

# ***Music of the 1960's***

With this article you will be able to determine what color you should use to fill in each term on the microbus. Listed below are categories with the color.

**Beach Party - ORANGE**

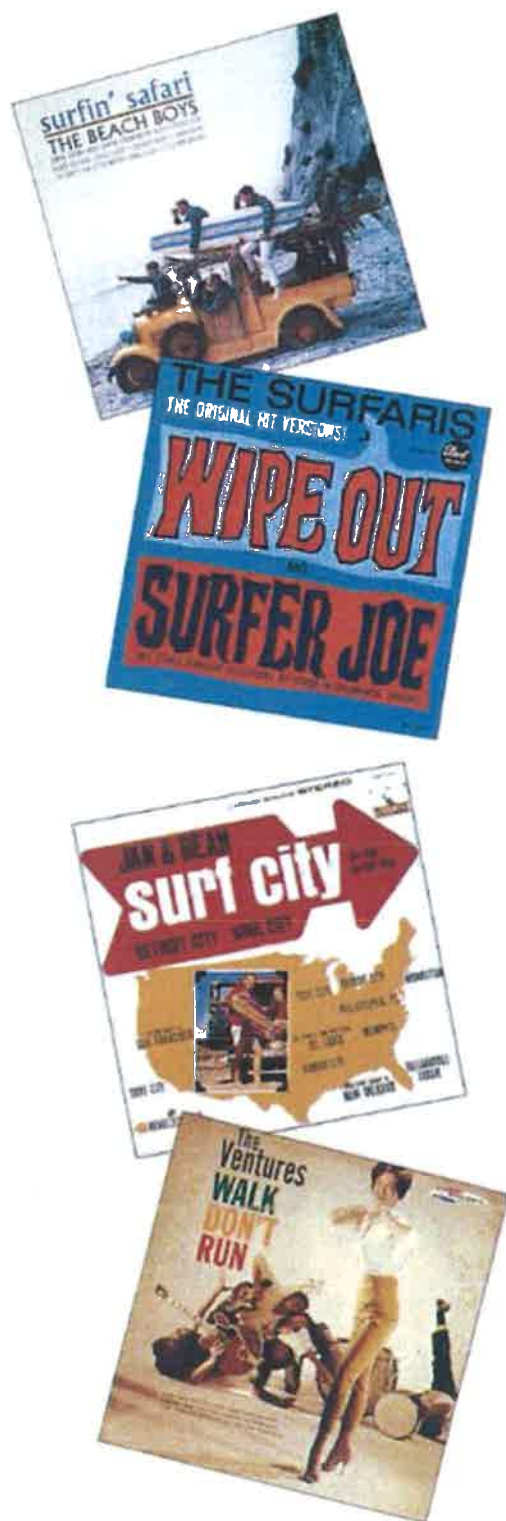
**British Invasion - BLUE**

**Folk Rock - YELLOW**

**Motown - GRAY**

**Soul - RED**

**Acid Rock - GREEN**



## Beach Party

The Beach Boys' endless-summer world of surf and sun evolved from a 16-year-old's brainstorm. Dennis Wilson played in a Los Angeles group that included his brothers Brian and Carl, cousin Mike Love, and neighborhood friend Al Jardine. They were enjoying only modest success, and it occurred to Dennis that they needed a theme—like surfing. He was the group's only surfer, and Brian didn't even like the ocean. Nevertheless, the boys liked the idea, and Brian and Mike collaborated on a happy-go-lucky song called "Surfin'." It was released on a local label in 1961, and the brothers were riding around in Brian's 1957 Ford when they first heard their record on the radio. That, Dennis recalled, "was the biggest high ever." Carl was so excited he threw up. "Surfin'" was a hit in L.A., and it soon caught on with teenagers who'd never been within a thousand miles of an ocean.

With every new release the Beach Boys loaded their fans into a hot little coupe and sped down the freeway to a Technicolor teen paradise where the surf was always up, there were two leggy girls for every sun-bronzed boy, and everyone's parents were too far away doing dull, adult things to spoil the perpetual beach party. Other California groups (left) helped keep the party rocking.

