

Chapter 4

Like a Rolling Stone

OVERVIEW:

In the early 1960's the initial baby boomers were approaching college age. To them, the election of John F. Kennedy marked a new, more idealistic era. The next three years would witness the Bay of Pigs Invasion, Cuban Missile Crisis, the Civil Rights movement and the Free Speech Movement.

To many teenagers, dance music seemed somehow shallow and trivial. College students began listening to dust-bowl era folksingers/balladeers such as Pete Seeger and developed an affinity with 1950's Beat poets as a way of coming to terms with the turmoil and conflict in this new world. The new ideals were personal authenticity, individuality, and non-conformity.



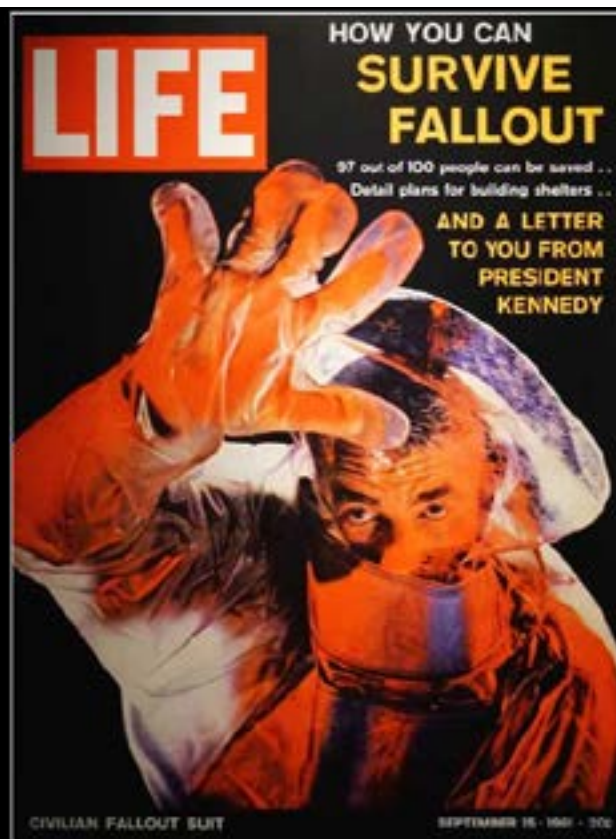
Fidel Castro (1926-2016)
Becomes Prime Minister
of Cuba in 1959
First Communist regime
in the Western hemisphere



John F. Kennedy (1917-1963)
In 1960 he became the
youngest person ever to be
elected President of the
United States.



1961: The Bay of Pigs Invasion
An unsuccessful invasion of Cuba and
attempted overthrow of Fidel Castro.
The failed invasion embarrassed the Kennedy
administration and made Fidel Castro and the
Soviet Union wary of future U.S. intervention.



Baby Boomers: First “Nuclear Threat” Generation

The White House
September 7, 1961

My Fellow Americans:

Nuclear weapons and the possibility of nuclear war are facts of life we cannot ignore today. I do not believe that war can solve any of the problems facing the world today. But the decision is not ours alone.

The government is moving to improve the protection afforded you in your communities through civil defense. We have begun, and will be continuing throughout the next year and a half, a survey of all public buildings with fallout shelter potential, and the marking of those with adequate shelter for 50 persons or more.





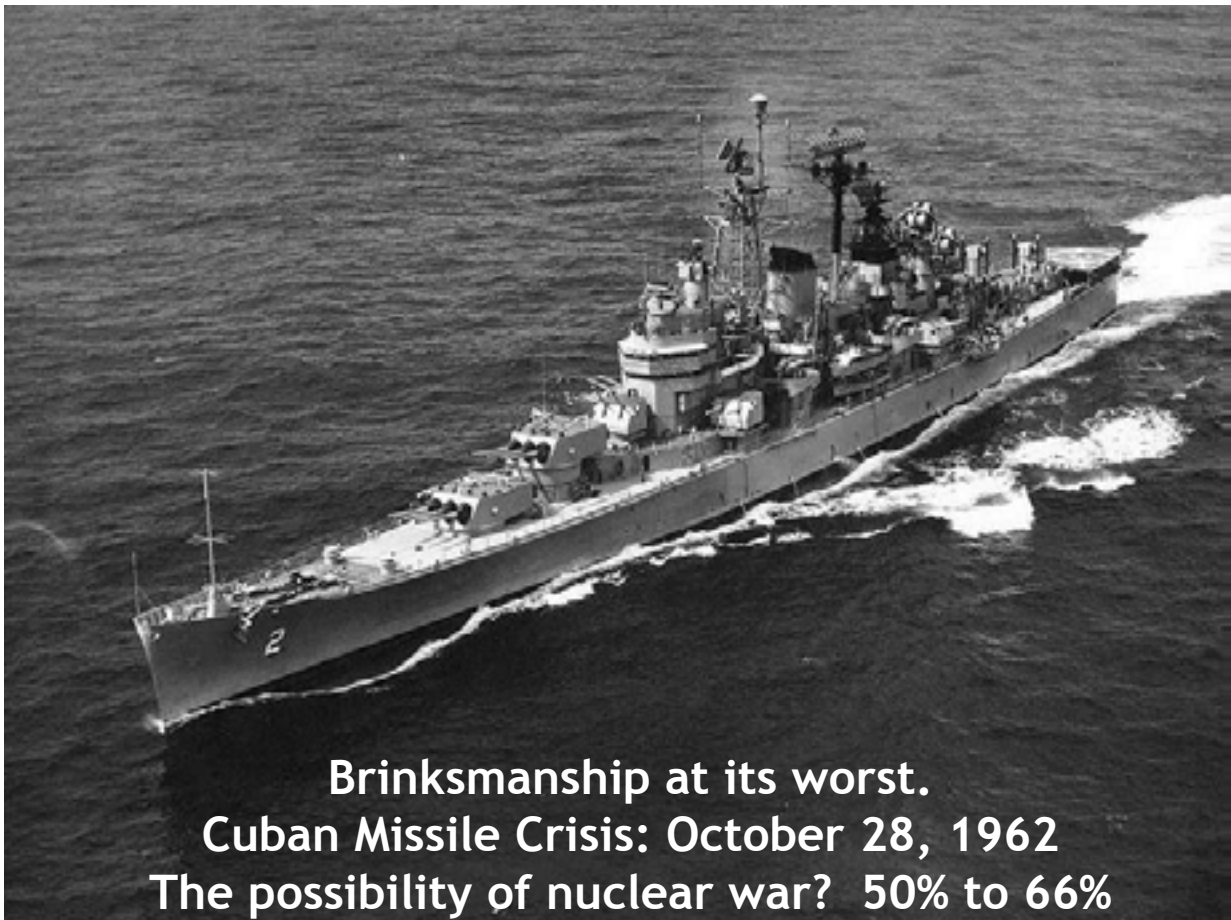
1955 “Kidde Kokoon” fallout shelter for \$3000



