

## CHAPTER 1 - THE ARTIST

I'd estimate that at least 90% of those who are reading this for the first time are identifying themselves as *The Artist* right now. If you're returning here from the newfound perspective of one of the other positions outlined, maintaining the viewpoints that met with your approval when defining your role as the artist will be enormously helpful in dealing with artists in whatever other direction your career has taken.

As noted in *Part I*, nearly all professionals enter the jazz world as aspiring musicians. And no art form is better defined and known through its great artists than jazz. The immortals who've earned their places in the jazz pantheon have arrived at that exalted station by achievement, not promotion or managerial manipulation. Success based on business maneuvers alone only earns a temporary status that will fade with time. Those artists who have had a profound effect on jazz without achieving proper public recognition still receive deserved respect and acclaim from their peers, as they will from future generations of musicians. And all of those who maintain such lasting influence are, at the very least, extraordinary musicians. In jazz, the cream truly rises to the top.

The non-musicians – the managers, label heads, impresarios, writers, disc jockeys, record producers, etc. – take an extremely subordinate position, recognized and held important only by their peers, by those who succeed them or by the artists who are positively affected by them. It's all about the music, and no matter how much the professionals may attempt to exalt themselves or attempt to control the artist's economic opportunities, that fact remains unchanged.

The discipline and education required for true jazz artistry is too demanding to be balanced by simple fame and fortune. There are paths to those mundane goals that are substantially easier and hold a much greater payoff. The unique and special qualities of jazz are always a prime factor to those who work within it. Even the worst and most heartless exploiters would probably profit more in another field.

So in many ways, the artist is the primary figure in the jazz world, and all jealousy, envy and resentment should be put aside. The difficulties of the jazz artist's life and the high aspirations should always be factored in by those who choose the paths that are supposed to help facilitate the growth and expression of the art form through the artist. And the line that is so clearly present between the musician and the non-musician should never be taken as license for exploitation or abuse.