

CHAPTER 5

FOLK ROCK, PSYCHEDELIA & WOODSTOCK

INTRODUCTION

Virtually all rock historians agree that the decade of the 1960s was the most influential and turbulent in Rock & Roll history. This view becomes self-evident when one considers that the era began with “teen-idol” crooners/Kingston Trio folk and ended with Janis Joplin/Jimi Hendrix. The years 1965-67 were perhaps most pivotal, with the following concurrent styles serving as a multi-faceted transition from an “Age of Innocence” (c.1963-64) to an “Age of Militancy” (c.1968-72):

- The British Invasion continues (especially The Beatles and The Rolling Stones)
- Bob Dylan goes “electric”
- Soul music hit the charts with everything from middle-of-the-road Motown to James Brown’s “Funk” and Ike & Tina Turner’s colorful, aggressive style
- Hippie-inspired Folk-rock and Folk-pop emerges with The Byrds, The Mamas and The Papas, etc. (in turn influencing The Beatles and The Rolling Stones)
- “Bubblegum” rock (for adolescents) hits with The Monkees, etc.
- American progressive blues-rock emerges with The Doors, etc.
- Psychedelic Rock/”Acid”-Blues begins to formulate (Jefferson Airplane/Grateful Dead, Beatles’ psychedelic era, Janis Joplin, Jimi Hendrix, etc.)

I. FOLK ROCK AND THE RISE OF PSYCHEDELIA

The Beats

Much of the impetus for the psychedelic counterculture of the mid/late 60s came from the “**Beat**”¹ movement of the 1950s. The “Beats” were free-spirited bum-like nomads, who migrated from New York to San Francisco’s North Beach, as exemplified in Jack Kerouac’s book *On The Road* (written 1951/published 1957).² In 1953, poet **Allen Ginsberg** (b. 1926) moved to San Francisco and quickly became a primary artistic spokesman for the Beats. The free-sex/experimental-drug/exhibitionist philosophies promoted in Ginsberg’s writings stirred up controversy with the local police and eventually led J. Edgar Hoover of the FBI to disperse North Beach activities. In the mid-60s, some of the Beats resurfaced in the Greenwich Village district of New York City. There, in 1964-65, **The Velvet Underground** (a Beat-influenced band featuring Lou Reed/John Cale, managed by avant-garde artist Andy Warhol) began writing songs about sex and drug fantasies. In 1965, Beat poet **Ed Sanders** (editor of *F*ck You* magazine) helped establish **The Fugs**, who began reciting their poetry to the music of The Beatles and The Rolling Stones.³

¹ The “Beats” (short for “Beatniks”) abandoned materialism in search of enlightenment and the “Beatitudes” of Zen Buddhism. The term also relates to the jazz “beat” of Charlie Parker, Miles Davis and other 50s bebop/cool jazz artists whose free improvisations and anti-establishment attitudes were idolized by the Beat writers.

² Kerouac’s *On The Road* chronicles his travels westward with Beat guru Neal Cassady.

³ In the 1950s, Beatniks often read their poetry to freely-improvised “Cool Jazz.”

The Hippie Movement

In Fall 1965, the Ginsberg and the Beats reappeared in San Francisco's **Haight-Ashbury** district, influencing the rise of the so-called "**Hippie**" movement.⁴ There, Ginsberg joined together with Beat writer **Ken Kesey**⁵ and his "Merry Pranksters" (free-spirit groupies), Beat guru **Neal Cassady**, and theatrical manager/promoter **Bill Graham**, to host free-of-charge, psychedelic gatherings such as the ***Trips Festival*** (January 1966) and the ***Human Be-in*** (January 1967). Participants were treated to ex-Harvard professor **Timothy Leary**'s LSD "Acid tests" (via drug-spiked punch)⁶, marijuana, psychedelic screen-projected light shows, and the music of **The Grateful Dead**, **Jefferson Airplane**, and **Big Brother and the Holding Company** (see below).

The Folk Roots of Psychedelic Music

In the mid-60s, a new generation of hippie-folk artists arose out of the acoustic-folk influence of **Bob Dylan** and **Joan Baez** (their later band affiliations are in parentheses):

- **Paul Kantner** and **Marty Balin** (Jefferson Airplane)
- **Jerry Garcia** (The Grateful Dead)
- **Peter Albin** (Big Brother and the Holding Company)
- **Robbie Kreiger** (The Doors)
- **Roger (Jim) McGuinn** and **David Crosby** (The Byrds)
- **John Sebastian** (The Lovin' Spoonful)
- **Joe McDonald** (Country Joe and the Fish)
- **John Phillips** (The Mamas and The Papas)
- **Paul Simon** (Simon and Garfunkel)
- **Donovan** (Donovan Leitch—British)
- **Stephen Stills**, **Neil Young**, **Richie Furay** (all with Buffalo Springfield)

From 1965-67, folk-rock/folk-pop bands such as **The Byrds**, **The Lovin' Spoonful**, **Simon and Garfunkel**, and **The Mamas and The Papas** began to offer a fresh, American alternative to the British-Invasion bands:

The Byrds (formed in 1964/disbanded 1973)

Roger "Jim" McGuinn (vocals/lead guitar);
Gene Clark (vocals/rhythm guitar); **David Crosby** (vocals/rhythm guitar);
Chris Hillman (bass); **Michael Clarke** (drums)

The Byrds were the first prominent folk-rock group to emerge out of Bob Dylan's influence. From 1965-68, they recorded some of the most profound songs in rock history. The band signed with CBS Records in late 1964, and in 1965 rose to #1 on the *Billboard* Top 40 with their cover version of Dylan's "Mr. Tambourine Man" and

⁴ The term "Hippie" was coined by Michael Fallon of *The San Francisco Examiner* in September 1965.

Hippies—mostly white/educated middle-class "baby boomers"—rejected materialism and societal norms in an effort to achieve uninhibited free expression through psychedelic clothing/art, mind-altering drugs, free sex and a communal lifestyle.

⁵ Kesey's is most famous for the book *One Flew Over The Cuckoo's Nest* (1962).

⁶ LSD (lysergic acid diethylamide) is an hallucinogenic drug that was legal in the U.S. until October 1966.

their self-written hit “Turn! Turn! Turn!” (based on the words of King Solomon in the Old Testament Book of Ecclesiastes).⁷ While on tour in the U.K. later that year, The Byrds were erroneously promoted as “America’s Answer to The Beatles.” In 1966, they reached their artistic height with the amazing psychedelic hit “Eight Miles High,” characterized by John Coltrane/jazz-influenced lead solos and cryptic lyrics.

