

Rock Diary Part I

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[02/07/13]

- **Week 7 {Psychedelia 1966-69}**
- **A Hippie Nation**
 - becomes a lifestyle
 - Festivals: Monterey International Pop Festival June 1967, many others, Woodstock Music and Arts Festival Summer 1969, Altamont Speedway Free Festival (trouble with the Hells Angels, 1 Dead): help spread Hippie subculture;
 - Music spreading on FM radio: AM (very mainstream) / FM (more experimental, album music) split;
 - Hippie become commodified;
 - What's Next in the 70s?: many different styles, more ambitious. music
- **Los Angeles and Elsewhere**
 - music business slowly moved to LA
 - The Doors: not so much utopian and flower power but darker, very literate, 'The Doors' album 1967, "[Break on Through \(To The Other Side\)](#)", "[Light My Fire](#)" (#1), "[The End](#)" much darker, 'LA Woman' album 1971, Jim Morrison died in 1971
 - Arthur Lee/Love, "[My Little Red Book](#)" 1966, 'Forever Changes' 1967 album;
 - Iron Butterfly's 'In-A Gadda-Da-Vida' album 1968
 - The Vanilla Fudge: The psychedelic-symphonic cover version: "[You Keep Me Hangin' On](#)" 1967 from the Supremes, 'The Beat Goes On' album 1968 based on Sonny and Cher's : ambitious concept album
 - Bob Dylan and The Band, 'John Wesley Harding' album 1968
- **Psychedelia in London - Mainstream Stars**
 - The Rolling Stones 'Their Satanic Majesties Request' album 1967 (kind of response to 'Sergeant Pepper', 1968 "[Sympathy for the Devil](#)", "[Jumpin' Jack Flash](#)" 1968;
 - Jimi Hendrix (from Seattle noticed by Chas Chandler from London, more success in the UK at first) of the Jimi Hendrix Experience "[Purple Haze](#)", "[Foxey Lady](#)", "[If 6 was 9](#)", "1983 ..." and Eric Clapton's Cream (Blues influence, "[Spoonful](#)", "[I Feel Free](#)"): guitar hero, notion of virtuoso, they influenced each other: overlapping releases of 3 albums each;
 - Other bands: Traffic's "Paper Sun", Van Morrison "[Gloria](#)" and 'Astral Weeks' album, Donovan's "Atlantis" 1969
- **Psychedelia in London and Underground Favs**
 - parallels (up to 1967) and differences

- not much influence from SF: poor links at the time
- Allen Ginsberg, beat poet, did go back and forth, "Poets of the worlds" show, London, in 1965
- Psychedelia center opens
- Feb 1966, Indica Bookshop opens, London Free School Mar 1966, UFO Club (Dec 1966)
- Time "Swinging London" April 1966: Mods were mainstream
- The Pink Floyd led by Syd Barrett remained underground for a long time: "[Arnold Layne](#)", "[See Emily Play](#)", but played live improvisation instead, "[Interstellar Overdrive](#)" (inspired by "My Little Red Book" by Love), 'Piper at the Gates of Dawn' 1967 album, David Gilmour replaces Syd, 'Dark Side of the Moon' concept album 1973 has great success in the US;
- Other bands: The Soft Machine, Tomorrow, The Crazy World of Arthur Brown's "Fire"
- **Psychedelia in San Francisco - Important Groups**
 - The Grateful Dead, played in some in some of the Acid Tests, improvisational style, stretching tunes, mostly a live band (same song played differently, did not get captured well in album), not really radio friendly, 'Anthem of the Sun' album 1968 "[That's It For the Other One](#)" very experimental, "[Dark Star](#)" 1970
 - The Jefferson Airplane, "[Somebody to Love](#)", "White Rabbit"
 - Janis Joplin with the Big Brother and the Holding Company, "Bacon" experimental song, 'Cheap Thrills' live album 1968 "[Piece of My Heart](#)", "Summertime", "[Ball and Chain](#)", went solo, 'Pearl' album 1971 "[Me and Bobby McGee](#)", died of drug overdose;
 - Country Joe and the Fish, bridge the gap between apolitical SF Hippies ('Electric Music for Mind and Body' album 1967, written for LSD listening) and the more radical Berkeley form ("[I feel Like I'm Fixin' To Die Rag](#)" 1968), "Fish Cheer";
 - many other bands, of course
- **Psychedelia in San Francisco - Subculture**
 - Haight Ashbury area of SF
 - 1st LSD-psychedelia in Virginia City, Nevada e.g. The Charlatans
 - in SF 'The Family Dog' parties "A Tribute to Sparkle Plenty" 1965
 - Ken Kesey and the Merry Pranksters, author ('One Flew ...'), 'Acid Test' parties with a bus to 'further';
 - Timothy Leary, The Psychedelic Experience book: deeper;
 - 'Human Be-In' Jan. 1967, 'Gathering of the Tribes' festival in Golden Gate park with poets;
 - The Fillmore and Avalon Ballroom venues designed for rock;
 - FM Rock Radio by Tom Donahue (FM was pretty non-existent then);
 - Magazines, The Oracle, Rolling Stone;
 - Head Shops;
- **Pushing the Envelope Beatles and Beach Boys**
 - share many things: listeners, label in the US, had freedom in the studio because of their success;
 - The Beach Boys, increasingly ambitious, Brian Wilson in the studio from 1965 onwards, uses the Wrecking Crew as studio musicians, "California Girls", Pet Sounds album 1966 ("Wouldn't be Nice", God