1958 Duck and Cover drill



**In 1961 the U.S. started deploying 15
intermediate-range nuclear missiles in Turkey.
Their target: The Soviet Union**



**Brinksmanship at its worst.
Cuban Missile Crisis: October 28, 1962
The possibility of nuclear war? 50% to 66%**

Billboard US Chart September 1965		
Song	Performer	Style
Help!	Beatles	British Invasion
You Were On My Mind	We Five	Pop
Unchained Melody	Righteous Brothers	Soul
The "In" Crowd	Ramsey Lewis Trio	Pop Instrumental
It Ain't Me Babe	Sonny & Cher	British imitators
Hang On Sloopy	McCoys	Garage Band
California Girls	Beach Boys	Surf-Rock
Catch Us If You Can	Dave Clark Five	British Invasion
Papa's Got a Brand New Bag	James Brown	Soul
Heart Full of Soul	Yardbirds	British Invasion
It's The Same Old Song	Four Tops	Motown
Eve Of Destruction	Barry McGuire	Folk-Rock
Like A Rolling Stone	Bob Dylan	Folk-Rock



Greenwich Village, NY
Ground Zero for the Urban Blues Scene
 College students started frequenting coffee houses

College Campuses: The Folk-Revival (Early '60's)

In the late 1950's to early 1960's a number of clean-cut, respectable groups popularized folk music. Pop folk groups such as Kingston Trio (1957), The Limelighters (1959), and the New Christy Minstrels (1960) although bland and commercialized, made young college students aware of the folk tradition. They soon discovered "real" folkies of the 1950's such as Woody Guthrie, Pete Seeger, and The Weavers. Also, they also discovered Appalachian folk songs, bluegrass, and the blues. Soon, music by performers such as Odetta (spiritual), Bill Monroe (bluegrass), Muddy Waters (Chicago Blues), and John Lee Hooker (Southern "slide guitar" blues) intrigued college students.

In conjunction with this interest in folk music, coffee-houses sprang up in North Beach, San Francisco, Greenwich Village (lower Manhattan) and Venice Beach, CA. The vast majority of these folk singers did traditional folk and blues based music. In 1959 one of these singers was a young Bob Dylan. He too played traditional folk music. Then Dylan traveled from Minnesota to New York City to pay homage to a dying Woody Guthrie. From that point on Dylan wrote and performed his own music just as Woody Guthrie had done. This paved the way not only for Bob Dylan but also a new generation of folk/protest singers such as Joan Baez, Buffy Sainte-Marie, Phil Ochs, and Tom Paxton.

Folk Style Characteristics:

Voice with simple guitar accompaniment; message/protest songs dealing with the after-effects of the great depression, McCarthyism, bigotry, middle-class conservative values. Lyrics and attitude are a reaction to the conservatism and repression of the 1950's.



Greenwich Village



Washington Square



Woodrow Wilson
“Woody” Guthrie
(1912 -1967)

Dust bowl era
balladeer wrote over
1000 songs, among
them *This Land is
Your Land*.

Bob Dylan traveled to
New York to see him
in the hospital
suffering from
Huntington's disease.

Pete Seeger: Another dust-bowl era balladeer



Pete Seeger (banjo) wrote:

If I Had a Hammer

Where Have All the Flowers Gone?
Turn, Turn, Turn

Guantanamera

We Shall Overcome

His group, The Weavers were blacklisted
during the McCarthy Hearings Era

Greenwich Village Clubs



1. CAFE WHA?

Dylan played here when he first arrived in New York City

3. THE GASLIGHT CAFÉ of the

Dylan's favorite haunts,
Performers were paid by passing around basket.

7. WASHINGTON SQUARE PARK

Folksingers gathered here on
Sunday afternoons

8. HOTEL EARLE Dylan lived
here for a short while

14. THE BITTER END

Dylan played here in 1975 with
Patti Smith and Ramblin' and
Jack Elliott

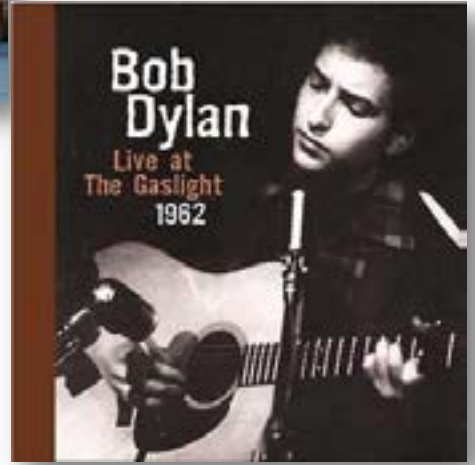
Greenwich Village Coffeehouse Clubs



Café Wha?

Bob Dylan, Jimi Hendrix, and Peter, Paul & Mary played here in the 1960's

Gaslight Cafe



Bob Dylan (1941-)

Most influential American pop performer of the mid 1960's. Quite often the center of controversy during the early to mid 1960's, Bob Dylan bridged the gap between folk music and rock and roll. In 1965, amidst boos and heckles, he performed with a rock back up band (Paul Butterfield Blues Band) at the Newport (Rhode Island) Folk Festival, effectively starting the folk-rock movement.