The Lovin’ Spoonful (formed in 1965/disbanded 1968)

John Sebastian (vocals/guitar/harmonica/autoharp); **Steve Boone** (bass);
Zalman Yanovsky (vocals/guitar); **Joe Butler** (drums)

Through the versatile songwriting of John Sebastian, The Lovin’ Spoonful enjoyed ten Top 20 hits from 1965-66, ranging from the hippie-ballads “Do You Believe in Magic?” and “Daydream” (both 1965) to the powerful rock classic “Summer in the City” (1966).

Donovan (Donovan Leitch, b. 1946)

From 1965-68, Donovan was one of the most popular and influential folk-rock songwriter-performers. Despite the backlash from being promoted as “Britain’s Answer to Bob Dylan” during his U.S. debut in 1965, Donovan gained reasonable popularity with his early folk-rock songs such as “Catch the Wind,” “Colours,” and his Vietnam War protest-ballad “Universal Soldier.” In 1966, he went psychedelic with “Sunshine Superman” — the earliest example to reach the commercial charts (#1 in September). Other psychedelic hits included “Mellow Yellow” (December 1966), “Wear Your Love Like Heaven,” (Dec 1967) and “Hurdy Gurdy Man” (Oct 1968).

Simon and Garfunkel (formed in 1964/disbanded 1970)

Paul Simon (vocals/guitar)
Art Garfunkel (vocals)

Simon and Garfunkel began as Greenwich Village “folkies.” They almost disbanded after the failure of their 1964 debut album, *Wednesday Morning 3 A.M.* (which was primarily covers of standard folk tunes). The album did contain a few of Paul Simon’s own songs, including the original acoustic-only version of “The Sounds of Silence.” Seeing its potential, CBS producer Tom Wilson took the song and remixed it with electric guitars, drums and bass (without informing the duo). Upon its electrified re-release in 1965, “The Sounds of Silence” became a national sensation, rising to #1 on the *Billboard* Top 40 in January 1966. Through Paul Simon’s biting social commentary and Art Garfunkel’s beautiful falsetto voice, Simon and Garfunkel remained an important force in folk-rock up through 1970, the year of their pinnacle success — *Bridge Over Troubled Water*. The title song of this album was a prayer for peace during the height of late 60s/early 70s social turmoil and musical militancy.

⁷ *The Bible*, Book of Ecclesiastes, Chapter 3, verses 1-8.

The Mamas and The Papas (formed in 1965/disbanded 1972)*John Phillips* (vocals/guitar); *“Mama” Cass Elliot* (vocals)*Michelle Phillips* (vocals); *Denny Doherty* (vocals)

This acoustic/folk-pop vocal band arose out of the Greenwich Village beat/hippie movement, but quickly relocated to Los Angeles. Via the harmonic/songwriting genius of John Phillips, The Mamas and The Papas has a string of hits from 1966-68, including “California Dreamin’” (1966), “Monday, Monday” (#1 in May 1966), “Creeque Alley” (1967), and “I Saw Her Again” (1967). Beyond his songwriting and performing talents, **John Phillips** exerted an enormous influence on the rise of folk-rock/acid-rock as one of the organizers of the **1967 Monterey Pops Festival** (at which the Mamas and the Papas were one of the showcase acts). Phillips also wrote the signature song of the hippie generation: “San Francisco (Be Sure To Wear Some Flowers in Your Hair)” —recorded in 1967 by **Scott McKenzie**.

Buffalo Springfield (formed in 1966/disbanded 1968)*Several changes in personnel; however, the main members were:**Stephen Stills* (vocals/guitar); *Neil Young* (vocals/guitar);*Richie Furay* (vocals/guitar); *Dewey Martin* (drums);*Bruce Palmer* (bass); *Jim Messina* (vocals)

Despite its brief and turbulent three-year existence, The Buffalo Springfield is considered one of the most influential folk-rock bands of the 60s. In 1966, they signed with Ahmet Ertegun’s subsidiary Atco label. Their biggest hit, “For What It’s Worth [Stop, Hey, What’s That Sound],” was written by **Stephen Stills** in 1967 after he witnessed police brutality during the breakup of a student anti-war demonstration on the Sunset Strip. In hindsight, Buffalo Springfield’s most important legacy was not in the band itself, but in the groups its members formed afterward:

- **Stephen Stills** went on to greater fame with Crosby, Stills, Nash (C, S & N)—see discussion below, under “Woodstock”
- **Neil Young** joined C, S & N in 1969, then enjoyed a strong solo career that eventually led him to become a founding father of the “grunge” movement.
- **Richie Furay** became the well-known leader of Poco
- **Jim Messina** joined Poco briefly, then teamed up with Kenny Loggins as the commercially successful duo—Loggins and Messina

Selected Examples of Mid-Late 60s Folk-Rock

- **The Byrds**: “Mr. Tambourine Man” (June 1965); “Turn! Turn! Turn!” (Dec 1965)
- **The Lovin’ Spoonful**: “Do You Believe in Magic” (1965)
- **Simon and Garfunkel**: “The Sounds of Silence” (1965 electric remix)
- **The Mamas and The Papas**: “California Dreamin’” (1966)
- **Scott McKenzie**: “San Francisco [Be Sure To Wear Some Flowers in Your Hair]” (’67)
- **Buffalo Springfield**: “For What It’s Worth [Stop, Hey What’s That Sound]” (1967)

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II. PSYCHEDELIC ROCK HITS THE MAINSTREAM

While folk-rock was gaining Top 40 popularity in 1965-67, a new San Francisco-based acid-rock style began to emerge, as several hippie/folk-rock bands added massive amplification and distortion, long guitar solos modeled after blues and Eastern Indian *ragas*,⁸ and psychedelic light shows. At first, this psychedelic “acid-rock” was only experienced by local hippies; however, in 1967 (the year of the so-called “Summer of Love” in San Francisco), important developments led to its rapid rise on the rock charts:

- **FM “Underground” Radio** (conceived by San Francisco-based DJs Larry Miller and Tom Donahue) began playing entire off-the chart albums by The Doors, Jefferson Airplane, The Grateful Dead, and other psychedelic bands.
- **The Beatles** went psychedelic in early 1967
- **Rolling Stone** magazine was founded in Berkeley by Jan Wenner & Ralph Gleason.
- **The 1967 Monterey International Pops Festival** (16-18 June; conceived and organized by **John Phillips, Paul Simon, and Lou Adler**) gave mass exposure to
 - Previously “unknown” psychedelic artists including **Jimi Hendrix, Janis Joplin/Big Brother and the Holding Company, Jefferson Airplane, and The Grateful Dead.**
 - British-invasion artists such as **The Who, Eric Burton & The Animals and Donovan.**
 - Established folk-rock groups including **The Byrds, The Mamas and The Papas, Simon and Garfunkel, Buffalo Springfield.**
- Concert promoters **Bill Graham** (see below; Fillmore/Fillmore East) and **Chet Helms** (The Avalon Ballroom) begin to mass-market acid-rock music and its subculture.

