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GO

POP ANNUAL 1968



Linda Kenyon
"68-69"

**CAN THE BEATLES
keep on going up—and up?**

**WHAT BROUGHT THE SUPREMES
from the slums to stardom?**

**WHY DID THE WHO
bring violence into Pop?**

**CAN YOU MAKE IT
as a recording star?**

In first-person stories by today's pop stars, exclusive interviews, and behind-the-scenes articles, the editors of GO present what you want to know about today's music and the people who make it great.

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1968

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POP

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GO POP ANNUAL 1968

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ACKNOWLEDGMENTS

This book is not a review of what has happened in the field of popular music or what is about to happen. Rather it is intended as a summary of what is happening, and why. It is not the work of any one person, but it is the work of one organization. The editorial staffs of GO Magazine in New York, Los Angeles and London all contributed, and special thanks are due to staff members Richard Robinson, Loraine Alterman and Debbi Smith. Our thanks are also extended to our friends in the recording industry for helping make this book possible.

ROBIN LEACH
Publisher

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GO MAGAZINE, 1968

THAT ELUSIVE GOLD RECORD

A Gold Record Award is a momentous occasion in any pop star's life, be it for the first or fourteenth time.

In the past there was some confusion as to exactly what constituted a Gold Record but, since 1958, the Record Industry Association of America, whose member companies account for almost 90 per cent of records produced in this country, has taken charge of single and album awards by instituting a certain amount of standardization.

For a record company to be awarded a Gold Record for a single release the record must have sold one million units. The Record Industry Association of America (known as the RIAA) is asked by the record company to send in auditors, who are certified public accountants, to check the company's books to determine that sales have reached or surpassed the million mark. Once the amount of sales has been determined to have reached one million, a Gold Record Award is made to the artist and the record company.

A Gold Album Award differs slightly from the singles award. In order for a company to have a gold album certified by the RIAA they must prove that a million dollars' worth of product has been sold by their company. This is known by the RIAA as "a million dollars sold at factory level."

Although the RIAA reports that the number of

Gold Singles and Albums is increasing every year, receiving an award is still a great honor for any artist. Usually presentations are made by the record company and the RIAA to the artists at a party held in their honor.

Besides being involved in certification and awards, the Record Industry Association of America also functions as a trade association involved in statistics, engineering standards, legal matters and legislation that might affect the record industry.

Like so many of the behind-the-scenes organizations of which the average record buyer is not aware, the RIAA is an important part of the record industry's drive to see that the record buyer always knows he is getting the best available product when he purchases his favorite single or album.

WILL THE BEATLES EVER DIE?

Shortly before *Sgt. Pepper's Lonely Hearts Club Band* tootled on its fifes, beat on its drums, marched around the corner and straight into the hearts of Beatles fans all over the world, those same fans were asking the question: "Is it the end of the road for the Beatles?" At that time, the question was not nearly so unjustified as it might now appear. Little had been heard about the acknowledged monarchs of pop for many weeks. A few stories had filtered out of London about what they were doing, but the very secrecy

surrounding the four seemed to suggest all was not well. The first fearful whispers about the future of the Beatles were heard toward the end of 1966. Their U.S. tour during fall of that year had not been the resounding success everyone had anticipated. Attendances at most of the cities they had played were lower than had been forecast. And so, after their return to England, the rumors began: "The Beatles are breaking up."

This was quickly denied in London, when the boys' management office said: "The Beatles are not splitting up, although they are working on individual activities at the moment. They will be writing material for their next movie together." One of the forecasts made at that time has so far been proved to have been completely accurate. The forecast was that the Beatles had decided to call a halt to all concerts and personal appearance tours. What the forecast did not cover was the exact reason for this decision. Only when *Sgt. Pepper* arrived was the reason for this thinking made clear. The Beatles as the world had known them were gone. The new Beatles had arrived and, in so doing, had proved themselves to be among the number of the world's finest musicians of any era. *Sgt. Pepper* showed the complexity of the Beatles' thinking—and this very complexity decreed that probably never again would they be able to capture in live performance the material they had put on record. And obviously, having reached such a level of recording perfection, they had no intention of undermining its effect by appearing onstage with three guitars and a drum kit. So, Beatles fans breathed again. The "kings" had not abdicated. They were back . . . bigger and better than ever before.

One could hardly have blamed the foursome had they decided to rest on their newly won laurels. Instead,

they plunged into the most challenging commitment of their entire career. They decided to write, film, edit and produce their own full-length movie, suitable for screening as a television spectacular. Thus was *Magical Mystery Tour* born. Shortly before its premiere showing on Britain's national network, the Beatles agreed to answer questions about the *Tour* and why they had decided to follow this path to further their career. This is what they said:

Q: How did *Magical Mystery Tour* come about and why did you decide to handle your own production and direction?

JOHN: At the beginning of 1967 we realized that we wouldn't be doing any more concert tours because we couldn't reproduce on stage the type of music we'd started to record. So if stage shows were to be out, we wanted something to replace them. Television was the obvious answer.

GEORGE: The point is we can send a television show all over the world to be seen in countries we've visited and countries we've never played. Everyone everywhere can see *Magical Mystery Tour* while we're getting on with something else—our next LP album, for instance.

RINGO: It was Paul's idea to make a TV show about a bus tour. He thought it up as long ago as April, when he was having a week's holiday in America. He started to work out the song *Magical Mystery Tour* on the flight back to London. Afterwards we got down to talking about the thing in detail.

PAUL: As we came close to the filming time we realized we all had very specific ideas about the show. The best way to make sure things came

out just the way we were picturing them was to direct and edit ourselves, just hiring the essential technicians to do what we wanted them to do. So if we're not satisfied with anything in the finished film, we've only ourselves to blame!

Q: This was your first experience of making a film. What were the problems?

PAUL: That was the marvelous thing—there weren't any real problems! For the first couple of days when we set out with this big bus full of people we took things easy, let the ice break slowly, let everyone get to know what it was all about. Things just came together after that. Of course we weren't using the right jargon when we talked to the sound men and the camera crew and they felt a bit strange to begin with. After a while they got to the stage, where they were as enthusiastic as the rest of us. The main thing was to get rid of all the traditional tensions and hangups, cut through the red tape and get everybody interested in the whole effort.

Q: How much of the film is truly spontaneous and unscripted?

JOHN: Well, from our point of view, we knew most of the scenes we wanted to include but we bent our ideas to fit the people concerned once we got to know our cast. If somebody just wanted to do something we hadn't planned they went ahead. If it worked we kept it in. There was a lovely little five-year-old-girl, Nicola, on the bus. Because she was there and because we realized she was right for it we put in a bit where I just chat to her and give her a balloon.

Q: Did any one Beatle come out as overall director?

GEORGE: Not really although, if you want to be exact

about it, I suppose John and Paul did more in that line than Ringo and I. On location we split the unit once or twice to do two scenes at once. Paul and Ringo went off to do a scene in the bus. John and I stayed behind to work on a separate scene.

Q: Is the show aimed at children or at your own fans?

RINGO: It's aimed at the widest possible audience. There are different levels of entertainment in it. *Magical Mystery Tour* is for children, their grandparents, Beatle people, the lot. There are interesting things to look at and interesting things to hear.

Q: Does this venture indicate that the Beatles want to move into film production?

PAUL: If *Magical Mystery Tour* is successful it means we'll use the same techniques to make the Beatles' next cinema film—and more television shows. It doesn't mean we want to direct non-Beatles films.

Q: From the beginning to the end how much time did the production take?

JOHN: Although we had outline ideas months in advance all the real organization was done during ten days before we started to film. Filming took two weeks, apart from one or two odd extra bits we've put in at the last minute. Then for the past six weeks we've been working on the editing, sitting all day in a tiny room in Soho watching strips of film and cutting them about. Recordings were done at the same time.

During that question-and-answer session, The Beatles gave their reasons for filming *Magical Mystery Tour*. They did not say when, if ever, they intended to go back into the recording studios to make the

followup album to *Sgt. Pepper's Lonely Hearts Club Band*. For, make no mistake, *Magical Mystery Tour* is not, and was never intended to be, that followup. The album of the music from the show was simply that, and not a complete entertainment package like *Sgt. Pepper*. But then, even if the direct question had been put to them, it is a matter of conjecture as to whether they would have supplied a direct answer. As most people know, the Beatles have a very strong sense of humor and, when they do not consider the time is ripe for a straight answer, they will often offer a humorous explanation instead. Like the occasion several years ago when John Lennon first gave his version of how their name came about. It goes like this:

"Once upon a time, there were three little boys called John, George and Paul. They decided to get together because they were the getting together type. When they were together they wondered what for, after all, they were what for? So all of a sudden they all grew guitars and formed a noise. Funnily enough, no one was interested, least of all the three little men.

"So-o-o on discovering a fourth even little man called Stuart Sutcliffe running about them, they said quote 'Sonny get a bass guitar and you will be all right' and he did—but he wasn't all right because he couldn't play it. So they sat on him with comfort 'til he could play it.

"Still there was no beat and a kindly old aged man said quote 'Thou has no drums!' they scoffed. So a series of drums came and went and came. Suddenly, in Scotland, touring with Johnny Gentile, the group discovered they had not a very nice sound—because they had no amplifiers. They got some.

"Many people ask what are Beatles? Why Beatles? Ugh, Beatles? How did the name arrive? So we will

tell you. It came in a vision—a man appeared on a flaming pie and said unto them ‘From this day on you are Beatles with an “A”.’ Thank you, Mister Man, they said, thanking him. And so they were Beatles.”

And so they ARE Beatles.

THE PHENOMENON CALLED MONKEES AND WHAT COMES NEXT

It would be pointless to write a biographical article about the Monkees. The only people who might conceivably not know who the Monkees are or how they came about are either (a) simply not interested in anything remotely connected with pop music or (b) too young to be able to read. In an effort to put the Monkees in a proper perspective, it may be far more valuable and rewarding to try to evaluate just what they have meant to the pop music scene. The whole Monkees package must surely be reckoned as one of the greatest examples of true market research. That the Monkees were offered to the public at precisely the right moment and in exactly the right way is indisputable. The octopus of Beatlemania had spread its tentacles around the globe and was retrenching before making another assault. No likely contender for the temporarily vacant crown was to be found among the then-current crop of recording stars so Hey Presto . . . Monkees. A careful analysis will show that the Monkees, possibly even more than the Beatles themselves, made the adults of America and, later, other major

countries, aware of exactly where it was at, baby. Where the Beatles had had initially to project themselves, their music and their ideas by the use of the record player and the concert hall, the Monkees were able to accomplish the same ends by the much more effective vehicle of television. That, in the beginning, Davy, Mickey, Mike and Peter were not professionally qualified to make their own recordings is a matter of only minor importance now. Today they are, and have shown they can do it as well as the stand-in studio musicians who produced the first "Monkee" hits. For surely it was not the Monkees as individuals who were important in the beginning, but the complete entertainment package they represented. But be that as it may, erstwhile Beatles fans were more than ready to accept the new darlings. And their numbers were swelled by the eight-, nine- and ten-year-olds who used their allowances to buy records for the first time. The four boys themselves, of course, were quickly appointed spokesmen for the young people they were entertaining . . . not by the young people themselves, but by those adults desperately searching for the answer on how to bridge the gulf between adult and teenager. Often, the Monkees were forced into positions where they had to say something—even if they were not fully in agreement with what they were saying, or their words were entirely impromptu. Like the occasion when Davy Jones flew back to his home in Manchester, England, for New Year's, 1967. As soon as his plane touched down he was surrounded by newsmen, firing questions from all sides. He was credited then with having said:

"The Monkees are getting the same enthusiasm and fan fever that greeted the Beatles. I think the Beatles are tired out now and the Rolling Stones sing questionable songs. The British scene in America is dead

as a dodo and it'll be a New Year for single singing stars. The Monkees hit it big because the Beatles are on the way out, not everyone wants to go on listening to the Hermits singing about Mrs. Brown or the Stones singing rude songs. We came along at the right time and hit lucky. But we'll be one of the last groups to hit it big in America. Teens in the States are looking for a big single star like Elvis—and I think that it's the same reason why the Monkees won't be as successful in England as we were in America."

Taking these points one at a time:

"The Beatles are tired out now." Only weeks later they gave the world *Sgt. Pepper's Lonely Hearts Club Band* and followed its unparalleled success by starting work on *Magical Mystery Tour*.

"The Rolling Stones sing questionable songs." Certainly, the image of the Stones was dealt a severe blow when the world read about the drug trials several months later, but their fans indicated in no uncertain manner that they were more interested in what the Rolling Stones had to offer on record than what they did with their private lives.

"The British scene in America is dead as a dodo." And yet performers like The Who, Lulu, Engelbert Humperdinck all did their part in keeping Britain's record of strong sales intact.

"It'll be a new year for single singing stars." But 1967 proved to be one of the best years ever so far as groups were concerned.

"We'll be one of the last groups to hit it big in America." More of that later.

To make snide remarks when someone's forecasts are proved wrong is odious. That is not the purpose of the comparison. Rather, the purpose is to indicate it would hardly seem likely that Davy Jones, in his newly won position as spokesman for youth, would be

quite so sweeping with his pronouncements. It is far more likely that, having been pushed and prodded into making a statement, he made one calculated to draw attention . . . not to Davy Jones as an individual, but to the Monkees as a group. Since that time, the Monkees have never gone on record as having made any further forecasts, but they have achieved what was intended for them—consistently high television ratings, and record sales in the tens of millions. How much of this success was due to the high-powered sales drive launched when the Monkees made their bow, and how much of the credit must be given to the Monkees themselves? The sales drive was by far the most expensive undertaken in pop history. Hundreds of thousands of dollars went into the making of the Monkees, but it was a gamble which paid off handsomely. A great deal of the reason for this success must, of course, be the four young men chosen to fill the roles. Had their personalities or the image they projected proved to be wrong for the youth market, the gamble would have been a costly failure. Instead, the Monkees rose to the occasion, and perhaps pointed the way for the future superstars.

Which brings us back to the unanswered forecast: “We’ll be one of the last groups to hit it big in America.” A handful of people are prepared to question that statement, and are ready to prove their point by the use of dollars . . . a great deal of dollars. The money is being—and has been—put behind the Cowsills. Unlike the Monkees, they were not handed a television series with which to launch their talents. Instead, the money went into a giant promotional undertaking. On the day of release of their debut M-G-M single “The Rain, the Park and Other Things,” The Cowsills set off on a coast-to-coast “closed doors” promotional tour. In every city they visited the record company

had organized a party, with guests drawn from local radio and TV stations, newspapers and magazines. The Cowsills played their music—but not for the public. Only in late December, several weeks after their single had steadily climbed to the top of the charts, did they make their public debut in New York City. This is scheduled to be only the beginning. A television series has been discussed, and plans for a movie appearance have been drawn up. The buildup for the Cowsills promises to be even bigger and more expensive than that of the Monkees'. Will it succeed? It seems highly likely, because all the promotional revenue in the biggest record company's bank account cannot force the public to buy a record it doesn't like. The first Cowsills single was a success. Having come this far along the road it is a safe bet that the planners will not let this success be tarnished by poor subsequent releases. The big question is, of course, will the Cowsills take over from the Monkees? It may be a question that does not have to be answered. No one need actually take over from the Monkees. And no company need spend thousands upon thousands of dollars in an attempt to take over from the Monkees. There is room enough in the entertainment field for the Monkees AND the Cowsills, and perhaps even others like them. After all, the Monkees didn't really take over from the Beatles, but they haven't done so badly, have they?

THE RIGHT EQUIPMENT

Three years ago it was accepted that personal appearances by top recording groups were merely an easy way of making money.

The fans arrived to *see* their favorites—not to *hear* them. Consequently, few groups took the trouble to perfect their stage sound.

Now, the picture has changed. The fan who is prepared to hand over five dollars at the box office wants to hear five dollars worth of entertainment. The screamers have all but disappeared, and a hushed auditorium is now the norm at a pop concert.

Today, if what fans hear doesn't please them, they let the performers know by such direct means as walking out in the middle.

This state of affairs has caused countless behind-the-scenes headaches, because groups have discovered that although the skill of a recording engineer can bolster them in a studio, he can do nothing for them in live performance.

Naturally, good equipment will not help a group who is not professional or who refuses to practice, but it will bring out the best sound of which a group is capable.

There are two major areas of electronic equipment

with which a pop group must concern themselves. One is guitar amplification, the other voice amplification.

Guitar amplifiers are available in every conceivable color, shape and size and it seems, at times, that many manufacturers are more concerned with the selling value of their equipment's appearance than its capabilities.

A good guide for a group is to select an amplifier which has power, good speakers, dependability and tone. Among the best are Fender, Jordan and Sunn.

Although most pop groups have concerned themselves with having exactly the right amplifiers for their guitar work, they are only now beginning to realize that the correct sound system for their voices is equally important.

The guide that most top groups follow—when they don't actually hire a sound man to do the work for them—is to buy equipment which is more powerful than they need.

The high end of a guitar amplifier will provide distortions for which the guitarist is searching. But turning a voice amplifier up to full volume will create a vocal distortion which is considerably less than pleasing.

The guide line for voice amplifiers—get a very powerful amp which can be used at only half power to achieve the desired effect.

The second and perhaps more important item in voice amplification is the physical arrangement of the loudspeakers.

The secret is to acquire equipment which will reproduce the complete vocal range. If a group feels two speakers will do, they should buy four and run them all at a lower volume.

The answer to the microphone problem is simple.

Buy the most expensive unidirectional mike available. It is the best for the job.

On the question of choosing the right guitar or bass, only time and experience will tell the individual musician what suits him. The only suggestion that can be made to the beginner is that he invest in one of the lower-priced items of an established line (Gibson, Fender, Gretsch, etc.) instead of buying a cheap guitar which looks expensive but can't do the job.

The right equipment costs money, but it is a solid investment for a group's future. Poor equipment can only hamper a group's musical progress, and that's the point of the whole game . . . to make good music.

THE SUPREMES JUST KEEP ON GOING

The distance between New York's Copacabana and Detroit's Brewster Housing Project is measured in more than miles. The great majority of kids who grow up in the project will never know what the inside of the Copa or any other plush club of its kind looks like. The kids in the project who harmonize and run through fancy steps just like the Temptations or Four Tops or Supremes probably won't end up on stage at the Copa either.

Diana Ross and the Supremes, though, grew up in that Brewster Project and bridged the tremendous distance to the Copa with their talent . . . a talent that has given them bookings in prestige places like

Las Vegas and Puerto Rico, a talent that has given them a string of number-one records.

The story of the Supremes begins back in 1958 when Florence Ballard, a high school freshman, got together with Mary Wilson and Diana Ross to form a group called the Primettes which was supposed to be a sister group to a boys' group called the Primes. The girls later changed their name to the Supremes and, last year, they became Diana Ross and the Supremes.

After winning an amateur contest across the river from Detroit in Windsor, Ontario, Canada, in 1960, the girls went to see Berry Gordy, Jr., at Hitsville U.S.A. (better known as Motown Records) about recording. Gordy told them they should finish high school and then come back to see him.