Dylan's merging of social consciousness with rock and roll started a trend that culminated with Woodstock generation performers such as Crosby, Stills and Nash. Selected songs include "Times They Are A-Changin'", "Subterranean Homesick Blues", "Maggie's Farm", "Like A Rolling Stone", "Positively 4th Street", "Rainy Day Women, Nos. 12 & 35", "I Want You", "Lay Lady Lay", and "Knockin' On Heaven's Door".



The Freewheelin' Bob Dylan:
The Album was released May 27, 1963

The Freewheelin' Bob Dylan
A Hard Rain's A-Gonna Fall

First performed September 22, 1962
Cuban Missile Crisis: October 14-28, 1962

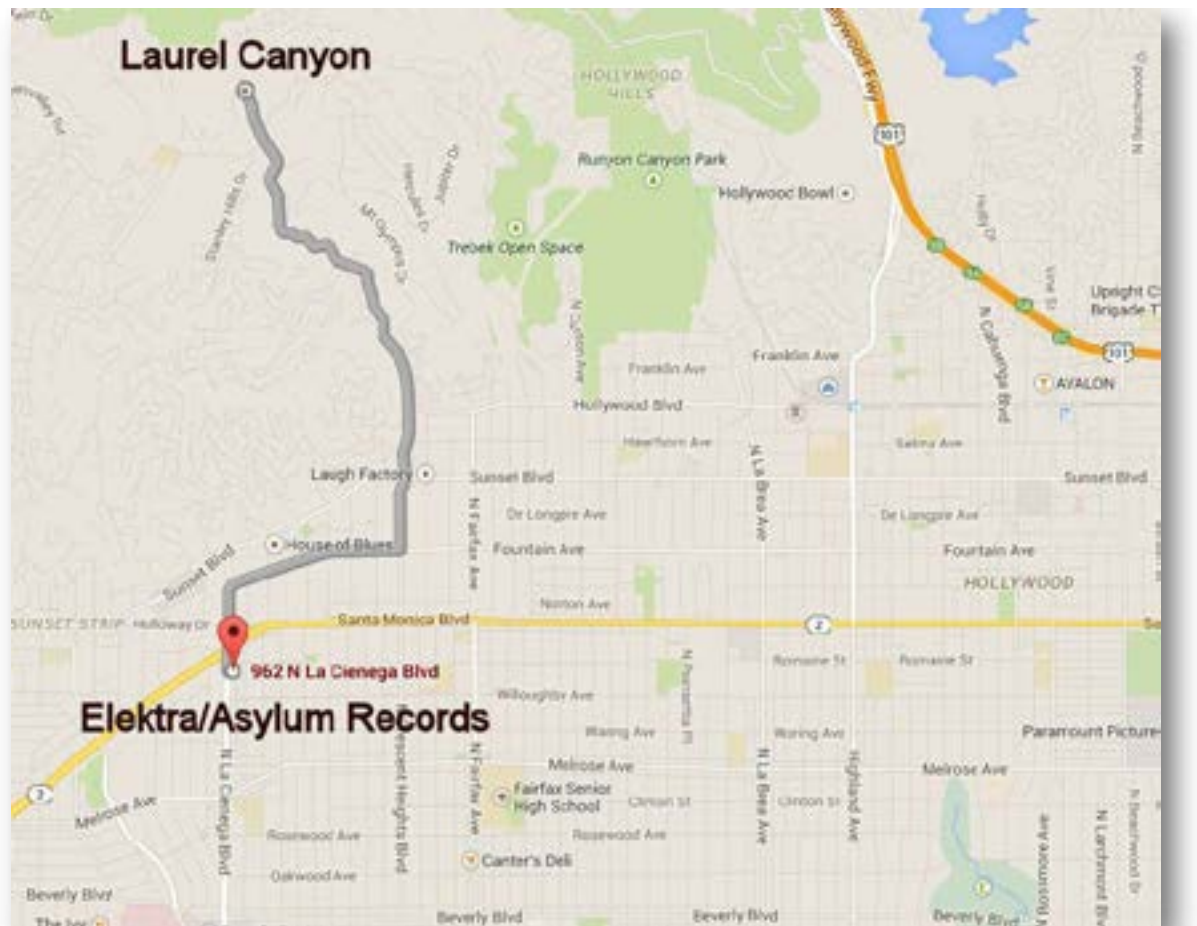
"I didn't know how many other songs I could write during the Cuban thing.

"Every line in it is actually the start of a whole new song ... I thought I wouldn't have enough time alive to write all those songs so I put all I could into this one."

Between 1965-1969 the **social-conscious message song** will hybridize with Rock and Roll to produce a fundamentally new view of pop music:

Folk-Rock

The L.A Scene Comes Alive



David Geffin, founder of Asylum records.

Laurel Canyon Rockers

Folk-Rock/California Country Rock

The Byrds
Buffalo Springfield
Crosby, Stills and Nash
Neil Young
Jim Morrison (The Doors)
The Eagles
Frank Zappa
Joni Mitchell
The Mamas and the Papa (Cass Elliot)
James Taylor
Jackson Browne
Linda Ronstadt
The Loving Spoonful
America



Folk-Rock: The Byrds: L.A.'s answer to the Beatles

The Byrds (1965)

Notable Members: Roger McGuinn, guitar, vocals; David Crosby, guitar, vocals

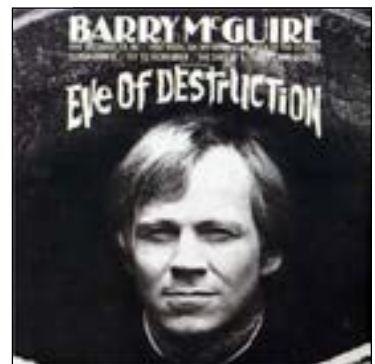
Formed in 1964, the Byrds were the first successful and influential Folk-rock band. Their No. 1 Hit "Mr. Tambourine Man" with its distinctive 12-string electric guitar sound, put them in direct competition with the Beatles for popularity in the U.S. During the mid-1960's, the Beatles and the Byrds even sent each other their master tapes to "compare notes." Some of their other hits include "Turn! Turn! Turn!", "Eight Miles High", and "So You Want To Be A Rock and Roll Star".