Brian was the artistic genius of the Beach Boys, composing their intricate yet seemingly effortless harmonies and writing the lyrics. Then, in 1966, the group recorded an album with a new sound. Using such instruments as violins and a Japanese zither, Brian's innovative arrangements for *Pet Sounds* drew raves from critics, who declared that the album rivaled the work of the Beatles in creativity.

Instead of the usual sunny fare, *Pet Sounds'* lyrics dwelled on fading love, unfulfilled dreams, fair-weather friends. The album hinted that the party wouldn't go on forever after all. And, in fact, the Beach Boys' popularity faded as the decade wore on. The golden days of good vibrations were over.

## The British Invasion

**T**he Beatles' success touched off a hunt for the next hot British band. Soon Gerry and the Pacemakers, the Searchers, the Kinks, the Who, Freddie and the Dreamers, the Hollies, Herman's Hermits, and the Rolling Stones were feeding an American frenzy for British rock. Some groups moved away from the Beatles

image to a grungier, darker outlook. Said Pete Townshend of the Who, "When I'm thirty I'm going to kill myself, 'cos I don't ever want to get old."

The Stones, with their energetic vulgarity and sexuality, caught on fast in Britain—their first album

topped the charts in 1964. But

they had a lackluster U.S. debut that same year, and it took their suggestive "(I Can't Get No) Satisfaction" in the summer of 1965 to grab young Americans. Their elders didn't necessarily go along: "After watching the Rolling Stones perform," said an Illinois newspaper, "... the Chicago stockyards smell good and clean by comparison."

*The Rolling Stones display their bad-boy image in this "too many hands" pose.*



## Folk Rock

**R**ock and roll got the message in 1965. "Suddenly," *Time* magazine noted, "the shaggy ones are high on a soapbox. Tackling everything from the Peace Corps to the P.T.A., foreign policy to domestic morality, they are sniping away in the name of 'folk rock'—big-beat music with big-message lyrics."

Fusing rock's electric sound with the social and political content of folk music began with Bob Dylan. Part of the Greenwich Village folk scene, he got a boost from diva Joan Baez (right, with Dylan) when she introduced him at the 1963 Newport Folk Festival.

Dylan burst out of the folk cloister and onto the rock scene with his 1965 album *Bringing It All Back Home*. When he played with a full rock band later that year at Newport, folkie purists booed him soundly, but Dylan shrugged them off. Other musicians followed suit. The Byrds (inset) topped the charts with their cover of Dylan's "Mr. Tambourine Man," and P. F. Sloan's antibomb lament "Eve of Destruction" was equally successful. Denounced by some as Communist propaganda, the song was banned by many stations. Said one DJ, "How do you think the enemy will feel with a tune like that No. 1 in America?"







The Supremes



The Temptations



Mary Wells



The Four Tops

## Motor Town Music

**M**otown—the name evokes a wealth of images: the Supremes, resplendent in sequins and bouffant hair; the high-stepping choreography and velvety vocals of the Temptations; Mary Wells, Motown's first female star; the urgent intensity of the Four Tops. These acts and many others were the essence of Motown, and their success grew in large part from the vision, energy, and ambition of one man—Berry Gordy Jr., the founder of Motown Records.

Gordy had been an autoworker before writing a few songs that made the pop charts. In the late 1950s he borrowed money from his family and began producing records. "I worked on the Ford assembly line," Gordy said, "and I thought, 'Why can't we do that with the creative process?'"

Gordy started his own label and signed young black performers he discovered himself. He polished their onstage dress and mannerisms and molded their recordings into an amalgam of gospel, rhythm and blues, and pop. The result was music that was popular across racial lines—what Gordy called "The Sound of Young America."

One of the earliest performers to sign with Gordy was Smokey Robinson. "I showed him about a hundred songs I had written," said Robinson. "He rejected almost everything I had . . . but he set me straight. He became my teacher." Unlike Robinson, most Motown performers didn't write their own songs. Gordy hired songwriters and producers to shape the music—striking gold with the writing trio of Lamont Dozier and brothers Brian and Eddie Holland. During one 3-year period, they amassed 28 Top 20 hits.