Bill Graham

Concert promoter and band manager **Bill Graham** (birthname Wolfgang Wolodia Grajonca, 1931-91) was “The Alan Freed of late-1960s rock. In the mid-60s, while organizing benefit concerts for his San Francisco Mime Troupe, Graham became closely involved with the emerging San Francisco psychedelic bands. In 1967, he began promoting concerts at San Francisco’s **Fillmore Auditorium**, showcasing groups such as the **Jefferson Airplane, the Grateful Dead, and Big Brother and the Holding Company.** In 1968, he purchased the Carousel Ballroom and converted it into the Fillmore West, then a few weeks later he transformed a New York City movie theatre into the Fillmore East. From 1968-71, Graham’s Fillmore concerts helped put psychedelic rock into the mainstream.⁹ After a brief retirement in 1972, he went on to manage national concert tours by **Bob Dylan and Crosby Stills Nash & Young**; however, Bill Graham is best remembered for organizing the U.S. portion of **Live Aid** (the 1985 benefit for Ethiopian famine relief).¹⁰

⁸ A *raga* is a spiritually-significant melodic pattern used in the classical music of India.

⁹ As seen in the documentary film *Woodstock*, Bill Graham served as a promotional consultant for that festival.

¹⁰ Graham died in a helicopter crash on October 25 1991, while returning from a concert he promoted for Huey Lewis and The News.

The Beatles: 1966-70

While on their final concert tour in 1966 (which ended on August 29, 1966 in San Francisco's Candlestick Park), The Beatles saw first-hand the new American psychedelic bands such as **The Grateful Dead**, **Jefferson Airplane**, and **The Doors** (see below). Now able to focus their creative energies completely on studio-recording, The Beatles surprised the musical world in February 1967 by releasing the psychedelic single "Strawberry Fields Forever" (written by John Lennon, and featuring tape-manipulation techniques by their producer/engineer George Martin).¹¹

In June 1967 (several weeks before the mass exposure of "acid-rock" at the 1967 Monterey Pops Festival), The Beatles released their landmark "cyclic"¹² album *Sgt. Pepper's Lonely Hearts Club Band*, which included psychedelic songs such as "Lucy in The Sky With Diamonds" (note the initials "LSD"), "For the Benefit of Mr. Kite" and "A Day In The Life." Later that month, they performed "All You Need Is Love" during a British TV special broadcast via satellite to hundreds of millions of viewers around the world.

The *Sgt. Pepper's* album gained immediate critical acclaim from rock and art musicians alike, and set off a psychedelic craze in the U.S. and U.K. that influenced music, fashion and art for the next several years.

On August 27, 1967, The Beatles' manager **Brian Epstein** committed suicide, and **Allen Klein** (business manager of The Rolling Stones) took his place. In November 1967, The Beatles simultaneously released the film and album *Magical Mystery Tour*, which glorified Beat writer Ken Kesey's early 1950s psychedelic bus trip across US with Neal Cassady. As The Beatles' music intensified and personal involvement in drugs increased, tensions began to split the band apart. In early 1968, Lennon became involved with the avant-garde artist Yoko Ono, which only widened the rift in the band. In November 1968, they released the double-album entitled *The Beatles* (most often referred to as the "White album"), which included a strange convergence of songs such as "Back to the USSR" (parody of Beach Boys style), "Revolution 9" (a bizarre, shocking sound collage), and "Rocky Raccoon" (a folk-rock ballad). In 1969 came their best-selling album, *Abbey Road*, featuring hits such as "Come Together" and "Something" (written by George Harrison).

Their final album, *Let It Be* (1970), was over-produced by **Phil Spector**, but still contained several hit songs including the title cut, "Get Back" and McCartney's "The Long and Winding Road." The breakup of The Beatles marked the end of the 60s, and signaled that a new generation had taken control of the rock world.

¹¹ On the flip-side of this 45 RPM single was the classical-sounding "Penny Lane," written by Paul McCartney. The divergent approaches in these two songs clearly show the growing chasm between Lennon and McCartney, which ultimately forced the group to dissolve in 1970.

¹² A "cyclic" album has all of its songs derived from a unified poetic theme or storyline. This integrative technique was first used in "Classical" song-cycles written in the nineteenth and twentieth centuries.

The Doors (LA-based band formed in 1965/disbanded 1973)

Jim Morrison/vocals; **Ray Manzurek**/organ;
Robby Kreiger/guitar; **John Densmore**/drums)

The Los Angeles-based group, The Doors, was the first psychedelic-rock band to gain commercial exposure. Out of the heavy influence of Ginsberg and the Beat writers, Jim Morrison (1943-71) created a dark, powerful poetic style, accentuated by his menacing, sexually-charged behavior (on and off the stage). In 1966, The Doors¹³ signed with Elektra Records, and by the summer of 1967 they were #1 on the Billboard Top 40 with the sex-/drug-related song “Light My Fire.” From late 1967-69, they had several more hits including “People Are Strange” and “Love Me Two Times” (1967), and “Hello I Love You” (1968), but the band became increasingly hampered by Morrison’s drug problems. Disaster finally struck in March 1969 during a concert in Miami, when the disoriented Morrison stopped singing in the middle of a song, then wandered aimlessly for several minutes before shouting obscenities at the audience and exposing himself. Morrison was arrested, and the band had trouble getting subsequent tour bookings. In 1971, The Doors hit the charts again with “Love Her Madly” and “Riders On The Storm.” Soon after, Morrison fled to Paris to avoid tax problems and recuperate physically. On July 3, he was found dead in his bathtub, having suffered a heart attack related to his excessive life style.

Early San Francisco Acid-Rock Bands

Jefferson Airplane (formed in 1965/disbanded 1973)

Most important configuration=
Grace Slick (lead vocals); **Paul Kantner** (guitar-vocals);
Marty Balin (guitar);
Jack Cassady (bass); **Spencer Dryden** (drums)

Jefferson Airplane signed with RCA in 1965, but after an unsuccessful first album with lead singer Signe Anderson they reformulated to feature the charismatic voice of Grace Slick. In February 1967, they released the album *Surrealistic Pillow*, which included “White Rabbit” (*Alice In Wonderland* drug inferences) and “Somebody to Love.”¹⁴ Through mass exposure at the 1967 Monterey Pop Festival, these two songs quickly brought Jefferson Airplane to national prominence. The band fell apart in the 1970s, then reformulated and made a comeback as **Jefferson Starship**.

