there are noteworthy differences between late-night talk show appearances, prime-time variety shows, and daytime talk shows. Moreover, dramatic feature films starring rock musicians and performances have been popular for decades, and serve a different function than documentaries that compile footage from live performances.

Rock Television. Prior to their demise in the 1980s, variety shows presented compelling rock performances on network television. They featured comedy, skits, dancing, and musical performances, among many other odd acts. Important variety shows in the history of rock included the *Ed Sullivan Show* (officially called *Toast of the Town*) on CBS and *The Hollywood Palace* on ABC. While many readers can easily conjure iconic images of the Beatles appearing on Ed Sullivan's variety hour, many have not considered these performances in the context of the variety show, in which the band performed alongside ventriloquists, acrobats, and magicians that rounded out Sullivan's nightly lineup. Other variety shows in the 1960s, such as *Hullaballoo, Shindig!,* and *Shivaree,* were more youth-oriented, featuring Technicolor sets and go-go dancers. Although rock purists might find it odd to celebrate variety show appearances, the shows are often historically valuable because they included real-time (not lip-synched) musical performances.

While variety shows were often marketed to adults in prime-time slots, teen-oriented dance programs also became extremely popular during the 1950s. These programs were often locally produced, and broadcast in late-afternoon time slots to reach kids at home after school. Early dance shows popular during the 1950s included *American Bandstand* and *The Arthur Murray Party*, both of which became nationally syndicated. Dance-oriented television shows usually featured a room full of young dancers, both professional and amateur, who demonstrated new moves and fashion trends to a soundtrack of popular recordings. In many cases, these shows featured a special guest performance, but most artists did not perform their music live in this context, lip-synching instead. The dance show format maintained popularity well past the 1960s, with *American Bandstand* running until the late 1980s. During the 1970s, disco-oriented shows such as *Soul Train* and *Dance Fever* continued this tradition, while 1980s audiences enjoyed programs like *Solid Gold* and *Dance Party USA*. MTV also played an important role in producing dance-oriented television shows, with *Club MTV* in the 1980s and later with *TRL* (or *Total Request Live*) in the 1990s and 2000s. *TRL* was certainly created out of the same mold as *American Bandstand*: it aired in an after-school time slot, centered on a live studio audience, and featured live performances by the most popular teen-oriented groups of the time.

Television has also been an important forum for artists starring in musical sitcoms. Beginning with *The Monkees* in the mid-1960s, there have been numerous script-based comedies that featured rock musicians or musical performances. The Partridge Family was a fictional musical group, popularized during the 1970s, in a self-named television series starring teen heartthrob David Cassidy and his real-life stepmother Shirley Jones. A decade later, the series *Fame* (based on a feature film of the same name) offered a similar musical-dramatic construct that included notable elements of theater and dance. Although no real-life rock stars were featured in this series, much of the music became quite popular, especially in the UK. A modern brand of this same musical sitcom can also be found in *Glee*, which has struck a chord with television audiences while racking up dozens of hit singles and millions of worldwide album sales.

eagerness to play and write is an indication of how deeply the idea that band members should exert greater control had infiltrated rock record production.

In the mid-1960s, there was a clear division in the rock market between young teens who listened to the pop-oriented music of the Monkees and older teens who were drawn to the increasingly more serious-minded and self-conscious rock of the Beatles. Music aimed at younger listeners was called "bubblegum" or "teenybopper" music, and continued to be played on AM radio stations nationwide. After the Monkees, Don Kirshner went on to promote a group made up of cartoon characters that also had a TV show, the Archies. After hitting number twenty-two in the United States with "Bang Shang a Lang" in 1968, the fictitious Archies (whose music was written by Jeff Barry and played by studio musicians) had a chart-topping hit in America and the UK with "Sugar Sugar" (1969). Other make-believe bands directed at young teens populated television in the late 1960s, including the Banana Splits (characters in fuzzy costumes) and Lancelot Link and the Evolution Revolution (a band of chimpanzees). Even episodes of the Hanna-Barbera cartoon *Scooby-Doo Where Are You!* featured obligatory chase scenes to the accompaniment of pop tunes. By the early 1970s, the Partridge Family would become America's foremost make-believe television band, with David Cassidy (Keith Partridge) sharing space in teen magazines with Bobby Sherman and members of the *Brady Bunch*.

While the younger teens listened to bubblegum pop, their older brothers and sisters were turning to psychedelia—a style of music that eschewed singles in favor of albums and was more likely to be heard on FM instead of AM radio. We will turn to psychedelia in Chapter 7. In the next chapter, we explore the rise of soul music in the 1960s and the story of an American company that benefited from the British invasion: Motown.