Gordy ran such a tight ship that there was even a company song, which had to be sung by participants before every business meeting. By the mid '60s Motown, its roster of artists bolstered by the talents of Marvin Gaye, Gladys Knight and the Pips, and Stevie Wonder, was selling more 45s than any other record company in America.

*This poster from a 1967 Detroit show touts some of Motown's best. Gordy often required his artists to tour together to promote the Motown image.*



James Brown, dubbed Soul Brother Number One, drops to his knees during a 1968 performance.



Aretha Franklin overcame stage fright by pretending she was at a party and was singing to friends.

## You Gotta Have Soul

**S**oul music, in all its sad, bluesy, exuberant, gospel-based glory, sprang from the depths of the black experience in America. When Ray Charles (inset) shouted his trademark "What'd I say," listeners heard the spirited give-and-take between preacher and congregation that was at the heart of the music. Some listeners weren't pleased: Bluesman—and preacher—Big Bill Broonzy said, "He's mixing the blues and spirituals and I know that's wrong."

The most successful performers brought their own interpretation to soul—Wilson Pickett's sex-and-sweat-drenched "In the Midnight Hour," Percy Sledge's wrenching "When a Man Loves a Woman." But for pure heartrending plaintiveness, Otis Redding was the master. Redding could get his message across "in so few words," said his co-composer Steve Cropper, "that if you read them on paper they might not make any sense."



If Otis Redding stirred his audiences with soulful ballads, James Brown shook them up with raw, visceral vocals and dramatic showmanship. As the decade went on and the civil rights struggle empowered black Americans, Brown caught the feeling, recording in 1968 the rollicking anthem "Say It Loud—I'm Black and I'm Proud."

Aretha Franklin, a Baptist minister's daughter, cut her teeth on gospel hymns. Her smash-hit 1967 version of "Respect," a Redding composition, confirmed her as the Queen of Soul, and she swept through the rest of the decade with such top sellers as "A Natural Woman," "Chain of Fools," and "Since You've Been Gone." Franklin's life experiences, such as the death of her mother when she was 10, gave her singing its emotional power. "I might be just twenty-six," she told *Time* in 1968, "but I'm an old woman in disguise."

*Otis Redding (right) squeezes out a soulful ballad. "He'd get right in front of you with that big fist up in the air," said a sideman, "and start and sing that stuff until you were just foaming at the mouth."*





Psychedelic sounds—Iron Butterfly's distorted guitar licks, Jefferson Airplane's powerful rhythms, the violent poetry of the Doors, the Dead's mix of blues, country, and rock.

## Acid Rock

San Francisco in the '60s was a hotbed of musical experimentation under the sway of psychedelic drugs such as LSD, or "acid." By 1966 the acid-rock era—heralded by the Beatles' *Rubber Soul* album and the Byrds' "Eight Miles High"—was in full flower. "Did I think 'Eight Miles High' was a drug song?" said the Byrds' David Crosby. "No, I *knew* it was. We denied it, of course."

The first San Francisco acid band to make it nationally was Jefferson Airplane. Lead singer Grace Slick's icy, insistent vocals extolled the virtues of turning on in such tunes as "White Rabbit," from the 1967

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**"Maybe if we play loud enough, we can shut out the world."**

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Jimi Hendrix

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album *Surrealistic Pillow*. Drugs colored the music of the tripped-out Grateful Dead, the darkly poetic Jim Morrison and the Doors, the hard-rocking Iron Butterfly, and the endlessly creative Jimi Hendrix.

Janis Joplin was a coffeehouse singer turned rock messenger, her sound raw and pure and razor sharp. Arriving in San Francisco from Texas in 1966, she mined years of pain and rejection for a raucous, profane, sexually charged blues style that brought her sudden fame but little peace. She turned to alcohol and heroin for *Cheap Thrills* (the name of her hit 1968 album with Big Brother and the Holding Company), declaring, "I'd rather have 10 years of superhypermost than live to be 70 by sitting in some goddamn chair watching TV."

What flies high may ultimately crash, and many of the acid-rock stars landed hard—Hendrix, Joplin, and Morrison would barely outlive the decade.

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Once described as a singer whose voice "has been aged in Southern Comfort," Janis Joplin had one rule: No cold beer before singing.