Buffalo Springfield: Dewey Martin, **Jim Messina**,
Neil Young, Richie Furay, **Steven Stills**

Eve of Destruction, 1965

Barry McGuire

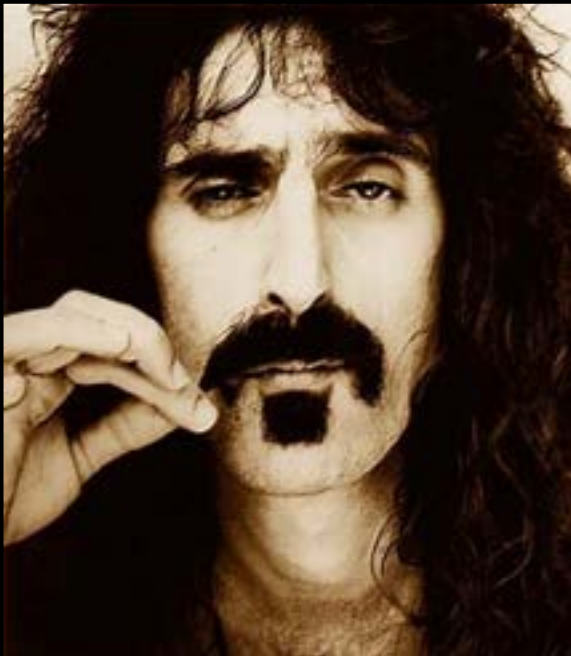


The Eastern World it is explodin',
violence flarin', bullets loadin',
you're old enough to kill but not for votin',
you don't believe in war, what's that gun you're totin',
and even the Jordan river has bodies floatin',
but you tell me over and over and over again my friend,
ah, you don't believe we're on the eve of destruction.



Freak Out!, June 1966

Frank Zappa and the Mothers of Invention
Perhaps THE first underground concept album



Frank Zappa, 1940 -1993

One of rock's great innovators and satirists.
He borrowed from many musical styles and lampooned
Western culture, the Rock industry, and himself.

Frank Zappa (1940-1993)

Los Angeles composer/guitarist/singer. Frank Zappa and his group The Mothers of Invention defined 1960's intellectualized and experimental rock. Zappa drew his material from a broad spectrum of musical interests: jazz, electronics, classical music, and comic parody. Although he recorded more than 55 albums and was highly influential throughout the 1960-1980's (his album **Freak Out (1966)**, in part, inspired the Beatles Sgt. Pepper album) Zappa gained little chart success. Some of his important albums are *Freak Out*, *We're Only In It For The Money*, *Uncle Meat*, *Hot Rats*, *Weasels Ripped My Flesh*, *Burnt Weenie Sandwich*, and *Jazz From Hell*.

The 1960's Garage Bands



The Kingsmen



? and the Mysterians

(Rudy Martinez)



Troggs



Cannibal & the Headhunters



Sam the Sham and the Pharaohs

Garage Bands (1965-1967)

Following the surf-rock craze of the early 1960's, thousands of teenagers started their own surf-rock bands. Many of these bands used cheap guitars and low powered amplifiers. Over-blown speaker cones created a raspy, distorted tone. Singers of these bands rarely had their own amplifiers. As singers competed with guitar players for volume, they often strained their voices and sang extremely close to the microphone. The result was amateurish and crude.

In 1963, a few of these bands became popular and this started a wave of garage band hits. The 1960's garage band style is now frequently called "frat rock." The style later evolved into psychedelic garage bands then to Detroit proto-punk.

Acid Rock and Psychedelic Rock

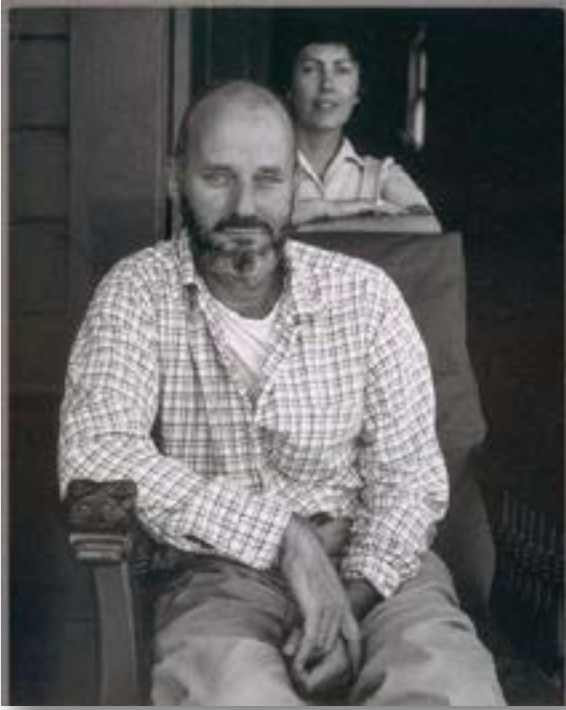
Discovered by accident in 1943, LSD (D-lysergic acid diethylamide) or “acid” seemed to be a chemical extension of the cultural enlightenment of the early 1960’s. The Beat poets experimented with hallucinogens such as marijuana, hashish, mescaline and peyote. 1960’s acid experimentation began on Sunset Strip in L.A. and quickly moved to the Haight-Ashbury district in San Francisco. Novelist Ken Kesey (*One Flew Over The Cuckoo’s Nest*) and his Merry Pranksters began throwing “Electric Kool-Aid Acid Test” parties in San Francisco in 1965.

