lead vocals. Jack comes from a jazz background and he still prefers to play jazz because of the expressive range of the vibraphone instrument, which is closely related to the piano. When Jack plays in the Motown musical style, he is a master of his talent and expression.

Joe Hunter, pianist and organist was the very first piano player at Motown when it had just started forming the Funk Brothers rhythm section in the early 60's. Even before I got with Motown, Joe Hunter's name was reverberating around the music community in Detroit in high esteem. I had the opportunity, luck and pleasure to play with Joe on other recording sessions in Detroit before the Motown thing started. Joe Hunter was the Motown sound harmonically speaking. He brought jazz, classical, blues, and gospel talents and skills to the Motown Sound. The piano-organ was the central instrument around which all others followed. Joe had a vast knowledge of music harmony and his mastery of lots of styles showed that he was a virtual creative genius at build-

ing musical form and structure as well as making it harmonically rich with unique chord voicings. Joe laid down the perfect foundation for a vocalist to come in and sing over. Again, even though he could play instrumentally the most musically complex compositions, Joe created a very simple, yet powerful piano-organ expression playing the Motown style.

Joe and I got along very well. We each had a high mutual musical respect for each other. Later when we were playing together in the recent Funk Brothers band with Jack, Joe heard me practicing and playing piano and it got him excited. He complimented me on both my piano and bass playing. We even agreed to do a three piano artist world tour together with a Norwegian pianist friend **Haakon Graf**. We were titled, **The Innovators**. However, fate would strike again. In 2007, Joe went on to join Jamerson and the other Funk Brothers who have passed and now playing in the funkier band in heaven. But his musical influence will live on forever in the hearts, minds, and souls of millions of people throughout the world forever through his mighty contribution to the Motown sound.

For all you Jamerson bass fans out there reading this, here is some inside information for you. Joe Hunter is the original person who discovered and brought Jamerson to Motown. They played together in many Detroit clubs and recordings before Motown started.

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Tony with "FUNK BRO'S." Cotton Club,
Tokyo, Japan 2007



Tony with "FUNK BRO'S." Montreal Canada, 2006
Joe Hunter(left), Jack Ashford(right)

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I go all the way back to 1958 to the Tantrum in Detroit Mich. which later became the Village, as the song says, The village of love, the place where much of the roots of Motown music and inspiration came out of. Back then Tony was young in age a for runner in fusing blues soul, rock, funk and jazz, Dazzling the audiences that came to see us play. This was the seed that made him be able to span from playing the bass on many Motown hits including The Supremes, to composing Snake Oil and recording the hit with and for Tony Williams. One night at a gig our bass player couldn't make it, so Tony said that he would try playing the bass players, bass left in the club over night on the week end gig. Tony played for the first time on bass and blew our mind. On the first night he was plain funky. I told him I can see his greatness and that he should keep playing, as he did. Tony isn't following a trend he is an American music trend maker, just see the hits he's on and that tells the story. Aside from all of this, Tony, has his spiritual eye open, and is a teacher, mystic, yogi, healer and peace maker through his life and Mastery of music. From the heart fr. Steven Muruga Bookvich

CHAPTER 11 - NOVAPHONICS – DISCOVERY OF A LIFETIME

Twenty-five years after I discovered the Novaphonic Quintal-Quartal harmony system, it still offers rich harmonic surprises which tantalize the mind and ear with its rich pallet of sound colors. In the summer of 83' while writing a book on composition at the piano, a thought occurred to me that would forever change my perception of music harmony and sound color. The thought was actually both an inquisition and question, as I thought to myself: There must be other harmonies other than the standard traditional major-minor, 13ths, and etc. chords. And, where can they be found. I was tired of hearing the same old sounds, but where could the answer be?

After about two weeks of constant research through various harmony books written throughout history, I came across the information I needed. I also studied in depth, several books on the physics of sound. In between these studies and research, I would also meditate. In one of my meditation sessions, a huge thought came to me: The answer was in the overtone series. These are internal tones that are secondary sounds, along with the fundamental "main" sound tone. These overtones combine to give each tone its unique color and sound characteristics. Although these sounds cannot be heard distinctly, they indeed are there and contribute to the main sound through internal vibrations. Think of them like paint color. All colors are made up of at least three other colors. Whereas sound vibration has many internal overtones. Now to make sense of all this information and relate it

to new chord harmonies was another story. However, after much study, research, observation, and discipline, I finally found and discovered a deep hidden and mystical secret that would open a totally new door to a glorious and effectual musical sound. This discovery of sound would contain the power of the Universe to give great pleasure in listening, and paths of opening the human mind to new ways of thinking as well as tapping into our creative potential. This sound also presented an expanded new sound vocabulary for both the composer and listener.

Traditional harmony is built upon sound interval blocks of 3 or 3rds named "tertian" harmony. In a traditional musical scale these 3rds are every other tone. Whereas the new harmonies will be made or built using 4th and 5th interval, which are much further in intervallic space on a scale. However, the 4th/5th intervals are the first two tones in a tones overtone series and analysis. Without getting too technical, which the subject is, let us say that if we build chords using these 5ths and 4ths that we have a new and extended palette of sound color termed "Quintal" harmony (5ths) and "Quartal" harmony (4ths). I actually found over 10,000 new, harmony chord formations, which I humbly name "Novaphonic Q Harmony."

After writing many compositions using the Novaphonic Q Harmony and a seven-volume treatise on the subject, the sound never fails to amaze me with its beauty and sound resonance. This beauty and resonance apparently comes from a natural synchronization of overtones which create multiple layers of internal sound color.

For those of you that are into music history, 10-13th century Gregorian chant uses 4ths and 5ths. It was used by the Christian Catholic Church to create a reverent state of mind. In fact, it is still used today by churches and spiritual organizations that utilize Gregorian chant in their services. Gregorian chant however uses a minimum amount of only two tone interval blocks. Whereas the Novaphonic Q harmony system uses three to 12 tone blocks of 4th/5th intervals. This creates a much more expanded and profound and emotional range of experience. Mental reception and perception is also included in this evolutionary process of perception. Novaphonic harmonies stimulate personal evolution on mental-spiritual-emotional-metaphysical levels because of a broad impact of new music sound data. This data is a dynamic sound catalyst for new levels of meaning and expression.

I see the results every Sunday and over several years playing these harmonies during worship service at the Inglewood California Center for Spiritual Living, during our services I observe how listeners easily transit to an altered state of mind. I see them going into a receptive alpha state to both listen and process information on a totally holistic level of comprehension. They definitely have a deep spiritual experience. Of course Novaphonics can be used in our day to day experience, as well. Through a steady diet of listening to Novaphonic music or frequencies, we can accelerate our creative intelligence personal potential. These sounds have been proven to stimulate humans at the core cellular level. This is because there are intrinsic sound frequency algorithmic formula's which are in perfect synchronization with our nervous system and personal cellular frequencies.

Throughout the years working in the realm of Novaphonic sound has been one of my most joyous events and experiences. The discovery and development of Novaphonics and the composing of music has attuned me to a vast and beautiful world of musical sound. Novaphonics seems to be a secret dimension of musical harmonic sound that has taken our ears and minds some time to grasp. This sound still hasn't hit mainstream music even now in 2010. Even though I feel our minds and ears are ready, the everyday musician and composer as well as schools have yet to connect and utilize the sound on a grand scale. I believe that only through exposed compositions can we partake of this great cosmic gift the Universe has to offer our evolving souls. It is my hope that the day of mainstream exposure to Novaphonic Q harmony is soon coming. Until then, listen to the works of **Keith Jarrett**, **McCoy Tyner**, **Chick Corea**, **Claude DeBussy**, and **Paul Hindemith**. They are forerunners in the field as they use these types of chords.

"WHAT THEY'RE SAYING ABOUT NOVAPHONICS"

- * "One of the most revolutionary and enlightening music discoveries of the 20th century" ...Whole Life Magazine
- * "A giant step for music." ...Gene Page, Award winning composer, arranger, Hollywood, CA.
- * "Newton's work is fantastic and the natural progression on-contemporary music" ...Joachim Khun, award winning European pianist, Hamburg Germany.
- * "Newton's book on contemporary harmony is of great interest" ...Dr. Matt Doran D.M.A Professor. Of Music

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The fabulous gift the Law of Mind has unfolded in the Center's life. We are blessed and deeply thankful for our music director. Dr. Antonio Newton D. Msc. brings years of experience in the musical world to our Center. Dr. Newton is a gifted musician. We are blessed to have him as part of our spiritual community. Dr. Newton also accompanies Dr. Marshall using his innovative New Age music harmony system "NOVAPHONICS" providing an additional level of mind-spirit expanding sound through these powerful, rich and highly resonant harmonies. Dr. Elizabeth Marshall, Inglewood Center for Spiritual Living

CHAPTER 12 - SPIRITUAL FRONTIERS OF FAITH AND INSPIRATION

“Enlightenment comes at a high price, however is truly worthy of its quest”

All my life from the time I was a kid through adulthood, I can remember some kind of internal spiritual direction. As a kid, I can remember walking to and from a Baptist church in Detroit every Sunday. Even though I didn't understand everything I was being taught, I guess the main thing that the power of God was within me and that I could achieve what my mind, heart and soul desired, stuck with me.

From the time I was seven, I spent a lot of time at the local library reading books. I still do this as I am a true “truth seeker” and voracious learner of knowledge. One day, I came across a book that enthralled me; *The Power of Positive Thinking* by **Norman Vincent Peale** was the title. This book reinforced the fact deep within me that if I focused my mind and actions on what I wanted, that I could achieve my dreams. It brought home the fact to me that I could still achieve desired success. Even though blacks at that time in history were still in a struggle for full civil rights, the thoughts which drove me were: If another person, white, black, yellow or whatever could achieve success in a chosen field, so could I, as another human being. All this kind of reading and thinking gave me more self confidence and energy to act on my chosen dreams. As a saxophonist I would listen to and emulate great artists like **Charlie Parker, Cannonball Adderley, John Coltrane, Bennie Maupin** and others.

As time moved on, my church going days got less and less and my reading increased. Over the years, I would spend days reading self-help and music instruction books while always listening to recordings of a wide range of musical styles. Since the radio was the technology during those times, I always listened to a lot of popular, country and classical music, as well. Throughout the years, I surged forward in keeping the thought that I could achieve anything I put my mind to, of course with the proper action. Many years later, I got a knock on the door, as many of us have, from the Jehovah's Witnesses. This was my first in depth study of the Bible, page by page, chapter by chapter from their perspective of course. It taught me a lot about biblical history. In fact it made such an impression on me that I wrote a musical film titled, *The Devil Walks Amonst Us*. Actually, this was a music video as I put scenes of everyday life to a variety of songs and music. This was in 1969-70, before MTV. I still have a copy of this production.

After the Jehovah's Witnesses, I heard about Transcendental Meditation (TM) created by **Maharishi Mahesh Yogi**. TM piqued my interest because it allowed me to contact and explore my inner core self through objective meditation. The main motivation was that it claimed to expand one's "creative intelligence." Since then, I have explored many meditation techniques and in fact still meditate on a daily basis. Mainly, meditation allows one to develop their creative intelligence from the inside-out. With TM, I went on many extended meditation retreats, and also fast to reach higher levels of awareness and action.

Before moving to California, one day a deep thought occurred to me that music could indeed be used as a catalyst in aiding humans to grow and reach their personal potential. I named this concept, "Psycho-musicology" at the time. Little did I know that later in life I would earn a Doctoral degree in metaphysics focusing upon *Healing through Music*, as my thesis. When I moved to California, lots of other spiritual avenues, organizations and activities opened up to me. California with its wide multi-cultural diversity was a big boom to my spiritual growth. I studied all branches of Yoga and Mysticism. I even studied personally with master guru's **Yogi Bhajan** and **Swami NadaBrahmananda**, master of sound. These masters would teach me about entering and using altered states of mind and personal energy control to create the life I wanted.

Next would come my desire to gain more knowledge and education concerning the healing effects of music on humans. This of course is a very specialized field, so I had to find a specialized school. This was to be the Los Angeles, University of Metaphysics, run by **Dr. Paul Leon Masters**, a great Yogi and spiritual teacher. As a result, I was back in the library, in fact many libraries, and studying, researching and reading as much as possible about this fascinating topic. After a few years, this dream would come true. In the metaphysical realm, I studied comparative religion, philosophy, psychology, angelology, numerology, astrology, Christology, I-Ching, the Bhagavad Gita, the mysticism of sound, psychic reading and healing, paranormal phenomenon, tarot and many other intensely expanding and mystical topics. I even created seven original Tarot card decks which are noted in the

Encyclopedia of Tarot. My most famous deck is *The Universal Arcana of Destiny*. Additionally, I also worked several psychic telephone hotlines and fairs when I needed extra money and practice. Every once in a while, someone that knows I do psychic reading will ask me to give them a personal reading. But this was not the end of my road of musical discovery as many years later I would receive a truly astounding blessing in the form of the musical discovery known as Novaphonics. This discovery would open my world of musical harmony and healing to untold levels of joy and richness. (See Chapter Eleven on Novaphonics.)

As time marches on, my musical thirst for knowledge and personal power grew even more. This inspired me to return to college and expand my musical prowess and skills to master level. But first I was to have another spiritual quantum leap. While living at 1731 ½ N. Bronson in Hollywood, California, my roommate at the time, **Marcus Robinson**, was in the Mormon Priesthood (even as a black man) and introduced me to this organization. I was and am always interested in helping others reach their dreams and goals. I perceived that being in the priesthood could further my ability to do this. Again, a huge revelation and blessing occurred one day. While visiting the Mormon temple in Santa Monica, California on a personal tour, I had an inner vision and message which came to me. This astounding message was so strong that I had to heed it. This astounding message was: to start playing piano again! This message was so strong that I had to follow it by returning to school, getting my degree in piano and composition, and taking private lessons from a few piano masters. The piano is the mother of all instruments and

a very powerful conduit of the human mind and soul. The piano is the whole orchestra in a single instrument. Therefore I pressed on, back to school and music studies, however also including spiritual, cultural and religious studies. This was to further catapult me into wider and deeper spiritual realms.

As you will obviously note throughout this book, I reference several times my spiritual life and times. This is because there are so many daily challenges that one must overcome in these times, especially a music artist who faces on a daily basis the challenges of rejection, success, competition, growth and general road blocks. A strong spiritual base helps one to face these challenges, to act in the best of one's self interest, and to be the best "you" in the midst of all the negative forces. What being spiritual means to me is facing personal fears, accepting responsibility for your own actions and their results, and caring about others. Unconditional love, faith and vision also are just as important. I could go on and on about spirituality, however I suggest you start by reading one of my books, *Articles of Light*, a FREE book on www.myebook.com. It's already been read by 35,000 people to date.

