

the voice, the vibes and the volume

MUSIC: The scene today

Rock trends roll along

by Paul Johnson

Since the time when most of us started listening to the radio as full time vice, rock music has been changing immensely.

In the early 1960's the basic music trends were Surf songs (remember "Surfin' U.S.A.,"?), ditties about cars ("Little Deuce Coupe.")

Then, there came the revolutionary new music. Four guys from England with long hair crashed the American music scene with a hit parade of songs. Along with them came a barrage of others like the Rolling Stones, Dave Clark Five, Herman's Hermits, and many more. The English sound dominated the charts throughout 1964 and 1965.

The Los Angeles groups, the Byrds and the Buffalo Springfield, two of

them) hit the charts in 1966 with "Turn, Turn, Turn," and "For What It's Worth."

From San Francisco came "psychedelic" music, some of it provided by the Jefferson Airplane and the Moby Grape.

Memphis became the center for "funky" soul, but it was American hard rock that really stood out, no matter whether it was good or bad.

A credit to rock music that year came in the form of Simon and Garfunkel. Paul Simon and Art Garfunkel started a new "message" trend with "Sounds of Silence," a poetic piece about man's inability to communicate with himself.

When 1967 rolled around the teenyboppers rocked to the new sounds of "bubblegum" music, with such groups as the Ohio Express and the 1910 Fruitgum Co. Soul was still riding high, as it is today. And highly commercialized "psychedelic" songs hit it big on the radio.

In my opinion one of the greatest achievements in rock took place that year. The Beatles' album "Sergeant Pepper's Lonely Hearts Club Band" is and will probably be known as one of the most influential albums of all time.

The Pepper album started a trend in pop. The emphasis switched away from rhythm to the music and words. By 1968, many hard rock groups such as the Young Rascals had moved toward the Beatles' smoother, more sophisticated approach. There was more variety, more instruments, more experimentation; pop music was better than ever.

In 1969 a new trend can be seen. It is the trend toward reversion; groups are rediscovering the sounds of the fifties.

"Back in the U.S.S.R." and "Oh, Darling" on "Abbey Road" show the Beatles again leading the way. At a recent concert in Toronto, Canada, Beatle John Lennon got up and sang Elvis Presley's "Blue Suede Shoes."

Bluesman Johnny Winter has also joined the reversion trend. At his Minneapolis concert a few weeks ago one of his encore numbers was "Johnny B. Goode," an old Chuck Berry hit.

Perhaps we are in the middle of a never ending cycle of new, and old, and new, and old, and new.



Jimmy Reed plays "much more music" between 7 and 12 p.m.

'CHRIST, YOU KNOW IT AIN'T EASY'

Jimmy Reed's 'much more music'

by Sue Smiley
Blueprint Managing Editor

"If you're not crazy when you come here, you sure are when you leave," said the custodian at WJGY radio station.

His comment was born out as Jimmy Reed, disc jockey, hustled into the studio for his interview.

"It's my birthday," he announced. His present to himself, a new Cadillac, was parked outside the studio. He briskly walked into a small room with walls paneled with racks of "oldie" records filed by years.

Reed attended Brown Institute Radio School. His father was an Edina physician.

Two and one half years ago, Reed was M.C. of WTCN TV's B-Shape Beat. He has been a D.J. at KDWB (remember the flag pole sifter) and at KRSI where he initiated the request radio format.

Reed spent one month last summer in a two foot square "flag pole house" during the Minneapolis Aquatennial for station promotion. Reed likes the excitement and variation from day to day in radio in contrast to an eight to five job with the same old routine.

The success of a radio station depends upon advertising which depends upon ratings. A record promoter brings new records to the studio as a beginning step in the decision on records for the air. WJGY's Johnny Canton and Scott Burton review the magazine Cash Box which rates how records are selling nationally. According to these reports, Canton and Burton determine the top 30 or 50 records to be aired each week on WJGY.

The word "Christ" was eliminated or censored from "The Ballad of John and Yoko" at WJGY. Reed explained that several people misinterpreted the lyrics to include intentional profanity. The Beatles denied such an accusation. But here again, Canton and Burton have to work for ratings.

On one side of the room is the D.J.'s

desk. Logs for "on-the-air" cover part of the desk top which displays two record turntables and microphones. Records are filed alphabetically below the desk and commercials on numbered tape cassettes are arranged on a large type of lazy susan.

The D.J.'s log tells him which commercial is on and exactly what goes on the air.