- Only Knows"), "[Good Vibrations](#)", Smiley Smile album in August 1967
- The Beatles 'Revolver' album August 1966 "[Tomorrow Never Knows](#)", "Penny Lane", "Strawberry Fields" early 1967,
 - 'Sgt. Pepper's Lonely Hearts Club Band' in June 1967 (first big pop album with the lyrics printed, first big concept album), "[Being for the Benefit of Mr Kite!](#)", "[A Day in the Life](#)"
 - 'Magical Mystery Tour' in December 1967, "[I am the Walrus](#)"
 - Manager dies in 1967, turns towards the East, meditation
 - 'The White Album' in November 1968, "[Revolution #9](#)" (electronic music)
 - 'Get Back', 'Abbey Road' albums September 1969 "I want You/She's So Heavy"
- **The Beginnings of the Hippie Aesthetic**
 - How does music get serious? Could music become a trip in itself?
 - Origins: "There Goes my Baby" by The Drifters, Phil Spector, Brian Wilson, The Beatles, Bob Dylan ... search for seriousness
 - Serious Lyrics: more than teenage romance but society, war, notion of concept album;
 - Serious Music: Classical Music (19th century classical and also avant-garde) and Jazz influence, Virtuosity, use of Technology (recording technologies, synthesizers (Moog), sampling synthesizer (Mellotron)
 - Rock musicians as an Artists
- **LSD, Music and The Trip**
 - "High times and Big Ideas", themes:
 - Mainstream vs. Subculture
 - Growth of Musical Ambition: formation of the "Hippie Aesthetic"
 - Music **With** Trip vs. Music **As** Trip
 - LSD
 - Swiss developed 1943 by Albert Hoffman, hallucinogenic drug, outlawed in California in 1966;
 - The Beatles started to take it in 1965, under the radar (mostly upper classes at start);
 - Thought to give access to higher consciousness, wisdom, counter culture against the rules of society, notion of the 'trip'
 - Music **enhances** the LSD trip and/or Music **is** the trip.

[23-25/06/13]

- **Week 6 {Motown Pop and Southern Soul 1960-69}**
- **James Brown**
 - unique style, no concessions yet crossover to the Pop chart, nothing threatening;
 - Early band: The Fabulous Flames;
 - "Please, Please, Please" 1956, mostly Doo Wop style in the late 50s;
 - Signed to king Records;
 - Renowned for his stage show: "The hardest Working Man in Show Business" (see end of show routine), tremendous energy;

- "Live at the Apollo" album 1963 number 2 on the Pop ,chart;
- More soul in the 60s, 'The Godfather of Soul', lyrics are not a priority, the voice is primordial;
- "[Out of Sight](#)" 1964, "[Papa's Got A Brand New Bag](#)" 1965, "[I Got You I feel Good](#)" 1965, "[Cold Sweat](#) Pt 1" 1967
- Assassination of Dr. King (April 1968): strong influence on Black music (James Brown kinda peace maker e.g. [Boston Garden show](#));
- **Motown, Stax, the British Invasion, and the American Response**
 - Recap British Invasion led by The Beatles, American response Bob Dylan, The Byrds, Motown continuing to go strong, Stax late 60s rise;
 - Through Motown (more Pop oriented), Black Pop remained on the Pop charts (The Supremes, The Temptation), Stax broadened the market for Black music: less influenced by the British invasion than White pop;
 - Stax can be perceived as more Black than Motown's: looser, more Gospel influenced, less polished;
- **The Stax Performers**
 - Otis Redding (Stax), "[Mr Pitiful](#)" 1965, "[Respect](#)" 1965, [performs](#) at the Monterey Pop Festival (Hippy movement), died in plane crash in 1967, "[Sittin' On the Dock of the Day](#)" 1968;
 - Mostly successful on the R&B chart, unlike Motown's;
 - Sam & Dave (Atlantic to Stax), "[Soul Man](#)" 1967 (later covered by the Blues Brothers 1979 movie);
 - Wilson Pickett, "[In the Midnight Hour](#)" 1965 (with delayed backbeat feel), "[Mustang Sally](#)" 1966;
 - Aretha Franklin, The Queen of Soul, background in Gospel, moved to Atlantic and then to the south, "[I Never Loved a Man](#)" 1967, then to New York, "[Respect](#)" 1967, "Chain of Fools" 1968, "[Think](#)" 1968;
- **Soulsville, USA: Stax and Southern Soul**
 - Atlantic Records, important label from pre-rock to 70s: in the 60s moved from Sweet Soul (e.g. the Drifters) to Southern Soul;
 - Sweet soul is very smooth; Southern Soul is more Gospel, raw oriented;
 - Solomon Burke "[If You Need Me](#)" 1963
 - Stax Records from Memphis, independent label, licensed and distributed by Atlantic Records, famous for use of horns;
 - Motown (sell out) vs Stax (more authentic)? Not so clear. There were songwriters and session artists in Stax too;
- **The Motown Performers**
 - "Shop Around" by 'Smokey Robinson and The Miracles' in 1960, recorded, "[You've Really got a Hold on Me](#)" 1962 (covered by the Beatles);
 - "[My Guy](#)" by 'Mary Wells' 1964
 - Holland-Dozier-Holland: HDH very successful Songwriters /Producers team
 - 'The Supremes' (Diana Ross, Mary Wilson, Florence Ballard) 1964 onwards fantastic success: "[Where Did Our Love Go](#)" 1964, 5 consecutive hits;