Most people, I mean normal thinking people, don't realize how different a creative thinking mind is from their own. Actually, you have to be a lot more sensitive, mentally and emotionally to be able to be aware and conscious enough to feel and be in tune with your surrounding environment, from the smallest material thing let's say like, even a newspaper, to all levels of interaction and transactions of life and in between like relationships and people. All of this gives you creative food for expressing and creating music magic and any other

realm of reality that you choose to operate on and in. I personally don't limit myself when it comes to truth, knowledge, self-development and creative expression. I guess that's why I - can play more than one instrument, compose songs, produce, write books, create inventions, am an entrepreneur, build computers, am deeply involved in digital technology and have numerous tech product and services that I've created over the past 14 years with computers and the Internet, and multimedia.

always in a state of creative intake and outtake, absorbing, digesting, then contemplating on the many ways it can provide creative insight to me about the internal levels and building blocks of unique and new manifestations of life in some form or another. I always have at least two compositions, a book, personal musicianship studies and practicing on Bass guitar-Piano-Harmony-Composition and a host of other creative ventures that totally dominate my mind and time. You need a lot of time to execute all the actions, and processes that it takes to nurture a creative idea and form to its full potential. Just like a human life, it has to be lovingly nurtured and developed, to grow and be its very best and express its full potential.

After several years I realized that the music business had taken its toll on my spiritual being. I became one of the millions of people with deep depression that left me at times completely empty of hope, faith, courage and self confidence. I went from viral and potent to hopeless and sad. Over several years, and even now, the thought of suicide looms deeply and consistently in mind, even with daily medication,

regular counseling and meditation. So goes the daily battle.

INSPIRATION – CREATIVE GENIUS

There are all kinds of food. The most nourishing kind is food for the soul, food for the real authentic, creative “you!” You’ve got to muster the courage and be the most you can be. Tap into the creative you and create the best reality for yourself that makes you the happiest and most joyful. There will be bumps and challenges along the way; however, they will only serve to strengthen and expand your spirit. There is a creative genius in each of us that is a part of Divine Creative Energy that keeps us going each moment. Creativity is the inspiration behind our motivation and desires. Creativity is on material, physical, mental, spiritual levels and happens each moment and day of our lives. Don’t ignore your creativity! You’ll be a happier person for it. Creativity is one of the few things in life that can give you instant satisfaction. It can open you to new levels of joy and enlightenment. Moments of enlightenment and pure joy happen often when we are being creative.

Gold Thunder



*Tony Newton is an amazing gift to the music world.
With [infectious groove](#) and endless passion for music.
- Randy Wine – Producer, MoonWine Studios, Hollywood, CA.*

CHAPTER 13 - TONY TO MUSIC LOVERS: THE INSIDE SKINNY

This book is my introduction of myself to you. I want to get it clear, out front and first, that I want to have and cultivate relationships with the people that support and are music loving fans.

I believe that you understand what a music artist like myself puts into his music to share with lovers like yourself. In fact, my entire life and existence is the creative expression of my musical energies. If you love the music of **TNT Xtreme** then I want you to know everything about the subject of this music and the creation of it as well as the consciousness, lifestyle, musical thoughts, spiritual aspects and any other important information that can make our relationship grow. This is the information age, so let's share some. There is a lot of time, thought, work, and other life embracing aspects that go into the creation and production of **Thunderfunkfusion**. You may like my music but not me, or you may like me and not my music, either way, the fact that you're reading this is a start for interest and introduction.

When I play for you I want to know each and every individual human being that is kind enough to listen to my music. This is a global time and I love to play everywhere and hopefully my music is being listened to and heard throughout the planet through some digital device, airwaves, shared by a friend, or any other means of broadcast and playing of **Thunderfunkfusion**. I believe through all the various modes of communication methods today, there are ways to keep in touch! Actually my life's musical work is the enjoyment and

edification of people like you. I deeply appreciate your support and interest. My music is for you.

Ok, let's get down to some bonding. I'm not your average bear. Some people think I'm a weird MF, others understand my human expression. Then there are those who see the something in between. I am in general a creative recluse, but on stage another additional expression comes through. I enjoy the interaction between the listening audience and myself. Most of the time my inner thoughts are on the human condition, creative intelligence, music, and the survival and expression of it. I like watching movies and enjoy all kinds of music. A lot of time is spent thinking of ways to get my music heard by new people throughout the world without selling and signing my life away, without being treated like a corporate property that has a business relationship that could literally end any minute because of some life snafu, and without dealing with some uncaring business associate who in the end prevents getting the music to the most people.

I spend a lot of time doing artist development and practicing because I believe you deserve the very best of me and I am willing to meet the challenge. Actually it's inspiring and exciting to reach new vistas and levels of artistic expression through work, inspiration, persistence and discipline. It's a special kind of spiritual high to work and achieve new personal levels of inner creative vision and physical motor skills that are in tune with the mental vision of that idea. I love to create something from nothing. It's not nothing actually; thought, vision, life, creativity and more are all various expressions and levels of creative energy, according to science and spirituality. Really creative and musical pursuits are one

of the greatest joys in my life. Hell, I think everyone likes the feeling of yielding, using and the manifesting of personal power.

It hasn't been an easy life being a creative artist, but it's the only one for me. That means always experiencing and expressing new things every day of your life. It means, you don't do things like a 9-5, or officially think like the so-called masses. You think differently. You are always trying to come up with new ways of doing something or another. You are one of those kids or people that asks too many questions.

One of the drawbacks and curses of being a creative artist is that I am very emotionally, mentally and spiritually hypersensitive. Actually, it is the most bountiful extreme of both good and bad. It's a great juggling and balancing act like the Chinese Yin-Yang theory. All the keen sensitivity allows me profound and prolific levels and degrees of expressive creative energy. But at the other end of the spectrum, you have to live a very tightrope-like life, like when the time comes for you to be a very stable, balanced, and logical being that must operate within the "rules of Rome."

Being born a boomer in the motor city of Detroit, Michigan in the time of the great music explosion in the sixties, was ideal for me. Detroit was a virtual creative hub of creative artistry in all forms, music, painting, sculpture, and automobiles. It was also a place where musicians and other creative types migrated in large numbers, many from the South. It was a place where creative types could freely express themselves and actually earn a prosperous living. Detroit with it's plethora of live music nightclubs, dance halls, and burgeoning

Gold Thunder

record companies made it a hotbed of skillful and legendary musicians. For anyone with visions of becoming a pro-musician, Detroit was the perfect place for growth, interactivity, work, and artistic development, and thus the ideal environment to succeed. Detroit was the place to be if you were smart and lucky enough to keep ahead of the keen competition.



I appreciate the music fans with deep and profound gratitude because they are the true heroes because it is they that make my music being even possible. They are the true supporters of musical art and keep it flourishing for the good of all!

CHAPTER 14 - FUNK-ROCK-FUSION

These days and throughout the years, I have always believed in, and stuck with flying the banner and creating fusion music. Even though recording companies have given up, the public's ears and minds continue to evolve, even if as a small underground and eclectic listener base. The fusion genre has been developing all along through a small network of faithful fusion musicians. Funk has always had a pretty large listener base and rock a huge listener base.

I believe my mission and quest on earth is to enlighten through music both learning and expression. Enlightenment is the seed and flower of human progress, prosperity, creativity and joy. Enlightenment comes in many and various forms, from the mundane facts of truth to the magnificent light of reality.

Enlightenment is the motivating experience of personal joy and instant satisfaction. Enlightenment is truth, joy, and instant satisfaction. Enlightenment is truth in action. Music is a facilitator and stimulator into the experience of enlightenment; it harmonizes and stimulates human mind, body, spirit and soul to new and past experiences, which give us the highest spiritual level of personal truth, joy, creative expression and human potential growth.

Music is a very penetrating vibration of sympathetic and empathetic energies that stimulate life events to the highest quality. I seek to be a vehicle for music to come through, to share with all people who want the best of themselves, others

and life. Music is a great tool for helping one reach their personal potential. Music stimulates us positively, in ways that make our lives bearable and enjoyable.

The planet is ready for Funk-Rock-Fusion. FRF brings with it a special kind of enlightenment, a state of mind rich in music culture, creative expression and wide ranging consciousness. New vistas of both new and old combine to reach new levels of artistic music.

FRF – NEW MUSIC VISTAS

FRF offers music lovers new ground for enjoyment and human potential expansion. The world of FRF is a new dimension of music enlightenment. Music enlightenment also has the very powerful ability to bring our minds into the “present moment,” and in facilitating the experience of the “good of the moment,” on a very profound inner level, it brings about a “synchronistic moment” - a moment of pure clarity and true inner vision.

It is my wish that myself, FRF and THUNDERFUNKFUSION give more life, more love, more expression, more prosperity and abundance, more joy and more personal power to all who come in contact with the music.

Success is the ability to learn from your mistakes – Newton

Gold Thunder



Tony and I were in the 15th hour of mixing and editing Stacy Q's dance hit, "Two of Hearts" he said "there is still a turd (mistake) lurking. He was right and I still use the phrase till this day- Spike Marlin - Legendary Producer – Engineer

CHAPTER 15 -EPILOGUE

Music is more than a job for me, it is my life. It is what I live for. I love my work and am extremely content when in the creative expression mode of functioning. I don't think I would care to live if I wasn't doing music. It means that much to me because it is a vehicle of personal expression and results. It is where I can be the best that I can be. This is a feeling and state of mind that is highly precious, valued, and cherished. To live in this consciousness is a true blessing of life. I believe that everyone has creative gifts. We as humans are most content and evolving when we are expressing our gifts daily in our occupations. This means not just hobbies. The human race grows in quantum leaps through works and expressions of all types and manners of creativity and art. Music and musical artists have a unique and special place in life. Music is a direct reflection and vision, of our inner desires. Musicians are Angels of Cosmic vibration to elevate your sense and awareness. Music artists bring to life brilliant color, joyous depth, crystal vision, profound emotion, kinetic energy and inner personal freedom. My quest for "Gold" has been a truly astounding and enlightening journey of self truth. The journey has placed me in the path of some of the most dynamically creative artists of the human era of this God's great creation! Although the road has been quite bumpy and rough at times, I've learned that good always comes from God, always live your dreams, act and you will succeed, and do unto others as you have them do unto you. My work, although grueling and unrewarding at times, is a great source of human support. There is joy in creating and spreading music throughout the cosmos.

Gold Thunder

So, when you see a musician at a party or on the street, think of what it takes to create meaningful music which brings about great joy. Think of all the hours of practice, all the free performances, all the misuse by others in the business, but how the musician-underdog is really the “shining star,” whom music could not be made without. Think twice before mentally writing them off as fuck-ups. Think about what your life would be without music. Give them true appreciation. They will cherish and greatly respect you for this kindness. We are all in this life together, each their own part. Let’s keep it all in harmony for all our good and joy! “Music is to the soul what food is to the body.” Even falling short of the Gold sometimes can be for good. The vision is never lost or far. Each day is a journey of learning and self discovery on the yellow brick road. The thing is not how many times you fall, but what you learned from the fall. This is the true power. “Learn to learn!” Each day and moment there’s a personal challenge to be met and overcome in some small or large way. The more adept we are at learning from our experiences and mistakes, the quicker we can reach our goals of Gold. In human relations, reaching Gold is valuing each other highly as divine sisters, brothers, mother, father beings of love and joy, ever growing to new heights.

Keeping focus and vision on a daily basis is an uphill climb to the mountain peak. Every step counts towards reaching the goal. Every step away takes you farther away. If you love it, you will reach it. So, choose what you love most. Just think if you do what you love most, you are one of the special and free creative humans who are living at a higher level of existence and are contributing to the overall joy of the planet.

Gold Thunder

It ain't easy capturing the Gold, but it is attainable. Despite the challenges, with much sacrifice, devotion, and dedication, the prize of Gold is every bit worth the toil and pain. The attained place of personal power is unmatched by any other deed. It is truly a natural high that gives back an invigorating and meaningful life of self evident truths. Don't let negative energies steer you from your Gold. Keep mining and working and you will reap the mother-load, not just once, but many times. "Hope is truth and vision, not yet manifested." This is a golden pearl.

Even though creative people are unique and eccentric in personality, they are a salute to individuality and creative expression. Their personal journeys of the self induce strong inner sympathetic responses which reverberate in each of us profoundly. This creates within us an ability to express our own personal uniqueness, power, creativity and universal contribution. Let us each reach both deep and high, both far and wide, to reach our personal "**GOLD THUNDER**" –

Enjoy the Music

Gold Thunder

PHOTO GALLERY



Tony's beautiful sister Millenor "Bitty"

Gold Thunder



Classic PR shot
From the late 60's



Classic photo of John Lee Hooker
The only artist Tony played Sax and Bass
With at age 16

Gold Thunder



T-Bone Walker - One of the early Blues Artists Tony worked with in his teen years.



Little Walter Another early Blues Artists Tony worked with in his teen years.

Gold Thunder



United Sound Studio in Detroit where hits such as The Dramatics "What You See is What You Get" Was recorded along with Johnny Taylor "Stax" Label.



Gold Thunder



Two of Detroit's most popular and endearing night-clubs where live music was featured. Baker's still Exists even today.



Gold Thunder



Inside the Motown basement studio
Lovingly nicknamed the "snake pit".



Tony's first recording group the "8th Day"
recorded on the Invictus label - 1970

Gold Thunder



"Newton's Law" one of Tony's all Black Rock Bands
Signed to Interscope records 1990



One of Tony's instrument inventions,
The Electric Bass Viola

Gold Thunder



Tony and his trusty Electric Bass Clarinet
Below Classic PR photo.
Victor Aleman photographer



Gold Thunder



Original photo of triple neck
- Victor Aleman (photographer)



Tommy Organ (Michael Jackson) and Tony
Photographer - Haneefa Karrim

Gold Thunder



G-Force group - Jet Records - 1980
Mark Nauseef, Willie Dee, Gary Moore, Tony



Gravity Group - 1979
Danny Spanos, Tony, Alan Pasqua

Gold Thunder



Legendary Slapmaster Louis Johnson and Tony Backstage at Brothers Johnson/Sugi Otis Concert At Santa, Monica Pier - 2003



"Let's Be Generous" fusion group - 1998
Joakim Khun, Mark Nauseef, Mirslov Tchadic, Tony

Gold Thunder



Photo at Malibu J. Paul Getty Museum - 1978
Photographer Victor Aleman



New Age Solo
Keyboard
Days
1985

Gold Thunder



Playing inside piano at solo concert
Inglewood, CA



With famed drummers
Left, John Blackwell (Justin Timberlake)
Right, Jonatha Moffet (Michael Jackson,
Madonna, Elton John)

Gold Thunder



Bootsie Collins and Tony
At 2009 NAMM show, Anaheim, CA

Gold Thunder



Playing Bass and Piano and debut of orchestral Performance of "Star Romance" with The Southwest Michigan Symphony Orchestra With Marcus Robinson Big Idea Group.



