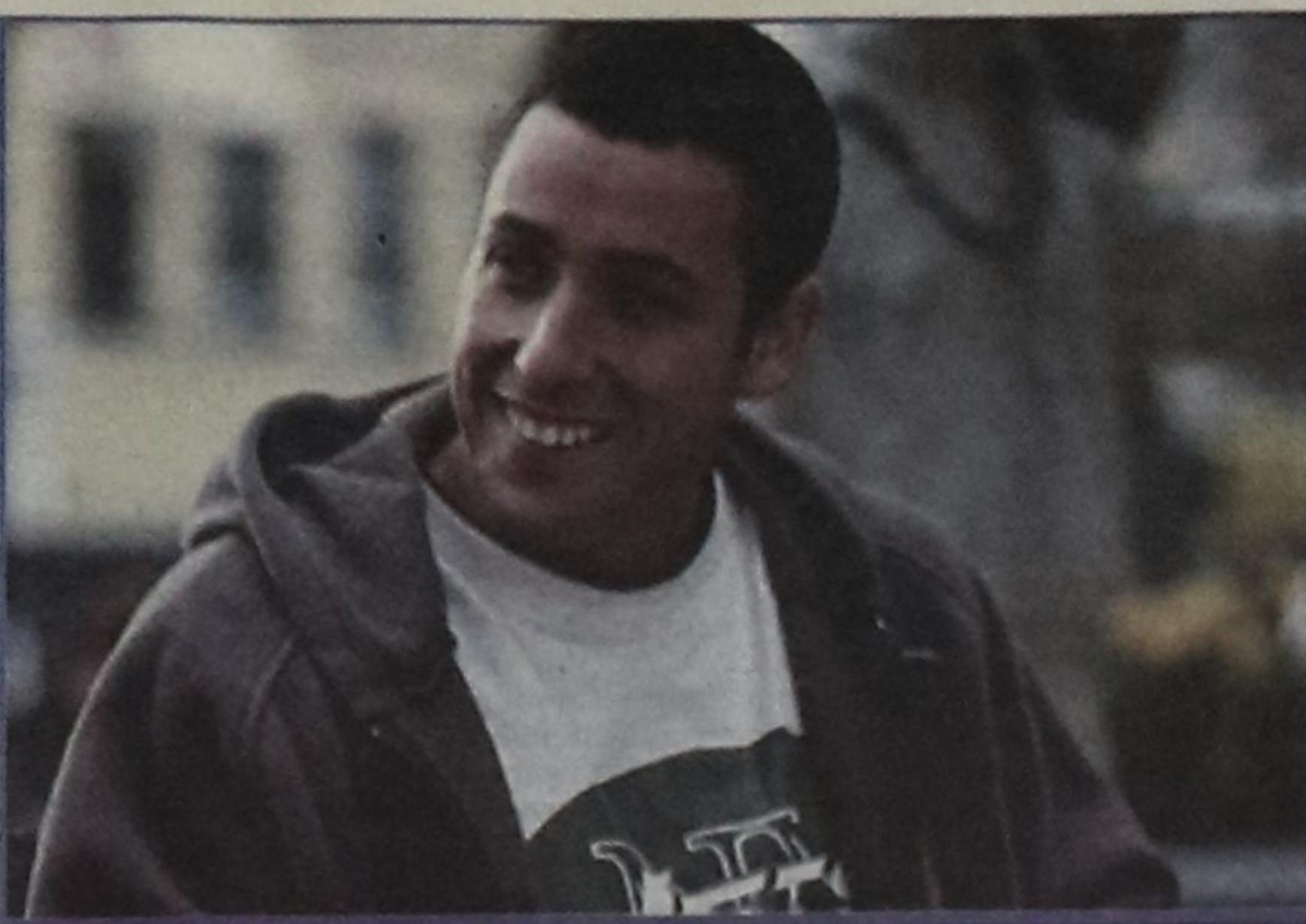


which tells the story of a rich kid who has to repeat grades one in six months in order to earn his inheritance. Co-scripted by Mr. Madison drew favourable enough returns to encourage him to bid adieu to the Saturday Night Live playpen in 1995, right time the late Chris Farley made his own bid for a film career on playing oafish nitwits. That holiday season, Sandler's "What's Your Name?" ("When you feel like the only kid in town without a Christmas of people who are Jewish just like you and me/ David Lee Roth So do James Caan, Kirk Douglas, and the late Dinah Shore) surprise hit on the radio. The ditty appeared on Sandler's secondously puerile material, *What the Hell Happened to Me?*, which hit the introduction of a new personality called the "Excited Moron whose various misadventures include getting pulled over, Gibson, and proposing marriage. No musical genre was spared family-laden humour on *What's Your Name?*, his 1997 album