- 'The Four Tops' "[Baby I Need Your Loving](#)" 1964, "I Can't Help Myself" 1965
 - 'Martha and the Vandellas' (Martha Reeves), "[Heat Wave](#)" 1963, "Dancin in the Streets" 1964, "Jimmy Mack" 1967
 - 'The Temptations' famous for their choreography "The Way You Do The Things You Do" 1964, "[My Girl](#)" 1965
- 'Marvin Gaye'
- 'Stevie Wonder' "[Fingertips Pt. 2](#)" 1963, "[Uptight, Everything's Alright](#)" 1966
- **Hitsville, USA: Motown (Detroit)**
 - record label established by [Berry Gordy Jr.](#): tries to get largest audience for Black music;
 - 'Jackie Wilson' "[That's Why I Love You](#)" 1959 R&B hit
 - based on Brill Building model;
 - 'The Marvelettes', "[Please Mr. Postman](#)" 1961, 'The Contours' "[Do You Love Me](#)" 1962;
 - Crossover: look for the money from the White section of the community, helped Black artists (from poor background) to crossover with Etiquette (by Maxine Powell) and Choreography (by Cholly Atkins) lessons, a bit like an assembly line;
 - Producers, Managers, Songwriters, Studio Band (the Funk Brothers): assembly line;
 - "Standing in the Shadows of Motown" movie from 2002 about unsung heroes of Motown;
- **Preamble**
 - Issue of race is very sensitive in the American context, Black Pop and Rock have, in a way, remained separate;
 - The new Black Pop in the 60s arise from
 - Motown (Berry Gordy Jr.): aim to please white audience;
 - Stax (Southern Soul from Memphis): perceived as more authentically Black;
 - James Brown: no concession to White tastes.

[17-18-19/06/13]

- **Week 5 {American Responses 1965-67}**
- **TV Rock**
 - The Role of TV in the American's response to the British invasion led by the Beatles;
 - American Bandstand hosted by Dick Clark was very important in the early days: many others followed;
 - 'Shindig!' on ABC, 1965 'Hullabaloo' on NBC, 'Where the Action Is' 1965 on CBS with host band 'Paul Revere and the Raiders' (took the garage band approach and took it mainstream)
 - Biggest influence 'The Monkees' a made up band (initially recruited as actors) backed with professional writers help by session musicians on their albums: supported the TV show and the music was an aside tie-in. Very very successful "I'm a Believer" 1966, "Pleasant Valley Sunday" 1967;
 - "The Archies" cartoon show "Sugar Sugar" 1969
 - "Sha-La Love You" by chimps
 - "I think I Love You" 1970 by 'The Partridge Family'

- Donny Osmond, Michael Jackson : AM bubblegum music, teen hits vs FM radio more album, serious music;
- Ricky Nelson pioneered TV + Music early on, and all of it anticipate MTV
- **Garage Bands**
 - Kids/amateurs response to the Beatles coming in Feb. 1964: raw, full and ready;
 - Many one hit wonders;
 - "[Nuggets](#)" album released in 1972 by Lenny Kaye is a compilation of those garage bands -> influenced NY's Punk scene (e.g. The Ramones) get away from overproduction;
 - 'The Kingsmen' "[Louie, Louie](#)" 1963: very controversial (Swear words?) FCC and FBI investigated, "[Money](#) (That's What I Want)" 1964, "[The Jolly Green Giant](#)" 1965;
 - The Electric Prunes "[I had Too Much to Dream Last Night](#)" 1966
 - The Standells "[Dirty Water](#)" 1965
 - The Knickerbockers "Lies" 1966
 - The Seeds "[You're Pushin' Too Hard](#)" 1965
- **Meanwhile, Back East**
 - 'Frankie Valli and the Four Seasons' hits with "Sherry", "[Let's Hang On](#)" 1965;
 - 'The Lovin' Spoonful' "[Do you Believe in Magic](#)" 1965, "Daydream" 1966 : good time music;
 - 'The Rascals' blues roots, "Good Lovin'" 1966, "[Groovin'](#)" 1967
 - 'The McCoys' very young still in high school, "[Hang on Sloopy](#)" 1965 produced by Bert Berns (also produced Neil Diamond)
- **The Phil Spector Legacy**
 - Continues to have success after the British invasion: "Be My Baby" by The Ronettes 1964, "[You've Lost that Lovin' Feeling](#)" by the Righteous Brothers 1965;
 - Strong influence on others: e.g. Sonny Bono of "Sonny and Cher", "[All I Really Want to Do](#)" 1965, "[I Got You Babe](#)" 1965 (like a Dylan song), "[The Beat Goes On](#)" 1967, pioneers of Hippy fashion;
 - LA in the 60s -> The Beach Boys' Brian Wilson is strongly influenced by Phil Spector's idea of using the studio to make the biggest and interesting sound, arrangements get increasingly ambitious: "California Girls" 1965, 'Pet Sounds' album 1966 ("[Sloop John B](#)", "Wouldn't it be Nice", "[God Only Knows](#)": some of the songs were impossible to play live): have to fight for attention from the Beatles (also on Capitol records);
 - Gary Lewis and the Playboys: "[This Diamond Ring](#)" 1965
 - Johnny Rivers: some Chuck Berry covers also "[Secret Agent Man](#)" 1966
- **Folk Rock and The Byrds**
 - The Byrds emerge from the Greenwich village folk scene move to the West (LA), folk-rock hit: "[Mr Tambourine Man](#)" from Dylan 1965 with a different sound (influenced by the Beatles "Hard Days Night" movie, Twelve String Guitar [Rickenbacker guitar]), "[Eight Miles High](#)" 1966 (Drug song);
 - Simon and Garfunkel, NY city, kind of Everly Brothers, 1964 "The Sounds of Silence" remixed (by Tom Wilson) and released as a hit