With Stevie Wonder - W. LA Music - 2009

Gold Thunder

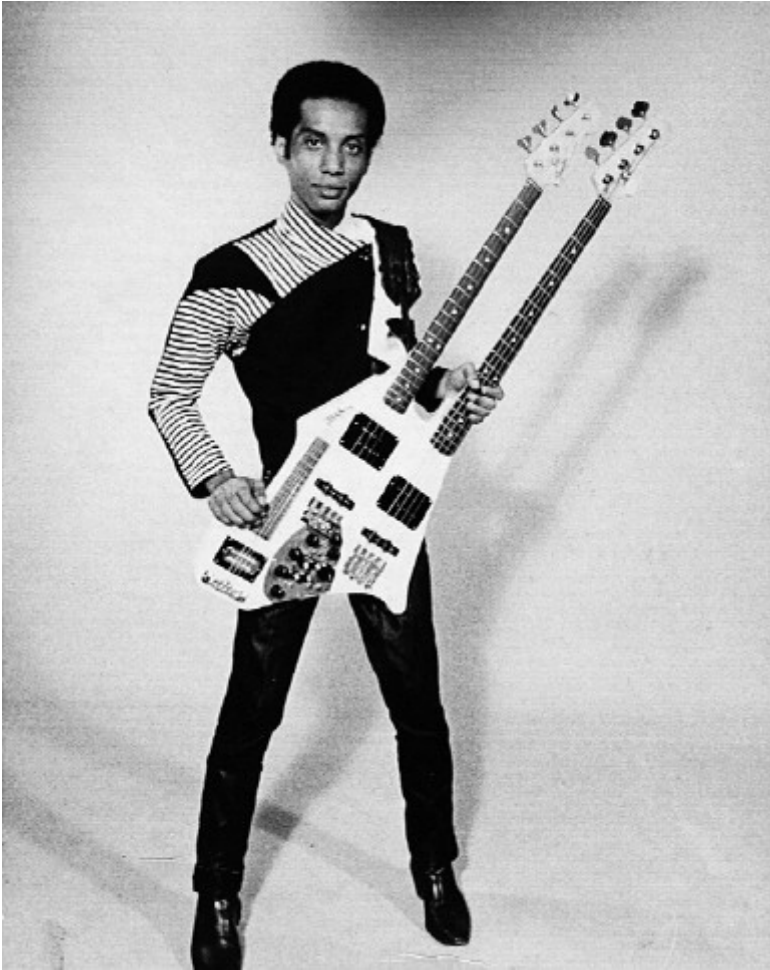


With Legendary drummer extraordinaire
Benard Purdy



With Sugi Otis (guitar) and James Gadson (drums)
Santa Monica, CA. Pier Concerts - 2004
(Photo) - Franklin Smith

Gold Thunder



Classic 90's PR photo with triple-neck
Rex Bouge Bass

Gold Thunder



Music Director/Keyboards with Thelma Huston
Left - Fritz Lewak (drums), Bill Pitman (bass)
Milton Nelson (Keys), Thelma Huston (Vocals)

Gold Thunder



Playing with the "Funk Bro's." above in
Tokyo, Japan, Cotton Club
Below
Montreal, Canada



Gold Thunder



In the studio Mixing and recording
Liberty Studio, 2009
(below)

Left-Kim Hansen (keys), Tommy Organ (guitar)
Tom Plumb (drums), Tony (bass)
Clearlake Audio Studios, North Hollywood
2008



Gold Thunder



More Clearlake Audio Studio recording
Photos - 2008
With Gary Snyder Co-Producer



Gold Thunder



White Dove Orchestra
- Inglewood, CA.
2006
(Below)
The Producer



Gold Thunder

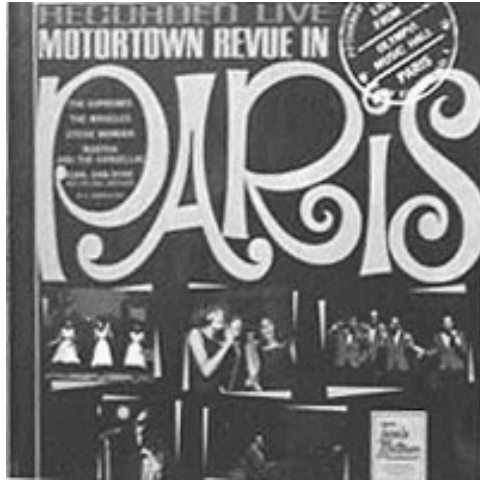
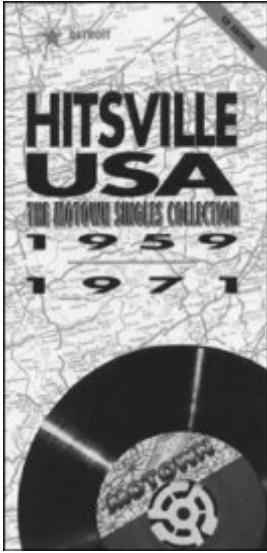


Jack Ashford's Funk Bro's. Rhythm section
Left-Tony, Greg Wright (keys), Larry Johnson (vocals),
Marvin Marshall (guitar), Quentin Denard (drums)

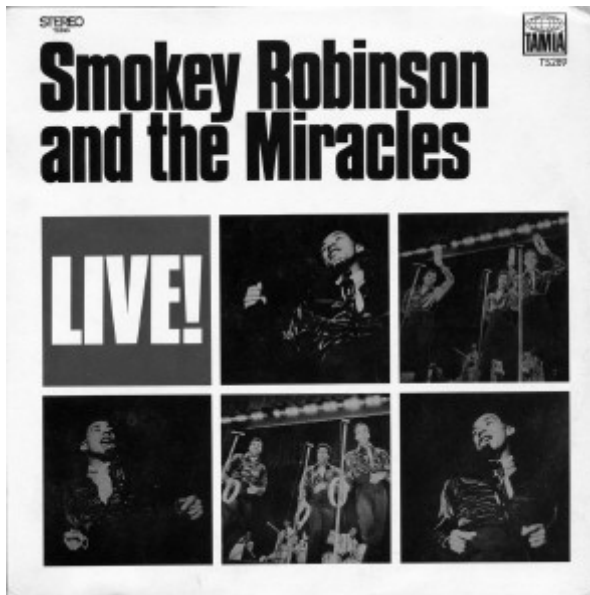
NAMM 2009 Show Art Vista
Newton Sample and Loop Libraries Display Booth