The Supremes first recorded such forgettable tunes as "Buttered Popcorn" and "Breathtaking Guy." Then a writer-producer trio named Holland-Dozier-Holland came up with "When The Lovelight Shines in His Eyes" which established the Supremes as a recording group to reckon with.

The year 1964 gave the Supremes their first chart topper, "Where Did Our Love Go?" written by Holland-Dozier-Holland once again just as all their subsequent singles have been. "Baby Love" and "Come See About Me" gave them two more number ones the same year. From then on the hits kept coming with tunes like "Stop! In the Name of Love," "I Hear A Symphony," "Back In My Arms Again," "My World Is Empty Without You," "Reflections," and more.

Meanwhile the Supremes were changing from three unsophisticated girls into polished, super-sophisticated young women who could captivate crowds at the Copa or Las Vegas' Flamingo Hotel just as they could thrill teens at a rock concert. Motown's artist development department played a big part in shaping the Supremes.

In talking to a writer, Diana recalled the training they underwent before their first Copa appearance. “We spent a whole month learning new material and new dance steps. We learned how to eat, how to sit down—especially how to sit on stools, something that really came in handy when we were on the Mike Douglas show. We even learned how to talk, all those little things that really matter when you’re on stage.”

More so than for other girls, clothes are important to the Supremes and they’ve gone from homemade creations to store-bought gowns to having clothes custom made for them. All three girls don’t always agree on their matching stage outfits, but as Mary once said, “We have enough different costume changes so that if one of us doesn’t like one there are plenty of others we do like.”

Throughout their career the girls have been so busy that they haven’t had time for romance. The diamond rings they wear are presents from Gordy and the girls like to say that they’re engaged to Motown.

Although the Supremes by now make huge amounts of money, they’ve invested it wisely and all three girls bought homes for their families on the same street in northwest Detroit.

Up until the spring of 1967 the personnel of the Supremes remained the same. In April 1967 at the Hollywood Bowl, Cindy Birdsong, a former member of Patti LaBelle and the Bluebells, substituted for Florence who was ill. A few months later Motown announced that Florence, tired from the rigors of the Supremes’ performing schedule, would be permanently replaced by Cindy. To Cindy “It was a dream come true.” She said at that time:

“On one of the first occasions I sang as a member of the Supremes, Florence Ballard was sitting in the audience watching me. I didn’t feel a bit uncomfortable,

because it was sort of an honor to have her watch me. I've known the Supremes a long time, since we worked together on shows when I was with Patti LaBelle and the Bluebells. I was sort of flabbergasted when they notified me about filling in for Florence for the first time.

"I didn't think there could be anything more exciting than the Hollywood Bowl until Las Vegas. I was really flying on Cloud Nine then and I really loved every minute of it. I'm sure that, because Florence and I resemble each other in some ways, many of the people at the Hollywood Bowl that day didn't realize there had been a change. Florence and I have the same shoe size and the same dress size. Everything of hers fits me practically to a T. It's just uncanny.

"Even though I had been with the Bluebells for six years, there were no hard feelings when I left to become one of the Supremes. The Bluebells all wished me well. It was an opportunity for me and they were glad. Ever since I joined the group I've been trying hard but I believe I have a lot to learn. Diana and Mary have helped me a lot, and Mary rehearses me because she does the background singing. Everything about traveling with the Supremes is different from what I did with the Bluebells. I feel like Cinderella. This is what I've been wanting and working for ever since I've been in the business. It's really the ultimate for a girl who's been singing in a girls' group to be a Supreme."

Probably more than anything else, the voice of lead singer Diana Ross is the Supremes' chief selling point, for her soft purring sexy vocalizations immediately catch her listeners' ears. Brian Holland, now vice-president of Motown in charge of creative development as well as songwriter and producer, says that when H-D-H write songs for the Supremes they do it to bring out

Diana's unique sound. Holland, in fact, recalls now that when the Supremes first came to Motown he thought Florence should sing lead, but was voted down by everyone else involved in the production.

Diana says that she likes to record in a darkened studio to get the proper mood. On stage, though, with the other girls singing backup, she works with the audience, achieving a rapport that makes everyone walk away smiling.

Having achieved fame and fortune as recording stars and singers, Diana Ross and the Supremes seem ready to conquer other fields. In early 1968 they appeared in their first straight acting roles in a *Tarzan* TV show, and Motown is looking for a suitable movie script for the girls.

Whatever does happen to Diana Ross and the Supremes, one can be certain they will never have to go back to those housing project days. And music lovers everywhere can be glad that this is so.

BEHIND THE SCENES AT A RECORDING SESSION

The chart-topping hit "96 Tears" by Question Mark and the Mysterians was reputed to have been made on a home tape recorder. That another group will be able to emulate this feat some time in the future is almost as possible as lightning striking the same place twice. Hit records just are not born in that fashion. The business of recording is so complicated and costly today

that only a highly trained technician is able to control a studio session.

To an outsider fortunate enough to be invited to witness a recording session, the preparations may seem almost unending. The recording engineer will spend a great deal of time making sure the microphones are set up in the positions which will give him the best possible sound quality. But the man in complete control of the session is the record producer. It is his responsibility to end the session with the best possible recording "in the can."

No matter how successful a group has become, they will do exactly as the record producer says. They may have certain ideas they feel should be incorporated in the finished record but, without his approval, they will not attempt to go ahead.

Before a group enters a recording studio they will have rehearsed the number they plan to record almost to perfection. The reason for this is that, if studio musicians are being used to help provide background, they are paid by the hour. If a group were to start rehearsing their number only after they had entered the studio, the cost for the session might well prove prohibitive. So, rehearsals behind them, the group is ready to record. The producer may allow them to go through the number completely before starting to make his suggestions. Then he will point out the weak points in the song and tell the group how they should be strengthened. He may wish to emphasize the bass guitar in a certain section, or fade out the organ in another.

If the group members are highly qualified musicians, they will adapt themselves quickly to the producers suggestions and the cost of the session will be kept to a minimum.

While the producer is busy in the studio the session

engineer is in control of the recording console, feeding the sound from the mikes on to the recording tape. A properly equipped recording studio will have multi-track facilities, permitting the engineer to "mix" the sound in the best possible formula. The vocal section of the record may be recorded on one track, the lead guitar on another, the bass on another, and so on.

When the recording session is over, the producer will work with the engineer, "mixing" all the tracks into one to provide the required master recording. The mixing of the sound may take even longer than the actual recording because this is the finished product which will be offered to the public. And, where a group may be permitted a slightly lower quality in live performance, the record which will spread their fame is all-important.

For a group, the recording session may be a tiring, nerve-wracking experience. But without it, they have no hope of a successful pop future.

THE INFLUENCE OF RAVI SHANKAR

Enter the auditorium and look toward the stage. It is covered with rich Indian carpeting, the colors molded together like the notes of a favorite symphony. The atmosphere is heavy with the scent of sandalwood incense. The murmur of voices from the audience is respectfully subdued—not through fear of embarrassment of being stared at for talking loudly, but because

the surroundings subtly imply that it must be so. And the audience itself. A melange of the elite, the pseudo-suave, the "hip," the curious, and the disciples. The master enters. He wears a simple tunic, his thick dark hair falling in neat curls over the collar. His bare feet move soundlessly across the carpeting. His eyes are dark, with a deceptively sleepy look. Under his chin his hands are folded. It is the hands which draw the attention rather than the face with its trace of a whimsical smile, a smile of great patience, the smile of understanding. The hands, even from a distance, have the appearance of softness; the long, carefully tended fingers appearing to have a character of their own. The master sits, one leg curled beneath him, the other slightly outstretched. He picks up the ungainly instrument and brushes his fingers caressingly over its giraffelike neck. The murmuring from the audience has ceased. The elite, the pseudo-suave, the "hip," the curious and the disciples are waiting. The master strokes the strings of the sitar and the mastery of Ravi Shankar's interpretation of two thousand years of Indian musical culture holds the auditorium in its spell.

Ravi Shankar is forty-seven and first began performing in public thirty-seven years ago. At that time he was a dancer and musician—although not a sitarist—with the dance company organized by his brother, Uday. Today's pop music might well have traveled along different routes had not the young Ravi met "the father of Indian instrumental music," Ustad Allaudin Khan. Of that period of his life, Ravi Shankar has said: "I had the chance to meet all the great musicians like Segovia, Pablo Casals and even Yehudi Menuhin when he was a boy. But when I met my guru for the first time he told me that if I wanted to learn from him I would

have to learn the way he wanted to teach me.” The way of Ustad Allaudin Khan was to leave the fame of his dancing years behind him, to shave his head and to give away all his worldly goods. This Ravi Shankar did before embarking on eight years of constant tuition, studying for twelve and fourteen hours a day. The years of monastic living have given the world a virtuoso on one of the world’s most complex instruments. The sitar has seven main strings and nineteen sympathetic strings, with two sounding chambers—one on each end of the fingerboard. Because Indian music contains scales unlike any other musical culture, the sitar’s eighteen frets are movable. The design of the sitar decrees that it can never be perfectly tuned and, while he is playing, Ravi Shankar will continue to adjust to it. This is no mean feat, because Shankar is a small man and the sitar is fully four feet long. When adjustment is required he must stretch his arm to its fullest extent in order to be able to reach the tuning knobs.

Shankar has said that, even after a lifetime of playing the sitar, one is still learning to master the instrument. Despite this, he was wildly acclaimed at his first performances after his apprenticeship with Khan. Shankar journeyed to America, and for more than ten years he played to select audiences of musical connoisseurs all over the country. His name might have remained unknown to all but a comparative few had a young man, searching for a new means of musical expression, not become enamored of his playing. The year was 1966 and the young man was George Harrison of the Beatles. The two first met at a dinner party and, although Shankar had heard that the Liverpool foursome were among his most ardent admirers, he was not fully prepared for Harrison’s suggestion that the pop star be allowed to study under the master.

Ravi Shankar considered the suggestion carefully, however, and finally told Harrison that he would have to give up all that he had learned and start again if he wanted to begin to play the sitar. George's request had not been an idle one, and the pop world was staggered when it was revealed he was going into semiretirement to enable him to live in India with Shankar to take a course of instruction.

Indian teenagers are equivalent to those in England or America, and when George arrived in their country they mobbed his hotel, screaming for him to appear. He was so annoyed at their actions that he called a press conference and let it be known in no uncertain manner that he was serious about the course of action he had decided upon. It was some months before George put what he had learned into practice but, through Beatle numbers like "Norwegian Wood" and "Love You To," a worldwide young audience was introduced to the magical qualities of the sitar. As the Beatles continued to experiment more and more with their music, the sitar became more and more important to them. They used it again in hit singles like "Penny Lane" and "Strawberry Fields Forever."

Ravi Shankar's name leapt into national prominence at the close of 1966 when he gave several recitals at New York's Philharmonic Hall. The auditorium was packed on each occasion, with most of the hundreds of seats taken by young people—Beatle fans. At the outset, they didn't really know what to expect. They knew the name—because of the Beatles. They knew what a sitar sounded like—because of the Beatles. But they did not know the man, or his music, or his tradition. With the sound of "Love You To" in their minds, they half expected Ravi Shankar to break into a pop rhythm halfway through Raga Jog. This, of course, he did not do but, as he continued to play, a strange

thing happened. The magical artistry of Shankar and the music he was playing took over. The Beatles, although not forgotten, were pushed to the back of the minds of the young listeners. And, when the recital was over, the applause was deafening. A new insight into music had been granted them and they were not slow to show their appreciation.

Such was the demand for knowledge that Ravi Shankar opened an academy of Indian music in Los Angeles in the summer of 1967. Then, in the later part of the year he accepted the Buell G. Gallagher visiting professorship at City College of New York to teach the theory and history of Eastern music and culture. Hundreds of applicants had to be turned down and only a select few were able to attend his lectures.

Ravi Shankar's life is a hectic one now, because he is in continual demand for lectures, performances, and recording sessions. His albums have sold by the thousand and each new one is greeted with fervent enthusiasm.

It has been said that Ravi Shankar digs what he is doing. When he plays, this is all too obvious.

The master caresses the sitar strings. The raga has been more than fifteen minutes long, intricate rhythmic pattern following intricate rhythmic pattern. Suddenly it is over. Almost, it seems, on an anticlimactic note. The audience—the “hip” and the suave and the curious—have been held captive by the fingers of the expressive hands. And they are willing captives.

AN OPEN LETTER FROM TERRY KNIGHT

If one were to ask for advice concerning the possibility of a career in pop entertainment, who better to ask than one who knows exactly what the life is all about—an established pop entertainer. Such an artist is Terry Knight who, with his backing group the Pack, rose to be one of the most popular in the States. Early last year he and the Pack parted company and Terry said at that time: "I think that, as a group, the Pack and I were getting very limited in the material we were doing. It's not that I'm unhappy with the group, but I do think it's about time to see if I can get my own act underway." Since that time Terry has been building an entirely new kind of presentation, which has already received excited reviews wherever he has staged it. Terry Knight knows the promises a pop entertainer is likely to receive. He knows what fan adulation is like. He knows the happy times and the bad ones. This is his open letter:

Dear Future Pop-Star:

The authors of this book have asked me to write a few words on the subject of what it is like to dream of, work for and finally become what is known as a "pop star."

I guess the best way to begin giving advice to anyone who might want to strive for one of the

hardest achieved positions in the entertainment business is to start with "the Dream." Within all of us who have ever felt that certain "twinge" that keeps you awake nights, restlessly tossing with thoughts of future hopes and plans, lies that unending dream which comes true only when someone says you've finally "made it" in the world of pop music.

I've seen so many young boys and girls try as hard as they could to achieve success and I've seen as many give up trying just when the going gets the toughest. It isn't easy for a group of young musicians to work constantly for recognition and it always seems like a never-ending struggle uphill. But the real secret in finding the road to success is to always carry that dream with you for without it, if only for a moment, you are lost. A great musician who died during the Second World War, Glenn Miller, never lost that dream of being better and giving more of himself than he had the day before. But his dream, like that of the great musicians of our times, never died. The fact of the matter is that to really "make it" you must never stop trying, no matter what the obstacles may be. And don't believe for a moment that you've got to have the right "contacts" to be a hit in show business. . . . I, like another of your favorite groups, Question Mark and the Mysterians, who sold over a million records of "96 Tears," came from the small town of Flint, Michigan. We had played for what seemed to be a thousand record hops before the word spread around that we were different and, finally, a record company signed us both to a recording contract and the rest is history.

Once you've decided whether or not you have that true desire to make it, the next step is work and lots of it! If you have a group the best way to become known to the public is to appear whenever and wher-

ever you can. I know that just starting doesn't offer much money but if you sincerely have the drive to keep going you'll make out somehow . . . and if you're really good it will all pay off for you in the end a thousand times over! I can remember working for thirty dollars a week, before expenses, with my group. That lasted for almost six months before we were "discovered" by the public and started to make a name for ourselves. My friends with Question Mark and the Mysterians were from poor families who had migrated to Michigan from Texas and Mexico to work in the fields, but they made it too. After you've played for a few local dances and parties the word will get around and you'll find yourselves with a fan club and a regular following that will continue to grow the better you get. It's not easy to study for school, help around the house and still find time to work with your band. But the more you work, the more you'll become known and that's what's really important in the beginning.

When you decide that you're good enough to try to make a record, then it's time to start thinking about a good, business-minded manager. Your manager will be the most important person in your career so take your time and choose well. So many times a group will make the mistake of calling their best friend "manager" when he doesn't have any knowledge of business to begin with. Remember this: if you want to make the big time, you're going to have to have someone who can talk money, big money—because that's what's involved in this business just like any other job. When you talk to a record company, they want to know not only how good you are but how much you're worth in dollars and cents. That's where your manager comes in. I'd suggest talking it over with your parents and asking their advice on this because it could prove to be the most important decision in your career. Your

manager should also set up time for you in a recording studio. It's then that you will start making tape recordings of your group to send to record companies. Recording studios aren't cheap, so start early saving your money with the group.

Finally, if you're among the one percent who actually stick it out long enough and prove themselves talented enough to make it, you'll find that the rewards are well worth the long agonizing months and sometimes years that it takes to get there. But once you've "arrived" on the scene you can't afford to let up for a minute because someone will always be trying just as hard to take your place. That's why so many groups and singers who had one big record hit are never heard from again . . . they felt that they were stars and didn't have to worry any more. If you work hard enough and are good enough, you can make enough money in two years to last you the rest of your life. But the price is high and you must be willing to pay it. You must be willing to give up your personal life to the public because anything you do or say will be news and repeated by everyone. You must be willing to work day or night, and most times both just to keep the position you've attained. And you must constantly try to improve yourself and your music—no one ever made it by doing the same thing over and over again.

Then you might like to think, like some of us who are doing it, of going into other fields of the entertainment business. Writing, producing, acting . . . all these things will be open to you if you try for them. There are TV shows and movies in which to appear, songs to write, groups and singers to record and produce, shows in which to act, and movies and TV shows which all need theme songs and musical scores. Someone has to do that work and if you're creative then

you should start studying for these things as well. Study is, just like in any business, one of the most important factors to success you'll find. Believe it or not, you'll find many times, as I have, that education is invaluable to you in the music business. You'll really have to know what makes people "tick" sometimes and only a good education can help you out there.

For those of you who might have changed your minds about going into the music business while you've been reading this, I'd say that you made a good decision. If you don't honestly have the determination and drive then you don't deserve to be a part of it.

But for those of you who are willing and who know you have that spark within you; those of you who can get up time and time again when you've been handed every bad break possible, then to you I sincerely hope to be able to say . . . "Welcome to the world of Pop Music. We're proud to have you with us!"

THOSE BEST- SELLING CHARTS

"The Charts" is one of the most common phrases used in the music business today; also it is a phrase that is a constant source of confusion to the record-buying public.

The Charts are the listing, in numerical order, of the top records in the country usually running from one down to 30, 40, 50, or 100. All across the country individual radio stations compile charts for their local

areas. In major cities such as New York and London charts are also compiled for nationwide use; the GO TOP 30 is an example of the latter.

Basically there are two ways to compile charts in order to determine what the top record, second record, etc., are in a particular area or across a whole country. The first method is to keep track of the sales of all records in every area of the country. The second method is to base the charts on the popularity of records in all the markets in the country as determined by the local radio station charts. GO compiles its charts by the latter method since popularity as reflected by local radio air play eventually results in record sales. This method eliminates the middle man in a manner of speaking since a time lag does occur between the time a record gains a spot, advances, declines on the charts and the time this rise or fall is reflected in local sales.

Each week as GO compiles its national TOP 30 from the charts published by its radio station affiliates coast to coast it is assured that it has a completely accurate picture of the top records in the nation. Usually, a week later, GO's charts are confirmed perfectly correct by sales figures—which take much longer to compile and are therefore much farther behind in coming into the GO offices.

Charts in general, and in particular the GO TOP 30, are an invaluable aid to the record business, to the groups, and to the record-buying public—all of whom are becoming more and more eager to know just exactly what is happening.