The Grateful Dead (formed in 1965/disbanded 1995)

Jerry Garcia/lead guitar-vocals; **Bob Weir**/guitar; **Phil Lesh**/bass;
Ron “Pigpen” McKernan/organ-keyboards; **Bill Kreutzmann**/drums;
Added later: 2nd drummer **Mickey Hart** *and 2nd keyboardist* **Tom Constanten**

As early as 1965, The Grateful Dead was a blatantly drug-connected band. From the mid-60s through the early 90s, they attracted dedicated followers known as “Deadheads.” The band was noted for its extremely long songs with extended

¹³ “The Doors” chose their name from Aldous Huxley’s *The Doors of Perception*—a book about drug influences.

¹⁴ Grace Slick previously recorded “White Rabbit” and “Somebody to Love” with her first band, “Great Society.”

improvisations and for its anti-commercial stance (most of their music was performed at free concerts, and they did not have a Top 40 hit until “A Touch of Grey” in 1987). Ironically, by the early 1990s, The Grateful Dead had become the best-selling live music act in the world—a position of prominence that ended only with the death of Jerry Garcia in 1995.

Selected Examples of 60s Psychedelic Rock

- **The Beatles:** “Strawberry Fields Forever” (1967); “Lucy In The Sky With Diamonds” and “A Day in the Life” from *Sgt. Pepper’s Lonely Hearts Club Band* (1967)
- **The Doors:** “Light My Fire” (1967)
- **Jefferson Airplane:** “White Rabbit” (1967)
- **The Grateful Dead:** “China Cat Sunflower” (1969)

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III. “BUBBLE GUM” ROCK

As the general affluence of mainstream Americans grew in the late 60s/early 70s, so rose the purchasing power of adolescents and pre-teens. As a result, by 1965 the pop-music market began to explode. Seizing the opportunity, TV producers Bob Rafelson and Bert Schneider ran a newspaper ad in 1966 and assembled **The Monkees**:

The Monkees (formed in 1966/disbanded 1971)

*Davy Jones*¹⁵ (vocals); *Michael Nesmith* (vocals/rhythm guitar);

Peter Tork (bass/vocals); *Mickey Dolenz* (drums/vocals)

The hit TV series featuring this prefabricated TV rock band debuted on NBC-TV on September 12, 1966 and ran through 1971. Rafelson and Schneider hired songwriters Tommy Boyce and Bobby Hart, then put the artists under the production management of **Don Kirshner**—who was now Music President of Columbia Pictures/Screen Gems TV and its new record label Colgems. Kirshner brought on three of his former “Brill Building” songwriting teams: **Carole King and Gerry Goffin**; **Barry Mann and Cynthia Weil**; **Neil Sedaka and Howie Greenfield**, and also had The Monkees “cover” songs written by Neil Diamond.

Initially, the four Monkees only provided the main vocals, with King and Diamond doing back-up vocals on the recordings, as supported by the LA session-instrumentalists **Glen Campbell**, **Leon Russell**, and **James Burton**. In 1966, they had two No. 1 hits in rapid succession: “I’m a Believer” (written by Neil Diamond; Billboard’s No. 1 Song of the Year for 1966, selling over 10 million copies), and “Last Train to Clarksville”¹⁶ (No. 1 in Nov. ’66). In 1967, “Daydream Believer” was Billboard’s No. 2 Song of the Year. Their first two albums, *The Monkees* (October 1966) and *More of The Monkees* (January 1967) still rank among the 40 most popular albums of all time. Their third release *Headquarters* (May 1967—the first album on which The Monkees actually played their own instruments) featured “I’m a Believer” and the harder-edged “Not Your Stepping

¹⁵ Davy Jones is a British actor/singer who sang on *The Ed Sullivan Show* the same night The Beatles premiered.

¹⁶ “The Last Train to Clarksville” jokingly has a “No-no-no” refrain instead of the Beatles’ “Yeah-yeah-yeah.”

Stone.” Subsequent albums declined in quality. Finally, Tork left in early 1969, which led to the cancellation of their show and the dissolving of the group.

The Monkees’ phenomenal success gave rise to other “bubblegum” artists such as **Tommy James** (“I Think We’re Alone Now”—1967), the **Ohio Express** (“Yummy, Yummy, Yummy”—1968), the **1910 Fruitgum Co.** (“1, 2, 3, Red Light”—1969), and **The Archies** (“Sugar, Sugar”—1969)—a cartoon series featuring songs performed by the well-known comic strip characters (Archie, Jughead and friends). Jumping on the TV-show bandwagon in the early 70s were: **The Partridge Family** (starring pre-teen idol David Cassidy), **The Jackson 5** (with their own TV cartoon series), and **The Osmonds**.

Selected Examples of 60s Bubblegum Rock

- **The Monkees**: “Last Train To Clarksville” (1967); “I’m a Believer” (1967); “Not Your Stepping Stone” (1967)

IV. THE INTENSIFICATION OF ACID-ROCK

With the emergence of **Janis Joplin** and **Jimi Hendrix** at the Monterey Pop Festival in June 1967, acid-rock began to take a more militant, blues-oriented stance. This rise in musical intensity mirrored the growing turmoil over socio-political issues in America—especially, the racial backlash of the Civil Rights movement and the massive escalation of American involvement in the undeclared Vietnam “War”.¹⁷

1965-1967

- During the administration of President Lyndon Johnson, the number of U.S. soldiers in Vietnam increased from 23,000 in 1965 to 542,000 in 1968.¹⁸
- College students across the U.S. began to demonstrate against the war in 1967, and established an organized draft-dodging movement.¹⁹
- The Detroit riots of 1967 sparked civil unrest across the U.S.
- By Oct 1967, the hippies (disgusted by commercialization of their image) made a mass exodus from Haight-Ashbury, which soon became a hotbed of violence.

1968

- Assassinations of Martin Luther King, Jr. and Robert Kennedy²⁰
- Anti-war demonstrations became violent, with the most vehement encounters at Columbia University and the Democratic National Convention in Chicago.²¹
- Black Power demonstrations and formation of the Black Panthers

¹⁷ For more details on civil rights related unrest, see Section I (above): “Soul in the Late 60s/early 70s.”

¹⁸ The patriotic side of the Vietnam War was depicted by Staff Sergeant Barry Sadler’s “Ballad of the Green Beret” (*Billboard’s* #2 Song of the Year for 1966).

¹⁹ By 1968, over 100 major colleges/universities had been struck by student anti-war demonstrations.

²⁰ Dion’s 1968 hit “Abraham, Martin and John” was a folk-pop song about the assassinations of Abraham Lincoln, Martin Luther King Jr. and John/Robert Kennedy)

²¹ When 10,000 students gathered to protest during the Democratic National Convention, Chicago Mayor Richard Daley summoned 6,000 National Guardsmen, assembled 12,000 Chicago police and received 6,000 federal troops (armed with bazookas/tanks). Nearly 200 protesters were injured, and over 600 were arrested.