ALBUM GALLERY



1965



1969



1966

1964



1965

Gold Thunder



1969



1971



1971



1972



1972



1990

Gold Thunder



1972



1972



1971



1977



1977



1973

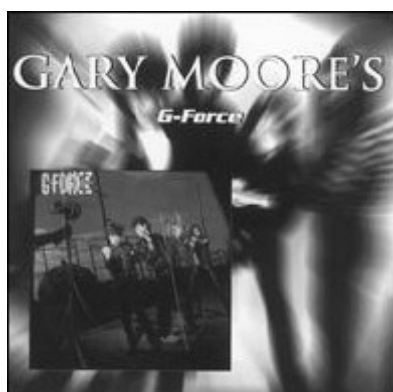
Gold Thunder



1971



1974



1980

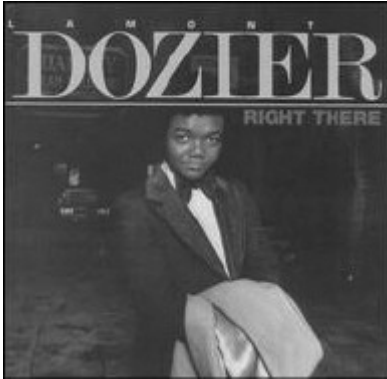


1971



1977

Gold Thunder



1976



1974



1971



1994



2004

Gold Thunder



1977

1975



1978

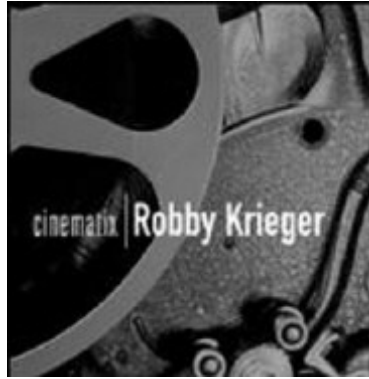
1968



Gold Thunder



1975



2000



1975



1992



1972

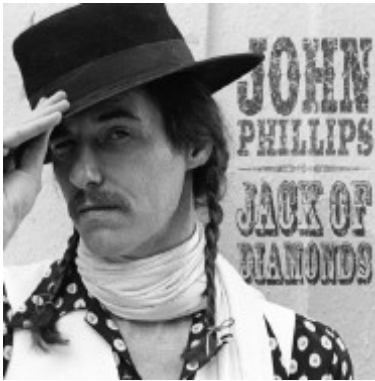
Gold Thunder



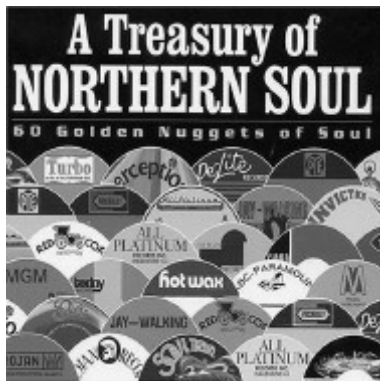
1997



1995



2007



2000



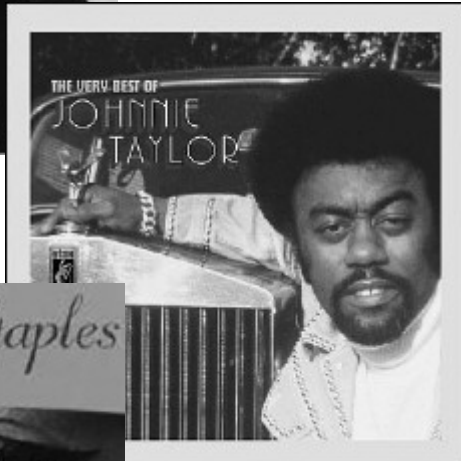
1978

Gold Thunder



1978

2007

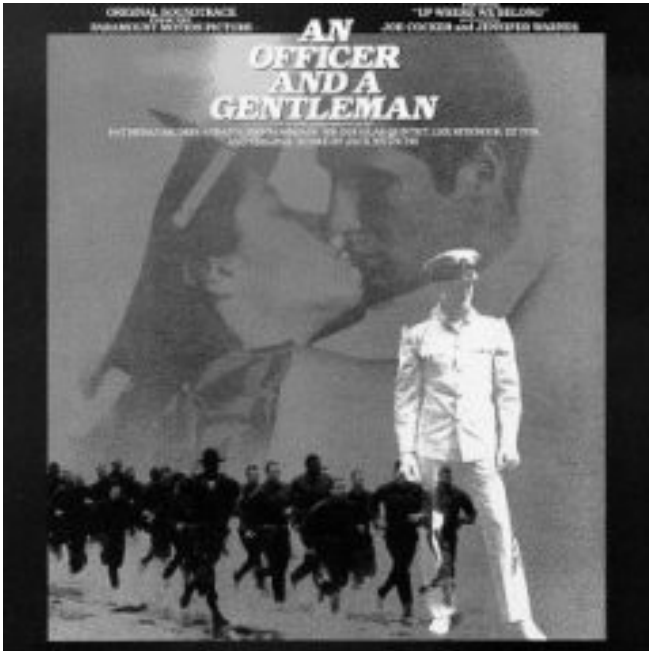


1993

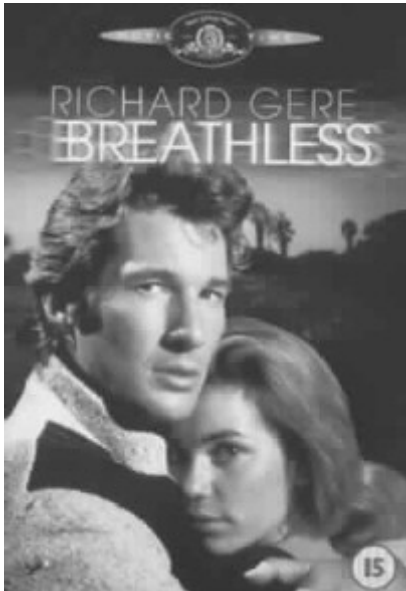
1973



Gold Thunder

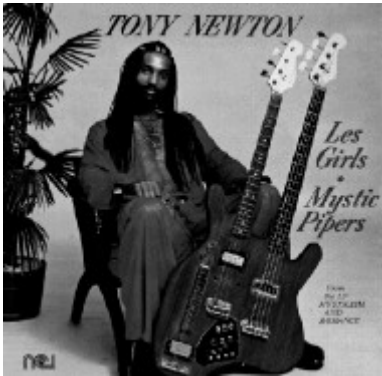


Academy Award winning soundtrack - 1982
Officer and a Gentleman

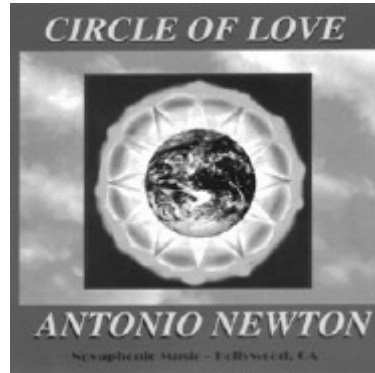


2nd Richard Gere
Film Soundtrack
Breathless
1983

Gold Thunder



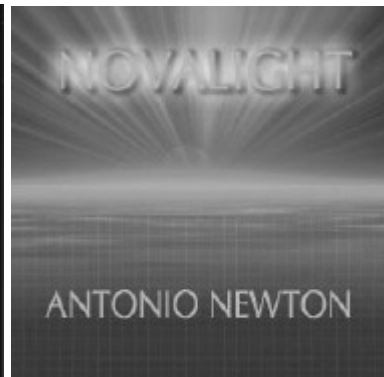
1978



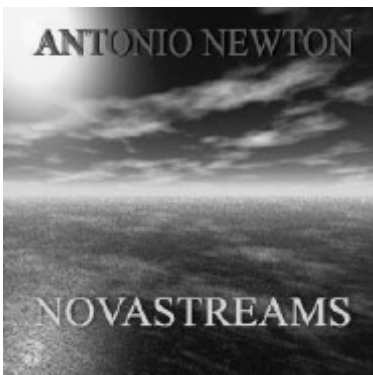
1998



1991



2005

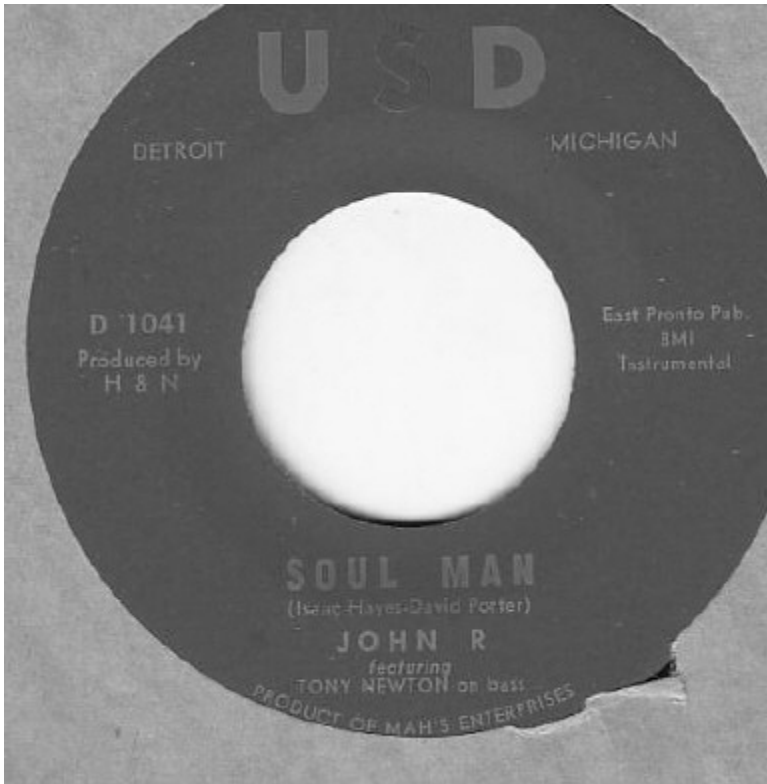


1997



2008

Gold Thunder

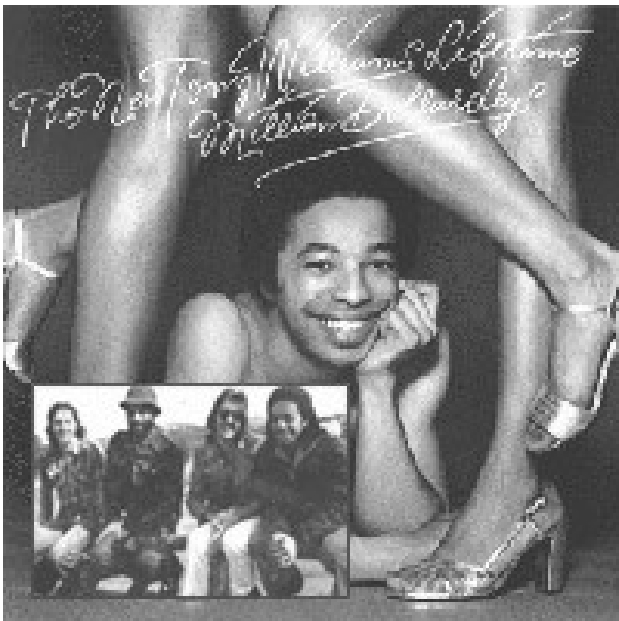


1st recording featuring Tony - 1967

Gold Thunder



1976



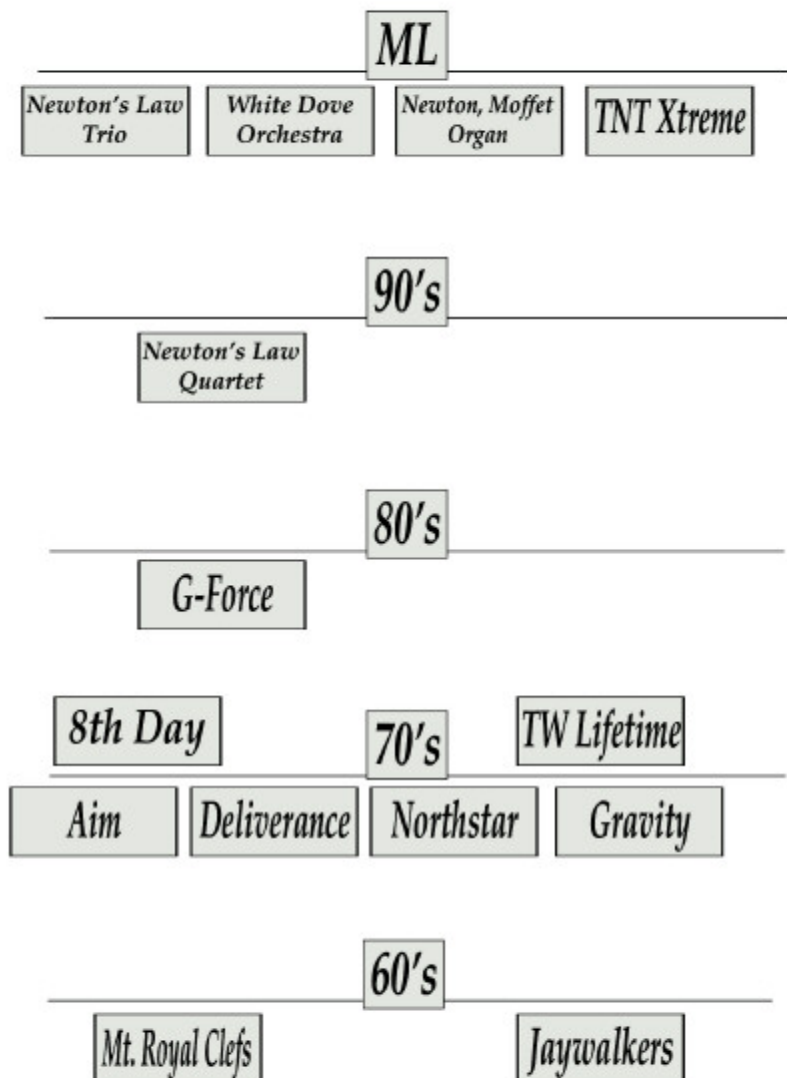
1977

Gold Thunder



Tony, Venice, CA. 2010

Newton Self-Contained Group History Tree



RED ALERT

♩ = 110

AGGRESSIVE FUSION

UNISON INTRAO.

DR. *ff*

1. *sfz* 2. *sfz*

F(sus) simile (INTRO.) *sfz* 2. *sfz*

F#(sus) (BASS LEAD) (# D. X. UNISON)

(sus) (DR.)

F(sus) A → F#(sus) F(sus) A(sus) A#(sus) A(sus)

Tutti

DRUM SOLO → "BOMBASTIC" *sfz*

The musical score is written on five staves. The first staff is in bass clef with a tempo marking of 110. It features a 'UNISON' section with 'INTRAO.' markings and dynamic markings like 'ff' and 'sfz'. The second staff continues the melodic line with first and second endings. The third staff is in treble clef, showing a 'simile (INTRO.)' section with 'sfz' dynamics and a '2.' marking. The fourth staff is in bass clef, labeled 'BASS LEAD' and 'UNISON'. The fifth staff is in treble clef, showing a 'Tutti' section with various chordal textures and dynamics. The final section is a 'DRUM SOLO' labeled 'BOMBASTIC' with 'sfz' dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

© COPYRIGHT TONY NEWTON NEWSAC MUSIC. BMI 02-A
1974

Gold Thunder

RED ALERT-3

Solos

f(sus) f(sus) f(sus) f(sus)

f#(sus) A(sus) f#(sus)

D.S. AL CODA

Coda

UNISON Tutti

pp p cres... mf f ff f (+10) f (+9)

fff

Album: "BELIEVE IT" / TONY WILLIAMS LIFETIME CBS

Michael Thibault
Professional Music Copies
(213) 995-6029

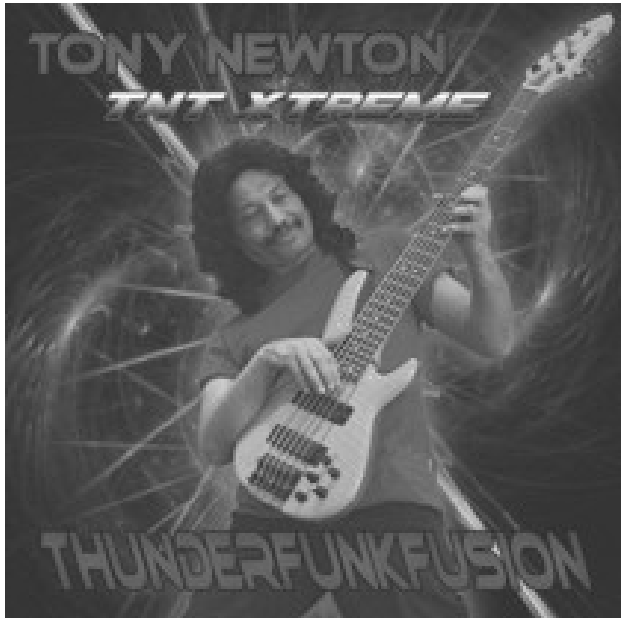
PRELUDE TOWARD THE SUMMIT

May peace prevail and hope find sail
In mighty winds of hope and light.
May harmony resound throughout God's land
Ring love's bell from heaven's hand
From the bosom of love's universal breast
Imparting inspiration towards our quest.
From within our hearts of steady transformation,
Pour forth a will of profound communication.

A golden goal of nature and humanity
A beacon of greater devotion and harmony
Seal the door of fear and hate.
Let waters of understanding truth not abate
A brother and sisterhood of peace and sharing
A world of light of truth and caring,
Lands of light, come voices of humanity
Fields of devotion, souls of a divine community
Seeds of mortal thought and vision
Progressing spirits of bold decision
United being, our universal connection
A choice of challenge, a planetary projection

Inner realms and outer worlds of epic faith
O' thanks bright guiding light, illuminate
Attunement of realization
Right conscience liberation
Toward a blessed destination
Source of manifest inspiration

Gold Thunder



2010

Can you say “**Funk and Fusion**” in the same sentence. Apparently so! Legendary multi-talented musician-composer Tony Newton describes this 14 track dynamic music presentation as: ***Motown meets Hendrix meets Miles.***

Newton is proud to introduce the creative guitar genius of “**Tommy Organ**”. Tommy covers the range of guitar from deep funky rhythms to soaring legato, energetic and passionate solos displaying his natural virtuosic gifts. Tommy O, a respected music veteran shines with the focused ability to take the music ball (pun intended) and run with it. Newton and Organ are like two, heavy music war tanks coming at you. These two display their brotherhood in music shining bright and strong.

Newton a masterful Bassist-Keybordist-Vocalist shows that he is fully in touch with his powers of musical expression, creating an astounding blend of delicate balances of deep, soulful **Funk** in combination with the high-energy power, and intensity of **jazz-rock-fusion**. Newton takes the genre to a new level of artistic creativity in contemporary music’s evolution forward.
.....**Quantum Media Music**



GROOVEMONSTER – FILM/DVD

The “**Groovemonster**” is a passionate music story about the power, history and impact of the electric bass guitar on commercial music. It is the story of a master-student relationship of one of the world’s greatest bass players of all time, **James Jamerson** and his prize student, **Tony Newton** and how he rose to legendary fame by playing on several of the most important songs in popular music history. It is based upon the life of bassist **Tony Newton** and his musical life in **Detroit with Motown Records, John Lee Hooker**, and his rise to fame through the tutelage of his master teacher, James Jamerson, primary bassist at Motown Records. The **Groovemonster** goes one step beyond “**Standing In The Shadows of Motown.**” The **Groovemonster** concept and background is taken from **Newton’s Book, “Gold Thunder.”**

APPENDIX A: 10 COMMANDMENTS OF GROOVING

1. Groove unto others as you would have them groove unto you.
2. Thou shall have no other beats but grooving before me.
3. Thou shall not, not groove
4. Thou shall love the groove over all other rhythms.
5. Thou shall lock thy mind, body and soul to the universal groove of mankind.
6. Thou shall observe everyday as a day for grooving.
7. Thou shall feel the synchronization of the groove as the cosmic pulse of joy.
8. Thou shall become one with the grove in the sound of music.
9. Thou shall not commit stumbling in the groove.
10. Thou shall have no false or fake grooves before thee.

From the book "GOLD THUNDER"

Copyright 2010 Tony Newton

APPENDIX B: Bass History Notes

- Leo Fender invented the electric Bass guitar in 1951

- Monk Montgomery was the first bass player to tour with the Fender bass guitar, with Lionel Hampton's postwar big band throughout the 1950's

- The first fretless bass guitar was made by Bill Wyman in 1961

- In 1961 James Jamerson begins playing electric bass at Motown (First release: 1962 "Strange I know" by the Marvellettes.)

- In 1975, bassist Anthony Jackson commissioned luthier Carl Thompson for a 6-string bass tuned (low to high) B, E, A, D, G, C.

- In 1976 the Fender StingRay was used by Louis Johnson of the funk band: The Brothers Johnson.

Gold Thunder

Recording Bass Players:

Marcus Miller, Victor Wooten, Randy Jackson, Steve Bailey, Mirslav Vitos, Cacho,

Larry Graham, Jeff Berlin, Stuart Hamm, Billy Sheehan, Bunny Brunnell, Jimmy Haslip, Les Claypool, Flea, Geddy Lee, Charlie Haden, Verdeen White, Anthony Jackson, Benard Edwards(Chic), John Entwistle, Charles Mingus, Oscar Pettiford, Bill Laswell, Jack Bruce, Richard Davis, Stanley Clarke, Les Claypool, Willie Dixon, John Paul Jones, Paul McCartney, Bill Wyman, Jeff Berlin, Percy Heath, Cecil McBee, John Patitucci, Sting, Brian Bromberg, Mark Egan, Abraham Laboriel, Gary Peacock, Rufus Reid, Chris Squire, Leroy Vinnegar, Buster Williams, Jaco Pastorius, William "Bootsy" Collins, Paul Jackson, Dave Holland, Bill "Buddha" Dixon, Fred Thomas(James Brown), Bernard Odum(James Brown), Charles Sherrell, Time Drummond(James Brown), Francis "Rocco" Prestia(Tower of Power), T.M. Stevens, Bobby Vega, Reggie Mc Bride, John Myung, Chris Squire, Tony Levin, Doug Wimbush

Detroit, MI.