THE SOUND THAT SPELLS M-E-M-P-H-I-S

Carla Thomas and the Bar-Kays flew into New York one evening last fall for a one-nighter at the Cheetah. They sat backstage while a New York r&b group with an out-of-tune horn section did its tired shuffle. The Bar-Kays, most of them Memphis high school kids, looked around at the tinsel, the aluminum, the lights of Broadway and tried not to gape. Carla, the "Queen of Soul," and no stranger to the big city, took it all in stride. When it was their turn to perform, they might as well have been "down home." They were tight, they were together, and even the jaded New York couples who make it a point never to get excited about anything took a second look.

Some of the Bar-Kays were probably back in drowsy Memphis high school classes the following Monday morning, mumbling jive into their textbooks, looking out the window at the trees. The drummer couldn't have been over sixteen, but he was one of the best rock drummers ever heard in New York City. And when Carla walked into the audience and took people by the hand and really *smiled* when she told people how to call her "B-A-B-Y, baby," somebody said, "That's the *real* love generation. . . ."

It was 1967, and the "Memphis Sound," a sound associated with, but not limited to, Stax-Volt records, was big business. The Bar-Kays were in the national

top five with their first single, "Soul Finger," on Volt. Carla Thomas, a Stax artist, toured the United States, England and Europe. Two other Stax recordings, "Hold On, I'm Coming" (Sam and Dave) and "Knock on Wood" (Eddie Floyd) were the soul standards of the year, just as another Memphis recording, "In the Midnight Hour" by Wilson Pickett, had been the year before. Otis Redding was voted the world's number-one male vocalist in a top English pop music poll, beating out the long-time undisputed master, Elvis Presley, also from Memphis. And when Atlantic Records issued an album of its "Super Hits" late in the year, nine of the twelve songs included were examples of the "Memphis Sound."

But with all the talk about Stax and its artists, it is easy to forget that the "Memphis Sound" is as old as rock and roll. It was Sun records, a Memphis company, that achieved the first fusion of country-and-western and rhythm-and-blues, with records by white artists like Carl Perkins, Jerry Lee Lewis, Roy Orbison and, of course, Elvis Presley, in the 1950's. During the early, vital days of rock, Memphis was an important recording center. Then, in the late 50's, pop slid downhill, into syrupy string arrangements and increasingly more banal sounds. It was not until the early 60's, when the invasion of the English groups began, that Memphis re-entered the mainstream of popular music. One reason Stax Records are enjoying such widespread popularity on the pop market is that the English groups, who based their music on the earlier, harder rock, have helped bring popular taste back around to the blues sound which figures greatly in Memphis music.

There are several other reasons for Stax's growing reputation, and one is the Stax house band. Unlike most record companies, which rely on studio musicians

who come and go by the hour, Stax uses the same group of hand-picked musicians on all of its records. The organ-guitar-bass-drums rhythm section records instrumentals under the name Booker T. and the M.G.'s. With three horns added, the group is known as the Mar-Keys. These same seven musicians have played together on every record by the late Otis Redding, Carla Thomas, Eddie Floyd, Sam and Dave, and the other Stax artists for the past four years, and they need no written arrangements. They understand one another's music so well that the bulk of Stax material is arranged verbally, in the studio. In addition, Steve Cropper, Stax lead guitarist, edits the tapes for the company.

The Stax company is thus a very close, friendly, tightly knit organization. No visitors are allowed at Stax recording sessions, for there are certain secrets, such as placement of microphones and other techniques, which are closely guarded. Such details as drummer Al Jackson's use of his snare are easy to miss, but they contribute greatly to the unique Stax sound.

Another often overlooked factor in the success of the Memphis Sound is the fact that it represents a fusion of Negro and white musical styles and backgrounds. Although all of the Stax vocalists are Negroes and the company is generally considered an r&b label, half of the rhythm section and two-thirds of the horn section are white. They bring a touch of country and western, and of 1950's rock and roll, to their work for Stax, and this added element separates the Memphis Sound from its competitors in the r&b field. Recording in the South, even at the height of racial unrest, has always been freely multiracial. Steve Cropper's "hill-billy" background is at least partly responsible for the uniqueness of his style.

Most of the non-Stax Memphis r&b recordings come

from Rick Hall's Fame recording studio in Muscle Shoals, Alabama.

Muscle Shoals is only an hour's drive from downtown Memphis. Most of the producers who use this studio are Memphis-based, and here, too, there is a corps of hand-picked musicians, a relaxed atmosphere, and an easily identifiable "sound." Much of Muscle Shoals' product is released on the Atlantic label.

Aretha Franklin's "Respect" is a good example of a Muscle Shoals recording, as well as one of the biggest hits of 1967. Other artists who record at Muscle Shoals include Wilson Pickett, Percy Sledge ("When a Man Loves a Woman") and Jimmy Hughes ("Steal Away"). The Muscle Shoals sound has more of a "ring," is more varied, and has more of a country flavor than the Stax sound. Here again there is an interplay of Negro and white musicians, a fusing of rhythm-and-blues and country-and-western, plus an added gospel influence.

As 1967 drew to a close, Memphis recordings continued to storm the charts. "Soul Man" by Sam and Dave won yet another gold record for Stax, and hit number one in the national charts. The Boxtops' "The Letter," Wilson Pickett's "Stag-O-Lee" and other records rated high on the charts. And a new series of live recordings, made in Europe during the fantastically successful Stax-Volt revue tour, rated high on the lp charts.

Meanwhile, the Memphis Sound became a taste acquired by more and more of the "in" musicians in the changing world of pop music. Eric Clapton of the Cream announced that his group's top-selling single, "Strange Brew" was based on the work of Albert King. King, a forty-year-old blues guitarist and singer from Indianola, Mississippi, is one of the least known, and one of the finest Stax artists. His album, "Born Under a Bad Sign," was becoming an "underground" best-

seller by the end of 1967. Some American blues rockers said they considered King to be one of the finest blues guitarists in the world. And English and American pop musicians like Steve Marriott of the Small Faces and Henry Vestine of Canned Heat, sang the praises of Booker T. and M.G.'s and other Memphis artists to interviewers from the press.

True, although 1967 was the biggest year yet for the Memphis Sound, the increasing popularity of Memphis artists among the vanguard of the younger white pop musicians may make 1968 an even bigger year. Widespread tours by Memphis artists, featuring performances even more exciting than their recordings, have made the Memphis Sound many new friends throughout the world.

BOBBIE GENTRY'S SOUTHERN STYLE TAKES HER TO THE TOP

On June 3, 1940, the Allied evacuation of Dunkirk was completed. On June 3, 1937, the Duke of Windsor married Mrs. Wallis Warfield Simpson. On June 3, 1871, Jesse James robbed the bank at Corydon, Iowa, escaping with \$15,000. And on June 3, circa 1967, Billie Joe MacAllister jumped off the Tallahatchie Bridge, causing a splash which not only rocked the Mississippi delta, but lifted Bobbie Gentry to the forefront of the recording field. Since that time she

has proved extremely communicative, with one big exception. She has steadfastly refused to reveal the secret of what it was Billie Joe and his girl friend threw off the bridge shortly before his demise. She has dangled the mystery before the public like Gepeto twitching Pinnochio's strings. This calculated risk paid off in no uncertain terms because, instead of detracting from the success of "Ode to Billie Joe" the aura of mystery helped to enhance it. Record buyers all over the country were left to make their own deductions from the available facts. Bobbie herself has said: "Everyone keeps asking me just what it was Billie Joe and the girl threw off the bridge. It could be a flower, or a ring signifying a secret marriage. Some people think it was a baby, but that just shows you how much some people need to imagine before they can think of something as a tragedy."

Tragedy or no, the various decisions record buyers reached helped make Bobbie's debut single one of the fastest-selling records ever. Less than three weeks after its release it had leapt to the top of the charts. The usual kind of record industry story? Perhaps—but it was one which might well not have happened had a hitherto unbreached barrier not been torn down.

When Bobbie first approached Capitol Records with a dub of the song in July, 1967, they were more than mildly interested. They knew the song was a winner but it had one gigantic drawback. It was more than four minutes long compared to the normal three minutes or less. At the time, Top 40 radio stations were noted for their reluctance to program records of "excessive" duration and it was feared "Ode to Billie Joe" might be pushed aside. Capitol decided to take the risk, and the gamble paid off handsomely—both for the company and Miss Gentry.

Like "Billie Joe," all of Bobbie's songs are about

the South, its people and its places. Although only 23, she has drawn from her life's experiences on and around the farm in Chickasaw County, Mississippi, where she was raised. She says with a laugh: "When I was born my Momma didn't think very much of me. She said she guessed I was the ugliest, hairiest thing she had ever seen." Momma Gentry soon changed her opinion as Bobbie Lee Gentry grew up. Her early life was like that of most Southern country children. "I'd help Granddaddy chopping cotton, baling hay and pulling corn," she admits. "I taught myself how to play the piano by watching the pianist in our local church. That was how I wrote my first song, 'My Dog Sergeant Is a Good Dog,' when I was seven years old. It was about my English shepherd. Apart from the music I heard in church and the songs we'd sing at home I didn't really know very much about music. You see—we didn't have a radio at home, even though Daddy was a radio repair man."

Bobbie's first entry into the world of show business was made shortly after her fifteenth birthday. Her family had moved to Palm Springs, California, and she began to sing her own songs at one of the local country clubs. But it was not until a little more than a year ago—after having worked as a singer-dancer in the night clubs of Nevada—that she decided she'd like to have her songs published. She says: "At that time I was making about \$450 a week which was all right, I guess, but I wasn't doing what I really wanted to do. I just wanted to spend all my time writing songs and that was why I went to Capitol. They were the ones who decided the songs would be best sung by me, and that's the way it was."

Bobbie's quiet charm and husky, drawling voice have captured millions of fans and won her scores of television appearances and concert dates. Last fall,

only weeks after "Ode to Billie Joe" lifted her to prominence, she was invited to appear at the International Pop Music Festival in Rio de Janeiro, an honor sought by popular recording artists all over the world. The Bobbie Gentry style is so personal that it may well prove impossible to copy, even though several have already made the attempt. She uses folk examples most notably in her guitar playing, and often angles her music toward the country vein. Yet she also demonstrates she is no stranger to jazz. She is definitely up with the latest developments and standards in the ever-changing popular music world. Her songs are understated, with lyrics as compressed and as poetic as classics like the Beatles' "Eleanor Rigby." The influence of her Deep South background is evident in almost every note she plays, and in the outlook and direction of her lyrics. Even studying philosophy at UCLA and counterpoint and composition at the Los Angeles conservatory of music has not significantly affected the quality of "soul" in her music.

The pop world needed Bobbie Gentry. Now it has her.

THE VALUE OF PUBLICITY

One of the men behind the scenes for a top recording artist or group is a person rarely seen by the public but whose work establishes the public image of the performer. He is the publicist or PR (public relations) man. Most of the large recording companies have their own publicity staffs, whose responsibility it is to see that the company's product receives as much radio, TV and press publicity as possible. Their work is, however, supplemented by the publicity man—or woman—who works only for the performer. Most artists or groups will hire an independent publicist whose track record in the field of popular music is good. A publicist must maintain a good working relationship with the people who can help promote his group to the public. It is the responsibility of the publicist to convince an editor that his publication should carry an article on a certain group. This may be a relatively simple task when the group is currently riding high on the national charts or has already established itself as one of the leading groups of the day. The publicist's job becomes much more difficult when he is faced with the problem of winning publicity for a group who are starting out on the long road to success.

When a group preparing for the release of their first record hire a publicist, he is starting from scratch.

He must first interview the group members collectively and individually so that he can gather the necessary information for the group's basic press kit. The kit will usually contain a complete biographical breakdown on the group and its members and several suggested feature articles on the group as a whole, or its members as individuals. Before the kit is completed, the publicist will have arranged a photographic session and, working with the group and their manager, will have selected several finished photographs from the session for inclusion in the press kit.

As soon as the group's first record is ready for release, the artists may be presented to the press and to radio and television personalities at an informal private party. Here again, the responsibility for the party's success falls on the shoulders of the publicist. He must draw up a guest list, arrange for a suitable location, and select a caterer for the occasion. During the function, the publicist is usually easy to pick out, no matter how crowded the room. He will move quickly from group to group, checking that everything is satisfactory and that everyone's needs are fulfilled.

The publicist's job, of course, does not cease when the last guest has left the party. This has been only the beginning. If the group's record is strong enough to get them off to a good start, a promotional tour is the next stage. The publicist may travel with the group during the tour, but before they leave their home base he will have contacted newspapers, magazines and radio stations in each of the cities on the tour, arranging interviews and personal appearances for his group.

For the right kind of publicity, a group needs the right kind of publicist to work for them. He may work behind the scenes, but the work he does is all-important.

THE PSYCHEDELIC DOORS

From Webster's Dictionary:

Psyche (sike), n. in classical mythology, the goddess who personifies the soul; (p-), the human soul; the spiritual essence of being.

Delos (Greek), n. visible manifest evidence.

Combine the words and you have the often-misused term *psychedelic*. In the current world of popular music, the Doors have done probably more than any other group to present psychedelic music to the public. Perhaps the best way to understand what the Doors have been trying to present in their music is to allow them to put their own thoughts into words. This is how they did it:

ROBBY KRIEGER: The first music I heard that I liked was *Peter and the Wolf*. I accidentally sat on and broke the record (I was about seven) then I listened to rock and roll. I listened to the radio a lot—Fats Domino, Elvis, the Platters . . . I started surfing at fourteen. There was lots of classical music in my house. My father liked march music. There was a piano at home. I studied trumpet at ten but nothing came of it. Then I started playing blues on the piano—no lessons though. When I was seventeen I started playing guitar. I didn't get my own until I was eigh-

teen. It was a Mexican flamenco guitar, and I took flamenco lessons for a few months. I switched around from folk to flamenco to blues to rock and roll.

Records got me into the blues, and some of the newer rock and roll such as Butterfield. If it hadn't been for Butterfield going electric, I probably wouldn't have gone into rock and roll. Dylan. I didn't plan on rock and roll. I wanted to learn jazz. I got to know some people doing rock and roll with jazz and I thought I could make money playing music. In rock and roll you can realize anything that you can in jazz or anything. There's no limitation other than the best. You have more freedom than you do in anything except jazz—which is dying—as far as making any money is concerned.

In the Doors we have both musicians and poets and both know of each other's art so we can effect a synthesis. In the case of Buckley or Dylan you have one man's ideas. Here, we use everyone's ideas. Most groups today aren't groups. In a true group all the members create the arrangements among themselves.

JOHN DENSMORE: I've been playing for six years. I don't really have too much to say about all of this. I took piano lessons when I was ten. They tried to get me to play Bach. They tried for two years. When I was in junior high I got my first set of drums. Played symphonic music in high school—tympani, snare, then I played jazz for three years. I used to play sessions in Compton and Topanga Canyon. Since last year it's been rock and roll.

RAY MANZAREK: I grew up in Chicago. My parents gave me piano lessons when I was around nine or ten. I hated it for the first four years—until I learned how to do it—then it became fun; which is about the

first time I heard Negro music. I was about twelve or thirteen, playing baseball in a playground. Someone had a radio tuned into a Negro station. From then on I was hooked. I used to listen to Al Benson and Big Bill Hill—they were disc jockeys in Chicago. From then on all the music I listened to was on the radio. My piano playing changed; I became influenced by jazz. I learned how to play that stride piano stuff with my left hand and I knew that was it. Stuff with a beat—jazz, blues, rock.

At school I was primarily interested in film. It seemed to combine my interests in drama, visual art, music and the profit motive. Before I left Chicago I was interested in theater. These days, I think we want our theater, our entertainment, to be larger than life. I think the total environmental thing will come in. Probably Cinerama will develop further.

I think the Doors are a representative American group. America is a melting pot and so are we. Our influences spring from a myriad of sources which we have amalgamated, blending divergent styles into our own thing. We're like the country itself. America must seem to be a ridiculous hodge-podge to an outsider. It's like the Doors. We come from different areas, different musical areas. We're put together with a lot of sweat, a lot of fighting. All the things people say about America can be said about the Doors. All of us have the freedom to explore and improvise within a framework. Jim is an improviser with words.

JIM MORRISON: You could say it's an accident that I was ideally suited for the work I am doing. It's the feeling of a bow string being pulled back for twenty-two years and suddenly being let go. I am primarily an American; second, a Californian; third, a Los Angeles resident. I've always been attracted to ideas that were

about revolt against authority. When you make your peace with authority you become an authority. I like ideas about the breaking away or overthrowing of established order. I am interested in anything about revolt, disorder, chaos—especially activity that seems to have no meaning. It seems to me to be the road toward freedom—external revolt is a way to bring about internal freedom. Rather than starting inside, I start outside and reach the mental through the physical.

I am a Sagittarian, if astrology has anything to do with it. The Centaur. The Archer. The Hunt. But the main thing is that we are the Doors. We are from the West. The whole thing should be like an invitation to the West. The sunset, the night, the sea. This is the end. Anything that would promote that image would be useful. The world we suggest should be of a new wild west. A sensuous, evil world. Strange and haunting, the path of the sun, you know?

So much for what they have to say. Now—about their music. Music is a commercial business and the best way to sell records is to get airplay on radio. But because radio stations normally wish to program as many records as possible, anything over three minutes long has practically no chance of being included on a station's playlist. Not so with the Doors. "Light My Fire," one of their biggest successes, was made in two separate versions. One as a single release, the other as an album track. The single received a great deal of airplay but a few of the more courageous stations decided to air the album track as well. The result—thousands of requests from entranced listeners to play the album track again and again.

In all of their music, the Doors have gone out of their way to present to either a live or a listening

audience a dramatic musical experience, bordering on the theatrical. They have not gone beyond the realms of popular music, because such music has no distinctly defined borders. Rather, they have extended the accepted boundaries by showing exactly what is possible in the music of today and, perhaps, even tomorrow. They delight in indicating new directions in which music can move, in which anything is possible. It is pointless to ask them what they are trying to say in their music. They are not really trying to say anything. They are original. Their music is meaningful. It is true entertainment.

The excitement the group managed to generate in "Light My Fire," is only indicative of some of the material they do in live performance. A twanging guitar, electronic buildup and screaming vocals are all poured over the audience. This is the kind of psychedelic experience to which the Doors have treated their followers to date. It remains to be seen how they will progress, but with the same inventiveness and dedication they have shown in the past, then progress they surely will.

POP — AND MOM AND DAD

Pop music started out as a form of entertainment, limited strictly to a youthful audience. The reason for this seems to have been that adults considered the music childish and never really bothered to have a

good listen to it to see whether it was really good or “just a lot of noise.”

1967 proved that pop music had become a way of life reflected in the clothing, hair styles, and way of thinking of the increasingly larger and larger segment of the populace that is under twenty-five. With pop music having gained a momentum that it will probably never really lose, the adult listening public has been bombarded by pop music. Where before they could ignore the existence of pop simply by finding another radio station to listen to, today pop music is apparent in every other television commercial, in movie themes, and, in watered-down versions, on “easy-listening” stations.

