True to its formula-defying career development, Sha Na Na runs its business in a manner which does not fit into the music-industry mold of group, manager, agent, business manager, et al. Basically, the organization is the group and Charlie Fain, whose role isn't really adequately defined by the titles of agent and business representative, but that's as close as one can come.

"It's really kind of strange," says Fain. "I don't think there's another organization around where it's just the group, plus one. We are really 11 people working together. There is no one, outside of our attorney, that's working with us."

That means there is no external personal management at this time and, as Fain explains, "It seems apparent to all of us that there really isn't a total need for it. The group's been in the business so long, they pretty well know the ins and outs. Therefore, my position is overlapping into management in some areas. I just do whatever I can be a general business representative and it seems to be working for us."

Fain feels the arrangement works best for them because of the advantage of direct communication. He explains, "They know me in turn that it makes them feel. Because I am the person bringing that information, we've eliminated the unknown.

From that point on, the wheels turn by simple democratic process. Fain describes it as: "Major decisions are brought to a meeting amongst the 11 of us and we talk about it and argue it or agree, and at the end of the meeting, hopefully we have a decision. When you leave, everyone knows where we are at:" This process also means no one person has the final say, and Fain says that on major decisions "we like to think the decision would be unanimous."

One naturally wonders how Fain got involved in such a unique process. Originally running a booking agency in Milwaukee, he became acquainted with concert promotion running the city sponsored Summerfest. That led to the formation of the successful concert production company, Daydream, and the original dealings with Sha Na Na in 1968.

A friendship developed along with the business relationship, and Fain found himself helping the group out when they needed it. Fain continued to pick up an extra date or two in the midwest to fill out a tour. In the meantime, Fain reached the point in his own career where success had afforded him the chance to take some time off for himself, so he sold his interest in Daydream and gave up Summerfest. The involvement with Sha Na Na had grown closer, to the point circa 1975 when the group truly needed his full time services.

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Woodstock to Prime Time: A 10 Year Rock Odyssey

Or how to leap, the time, music, generation and media gaps in a single bound

By Susan Peterson

"We've got one thing to say to youse: rock 'n' roll is here to stay."

early Sha Na Na

"We're not part of the record industry, we've always had our own industry. We're not just a musical act, we're a theatrical act. We have a hit single for a half hour for 16 million people every week."

Screamin' Scott Simon, Bowzer

"I think Sha Na Na is becoming more of a known quantity, that's what we are. We can play state fairs, with three generations of people coming and enjoying the show."

In addition to an expanded audience, the opportunities for the group's future have also blossomed. With a weekly demonstration of the musical, acting, comedic and dancing talents of each of the 10 members, it is no wonder that opportunities are opening up for them. As vocalist Donny York puts it, and Fain was in a position to provide them. As he explains the move, "Touring had become so expensive—especially with a 10-piece group—that it was not absolutely perfect, the group couldn't make money. They needed someone who could devote a tremendous amount of time to them so they could at least come off the road with a profit. As a result of that—me."

Actually, Fain's crucial role as agent makes sense when one considers that touring, up until the tv show, was Sha Na Na's career. And that career, in Fain's words "went through more