



HAIR



1968 Grammy Awards: Establishmentarianism

By HARVEY ELLIOTT
Entertainment Editor

Establishmentarianism. That's what has engulfed the nation's entertainment awards, and that's what could sum up the list of winners last week awarded the recording industry's Grammys.

The acidheads bowed to Glen Campbell, and "Little Green Apples" pushed "Hey Jude" out of the picture. And only a token *Hair* was remaining to represent the listening public.

Like the movies' Oscars (who begrudge every bit of praise that John Cassavetes' non-Hollywood FACES has won) and the Broadway stage's Tonys (who don't recognize the best theatre in New York—the repertory troupes), the Grammy-givers stay rather pompously in a rut.

They're rather WASPish in their tastes and quite conservative in their praise and recognition of hard-rock and other "newfangled things."

But Awards always have been, and always should be, taken with a grain of salt. On with the news.

Awards were presented last Wednesday in 25 categories, from Album of the Year down to Best Sacred Performance and Best Spoken Word Performance.

The only remaining category is that of Record of the Year, which was not announced last week and will be revealed on the May 5 television special on NBC called "The Best on Record." The Academy of Recording Arts & Sciences waits until after the awards are announced to compile a variety hour of the winning numbers. But to provide a little suspense this year, they're holding out on the "biggie" award.

Competitors for the top Record of the Year are the following:

"Harper Valley P.T.A.," by Jeannie C. Riley. This abysmal, redneck freak show supposedly was trying to draw parallels between little Harper Valley and the "Shirley Thompsons" and such in all of us. Ugh.



"The Graduate" starred Anne Bancroft and Dustin Hoffman. But the movie's soundtrack starred Paul Simon & Art Garfunkel, who won a Grammy last week for the original music.



Simon & Garfunkel Won Two Grammys ... for "Mrs. Robinson" single and soundtrack

"Hey Jude," by the Beatles. Their big hit of the year returned from the Magical Mystery Tour with a more traditional Lennon-McCartney number.

"Honey," by Bobby Goldsboro. A more sophisticated version of the 1958 "Speed Angel" kind of sentimental slop. But "Honey" has been adopted by "class" singers (a la Andy Williams) and has gained quite a lot more attention than it deserves.

"Mrs. Robinson," by Simon & Garfunkel, from the phenomenally popular soundtrack album and "Bookends" (in a longer form), introduced in THE GRADUATE. Because it's already won in a separate category, and because the Grammy-givers have a tendency to repeat themselves, it stands a good chance for a win, along with...

"Wichita Lineman," by Glen Campbell. This artist is also a 1968 winner and, by virtue of unanimous enthusiasm over Campbell by



as long as two other nominees, Aretha Franklin's "I Say A Little Prayer" and Mary Hopkin's "Those Were the Days" were more popular than Dionne's ditty and the unique and startling freshness of the Hopkins tune and Mary's delivery was thought to assure it a winning spot.

The other two nominees—Merrilee Rush's "Angel of the Morning" and Barbra Streisand's "Funny Girl" (a nominee for Oscar's Best Song, also) were never serious contenders.

Back to Feliciano, for Best Contemporary Pop Male Vocal Performance. "Light My Fire." The losers were again Bobby Goldsboro ("Honey"), O.C. Smith ("Little Green Apples"), Richard Harris ("MacArthur Park") and Glen Campbell ("Wichita Lineman").

Simon & Garfunkel won the award for Best Performance by a Contemporary Pop Vocal Duo or Group (whew!) with their single hit "Mrs. Robinson." This tune, very popular because of the success of Mrs. Robinson's movie, occupied a comfortably moderate position in a list of nominees which ranged from Blood, Sweat & Tears ("Child is Father to the Man") to the Lettermen ("Goin' Out O My Head, Can't Take My Eyes Off You" Medley). The other two nominees were Sergio Mendes

and Brasil '66 (for "The Fool on the Hill") and Gary Puckett & the Union Gap (for "Woman, Woman").