1969

- At the onset of Richard Nixon's presidency, the violence intensifies with over 7 million university students across the U.S. marching actively in protest. Major confrontations occurred at UC Berkeley,²² San Francisco State, Duke, Queens College, Dartmouth, and Harvard. Some 350 chapters of the *Students for a Democratic Society* (SDS) were founded, involving over 10,000 militant students.

1970

- On May 2, 1970 students at **Kent State University** in Ohio violently protested after Nixon announced deployment of US troops into Cambodia. Ohio Governor James Rhodes sent in 1,000 armed National Guardsmen to end the disturbance.²³ When the animosity reached its peak on May 4, approx. 30 retreating national guardsmen suddenly made a 180-degree turn and fired their M-1 rifles, killing 4 students and wounding 9. In response, disturbances broke on campuses across the US, especially, at the universities of Wisconsin/Madison, Nebraska, South Carolina, Utah, Idaho, Colorado, Maryland, California (Berkeley/Santa Barbara).

Psychedelic Electric Blues-Rock ("Acid-Blues")

The musical reflection of this increasing militancy is seen clearly in the blues-oriented psychedelic/hard rock bands from late 1967-70:

Jimi Hendrix (1942-70; birthname Johnny Allen Hendrix, but soon changed by his father to James Marshall Hendrix)

During his brief moment in the limelight, Jimi Hendrix²⁴ established the standard that all other rock guitarists are judged by. His left-handed/upside-down self-taught guitar technique is legendary, but his skill as a songwriter was almost as amazing.²⁵ Hendrix's early influences were Muddy Waters, Howlin' Wolf, and Elmore James. After serving in Vietnam as a paratrooper, he began working as a back-up guitarist for Little Richard, James Brown, B.B. King, Wilson Pickett, Ike and Tina Turner, and Jackie Wilson on the so-called "Chitlin' Circuit." In 1964, he moved to Greenwich Village, where he backed the Isley Brothers, and was a close neighbor of John Phillips. There, Hendrix soon encountered the Bob Dylan, who influenced him immensely—both as a lyricist and as a singer ("If Dylan can sing—so can I.")

²² When 3,000 students at UC Berkeley tried to remove a chain link fence around a campus park, California Governor Ronald Reagan sent in 2,000 National Guardsmen, who killed one student and wounded thirty. 800 students were arrested.

²³ These angry students took to the streets, destroying police cars, lighting trees on fire, smashing shop windows, and even bombing the campus ROTC building.

²⁴ Jimi Hendrix was half Afro-American/half Native-American.

²⁵ Depending on the performance, Hendrix played the guitar with his teeth, behind his neck, between his legs or while wriggling on the floor (often in sexually-graphic manner). His intense use of distortion, feedback and his development of a two-handed melodic technique/high on the fingerboard made him the ultimate master-innovator of the electric guitar.

In 1965, Hendrix formed the band Jimmy James and The Blue Flames, which quickly broke up. Getting nowhere in the U.S., he went to Europe (London, Paris, Copenhagen), where he met **Noel Redding** (bass) and **Mitch Mitchell** (drums) and formed the **Jimi Hendrix Experience**. The band became an immediate success in Britain with the early hits “Hey Joe” and “Purple Haze.” In this way, Hendrix’s guitar pyrotechnics were witnessed first-hand by The Beatles, The Rolling Stones, The Who (Pete Townshend), Eric Clapton and Jimmy Page—all who were blown away by his incredible talent and stage manner.

In 1967, Jimi Hendrix returned to the U.S., where he adopted his trademark psychedelic hippie image. That summer, he released *Are You Experienced?* (featuring the drug-oriented classics “Purple Haze” and “Are You Experienced?”) and he was an enormous success at the Monterey International Pop Festival. During his cover of The Troggs’ “Wild Thing” at Monterey, Hendrix played guitar with his teeth, behind his back, and at end of his performance he doused his guitar with lighter fluid and set it on fire (all as a means of one-uping Pete Townshend’s performance with The Who).²⁶

In 1968, Hendrix released his *Electric Ladyland* album, which included “All Along The Watchtower” and “Voodoo Chile.” In 1969, he became so disgusted by his audience’s preference for theatrics over artistry that he disbanded the “Experience” and (like Dylan) moved to upstate New York. In July, he appeared at **Woodstock**, where he rendered an explosive psychedelic/programmatic version of “The Star-Spangled Banner” (depicting the carnage of the Vietnam War), and performed with a six-member ad-hoc group that he loosely referred to as “The Gypsies Sons and Rainbows” and “The Band of Gypsies.” In October 1969, he promoted a new blues-funk sound by officially forming **The Band of Gypsies**—an all-black trio with bassist Billy Cox and drummer Buddy Miles, which performed on New Year’s Eve at the **Fillmore East**.

In 1970, Hendrix became increasingly distraught over his personal problems and his growing reliance on sedatives. He performed for the last time at London’s **Isle of Wight Festival** (see Section VI, below) in late August/early September. On September 18, 1970, Jimi Hendrix was found dead in his apartment—having suffocated from inhaling his own vomit (after taking severe overdose of Vesparax plus barbiturates, tranquilizers, depressants and alcohol).²⁷

Cream (formed June 1966/disbanded November 1968)

Eric Clapton/guitar-vocals (formerly with The Yardbirds)

Jack Bruce/bass-vocals (formerly with the Graham Bond Organisation)

Ginger Baker/drums (formerly with the Graham Bond Organisation)

The British band **Cream**—the first recognized “supergroup” in rock history—established the standard for 60s hard-rock/blues-based psychedelia. Their debut album *Fresh Cream* (December 1966) featured acid-blues covers of traditional

²⁶ In 1967, Hendrix also served briefly as the “warm-up” act for a “live” concert tour by The Monkees (!)

²⁷ Surprisingly, Hendrix’s autopsy showed no evidence of long-term hard-drug use.

blues/R & B tunes by Willie Dixon (“Spoonful”), Muddy Waters (“Rollin’ and A-Tumblin’”), and Robert Johnson. Their first major hit came in November 1967 with *Disraeli Gears*, which featured the psychedelic classic “Sunshine of Your Love.” In June 1968, the unusual half-studio/half-live double-album *Wheels of Fire* included their famous psychedelic hit “White Room,” as well as acid-blues covers of Albert King’s “Born under a Bad Sign” and Robert Johnson’s “Crossroads” (which became one of Clapton’s signature tunes).