The acceptance of the Beatles has had a great deal to do with the rise of pop to a respectable art form from a rather ugly duckling. But more than that, pop music itself has been the reason for its acceptance in the adult world. Adults have found that there are so many good, musically valid, and enjoyable qualities to pop music that they have had to forget their prejudices and start listening. Once they start to enjoy pop they usually become advocates of it and can be seen crowding record store counters looking for “their” favorite group just like their children have been doing for some time.

When it all started no one ever imagined that the day would dawn when adults would be discussing the latest Beatles’ album or the merits of the latest group to reach the top of the charts. Today pop has become an accepted form of entertainment and adults all over the world have revised their opinion about what exactly constitutes “good music.”

MY LIFE AND MY MUSIC

by ERIC BURDON

Why does a successful rock group split up? Well, I think the main reason is that people begin to find themselves. Individuals in rock groups suddenly decide they want to do and say a lot more than they have in the past and, in order to do this, they have to be with new people. That was the reason for the breakup of the old Animals and now I have found I am able to project my viewpoint a lot easier than before. Remember, we weren't the only popular English group to change things around. Spencer Davis, Georgie Fame and Zoot Money all did the same thing. And all of them broke up for the same reason. It isn't a question of breaking up because you suddenly discover you don't like the kind of people you're working with. Rather, if you are serious about your music, you have to change your life completely and start things afresh.

People often say, "It's foolish to change when you're popular and making lots of money," but that isn't the point. Music to me is a great deal more than a means to make a living. It's an art, a religion really. I just wish that more people outside the music business would realize that music is the basic communicator in the world. It doesn't matter what kind of political barriers are thrown up, music will cross them just as

if they didn't exist. I've seen this in the past because I've played in Communist countries like Poland. To the kids there, music is exactly the same as to the kids in England and America. The music led to friendliness and I believe that's very important. You can get through to everybody with music, and I'd dearly love the opportunity to play in a country like Red China if they'd let us. I'm sure it would be easy for us to show the kids there that we aren't the kind of people they've been led to believe. Maybe this wish isn't as impossible as it sounds. Ten years ago no pop group had a chance of playing behind the Iron Curtain but, slowly, the music overcame this and now you get groups like Spencer Davis and the Stones playing all over Eastern Europe. Some have even played in Russia itself and I have also been there. If music can succeed where years of political talking failed, it's about time that more people realized there's a lot more to the music of today than merely groups of youngsters thumping guitars.

A lot of things have been happening in the pop culture recently and most of them have started in America, especially on the West Coast. I bought a house there so I could live in California on a much more permanent basis than in the past. During the past few months I've learned so much musically by being in California. I don't mean to put England down, but so many people there have got themselves into a rut and can't seem to find their way out. There's so much more happening on the Coast. Not all of it is good, but with so much experimentation, it means everyone is working harder, trying harder. And many of the pop groups there, especially in San Francisco, have discovered they were being taken for a ride by their agents and business managers, with the result they have been getting rid of them. Agents and man-

agers are going to have to start working and living and talking the music or groups just won't go with them. This change is much more sweeping than it would appear to be on the surface. The underground press noticed it first and now the everyday press is starting to realize something is happening. The movement, because that's exactly what it is, will change things just as surely as Tuesday follows Monday. Eventually, the laws will have to be changed to accommodate this new thinking. It's just like people years ago suddenly waking up and saying: "Hey, we were here before automobiles," so they passed a law that says cars have to stop when you're crossing the road.

I said earlier that many of the cultural changes had started in America. Let's take the love movement as an example. In California this whole thing has been going on for twenty years. It was picked up in England last summer but now it's all over. The love movement died there as soon as the weather turned bad. Kids on the West Coast seem to have much more stamina than those in England. The English are always looking around for a band wagon to jump on. It doesn't matter whether it's hula hoops, the Mersey beat, or the love movement. If it's the "in" thing they'll follow it. I blame the English press for a lot of this. They're always searching for new openings to write about and, as soon as they do, the kids read about it and jump on.

Another reason why I bought a house in America is because I have faith in this country. I believe this is a necessity today because wherever America goes it drags everyone along with it. I know Americans have faith in their country but too many Americans can't seem to see past their country. I don't like the draft but it has at least one good point. It gives young

Americans the opportunity to go places where they see more than their own way of life. This can only help broaden their whole outlook. I also feel Americans would understand people more if they didn't try to take their way of life along with them wherever they go, like putting a Hilton Hotel in the middle of Paris. When I come to America from England it's a whole new way of life for me.

But getting back to music. A lot of people don't really understand what's happening today because the Beatles and several others are making their music so personal they're leaving everyone behind. I don't mean the fans don't enjoy the music; I just feel the underlying meanings behind the Beatles' work are very personal. The price you have to pay for being an intelligent rock musician is that sometimes you get so personal you lose fans. I want to be in touch with everyone but often this just isn't possible. I have often gone over the records I have made and said to myself: "What did I do here that was good, and what did I do that was bad?" You have to ask yourself if you are doing something real and constructive. I know my records don't sell in the millions like the Beatles do, but I also know that there are people who have been collecting my records since the beginning. I intend to continue experimenting with my music but, as long as I take care of the people who like me and make sure they understand what I'm doing, then I know they will stick with me all the way.

THE PROBLEM OF ONE-HIT WONDERS

Hype . . . image group . . . studio group . . . one-hit wonders—the music business has various terms to explain the success or failure of almost every group on the charts today.

There are, essentially, two very different types of single records released. One variety is original material written by the group that records the record. Usually this type of group are able to sustain themselves time after time with hit material. The basic principle involved is that if a group can write one hit they can write all the rest of their hits.

The other type of single released concerns a producer or record company finding a song that they believe has the potential of being a hit and then finding a group to record the piece of material. Many groups that are on the charts today have not written their own material and a good many of them are fated to be what the music business terms “one-hit wonders.”

The philosophy behind a group getting involved in recording other people’s material is that they will make a name for themselves and then go on to perform their own songs. The record company, of course, is mainly concerned with selling records no matter what the group are, or whether the material is their own or someone else’s.

There is a basic fallacy behind this type of reason-

ing, however, since a group who have been given a song to record will probably not be able to continue to find material time after time that will keep them on the charts consistently. So the money that has been spent building up a group and the money that has been earned from a group's first (and often only) hit is the end of the financial potential of the group as far as the record company is concerned.

Perhaps the only group ever to succeed with other people's material at first and then go on to be even more successful with their own material is the Rolling Stones. This is, however, the exception that proves the rule.

Looking back over the pop charts for the last five or ten years reveals literally hundreds of groups whose meeting with fame was as brief as it was bright. With a good deal of safety the assumption can be made that the group did not write the song and that the group, essentially, did not exist. The song was just a piece of strong material which could have been recorded by any number of groups in existence at the time.

One-hit wonders are a peculiarity of the record business and are the bane of the more talented groups that write their own material—are truly creative—and are struggling to reach national prominence through their own creations; their own songs.

As the pop listening public become more and more sophisticated and involved with the music of today, one-hit wonders will probably become less and less apparent. Fans have reached the point where they demand talent for their money and some have even reached the point where they are shunning the singles market and are not buying albums by groups that have had only one single. Instead, they are seeking out groups who write their own material. The Doors, the

Beatles, the Stones, the Buffalo Springfield and many other groups have extremely large followings simply because their fans have faith in them and in their talent. The days of the one-hit wonders are most certainly numbered.

THIS SOUND CALLED MOTOWN

If you drive past a collection of old two-story houses in the midst of funeral parlors and doctors' offices on West Grand Boulevard in Detroit on any sunny day, you're likely to spot Marvin Gaye chatting with songwriter Brian Holland on the steps of one of the houses. Maybe you'll see Martha Reeves dashing into another door. Could even be that you'll recognize Smokey Robinson saying hello to someone else. Only one of the houses has a big sign out front declaring that this indeed is Hitsville U.S.A., home of Motown Records which, in less than a decade, has practically replaced autos as Detroit's most important export. Certainly to almost anyone within earshot of a radio all over the world Detroit means the Motown sound.

How has Motown managed to spread what it likes to call "the sound of Young America" all over the world to the tune of \$30 million worth of sales for 1967? As Motown president, Berry Gordy, Jr., once said of his company's success: "It is love of our work by the entire family. We are a family-type of operation—everyone has an important role in the company. It is

a love of the music we record, a love for originality and creativity. We copy nothing because we do it all originally—we don't need to copy."

The whole fantastic Horatio Alger success story started in 1957 when Berry Gordy Jr., a part-time songwriter, quit his \$85 a week job on the assembly line of one of the Ford plants in Detroit. With \$700 borrowed from his family, Gordy cut a master of Marv Johnson singing "Come to Me." He went to New York, sold the master to United Artists Records, and thus got his start in the record business. That same year another major step took place in the process leading toward the Motown giant. That was the meeting of Gordy and William "Smokey" Robinson, a seventeen-year-old Detroit boy in a group called the Matadors (soon changed to the Miracles). As Smokey, now a Motown vice-president, and one of the best songwriters in the country, tells it: "I had a stack of about a hundred songs I had written and I asked Berry to listen. He proved to me that ninety-nine of them were garbage." But one of them, "Mama Told Me," ended up on the flip side of "Gotta Job," the Miracles first single released on February 19, 1958, Smokey's birthday. Gordy sold "Gotta Job" as well as the Miracles second release, "Money," to End Records for national distribution.

Then in 1960, at Smokey's urging, Gordy decided to go national himself, so the Miracles' "Way Over There" became Motown's first national release on one of their own labels, Tamla. "Way Over There" was also the first song recorded in Motown's own studio in the original house Gordy bought on West Grand Boulevard. A couple of months later the Miracles recorded "Shop Around," which became the first million-seller for Motown. Their second million-seller quickly followed with the Marvelettes' "Please Mr. Postman."

These records began a chain of hits which has seen more than two-hundred Motown records on the national charts and a score of number one records from the company.

How has Motown managed to set such a great track record? Barney Ales, the company's vice-president in charge of sales, answers: "One of the reasons is because the records have been produced and the songs written by young people—young adults creating for young America. Also it's a happy sound with a message. So many sounds today try to copy the Motown sound but there is a different feeling within the company. We're a little bit closer than most companies. We don't release records just to release records either. We exercise quality control so that an artist may be six months without a record because we aren't satisfied with the quality being produced."

The consistency of Motown's success is, of course, the sound with its danceable beat, strong bass line, lyrics that young people can identify with and pop-oriented soulfulness. Although most of the artists are Negro, Motown music does not fall into the r&b category. It's pop music that people of all races can enjoy and understand. It's a sound that helped loosen the British stranglehold on the charts and bring rock and pop back to America where it started. The Supremes in particular gave pop fans a group to talk about besides the Beatles. The girls' first number-one record "Where Did Our Love Go" in 1964 started their line of number ones which made them the first Americans to have at least three top singles since Elvis Presley. They were also the first female group anywhere to achieve this distinction.

The Supremes, who came to Gordy while they were still in high school, of course symbolize the glamor and prestige that Motown has achieved. With the

Supremes, Motown made the sound of today chic, moving it from teenage concerts to sophisticated spots like the Copacabana in New York, Cocoonut Grove in Los Angeles, Flamingo Hotel in Las Vegas, and Talk of the Town in London.

It's not just artists like Diana Ross and the Supremes, Smokey Robinson and the Miracles, the Four Tops, Stevie Wonder and the Temptations, who have made Motown what it is today. It's also the talented staff of producers and writers who know how to make a hit song.

It's writing geniuses like Holland-Dozier-Holland, responsible for all of the Supremes' singles. To team member Brian Holland, also a vice-president of Motown, "a good song is something with a good idea that's well expressed through lyrics. You also need a very strong melody to carry these lyrics because there are some people who don't listen to lyrics and then, for the people who like to dance, you need a good beat. All of these things combined produce a hit record. Now, you can have all these things and still not have a hit record. That's maybe because of the trend. You know you have to take all of this into consideration."

Coupled with all of this talent both behind the scenes and onstage is the spirit of dedication to a common cause. As Smokey talks about his own feelings for Gordy he sets the tone of this spirit. "Here's a guy who in the beginning, when we didn't have anything at all, had nothing either. But there was just something about him that made me trust him and this is it. This is it, the love. It all gets back to love. . . ."

With a huge amount of hits to his credit, Brian Holland too credits the whole Motown organization as playing the biggest part in his own success. "Suc-

cess is in the overall organization of Motown. No individual like Holland-Dozier-Holland does not include the sales staff and everyone here. And Berry Gordy, Jr., is still the mastermind who knows a hit record better than all of us. There's no Holland-Dozier-Holland who stands out just because they wrote a song. It's the whole organization that makes this thing a big success."

Along with the creative staff, sales force, publishing company, management division and publicity department is a unique division of the company called Artists Development. This is where the artists learn their choreography, stage routines and arrangements. It takes much hard work to be a Motown artist, and as Diana Ross once said, "Everyone with the family has to go to class—a finishing school for beauty and charm, a choreography class, and a vocal class. Everyone goes, even if they don't have to sing or dance. They have to learn these different aspects of the business to improve their stage presence."

With all the worldwide fame Motown has achieved it still remains very much a home-grown Detroit operation. Most of the artists are Detroiters who didn't grow up in the best part of town. Without Motown, who knows where they would be today? Although many businessmen in a similar position would be content to sit on their achievements, Gordy at thirty-eight is looking forward to moving into other fields. The future will probably see the record company branching out into movie, television and perhaps even Broadway play production.



The Beatles, during one of their most recent recording sessions.



Mike Nesmith, Davy Jones and Micky Dolenz "ham it up" during a Monkees concert. Peter Tork isn't far away.

Four members of the Cowsills obviously believe in making hay while the sun shines.





Anyone who has seen the Supremes knows how fashion-conscious they are. Here the girls shop for some new jewelry.

Ravi Shankar, whose influence has changed the sound of today's music.





Terry Knight, a man who knows just how much hard work has to go into the making of a pop star.



Carla Thomas was recently described by a leading German newspaper "Carla ist Gold wert"—Carla is worth gold. And who could deny this?

Bobbie Gentry epitomizes the warmth and relaxed atmosphere of the Deep South in this casual shot.





The Doors relax . . . but there's nothing relaxing about their driving, compelling music.

Eric Burdon and the Animals in a typical "sock it to 'em" pose.





Rolling Stones (1) Bill Wyman with his European sports car.



Rolling Stones (2) Keith Richards chose a sleek limousine.



Rolling Stones (3) Brian Jones relaxes at home.

Rolling Stones (4) Charlie Watts seems puzzled as he stands at the door of his English country home.



Rolling Stones (5) Mick Jagger in a pensive mood.





A suggestion . . . a question . . . and instruction. Bob Dylan in action in the recording studio.

Smokey Robinson and the Miracles have helped make the Motown Sound famous all over the world.





A lonely wanderer, seeking the truth and telling of his experiences as he does so. That is Donovan.

Chad and Jeremy were among the pioneers of the movement toward "Popera" with their album *Of Cabbages and Kings*.





In a typical frenetic performance Pete Townsend of the Who smashes his guitar to pieces on stage, while drummer Keith Moon does an equally good demolition job.





The Beach Boys, guided by Brian Wilson, keep producing exciting new sounds.

Herman has led his Hermits from the world of pop into the world of movies. A scene from his new film, *Mrs. Brown, You've Got a Lovely Daughter*.





The Dave Clark Five . . . hitmakers, incorporated.

A pop star's hair style is important, and the members of the Jimi Hendrix Experience have a regular date with their personal stylist.





Climbing upward are the Herd, currently one of England's most promising groups.



The Move claim they have never had a dull picture taken. On the day this picture was taken they felt "sinister," so the photographer made certain he captured their mood.



Watch out for the Crazy World of Arthur Brown. They have already set England on its ear and plan to do the same in America.



Launched in the States during 1967, the Bee Gees quickly pulled themselves to the forefront.



Forerunners of the challenge from Australia, the Easybeats took England by storm.



Little Miss Lulu seems certain to win new honors during 1968.



A good group has a fair chance of winning a Gold Record. The Troggs decided to go one better, and had a giant replica made of one of their hits.

When Alan Price had his recording of "Simon Smith and His Amazing Dancing Bear" riding the charts, what could be more natural than a walk in London with two of the animals in question?





Paul Revere and the Raiders are one of America's most consistent-selling groups.



An expensive suit and glittering cufflinks. Bobby Vinton as he is known by night club patrons in the world's smartest cities.



"Mr. Music" Tony Bennett is as relaxed in real life as he sounds on record.

Printed in U.S.A.

THE FUTURE PROMISE THAT ENGLAND HOLDS

Dateline: **LONDON**

Reporter: **DEBBI SMITH**

1968 is going to be a very, very good year for the British bands, especially some of the new ones just beginning to creep up here, like the Herd.

I am not too crazy about the Herd. They don't excite me. Their first single was pretty monotonous. This "clap yo' han's and everybody rave it up" is a bit sick, really.

But four pretty faces and fairly adept musicians are all you need if you happen to be ten and Mick Jagger is a bit too naughty for you to dream about.

The Herd have a nice little act. They are getting a lot of publicity here, and it won't be long before the States catches on, too. And, as the fans tell me, they may not really be excellent musicians, but they're nice guys.

One of the biggest impressions made on the States during 1967 was made by Eric Burdon and the New Animals. Singing and freaking round the world, the Animals have made it over the hurdle. They will remain and probably we will be hearing and seeing some unheard-of effects.

Eric is not as popular as he once was in Britain because the people do not understand that he is sin-

cere. They would like him to go back to "House of the Rising Sun." He would like them to "turn on" to other things. A promising sign, however, is that even the knockers admit the music is better than ever before, even when Eric had Alan Price in his lineup.

Which brings me to "Pricey." Every single of his is played, gets in the British Top Ten. In the States, zilch. He isn't really trying, but then you have to wonder if a musician should have to knock himself out with anything besides his music. Alan, and the people who know and admire his work, have been staggered when release after release has bounced into the English charts and then promptly died quietly in the States. I can't stop myself from feeling that with a little luck and a great deal more consideration from the record-buying public, this could be Alan Price's year in the States.

Jimi Hendrix is really an American, but nobody really thinks of him in that way anymore. He is going to get bigger and bigger in the States. In fact, the Jimi Hendrix Experience plan on spending at least a third of their year in the States. They will remain based in London, though. I don't blame them. I wouldn't want to live in a place that didn't have Arthur Brown on the radio, either.

Which gives me a sneaky lead-in to the subject of the Crazy World of Arthur Brown. This is all that is sneaky with Arthur, though. Always the intellectual, Arthur has own plans in mind for the act. They will definitely be visiting the States and they are something no one should miss. You can't imagine how it feels to watch a screaming, flaming head yelling to sinister organ music. Not until you've seen it, of course.

I have been warned by editor, friend, theater managers and Eric Clapton to cut it out. I rave on too much and insanely about how great the Cream are. I shout:

"Oh no!" I sing and leap and yell: "More"—even when the theater is empty. So I won't tell you how big *Time* magazine and I think the Cream are going to get in the States. But you and I know in secret that the Cream are probably the best band in the world, excepting the Beatles and the Mothers, right?