For Additional Online Resources, visit:
digital.wwnorton.com/whatsthatsound5

FURTHER READING

Glenn A. Baker, with Tom Czarnota and Peter Hogan, *Monkeemania: The True Story of the Monkees* (Plexus, 1997).

Sonny Bono, *And the Beat Goes On* (Pocket Books, 1991).

Marc Eliot, *Paul Simon: A Life* (Wiley, 2010).

Bobby Hart, with Glenn Ballantyne; *Psychedelic Bubblegum: Boyce & Hart, the Monkees, and Turning Mayhem into Miracles* (Select Books, 2015).

Clinton Heylin, *Bob Dylan: The Recording Sessions, 1960–1994* (St. Martin's, 1997).

Christopher Hjort, *So You Want to Be a Rock 'n' Roll Star: The Byrds Day-by-Day, 1965–1973* (Jawbone, 2008).

Dave Laing, Karl Dallas, Robin Denselow, and Robert Shelton, *The Electric Music: The Story of Folk into Rock* (Methuen, 1975).

Michelle Phillips, *California Dreamin': The True Story of the Mamas and the Papas* (Warner Books, 1986).

Rich Podolsky, *Don Kirshner, the Man with the Golden Ear* (Hal Leonard Books, 2012).

3:34–4:12	**Verse 3**, 16 mm.	First 8 bars are spoken, as the second 8 bars add a solo vocal part behind the voice-over. "Girl, I'm there for you . . ."
4:12–4:31	**Pre-chorus**, 8 mm.	Voice-over continues, now with new backup harmony vocals, then the urgent solo vocal reenters. "Lonely . . ."
4:31–5:48	**Chorus**, 32 mm.	Four times through the 8-bar progression, with the first two times through as before in the second chorus, but with the accompanying instruments dropping out toward the end of the third time and the fourth time performed with only vocals and handclaps. "Although we've come . . ."

1992), a song recorded for the movie *Boomerang* (starring Eddie Murphy) and the first to match the vocal quartet with songwriter and producer Kenneth "Babyface" Edmunds. Boyz II Men followed up in 1994 with their second album, *II*, which hit the number-one spot on both the pop and R&B album charts with the help of the hit singles "I'll Make Love to You" (p1 r1 uk5) and "On Bended Knee" (p1 r2). Boyz II Men's tremendous success with a traditional vocal-harmony approach made them a model for many groups to follow in the second half of the decade, especially the Backstreet Boys and *NSYNC.

If You Build It, They Will Come: Boy Bands, Girl Groups, and Pop Divas. From Fabian to the Monkees to David Cassidy, the history of pop music can claim a series of teen idols—performers whose images and music are carefully crafted to appeal to teenage and preteen girls. The late 1990s experienced a resurgence of acts designed specifically for this audience, though their musical style was more indebted to the traditionalist rhythm and blues of Boyz II Men, Babyface, and Mariah Carey than the bubbly but stiff bubblegum pop of previous decades. The two most important "boy bands" during these years were the Backstreet Boys and *NSYNC: both all-male vocal groups were modeled on Boyz II Men and managed by business mogul Lou Pearlman, who specialized in groups of this type. In 1997, Pearlman and the Backstreet Boys released *Backstreet Boys* (p4 uk12), mostly a collection of tracks that had already been successful overseas. The album was a success, and the singles "Quit Playing Games (with My Heart)" (p2 uk2) and "As Long as You Love Me" (p4 uk3) made the Backstreet Boys teenage heartthrobs. The band's next two albums, *Millennium* (p1 uk2, 1999) and *Black & Blue* (p1 uk13, 2000), and a string of Top 10 singles made the group mainstays of Top-40 radio, although by 1999 the group had officially split with Pearlman and his organization.

One factor that caused the split between the Backstreet Boys and Pearlman was Pearlman's attention to a new group he was developing—one that would compete directly with the Backstreet Boys as teen idols. Among the members of *NSYNC were JC Chasez and Justin Timberlake, two young men who were already familiar to the teen crowd as regular members of the Disney Channel's *The New Mickey Mouse Club*. The new group's first album, **NSync* (p2, 1998), did well, producing the hit single "God Must Have Spent a Little More Time on You" (p8, 1999), but the band did not come close to challenging the Backstreet Boys with this first outing. The second album, *No Strings Attached* (p1 uk14, 2000), was *NSYNC's blockbuster, generating the hits "Bye Bye Bye" (p4 uk3), "It's Gonna Be Me" (p1 uk9), and