Big Brother and The Holding Company—featuring **Janis Joplin**
(formed late 1965/disbanded 1972)

This San Francisco-based psychedelic blues band began as a quartet with
Sam Andrew/guitar-vocals; **Peter Albin**/bass-vocals;
James Gurley/guitar; **David Getz**/drums

In 1966, manager **Chet Helms** masterminded the addition of lead singer
Janis Joplin (a Texas blues singer with an intense, raw-throated voice)

After their unsuccessful debut in 1966, Big Brother’s fortunes—like those of Jefferson Airplane—changed dramatically in 1967: **Albert Grossman** (Bob Dylan’s manager) became their manager, they signed with Columbia Records (CBS), and appeared at the Monterey International Pop Festival. In 1968, their album *Cheap Thrills* (featuring “Piece of My Heart”) became the #1 album in U.S., catapulting Janis Joplin to international stardom. The following year, Joplin went solo and Big Brother fell from prominence. In 1970—at the top of her popularity—she died of a drug overdose.²⁸

Santana (formed 1966; many changes in personnel)

Carlos Santana/lead guitar-vocals;

Other original members: **Gregg Rolie**, **Michael Schrieve**,
David Brown, **Marcus Malone**, and **Mike Carabello**

For over thirty years, Mexican-born **Carlos Santana** (b.1947) and his various bandmembers have been the pioneers of Afro-Latino rock, fusing African polyrhythms, jazz, funk and acid-blues into a unique blend. Santana’s big break came at Woodstock in July 1969 (see below), where they performed the intense acid-blues instrumental “Soul Sacrifice.” Santana released their first album *Santana* one month later, which included “Soul Sacrifice” and “Evil Ways.” In 1970, they had two other big commercial hits with the medley “Black Magic Woman”/“Gypsy Queen” and “Oye Como Va.” Recently, Santana has enjoyed renewed popularity, especially with his 1999 album *Supernatural*, which won a record-tying 8 Grammy awards.

Selected Examples of late-60s “Acid” Blues

- **Cream:** “Sunshine of Your Love” (1967)
- **Jimi Hendrix Experience:** “Purple Haze” (1967)
- **Big Brother and The Holding Company:** “Piece of My Heart” (1968)
- **Santana:** “Soul Sacrifice” (1969); “Black Magic Woman” (1970)

²⁸ Her last album, *Pearl* (recorded with her new band Full-Tilt Boogie) was released posthumously in Feb. 1971.

Other Psychedelic/early Heavy Metal c.1967-70

British Psychedelic Blues-Rock (late 60s/early 70s)

- **The Rolling Stones:** *Their Satanic Majesties' Request* (late 1967)
- **Eric Burdon and The Animals:** Burdon's late-60s style became more psychedelic, as seen in "San Franciscan Nights" and "Yes, I'm Experienced" (in answer to Jimi Hendrix's "Are You Experienced") from *Winds of Change* (1967)
- **The Crazy World of Arthur Brown:** "Fire" (1968; a precursor to early Rock Theatre, with his outlandish costumes and fire-projecting helmet)
- **The Jeff Beck Group:** (Beck had been the Yardbirds' guitarist after Clapton left) (featuring **Jeff Beck**/guitar, **Rod Stewart**/vocals, **Ron Wood**/bass)
- *Truth* (August 1968)—"I Ain't Superstitious"
- **Led Zeppelin** (London-based heavy-metal blues; formed 1968/disbanded 1980)
Robert Plant (lead vocals); *Jimmy Page* (lead guitar);
John Paul Jones (bass); *John Bonham* (drums)

This electrified-blues/R & B-influenced band was started in 1968 by Jimmy Page,²⁹ who had formerly recorded with The Rolling Stones, the Kinks and The Who before joining The Yardbirds after Jeff Beck left that group (Beck had briefly replaced Clapton who left The Yardbirds for Cream). Zeppelin's debut album in 1969 included the classic rock hit "Whole Lotta Love," as well as psychedelic covers of blues standards such as "You Shook Me" (Willie Dixon) and "How Many More Times?" (remake of Howlin' Wolf's "How Many More Years"). Their biggest hit "Stairway to Heaven"—the most-requested song in rock-radio history—was released in 1971.

- **Black Sabbath** (formed 1969/various changes in membership through the 80s)
Original members: **John "Ozzy" Osbourne** (lead vocals);
Tommi Iommi (lead guitar); **Geezer Butler** (bass); **Bill Ward** (drums)

This extreme heavy-metal/psychotic band began in 1967 as **Earth**. In 1969, they changed their name to **Black Sabbath** and began to focus on occult, drugs, demons, anti-war (but not sex). Their biggest hits came in 1970 (U.K.)/1971 (U.S.) off the *Paranoid* album ("Paranoid," "Iron Man," "War Pigs"). The make-up of the band remained constant until 1973 when former **Yes** keyboardist **Rick Wakeman** came aboard. After many personnel changes/clashes, Osbourne finally left the group in 1978 to embark on a successful solo career.

- **Ten Years After** (featuring guitarist Alvin Lee's "aggressive electric blues"—featured at Woodstock)

²⁹ At the time, Page was a highly-experimental guitarist who used heavy distortion and a myriad of techniques (including playing the guitar with a violin bow). In the late 1990s, he re-emerged on the Rock scene through "reunion" tours with Robert Plant and in collaboration with other artists such as "Sean "Puffy" Combs.

U.S. Psychedelic Blues-Rock (late 60s/early 70s)

- **The Box Tops**: “The Letter” (1967)
- **Steppenwolf**: (West Coast band featuring Canadian lead singer John Kay)
“Born To Be Wild” (1968), “Magic Carpet Ride” (1968)
- **Iron Butterfly**: “In-A-Gadda-Da-Vida” (1968)

Selected Examples of late-60s/early 70s Acid Blues/Heavy Metal

- **The Box Tops**: “The Letter” (1968)
- **Steppenwolf**: “Born to Be Wild” (1968)
- **Led Zeppelin**: “Whole Lotta Love” (1969); “Stairway to Heaven” (1971)
- **Black Sabbath**: “Paranoid” (1969)

* * *

V. LATE 60s/EARLY 70s COUNTRY-ROCK & BLUES-ROCK*Country Blues-Rock*

In 1968, Country and Western-influenced groups began to adopt aspects of rock, blues-rock, and acid rock. The most important groups in this regard were **The Band** and **Creedence Clearwater Revival**:

The Band (formed 1967/disbanded 1976)

*Levon Helm—vocals/drums; Robbie Robertson—vocals/guitar;
Richard Manuel—piano/drums/vocals; Garth Hudson—organ;
Rick Danko—bass/fiddle/vocals*

The Band (comprised of four Canadians and an American) began in the early 60s as **The Hawks**—a Toronto-based back-up band for the Canadian rockabilly singer Ronnie Hawkins. In 1966, The Hawks helped make rock history by serving as **Bob Dylan**’s back-up band during his 1965-66 “electric” world tour. In 1967, they settled in Woodstock, New York (near Bob Dylan), recorded experimental “basement tapes,” and changed their name to **The Band**. The following year, they signed with Capitol Records and released their debut album *Music from the Big Pink*—which flew in the face of current rock trends by featuring renditions of Civil War tunes and songs about The South and old-time Americana. In 1969, they made the Top 30 with their country-rock hit “Up on Cripple Creek,” which they performed later that summer at **Woodstock** (see below).