Nobody has to say anything about the Bee Gees. Prolific songwriters, they have talent that will sustain them, individually, for years after graying hairs have forced them out of the group scene. The little screaming chicks like them, and so do a surprising number of college students. Their future: assured.

The Dave Clark Five seem to be alive and kicking. You don't hear anything about them in Britain because fans here simply don't consider them a pop group anymore. Dave Clark is not the world's best drummer. Please do not say: "This may be so but he's a nice guy." I know. I know they all are.

Suddenly though, Dave had the last laugh as his song "Everybody Knows" went from nowhere to Number Two in the British charts recently. And just as suddenly all the magazines began to carry articles about his cars and things.

I hate to say it, but no one here really cares very much about Herman's Hermits either, so I expect they will carry on being adorable for the American girls. Herman's records get in the charts and he's a sweet show-business kid with a businessman's attitude toward his money. He carts enough of it away. But as a personality there is a limit to the number of articles you can do on Herman. Future slightly indefinite but assured.

Tom Jones and Engelbert Humperdinck should continue to go down well. I can't see any changes in their vast popularity. Lulu. Oh, Lulu is going to be tremendous in the States. TV offers, movie plans, singles

by Mickey Most. She can't lose and the Americans are not going to lose her. Lulu will be the shooting star in '68. Proof of this is that Lulu has been accepted and is liked by the Beatles. Hence the "very next phase." Look what it did for Ravi Shankar. . . .

The Troggs are getting on, and their music seems to be a series of subtle rearrangements of one of their first hits "I Can't Control Myself." "Subtle" meaning they change the chord at the end of the song.

Dave Dee is coasting on a crest of his popularity in Britain. He is not getting any bigger. There are promotional tours lined up for the States for Dave Dee, Dozy, Beaky, Mick and Tich but this is all speculation. They could go or they couldn't but there is nothing as dull as yesterday's papers and I'm afraid Dave is turning out more cartoon than headline news. Hollies are on a steady scene and so are the Kinks, but Traffic are going to make their initial impact on the U. S. when they tour.

They aren't coming off well on record in America and there will definitely have to be live appearances before the talent of Messrs. Winwood, Capaldi, Mason and Wood shines through. They are remarkably well received for such a short time span in pop. They are not only musically excellent but they're nice guys too. And good looking.

And then, of course, there are the Who. Ah, the fantastic Who. The first few tours have proven that you can keep an excellent band down long in the States but not forever. Although they have cut out all destruction on stage in Britain, they are not about to cut it out in America. Their LP, *The Who Sell Out*, is another phase of Pete Townshend's always unusual, sometimes shocking songwriting sprees. And with this new addition to their growing reputation in the States, they are going to become one of the most popular

bands in the States in '68. This means Top Ten.

A touch-and-go subject with the Easybeats are their singles. The Easybeats haven't had a tremendous hit since "Friday On My Mind," and having only one hit can cause a great deal of problems. They, too, will be touring again and ought to be steady sellers, but not in the force and strength of, say, the Herd.

The Move have a shrewd and energetic force behind them—Tony Secunda, their manager. It is rare to read about the Move without a mention of Tony. While the stress with the Move has always been on commerciality, they are also fairly good musicians. This has helped maintain their "respectability" in Britain and has kept their discs on the charts. Strange how, in the States, record buyers rate pop music by charts, not musical excellence. The Move have so far been unlucky with singles in the States, but it can't last for long.

The situation with so many bands is that if you get in the British Top Ten, your company and manager will try harder to push you in the States. Promotion costs soar, and usually the record makes an entry of some sort into the charts. If you are Engelbert Humperdinck, the sound of the record is almost enough promotion. But, with tricky records like "Happy Jack," the Who knew they had to come over and promote.

Carting four musicians, a road manager or two, and sometimes a manager and/or publicist, costs much bread. It costs many bands a pound of flesh to cart their equipment, too, and when you have light men and lights into the bargain, it's almost cheaper to forget about the money from a hit. But generally, when British groups arrive in the States, there are TV and radio commitments, photos, interviews, parties. This adds up to a lot of publicity, a lot of record sales, a hit. Voilà, more hits, more dates, more bread. The

trouble with some British groups is that sometimes they don't get all the help they need. Record companies differ in how far out they will go with publicity and advertising.

It's all right in Britain, because it's a smaller country. The disc jockeys have more way-out songs to play, and in general, they play almost exactly what they want to play. The smallness of the scene accounts for much good feeling between DJs and groups. More air-play. There are also fewer records issued each week in Britain. And if your record is selling strongly in London, you get in at least the Top Fifty.

A tour of Britain is easier to make, and cheaper than a Stateside one. There is not much ground to cover. You can look at the British charts and find in them a reflection of a minority taste—the British public—but you can depend on the British charts, like the *Times* or the Queen. Even the sleepers are predictable.

Engelbert, Tom Jones, Frankie Vaughan, Ken Dodd are not really adored by the pop fans and are generally referred to as "For the Mums and Dads," but they are, nevertheless, steady sellers.

Then there are the moddy-mod, ska-beat records which manage to creep into the Twenty all the time. There are the Tamla-Motown records and the Dave Dees, Alan Prices, Whos. All firmly established. While "Snoopy vs. The Red Baron" did get into the charts, in general gimmick records do not do well. The charts are constant because the public, even the Mums and Dads, are more aware of pop music. Nearly everyone is "turned on" to some type of music, and it's usually pop. In America, there are millions of parents who cannot name more than two Beatles, and millions more who can't name even one. Fair enough. Pop is for the young anyway, but the States is so gigantic

there are local Boston hits, West Coast hits, and singles that hit after eight months on the market.

It's much harder to make predictions for the States than for Britain. A record like "Hanky Panky" goes up and down, Aretha Franklin jumps to the top of the charts in the space of a month, "Snoopy" giggles its way up. Almost anything goes in the States so long as it isn't too "progressive"—which can't be helped. The country isn't small enough to allow each group to expose themselves to millions, so records reflect "mass appeal," bringing standards down a little.

Basically, only the big British groups will break the States during the coming months. This means that Cream, Eric Burdon, Who, Bee Gees will continue to grow rapidly. Jimi Hendrix and Engelbert and Tom Jones will get bigger. Breakthroughs should come soon from the Herd, the Aynsley Dunbar Retaliation, and Arthur Brown. The Alan Bown's chances are looking good and, with a little bit of luck, the Alan Price Set.

If I may paraphrase the words from a well-known number, "It'll be a very good year."

BOB DYLAN . . . THE ENIGMA OF POP

Hibbing, Minnesota, is tucked away near the Canadian border. It has, at last count, 17,731 inhabitants and, for the purposes of pop music, has only one salient feature. Hibbing, Minnesota, gave the world

Bob Dylan. As far as some of his immediate neighbors in Hibbing were concerned, the world was welcome to him. A runaway at ten, he had done little to endear himself to them. It may seem strange, but many of the people of Hibbing are now much more ready to accept Mr. Dylan as one of the community's favorite sons. His home today, however, is a secluded house in Woodstock, New York. For almost two years, ever since a motorcycle crash almost ended his life, Dylan has made his home a retreat. In the early months after his release from hospital he shunned visitors other than his closest friends, and members of the press were anathema. He wanted no publicity, he wanted not even speculation. In the words of a movie star of a bygone age, he wanted "to be left alone." The first outward crack in his monastic life became apparent in late fall of 1967, when, after months of rumors and counterrumors, he decided it was time to begin recording again. Surrounded by an air of complete secrecy he traveled to Nashville. Only his closest associates were allowed to witness the series of sessions and, when the recording was over, he returned home. His fans were not unduly surprised at his actions. The months of Dylan's solitude had inured them to living without news of his day-to-day life. Perhaps, more than any other popular performer, he showed during these months, however inadvertently, that his appeal was powerful enough to force his fans to wait until he was ready to communicate with them once more. Other pop "stars" have tried this technique but have, with woefully few exceptions, found that their public was not prepared to wait and, instead, took their allegiance elsewhere.

That Dylan's appeal would ever be strong enough to achieve this was not apparent when he first offered his particular brand of music to the public. It began—

after thousands of miles and seven years of wandering through places like New Mexico and South Dakota, Kansas and California—in the coffeehouses of New York's Greenwich Village. There, folk music was the word, and the folk musician was king. Bob Dylan was a folk musician. But he was a folk musician with a different story to tell, and a different style in which to tell it. The style was original and, depending on the story he was telling at any particular moment, could vary from mumbled lyrics with slurred guitar chords to clearly enunciated words accompanied by crystal-clear notes. The sphere of his influence grew steadily larger and it was not long before his name was brought to the attention of Columbia Records. In the fall of 1962 Dylan's work was recorded for the first time and the result was an album titled simply *Bob Dylan*. The critics were not slow to laud his achievements. One said the recording had presented "one of the most creative and communicative of folk artists since Woody Guthrie." The use of the word "creative" was unquestionably justified. It was not long before it was apparent Dylan could not honestly be described as "communicative" in all its meanings.

It is entirely conceivable that the reaction of newly won fans had a great deal to do with Bob Dylan's outlook. He was, after all, a folk poet-*cum*-musician first, and a pop star a poor second. He did not set out primarily to capture the pop fan. Instead, his in-person concert appearances were at places like the Monterey and Newport Folk Festivals and New York's Carnegie Hall and Lincoln Center. But whether he was aiming at a pop audience or not, that was what he got. Certainly, many who attended his concerts were folk enthusiasts, but in his Carnegie Hall and Lincoln Center appearances, so many fans attended—including undoubted followers of leading pop groups of the

day—that seats had to be set up onstage, only feet from where Dylan was sitting.

His reluctance to talk and to reveal what he was thinking did not detract in any way from his ever-increasing popularity. It seemed he was content to let his music speak for itself and that he as an individual should not be considered apart from his work. Only in 1965, after years of inaccessibility, did he permit the curtain screening him from his audience to be dropped. He permitted D. A. Pennebaker, a specialist in documentary film portraits, to travel with him on a concert tour of England. Pennebaker's camera went everywhere Dylan did. It filmed his performances, the parties he attended, and the scenes backstage. The film was not rushed into release. Months were spent on it editing and the finished work, titled *Don't Look Back*, was not premiered until September, 1967.

Despite this continued withdrawal from anything remotely resembling a public life, Dylan's record sales continued to mount. As albums like *Another Side of Bob Dylan*, *Bringing It All Back Home*, *Highway 61 Revisited*, and *Blonde on Blonde* were released, they quickly figured in the bestselling charts. On each of them the artist was telling the stories he had proved only he could tell. His themes were widely varied—from loneliness to fear, war to freedom. Or, as Dylan himself once said: "Open up your eyes and ears and you're influenced—and there's nothing you can do about it. I just seem to draw into myself whatever comes my way and it comes out me."

Dylan's road accident all but robbed the world of his precious talent. For, despite his decision to hold himself incommunicado, his talent is precious. The world has too few artists of his caliber for it to be able to shrug its shoulders when one disappears. It would be facetious in the extreme to suggest that the months

of recuperation in one way fitted into the character Dylan had presented to the public, but certainly his enforced inactivity in no way harmed his career or lessened his appeal. His albums have continued to sell, and sell well. And his songs have been recorded and rerecorded by artists in countries all over the world. One writer said: "Dylan breaks all the rules of songwriting except that of having something to say and saying it stunningly." In the months to come it is to be hoped Dylan will again have something to say. If he does, it is sure to have the same impact his words have achieved in the past.

POP TERMS

Adult press: All adult-oriented publications which treat pop music as a novelty and pop musicians as freaks.

Acoustical: Unamplified guitar.

Altitude record: To reach the ultimate in musical attainment.

Axe: Guitar.

Down: To have something bad happen.

Dual Showmen: A Fender amplifier featuring two 15-inch J. B. Lansing speakers.

Feed: Feedback produced by multiplying a signal from a guitar and amplifier.

- Finger style:** To pluck bass or play electric guitar with fingers, as opposed to playing bass with thumb or pick, or guitar with pick.
- Fuzz tone:** A distorted sound produced by sending the tone from the musical instrument through a fuzz box or other distortion device before feeding it into the amplifier.
- Gear:** Collective term for a group's equipment.
- Groupie:** An ardent rock group fan.
- Hammond B-3:** Electric organ manufactured by Hammond Organ Company. Favorite among rock groups.
- Hassel:** To aggravate, upset or annoy.
- Hippies:** "Love generation" people generally looked down upon by music people.
- Hype:** To promote a recording or group which has no inherent talent or musical ability.
- JBL:** Loudspeakers manufactured by J. B. Lansing, considered by many to be the finest available.
- Kit:** A set of drums and allied equipment.
- Les Paul Custom:** A Les Paul Model Gibson—a six-string guitar whose early models are also in great demand.
- Leslie:** Leslie speaker used in conjunction with Hammond Organ.
- Marshall:** An amplifier manufactured in England.
- Mod:** Term adopted by adult press to denote strange dress or other youthful fancies.
- New York Sound:** Tag pinned on all groups with heavy organ sound. Method originated in New York-Long Island area.
- Otto:** Something beyond description.
- Patch:** Connecting cord between guitar and amplifier.
- Permanent:** A hair style being adopted by many rock groups.
- Piggy back:** Any amplifier composed of two or more

units in which the amplifier unit is separate from the speaker cabinet.

Rock 'em and Sock 'em: Variations of "Sock it to them."

San Francisco Sound: Term used, often erroneously, to denote sound of West Coast groups.

Sensation freak: Someone who digs sounds or happenings for the effect they have on him.

Studio group: Any group assembled solely for the purpose of making a record, without having any intention of following it up with personal appearances.

Tele: A Fender Telecaster—a six-string Fender guitar, early models of which are now in great demand by guitarists.

To be hip: To understand a concept or situation.

Trades: Those publications dealing solely with the music and recording industries. The leading American trades are *Billboard*, *Cashbox* and *Record World*.

Unique concept of time: Derisive comment on musicians who can't keep time.

Up: To have something good happen.

Zonked, Wasted: To be completely out of it.

SMOKEY AND THE MIRACLES KNOW WHERE THEY'RE GOING

Lou Rawls calls him "one of the best songwriters in America." Since 1961 this Motown vice-president has received eleven BMI awards for songs which have attained top ten positions in the national charts. The Beatles, Sonny and Cher, and many other artists outside of the Motown family have recorded his songs. The public, though, knows this man best as a performer and one of the best-loved ones at that. He is William "Smokey" Robinson of the Miracles and the group has a solid chain of hits behind them beginning in 1958 with "Gotta Job."

Smokey Robinson and the Miracles, Ronnie White, Warren "Pete" Moore, Bobby Rodgers, and Smokey's wife Claudette all grew up in the Negro ghetto area of Detroit. "We are from four of probably the poorest families that ever existed in Detroit," Smokey recalls. "This made us realize what it is to be poor . . . and it gives us a better relationship with the people who are still living this kind of life."

When Smokey was ten his mother died and he and his father, a truckdriver for the city, lived with Smokey's oldest sister who had nine children of her own. Smokey met Ronnie White, a neighborhood paper boy, in 1951, and two years later, when the

two were singing just for fun at a recreation center, they met Pete.

In 1955 Pete met Claudette's brother, Sonny, at summer school and the four guys, along with another fellow, became the Matadors who sang at local dances. When the other fellow left, Claudette's cousin, Bobby, joined and in 1956 Sonny entered the service, leaving Smokey, Pete, Bobby and Ronnie. The Matadors heard about a talent audition taking place in Detroit so they asked Claudette, a member of their sister group, the Matadorettes, to fill in the missing part left by Sonny since she knew the songs. Although the man giving the auditions didn't dig the group, Berry Gordy, Jr., happened to be there. Motown Records was still two years away, but Gordy was writing songs and asked Smokey's group to do some studio work for him. Gordy was impressed with "Smokey's character, talent, determination and modesty," all qualities with which the man still impresses everyone he meets today.

At that first meeting with Gordy, the seventeen-year-old Smokey showed him about a hundred songs he had written. Gordy liked only one, "Mama Told Me" (which ended up on the flip side of "Gotta Job"), but told Smokey exactly what was wrong with each. "He was a tremendous help," Smokey says. "He made me write songs that really meant something and said something."

The group decided a name change was in order since there was a girl in the group so they tossed names in a hat and came out with the Miracles. (Five years later someone at Motown decided to put Smokey's name out front since fans would have more of a personality attachment that way.)

Gordy and Smokey, who had just started his first semester at a junior college, got together and wrote

"Gotta Job," which was released nationally on the End label in New York on February 19, 1958, Smokey's and Bobby's birthday. Their second and last End release was "Money" which got some national r&b attention. Their next release in March 1960 was "Way Over There" which, at Smokey's urging, was the first national release on a Motown label. It was also the first song recorded at Motown's studio. This was followed a few months later by "Shop Around," both the Miracles' and Motown's first huge national hit. From that time on the Miracles were solidly established and in 1963 Smokey became a Motown vice-president. In that same year health reasons forced Claudette to stop going out on the road with the Miracles, but she still records with the group.

On stage today the Miracles are a polished, exciting act, but it wasn't always that way. Smokey remembers their first big engagement at New York's Apollo Theater in October 1959. "We were absolutely pitiful," he says. We were completely ridiculous. We didn't even have band arrangements, but luckily Ray Charles was on the show, too, and had his band help us out."

That made Smokey and his colleagues realize they had to work, and work they did until they got the act polished. Smokey points out that performing didn't come to him naturally. "As far as this business goes, this love that I have for it is something that I acquired by being in it," he says. "When we first started singing I had no rhythm at all. I didn't even know how to clap on the beat or snap my fingers. It's just a thing that happened. When we first started out we weren't making any money and the stuff we were doing was horrible."

With Smokey's writing and production duties at Motown, the Miracles now spend half the year at home

in Detroit and the other half on the road. All of the Miracles have behind-the-scenes jobs at Motown. Smokey produces groups like the Marvelettes as well as the Miracles. He's written songs like "Don't Mess with Bill" for the Marvelettes, "My Guy" for Mary Wells and "My Girl" for the Temptations as well as all the Miracles' songs.

Smokey has definite ideas on songwriting. "To me a good song has to be a song that will mean something a hundred years from today or that would have meant something twenty years ago. Or a good song can be about what's happening now as long as it fits," says Smokey. "It's got to be more than a song that says 'I love you baby, do you love me too, because I know your love is true.' So what? This is saying nothing. I sit up and my life is going so well, it's scary. I think sometimes that I'm dreaming. This life to me is a dream come true and I always want to realize that this is exactly what it is and benefit from it."

Smokey now makes enough money from royalties and producing so that he could retire from performing but he enjoys both sides of the business, he explains. "I love entertaining people and going places. I suppose that when I first started traveling around, the most important thing was what was happening right at the show. But now I'm using it in a different way. I'm using it for educational purposes, to learn about the different ways people live and how they think. Just getting to know a lot of different people, different races, different religions, different creeds is wonderful."

Although many, many groups go through personnel changes over the years, the Miracles have always remained the same and when Pete left for two years' Army service he was not even temporarily replaced. Smokey says: "I feel fortunate that we have the kind of love and understanding for each other that we have.