alone, Sandler appeared in the golfing comedy *Happy Gilmore* (scripted) and the cop-teams-with-criminal action comedy in which he co-starred with Damon Wayans. He also sandwiched in his relationship with the much-younger Alicia Silverstone. Though most of his 1998 starring vehicles *The Wedding Singer*, in which he opposite Drew Barrymore, and *The Waterboy*, which grossed over \$39 million weekend. His next release, *Big Daddy*, extended the winning beating out the competition its first weekend out at the box office at \$41 million haul.



## SANDLER BRIEF

**Occupation:** Actor, Comedian, Musician, Screenwriter, Singer  
**Date of Birth:** September 9, 1966 (Brooklyn, N.Y., USA)  
**Relations:** Fiancée: Jackie Titone (model); former companions: Margaret

**Ruden, Alicia Silverstone**  
**Education:** New York University; B.F.A.  
**Fan Mail:** C/O Brillstein-Grey 9150 Wilshire Blvd., Suite 350 Beverly Hills, CA 90212, USA

# MAKING OF THE 20TH CENTURY MODERN MUSIC

BY SOHAN SALLEK

Background: Paul McCartney performs at The Cavern Club in Liverpool 14 December. The Beatles played here for a lunchtime audience in 1961 for a fee of just £5. The Collage also includes: BB King (left) Jimmy Page, Bob Dylan & Jimi Hendrix.

**D**LAISONG and Polyphony, The Renaissance, music of the Baroque, the Classical period, music of the Romantics, Modernism and New Music... these sophisticated words are the definitions of phases in the evolution of music that took place a period of centuries... centuries that helped shape classical western music. In terms of time, even music took less time to flourish than the classical western music. As we enter a new millennium it's time to look back in the making of the century popular music.

Music since 1945 has evolved in many different ways but the years around 1900 marked the beginning of modernism in music. Not only the marketing of the records started in the first years of the century, soon after the dawn of the phonograph age. By that time, Jazz music of African origin developed with roots in the work songs, spirituals and laments of black slaves in the then USA, especially in the bars, brothels and at parades of New Orleans. The first jazz recordings were made in 1917 by the all white "Original Dixieland Jazz Band" from New Orleans, which made a sensation in New York and in Europe, followed by "King Oliver's Creole Jazz Band" in 1923. New styles such as "Boogie Woogie" emerged in the 1920s.

In the meantime, RCA launched 33 LPs, in which public showed little interest. Back then, LPs were an expensive novelty to be purchased a few times a year. But situation changed radically when Columbia Records (CBS) unveiled the microgroove record, which could accommodate all the tracks previously sold as 78-rpm albums.

After this, artists and bands tended to become big bands, fronted by such musicians as Glenn Miller and Tommy Dorsey, kept the people's spirits up and the dance floors packed. However, soon after the last shots of the WW II had been fired, their place in the public spotlight were taken by solo singers, many of whom had provided the vocal strains on big bands. A major jazz watershed occurred after 1945 when traditional jazz, with its simple melodies, gave way to modern jazz, with its complexity, tension, abrasiveness and virtuosity.

By the early 1950s many headliners, including singers Bing Crosby and Frank Sinatra, were singing country and western (C&W) tunes for the market. Later, when it became clear that teenagers were listening to rhythm and blues (R&B), many popular mainstream acts turned to that musical genre for their source of material. It was only a matter of time before pop, C&W and R&B merged to form the hybrid known as rock n' roll. Bill Haley introduced it to the world and Elvis Presley helped

turn it into a force powerful enough to change the direction of music. At first, most rock n' roll records were raw, rough and rebellious - but by the end of the 50s, it had lost its hard edge as the record business tried to market the music to a wider audience.