Creedence Clearwater Revival (formed 1967/disbanded 1972)

*John Fogerty (lead vocals-lead guitar); Tom Fogerty (guitar);
Stu Cook (bass); Doug “Cosmo” Clifford (drums)*

Creedence Clearwater Revival—a San Francisco-based group, combined Rockabilly with R & B and the Chicago “electric-blues.” Lead singer/guitarist/ songwriter **John Fogerty** was heavily-influenced by recordings of **Howlin’ Wolf**, **Muddy Waters**, **Elvis Presley**, and **Carl Perkins**. In 1959, while still in high school, they formed the **Blue Velvets**, and became a well-known Bay area band. In 1964, they signed with

Fantasy Records, which promoted them as a British-invasion style act. In late 1967, they reformulated their style and changed their name. When Creedence made its new debut in 1968, Fantasy Records packaged them as a psychedelic band, with “acid”-blues covers of R & B hits such as Screamin’ Jay Hawkins’ “I Put a Spell on You” and Dale Hawkins’ “Suzy Q.” In 1969, they settled on their characteristic country-blues sound, made a splash at **Woodstock** (see below), then dominated the charts with a string of country-blues hits including “Proud Mary,” “Green River,” “Bad Moon Rising,” “Down On The Corner,” “Born On The Bayou,” “Lodi,” and the anti-war protest song “Fortunate Son.” In 1970, *Cosmo’s Factory* was the best-selling album in the U.S., with such hits as “Travelin’ Band,” “Lookin’ Out My Back Door,” “Up Around The Bend,” their raw-edged cover of Marvin Gaye’s “I Heard It Through the Grapevine,” and another anti-war protest song “Who’ll Stop The Rain.” By 1971, strained relations between the Fogerty brothers led to the ultimate breakup of the band.³⁰

Bob Dylan

Dylan “went country” in the late 60s with albums such as *John Wesley Harding* (1968) and *Nashville Skyline* (1969; featured “Lay, Lady, Lay”).

Selected Examples of Late-60s Country Blues-Rock

- **The Band:** “Up on Cripple Creek” (1969)
- **Creedence Clearwater Revival:** “Proud Mary” (1969);
“Born on the Bayou” (1969); “Fortunate Son” (anti-war protest, '69)
- **Bob Dylan:** “Lay, Lady Lay” (1969)

Other Late 60s/Early 70s Blues-Rock/Southern Blues-Rock

By 1969, several non-psychedelic blues-rock bands came onto the scene, including **Johnny Winter**, **Steve Miller Band**, **ZZ Top**, **Derek and The Dominoes** (featuring Eric Clapton and Duane Allman), and especially **The Allman Brothers Band**:

The Allman Brothers Band³¹

Gregg Allman (lead vocals-organ); *Duane Allman* (lead guitar);
Dickey Betts (guitar-vocals); *Berry Oakley* (bass); *Butch Trucks* and
Jaimoe Johanson (drums)

The Florida-raised Allman Brothers established the Southern Rock sound in 1969. Their most commercially-successful hits were “Whipping Post” (1971; from *Live at The Fillmore East*) and “Ramblin’ Man” (1972)—which put gave Southern rock its first widespread exposure. The Allman Brothers also influenced the emergence of blues/rock and country-blues/rock artists including **Lynyrd Skynyrd**, **The Charlie Daniels Band**, and **The Marshall Tucker Band**.

³⁰ In the 1970s, John Fogerty sold off the performing rights to the majority of his songs, so now he has to pay a fee whenever he performs his own music.

³¹ In 1971 and 1972, a pair of similar motorcycle accidents killed Duane Allman and Berry Oakley.

Selected Examples of Other Late-60s Blues-Rock/Southern Blues-Rock

- **Steve Miller Band:** “The Joker” and “Space Cowboy” (both 1969)
- **Derek and The Dominoes:** “Layla” (1970)
- **The Allman Brothers Band:** “Whipping Post” (1971); “Ramblin’ Man” (1972)
- **ZZ Top:** La Grange (1973) and “Tush” (1975)

VI. THE MAJOR ROCK FESTIVAL CONCERTS OF 1969-70

Woodstock

The **Woodstock Music and Arts Festival** was held from August 15-17, 1969, on **Max Yasgur’s** 600-acre dairy farm in Bethel, New York. The festival was organized by John Roberts (a young millionaire), Joel Rosenman (a Yale Law graduate), Mike Lang (Miami Pops Festival), and Artier Cornfield (Capitol Records). The festival was originally designed as a “pay-for-play” event (costing over \$2 million to put on); however, that changed when some 300,000 to 400,000 listeners descended on the farm—many up to a week in advance. Although the roads in and out of the festival were blocked for days, and the facilities and support systems were extremely inadequate for the massive crowd, Woodstock was miraculously transformed from a potential disaster into a 3-day celebration of peaceful, loving cooperation:³²

- Anti-war protesters applauded the doctors/helicopter pilots provided by the US Army.
- Townspeople openly embraced, supported and empathized with the concertgoers.
- The media around the world, who had been primarily anti-hippie, began to speak favorably about the hippie movement.

In addition, the formidable line-up of performers at Woodstock represented a remarkably diverse cross-section of rock/folk/funk/soul/blues/50s-revival/world-music styles:

The Who; Jimi Hendrix; Crosby, Stills, Nash & Young; John Sebastian, Jefferson Airplane; Grateful Dead, Santana, Joe Cocker; Sly and The Family Stone; Country Joe and The Fish; Ten Years After; The Band; Johnny Winter; Blood, Sweat and Tears; Paul Butterfield Blues Band; Sha Na Na; Janis Joplin; Ravi Shankar; Keef Hartley Band; Incredible String Band; Canned Heat; Melanie; Sweetwater; Tim Hardin; Joan Baez; Arlo Guthrie; Richie Havens; Creedence Clearwater Revival

Musical highlights of Woodstock

- **“Country” Joe McDonald** (solo): “Give Me an F-U-*-K!” followed by “Feel-Like-I’m-Fixin’-To-Die-Rag”
- **Joe Cocker:** “With a Little Help From My Friends”³³
- **Jimi Hendrix:** “Star-Spangled Banner” [psychedelic anti-war guitar solo with back-up group called the Electric Sky Church]

³² For example, there were no police or guards, only 600 portable bathrooms, marginal food rations, and most attendees had to sit/sleep outside in the mud and rain. The marvel of Woodstock is chronicled in the academy-award documentary film *Woodstock*.