- in 1965, "I Am a Rock" 1966
 - The Mamas and the Papas, "[California Dreaming](#)" 1966, "[Monday, Monday](#)" 1966;
 - "[Eve of Destruction](#)" 1965 by Barry McGuire (P.F. Sloan wrote it in the style of Dylan)
 - The Turtles "[It Ain't Me Babe](#)" 1965, "[Happy Together](#)" 1967
- **Dylan Goes Electric**
 - In the folk movement this is a controversy: more commercial, "Bringin' It All Back Home" 1965 album, track "[Subterranean Homesick Blues](#)";
 - Newport Folk Festival July 1965, comes in with a band (!), was rejected for playing the electric guitar: broke connections with traditional Folk -> "[Positively Fourth Street](#)" [Lyrics](#) 1965;
 - Becomes popular, as a performer not just as a songwriter;
 - Al Kooper on organ: quite influential;
 - Withdrew for a while after a bike accident in 1966;
- **Dylan as the New American Songwriter**
 - Few people listened to his first few albums;
 - Initially interested in Rock then in Folk;
 - Moved to New York city in Greenwich village, influenced by Woody Guthrie;
 - Signed to Columbia in 1961, first album in 1962 (very few copies sold: 5000?), managed by Albert Grossman in 1962, Tom Wilson produced Dylan;
 - Folk example: "[Girl From the North Country](#)"
 - Addresses more serious, social issues, 2nd album 1963, better known as a songwriter (Blowin' in the Wind is a hit sung by Peter, Paul and Mary), 2 albums in 1964;
 - 1965, more personal songs (turned the 'we' into 'me'): "[Don't Think Twice It's All Right](#)", away from the folk toward the singer-songwriter

[11-17/06/13]

- **Week 4 {The Beatles and the British Invasion 1964-66}**
- **The Kinks and the Who**
 - unique: don't fit into The Beatles vs. The Stones
 - both have powerful and aggressive music but both also have thoughtful clever lyrics
 - The Kinks (Ray Davies), had a hard time in the US (banned by emigration)
 - "[You Really Got Me](#)" 1964, "All Day and All of the Night" 1964, "Tired of Waiting for You" 1965, "[Till the End of the Day](#)" 1965;
 - The Who (Pete Townshend guitarist, Roger Daltrey singer, Keith Moon drummer, John Entwistle Bass), never had early success in the US
 - "My Generation" 1965 (never a hit in the US), "I Can't Explain", "[Substitute](#)", "[I can See for Miles](#)" 1967
 - part of the UK Mods movement: Quadrophenia movie (the Mods vs the Rockers)

- **Other British Bands**

- A flood of bands after the Beatles divided as Beatles group (song, vocals, smooth) [Gerry and the Pacemakers, The Dave Clark Five, Herman's Hermit, The Hollies ("[Bus Stop](#)" 1966 "[Carrie Anne](#)" 1967), Freddie and the Dreamers ("Do the Freddie" 1965)] or Stones (more blues, rougher) [The Yardbirds (Eric Clapton guitarist replaced by Jeff Beck, also Jimmy Page other guitarist went to form Led Zeppelin), the Animals ("[House of the Rising Sun](#)" 1964), Spencer Davis Group (Stevie Winwood), many others]

- **The Stones in the States**

- Much harder time to be established than the Beatles;
- Marketing image of a bad boy band vs the good boys of the Beatles;
- "[I Can't Get No Satisfaction](#)" 1965, number 1, sexual innuendos not denied;
- "Paint It Black" 1966
- In the shadow of the Beatles in the 60s, blossomed in the early 70s