Being the only person in the studio from seven o'clock to twelve o'clock, Reed holds a one-man show. He plays the top records chosen everyday plus the pic hit, chosen Mondays, Wednesdays, and Fridays at least once each hour.

In two and one half minutes, the approximate length of each record, Reed must prepare two commercials, another record and answer the request line phone.

Reed's pet peeve with teenagers is, "Only on the telephone . . . calling for ridiculous records you can't play or calling to bug you."

In spite of a "buggy" minority of

teenagers, Reed likes working with a young audience. His seven to midnight show allows him some freedom to broadcast with his Laugh-In type of humor. It is, he says, an adult attitude with a young approach.

Regarding censorship of lyrics, the statements made by Reed blamed misinterpretations made by older persons. He believes that "The generation gap is created by older people."

To add to an already busy life, Reed offers to speak to high school speech classes on broadcasting, free of charge.

In keeping with his young approach, Reed declines to reveal his chronological age.

The last question hung in the air as seven o'clock struck and Reed took his chair at the desk, put on his head phones and the Jimmy Reed Show commenced.

As we were leaving the studio to the tune of "Much More Music," we again confronted the custodian. With a grin on his fatigued face, he queried, "You okay now?"

Classical music students play, compose, attend

Classical music plays an important part in the lives of many Ramsey students during school and in the summer.

The University of Minnesota High School Musicians Project runs for one month in the summer, during which students participate in concerts, join in sessions with the Minnesota Symphony Orchestra, attend classes in music theory and music literature, and work on their own compositions. This project includes students from choir, orchestra, concert band, and individual piano.

The All-state Orchestra meets and rehearses during the summer for its concerts presented at the State Fair. During the school year the orchestra

takes an annual tour of five Minnesota cities. This year the orchestra will also perform at the Minnesota Music Education Convention to be held in St. Paul.

Student musicians don't remain idle during the school year. Many opportunities for work and fun are offered. The St. Paul Philharmonic Youth Orchestra meets every Wednesday night to prepare for numerous concerts in the Twin City area. This orchestra rehearses with the St. Paul Chamber Orchestra and performs on tour at various colleges in Minnesota.

Quite similar is the MacPhail Youth Orchestra. It meets every Tuesday night and performs such pieces as Mozart's Marriage of Figaro and the Beethoven symphonies.

For those students who are soloists, the Schubert Club and Thursday Musicale Club offer opportunities for individual instrumentalists. Students involved in these clubs give solo concerts and participate in a musicians contest which offers scholarships to the winners.

Many Ramsey students have taken part in these and other programs. They include seniors, Sally Heuer, Eileen Strandlof, Dave Paulus, Diane McHattie, Scott Sigford, Polly Meyerding, Richard Thurlow, and Lynn Anderson and juniors Bruce Holloway and Chris Sigford, as well as others.

All study of classical music does not go on outside of school, however, as fifth hour in the Ramsey bandroom is filled with the sound of students practicing solos and band and orchestra music.

Ramsey's orchestra director, Mr. James Peterson, tries to keep his students enthusiastic while providing them with the fullest musical education possible for high school students. One Ramsey music student, Diane McHattie, says, "I think it would be fun to have a full concert with orchestra, ballet, and choir involved in one grand performance."

Blueprint Poll

'Sugar' sweet to tastes

What kinds of music do Ramsey students like? To find out, Blueprint polled 366 of them.

Blood, Sweat and Tears (or as one person put it, "Inspiration, and Tears") was noted the number one group. The Beatles came in next, followed by Credence Clearwater revival.

Bob Dylan was voted favorite pop composer, followed by Lennon-McCartney, Jim Webb, and Paul Simon of Simon and Garfunkel, who came very close in competition.

The favorite song of the year was "Sugar, Sugar." "Little Woman" was in second place, and "Honky Tonk Woman" in third place. But almost every person had a different answer.

Some people seemed to be confused by the classical composer category, especially the person who voted for Ringo Starr. In spite of the confusion, Bach won first place, followed closely by Beethoven and Mason Williams, who tied for second place. (Mason Williams?)