James Jamerson, Tony Newton, Bob Babbit, Roderick (Peanut) Chandler, Greg Coles, Nathan East

Clarence Isabell, Eddie Watkins, Ralphe Armstrong, Monk Montgomery, Michael Henderson,

Gold Thunder

Billy Bass Nelson, Ron Carter, Paul Chambers, Nathan Watts, Chuck Boyd, Tim Bogart, Freeman James, Doug Watkins, Byron Miller, Steve Loria, Scott Edwards, Dave Waller, Ricky Miner

Los Angeles, CA

Wilton Felder, Tony Newton, Ray Puhlman, Carol Kaye, Joe Osborn, Jerry Scheff, Lyle Ritz, Ray Brown, Jim Hughart, Max Bennett, Chuck Dominico, Bob Glaub, Leland Sklar, Wilton Felder, David Hungate, Abe Laboriel, Neil Stubenhaus, Willie Weeks, Nathan East, "Steady" Freddie Washington, Hutch Hutchenson, Bill Pitman, Alphonso Johnson, Tom Fowler, Ron Brown, Scott Edwards,

New York, NY

Milt Hinton, Bob Cranshaw, Bobby Rodriguez, Richard Davis, Chuck Rainey, Jerry Jemmott, Will Lee, Neil Jason, Anthony Jackson, Marcus Miller, T-Bone Wolk, Tom Barney

Philadelphia, PA

Ronnie Baker, Jimmy Williams, Anthony Jackson

Chicago, Ill

Louis Satterfield, Richard Evans, Henry Davis, Cleveland Eden, Kenny Berk

Muscle Shoals, Alabama

David Hood, Tommy Cogbill, Jerry Jemmott

Gold Thunder

Nashville, Tenn.

Bob Moore, Junior Huskey, Billy Linneman, Michael Rhodes, David Hungate, Willie Weeks, Mike Chapman, Bob Wray, Emory Gordy, Roy Huskey Jr, Dave Pomeroy, Mike Brignardello, Larry Paxton, Gary Lunn, Tommy Sims

Memphis, Tenn.

Donald Duck Dunn, Tommy Cogbill, Mike Leech, Jerry Jem-mott, David Hood, Albert Lowe, Bob Wray, Bill Black

APPENDIX C: VARIOUS RECORDING CREDITS AND DISCOGRAPHY

INVICTUS ALBUM DISCOGRAPHY

Number - *Title* - **Artist** [Release Date] (Chart) Contents

7300 Series (Distributed by Capitol):

ST-7300 - **Give Me Just a Little More Time** - **Chairmen of the Board** [1970] (5-70, #133) Give Me Just A Little More Time/ Come Together/Bless You/Patches/Since The Days Of Pigtales And Fairytales/I'll Come Crawling //You've Got Me Dangling On A String/Bravo, Hooray/Didn't We/Feelin' Alright?/My Way/Tricked And Trapped

ST-7301 - **Band of Gold** - **Freda Payne** [1970] (8-70, #60) Band Of Gold/I Left Some Dreams Back There/Deeper And Deeper/Rock Me In The Cradle/Unhooked Generation/Love On Borrowed Time //Through The Memory Of My Mind/This Girl Is A Woman Now/The World Don't Owe You A Thing/Now Is The Time To Say Goodbye/Happy Heart/The Easiest Way To Fall

Gold Thunder

ST-7304 - **In Session - Chairmen of the Board** [1970] (11-70, #117) Chairmen Of The Board/Everything's Tuesday/Pay To The Piper/Twelfth Of Never/All We Need Is Understanding/Patches //It Was Almost Something/Bridge Over Troubled Water/Hanging On To A Memory/I Can't Find Myself/When Will She Tell Me She Needs Me/Children Of Today

ST-7305 - **Inside the Glass House - Glass House** [1971] Look What We've Done To Love/You Ain't Livin' Unless You're Lovin'/I Surrendered/Hey There Lonely Girl //If It Ain't Love (It Don't Matter)/Hotel/Touch Me Jesus/Heaven Is There To Guide Us/Crumbs Off The Table

ST-7306 - **The 8th Day - 8th Day** [1971] (8-71, #131) She's Not Just Another Woman/You've Got To Crawl Before You Walk/Too Many Cooks/La-De-Dah/Enny-Meeny-Miny-Mo (Three's A Crowd) //Just As Long/I Can't Fool Myself/I'm Worried/I've Come To Save You

SMAS-7307 - **Contact - Freda Payne** [1971] (6-71, #76) I'm Not Getting Any Better/Suddenly It's Yesterday/You Brought The Joy/He's In My Life/

Gold Thunder

You've Got To Love Somebody (Let It Be Me) //Prelude/The Road We Didn't Take/Odds And Ends/Cherish What Is Dear To You (While It's Near To You)/I Shall Not Be Moved/Mama's Gone

ST-7308 - ***I Shall Not Be Moved*** - **Barrino Brothers** [1971]

ST-7309 - ***Lucifer*** - **Lucifer** [1971] Pearl For A Girl/Old Mother Nature/In A Garden/Don't You (Think The Times A-Comin')/For Kids Only//Time Gonna Change Everything/Bloodshot Eyes/Have You Heard/Laugh/We Gotta Go

9800 Series (Distributed by Capitol):

ST-9801 - ***Bittersweet*** - **Chairmen of the Board** [1972] (5-72, #178) Bittersweet/Elmo James/I'm A Sign Of Changing Times/I'm On My Way To A Better Place/Men Are Getting Scarce/Saginaw County Line/So Glad You're Mine/Weary Traveler/Working On A Building Of Love

Gold Thunder

ST-9802 - ***I Am What I Am*** - **Ruth Copeland** [1972]

ST-9803 - ***Generally Speaking*** - **General Johnson** [1972] Sag-
inaw County Line/God's Gift To Man/It Was Almost
Something/Every Couples' Not A Pair/All We Need Is
Understanding/Everything's Tuesday //I Never Get Tired Of
You/My Credit Didn't Go Through/Things Are Bound To Get
Better Later On/Mary Lou Thomas

ST-9804 - ***Best of Freda Payne*** - **Freda Payne** [1972] (4-72,
#152) How Can I Live Without My Life/Bring The Boys Home/
Cherish What Is Dear To You (While It's Near To You)/He's In
My Life/Band Of Gold/Just A Woman //Now Is The Time to
Say Goodbye/The Road We Didn't Take/Deeper And
Deeper/You're The Only Bargain I've Got/Come Back/
Through the Memory Of My Mind

ST-9807 - ***Invictus' Greatest Hits*** - **Various Artists** [1972] Band
Of Gold - Freda Payne/Give Me Just A Little More Time -
Chairmen Of The Board/She's Not Just Another Woman - 8th
Day/Crumbs Off The Table - Glass House/Bring The Boys
Home - Freda Payne //Everything's Tuesday - Chairmen Of
The Board/You've Got To Crawl (Before You Walk) - 8th Day/

Gold Thunder

Patches - Chairmen Of The Board/The Music Box - Ruth Copeland/I Had It All - Barrino Brothers/Pay To The Piper - Chairmen Of The Board

ST-9808 - **Aries - Danny Wood** [1972] Everybody's Got A Song To Sing/Let Me Ride/Roller Coaster/Try On My Love For Size/It Didn't Take Long/Working On A Building Of Love //Funny How Time Slips Away/Two Can Be As Lonely As One/I've Been Loving You Too Long (To Stop Now)/Danny Boy

ST-9809 - **I Gotta Get Home - 8th Day** [1972] I Gotta Get Home (Can't Let My Baby Get Lonely)/Cheba/Good Book/Anythang//Rocks In My Head/Faith Is The Answer/Get Your Mind Straight/Heaven Is There To Guide Us

ST-9810 - **Thanks, I Needed That - Glass House** [1972] V.I.P./A House Is Not A Home/I Don't See Me In Your Eyes Anymore/Horse And Rider/The Man I'll Never Have/Thanks I Needed That/Giving Up The Ring/Don't Let it Rain On Me/Stealing Moments From Another Woman's Life/Let It Flow/Don't Go Looking For Something (You Don't Want To See)

Gold Thunder

ST-9811 - ***Livin' High Off the Goodness of Your Love*** - **Barrino Brothers** [1972] I Had It All/It Doesn't Have To Be That Way/Rain//Try It, You'll Like It/I Can't Believe You're Gone/Livin' High Off The Goodness Of Your Love/When Love Was A Child/Well Worth Waiting For Your Love

Invictus Records (Distributed by Columbia):

KZ-32493 - ***Reaching Out*** - **Freda Payne** [1973] Two Wrong's Don't Make A Right/Reaching Out/For No Reason/The Man Of My Dreams/Mother Misery's Favorite Child //We've Gotta Find A Way Back To Love/Mood For Love/Rainy Days And Mondays/If You Go Away/Right Back Where I Started From

KZ-32526 - ***The Skin I'm In*** - **Chairmen Of The Board** [1973] Everybody Party All Night/Skin I'm In/Morning Glory/Life And Death, Part 1/White Rose (Freedom Flower)/Life And Death, Part 2 //Let's Have Some Fun/Love At First Sight/Only Love Can Break A Heart/Live With Me, Love With Me/Finder's Keepers

Gold Thunder

KZ-33133 - ***I Can't Make It Alone*** - **Laura Lee** [1973] I Can't Make It Alone/Don't Leave Me Starving For Your Love/We've Come Too Far To Walk Away/Every Little Bit Hurts //Crumbs Off The Table/I Need It Just As Bad As You/(If You Want To Try Love Again) Remember Me/Mirror Of Your Soul

PZ-33134 - ***Love and Beauty*** - **Lamont Dozier** [1975] The Picture Will Never Change/Why Can't We Be Lovers/Don't Stop Playing Our Song/If You Don't Want To Be In My Life//Don't Leave Me/Don't Leave Me (Instrumental)/New Breed Kinda Woman/Enough Of Your Love/Slipping Away

PZ-34379 - ***Ain't It Good Feeling Good*** - **Eloise Laws** [1978]

RELATED COMPACT DISCS:

H-D-H (US)

HCD-3901-2 - ***Greatest Hits*** - **Chairmen of the Board** [1990] Give Me Just A Little More Time/(You've Got Me) Dangling On A String/Everything's Tuesday/Patches/Pay To The Piper/Bless You/Chairmen Of The Board/Hanging On To A Memory/

Gold Thunder

/Try On My Love For Size/Men Are Getting Scarce/
Everybody's Got A Song To Sing/Let Me Down Easy/Finders
Keepers/Bravo Hooray/Let's have Some Fun

HCD-3905-2 - **Freda Payne's Greatest Hits - Freda Payne**
[1990] Band Of Gold (S)/The Unhooked Generation (S)/
Deeper And Deeper (S)/Two Wrongs Don't Make A Right (S)/
You Brought The Joy (S)/Through The Memory Of My Mind
(S)/Bring The Boys Home (slight hiss) (S)/Cherish What Is Dear
To You (S)/I'm Not Getting Any Better (S)/The Road We Didn't
Take (S)/I Shall Not Be Moved (S)

HCD-3908-2 - **The Best of Glass House - Glass House** [1992]
Hotel (S)/If It Ain't Love It Don't Matter (S)/Look What We've
Done To Love (S)/The Man I'll Never Have (S)/You Ain't Livin'
Unless You're Lovin' (S)/Crumbs Off The Table (S)/Horse And
Rider (S)/The Fox (S)/A House Is Not A Home (S)/I Can't Be
You You Can't Be Me (S)/Hey There Lonely Girl (S)/I Surren-
dered (S)/Heaven Is There To Guide Us (S)/Touch Me Jesus
(S)/I Don't See Me In Your Eyes Anymore (S)/Thanks I Needed
That (S)/Giving Up The Ring (S)/Let It Flow (S)/Stealing Mo-
ments From Another Woman's Life (S)

Gold Thunder

HCD-3910-2 - **The Best of 8th Day - 8th Day** [1992] She's Not Just Another Woman (S)/You Gotta Crawl Before You Walk (S)/Too Many Cooks (S)/Eeny-Meeny-Miny-Mo (Three's A Crowd) (S)/The Good Book (S)/Anythang (S)/Rocks In My Head (S, crossfades into next track)/Faith Is The Answer (S, crossfades in from previous track)/Get Your Mind Straight (S, indexing error makes song start at 0:04 of track)/Heaven Is There To Guide Us (S)/I Gotta Get Home (S)/I've Come To Save You (S)/If I Could See The Light (M)

CASTLE COMMUNICATIONS (UK)

CCSCD 810 - **The Best of Chairmen of the Board - Chairmen of the Board** [1997] Give Me Just A Little More Time (S, mono from 2:08-2:22 as usual)/Everything's Tuesday (S)/Hanging On To A Memory (S)/Elmo James (S)/Bless You (S)/I'm On My Way To A Better Place (S)/Since The Days Of Pigtales (S)/Chairman Of The Board (S)/Men Are Getting Scarce (S)/Bittersweet (S)/Working On A Building Of Love (S)/Try On My Love For Size (S)/Finders Keepers (M)/Tricked & Trapped (M)/Everybody's Got To Sing A Song (S)/When Will She Tell Me She Needs Me (S)/Patches (S)/Everybody Party All Night (E)/I'll Come Crawling (S)/Pay To The Piper (S)

Gold Thunder

/You've Got Me Dangling On A String (S)

SEQUEL (UK

NEMCD-998 - **Crumbs Off The Table: The Invictus Sessions** -

Glass House [1999] Look What We've Done To Love/You Ain't
Livin' Unless You're Lovin'/I Surrendered/Hey There Lonely Girl/
If It Ain't Love (It Don't Matter)/Hotel/Touch Me Jesus/
Heaven Is There To Guide Us/Crumbs Off The Table/ V.I.P./A
House Is Not A Home/I Don't See Me In Your Eyes Anymore/
Horse And Rider/The Man I'll Never Have/Thanks I Needed
That/Giving Up The Ring/Don't Let it Rain On Me/Stealing
Moments From Another Woman's Life/Let It Flow/Don't Go
Looking For Something (You Don't Want To See)/Playing
Games/Bad Bill Of Goods/He's In My Life/I Can't Be You (You
Can't Be Me)

**Thanks to Robert Rostkowski, Mikal Williams, Mike Stewart,
Chris Williamson, and Anthony Parker.**

HOT WAX ALBUM DISCOGRAPHY

Number - Title - **Artist** [Release Date] (Chart) Contents

HA-701 - **Take Me With You** - **Honey Cone** [1970] Sunday
Morning People/Son Of A Preacher Man/Take Me With You/
Girls It Ain't Easy/

Gold Thunder

You Made Me So Very Happy/Are You Man Enough, Are
You Strong Enough?//Aquarius/Take My Love/While You're
Out Looking For Sugar/My Mind's On Leaving But My Heart
Won't Let Me Go/The Feeling's Gone

HA-702 - **Westbound Number 9 - Flaming Ember** [1970] (8-70,
#188) Spinning Wheel/Westbound #9/Mind, Body And Soul/
Shades Of Green/Going In Circles/Why Don't You Stay//
Flashbacks And Reruns/This Girl Is A Woman Now/Stop The
World And Let Me Off/Heart On (Loving You)/Where's All The
Joy/The Empty Crowded Room