Psychedelic is a term frequently used in conjunction with acid rock. Psychedelic rock imitates how music is perceived when under the influence of mind-altering drugs. There is much use of distortion and sound effects. Form, rhythm, and time become disjointed and distorted. Songs tend to have languid melodies, erratic mood swings, and use of “freak-out” sequences. A “freak out” is a musical tangent: a long, disjunct jam usually started and ended with drum cues. Many of the psychedelic bands had absurd, nonsense group names such as Strawberry Alarm Clock, Chocolate Watchband, Jefferson Airplane, Nitty Gritty Dirt Band, and the Electric Prunes.

L.A. Acid Rock

L.A. acid rock was lightly psychedelic. Lyrics range from somber and introspective to wild “freak out” sequences. The first popular L.A. acid inspired song was Mr. Tambourine Man by the Byrds (1965). Soon the Mothers of Invention and the Doors were producing LSD inspired songs.

The San Francisco Scene



**Lawrence Ferlinghetti, owner
of City Lights Bookstore**



**Jack Kerouac gave the
Beats their name**

The Beat Poets

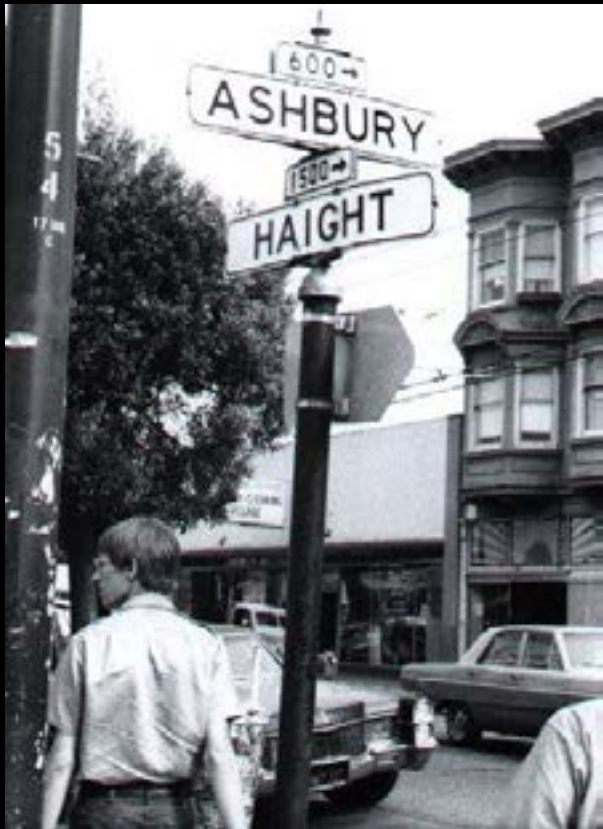
During the mid to late 1950's a group of American poets, disenchanted with the conservatism of the American status quo emerged. In an attempt to chastise the Beats for what appeared to be their left-leaning if not subversive viewpoints, some members of the broadcast media referred to them as "Beatniks"; the term "nik" often being used during the period to imply communist leanings.

The literary effects of Beat novels such as Aldous Huxley's *Doors of Perception* (1954) and Wm. S. Burroughs' *Naked Lunch* (1959) on rock music were evident throughout the mid-1960's. Burroughs' *Naked Lunch*, described the auditory impression of a mind-altering drug experience as "heavy metal thunder". The term was picked up by Beat enthusiasts and subsequently used in Steppenwolf's 1965 song "Born To Be Wild."

Huxley's novelette *The Doors of Perception* about mescaline was influential in the decision of Jim Morrison and Ray Manzarek to call themselves the Doors. In many ways Beat literature had as important an impact on mid-sixties American rock as the absorption of rhythm and blues had in the mid-fifties rock and roll. The Beat aesthetic combined with the social and political consciousness of the 1960's baby boomers led to the evolution of the hippie counter-culture.

In the 1960's the Haight/Ashbury district of San Francisco was ground zero for the American Counterculture.

Today the area sells souvenirs to hippie hangers-on and newbie converts.



Janis Joplin

**January 19, 1943
to
4 October 1970**

San Francisco Sound (1965-1968)

San Francisco was a musical/cultural magnet in the mid-60's. The San Francisco style is a loose-knit combination of Folk, Blues, Jazz, Bluegrass, and Hard Rock. The main venues for rock were the Avalon Ballroom and the Fillmore Auditorium, where performers frequently added visual effects to their performances; slide projections and experimental film. This trend led to the development of light shows and a shift from dance music to music for listening/experiencing.

The first major San Francisco acid rock band was Jefferson Airplane. At acid rock's height, there were about 500 acid rock bands in San Francisco.