FAVORITE GROUP

1. B.S. & T. - 36
2. Beatles - 29
3. Credence Clearwater - 13

WORST GROUP

1. Archies - 53
2. Beatles - 29
3. Cowbills - 14
4. Monkees - 12
5. Mothers of Invention - 4

FAVORITE ALBUM

1. B.S. & T. - 22
2. Beatles (double) - 14
3. Abbey Road - 11
4. Ina Gadda da Vida - 10

WORST SONG

1. Sugar - 38
2. Boy Named Sue - 34
3. Dizzy - 18
4. Lady Lay - 17

MOST LAMENTABLE BREAKUP

1. Cream - 47
2. Monkees - 13
3. Mama's & Papi's - 12
4. Rolling Stones - 5

FAVORITE MALE VOCALIST

1. Tom Jones - 60
2. Bobby Sherman - 21
3. Donovan - 18

FAVORITE FEMALE VOCALIST

1. Donna Warwick - 46
2. Diana Ross - 30
3. Janis Jopkin - 15

FAVORITE LOCAL GROUP

1. Mystics - 114
2. TC Atlantic - 11
3. Sir Raleighs - 9

In spite of "Sugar, Sugar" winning as favorite song, the Archies were voted worst group of the year. The Beatles came next followed by the Cowbills, the Monkees, and the Mothers of the Vogues. One girl voted for the Ventures, saying they sounded "like five Wayne Newtons".

Even though it won as best song, "Sugar, Sugar" was voted worst song of the year (by fourteen more votes). "A Boy Named Sue" came in second place, "Dizzy" in third place, and "Lady Lay" in fourth place.

Janis Joplin was chosen the most magnetic female personality. Raquel Welch almost made first place, missing by one vote (too bad fellas), and Diana Ross came in third, followed by Dionne Warwick.

Tom Jones won again as the most magnetic male personality. Bobby Sherman and Jimi Hendrix came in far behind.

Out of 366 voters, 174 said they buy mostly albums, while 104 buy mostly singles, 12 buy neither, and 8 buy both singles and albums. 88 buy one record per month on the average, 59 buy two, and 44 don't buy any. The rest of the voters ranged from 1/4 record a month to 10 records a month.

The radio station listed to most was KDWB, in close competition with WJGY, KQRS and KRSI came in third and fourth places.

Rock was considered the favorite type of music, narrowing down to hard rock (acid rock, underground, psychedelic) rock, and folk music.

Local rock groups gain fun, experience

by Debbie Bell
Blueprint Staff Writer

New Boston Ferry gets together to practice frequently but today was different. Mark Chenoweth organizer and worrier for the group, finally got the others over to practice, with the exception of Doug Madole, who plays drums. But Mike Werner, bass, Rick Strney, organ, Dave Dec, sax, and Mark Chenoweth, guitar, were ready to go.

The New Boston Ferry has been together for about 6 months. The name was taken from a ferry which operates on the Mississippi River, called the Boston Ferry. The group has played a lot of standard rock, rhythm and blues, or just whatever people what to hear. Now they're starting to experiment and branch out a little more.

A particular favorite of the group's right now is the Steve Miller Band. Rich gets ideas for organ arrangements by listening to the doors. He also does a little writing for the group and plans to do more in the future.

The New Boston Ferry has played for fraternities, church dances, and parties, and has played at the Holiday Inn a couple of times.

Jeff Weihe, Jim Brace, Chris Farnham, seniors, Jeff Horton, sophomore, and Tom Duncan, formerly the Swamp, have broken up. According to Jeff Weihe, a couple of the members wanted to get into different types of music and not everyone else agreed. Another one quit and the band folded.

The Swamp played mostly John Mayall - a Jeff Beck type blues. You may have heard them the day of the sit-in when they played in the gym after the buses left.

Although they are not together now, there is a great possibility of their rejoining.

Phil Hey coined a new word when describing the "Benevolent Blues" music: hard soul. The Benevolent Blues consists of Mike Sealy, lead guitar, Harold Akaki, bass, Phil Hey, drums, Rich Thurlow and Jack Angerhoffer, brass. They have played to-

gether for about five or six months. Their name came from Phil's brother who suggested putting two absurd words together, one of which was his favorite word, benevolent. And since they played rhythm blues, they became the Benevolent Blues.

Sly and the Family Stone, Blood, Sweat and Tears, the Electric Flag, and Chicago (formerly called Chicago Transit Authority) are some of the groups the Benevolent Blues pattern their music after.

The Benevolent Blues also have about five original songs, which Akaki and Hey worked on together. Akaki writes the music and Hey writes the words to their songs.

A group's success depends a large part on its management. The Benevolent Blues are in between booking agencies right now, but used to be with Marsh Productions. They've gotten jobs through Marsh for the Cabaret, which they played once last fall, and church dances, but no private parties.