We're billed now as Smokey Robinson and the Miracles so a lot of people come up to me and say 'How's your group?' and 'What do you tell your fellows?' I say that I don't tell them anything. This is our group. I don't have any more say than the rest of the guys.

"In my life I was fortunate enough to meet three other guys (I never include my wife in this because that's a different kind of love) that I could love like I do these fellows. Actually it's four other guys because Berry is the same way. Here's a guy who in the beginning, when we didn't have anything at all, had nothing either. But there was just something about him that made me trust him. It made me want to say: 'Look, wherever he's going, I'm going with him and this is it.' This is it—the love. It all gets back to love."

With all his success and talent, Smokey Robinson remains a man with a rare sense of humility. Every single person who has ever met Smokey and people who have known him all through his career praise him.

Smokey's attitude comes out in what he says. "There are a lot of people in the world who are great, as far as talent goes. I mean there are so many people in the world so much more talented than the Miracles that it's ridiculous. I know these people exist, so why should we begin to think that we're the greatest people in the world or the most talented people in the world because we're making it? We are fortunate to have made it. This is one of the roughest games in which to make it, because your entire life in this business depends on the public, on people that you never even know, that you will never even see. You can't afford to forget it."

THE NAMES BEHIND THE STARS

No matter how popular a recording group may become, the people the fans never see are equally as important as the performers themselves. When a group has a record released fans will buy it—if the finished product is good—and accept it for what it is . . . just a record. Only a comparative few may spend a few moments wondering exactly how the record came about. And that's where the back-room boys come in. The two people who probably influence a group's career more than any others are the group's manager and their record producer. It is the task of the record producer to capture the group's best possible sound, using the resources of the modern recording studio to help him achieve this end. Almost everything else concerning the group and its individual members is the manager's responsibility. Among today's most successful record producers are England's Mickie Most and America's Snuff Garrett. Both have plenty to say about groups and artists they have known and with whom they have worked.

Mickie Most, who can number performers like Herman's Hermits, Donovan and Lulu among his successes said: "Rock groups today, especially the new ones, take themselves too seriously. They think they're the bosses, but they're terribly wrong. The fans are always the boss and they can make or break any recording group overnight. When I am working with my

artists I pick the songs, I do the arrangements, and I teach them how to put the number across. Perhaps Donovan is a good example of the kind of thing I'm talking about. He first emerged about three years ago when England was turning on to a Bob Dylan-ish folk fad. I thought at that time that the difference between the two was that Dylan revelled in the negative, while Donovan was writing and singing about the beauty of life. The similarity was in Donovan's 'bum' image.

"All that was fine for a time, but after two albums the fans had had their fill. When I started producing for him he was dead as a songwriter and singer. He just hadn't kept in touch with everything that had been happening. He definitely had a small following, but I wanted to introduce him to a larger public. So, in 'Sunshine Superman' I kept most of the Donovan 'feel,' but put it in a whole new bag.

"Things have changed a great deal quite recently, and it's getting tougher all the time to find really good material. Now, publishers are becoming producers and if they get hold of something good they cut the record themselves. But no matter how we progress, music will be with us for all time, and I'd like to pass on just a little piece of advice to any youngsters thinking about launching themselves into a musical career. It's this—if you're lucky enough to have a hit record, don't get carried away. Don't take yourself too seriously. I've known lots of people who made a smash on their first record and today they're truckdrivers."

Like Mickie Most, Snuff Garrett has found that instant fame can do strange things to some young people. He said:

"There's nothing more humble than a youngster at his first recording session. But if he's successful, by the time his tenth session rolls around you're lucky if he says 'Hello.' I've grown so used to this kind of

thing that I don't give it a second thought any more. But I do wish things were different. It would be so much more pleasant. One performer who is different is Gary Lewis. I have to admit it was a big thrill for me when Gary's first record 'This Diamand Ring' became a big hit. Many people have said to me that with Gary's name on the label, the record just couldn't miss. They don't know how wrong they are. At the time we cut the record, Gary's name didn't mean anything because no one knew he was Jerry Lewis' son. After all, Lewis is a pretty common name. It wasn't until later that everyone knew who he was. Besides, if a famous name was all that mattered, I could take any Hollywood youngster and churn out records galore. But, believe me, it just wouldn't work. Until an artist or group is established—really well established record buyers aren't particularly interested in the name. All they want is a really good record. I could take the biggest name in the business and, if the record was bad, we wouldn't have a hope of selling it.

"Another thing you have to bear in mind is that the record producer never really knows where the next hit is coming from. If I did, I'd be rolling in gold. And you never know when you're going to have a hit either. A record you consider has a fair chance of making it big may never get off the ground, and one which seems a little weak to you may go all the way to the top. All the record producer can really do is minimize the odds against failure to the best of his ability. I keep in constant touch with music publishers who let me know the latest material they have. I listen to dozens of demo records. People send me material all the time. The next hit could come from any of these sources. Take Gary Lewis' hit 'Count Me In' as an example. An hour before the recording session we had arranged, I didn't know if any of the material we had

was any good. A close friend, Glen Hardin, dropped in and said he had written a song. At first I was too discouraged to even listen to it, but thank goodness I did. It was 'Count Me In' and, an hour later, Gary and the Playboys were recording it.

"With everything that's been happening lately, I can honestly say it's much harder to have a hit record today than it was four years ago. Certainly, record buyers have become much more selective, but it's much more than that. Almost every week of the year, around 250 new singles are released, each of them battling for recognition. Naturally, radio stations can play only a few of them every week, so they have a chance. The others haven't a hope, simply because people don't know about them. And unless you get your pop single before the public, you can forget about following it up with an LP.

"This is an exciting business for everyone who's involved in it, but sometimes I wish I was a plumber. Only trouble is—I don't know anything about plumbing!"

Undoubtedly the most important person connected with any group—or individual artist for that matter—is the manager. He is the man who literally shapes their career.

Typical of the many fine managers in the recording field is Len Stogel, youthful chief of the management company of Leonard Stogel and Associates. With a management roster which includes acts like the Cowbills, Sandy Posey, Tommy James and the Shondells, Sam the Sham, the Royal Guardsmen and the Darling Sisters, he is well qualified to outline a manager's duties. Len said:

"The most important function of any manager is to ensure that the group's career is given the proper direction. The manager must place the group with the

best possible record company for that group's product, he must find the most suitable record producer, he must seek the best possible material, and must oversee the publicity work being done on their behalf. He must, in fact, open as many doors as possible so that the group will be given every opportunity to let the world know about their talent.

"Unfortunately, there are a few people on the fringes of the business who snap up promising acts before they have enough experience to know better. When this happens, the group can often find themselves heading nowhere fast. Before a group agrees to a management contract, every member of the group should satisfy himself completely that the potential manager is, indeed, the right one for them. They can ascertain this by finding out exactly what the manager thinks of their talent. If he is genuinely enthusiastic, has a sincere belief in them, and has a good track record with other artists, then the group should have no worries.

"If the manager is prepared to work for them he will start on a proper career-building job. Everything connected with the group's career emanates from the manager's office. Take bookings, for example. It would be a foolish manager who let a booking agency, no matter how good it may be, take just any kind of booking for his acts. If the manager lets this happen, it's possible that a group whose vocals are their strong point could find themselves booked into a teen night club whose whole decor and appeal would clash with the kind of performance the group is noted for. Or a group who really shine through in a psychedelic atmosphere could find themselves booked into an auditorium like New York's Philharmonic Hall. You can imagine how much of a disaster that would be for either of these groups.

“Many people think that the manager is merely a ‘Mister Ten Percent’ who signs contracts and makes sure his group is in the right place at the right time. This, of course, is far from correct. A manager can do little if he doesn’t have the talent to work with, but a poor manager can cripple a group who could otherwise have had a great career.

“It’s up to the group to select the best possible management office. And it’s up to the manager to do the best possible job for his acts.”

THE MONEY IN POP

From rags to riches and, all too often, back to rags again. That is the popular conception the outsider holds for the world of popular music. For those outsiders who visualize a career as part of a group, the vision stops at the “riches” part. But is the world of pop really peopled by inhabitants who have more money than they know what to do with? Or is there another side to this rose-tinted picture?

When the news is passed out that a promising group has just won a \$100,000 recording contract with a major company, this does not mean 100,000 one-dollar bills are immediately handed over. The sum is reached in various ways. A certain guaranteed income over the period of the contract. So much to be set aside for promotional purposes. So much for advertising purposes, and so on. The amount of money the group

actually receive out of the aforementioned \$100,000 will be far short of that figure.

But, assuming things work well and the group produces a solid single, the money will start to arrive. Not a great deal at first, of course, but money just the same. The next step is usually a promotional tour, which may net the group living expenses and nothing more. If the cost of the promotional tour, as is usual, is underwritten by the record company, this will be deducted from earnings from the sale of the record.

More money can be made once the group's name is comparatively well known and the round of concerts and personal appearances begins. At first the fee for a one-night show may be counted in only three figures but soon, if all goes well, this will increase to four figures—and four nice figures, at that.

We have assumed a great deal so far, so let's keep the assumption going. For the purposes of our outline we will say our group has become well established. Several hit singles and two strong-selling albums to their credit. Now it's time for endorsements. The group may wish to link their name with a particular guitar or amplifier manufacturer in return for an agreed fee and free equipment.

You may notice we have not touched upon television, but to assume that our hypothetical group will become so successful as to have their own television series, or even a healthy string of TV dates to fit into their calendar, may be carrying the powers of assumption just a shade too far.

So much for income. Now, about expenditure. Before a group can be a group, they have to have something with which to make a sound. As mentioned elsewhere, investing in cheap equipment may save money at the outset but it will probably also impede the group's progress disastrously. So, good equipment is

a prerequisite. And really good equipment costs money. Lots of money.

Once things are moving and the round of concert dates has begun, traveling expenses, hotels and meals all have to be paid for from income. The group's manager is entitled to his fee for all the work involved in handling their affairs, and their publicist must be paid for arranging interviews and otherwise doing his best to keep the group's name constantly before the public. To help him in his work he will need publicity pictures, and the photographer must be paid . . . by the group, of course.

And when you spend days in a recording studio or rehearsal rooms going over new material or cutting numbers for possible release, you aren't performing and you aren't earning.

Sadly, many groups have been so bedazzled by the figures they hear bandied about that the thought of so much money goes completely to their heads. More than one group has sat down at the end of a year, figured out that they've earned a million dollars during the previous twelve months, then wondered why they don't have enough for a hamburger. Several of today's top groups have already weathered the storm of too much wealth too quickly and have made sure their earnings are invested for a sound future. But, as long as there are newcomers to the world of pop there will be people who let the excitement carry them away.

There is money in pop for those who deserve it, but there is also heartbreak for far too many.

DONOVAN'S LIFE IS HIS MUSIC

Donovan once described his "Legend of a Girl Child Linda" as "a song for aging children." He refused to amplify this statement, leaving it instead to the listener to form his own opinion. It could be said that all of Donovan's songs, gentle instead of cynical, forgiving rather than frantic, are tales for "aging children" . . . of all ages. Perhaps more than any other folk artist before him, Donovan has combined strains of almost every kind of folk music in his work. Various of his songs reveal strains of blues, jazz, rock, Indian or classical music. To these are added Donovan's strikingly poetic lyrics. Although even the staunchest fan will agree that his voice may never win him an award, when he sings his vocal shortcomings seem meaningless. The words seem to tumble out rather than being molded into a particular style. It is almost as if he is projecting impromptu thoughts as the music progresses. The months just past have seen Donovan elevated to the status of star poet by millions of music-oriented young people. It has been said that Donovan cannot be categorized, but it is fair to consider him a forerunner of the current pop music style, which places particular emphasis on lyrics. Not so long ago a pop singer was permitted to deliver lyrics which rarely rose above the level of the nursery floor. The advent of Donovan undoubtedly did much to place

more and more emphasis on the words of the song rather than the music.

It is almost as if, when Donovan writes a new number, he sets out with a truly poetic end in view. Once the lyrics have been polished to perfection, Donovan conceives his arrangements by whistling and humming each phrase to his fellow musicians. Songs about children, fairy tales, love, beaches and a story about a girl who entangles her hair in a ferris wheel, have all appeared on one of his albums. In his hit single "Sunshine Superman" the hero is a folk, not pop, figure, whom the artist described as "a sunshine super-duper man; a collapsed love affair, no less."

Recently, Donovan has given a great deal of the credit for his successes to arranger John Cameron. Donovan said: "What John does for me is to find sympathetic settings for my lyrics and paint musical pictures around them." What Donovan has never put into words is the total effectiveness with which he sings his songs—softly, with abrupt and oddly broken phrasing. Baroque influences, folklike refrains and diverse instruments like electrified sitar, flute, celest and harp have all been used by the singer to make his music complex and compelling.

It has been said that a true folk artist just doesn't "happen." He is born. This may well be true in Donovan's case, because he was born of working-class parents in one of the slum areas of Glasgow, largest city in Scotland. Those early days undoubtedly left a strong mark on him. His family later moved to London, where Donovan attended school. Of that period in his life, he has said: "The teachers at school thought I was a little strange because I wrote a lot of fear and horror stories and drew skeletons for them. One was about this man who got locked in a drain when it rained." From this early memory, it is obvious that,

even then, Donovan's mind was working in strangely different ways . . . ways that moved him before long into poetic fields. Donovan is a talented artist whose admiration for art nouveau is apparent in his drawings as well as his dress. During his recent U.S. tour, for example, he delighted fans by appearing in a huge, fleecy white fur coat—even on the warmest day. Donovan studied art for a year in college in England, but couldn't finish because "I had to go another year to get a grant, and I needed a grant to go another year." This insurmountable problem spelled the end of his formal education.

Soon after, as he recalls: "There was this big road by our house and I used to look at the road and look at it, and one day I took off on it." He and his close friend Gypsy Dave headed for the coasts of England, rode the trucking lines, drifted on beaches, watched people and played guitar. And all the while, Donovan was storing up thoughts and ideas for future reference. "We weren't working out the problems of the world," he said. "We were letting our days fill up with strange encounters. We didn't talk much, but we moved fast a lot." Listening to jazz and dixieland and assimilating a variety of sounds, Donovan was soon spending his time writing songs and stories. When he was eighteen he returned to London and cut his first tapes in a little basement studio. The results were impressive. Several of the people who had been present at this first recording session played Donovan's music for record executives, music publishers and television producers. As a direct result of their interest, he was signed for a single appearance on a nationwide television show in Britain. His performance caused such a public stir that he was immediately asked to return again and again. Things began to move rapidly for Donovan then. He made his first commercial recording, "Catch

the Wind," and then sat back to watch it climb the charts.

Donovan's debut appearance in the United States was at the Newport Folk Festival in 1965. Appearing before an audience that is acknowledged as one of the most knowledgeable and difficult in the world, his performance drew rave reviews. Subsequent engagements at Carnegie Hall, Cornell University and the Hollywood Bowl were repeats of his Newport success. The same pictures of frenzied fans and attentive disciples were repeated last fall during his latest series of appearances in this country.

About himself, Donovan says: "I don't think I'm a folk singer at all. I think I'm just a contemporary writer." The composers he admires are beautiful people with something to say. Nor does he specifically praise "message music." He says: "The word 'message' is for the older generation to use. The young just nod their heads 'I understand' inside themselves. The words tell the story, and the music makes it fly or soar like the sea."

And that is what Donovan's life and his music are all about. His words capture fully the story he wants to tell, and the music "makes it fly."

In a way, Donovan has his contemporaries on the American scene and, in the leading position, are Simon and Garfunkel. Like Donovan, their messages are simple yet powerful, soft yet compelling. No mass of amplifiers and wires covering the stage. No loud blaring sounds overwhelming the audience. Just two singers, one playing an acoustic guitar, they are the minstrels of our time. Although the duo grew up in the same area of New York and have sung together for many years, they didn't come into their own in the pop scene until 1965 when their "Sounds of Silence" won a gold record. They followed their first single

with such hits as "Homeward Bound" and "I Am a Rock." Two of their albums, *The Sounds of Silence* and *Parsley, Sage, Rosemary and Thyme* have also been certified as gold albums. Paul Simon is the song-writing member of the duo and Art Garfunkel the musical arranger. Simon's lyrics express the hang-ups of our society—the lack of communication between people, the failures of relationships, the absurdities in our world. He can also show his delight in living with songs like "The 59th Street Bridge Song." There is no doubt that Simon and Garfunkel rank among the most important artists of our time. Their music says things to which young people can relate and it says it with a wit and style that makes the songs unique. By being able to sell millions of records and still win the appreciation of intellectuals like Leonard Bernstein, Simon and Garfunkel have achieved a special place in today's music.

A YEAR IN THE WILDERNESS

by CHAD AND JEREMY

It wasn't very pleasant when we were forced to acknowledge that our joint career had slowly but surely slid downhill to the point that the future looked exceedingly bleak. But at least we were old enough to realize that facing the truth instead of burying your head in the sand is often unpleasant. Like it or not, we had to face the facts. In the beginning, our career was

moving so well in this country that it seemed the natural thing to move our homes here. In fact, we had been spending so much time in the States it seemed ridiculous to keep on paying fortunes in transatlantic air fares to commute from England. At that time, it was usually enough to be British to be a hit. Fortunately for the American music industry, this state of affairs changed rapidly. This basic change did not affect us at first. Our records still sold well and we could always count on having sizeable crowds at our concert appearances. Even the screamers continued to turn up in force and, on more than one occasion, we escaped their affections only at the cost of a few bites, scratches, and ripped clothes.

Then, slowly, the picture changed. The new material we were producing all seemed to have a sort of sameness about it. We knew it wasn't good, but it was the best we could do and no one can give more than his best. We honestly believed we still had our own faithful following of fans so, even though we had not had a record released in more than six months, we decided to stage a major tour during the summer of 1966. It was a complete and utter disaster. We had made the mistake of arranging bookings on college campuses and for teenage audiences in clubs and concert halls. Every date we played on a college campus during that tour was a big success. The audiences liked us and the material we gave them. But when it came to the teen audiences the story had a different ending. We had no current hit single to help sell the show and, as a result, the kids just didn't turn up. Even the screamers stayed away.

We really should have known before we started the tour that it could never have succeeded. For one thing we weren't qualified to organize such an ambitious undertaking and, for another, we were not in demand

by the younger record buyers. In addition, much of the material we had released on the records issued some months before the start of the tour was pretty boring stuff. To put it bluntly, we were a dead loss. When the tour finally staggered to its close we both realized we were musically bankrupt. We knew we had nothing to offer the public and, because of all this, we were frustrated beyond words. We asked for a meeting with the executives of Columbia Records who, naturally enough, were more than a little disturbed by the way things had been going. By the scheduled time for the meeting we had decided what we wanted to do, but were unsure of the reaction it would evoke at Columbia. Despite this, we made the proposal. We said we wanted to retire for a year . . . to help us throw off the musical bankruptcy and get back onto the rails again. The Columbia people thought it over and decided the idea was sound. They gave their approval.

Our homes are in Encino, California, and, after a few days of complete relaxation to help clear our minds of fears and frustrations of the preceding weeks, we sat down together to start work. At first, we didn't put anything down on paper. We discussed music, of course, but basically we just talked with each other, searching for guidance and ideas. It took about six weeks before we really got down to productive work. Then the basic ingredients of new songs were put together and the first stages of a complete musical suite were completed.