**Bill Graham's
Fillmore Auditorium**



**Chet Helm's
Avalon Ballroom**



Light Show at Avalon Ballroom



The Jefferson Airplane

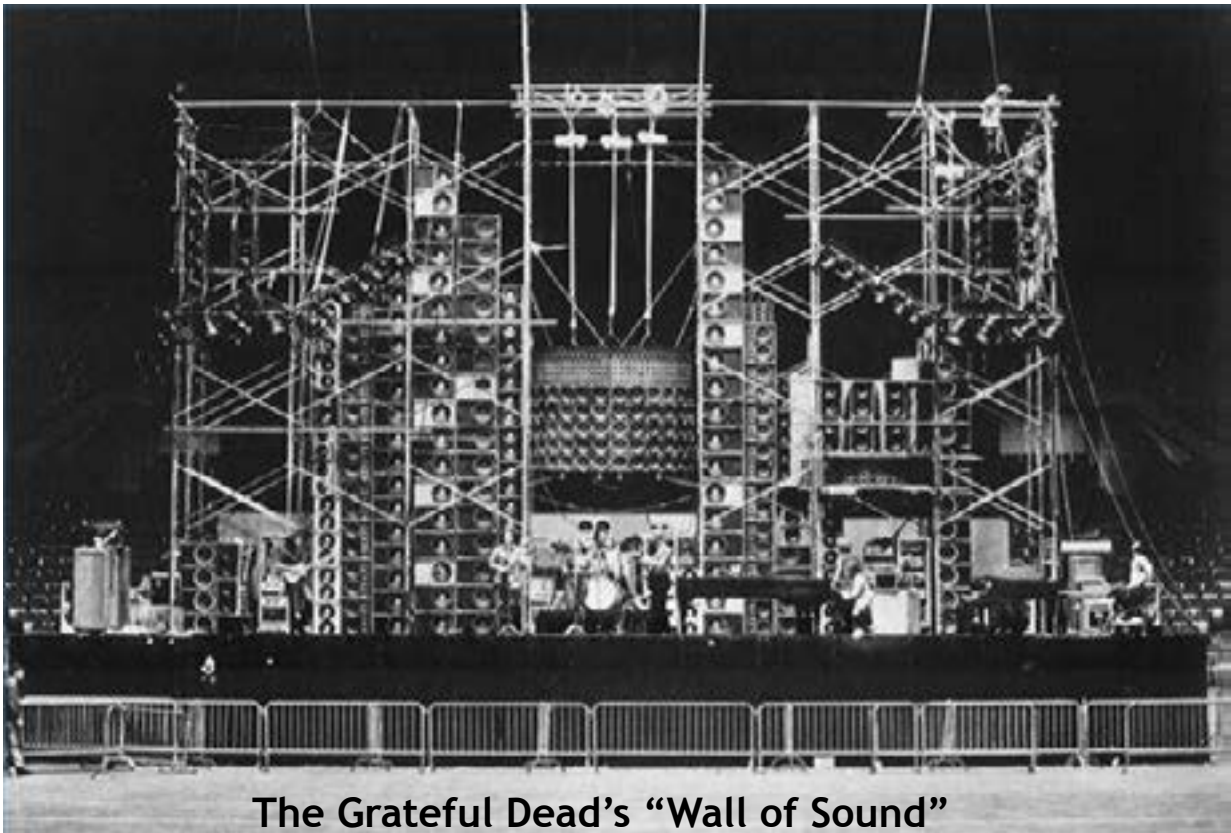


The Grateful Dead, a great American jam band

Grateful Dead (1965 -)

Original Members: Jerry Garcia, (d. 1995) guitar; Phil Lesh, bass; Bob Weir, guitar, Bill Kreutzmann, drums, Ron “Pigpen” McKernan, keyboards.

One of the world’s loudest bands, the Grateful Dead was also one of the longest surviving rock acts; An institution as well as a rock band, the Grateful Dead had the most loyal of all fan-clubs: “family” or “Deadheads.” They were the best selling and most successful live band of all time. Their few chart hits include “*Truckin’*”, “*Sugar Magnolia*”, “*Casey Jones*” and “*Touch of Grey*”. The biggest market was in concert tapes; there are even audio feeds (for a fee) at the concerts.



The Grateful Dead's "Wall of Sound"
ninety two 300-watt amplifiers. 26,400 watts of power

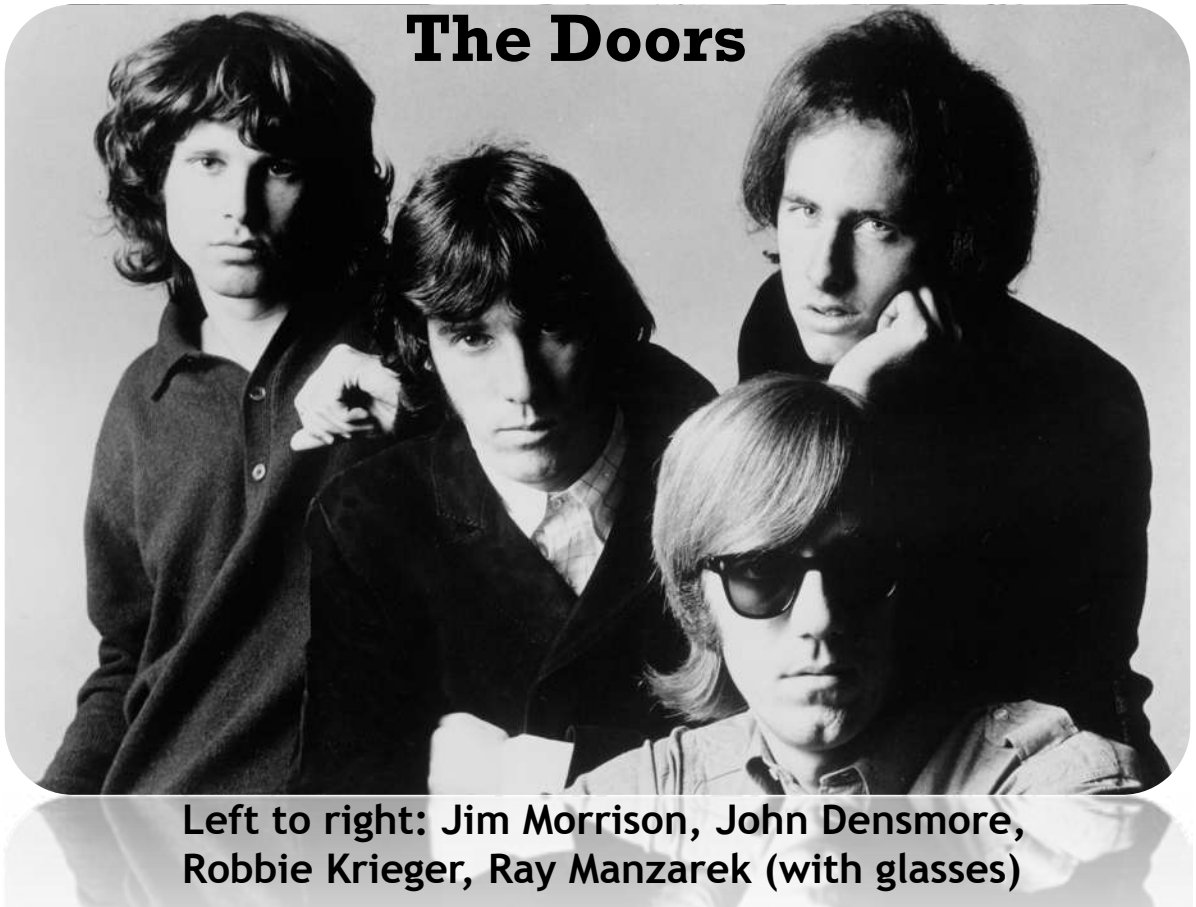


Deadhead Logo



1987 Red Rocks Concert

- Largest rock fan base
- Every concert was different and largely improvisational
- Fans were allowed to record concert
- Deadheads had their own code of honor