- **The Rolling Stones Emerge**

- Brian Jones early leader, die hard Blues fan suspicious of Rock and Pop (Chuck Berry and Buddy Holly)
- Early gigs at the Crawdaddy in London run by Giorgio Gomelsky;
- Dick Rowe (past on the Beatles) at Decca and George Harrison judges at a show, with George suggesting the Rolling Stone.
- Dick Rowe signed the Rolling Stones;
- Rolling Stones owned their master recording;
- Early album were cover versions "Come On" Chuck Berry 1963, Buddy Holly "[Not Fade Away](#)" 1964, "[I wanna Be Your Man](#)" 1963 by Lennon-McCartney ([Beatles' version](#));
- Own song "[The Last Time](#)" 1965, "I can't Get No Satisfaction" 1965, "[As Tears Go By](#)" sung by Marianne Faithfull ([The Rolling Stones' version](#))

- **Blues in the UK**

- An underground phenomenon: evenings of music sharing mostly Chicago blues;
- Alexis Korner and Cyril Davies organised Blues nights and recordings: very faithful tributes of American Blues;
- Mick Jagger, Keith Richards early attendee: different influences than the Beatles

- **Beatles from Craftsmen to Artists**

- innovation vs. repetition
- moved from American popular song style (AABA form) : "Please Please Me" 1963, "[I Want to Hold Your Hand](#)";
- towards (1965) "[Help](#)", "Yesterday" the lyrics become more serious, met with Bob Dylan (underground then), "[Norwegian Wood](#)" 1965, different instrumentation, "[Eleanor Rigby](#)", "[For No One](#)" 1966, "[Tomorrow Never Knows](#)" 1966;
- movement of authenticity in Rock: own songs, own music, always moving forward;

- **Beatles as Students of American Pop Music**

- revered American music: played very close cover versions e.g. "That's Allright Mama" by Elvis, covered Carl Perkins, The Coasters,

The Cookies, The Shirelles, Elvis Presley, Chuck Berry, Buddy Holly, Ray Charles, Motown etc.

- when starting to write their own songs: modelled on what they knew: pop song after pop song;

- **The Rise of Beatles**

- Formed in Liverpool end of 50s: music from the US via sailors selling records ;
- Played in Hamburg Germany, cover versions (a lot of gigs);
- Brian Epstein manager, Decca not interested, picked up by George Martin for EMI;
- 1962 "Love me Do"
- 1963 "She Loves You", "[I Want to Hold Your Hand](#)", "[Twist and Shout](#)" etc.: summer 1963 Beatlemania";
- The Beatles' success carried other groups too: UK chart dominated by British artists;
- went to the US 1964: "The Ed Sullivan Show";
- went massive, created new opportunities for other UK bands: the British Invasion.

- **The Late 1950s and Early 1960s in the UK**

- charts dominated by US artists, most UK artists imitated (poorly) US artists
- Cliff Richard (The Shadows backing band): 1958 to 1963: 27 hits, Elvis imitator
- Larry Parnes managed a bunch of teen idol bands: Tommy Steele, Marty Wilde, [Billy Fury](#);
- Only two made it across the US: "[Telstar](#)" by The Tornados;
- Radio totally dominated by the BBC (no local radio unlike in the US), Radio Luxembourg, some Pirate radio... Dominated by major record labels and stores: very difficult for new artists;
- Skiffle style: [Lonnie Donegan](#), adapted American folk music "Rock Island Line" 1956, Skiffle craze before US's folk revival;
- Trad Jazz, dixie land kinda Jazz, Acker Bilk "[Stranger on a Shore](#)" number one in the US;
- Blues Revivalists: John Mayall;

- **Intro**

- Overall Picture: after 1st wave of Rock and Roll 55-59 (e.g Elvis) the music business takes over (lucrative youth market) and try to look for the next 'Elvis', long term value of the different genre debatable (Cut short by the British invasion?) (e.g. twist, teen idol) other genres too folk revival. But the next 'Elvis' came from the UK.

[27/05/-07-11/06/13]

- **Week 3 {The Demise of Rock and the Promise of Soul 1959-63}**

- **Surf Music**

- Southern California origins, middle class white kids. Surfing, girls and cars are the main themes
- Instrumental Style: guitarist Dick Dale (and the Del-Tones), "[Miserlou](#)" 1962, The Chantays "Pipeline" 1963, The Surfaris "[Wipe Out](#)" 1963, Duane Eddy, The Ventures "[Walk Don't Run](#)" 1960 [UK: The Shadows "[Apache](#)" 1960]