We both have a great love of classical music and, because of this, we let our thoughts move along classical lines rather than the accepted popular music standards of the day. Neither of us can truthfully recall the exact moment at which we realized the popular music field could encompass work based on clas-

sical thoughts. Now, of course, we are both thoroughly convinced this is so. On the strength of this belief we completed the musical suite *Progress* and, at the recording sessions which signified the end of our retirement, we used it to form one side of our album *Of Cabbages and Kings*. We feel we have used virtually everything that can possibly be used on a record in *Progress*. We really wanted to make a film—we still do—but the capital investment required was too much for us, so we compromised by making a sound track without a film.

In the suite we incorporated sound effects, dialog and entrance. Some twenty five musicians were used, with strings, brass, woodwind and percussion sections as well as more unorthodox instruments like the sitar and the ukelin. As the album was being completed we began accepting bookings. From now on we intend to perform only at colleges because our tour experience indicates in no uncertain manner that this is where our immediate personal appearance future lies. Of course, it would be impossible for us to recreate on stage the sound effects we achieved in the recording studio, but we feel mature audiences such as are found on campus are fully aware of this and, consequently, do not expect a live performance of our album achievements. Instead, we have perfected our stage act which, although it does not duplicate our studio work, parallels it.

Our self-enforced year of retirement is at an end. We honestly feel it has enlarged our capabilities, both as performers and writers. Only the public can tell us now whether or not our beliefs are correct.

HAVE THE WHO SOLD OUT?

In their early days the Who took great delight in sending up reporters, and the poor reporters had not one chance in a thousand. This was part of the surly, shocking image that press and fact presented to the public. It was not all image, either. They can still be pretty rude, even Pete Townshend, who should know better. But then he was the rudest of all in the beginning. The beginning for the Who was aeons ago. A mod, Tamla-type band called the High Numbers, they changed to the Who and jumped into the British charts with "I Can't Explain." This was followed by "Anyway, Anyhow, Anywhere," a "pop-art" song. They affected Union Jack outfits, and began the whole Carnaby Street "British-flag thing." Once picked up by the public, the Who moved on, ultratrendy, ultra-shocking, always alone while the copyists scrambled behind. The emergence of "My Generation" set the Who at the peak of popularity in Britain and the Continent, but something was desperately wrong. No United States; not even any interest in the band.

It was not until spring '67 that the Who were able to crack in with "Happy Jack" and begin spiralling to success in this country. But what most people seem to forget is that the Who have been a big band for more than two years. They are not new, and they have already experienced most of the changes that come with

success. At the very least, the Who have mellowed. It is unnerving talking to the Who; individually they are a completely different scene. Each has his own reality, as do we all, but the vast differences between people who have been together this long are unsettling.

John Entwistle, Keith Moon and Roger Daltry have not changed as violently as Pete. Least affected by fame and circumstances is bass guitarist John. Married in the early summer of 1967, his life revolves around wife and home and dog and music. He is a stable person, intelligent and conservative, and does not mind the fact that he is overshadowed by Pete. "I don't think Roger gets enough recognition, either," he sighed, but he was not really upset about it. "I'm basically lazy. Once I got round to it, I bought a tape recorder to tape the songs I write. I read horror books to get ideas for my songs."

He is presently writing for a special record of horror songs done by the Who. "But my material isn't for singles," he calmly explained. "We would have to follow it up with more and when the novelty wore off, that would be it. But yesterday I went into the spare room and recorded . . ." The Who, most people think, make a lot of money. "It all goes!" he cried. In fact, he had come into his office to get a bit of cash. "It's not the destruction onstage, it's the way we live, buying all the time." His new house and the Rolls he shares with Keith took up a substantial number of pennies. "Property is always a sound investment," he smiled. John is a lucky man. He has his scene checked out and is happy with it that way, but he was quick to point out that the Who do not associate with each other socially. "You can't. We work together all the time, and we are on a lot of different personal scenes. Roger likes to get out, around people. Pete stays on his own."

John is relieved not to be Pete in the sense that he is not subjected to the bulk of interviews. "I don't want to talk about what the group's going to do and all that—it's such a bore." Oddly, for a man in a commercial group like the Who, he does not listen to pop records. "I buy the Beatles' LPs as they come out, but I listen to classical albums, and lots of brasses. I bought a French trumpet in the States. Now that I've got a bit of money I'm buying more brasses."

Roger Daltry, the Who's singer, seems to have things sorted out the least. He will be direct, and often tactless, but instead of appearing decisive or standoffish, he compels you to embrace him more. One cannot help liking Roger. Did he think John was at all affected by the States? "Oh, come, what *would* affect John, anyway?" Was there a difference in fans in Britain? "They're idiots—you know, there's so much blasé snobbery over here. We're the only group that gets slammed, and nobody jumps to defend the poor old Who. But who cares? We *thrive* on it." A gentle probe uncovered the fact that Roger was a bit grouchy from the dentist. Placated somewhat with cups of tea and a cookie, Roger went on to rave about Tim Hardin and Richie Havens and folk music in general. At the same time he praised the hardness of Hendrix and the Who. He would like you to think him tough, but his moods and tastes in music have given him away. Inside he is extremely sensitive. "Hendrix can get so heavy—perhaps I've got funny ears or something," he said. "I'm thinking of doing a folk album if I get the time."

The trouble with the Who, feels Roger, is that they are never given credit for their musical ideas. "That Opera thing," mumbled Daltry, "What about the Who then? We had it before them!" He is quick to spot the injustices of his business. "Look at the Cream. Jack

Bruce just makes the band, but he doesn't get any recognition at all. And Clapton might as well be a stuffed bear up there with all the idolatry. He's a fantastic guitarist, but this legend thing is a bit too much." Clapton's recent discovery of the merits of Richie Havens was pointed out to Roger. "About time, too," he snapped. He took another chocolate cookie and had switched subjects before he had finished it.

"Our album *The Who Sell Out*? I hate it. Except the first track, that's the only one with any feeling to it at all." Strangely, the first track was the only one not written by any of the Who. Also strangely, the rest of the Who are pleased with the LP, as are producers, managers, and the public. Reasons were not long in following the outburst. "It's not at all like the Who, some of it. Pete's track is so soft—not like the hard old Who. We were jinxed, anyway, Keith was ruptured, John broke a finger. It's also the way we record—we go into the studio and don't know the songs and record them. I have to sing a song for an audience about 30 times before it means anything to me. Let's put it this way—the Who are a lot more than any album."

To Pete Townshend, the Who are both a toy and a necessity. While a person of his insight cannot be completely satisfied by playing in a pop group, he admits the Who provide him with a valuable link with concrete success. Pete seems to favor Keith, possibly because of his simplicity. Roger, John, and Pete were firm in pointing out that group friction is not as acute as in the past; there is no more childish bickering. But the signs are still everywhere. Says Pete: "A lot of Roger's ideas are brilliant, but not for the group." On Roger's folk kick, Pete laughed; "Roger's musical tastes are about as high as the Monkees. No, we couldn't use any of his numbers for the Who." And

the final crusher: "I'm not putting them down or anything, because I really like John and Roger, but I get the feeling that when the Who finally does go, so will they."

Fortunately, Pete has a lot of his own "personal scenes" going. Writing film scores helps give him "creative stimulus." Road travel is a source of frustration, however. "Oh, it's good fun and all that, and Roger loves it, but there's not enough time for any writing." Roger was gloomy because the Who were not playing enough dates in Britain. Pete was gloomy because he thought they were playing too many. "We're going for a slicker act—other people have to see a slick act onstage. There's nothing magic about it." Yet in the songs there are suggestions of magical melodies, hints of higher levels in performance than guitar bashing. "But this isn't the bulk of the market," shrugged Pete. "And, basically, there aren't enough of the other type of audience. "We don't want to be taken seriously. We don't make magical music."

The feeling roared up. Townshend was about to say something . . . "The Who have sold out. That's right." He grew excited, the rubber arms and stooped shoulders moved jerkily, nervously. "The Beatles are saying 'Hello, Goodbye.' Well, the Who are saying hello to what they're saying goodbye to. Initially there is a mass that has to be entertained. We want to be entertainers. The Beatles are saying goodbye to these people. I like to compose great music—I am turned on by everything the Beatles say. But what about the ones stuck with Vince Hill? We've got some plans which could save progressive music. We're going to the new beginning. Faith today is very low. People have got no faith in anything bigger than themselves. Someone's got to do this, and I want to be in there. It's going to be done. We're selling out to something

pretty tough. The mystics never did anyone else any good. There are about four people who have attained these levels of thinking. You've got to be able to sell your soul to everyone. Everyone on earth is there to better themselves, to be aware of everything. Maybe ESP can do it—they can teach it in schools. Nobody's going to want to listen to a bunch of guitar-smashing yobos. I still enjoy breaking up guitars and being one of the Who."

But he also enjoys his side ventures into his own thinking. Townshend may have gone further than many amateur "mystics" in the pop field, who, no matter how sincere, initially shut out experiences and people, crying "uncool" *ad nauseum*. By coming down to the level of the kids, he is cunningly getting people more aware of the world. There will be few retreats into the "astral plane" for Townshend. What he has seen and where he has been is open to anyone who asks. He has no secrets. And, perhaps, therein lie his secrets.

There is little possibility of any of the Who's departure from the band. "We know each other so well now, we've come through too much, that we couldn't replace anyone. If one of us left, that would be it." But they stressed that no one had any intentions of leaving. At least two or three tours of the States are planned per year. "We'll give 'em the destruction until they've all seen it, and then we'll cut it out," snapped Roger.

When the group finally begins to consider packing it in, which is not in the foreseeable future, Pete will have his composing and recording work to fall back on. Of the four, he is the most likely to remain in the public eye. John will quietly remain the businessman, buying property, running home and perhaps companies in the music business. Roger may get into record

production and composing. Keith . . . no one knows—not even he. But Pete has no fears about Moony's future. "He'd be Keith even if he was in the bottom of a dustbin somewhere in Africa. . . ."

TALENT THAT CONTROLS THE BEACH BOYS

For a recording group to stay high in the popularity ratings month after month they must have talent, good material, and a little something extra. It is an undeniable fact that, in the case of the Beach Boys, that "something extra" is Brian Wilson. He is the Beach Boy rarely seen by the public and yet his musical genius has ensured the group a future almost any group would give anything to have. And yet, when the Beach Boys first began, there was little to suggest that Brian would emerge as the driving force. It was brother Dennis who first provided the key which opened the golden door. That key was, of course, the world of surfing. At a time when the surf craze was sweeping the nation, Dennis decided it was time someone captured the thrill and beauty of the sport in song. He got together with his brothers Carl and Brian, and cousin Mike Love. It was Mike who wrote "Surfin'," the boys' father Murry Wilson who arranged a recording session for them. And it was Capitol Records who landed the group with the solid gold sound. Their surfing sound clicked with the record-buying public, and it was quickly followed by "Surfin' Safari."

Then came "Surfin' U.S.A." and "Surfer Girl." It was shortly after the release of the latter record that the Beach Boys decided they would have to alter their image if they wanted the public to keep asking for more. So the change was made, and it was around this time that Brian Wilson really began to make his influence felt. The other members of the group learned to pay more and more attention to his ideas until it had reached the stage where Brian was practically controlling everything the group was doing. Eventually, he was forced to choose between remaining a full-time performing member of the Beach Boys, or stepping into the background to become the brains behind the scenes. Brian, of course, followed the latter path.

When asked why he chose to do this, Brian said: "I know I'm a creative man, musically—from early days I believed there were ideas waiting to be dumped out if I had time. Now I know it and it's a good feeling. I approach my music-making as an art form—something pure from the spirit to which I can add dynamics and marketable reality. I believe in God—in one God; some higher being who is better than we are. But I'm not formally religious. I simply believe in the power of the spirit and in the manifestation of this in the goodness of people. I seek out the best elements in people. People are part of my music. A lot of the songs are the result of emotional experiences, sadness and pain. Or joy, exultation in nature and sunshine and so on. Like 'California Girls' which was really a hymn to youth. I can write through understanding others. The surf songs are a simple example of that. I had never surfed, but I was able to feel it through Dennis, who is a fine athlete. I find it possible to spill melodies, beautiful melodies in moments of great despair. This is one of the wonderful things about this art form. It can draw out so much

emotion and it can channel it into notes of music in cadence. Good, emotional music is never embarrassing, but emotional prose sometimes is. Music is genuine and healthy and the stimulation I get from molding it and from adding dynamics is like nothing else on earth. I sat up in my home for five months, planning every stage of our *Pet Sounds* album before we even started to record it. I didn't mind people being around—there are visitors up there most of the time—so long as there weren't too many and provided I could cop out and sit thinking. I have a big Spanish table, circular, and I sit there hour after hour. Or I go to the piano and sit playing 'feels.' 'Feels' are specific rhythm patterns, fragments or ideas. Once they're out of my head and into the open air, I can see them and touch them firmly. They're not 'feels' any more. I think that the track 'Let's Go Away for a While' that we did for *Pet Sounds* is one of the most satisfying pieces of music I've ever made. I applied a certain set of dynamics through the arrangement and the mixing and got a full musical extension of what I'd planned during the earliest stages of the theme. I think the chord changes were very special. I used a lot of musicians on the track—twelve violins, piano, four saxes, oboe, vibes, a guitar with a Coke bottle on the strings for a semisteel-guitar effect. Also, I used two basses and percussion. The total effect was . . . 'Let's Go Away for a While,' which is something everyone in the world must have said at some time or other. 'Let's go away for awhile.' Nice thought. Most of us don't go away, but it's still a nice thought. The track was supposed to be the backing for a vocal, but I decided to leave it alone.

"Then there was another track around that time called 'Wouldn't It Be Nice.' It had a very special and subtle background and for a time I thought it would

be the single after 'Sloop John B.' But that was before 'Good Vibrations.' One of the features of this record was that Dennis sang in a special way, cupping his hands. I had thought for hours about the best way to achieve this sound and Dennis dug the idea because he knew it would work. The thing is I write and think in terms of what the Beach Boys can do. Not what they would find it easy to do, but what I know they are capable of doing, which isn't always the same thing. I have a governor in my mind which keeps my imagination in order because idiot ideas are just a hangup. But I don't like to be told 'it can't be done,' when I know it can. That's the point. It mostly can be done. I think we've proved that the Beach Boys are a well co-ordinated team trying to put that little extra that's new and different into the world of pop music ... our world."

THE BIRTH OF POP

Pop music has existed in varying forms for almost one hundred years in the United States. What has not existed for such a long period of time is the pop audience. A discussion of the birth of pop becomes, rather, a discussion of the discovery of pop when viewed in this light. Pop was not actually born in the sense that suddenly, almost overnight, a musical form that had never been heard before came into existence.

The blues are the basic origins from which that

musical form currently referred to as "pop music" developed. The blues have existed as a form of truly American music ever since the first slaves began chanting in the fields. With the addition of guitar accompaniment for rhythm and texture, blues artists have roamed America for almost a hundred years. Such names as Charlie Patton, John Hurt, B. B. King, Muddy Waters, Willie Dixon, Howlin' Wolf, Joe Turner, Skip James, Bukka White, Robert Johnson must be credited as the exponents of the blues.

As the blues became more sophisticated in major cities such as New Orleans and Chicago, bands developed where before there had been only one guitarist singing his songs. Although big band and jazz developed out of these blues roots what was to become rock 'n' roll also grew out of these early rhythm and horn sections jam sessions.

Individuals such as Chuck Berry introduced a more up-beat form of the basic blues; this was eventually accepted as rock 'n' roll.

At the same time as blues artists were contributing the basics of rock, another music form upon which they had great influences was also developing the beginnings of rock: country and western music.

Men such as Carl Perkins and Gene Vincent created a form of music which has been referred to as "rockabilly" rather than rock 'n' roll to note its country origins.

By 1955 both rhythm and blues and rockabilly were popular within their respective areas. All that was needed was for the mass American public to be made aware of these musical developments.

Alan Freed's name must now be introduced. A New York disc jockey, Freed was the first to play this music to an audience which had never heard such sounds before. Freed, in a sense, helped the mass pop

audience of this country become aware of—helped them discover—sounds which had developed and had been accepted by certain segments of the population.

With the discovery of this music, the term “rock ’n’ roll” was coined for it. At the time the term really did not exist as a reality in sound. Carl Perkins’ “Blue Suede Shoes” was not meant to be rock ’n’ roll any more than Willie Mabon’s “Seventh Son.” Each artist was creating within his separate sphere, be it country or blues.

The popularity of the music Freed was playing actually created a sound that was “rock ’n’ roll.” The market liked what they heard and wanted more so artists were quick to jump on the bandwagon. For instance Bill Haley and the Comets were originally known as a country-oriented group called Bill Haley and the Saddlemen.

Today, looking back, people can identify the sound of early rock just as they can identify the sound of early Beatles or early Stones. They tend to laugh a little at those early sounds compared to the sophisticated sounds that are being produced today. Pop was born and grew to be one of the most exciting events of a generation in history. It has created hair styles, clothes styles and family arguments. It has also become respected in many circles as an art form. And, like all forms of art, its origins must never be forgotten.

THE DRIVING FORCE THAT IS PAUL REVERE

It takes a great deal more than a love for music and an interest in making money to be able to keep up the fast, demanding, almost torturing pace Paul Revere sets for himself and his Raiders. In less than seven years twenty-seven young men have been forced to relinquish their colonial-style uniforms and seek their livelihood elsewhere. "Some of them just didn't fit the bill as Raiders," said Paul. "Most of them simply couldn't stand the pace." Despite the high casualty rate, no one can deny that Paul's formula for success has stood him in good stead during these seven years.

"I don't know if you could really call it a formula," said Paul. "Seven years ago we were chugging along in the rock 'n' roll, rhythm 'n' blues bag. We were never short of dates in and around our home town of Boise, Idaho, but the future had no substance to it. At that time, Mark Lindsay and I used to say to each other how wonderful it would be if we could ever have a group that everyone in the country would know, and that thousands would want to see and hear at every concert date. It was just a dream because, at that time, we had no way of knowing just what was about to happen to the whole music business.

"The thing that happened was, of course, the English influence. It swept across the States like a forest fire and changed everyone's concept of popular music.

I don't know if we decided to follow the trend, or whether we were forced into it by the fans we did have in those days. Anyway, we followed the trend—and things began to happen. Many trends have come and gone since then, but I can honestly say we have never followed any of them. Some, like the trend towards protest songs, gave us pretty good music. But by that time we were more firmly established. We knew where we wanted to go and we knew the kind of music we wanted to play to get us there. Then the first of our own hits came along and we found ourselves in demand.”

This was the opportunity for which Paul and Mark had been waiting. The adulation of fans, the dozens of recording sessions, the hundreds of concerts—all were waiting. They grasped the opportunity with both hands. The road they chose to travel has brought Paul Revere and the Raiders to the point where the group is now the busiest in America.