Left to right: Jim Morrison, John Densmore, Robbie Krieger, Ray Manzarek (with glasses)

The Doors (1965)

Members: Jim Morrison (d. 1971), vocals; Ray Manzarek (d. 2013), organ and electric piano Robbie Krieger, guitar; and John Densmore, drums.

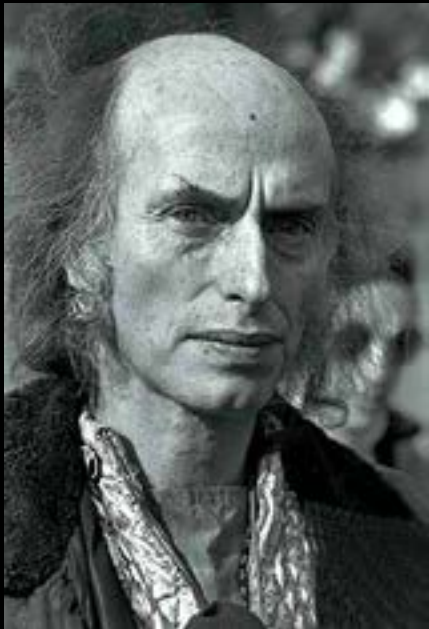
Los Angeles acid rock band. The Doors, stylistically ahead of their time mainly because of Morrison's psychologically oriented "beat" lyrics, were banned from L.A.'s Whiskey a Go Go after performing "The End" loosely based on the Sophocles' Oedipus Rex.

The Doors, named after Aldous Huxley's *Doors of Perception* and/or William Blake's "if the doors of perception were cleansed/All things would appear infinite", led the way to theatre and shock rock. Important songs are "Light My Fire", "People Are Strange", "Hello, I Love You", "Touch Me", "Love Her Madly", and "Riders On The Storm".

Shock-Rock

Shock-Rock used outrageous stage routines and sexually explicit performances, designed to outrage and shock the audience. The Doors, The Who, and Jimi Hendrix all helped define the genre with their wild performances.

Later N.Y. punks used shock extensively. The Plasmatics' Wendy O. Williams, used a chain saw and sledgehammer to destroy stage props.



Julian Beck, 1925-1985



The Living Theater

Jimi Hendrix (1942-1970)

Members of the Jimi Hendrix Experience: Jimi Hendrix, guitar, vocal; Noel Redding, bass; Mitch Mitchell, drums.

Heavily influenced by the British blues tradition, Jimi Hendrix defined 1960's guitar playing. Not so much a pattern player as a conceptualist, Jimi Hendrix was after a "sound," and he would use or invent any technique or device that would provide it for him.

Along with Pete Townshend, Hendrix popularized "sculptured sound/noise" in rock music. His guitar style became a model for the next generation's guitar players. Greatest hits include "*Hey Joe*", "*Purple Haze*", "*Foxy Lady*", "*The Wind Cries Mary*", and "*All Along The Watchtower*".



Jimi Hendrix and Chicago Blues guitarist Buddy Guy



James Marshall
“Jimi” Hendrix and his
father Allen “Al” Hendrix

Jimi and a very rough
childhood. His parents
struggled with financial
and alcohol problems.
His parents divorced
when Jimi was 9.



Al Hendrix, a jazz fanatic, challenged Jimi
to find his own distinct sound and style.

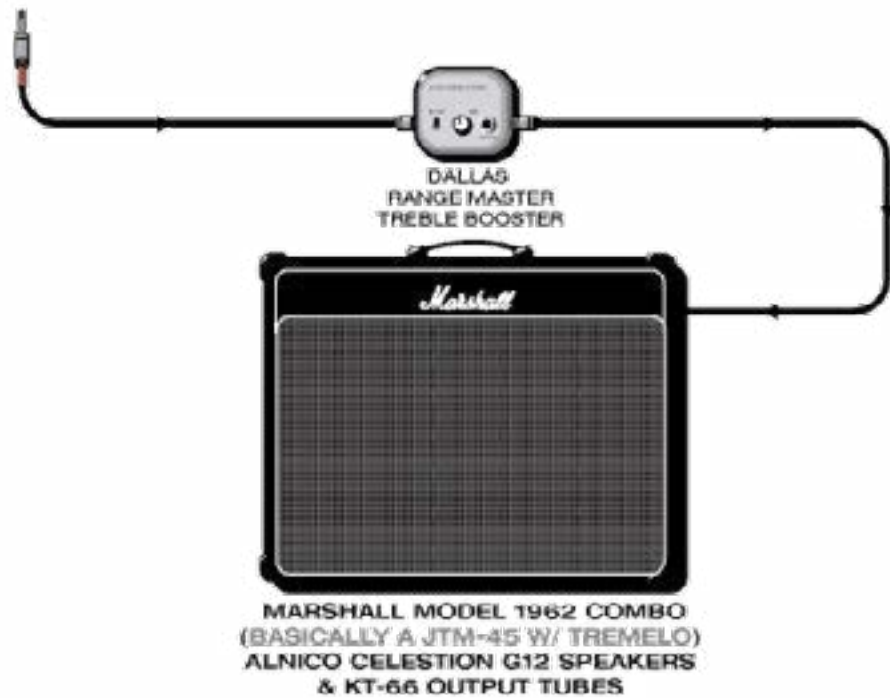


The Jimi Hendrix Experience
Noel Redding, Jimi Hendrix, Mitch Mitchell



VARIOUS FENDER AMPLIFIERS
(FENDER TWIN, SUPER REVERB, BASSMAN 100, etc)

Chuck Berry, 1960's



John Mayall's Bluesbreakers, 1966



Cream, 1968



At Woodstock:

He was world's the highest paid performer.

