

Platinum/Gold Party and "Rock & Soul" Magazine Interview / Doobie Brothers 10th Anniversary Party

*Date of 10th Anniversary Doobie Brothers' party confirmed in "Cashbox" magazine (Image 005) ("Warner Bros. recording artists the Doobie Brothers celebrated their 10th anniversary with a party July 1 [1979]" )*

**Platinum/Gold Party and "Rock & Soul" Magazine Interview:**

"Blues & Soul" magazine (August 28, 1979)

Interviews with Michael Jackson are few and far between. However, after the Jacksons' Platinum Party, at which the whole family was presented with platinum awards for the "Destiny" album and "Shake Your Body" single, Michael was sufficiently relaxed at home to talk to Tamiko Jones and John Abbey of B&S about some of the things that are important to him.

B&S: Michael, can you explain the significance of the Peacock to your music?

MJ: It's a symbol of what we are trying to say through our music and it is summed up by the fact that the peacock is the only bird that integrates all of the colors into one. It can only produce this radiance of fire when it is in love. And that is what we are trying to represent through our music. To bring all races together through love. And that is what we are trying to represent through our music. To bring all races together through love. Politics can't save the world, so the music people should at least try. People are brought together through music. With our music, we try to get across the feeling of love and so we relate it through the peacock.

B&S: Where did you get the actual idea from?

MJ: I read about it and put it down on paper. The response around the world has been incredible. A lot of people didn't see it on the back cover of "Destiny". Some see it, some don't; some get the message, some don't. But once they do get it, everyone thinks it's beautiful. The significance is important to me and is one of the main reasons why I do what I do. If I couldn't bring that happiness to people all over the world through my music, I wouldn't do it. I could never just make records for people to buy and just get rich from. That's no good for me. There has to be more than that. I only wish more people would think that way.

B&S: It would solve a lot of problems if politics could be kept out of music. Except that music has always been a way of reflecting the times. Right back to the old folk songs, for example. And songs were written relating to wars by the people living through them.

MJ: That's very true. That's why I like folk music myself; because it tells of the problems people really face. Folk songs can lift people's spirits and they often have such a great message. Like the peacock thing is with us, really. The message makes people feel like real people and that they should stand up for their rights and not give up.

B&S: Do you feel that you can achieve things through your music that politicians cannot?

MJ: Definitely. When a politician gets up on the dais, he has to win the people's trust. An entertainer has an easier approach and people are more willing to trust an entertainer than a politician. It's an escapism. Just like dancing. You can bring out your inner self and moods through dancing. Music does the same.

B&S: Michael, I know you have a deep love for children.

MJ: I've always been totally crazy about children. I feel like they are more than just children, that they are all little geniuses and that they have a secret all of their own. A secret that they cannot always express.

B&S: Do they lose it when they become adults, then?

MJ: I kinda think they do. I studied child psychology because of my love for children--all over the world.

B&S: Could that secret be innocence?

MJ: That may well be it. If a kid doesn't like you, he'll tell you. But adults pretend and they put on phony ways. I wish the world could be full of children!

B&S: Kids are uninhibited and they have not been exposed to the world's problems. They problems of a 12 year old cannot be compared to those of a 32 year old, can they?

MJ: That's true.

B&S: It normally would follow then that you like old people, too.

MJ: I sure do. I think you can learn so much from old people. I am always asking them questions.

B&S: So, where does it all go wrong between being innocent children and wise old people?

MJ: People become addicted to the world and the violence. And they become subjected to other people's thoughts and to the American system. Our way is not the only way, where people are not allowed to be themselves, they are crammed full of the American way.

B&S: Don't you feel that it is a natural pressure that exists around the world and that cannot be avoided?

MJ: I try to avoid it as much as I can. That's what I like so much about traveling. You can see the systems that other countries adopt and you come to realize that America is not always right. We say we're right, they say they're right. You really don't get a clear picture until you leave the United States. You realize that there are other cultures than your own and it makes you feel small and insignificant. Like in India, I was amazed to find out a thirty year old man could marry a ten year old girl. We weren't raised that way, so we look at it weirdly. But there, it's been happening for centuries and the parents are quite willing to give up their child. And there, they treat the cow as a sacred animal. It's like a God. They can all be starving to death and, still, the cow sits there and the people won't touch it.

B&S: In interviews, do you like talking about religion and politics?

MJ: No, I don't because people are too quick to listen and it's a tremendous responsibility to have so much power. Whatever we say in our music, the kids will listen. More than to the news or newspapers. We can educate them through our music. For example, Marvin Gaye educated so many people with his "What's Going On" album. He opened so many minds by just asking, "What's going on?" It was great. Today, whatever the Bee Gees say in their songs, kids all over the world are listening.

B&S: It's a tremendous responsibility just to get it right.

MJ: It really is.

B&S: Since "What's Going On" was a political record, I guess you can't keep politics out of music, can you?

MJ: I guess that's true.

B&S: Don't you feel, though, that the message in "What's Going On" will far outlive whatever the Bee Gees said on "Saturday Night Fever"?

MJ: There's no real message in "Saturday Night Fever", is there? That's why I love Paul Robeson so--because his folk songs all said something. Songs like "This Little Light of Mine".

B&S: If Paul Robeson had lived twenty years later, he wouldn't have been ostracized, he would have been a cult hero figure.

MJ: I only wish more people had been educated by him.

B&S (TJ): It's the wrong place for it. People want to get away from that.

MJ: It's all escapism. That's what made "Star Wars" and all those movies like it.

B&S: Michael, I do want you to talk about "Off the Wall", your own new album.