- Vocal Style: The Beach Boys (Brian Wilson), "Surfin' Safari", "[Surfin' USA](#)" (rewrite of Chuck Berry "[Sweet Little Sixteen](#)"), "Surfer Girl", Influenced by Doo Wop, Phil Spector, Jazz Harmony (The Four Freshmen). Another band Jan and Dean "[Little Old Lady from Pasadena](#)" 1964
- **Rockabilly Popsters**
 - A cleaner version of rockabilly: "safe Elvis"
 - e.g. the Everly Brothers (Acuff-Rose Publishers in Nashville), very influential singing style "Bye Bye Love", "[Wake Up Little Susie](#)", "[All I Have to Do is Dream](#)", "When Will I be Loved"
 - Ricky Nelson "[Believe What You Say](#)" 1958, (James Burton guitarist)
 - Roy Orbison signed to Monument Records: "Only the Only", "Pretty Woman"
- **Folk Revival**
 - youth market was a new addition, folk music is a kind of breakaway from the teen market (for older teen who grew up): folk music had appeal for the ex-teens (socially conscious, more serious)
 - The Weavers "[Goodnight Irene](#)" 1950
 - McCarthyism looked at folk music with suspicion (because of their social conscience)
 - revival in late 1950s minus modern political ideas (very mild):
 - The Kingston Trio: acoustic instruments "[Tom Dooley](#)" 1959, 10 singles in the early 60s;
 - The Highwaymen, The New Christy Minstrels "[Today](#)" (see A Mighty Wind movie 2003)
 - Peter, Paul and Mary (from Greenwich Village), "[If I had a Hammer](#)" 1962, "[Puff The Magic Dragon](#)" 1962, "[Blowin' in the Wind](#)" by Bob Dylan (unknown then) 1963;
 - Bob Dylan
 - unpolished, not considered ready in the early 60s
 - as the decade becomes more political, folk goes back to politics (first with civil rights (I have Dream speech by Martin Luther King in 1963 during "The March on Washington for Jobs and Freedom") then with the Vietnam War (direct, heavy US involvement 65 onwards)).
- **TV, Movies and Dance Crazes**
 - start of the strong influence of videos on music
 - TVs:
 - American Bandstand (started in 1952, as a local programme) hosted by Bob Horn (got into trouble) replaced by Dick Clark ('perfect' host) went national in 1957 on ABC, everyday after school=> kids dancing was the focus of the show (lip singing)
 - Variety Shows: live performances, e.g. "The Ed Sullivan Show", Ozzie and Harriet, Ricky Nelson
 - Movies (we talked about Alan Freeman)
 - Elvis heavy into films e.g. "[Jailhouse Rock](#)" 1957, loads of poor movies (under contract) after he came back from army: each associated with a record;

- Frankie Avalon, Annette Funicello: beach movies => teen movies => teen music precursors of MTV ideas in the 80s;
- Dance Crazes (see it on American Bandstand)
 - only about dancing (not music, not the song, not even the performance) (similar in the disco era)
 - "[The Twist](#)" in 1960 by Chubby Checker (an exact duplicate of a Hank Ballard record): really the final step into crossover, really mainstream (good, clean fun, no more sexuality);
- **Sweet Soul** (some say another style cut short by British invasion)
 - Subtle African American music crossing over;
 - started with Crooner type started with Nat King Cole "Looking Back", Johnny Mathis : no big band ballads, more adult than teen
 - Sam Cooke moved from Gospel to Pop, "You Send Me" 1957, was murdered in a motel (too young)
 - 1st example The Drifters "[There goes my baby](#)" 1959, mix of classical and R&B
 - want to start something long lasting
 - Ben E King (singer from Drifters) "[Spanish Harlem](#)" 1961, "Stand By Me" 1961 => Latin influence
 - The Drifters "On Broadway" 1963
- **Producers and the Girl Groups**
 - The producer
 - before 1960, was trying to organise things (not in charge of the music)
 - under Jerry Leiber, Mike Stoller, producers started to try to shape the music, not like a live version any longer: better ways to get a different sound, a different style (e.g. with the Coasters);
 - The Drifters "[There goes my baby](#)" 1959
 - The Shirelles "Will you still love me" 1960 with Carole King as strong producer
 - Phil Spector: [The wall of sound](#) in the early 60s
 - started with the "[Teddy Bears](#)", "[To Know Him](#)" 1958, Doo Wop song
 - developed his own approach to record producing
 - all in mono at the time (not stereo), tons of instruments mixed together into a 'soup': sounded 'bigger';
 - e.g. see [The Crystals {Girl Group} "Da Doo Ron Ron"](#), [The Ronettes {Girl Group} "Be my baby" 1963](#);
 - involved later on too with The Beatles and The Stones.
 - some say 1960-63 golden age => genius of Phil Spector (recording studio as its own instrument)
- **The Teen Idols**
 - music business idea: polished boyfriend, no danger etc. marketed at teenage girl (had to be handsome, not necessarily great singers), ideal boyfriends, sold lots of music : more Pat Boone than Elvis
 - even Elvis "Are you lonely tonight" 1960 is a teen idol song (leaving rock and roll behind in a way)
 - Frankie Avalon (Bob Marcucci manager) "Venus" "Why",

- started acting in movies
 - Fabian (also under Bob Marcucci) ["Turn me loose"](#)
 - Bobby Vee "Take good care of my baby"
 - Bobby Vinton "Roses are Red"
 - Bobby Darin "Mack the knife" (1959)
- **Brill Building** (Broadway in NY) **approach to pop** (successor to the previous Tin Pan Alley approach)
 - different songwriters, performers, producer
 - Jerry Leiber, Mike Stoller: songwriters in LA, white hanging out in Black communities, e.g. Big Mamma Thornton band hit picked up by Elvis.
 - The Coasters to NY in Atlantic Records, started writing records rather than just songs, ["Yakety Yak"](#);
 - Around the Brill Building on Broadway:
 - Aldon Publishing (Al Nevins and Don Kirschner) is at 1650 Broadway, songwriters writing songs every day for them (like a factory)
 - Gerry Goffin, Carole King songwriters: a number of hits
 - Jeff Barry and Ellie Greenwich
 - Neil Sedaka and Howie Greenfield (Breaking up is hard to do)
 - **That's the Brill Building approach:** professional songs written specifically for the teen markets and performed by others.
- **Audiences and Marketing - The Search for the Next Elvis**
 - Will the first wave carry on? Will the music business take over and be conservative or will new styles emerge?
 - The music business was looking for the next big thing, the next Elvis.
 - Brill Building approach (e.g. new teen groups, songs written on order)
 - Rise of the record producer (Phil Spector)
 - Older teenagers: folk music, surf music
 - Rockabilly