HA-703 - **When Will It End - Honey Cone** [unissued]

HA-704 - **Someone's Been Sleeping In My Bed - 100 Proof
Aged in Soul** [1970] (12-70, #151) Somebody's Been
Sleeping/Love Is Sweeter (The Second Time Around)/One
Man's Leftovers (Is Another Man's Feast)/I've Come To Save
You/Ain't That Lovin' You (For More Reasons Than One)/Not
Enough Love To Satisfy//Age Ain't Nothing But A Number/
She's Not Just Another Woman/Too Many Cooks (Spoil The
Soup)/I Can't Sit and Wait /

Gold Thunder

HA-705 - **Sunshine - Flaming Ember** [1971] Livin' High, Money Low/1200 Miles From Heaven/Heart On Lovin' You/Stop The World (And Let Me Off)/Sunshine//Gotta Get Away/I'm Not My Brother's Keeper/Ding Need Dong (To Ding-A-Ling-A-Ding-Dong)/One Step Beyond/Ember Blues

HA-706 - **Sweet Replies - Honey Cone** [1971] (6-71, #137) Want Ads/You Made Me Come To You/Blessed Be Our Love/ Are You Man Enough, Are You Strong Enough?/When Will It End/The Feeling's Gone//Sunday Morning People/Deaf, Blind, Paralyzed/Take Me With You/My Mind's On Leaving, But My Heart Won't Let Me Go/We Belong Together/The Day I Found Myself

HA-707 - **Soulful Tapestry - Honey Cone** [1972] (12-71, #72) All The King's Horses (All The King's Men)/The Day I Found Myself/ Don't Count Your Chickens (Before They hatch)/How Does It Feel/Little More/One Monkey Don't Stop No Show, Parts I & II/Stick Up/V.I.P./Want Ads/Who's It Gonna Be

Gold Thunder

HA-708 - **Woman's Love Rights** - **Laura Lee** [1972] (1-72, #117)

Women's Love Rights/Wedlock Is A Padlock/I Don't Want
Nothin' Old (But Money)/(Don't Be Sorry) Be Careful If You
Can't Be Good/Love And Liberty/It's Not What You Fall For,
It's What You Stand For//Since I Fell For You/Two Lovely
Pillows/That's How Strong My Love Is/Her Picture Matches
Mine

HA-709 - **Deliciously Yours** - **100 Proof** (??)

HA-710 - **Hot Wax Greatest Hits** - **Various Artists** [1972] Want
Ads - Honey Cone/Somebody's Been Sleepin' - 100 Proof
(Aged In Soul)/Mind Body and Soul - Flaming Ember/Too
Many Cooks (Spoil The Soup) - 100 Proof (Aged In Soul)/
Women's Love Rights - Laura Lee//Westbound #9 - Flaming
Ember/Stick Up - Honey Cone/90 Day Freeze (On Her Love) -
100 Proof (Aged In Soul)/Frightened Girl - Silent Majority/I'm
Not My Brother's Keeper - Flaming Ember

HA-711 - **The Politicians featuring McKinley Jackson** - **Politi-
cians** [1972] Psycha-Soula- Funkadelic/The World We Live
In/Church/Free Your Mind/Everything Good Is Bad//A Song
For You/Speak On It/Funky Toes/Politicians Theme/Close
Your Big Mouth

Gold Thunder

HA-712 - **100 Proof - 100 Proof** [1972] Everything Good Is Bad/
Since You Been Gone/Nothing Sweeter Than Love/Ghetto
Girl//Words/I Don't Care If I Never Get Over You/Don't
Scratch Where It Don't Itch/Don't You Wake Me/Never My
Love

HA-713 - **Love, Peace and Soul - Honey Cone** [1972] (9-72,
#189) O-O-O Baby, Baby/Stay In My Corner/Who's Lovin'
You/A Woman's Prayer//Sittin' On A Time Bomb (Waitin' On
The Hurt To Come)/Innocent Til Proven Guilty/I Lost My
Rainbow/Ace In The Hole/Woman Can't Live By Bread
Alone/Don't Send Me An Invitation

HA-714 - **Two Sides of Laura Lee - Laura Lee** [1972] At Last/
Crumbs Off The Table/Every Little Bit Hurts/Empty Bed Blues/
Guess Who I Saw Today//If You Can Beat Me Rocking/
Workin' And Lovin' Together/Rip Off/When A Man Loves A
Woman/If I'm Good Enough To Love (I'm Good Enough To
Marry)/You've Got To Save Me

Gold Thunder

HA-715 - **Best of Laura Lee - Laura Lee** [1972] Crumbs Off The Table/Love And Liberty/Woman's Love Rights/If You Can Beat Me Rockin' (You Can Have My Chair)/Rip Off//Since I Fell For You/At Last My Love Has Come Along/Guess Who I Saw Today

RELATED COMPACT DISCS:

H-D-H (US)

HCD-3902-3 - **Honey Cone's Greatest Hits - Honey Cone** [1990] Want Ads (S)/Stick Up (S)/One Monkey Don't Stop No Show (S)/The Day I Found Myself (S)/Take Me With You (S)/Woman Can't Live By Bread Alone (S)/When Will It End (S)/While You're Out Looking For Sugar (S)/Girls It Ain't Easy (S)/Sitting On A Time Bomb (S)/Innocent Until Proven Guilty (S)/Ace In The Hole (S)/The Truth Will Come Out (S)/If I Can't Fly (S)

HCD-3903-2 - **Laura Lee's Greatest Hits - Laura Lee** [1990] Rip Off (S)/Women's Love Rights (S)/Love And Liberty (S)/Her Picture Matches Mine (S)/Two Lonely Pillows (S)/You've Got To Save Me (S)/I Can't Hold On Much Longer (S)/Crumbs

Gold Thunder

Off The Table (S)/Since I Fell For You (S)/Wedlock Is A Padlock (S)/I'll Catch You When You Fall (S)/If You Can Beat Me Rockin' (You Can Have My Chair) (S)/If I'm Good Enough To Love (M)

HCD-3904-2 - **Greatest Hits - 100 Proof (Aged in Soul)** [1990]
Somebody's Been Sleeping In My Bed (S)/One Man's Leftovers (Is Another Man's Feast) (S)/90 Day Freeze (M)/
Everything Good Is Bad (S)/Not Enough Love To Satisfy (S)/
Nothing Sweeter Than Love (S)/Too Many Cooks (Spoil The Soup) (S)/Driveway (M)/Love Is Sweeter (S)/Since You've
Been Gone (S)/Don't Scratch Where It Don't Itch (S)/I'd
Rather Fight Than Switch (M)

HCD-3906-2 - **The Best of the Flaming Ember - Flaming Ember**
[1992] Mind Body And Soul (S)/Heart On Loving You (S)/Don't
You Wanna Wanna (S)/Stop The World And Let Me Off (S)/
Westbound #9 (E)/Why Don't You Stay (E)/Sunshine (S)/
Robot In A Robot's World (M)/1200 Miles (S)/I'm Not My Brother's
Keeper (S, long version)/Shades Of Green (S)/Deserted
Village (S)/Ding Need Dong (To Ding-A-Ling-A-Ding-Dong)
(S)

**APPENDIX D: TONY NEWTON PARTIAL BASS
DISCOGRAPHY**

- * **MYSTICISM AND ROMANCE** - Tony Newton Solo - NCI
- * **LET'S BE GENEROUS** - Khun, Nauseef, Newton, Tzchadic - CMP
- * **G-FORCE** - Gary Moore and G-Force - Jet/CBS
- * **BELIEVE IT** - Tony Williams Lifetime - A.Holdsworth, T.Newton. A.Pasqua. CBS
- * **SUNSHOWER** - Joachim Khun - CMP
- * **DON'T STOP ME NOW** - Joachim Khun - Warner
- * **AN OFFICER AND A GENTLEMAN** - Soundtrack, Paramount
- * **BREATHLESS** - Soundtrack - Warner
- * **YOU** - Aretha Franklin - Atlantic
- * **KING OF ROCK AND ROLL** - Little Richard - Warner
- * **SMOKEY ROBINSON and the MIRACLE LIVE** - Motown
- * **MOTOWN REVIEW LIVE IN PARIS** - Motown
- * **CONTACT** - Freda Payne - Invictus
- * **I FEEL A SONG** - Gladys Knight and the Pips - Buddha
- * **MORE THAN HAPPY** - Stevie Wonder - Motown

Gold Thunder

- * **WHAT YOU SEE IS WHAT YOU GET** - Dramatics - Stax
- * **JUST BEING MYSELF** - Dionne Warrick - Warner
- * **HUGH MASEKELA** - Hugh Masekela - Island
- * **BABY LOVE** - Diana Ross & Supremes - Motown
- * **WHERE DID OUR LOVE GO** - Diana Ross & Supremes -
Motown
- * **STOP IN THE NAME OF LOVE** - Diana Ross & Supremes
- Motown
- * **NOWHERE TO RUN** - Martha and the Vandellas - Motown
- * **HOLD ON** - Thelma Houston - 20th Century
- * **STRATOSONIC NUANCES** - Blue Mitchell - RCA
- * **ALL THE SAD YOUNG MEN** - CBS Film Soundtr

APPENDIX E: Various “RELEASED” Song, Instrumental, Orchestral, and Solo composition catalog.

SUMMIT SYMPHONY – Released 2001

[1] Hope [2] Communion [3] Confrontation [4] Communication [5] Evolution [6] Illumination [7] Affirmation

ORACLE – Solo Piano – Released 1995 -2008

[1] Passion [2] Phrophecy [3] Ascension [4] Romance [5] Communication [6] Celebration [8] Transmutation [9] Desire [10] Invocation [11] Seduction [12] Fertility [13] Attainment

8TH DAY – Released 1970

[1] Anythang [2] Get Your Mind Straight

ROBBY KRIEGER – CINEMATIX – Released 2000

[1] Snake Oil [2] Red Alert

LET’S BE GENEROUS – Released 1991

[1] Snake Oil [2] Kissing the Feet

GARY MOORE – Released 1997

[1] Dancin [2] You Kissed Me Sweetly

GARY MOORE – Released 1987

[1] Dancin [2] You Kissed Me Sweetly

G-FORCE with GARY MOORE – Released 1980

[1] Dancin [2] You Kissed Me Sweetly (S) I Trust Your Loving

NOVAPHONIA TN SOLO KEYBOARDS – Released 1986

[1] Breakthrough [2] Oddesy [3] Lento [4] Astro [5] Star Romance [6] Novatron

Gold Thunder

MYSTICISM AND ROMANCE – TN SOLO – Released 1978
[1] Supernatural Rebirth [2] Les Girls [3] Mystic Pipers [4] BC
Chant [5] Groundshaker [6] Spread A Little Goodness
[7] The Devil Walks Among Us

BELIEVE IT – TONY WILLIAMS LIFETIME CD – Released 1976 –
2004
[1] Snake Oil [2] Red Alert [3] Celebration

MILLION DOLLAR LEGS – TONY WILLIAMS LIFETIME CD – Re-
leased 1977 – 2005
[1] You Did It To Me Baby [2] Joyfilled Summer [3] Inspirations
of Love

LEAVIN HERE – NORTHSTAR – Released 1972-2010
[1] Burn Girl [2] Music

THELMA HUSTON – Released 1986
(S) [1] Time For Love

THELMA HUSTON – Released 1987
(S) [1] Hold On

NEWTON'S LAW TRIO – Released 1994
[1] State of Mind [2] Shining Light [3] Stomp and Shout

TN SOLO KEYBOARDS - Released 1987
(S) [1] Everyday Magic (S) [2] Love Connection (S) Space
Race

NOVASTREAMS – TONY NEWTON SOLO KEYBOARDS – Re-
leased 1988
[1] Novature [2] Star Romance [3] Loves Caress [4] Fantasy
[5] Heavens Hope [6] New Horizons [7] Evolution
[8] Space Cathedral

Gold Thunder

RETURN TO LOVE – TONY NEWTON SOLO KEYBOARDS – Released 1990

[1] Tenderheart [2] Sunset Festival [3] Cosmic Bangle [4] Aspiration [5] Miracles of Hope [6] Enchanted Island

NEWTON'S LAW QUARTET – Recorded 1980

[1] New Empire [2] Standing on the Edge [3] Standing on the Edge [4] Turned on to Love [5] Shining Light [6] Loves Fire [7] Tightrope [8] I Need Your Loving [9] Everybody Likes To Rock [10] Love and Money

CIRCLE OF LOVE – TONY NEWTON SOLO – Released 1998

[1] Circle of Love [2] Glide [3] Western Comfort [4] Love Festival [5] Cosmic Winds [6] Karmavishnu [7] Win Your Love [8] Crystal Island [9] Sleeping Beauties [10] Ascension [11] Mystic Traveler

THUNDERFUNKFUSION – TONY NEWTON SOLO – Released 2010

[1] Beach Baby Boogie [2] Freedom To Funk [3] Love And Money [4] Beautiful People [5] Everybody Get Funky [6] One People One Planet [7] Snake Oil [8] It's Getting Funky In Here [9] Sun Love [10] Red Alert [11] Something About Love

SHAKESPHERE SONNETS – NOVAPHONIC – Recorded – 1984

[1] Devouring Time [2] Let Me Not [3] Shall I Compare Thee [4] Win I Consider [5] In Faith [6] Oh Me [7] Some Glory in Their Birth [8] How Like a Winter [9] Like As the Waves [10] Sin of Self Love

AGAMEMNON THE MUSICAL – Recorded – 1994

[1] Love and Honor [2] Clytemnestra Theme [3] Miracles of Hope [4] Cry For Victory [5] Praise To The Gods [6] Just Like A Woman [7] Double Damage [8] Heavens Fury [9] House of Secrets [10] The Deed Is Done [11] Sweet Revenge

Gold Thunder

XMAS SONGS

[1] The Light of Love – 2009 [2] Spirit of Xmas – 1980 [3] Xmas with my Baby – 2009 [4] Xmas Time Again

MEDITATIVE

[1] Novabeam – 2006 [2] Oceanic Breezes w/ Charles Green – 2007 [3] Novalight - 2008

WORSHIP SONGS

[1] One Are We -1998 [2] Keep Those Candles Burning – 1998 [3] Light Your Path – 1995 [4] Waiting for Jesus – 1995 [5] Melo-Chant – 2005 [6] Vessels of Love – 2007 [7] Listen to the Call of Spirit – 2007 [8] I am One with Divinity – 2005 [9] I am Beautiful – 2005 [10] Love, Health and Prosperity – 2005 [11] Guide By The Light – 1990 [12] The Light of Heaven – 2009 [13] God Restores Me – 2008 [14] State of Mind – 2006 [15] Peace, Poise and Power – 2007 [16] I feel the Joy – 2007 [17] I Feel the Joy – 2007 [18] Love to the World – 2007 [19] My House of Love – 2008 [20] Hotline to Heaven – 2010 [21] Let Go and Let God – 2010 [22] Trust Jesus – 1983 [23] Celestial Starlight – 2006

APPENDIX F: TONY NEWTON TIMELINE

2010 – Groovemaster loop and sample library release at NAMM Los Angeles

- “Boom Boom” single release from Thunderfunk fusion album.