The 1960s started with "The Lord's Prayer" by the 376-voiced "Mormon Tabernacle Choir" but at the same time Rock was given a wake-up call by the Beatles, who, together with other new British beat bands, revolutionized the entertainment world on both sides of the Atlantic. It opened floodgates for the British Invasion. Numerous British acts broke through in this period including the Rolling Stones, Gerry and the Pacemakers. It was also heavily middle-of-the-road (MOR) oriented because, as a rule, it was only the older and less rock oriented record buyer who could afford albums. Most teen targeted artists believed the best way to attract album sales was to include a good smattering of standards on their LPs. Among the acts successfully following this path were teen queen Connie Francis with a collection of Italian Favourites. Fellow Italian-American pop star Bobby Darin was clicking with a selection of cabaret club popular numbers tagged "That's All." Even the content of "Fabulous Fabian" by Philadelphia's teen idol Fabian included a mix of teen tunes with songs his fans' parents could also relate to. In the first quarter of 1961 only records which had spent nine weeks or less on the chart were included in the US top 10. This temporary change meant that top selling albums from acts such as Elvis, Frank Sinatra and The Kingston Trio were excluded. It also meant that several albums that normally would have had a less impressive chart career showed up in the Top 10.

Comedy albums were never more popular than in the early sixties. Arguably the most popular non-twist tune of the time was "Moon River". It came from Henry Mancini's soundtrack album to the Audrey Hepburn and George Peppard film "Breakfast At Tiffany's". The song earned the composer a couple of Grammy Awards and the LP was voted best soundtrack.

1963 was the year that protest songs went pop and Liverpool groups The Beatles and Gerry and the Pacemakers toured the UK with American star Roy Orbison, who felt that the British groups had what it took to make it big in the States.

The interest in the roots of R&B music continued to grow in the UK with both Chuck Berry and labelmate Bo Diddley. Soul music was a term now being bandied around in R&B circles.

In 1964, few Americans had heard of The Beatles. By the end of the year, the British group had put 30 tracks in the singles chart and spent 30 weeks at the top of the LP lists - a record never bettered before or since.

In 1966 CBS announced that they will develop a

video disk system that would enable people to see and hear artists on their own TVs. The most popular MOR film theme of the period was "Somewhere My Love" from Doctor Zhivago. The song was heard on the soundtrack and on the Ray Conniff album of the same name. As 1966 closed, Grace Slick joined the burgeoning West Coast group Jefferson Airplane. The Jimi Hendrix Experience was formed and after a couple of shows with The Yardbirds, Jeff Beck left to form his own group with Rod Stewart and Ron Wood.

Underground music now surfaced and the musical seeds for the 'Summer of Love' were sown. So, drug taking and rock music were, for the first time, closely linked. The press intimated that many stars including members of The Rolling Stones, The Moody Blues, The Who and Cream often attended parties where drugs were used. Stones Mick Jagger and Keith Richards were arrested for drug possession. Incidentally, the BBC banned 'The Beatles' single 'A Day in the Life' which they felt might encourage drug taking.

There was a lot of interest in 1967 on both sides of the Atlantic in the British-born and Australian raised Bee Gees. The group who were compared favourably with The Beatles, joined Polydor Records in the UK and signed a 250,000 dollars deal with Atlantic Records in the USA. Among the American underground acts debuting this year were the Grateful Dead, The Velvet Underground & Nico, The Electric Prunes and joining them were highly touted British acts, Cream and The Who.

By the year 1968, underground music outsold all other musical styles on the sales charts. Cream's "Wheels of Fire," was followed at the top by "Waiting for the Sun" from The Doors. Woodstock, the most famous rock festival of all, took place in New York in 1969. Many top acts appeared during the three-day event including Blood, Sweat & Tears, Canned Heat, Joe Cocker, Credence Clearwater Revival, Crosby, Stills, Nash & Young and Grateful Dead. Other headliners were Jimi Hendrix, Jefferson Airplane, Janis Joplin, Santana, The Who and many more.