THE GRADUATE also won another award for Paul Simon, this time in the lengthily-titled category of Best Original Score Written For A Motion Picture or a Television Special (Composer's Award).

The loser, if they thought it worthwhile, could probably contest Simon's prize, since several of the song's in THE GRADUATE's soundtrack were NOT composed especially for that film, though "Mrs. Robinson" was.

The other soundtrack albums nominated were from BONNIE AND CLYDE, THE FOX, THE ODD COUPLE, and VALLEY OF THE DOLLS.

HAIR won the Original Show Cast album, and rightly so. It was the freshest, most original set of songs and satire penned amongst a rather bland year of Broadway show music. The other nominees were GEORGE M!, THE HAPPY TIME, YOUR OWN THING and JACQUES BREEL IS ALIVE AND WELL IN PARIS.

Rhythm and Blues Awards were quite predictable—awarded to Aretha Franklin (for "Chain of Fools") on the female side, and to the late

feliciano

Best Contemporary Pop Female Vocal Performance. Awarded to Dionne Warwick, for "Do You Know The Way To San Jose?"

This is a puzzler. "San Jose" was one of the less-popular Warwick ballads, and didn't remain high on the charts for

finally got one!) as Best Country Female Vocal Performance in "Harper Valley P.T.A."

—Johnny Cash in "Folsom Prison Blues," Best Country Male Vocal Performance.

—Flatt & Scruggs, Best Performance by Country Duo or Group, for "Foggy Mountain Breakdown."

—Judy Collins, Best Folk Performance, "Both Sides Now."

—Rod McKuen, Best Spoken Word Recording, "Lonesome Cities."

—the Bill Evans Trio, Best Instrumental Small-Group Jazz Performance, "Bill Evans at the Montreux Jazz Festival."

—Duke Ellington, Best Instrumental Large-Group Jazz Performance, "And His Mother Called Him Bill."

—Pierre Boulez, Best Classical Performance by an Orchestra, for "Boulez Conducts Debussy."

It wasn't a year for the record-breakers, or even, in most cases, for the real record-makers.

Just a good year for little green apples.

—Jeannie C. Riley (yep! she

comedy nominees were "Rowan and Martin Laugh-In," Don Rickles and "Hello Dummies!" and "W.C. Fields Original Voice Tracks From Great Movies."

Passing mention of other winners...

—Mason Williams, who gave the Best Non-Jazz Instrumental Performance in "Classical Gas."

—The Temptations won the Grammy for Rhythm and Blues Duo or Group, with their "Cloud Nine." The other nominees were Sam & Dave ("I Thank You"), Peggy Scott & Jo Jo Benson ("Pickin' Wild Mountain Berries"), The Sweet Inspirations ("Sweet Inspiration") and Archie Bell & The Drells (for "Lighten Up").

Comedian Bill Cosby was the winner of the award for Best Comedy Recording, for his LP entitled "To Russell, My Brother, Whom I Slept With."

Cosby's chief competitor had been fellow black comic Flip Wilson, with his album "Flip Wilson You Devil You." Other

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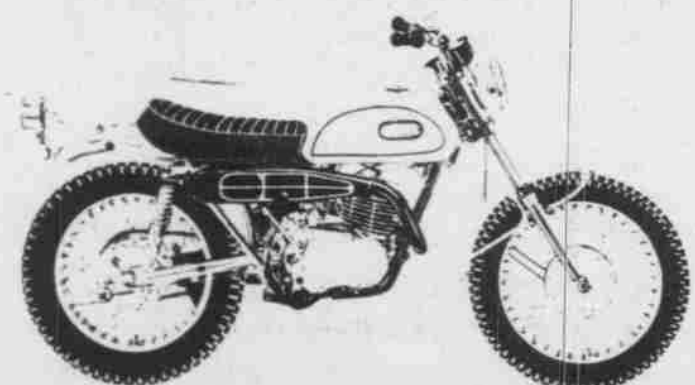


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