[20/05/13]

- **Week 2 {The birth of Rock and Roll 1955-60}**
- https://www.youtube.com/watch?v=Ud_JZcC0tHI&list=PLy2cm921mgS-WM6jTWoF6lc7mMd7IVZE8 youtube playlist also extra: <https://www.youtube.com/watch?v=ZFef08Y26qk&list=PLy2cm921mgS94WIYLRfJXuL7JVKg73cfB>
- End of the early period of R&R
 - Elvis in the army (1958)
 - "The day the music died" Buddy Holly's death
 - Richard quits rock to preach 1957 (!)
 - Chuck Berry arrested (1959)
 - Jerry Lee Lewis scandal (1958) married a 13-year-old, while still not divorced
 - The **Payola** investigations 1959: major labels (as a revenge against the success of Rock and Roll) got indie labels investigated for cheating hits on the radio (congressional committee), "pay for play", a big scandal, Dick Clark (business with vertical music integration, came out clean), Alan Freed (resisted, got fired,

broken man)=> made radio much more conservative after that.
Big music business took control after that.

- Rockabilly 57,58,59
 - Sun after elvis
 - Carl Perkins, Blue Suede Shoes 56
 - Johnny Cash (C & W to Pop)
 - Jerry Lee Lewis "Great Balls of Fire" 57
 - Roy Orbison
 - Gene Vincent
 - Eddie Cochran
 - "The Girl Can't Help It" movie 1956 big influence in the UK
 - experiments with female Elvis
 - Buddy Holly (wrote his own songs along with Chuck Berry) signed to Decca, worked with Norman Petty, moved to Coral, also the Crickets to Brunswick, big influence on others (Beatles, Rolling Stones), died at 22 in 1959... "Day the music died"
- Elvis Presley
 - tremendous success
 - immersed in R&B culture, a style mixer
 - involved with Sam Phillips (Sun Records in Memphis)
 - "That's All Right Mama" started as a jam, recorded July 1954=> Dewey Phillips DJ, regional hit, then Grand Ol' Opry
 - Colonel Tom Parker from RCA (from Indie to major label) signs him (big contract) => TV appearances some controversial
 - repeated success on all three charts "Hound Dog" 1956, Jailhouse Rock 1957
 - Elvis was a song stylist
 - 1958 drafted into the army
- 1st Rock and Rollers: first cross overs from R & B to Pop
 - Fats Domino (New Orleans)
 - The Fat Man, Goin' Home did not cross over
 - Blueberry Hill, "[I'm Walking](#)" did
 - Chuck Berry {wrote his own songs}
 - Maybellene 1955 based on Ida Red tune (Alan Freed was credited as a sweetener)
 - School Day, "[Johnny Be Good](#)"
 - Little Richard
 - Tutti Frutti 1955
 - [Long Tall Sally](#) in "Don't Knock The Rock" movie 1956
 - Bill Haley and his comets {whitening of R&B}
 - Pat Boone (white)
 - Ain't that a shame (A fats domino cover)
 - Tutti Frutti (cover version)
 - also some of his own
- Chart crossovers and Covers
 - Cashbox, Billboard were trade magazines had their own charts (e.g. for jukebox businesses, radio, record retail)
 - Three markets (Country and Western, Mainstream Pop, Rhythm and Blues) by use (radio, retail, jukebox)
 - A record from C & W or R & B crosses over to mainstream;
 - Also "Cover Version" by white artists of black records: controversy

- 1950-53: 10% of R & B hits crosses to the pop chart, 1954: 25%, 1958: 94%;
- 1955: crossover happens more frequently
- Maybelline by Chuck Berry 1955, Rock around the Clock Bill Haley 1955
- How did white middle class kids started to listen to black Rhythm and Blues? Very segregated society. Through radio (some radio focused on R and B): Disc Jockey in regional radio played actual records (As opposed to live music) (1947: 3000 DJs mostly white) e.g.
 - WHBQ, WLAC etc.
 - Alan Freed DJ: The Moondog Show Cleveland, put shows together: white kids came in too! (Dangerous, a scandal). Moved to NY (WINS) new show: The Rock and Roll Party-> ational show, tours the country, cheap movies popularising Rock

Indie labels start to cross over from R and B charts to mainstream pop

- The rise of the Youth Culture in the 50s: invention of the American Teenager: own clothes, language, disposal income, leisure time, own music {see Happy Days series, Back to the Future, American Graffiti}: a market was born. Rebellion {see The Wild One, Rebel Without a Cause, Blackboard Jungle (featuring Rock Around the Clock by Bill Haley) movies};
- Before Elvis - Elvis 1966 - After
- Rock and Roll is a blend of all three and becomes mainstream (White R&B in a way)
- Review: mainstream pop, Western and Country, Rhythm and Blues