The era saw the birth of the cult of the singer-songwriter, thanks to 'folk' singers like Bob Dylan and Joni Mitchell. It also saw the advent of various musical and dance trends including the twist, motown, merseybeat, bubblegum, soul and psychedelia. The latter half of the decade also gave birth to the so-called 'concept' album, theoretically a complete LP of songs related to a single theme, the most famous example being the legendary "Sergeant Pepper's Lonely Hearts Club Band" LP by the Beatles. It was a decade when albums outsold singles, and rock performers began to take themselves and their music more seriously - a state of affairs that has continued virtually unchanged ever since.

**GTR**



## HOPE REM (album UP)

(C) You want to go out Friday and you go forever  
 you know that it sounds childish  
 that you've dreamt of alligators  
 you hope that we are with you  
 and you hope you're recognized  
 you want to go forever  
 you see it in my eyes  
 (F) I'm lost in the confusion  
 and it doesn't seem to matter  
 (C) you really can't believe it  
 and you hope it's getting better

you want to trust the doctors  
 their procedure is the best  
 but the last try was a failure  
 and the intern was a mess  
 and they did the same to Matthew  
 and he bled 'til Sunday night  
 they're saying don't be frightened  
 but you're weakened by the sight of it  
 (F) you lock into a pattern  
 and you know that it's the last ditch  
 (C) you're trying to see through it  
 and it doesn't make sense  
 but they're (F) saying don't be frightened  
 and they're killing alligators  
 and they're (C) hog-tied  
 and accepting of the struggle

you want to trust religion  
 and you know it's allegory  
 but the people who are followers  
 have written their own story  
 so you look up to the heavens  
 and you hope to see a spaceship  
 and it's something from your childhood  
 you're thinking don't be frightened

you (Em) want to climb the ladder  
 you want to see forever  
 you (C) want to go out Friday  
 and you want to go forever  
 and (F) you want to cross your DNA  
 to cross your DNA with (C) something reptile  
 and you're (F) questioning the sciences  
 and questioning religion  
 you're (C) looking like an idiot  
 and you no longer care  
 and you (F) want to bridge the schism,  
 a built-in mechanism (C) to protect you  
 and you're (F) looking for salvation  
 and you're looking for deliverance  
 you're (C) looking like an idiot  
 and you no longer care  
 you want to climb the ladder  
 you want to go forever  
 you want to go out Friday  
 you want to go forever

**Deep Purple**

**Highway Star**

(From Machine Head, 1972)

**Intro:**  
 Ab Eb Db Eb Ab Eb Db Eb  
 Ab---Ab7-Ab7-Ab7-Ab7-Db Cb  
 Ab Gb Db  
 Nobody gonna take my car I'm gonna race  
 it to the ground  
 Ab Gb Db  
 Nobody gonna beat my car it's gonna  
 break the speed of sound  
 Gb  
 Ooh it's a killing machine it's got everything  
 Eb  
 Like a driving power big fat tires everything  
 Bbm7 Bbm7 Bbm7 Bbm7  
 I love it and I need it I bleed it  
 Bbm7  
 Yeah it's a wild hurricane  
 Db Eb Db Eb E Eb Gb Ab Bb Bb - Db Cb  
 Alright hold tight I'm a highway star  
 Nobody gonna take my girl  
 I'm gonna keep her to the end  
 Nobody gonna have my girl  
 she stays close on every bend  
 Ooh she's a killing machine she's got everything  
 Like a moving mouth, body control and everything  
 I Love her, I need her, I seed her  
 Yeah she turns me on  
 Alright hold tight I'm a highway star

Nobody gonna take my head  
 I got speed inside my brain  
 Nobody gonna steal my head  
 now that I'm on the road again  
 Ooh I'm in heaven again I've got everything  
 Like a moving ground,  
 throttle control and everything  
 I love it, I need it, I seed it  
 Eight cylinders all mine  
 Db Eb Db Eb E Eb Gb Ab Bb  
 E Eb Gb Ab Bb E Eb Gb Ab Bb  
 Alright hold tight I'm a highway star  
 I'm a highway star I'm a highway star