- “Articles of Light” book release, myebook.com

- Release of “Thunderfunkfusion” album

2009 – Debut and performance of Novaphonic composition “Star Romance” with the

Southwest Michigan Symphony Orchestra

- Video shoot of Thunderfunkfusion “Live Concert”

- BBC Television interview, Motown Invasion

2008 – Expert Village piano and bass lesson series

- “Groovemaster” first-cut release on Google video

- Oslo Norway Muddy Waters Solo Tour

2007 - Started recording of “Thunderfunkfusion” album at Clearlake Audio

Gold Thunder

- Newton, Moffet, Organ
- Creation of "MOOD-TONES"

2006 – Oceanic Breezes Meditation Album

2005 – Release of "Maiden Voyage" enhanced CD

- Publishing release of "The Magic and Joy of Creativity" book

- Started touring worldwide with "FUNK BROS. w/ Jack Ashford – Joe Hunter

- Solo Piano Concert at CSL

2004 – Thornwood Funk CD – "Just a Little Sly" – Bassist/Composer/Producer

- Start Music Director position at Center for Spiritual Living

- First Recording of "Mars Eclipse"

- White Dove Orchestra Concert at CSL

- Hip-Bop project first recordings combining hip-hop and fusion

(Sunset Crusin- Hollywood Bop)

- Established W.A.R.M (World Academy of Recording Musicians)
Hall of Fame musician awards

Gold Thunder

2003 - WORLD FUSION ORCHESTRA – Recording of Mars Eclipse, Hollywood Bop and

- Sunset Cruisin – producer/composer/bass/
keyboard
- Solo Piano Tour
- FILM BACKGROUND SOUNDTRACKS CD – 70 Tracks
- NEWTON'S MULTI-MONITOR EASY-GUIDE E-BOOK
- G-BOTS Personal Assistants Software CD

2002 - TONY NEWTON'S ORIGINAL MOTOWN N' SOUL RE-
VIEW LIVE TOURING SHOW

- CINEMATIX CD - Robbie Krieger, guitarist(DOORS)
– producer/songwriter/bass/keyboards, SONGS
(Snake Oil, Red Alert)
- SUGI OTIS (Blues Artist)
- ROY GAINES (Blues Artist)
- MIKE THIBAUT (Guitarist) – I'll Be Home For Christmas
CD – producer/arranger/
composer/bass/keyboardist, SONG (Spirit of Xmas)

2001 - THE SUMMIT SYMPHONY CD – producer/ composer

Gold Thunder

- THE TELEPHONE STAGE PLAY - Music Director and Soundtrack

- 3D-WEOB (Web Environment Object Builder)3D Webpage Template Software CD

- FREEDOM'S REVENGE – Game CD-ROM

2000 - GALACTICA DSI – Desktop Sound Interface CD-ROM

- ZOOMCAST – PC-TV Entertainment-Internet Communications Systems

1999 - CIRCLE OF LOVE – Music CD/CD-ROM - producer/composer

- ARTICLES OF LIGHT – Book, Lectures & Workshops

1998 - CRYSTAL VISIONS – Game CD-ROM

1997 - LET'S BE GENEROUS CMP Jazz Fusion CD – Germany - producer/composer

- MAGIC AND JOY OF CREATIVITY – Book and Workbook, Lectures & Workshops

1996 - MUSIC COMPOSITION ARTISTRY AND SCIENCE – Book

- MASTER MYSTIC – Game CD-ROM

1995 - AGAMEMNON – THE ROCK OPERA/MUSICAL- producer/composer

Gold Thunder

- 1994** - MUSIC TRACKS/CLIPS LIBRARY – 5 CD-ROM SET
- 1993** - NEWTON'S LAW POWER ROCK TRIO -
producer/composer
- 1992** - THE SUMMIT DIGITAL SYMPHONY IN 7 MOVE
MENTS, Composed in Australia
- ORACLE, SOLO PIANO CD
- 1989** - NEWTON'S LAW BLACK ROCK QUARTET – Interscope
Recording Artists producer/composer
- 1988** - THELMA HUSTON – music director – concert tours -
SONG - dance production/writer, producer (Hold On)
- NOVASTREAMS – NOVAPHONIC MUSIC Cassette –
Solo Electronic Keyboards - producer/composer
- 1986** - NOVAPHONIA – NOVAPHONIC MUSIC Cassette – Solo
Electronic Keyboards- producer/ composer
- 1984-85** - OFFICER AND A GENTLEMEN – Paramount Movie
Soundtrack – Bass
- BREATHLESS – Paramount Movie Soundtrack
– Bass
- 1983** - NOVAPHONIC MUSIC HARMONY SYSTEM
(Quintal-Quartal)– Research and discovery – 7

Gold Thunder

1983 - NOVAPHONIC MUSIC HARMONY SYSTEM
(Quintal-Quartal)– Research and
discovery – 7 Volume Book Series.

1982-84 – LOS ANGELES CITY COLLEGE, MT. ST. MARY'S
COLLEGE

1980 - G-FORCE – Gary Moore Hard Rock LP, producer/
songwriter/bass/keyboards

- SONGS (You Kissed Me Sweetly, Dancin', I Trust Your
Lovin')

1979 - JOACHIM KHUN – German Jazz Pianist LP,
songwriter/bass

- SONG (Ground Shaker) Funk-Rock Fusion

- MYSTICISM AND ROMANCE – TONY NEWTON SOLO LP
– Funk-Rock Fusion

1976-78 - TONY WILLIAMS LIFETIME - BELIEVE IT LP/CD –
producer/composer/bass

- SONGS (Snake Oil, Red Alert) Columbia Records

- TONY WILLIAMS LIFETIME - MILLION DOLLAR LEGS –
composer/bass

- SONGS (Inspirations of Love, Joy Filled Summer, You
Did It To Me Baby)

Gold Thunder

1975 - ARETHA FRANKLIN – MR. DJ LP - Bass

- CARNEGIE HALL CONCERT

LITTLE RICHARD – King of Rock and Roll LP – Bass

MAMAS AND PAPAS – People Like Us LP – Bass

HUGH MASEKALA – Latest Album – Bass

MICHAEL JACKSON & THE JACKSON 5 - Bass

– SONGS (ABC, I'll Be There, Never can Say Goodbye)

1973-75 - DELIVERANCE – R & B Rock Group – producer/
composer/leader/bass

1970-73 - 8th DAY – 8th Day LP – leader/producer/
composer/bass

- SONG – Gold Recording (She's Not Just Another
Woman)

- YOU GOT TO CRAWL LP – leader/producer/
composer/bass

- INVICTUS/HOTWAX RECORDS – HOLLAND-DOZIER-
HOLLAND-HDH PRODUCTIONS

Staff Bassist – Want Ads #1, Honey Cone, Freda
Payne, 100 Proof and others

1964-70 - MOTOWN RECORDS – Staff/Touring Bassist/MD

Gold Thunder

for SMOKEY ROBINSON & THE MIRACLES, MARTHA & THE VANDELLAS, SPINNERS,

- Staff/Touring Bassist for DIANA ROSS & THE SUPREMES, TEMPTATIONS, MARVIN GAYE, STEVIE WONDER, FOUR TOPS, and others.

- MOTOWN REVIEW TOUR – LONDON, PARIS – Tour Bassist

1960-63 - JOHN LEE HOOKER – BLUES ARTIST – saxophones/bass

- T – BONE WALKER – BLUES ARTIST – bass

- LITTLE WALTER – BLUES ARTIST – bass

APPENDIX G: MOTOWN FAMILY FUNK MUSICIANS

1962 National Motown Review with “Funk Bros” Rhythm Section

Benny Benjamin (Drums), Marvin Tarplin (Guitar), Cornelius Grant (Guitar), Teddy Harris (Keyboards), Joe Hunter (Keyboards), James Jamerson (Bass)

1965 England, France Motown Review Tour, with “Funk Bros” Rhythm Section

Earl Van Dyke (Organ-Music Director), Uriel Jones (Drums), Eli Fontaine (Alto Sax), Robert White (Guitar), Jack Ashford (Percussion), Tony Newton (Bass)

1962-1972 Detroit Rhythm Section including the “Funk Bros”

Benny Benjamin (Drums), Richard “Pistol” Allen (Drums), Uriel Jones (Drums), Earl Van Dyke (Piano-Organ), Joe Hunter (Piano-Organ), Johnny Griffith (Piano), Robert White (Guitar), Eddie Willis (Guitar), Joe Messina (Guitar), Dennis Coffey (Guitar), Melvin “waha-wah” Regan (Guitar), Jack Ashford (Percussion), Eddie “Bongo” Brown (Conga-

Gold Thunder

Bongos), James Jamerson (Bass), Tony Newton (Bass), Clarence Isabel (Bass), Bob Babbitt (Bass)

Temptations

Cornelius Grant (Guitar-Music Director,) Bill Upchurch (Bass), Norman Roberts (Drums), Quentin Denard (Drums)

Smokey & Miracles

Tony Newton (Bass-Music Director), James Jamerson (Bass), Marvin Tarplin (Guitar), Melvin Davis (Drums), Jerome "Jerry Paul" Podjaski (Conga), Don "Spike" Whitehead (Drums)

Supremes

Marvin Marshall (Guitar-Music Director), Bob Cousar (Drums), Jimmy Garret (Bass), Napoleon "Snaps" Allen (Guitar), Bobby Jenkins (Percussion), Curtis Curt (Drums), Joe Harris (Bass)

Marvin Gaye

Mc Kinley Jackson (Music Director),

Gold Thunder

Four Tops

Bill White (Bass), Eddie Willis (Guitar), George Roundtree (Keys), Benjamin Corbit (Drums)

David Ruffin

Marvin Marshall (Guitar), Dave Waller (Bass), Larry "Fatback" Tolbert (Drums)

Marvelettes

Marvin Tarplin (Guitar)

Martha and the Vandellas

Melvin (wha-wha Watson) Regan (Guitar), David T. Walker (Guitar), Lymon Woodard (Keys), Jimmy Mays (Drums) Melvin Davis (Drums)

Stevie Wonder

Michael Henderson (Bass), Nate Watts (Bass) Hamilton Bohannon (Drums), Al Thomson (Drums), Ray Parker (Guitar), Ollie Brown (Drums), Marlo Henderson (Guitar)

Gold Thunder

Gladys Knight and the Pips

Al Thompson (Drums), Stanley Parker (Guitar),

Thelma Houston

Tony Newton (Music Director-Arranger, Keyboards, Bass), Bill Pitman(Bass)

Arrangers/Bandleaders

Maurice King, Paul Riser, Mc Kinley Jackson, Dave Van De Pite, Gil Askey, Choker Campbell, Beans Bowles, Joe Hunter, Earl Van Dyke, Tony Camilla, Henry "Hank" Cosby, Sylvester Rivers, Marvin Marshall, James Carmichael, Arthur Wright, Wade Marcus, Jerry Long, Johnny Allen, Ernie Wilkins, H.B. Barnum, Willie Shorter, Slide Hampton

1969-1975 H-D-H (Holland-Dozier-Holland), Invictus/Hotwax Records – Detroit, MI.

Artists: Freda Payne, Honey Cone, 100 Proof, General Johnson, Glass House, 8th Day, Laura Lee, Greg Perry, Chairmen of the Board,

Zacary Slater (Drums) Tiki (Drums), Tony Newton (Bass), Bob Babbit (Bass), Roderick "Peanut" Chandler (Bass), Chuck

Gold Thunder

Boyd (Bass), Ray Parker Jr. (Guitar), Eddie Willis (Guitar), Sylvester Rivers (Piano), Eddie "Bongo" Brown (Percussion), McKinley Jackson (Arranger)

1965-1975 Motown - Los Angeles

Tony Newton (Bass), Wilton Felder (Bass), Ron Brown (Bass), Scott Edwards (Bass), (Nathan Watts (Bass), Ray Parker Jr. (Guitar), Don Peak (Guitar), Earl Palmer (Drums), Ollie Brown (Drums), James Gadsen (Drums), Bobbye Hall (Percussion), Ed Green (Drums), Paul Humphreys (Drums), Gene Page (Arranger), Sylvester Rivers (Piano-Arranger-Conductor), David T. Walker, Joe Sample (Keyboard), Clarence McDonald (Piano), Bill Pitman (Bass), King Errison (Percussion), Emil Richards (Percussion), Carol Kaye (Bass), Tommie Tedesco (Guitar), Weldon Dean. Parks (Guitar)

APPENDIX H: From "Articles of Light" by Antonio Newton

ARTICLE XVIII

THE LIGHT OF WISDOM AMULET (*Instructions*)

1. Quite the mind and attune to the Christ-Light within.
2. Ask question mentally
3. Close your eyes and Select 3-7 numbers from the amulet by pointing your finger at the amulet.
4. Refer to the amulet answers by number.
5. Give thanks for the guidance received from the Christ-Light.



ARTICLE XIX

THE LIGHT OF WISDOM AMULET ANSWERS

1. Love is the light of the world. Attune more to this vibration within and around you.
2. Align your perception to the flow of Earth's natural energies.
3. Pain is the great catalyst for growth.
4. Attune and ascend into your divinity and receive the light.
5. This a time of great transformation and growth. Keep your heart open.
6. Awaken to your true potential and joyously express that creativity.
7. Daily meditation is needed for full mental capacity.
8. The time is optimal for your thoughts and actions.
9. Be patient, the optimal time is near.
10. Become more aware of your life lessons to purify and shorten your life cycles.
11. Life is a celebration of joy and love. Attune to this nourishing vibration.
12. You have been surrounded by negative thought over

Gold Thunder

many life cycles. It is time for Spiritual cleansing and rejuvenation

13. Align your energies with that of Archangel Michael and receive your protection and guidance.

14. Your inner beliefs need to be re-aligned and replenished with nurturing and evolutionary ones.

15. The powers of manifestation are flowing strong within your energy field at this time.

16. Using unconditional love will aid others and yourself greatly.

17. Now is a time for releasing emotional traumas, attachments and rigidity in your life to open for a new reality.

18. Awake and arise to the great light within and break the shackles of confusion and untruth.

20. Do not become a slave to the senses, but a host to God.

21. Seek the inner inspirational rhythms of the beat of nature and song of souls.

22. Suffering and ignorance can be conquered through the light of truth and knowledge.

23. Sow the seeds of love, beauty, unity and balance within your neighbor's heart and watch the flowers of love bloom around you one hundred-fold.