MJ: Right, that's the title tune, written by Rod Temperton (of Heatwave). He wrote three songs on the album; Stevie Wonder wrote a song and Paul McCartney wrote one. I wrote three songs and Louis Johnson (of the Brothers Johnson) wrote one. Quincy Jones produced it and we had a ball. It was the smoothest album I have ever been involved in. There was so much love, it was incredible. Everybody worked together so easily.

B&S: Did you use any known musicians?

MJ: David T. Walker, Wah-Wah Watson, James Gaden on drums, the Rufus drummer, Chanson's guitar player, Louis Johnson. By the way, there is a ballad on the album called "She's Out of My Life" that I want to mention. It is a really touching song that was written by Tom Bahler and every time I had to sing it, I broke out in tears almost! It's such a pretty song, and Quincy really captured it.

B&S: Does it feel good to be doing a solo album again?

MJ: Oh, I don't do it for any stubborn kind of reason or for my ego. I do it because something inside of me tells me to do it. I hadn't done a solo album in a long, long time. It was almost as though I was pushed to do this one by some kind of force--really! Right down to the timing. And it all came together so nicely.

B&S: How did the Paul McCartney song come about?

MJ: When I first met him, he said he had a song for me and I had always liked his writing. Anyway, he said it was called "Girlfriend", and he started to sing it for me. So, we exchanged addresses and numbers and we stayed in touch. On the album, too, we cut a couple of things live--which is something they don't do anymore. Usually, it's all recorded in layers. But, on a couple of tunes, the band was there while I sang and we were able to feel each other and it comes across on the record. I had never done that before--ever! It gives such a spontaneous feeling and reminds me of when R&B first started in the south and all the blacks would just get together in a shack and jam. So much feeling. That's what's missing today. Everything is so commercial and mechanical. Too many musicians today are into what they're doing for themselves and not with each other.

B&S: Which is the single from the album?

MJ: One of my songs--called "Don't Stop Til You Get Enough". I wrote it about a year ago and finally got around to doing it for this album.

B&S: Is there anything you can tell us about the next Jacksons album?

MJ: It's going to be four times better than "Destiny"! And we are going to follow the peacock. We'll write and produce it ourselves. The thing is for us to improve and get better each time now.

B&S: Did you learn a great deal from producing "Destiny"?

MJ: So much! But we are going to take our time with this next one and do it the way we want to. Like the "Spirits Having Flown" album--it took the Bee Gees ten months to do it. We were really rushed through "Destiny"--but not this time!

B&S: Are you planning a tour this year?

MJ: For November, I think. By that time, the new album will be ready.

#### Chris Cadman, author. "Michael Jackson the Maestro"

Mayor Tom Bradley declared "Jackson Day" in Los Angeles, California, on 1st July, 1979 where the Jacksons also accepted Platinum Records for their album "Destiny".

Mayor Tom Bradley presented the brothers with a proclamation plaque and Civil Merit Certificates.

Some 300 guests attend a special party later at the City National Bank Vault in Beverly Hills, California where a special dance floor was put down. Michael performed; "Shake Your Body (Down To The Ground)" where his date for the evening was Tatum O'Neil.

#### **Doobie Brothers 10th Anniversary Party:**

["Cashbox" magazine \(July 21, 1979\) \(Image 005\)](#)

Warner Bros. recording artists the Doobie Brothers celebrated their 10th anniversary with a party July 1 at the Friars Club in Beverly Hills. In addition to testimonials and awards, the evening was livened by the performance of the original Stax-Volt Revue, who the Doobies named as their inspirations. Hosted by Rufus Thomas, the revue included The Memphis Horns, Eddie Floyd, Carla Thomas and Sam & Dave. The evening ended with more performances by Kenny Loggins, The Jacksons, Bonnie Raitt, Pablo Cruise and a 40-minute jam featuring Michael Jackson and Michael McDonald of the Doobies singing the lead. Pictured (l-r) are: Raitt, McDonald, Jackson, Loggins and Arno Lucas during the 40 -minute jam; and, receiving a double platinum awards for the "Minute By Minute" LP and a gold record for the "What A Fool Believes" single from Warner Bros. Records chairman Mo Ostin (third from right), John McFee, Chet McCracken, Tiran Porter, Patrick Simmons, Cornelius Bumpus and McDonald of the Doobies; Keith Knudsen of the Doobies and Doobies' manager Bruce Cohn.

#### ["Rock & Soul" magazine \(March 1980\)](#)

What began as the Doobie Brothers' elegant, 10th anniversary celebration at the Friar's Club in Beverly Hills, turned into a musical spectacular, highlighted by Michael Jackson's electrifying performance of "Shake Your Body (Down To The Ground)".

The evening's entertainment got off to a roaring start when the Doobies introduced the original Stax-Volt Revue, reunited for the first time since 1967. The revue was led by Rufus Thomas who's known as "The Crown Prince of Dance" for such classics as "Push And Pull," "Walkin' The Dog," and "The Breakdown." Thomas delighted the crowd when he brought the Doobies onstage for an impromptu lesson in "The Funky Chicken" — a dance that was done with varying amounts of frequency some years back.

Others on the bill included Eddie "Knock On Wood" Floyd, Carla "B-A-B-Y" Thomas, and the legendary Sam & Dave, who performed a dozen of their hits including "Hold On I'm Comin'." "When Something Is Wrong With My Baby," and "Soothe Me."

But the real thrill came when Sam & Dave brought the Doobie Brothers onstage for their classic, "Soul Man." Then The Jacksons, Bonnie Raitt, Pablo Cruise and Kenny Loggins got into the act and closed the show with a rip-roaring 40-minute rendition of The Jacksons' #1 hit, "Shake Your Body (Down To The Ground)."