[17-18-19-20/05/13]

- **Week 1**
- You tube playlist for week 1
https://www.youtube.com/playlist?feature=edit_ok&list=PLy2cm921mgS9LpguAilXHIKVllqIdggGr
- Spotify playlist for week 1
<https://play.spotify.com/user/itsyoy/playlist/0HTQlrYHd2nr8FdmSe7xjf>
- R & B : Hokum Blues tradition (implicit Sexual Lyrics)
 - humorous, playful songs for adults
 - changed lyrics for mainstream pop
- Doo Wop and Gospel {vocal styles influence R&B}
 - Doo Wop : The Chords, The Five Satins
 - Gospel : music of the church
- Regional R&B Radios after 1945
 - local advertising for black urban people in a segregated society
 - Radio stations: WDIA, WHBQ (memphis), ... KFVD (LA), WJW Alan Freed show (Cleveland) moved to WINS (NY) -> The Rock and Roll Party show;
 - White Tennagers started to listen to these shows => responsible in part for the following explosion
- Rhythm and Blues before 1955
 - From and For African Americans: not so much of a style in itself
 - Mainstream pop was the main market (+ 2 niches of Country and

- Western and Rhythm and Blues)
 - Quite segregated
 - W.C. Handy artist sold lots of sheetmusic
 - Bessie Smith, Robert Johnson (Mississippi Delta/Rural Blues). A very loose style "Cross Roads Blues" (Eric Clapton popularised it)
 - Jump Blues: big band blues
 - After 1945 migration from rural south to urban north (e.g. Chicago, Detroit, Baltimore)
 - Indie labels (dozens) for cities and regional radios (after money went to tv)
 - Chess Records (Chicago electric blues: Howlin Wolf, Chuck Berry ...), independent label on a shoestring at the beginning at least, quite raw sound
 - Atlantic record (NY by ahmet Ertegun) cleaner sound, more professional (Tom Dowd engineer), Ruth Brown, Ray Charles, Big Joe Turner, the Drifters
 - Sun Records 1953 by Sam Phillips, Rufus Thomas, Elvis Presley 1954 (moved to RCA), Johnny Cash, Roy Orbison later
 - Imperial Record, Dot Records etc.
 - Major Labels in the fifties, Decca, Mercury, RCA, Columbia, MGM, Capitol => national listenership immediately focused on mainstream pop.
- Country and Western before 1955
 - Hillbilly music for poor people
 - Country associated with the SE of the US (connected to White Gospel music)
 - Ralph Peer recordings
 - Carter Family
 - Gid Tanner and his Skillet Lickers
 - Western associated with SW and W of the US
 - Western swing => Bob Wills
 - Cowboy => Gene Autry
 - **Jimmie Rodgers** early star, early marketing
 - Nashville Tennessee: the home of Country and Western after 1945
 - Started by aone radio station WSM Nashville=>**Grand Ole Opry** show (also National Barndance in Chicago)
 - People had to go to Nashville to go on the show=>agents, recording studios etc.
 - Main Publisher: Roy Acuff/Fred Rose (signed **Hank Williams** as a writer)
 - => start of Bluegrass by Bill Monroe (Earl Scruggs banjo player)=> "Blue Moon of Kentucky"
- Mainstream Pop (in more details) before 1955
 - Les Paul Guitarist (now famous guitar make)
 - Mary Ford (his Wife)
 - Use of overdubbing
 - Magnetic Tape recording developed by Germans during WWII: Bill Crosby invested into this new technology on recommendation from Les Paul

- The inventor of the solid body electric guitar
 - Big influence on Rock guitarists
- 1920s to 1955s mainstream pop songs and performances
 - most successful, most influential: **Bing Crosby**
 - good use of microphone, more intimacy;
 - "favorite uncle"
 - coast to coast radio show
 - Big Bands (keep people dancing)
 - Glenn Miller Orchestra
 - Duke Ellington
 - Andrews Sisters/ The Mills Brothers
 - Frank Sinatra: 1943 launched his solo career (not part of a big band) crazy for the time.
 - Tony Bennet/Eddie Fisher
 - Les Paul and Mary Ford
- Radio helped to establish a national culture
 - by 1920 radios in main cities, networks NBC (same programmes in different radios in different cities)
 - Coast to coast broadcast: national audience
 - programmes
 - comedies, adventures, variety, music
 - getting a song on the radio became essential
 - tying up with a movie also interesting (Wizard of Oz)
 - after WWII, RCA -> put money into television (radio a little forgotten)
- America at the beginning of the century was very regional culturally (e.g. some styles were associated with specific cities)
 - **the song** was the important thing not the performers => big influence of music publishers (sheet music)
 - 1920s, 1930s recordings started but still sheet music was still essential
 - Songwriters and performers were very different jobs (e.g. Cole Porter was not expected to sing). A performer would add their own style;
 - Frank Sinatra never wrote a song
- History of Rock Part 1
 - Influences
 - Mainstream pop {middle-class white consumer}
 - Country and Western {rural white farming}
 - Rhythm and Blues {African american}
 - Rock and Roll broke in 1955