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24. The universal law and cycle of love requires equal interchange between opposing conditions in all levels of human relations.

25. To know God, to be at one requires patience and diligence, but the rewards are great, for your life will shine the brightest of light, the serenity of peace, the comfort and joy of understanding, and your works will be filled with success and prosperity, for the Divine God and Christ-Light that lives within will permeate all that you touch.

26. Do not fill simplicity with complexity. Truth is clear, simple and effective.

27. The Christ-Light burns bright and strong within you and you are on the right path of your potential and success.

28. Illusion looms in your field. Seek the light of illumination and wisdom.

APPENDIX I

APPENDIX I: Important links

Press Release and Music Soundclips

[www.novastarinteractive.com/tntx/
TonyNewton_TNTX.htm](http://www.novastarinteractive.com/tntx/TonyNewton_TNTX.htm)

The "Groovemaster" Film (first-cut)

[video.google.com/videoplay?docid=-
2701179350484221947](https://video.google.com/videoplay?docid=-2701179350484221947)

Personal Website Portal

www.TonyNewtonMusic.com

Photo Gallery

[www.novastarinteractive.com/
TonyNewton_Photos.htm](http://www.novastarinteractive.com/TonyNewton_Photos.htm)

YouTube Concert Excerpts

www.youtube.com/watch?v=7Aq71oBmm48

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BLOGTV

www.blogtv.com/people/tonynewton

BOOM BOOM SQUEEZE PAGE

[www.NovastarInteractive.com/
Quantum_Media_Music/Tony_Newton_TFF.htm](http://www.NovastarInteractive.com/Quantum_Media_Music/Tony_Newton_TFF.htm)

YOUTUBE THUNDERFUNKFUSION

www.youtube.com/watch?v=7Aq71oBmm48

YOUTUBE ORCHESTRAL FUSION

www.youtube.com/watch?v=Mr-Lj-Tvb_Y

GROOVEMASTER FILM

[video.google.com/videoplay?docid=-
2701179350484221947](http://video.google.com/videoplay?docid=-2701179350484221947)

[video.google.com/videoplay?docid=-
2701179350484221947&ei=9NIFTPm1LILyqAO_2sj8Dw&
q=groovemaster+tony+newton#](http://video.google.com/videoplay?docid=-2701179350484221947&ei=9NIFTPm1LILyqAO_2sj8Dw&q=groovemaster+tony+newton#)

PERSONAL WEBSITE

www.TonyNewtonMusic.com

Star Romance

www.youtube.com/watch?v=fA-Erfm2_Qk

SOUNDCLIPS

[www.novastarinteractive.com/tntx/
TonyNewton_TNTX.htm](http://www.novastarinteractive.com/tntx/TonyNewton_TNTX.htm)

SOUNDTRACK REFERENCES

[www.novastarinteractive.com/TonyNewtonMusic/
media_TonyNewton.htm](http://www.novastarinteractive.com/TonyNewtonMusic/media_TonyNewton.htm)

MyEBOOK ARTICLES OF LIGHT

[www.myebook.com/
index.php?option=ebook&id=25010](http://www.myebook.com/index.php?option=ebook&id=25010)

MUSIC XRAY LISTENING LINK

present.musicxray.com/xrays/13434/public

MUSICDISH

mi2n.com/press.php3?press_nb=127670

FANBRIDGE BOOM BOOM DOWNLOAD

fburls.com/44-2xWPf7uw

PIANO-KEYBOARD WORKS

[www.novastarinteractive.com/TonyNewtonMusic/
media_TonyNewton.htm](http://www.novastarinteractive.com/TonyNewtonMusic/media_TonyNewton.htm)

FANBRIDGE TN FAN SIGNUP

tonynewtontntx.fanbridge.com

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NEWTON ORCHESTRAL FUSION CONCERT PR

[www.novastarinteractive.com/QMM/
TNewtonOrchestralFusionPR.pdf](http://www.novastarinteractive.com/QMM/TNewtonOrchestralFusionPR.pdf)

NEWTON THUNDERFUNKFUSION CONCERT PR

[www.novastarinteractive.com/QMM/
TNewtonThunderfunkfusionConcertPR.pdf](http://www.novastarinteractive.com/QMM/TNewtonThunderfunkfusionConcertPR.pdf)

NEWTON CD-BOOK-FILM PR

[www.novastarinteractive.com/QMM/TNewton-
3Projects.pdf](http://www.novastarinteractive.com/QMM/TNewton-3Projects.pdf)

JUKEBOXALIVE PLAYER LINKS

[www.jukeboxalive.com/
audio_play_offsite.php?mid=2688307&skin=2688465](http://www.jukeboxalive.com/audio_play_offsite.php?mid=2688307&skin=2688465)

JUKEBOXALIVE TN WEBPAGE PROFILE

www.jukeboxalive.com/tonynewton

WIX WEBSITE

www.wix.com/tonynewton777/tff-1

MARS ECLIPSE YOUTUBE

PT-1

www.youtube.com/watch?v=Swl28VKYqVs

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PT-2

www.youtube.com/watch?v=yMhaSGMXghA

BRINKED TN RINGTONES

www.brinked.com/tonynewton

Quantum Media Music

THUNDERFUNKFUSION EGRAM

[www.novastarinteractive.com/
Thunderfunkfusion_EGram.html](http://www.novastarinteractive.com/Thunderfunkfusion_EGram.html)

"MARS ECLIPSE 3D Video", and other bonuses from Quantum Media Music.

[www.novastarinteractive.com/
Thunderfunkfusion_EGram.html](http://www.novastarinteractive.com/Thunderfunkfusion_EGram.html)

FACEBOOK

[www.facebook.com/
profile.php?id=100000158062666](http://www.facebook.com/profile.php?id=100000158062666)

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QMM

[www.novastarinteractive.com/
Quantum Media Music/QM Tony Newton.htm](http://www.novastarinteractive.com/Quantum_Media_Music/QM_Tony_Newton.htm)

KUNAKI

[www.kunaki.com/accounting/
ShowproductDetail.asp?PID=PX00266U3T](http://www.kunaki.com/accounting/ShowproductDetail.asp?PID=PX00266U3T)

MUSICDISH TV

tv.musicdish.net/index.php3#submit

Scroll on screen to video #43(Tony Newton TNTX-treme)

THUNDERFUNKFUSION VIDEO SQUEEZE

[www.novastarinteractive.com/
Quantum_Media_Music/thunderfunkfusion.htm](http://www.novastarinteractive.com/Quantum_Media_Music/thunderfunkfusion.htm)

Lookout-World-Tony-Newtons-Thunderfunkfusion-Is-Exploding-Everywhere!

[top40-charts.com/news/Rock/Lookout-World-Tony-
Newtons-Thunderfunkfusion-Is-Exploding-Everywhere!/
58320.html](http://top40-charts.com/news/Rock/Lookout-World-Tony-Newtons-Thunderfunkfusion-Is-Exploding-Everywhere!/58320.html)

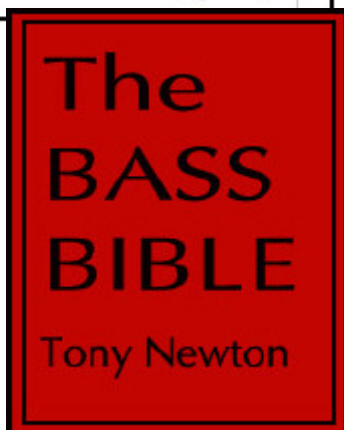
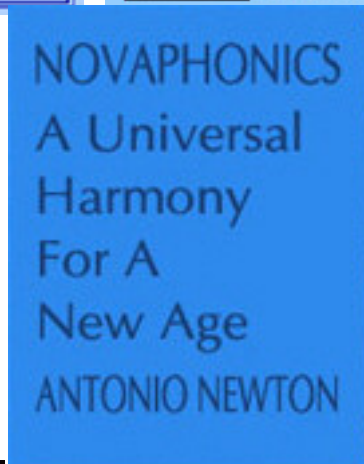
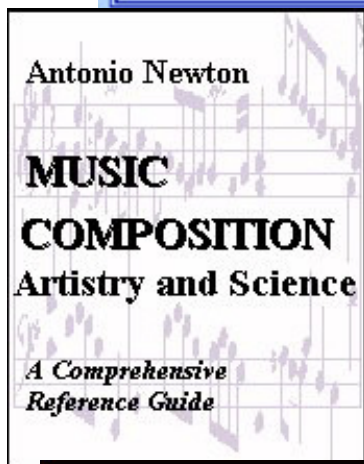
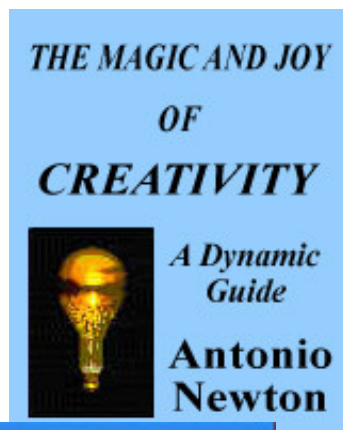
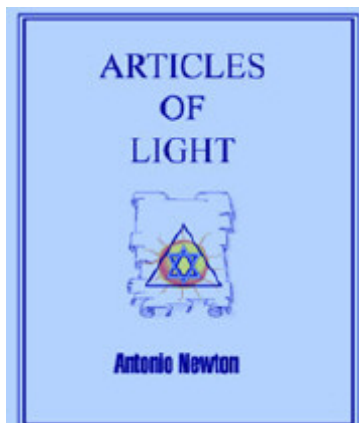
ADDITIONAL FAN BASE LINKS

- www.discogs.com/artist/Tony+Newton
- www.discogs.com/Variou-Hitsville-USA-The-Motown-Singles-Collection-Volume-One-1959-1971/master/168665
- jazztimes.com/articles/25455-allan-holdsworth-once-upon-a-lifetime
- thecoast-nj.podomatic.com/
- www.allmusicguide.com/cg/amg.dll?p=amg&sql=11:hifixq8gldae~T3
- www.allmusicguide.com/cg/amg.dll?p=amg&sql=11:hifixq8gldae~T4
- shopping.yahoo.com/p:Tony%20Newton:1927166242:page=discography:b=11?sort=popular
- search.yahoo.com/search?ej=UTF-8&rd=r2&fr=yfp-t-701-s&p=tony+newton+discography&rs=1&fr2=rs-bot-tom
- www.allmusic.com/cg/amg.dll?p=amg&sql=11:dpftxqw0ld6e
- www.answers.com/topic/anthony-williams-comics
- music.calarts.edu/~snakes/magnific/generous/letsbegenerous.html
- www.bsnpubs.com/detroit/invictus.html
- www.jazzdisco.org/atlantic-records/discography-1978/
- www.rollingstone.com/artists/themamasthepapas/albums/album/204831/review/5943115/people_like_us
- www.bassplayer.com/article/essential-bass-recordings/jun-97/4570
- outbreakin.hp.infoseek.co.jp/tonywilliams.htm
- music.barnesandnoble.com/Artist/Tony-Newton/c/155023
- www.alvasshowroom.com/view_videos.php?id=17
- www.soulwalking.co.uk/8th%20Day.html
- www.whitedoveorchestra.com/
- www.jazz.com/music/2008/4/10/tony-williams-lifetime-red-alert

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- www.progarchives.com/album.asp?id=15708
- www.nme.com/video/id/oMbNaQDUYy0/search/Tony%20Williams%20Lifetime
- www.nme.com/video/id/FSwO86w7BWc/search/Tony%20Williams%20Lifetime
- www.nme.com/video/id/oquzVS5XNxQ/search/Tony%20Williams%20Lifetime
- www.nme.com/artists/tony-williams-lifetime
- www.history-of-rock.com/funk_brothers_two.htm
- www.ancient-future.com/links/artists.html
- hwww.akuma.de/tony-newton/artist.p109584.index.html
- de.wikipedia.org/wiki/Tony_Newton
- pparadisomusicblog.blogspot.com/2009/07/kuhn-nauseef-newtontadic-lets-be.html
- cgi.ebay.ca/TONY-NEWTON-MYSTICISM-ROMANCE-ORG-FUNK-LP-EX_W0QQitemZ300370065988QQcmdZViewItemQQptZMusic_on_Vinyl?hash=item45ef737a44
- www.facerecords.com/shop/product_info.php/products_id/29925

BOOKS



**For More Information!
Visit
www.TonyNewtonMusic.com**



GOLD THUNDER - TONY NEWTON

Gold Thunder is the autobiography of **Tony Newton**. It chronicles his life from the early years as kid musician, beating the competition to become a Motown bassist during the explosion of American music in the 1960's Detroit. Newton's story is the story of a musician's quest for excellence, and we follow him through a career as a "first call" bass player and recording artist in Detroit and in Los Angeles and worldwide touring artist up through the present day. It is also the story of a musician's challenges and sacrifices to follow his destiny.

Gold Thunder follows Newton's career as a bass player with **Motown** and **Blues** stars, including **John Lee Hooker**, **Smokey Robinson** and the **Miracles**, **Stevie Wonder**, **The Temptations**, **Four Tops**, **Marvin Gaye**, **Diana Ross and the Supremes**, **Martha and the Vandellas** and others. From being a cocky kid trying to fight his way into the music business in Detroit, Newton goes on to become a musician-artist in various music groups, including **The Eighth Day**, **Tony Williams Lifetime**, **G-Force with Gary Moore**, **TNT Xtreme**, and the **Thunderfunkusion** project.

Quotes from industry leaders and critics:

*"When I arrived at Motown in 1963, Tony Newton was already there as the bass player for the Miracles. Tony and I were two of the first musicians (now still living) to tour Europe with Motown acts. He was and still is one of the best bass players that ever did it. When I recall the documentary, Standing in the Shadows of Motown, I say here and now, based on the facts, Tony Newton is a Funk Brother." ...**Jack Ashford, Motown Funk Brother and Grammy Winner***

*"Like Allan Holdsworth, Newton not only plays long beautiful lines, but at the same time he plays very rhythmically." ...**Tony Williams***

*"Tony Newton, super genius, will go down in history as one of the most vital path-forgers of our era." ...**Music critic Randali, Mean Street Magazine***

*"Once in a while, not very often, a songwriter will come up with what we call a 'classic.' That's what Tony Newton has managed to do on Tony Williams' album 'Believe It.' Newton's 'Snake Oil' and 'Red Alert' are both classics. I just played a gig at the Iridium Club in New York. Guess what, the only song we played that wasn't my own? 'Snake Oil' of course!" ...**Robby Krieger, The Doors***



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