He was supposed to play Sunday midnight as the closing act. Instead he played 8:00 am Monday.

Hendrix played with an temporary band -

Gypsy Suns and Rainbows:

Jimi Hendrix, guitar

Billy Cox, bass

Buddy Miles, drums

Larry Lee, rhythm guitar

Conga players Juma Sultan and Jerry Velez.

Think about the number of
active bands in 1968:

The Beatles, The Rolling Stones, The Kinks,
The Who, The Animals, The Yardbirds, Cream, Pink
Floyd, The Beach Boys, Frank Zappa, Steppenwolf,
Bob Dylan, The Byrds, The Doors, Janis Joplin,
Jefferson Airplane, The Grateful Dead, James Brown,
The Supremes, Otis Redding, Marvin Gaye, Stevie
Wonder.

There is a synergistic effect of cross-influences and
outright competition among groups.

Here's an unlikely example:



Trumpeter Miles Davis with his
second wife Betty Mabry Davis.
**Betty admired Jimi and
introduced him to Miles.** Hendrix
was supposed to play on Davis'
Bitches Brew Album but decided
to play Woodstock instead.



Betty was 22, Miles 41



Jimi Hendrix, Gtr, Voc



Miles Davis, Trumpet



Tony Williams, Drums



Paul McCartney, Bass, Voc

The Supergroup that never was:

Hendrix, Davis and Tony Williams sent a telegram to McCartney on Oct. 21, 1969 asking him to cut an album. Paul was on vacation. It is unknown if he received the telegram.

Jimi Hendrix and Racial Identity



The Band of Gypsies: Jimi, Mitch & Billy in Harlem, NY
Black Panther benefit concert Sept. 5, 1969. People threw
bottles and eggs at the band for playing “white rock and roll”

Death:
Sept. 18, 1970

Work
of address
Inquest held at 48 September 1970

Findings
Inhalation of vomit
Barbiturate intoxication (quinalbarbiton)
Insufficient evidence of circumstances
open verdict

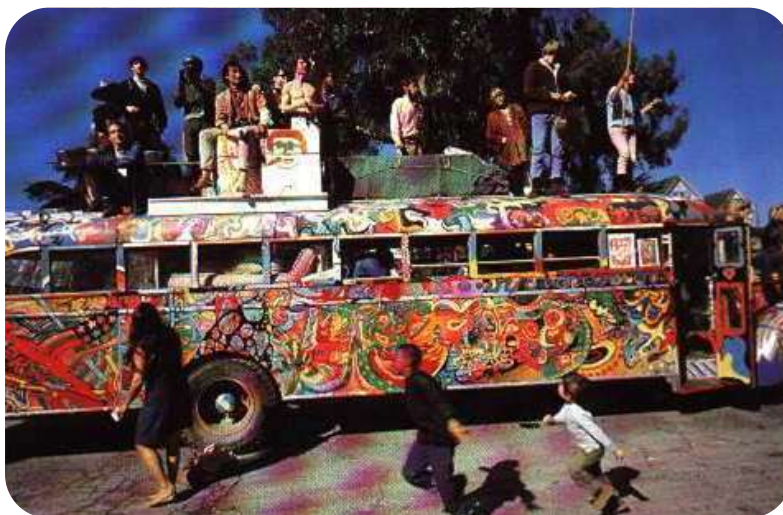
1965-1970: The Festival Years

Festival	Attendance	Year	Important Performers
Newport Folk Festival, Newport Rhode Island	71,000	July 1965	Bob Dylan, Pete Seeger, Peter Paul and Mary, Joan Baez



Bob Dylan goes electric at the 1965 Newport Folk Festival

Festival	Attendance	Year	Important Performers
Monterey International Pop Festival, Monterey CA	200,000	June 1967	Jefferson Airplane, Big Brother and the Holding Co. (Janis Joplin), Grateful Dead, Jimi Hendrix, Otis Redding, The Who, Ravi Shankar



Monterey Pop Festival was the first festival devoted to Pop Music - almost everyone played for free. . . .

Festival	Attendance	Year	Important Performers
Woodstock Music and Art Fair Bethel, NY	450,000	Aug. 1969	Richie Havens, Country Joe and the Fish, Crosby, Still, and Nash, The Who, Santana, Jefferson Airplane, Sly and the Family Stone, Jimi Hendrix, Grateful Dead, Joe Cocker, The Who

Woodstock was more than music. It defined generational attitudes about lifestyle choices and politics at a time when 18 year olds did not have voting rights



Festival	Attendance	Year	Important Performers
Altamont Festival, San Francisco, CA	300,000	Dec. 1969	Rolling Stones, Jefferson Airplane, Tina Turner, Flying Burrito Brothers



The Rolling Stones at Altamont

Festival	Attendance	Year	Important Performers
Isle of Wight Festival, English Channel	600,000	Aug. 26-30, 1970	Jimi Hendrix, The Doors, The Who, Joni Mitchell, Emerson Lake and Palmer, Sly & Family Stone, Moody Blues, Jethro Tull. Isle of Wight marks the last performances for Morrison and Hendrix



Flower Power (1967-1968)

Flower power was a commercialization and marketing of Hippie subculture. Ballad oriented, flower power melodies are very sing-songy. Tunes are “laid back:” no wild, screaming guitar work. The lyrics tend to reflect peace, good will, and hopeful optimism.

End of Chapter 4