“During the last twelve months I believe we've traveled something like eighty-thousand miles,” said Paul. When it was pointed out to him that this was equivalent to three times around the world, he grunted noncommittally. “All I know is it means we have to do a terrific amount of traveling, practically all of it by bus. I choose to go by bus because, that way, our entire tour can be kept together and it's a lot easier on our equipment. Occasionally, we are forced to go by air but, every time we do, something seems to happen. Some of our people will get lost, or some of the equipment will be damaged at the airport. I decided long ago that it would be better if we traveled by road and that's the way it's been ever since.

“When we are on tour we normally use two buses, both scenic cruisers. They have everything we need, including beds, a kitchen, a restroom and a mobile

phone. While we are on tour a normal day starts for us around seven A.M. Usually it's a bit of a scramble to get everyone on the bus by eight because we travel with about thirty people. Whenever we tour we always take our backup group with us, as well as equipment engineers and all the other people necessary on a well-organized tour. We rarely drive for more than seven hours so that we arrive in the town for our next show around three in the afternoon. The bus drops us at the hall or stadium where we're playing so that the equipment can be set up, then takes us along to our hotel. We leave the hotel only to drive to the show. After the gig it's back to the hotel, a few hours' sleep, then back on the bus at seven next morning. Touring is really a drag. Only rarely does anything exciting happen. The only thing that stops a tour from becoming a complete bore is the hour onstage every day. Every show is different, every audience reacts differently. If it weren't for that I don't think we could go on touring the way we do. While we're on tour—and we visited 207 cities during 1967—things aren't so bad for the other boys but I have found it is completely impossible for me to relax. I have so many other business interests that my mind keeps working constantly. When we are on the bus between towns I am on the phone constantly with Los Angeles to see that everything is running smoothly in my offices there. Because of this I had an ungodly phone bill during 1966. It came to more than ten-thousand dollars. I know it's going to be even more for 1967, but I haven't yet received the final figures.

“During the few days of the year when we're not touring I have been driving myself and the people around me even harder. I'll go to bed around two A.M. but, invariably, I'm up again around four, writing memos to myself or instructions to people on my staff.

This tension inside of me was getting worse until, quite recently, a close friend pointed out in no uncertain terms that if I kept driving myself and the people around me the way I've been doing that one day I'd fall down in a heap. He said I would have to teach myself to trust my people more and to stop rushing into offices to see what they were doing. Now I'm doing my level best to follow that advice. I've stopped trying to do everything myself and I'm allowing the people who work for me to use their own judgment more. If the balance sheet at the end of each month shows that they've been doing things right then I know the advice I was given was sound."

It was pointed out to Paul that recent murmurings have been heard regarding Mark Lindsay's status with the group. "I know about these rumors," said Paul. "I know there are people who keep suggesting Mark will leave the Raiders sooner or later to strike off on his own. And I can tell everyone there isn't even the faintest chance of anything like that happening. For a start, Mark and I are partners and have been ever since the early days. Everything we have is tied together and, if one of us ever had the thought of splitting away from the other it would mean one of the biggest lawsuits ever. We own TAM, the company that handles the Raiders' affairs, and all our money is jointly invested. We're completely satisfied with the way things are. You must remember that we are a working team. Mark is the focal point of the group because that is the way we wanted it. He is the one who draws all of the fans' adulation but he knows how to handle it. He doesn't want to have the strain of our business affairs to worry about and I certainly wouldn't want to have his problems. We often ask ourselves how long the whole thing will last, but I don't think anyone can give us the answer. I don't

keep driving myself and everyone who works for me just for the dollars and cents. If you're successful the money comes automatically, although many groups today can earn a million dollars and end the year broke. I have no intention of letting that happen to me but, as I said, the money isn't the important thing. I love this business I'm in. I love to perform and I love the audiences we draw. We can stay alive only as long as we work at it, and work hard. What I have now is my dream come true, and I don't ever want my dream to end."

SO YOU WANT TO FORM A TEEN BAND!

by HOWARD E. FISCHER

Howard E. Fischer is a New York attorney whose experience in the field of teen entertainers makes him eminently suitable to write this article.

It seems like today's teenagers are more musically inclined than ever before. There are more teenage performers in the music industry than in years past. This probably results from the relative ease with which a young person can learn to play a guitar. The guitar is the predominant instrument for playing "today's music." Most people with "an ear for music" and some talent can teach themselves to play the guitar. This accounts for the tremendous increase in sales of guitars and many other musical instruments in recent years. Companies also sell self-instruction booklets, and the resourcefulness of teenagers usually

results in some degree of musicianship. Parents are now more music conscious and encourage their children by providing early instruction for more difficult instruments. Obviously, parents are influenced by the possibility that large amounts of money can be made if their youngster becomes a successful performer.

More and more of today's teenagers, including girls, become professional performers mainly through the formation of bands. The teen band can be found in almost every neighborhood and hamlet in the United States, and almost all of them hope to strike it rich as professional performers.

This article will discuss the practical problems encountered in forming a teen band with the intention to reach for "stardom." It will also discuss the legal problems that must be considered in New York, and lastly it will examine the organization of a band.

The number of practical problems faced in forming a teen band depend largely upon the individual youngsters involved and their particular characters and situations. However, there are many problems that can be anticipated by most. They are the problems of transportation, schoolwork, rehearsals, girl friends or boy friends, parents, ambitions and money.

Transportation may be the most important problem facing today's teenage musician. For, once a group is formed they must rehearse, audition and reach places of employment. For teenagers over eighteen they can easily drive the family cars (that's plural—because at least two cars are usually necessary to transport the cumbersome instruments and accessories used) if they are available. For girl groups the problem is somewhat more acute. They must use their charm on boy friends with cars or they must persuade their tired parents or brothers to risk ripped upholstery and worn shock absorbers.

Another "problem" that must be solved by the teen bandsters is schoolwork. For many it is no problem since they merely drop out of school. This is the sad result of the widespread emergence of youngsters in all phases of today's pop music industry. For many youngsters with the glint of fame and fortune in their eyes, school is a "drag" when success is just around the corner. Many, of course, adjust. They are able to better organize their time and balance the opportunities available at present and in the future.

(Then there are those who see in the music industry an opportunity for more stability as a manager, agent, composer, arranger or other such work behind the scenes. They realize that education in music and the liberal arts is essential to success. These areas of participation in the music industry are now well stocked with post-teens. It is felt that they are better able to direct others because they are closer to the "teen scene" and are able to understand it and communicate with its inhabitants. They are also able to advise as to how to reach the affluent teen concertgoers and record-buying public.)

The financial situation is one that can probably be minimized in this discussion. As we know, teens seem to have the knack of raising money from parents that others in the performing arts would love to learn. For many parents are more than willing to give to such a "worthy cause" which could develop into a cause célèbre worth considerably more than the weekly allowance. Parents generally generously provide for music equipment, and instruction when necessary.

However, paradoxically, parents do not relent when it comes to approving of going to evening auditions or late night rehearsals, especially when the rehearsals are in their basement or living room. But when the scent of freshly minted greenbacks approaches, the

doting parent will take over. The "stage mother" is noticeably absent from today's pop music scene *until* there is the recording contract with a chance for the hit record.

One of the real and ever-present conflicts for the teen bandster is the dating game. Girl friends and boy friends constantly complain that they are not getting enough attention from their performing partners. This causes many teen romances to "break up." Such situations, however, frequently provide the telling lyrics found in much of today's music.

There is also the prevalent problem of group conflict. Each member has his or her own ideas as to how a tune should be done or what tunes should be played, what auditions to attend, when to rehearse and whom to rely upon for advice and guidance. Behind these views lie the dreams and ambitions of these youngsters and the roads which they have chosen to reach their rainbows. Confidence in one who is made leader can sometimes solve this problem. However, the democratic process usually prevails, although many times it leads to a member's withdrawal from the group when he or she cannot follow the policy democratically established.

We have now considered some practical problems of a teen group's existence. Next they are beset with various legal problems. The most staggering are the provisions of the "liquor laws". Taking New York State as an example for the purposes of this article, those under eighteen years of age cannot perform where liquor is being sold. This is the great economic problem for it deprives them of their major source of income. However, with the tremendous growth of concerts of all kinds, record hops and teen night clubs, the blow dealt by this law has been somewhat compensated for.

We now turn to the Education Law provision wherein the Society for the Prevention of Cruelty to Children (that is the exact name!) appears. This is an agency of the Mayor's office that performs a regulatory function. Under the law, any entertainer under sixteen years of age must secure the approval of this agency before each and every performance in radio, TV, theater, circus, etc. This law is designed to prevent the exploitation of children.

The law also looks to protect infant (minor) entertainers through the provisions of New York's General Obligations Law. The provisions of this law require court approval of various contracts of infants in the entertainment field. Contracts that are not so approved will not be upheld by the courts upon application by those dealing with the infant. These laws set a limit as to the contract period, they require guardianship of a portion of the minor's earnings, and a parent's guaranty of his child's performance will not be upheld unless the court had approved the contract. There are numerous other regulatory provisions of these laws which require careful scrutiny by those dealing with infant entertainers. This concern of the legislature has had the effect of establishing a hands off policy with respect to minors by record companies, managers and others who might engage them.

If you are still interested in forming a teen band, read on.

Most bands are formed by schoolmates. They learn of each other's talents and decide to organize a band. It will probably consist of a lead guitarist, a rhythm guitarist, a bass guitarist, a drummer and possibly an organist. They may advertise at school by word-of-mouth or place an advertisement in the school newspaper or on a bulletin board in order to enlist a full complement of musicians. They may get together once

a week or more to practice and develop, usually taking turns in the use of one another's homes as a rehearsal hall.

The music comes next—what kind of music should they play? In what “bag” will they fall? Will it be hard rock, folk rock, jazz rock, rhythm and blues or numerous other subgroupings of today's sounds? After deciding on the type of music to play they will try to obtain jobs—at local dances, school functions, private parties, local concerts and teen clubs. Many print business cards to advertise the group. These they distribute in quantity. They attend auditions, play without pay to attract attention and gain a reputation in the neighborhood. They also may want costumes in which to appear. After their popularity has grown they may attract a manager or agent, join the musicians union and obtain the opportunity to record. This is the goal of all groups—to record and make a hit record, one that hits “the charts.”

As glamorous and lucrative as it may seem for the group that “makes it to the top,” that is how sad it is for a group that is “washed up” while still in their teens. Popularity is fleeting and so is the ability to draw consistently and “pull high grosses.” The emotional scars received by these youngsters sometimes never heal. That is why those that never make it may be the luckier ones.

So you still want to form a group? Good luck!

THE TWO MEN OF MUSIC SPEAK OUT

Two American singing stars epitomize all that is good in the world of music. Although their styles differ, both can number their fans in the millions—if followings as large as theirs can, in fact, be numbered. And, perhaps what is more unusual today, their fans span all age groups. Both have proved equally popular with teenagers as they have with moms and dads, or even grandparents. The two are Bobby Vinton and Tony Bennett, and each has an entirely different story to tell.

The Bobby Vinton story began on the stage of the Brooklyn Paramount Theater in New York in 1962. Top rock stars from all over the country appeared there night after night, and the same backing group played for all of them. One day the leader of the group went to the organizer of the shows to tell him how restless he was, and ask for the opportunity to give a solo performance. “Well,” the young man was told, “I’ll tell you what we’ll do. We’ll let you sing one number—at eleven o’clock every morning.” The offer was a little disappointing, but the group leader accepted. Next morning, promptly at eleven, he stood up before the small audience and began to sing. From

the first note he had them captured. At the end of his song there were shouts and cheers for more. It was the start Bobby Vinton had been searching for.

"Everything seemed to go right for me after that," he said. "Word spread quickly around the New York area and more and more kids turned up in Brooklyn to hear me sing. Then I got the opportunity to record my first release. It was a song called 'Roses Are Red,' and it sold more than a million copies."

Asked why, since that day, practically all of his records have had sadness as a theme, Bobby said: "Well, I like to put everything I have into any song I sing. I find that I can put more feeling into a sad song than I can into a happy one. It's not that I'm an unhappy guy—far from it. I think I laugh as much as any one. But I know that, when I make a personal appearance or play a concert date, many of my fans expect me to sing earlier numbers like 'Blue Velvet' and 'Mister Lonely' and I'll always go along with their wishes."

Because of his musical background, Bobby is able to pick up almost any instrument and play it with amazing talent. Of this, he said: "It's very handy to have such an ability because it gives me another interest besides singing. As well as being my business, music in all its forms is my hobby, and quite often I'll spend an evening at home just playing the piano. Talking about home, many people have asked why I live in the New York area, rather than in Hollywood where I once made my home for two years. The truth is that, although most of the people I know prefer the sunshine and the rather more relaxed atmosphere of the West Coast, I don't. I got tired of seeing the sun every day, and began to long for rain. So I decided I'd move back to New York. Since I made the move I've been tremendously happy. It rains just enough to

stop the boredom of constant sunshine, and New York is really the center of all that's happening in the entertainment field. Some folk think Hollywood is the 'in' place and others think everything good has to come from Nashville. I don't. I record in New York, live in New York, and New York is where I'll stay."

That Bobby is a big-city fan is obvious, despite the fact that he was born in the little town of Canonsburg, Pennsylvania. Even there, he was influenced by show business. Perry Como's home was only a few doors away, and Bobby and Perry became firm friends. They renewed that friendship years later when Bobby was living on the West Coast. During that time, as well as making hit records, Bobby made his first venture into the world of films. "I made *Surf Party* at the time when all the surfing movies were the rage," he said. "Now I'd like to get back into the world of movies and recently I've been checking a few scripts, hoping that one of them will be right for me. The kind of movies I want to make will be in the musical field, perhaps a little like the kind Elvis Presley proved so popular in. I won't be copying anything Elvis did, of course. I think there's enough room in the field of musical movies for both of us."

Even though he has aspirations towards the big screen doesn't mean Bobby will be neglecting the other areas of his career. Far from it. He has appeared on almost all of the big-name network television shows, and will continue to do so. He plays state fairs and top night clubs all over the country, and will continue with that also. And then, of course, there is his recording career, which is strengthened with every new release.

"With all I have going for me, I manage to keep myself pretty busy," said Bobby. Which seemed a fairly simple way of putting it.

Tony Bennett, one of the most-saluted artists in the history of the recording industry, has racked up awards of all kinds—from Gold Records to Grammy Awards from the National Academy of Recording Arts and Sciences. His unique position as an “elder statesman” of pop has given him the opportunity to look at the world of the young and to form his own definite opinions about it. He said:

“Teenagers are being brainwashed into believing that they should like only rock and roll. But there is good music everywhere. It would be quite true to say that a very large majority of my fans are young people who like to hear good music sung properly. I believe very much in young people. When I was going to school I had a rock and roll group. In those days it was a bit tougher to get the breaks that started you off on the climb up the charts. Today, teens are living in an age with experimentation with music, and people who put down modern music are just plain squares. Look at artists like Paul McCartney and John Lennon—two very great songwriters and musicians. They are writing material that will become standards for the future stars to sing. Rock and roll is pioneering music. Look how the trends have gone and now today we’re away from the hard-hitting twist sound and into the intricacies of the Indian and Oriental sounds. I remember a few years ago when I was presenting awards in London to pop groups I met the Beatles and the Rolling Stones for the first time. These guys might be accused of all sorts of behavior and frowned upon because of their long hair, but nobody can deny the fact that they are musicians greatly admired by young people. Don’t forget, though, it’s the same young people who will dance to their records at a party in a dance hall and later will put on a Tony Bennett single to get some mood atmosphere. That’s

the same reason as saying 'There's room for everybody at the top.' To be honest, that's Dean Martin's line but it's right for me to use it now.

"I was one of the first rock and roll singers. Some twelve years ago I recorded a real rock number and every now and again, when I really start swinging in song, I get the feeling to try a real wild rock number. 'Satisfaction,' for example, by the Rolling Stones and then done by a host of other artists is a number I'd like to get into. I love Ella Fitzgerald, Sarah Vaughn—and naturally, you'll find plenty of Frank Sinatra albums in my collection. Perhaps my favorite of them all, is Art Tatum. And, to be absolutely honest, it's often crossed my mind to cut an entire LP of the Beatles' material.

"I figure it this way. If youngsters can really enjoy Beatle music, then it's right for me too. I wouldn't make changes—I'd only add atmosphere."

Even the harshest critic will be forced to agree that the Bennett atmosphere comes solely from his professional, no-nonsense approach to his work. Tony isn't in there to make a fast-buck killing with overnight sales success. He said:

"At the end of every year I look at the sales of my singles and albums throughout the twelve months. Albums I recorded years ago are still selling well today. Honestly, I believe that to be far more important than making a quick killing and then being a washed-up has-been almost next day. I go into a recording studio with a real mood. It comes almost automatically now, but I'm like any other singer. I work out every day with singing lessons and vocal exercises. Probably the only casualness and laxity I allow myself is to smoke. This is a professional business and artists in it should treat it and respect it as such. I was told a long time ago that it would take me ten years just to learn

how to walk out on a stage properly. It did take me ten years, and I'm still learning more each day.

"Singing for me is an experience. If a song is about a broken love affair then it'll affect me so much that I'll feel like the injured party. I get so worked up into my songs that to me the words become very real. It's a necessary experience. I remember once when I had to sing a very soulful number about heartbreaks that when I began singing I caught an ordinary cold. My throat got tight, my eyes started to run and I felt aches all over. The song was beautiful and when I heard the playback I was amazed because it was almost perfect—and at that moment my cold vanished. The experience means just as much to me as the poetry of the words and music. And this is a thing that I'd like to see far more from up-and-coming rock groups. Let them feel far more in what they're doing rather than look upon their act, their appearance and their style as a fast money-earner. It's a dangerous attitude and one that could spoil a beautiful pop scene."

That Tony Bennett is fully qualified to offer advice to comparative newcomers to the entertainment field is without question. His years in the business justify this.

"My first stage appearance was when I was just seven years old and then I took part in a neighborhood parish show," he said. "I had no ideas at that time about becoming a singer. I'd really set my mind on becoming a commercial artist but while I was serving in Germany during the Second World War I did some singing with Army bands. Back in the States later, I entered the American Theater Wing's professional school and got some minor bookings. One night, when I was appearing in a club in Greenwich Village, Bob Hope dropped by. He'd come in to see headliner Pearl Bailey's act, but he invited me to sing in his own

show the next day at the Paramount Theater. That was the start of it all. In 1951 I recorded my first release for Columbia Records, and that was 'Boulevard of Broken Dreams.' I've no doubt, though, that the song which probably made most impact for me was 'I Left My Heart in San Francisco.' It's strange that a New York boy should find such a great song from a city three-thousand miles away. I first sang the number in the Fremon Hotel in San Francisco in 1961—and it's been my favorite ever since. I love the songs I sing, and music from around the world ranging from rock to pop to jazz and the classics. But you won't find one of my own records in my home. I don't want to imitate the way I sound on another record. Every song is different and I never want to get into the habit of singing everything the same way."

Two men of music, each with an entirely different story and an entirely different viewpoint. But both have the years of experience that can permit them to stand back from the scene and say: "This is how it should be . . ."

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