³³ Joe Cocker is discussed in Chapter 4, Section III—“Blue-eyed” Soul.

NOTE: Joni Mitchell was NOT at Woodstock, but her song “Woodstock” (also recorded by Crosby, Stills, Nash & Young) is the most endearing musical document that emerged from the festival. (See Isle of Wight, below.)

Altamont

Jumping on the Woodstock bandwagon and hoping to follow up on their recent success at Hyde Park in London, **The Rolling Stones** announced on December 3, 1969 that they were staging a free concert the following day at the Altamont Speedway (near San Francisco). Mick Jagger hired the notorious **Hell’s Angels** motorcycle gang to police the poorly-planned event, which was attended by over 300,000 people. Unfortunately, Altamont became the scene of drug-related violence, climaxed by four deaths, including the Hell’s Angels’ stabbing of Meredith Hunter—an 18-year-old Afro-American man. (An example of The Rolling Stones’ more raucous late-60s style is “Street Fighting Man,” 1968.)

Isle of Wight

The Isle of Wight—a small island off the southern coast of England was the host site for three summer concert festivals from 1968-70:

- 1968: The first Isle of Wight Festival (August ‘68) was a low-key event that nonetheless predated Woodstock by a year.
- 1969: The second Isle of Wight Festival (August 31 to September 2) was a well-attended financial disaster that came directly on the heels of the massive free-concert successes of Woodstock and London’s Hyde Park. Some 200,000 hippies came to hear **Bob Dylan** (in a rare live performance at that time of his career), **The Who**, **Richie Havens**, **the Moody Blues**, **Joe Cocker** and **The Band**.
- 1970: The last and most infamous Isle of Wight Festival (August ‘70) featured a star-studded line-up who were booed and intensely cursed by angry hippie audience members who felt the performers’ “pay-for-play” commercial attitude was a sell out to capitalism. Main-line performers at this festival included:
 - Psychedelic artists such as **Jimi Hendrix** (his last performance before his death) and **The Doors** (one of their last performances before Jim Morrison’s death), **Ten Years After**, **Donovan**, and **The Grateful Dead**.
 - Art-rock bands such as **Procul Harem**; **Chicago**; **Emerson, Lake & Palmer**, **The Moody Blues**, **Jethro Tull** and **The Who** (performing excerpts from their rock-opera *Tommy*).
 - Folkies such as **Joni Mitchell**, **Joan Baez** and **Tiny Tim**.
 - Soul-funk bands **Sly and the Family Stone**.
 - Jazz-fusion³⁴ trumpeter **Miles Davis**.

Time-Life 3b shows a clip from 1970 IofW, in which **Joni Mitchell** lambasts the jeering crowd before she sings her anti-establishment ballad “**Big Yellow Taxi**.”

³⁴ The term “fusion” indicates a mixture of jazz and rock.

VII. THE LITERAL DEATH OF PSYCHEDELIC ROCK

In a ten-month period from September 1970 to July 1971, four major deaths stunned the rock world, and signified the end of the psychedelic era:

- **Al Wilson** (the 25-year-old vocalist/guitarist of the late 60s blues-rock band Canned Heat) died on September 3, 1970 of a drug overdose.
- **Jimi Hendrix** (27 years old) died in London on September 18, 1970, after choking on his own vomit (a complication of taking an overdose of drugs/alcohol).
- **Janis Joplin** (27 years old) died in Hollywood on October 4, 1970 from an overdose of heroin.
- **Jim Morrison** (27 years old) died in Paris on July 3, 1971 after suffering a heart attack in his bathtub—the result of drug overuse and his hedonistic lifestyle.

* * *

FEATURED SONGS FOR CHAPTER 5

[w] = Audio and/or lyrics available on the class website

[Time-Life Video] = Time-Life History of Rock and Roll Series

60s FOLK-ROCK

- **THE BYRDS**: “Mr. Tambourine Man” [w] (June 1965; Time-Life Video 4);
“Turn! Turn! Turn!” [w] (Dec. 1965; Time-Life Video 3); “Eight Miles High” [w] (1966)
- **THE LOVIN’ SPOONFUL**: “Do You Believe In Magic” [w] (1965; Time-Life Video 3);
“Summer in the City” [w] (1966)
- **SIMON AND GARFUNKEL**: “The Sound of Silence” [w] (remixed electric version 1965);
“Bridge Over Troubled Water” [w] (1970)
- **THE MAMAS AND THE PAPAS**: “California Dreamin’” [w] (1966; Time-Life Video 4);
“Creeque Alley” [w] (1967; Time-Life Video 3)
- **BUFFALO SPRINGFIELD**: “For What It’s Worth (Stop, Hey What’s That Sound)”
[w] (1967)
- **SCOTT MCKENZIE**: “San Francisco (Be Sure To Wear Some Flowers in Your Hair)”
[w] (1967)
- **DION**: “Abraham, Martin and John” [w] (1968; song about the assassinations of Lincoln, Martin Luther King Jr. and the Kennedys)
- **CROSBY, STILLS, NASH (and YOUNG)**:
“Suite: Judy Blue Eyes”, “Down By The River” [w] (1969, Woodstock; Time-Life 3b)
- **JONI MITCHELL**: “Big Yellow Taxi” [w] (1970; Time-Life 3b); “Woodstock” [w] (1970)
- **RICHIE HAVENS**: “Handsome Johnny” [w] (1969, Woodstock; Time-Life Video 4)

MID/LATE 60s “BUBBLEGUM” ROCK

- **THE MONKEES**: “Last Train To Clarksville” [w] (1966);
“I’m a Believer” [w] (1967); “Not Your Stepping Stone” [w] (1967)

VIETNAM-RELATED & WAR PROTEST SONGS

- DONOVAN: “Universal Soldier” [w] (1965)
- SSGT BARRY SADLER: “Ballad of the Green Berets” [w] (1966)
- COUNTRY JOE AND THE FISH: “I-Feel-Like-I’m-Fixin’-To-Die-Rag” [w] (1969, Woodstock; Time-Life 3b)
- CREEDENCE CLEARWATER REVIVAL: “Fortunate Son” [w] (1969)

60s PSYCHEDELIC ROCK

- DONOVAN: “Sunshine Superman” [w] (1966); “Mellow Yellow” [w] (1966)
- THE BEATLES: “Strawberry Fields Forever” [w] (1967);
“Lucy In The Sky With Diamonds” from *Sgt. Pepper’s* [w] (1967)
“For the Benefit of Mr. Kite” from *Sgt. Pepper’s* [w] (1967)
“A Day in the Life” from *Sgt. Pepper’s* [w] (1967)
- THE DOORS: “Light My Fire” [w] (1967);
“When the Music’s Over” [w] (1967; Time-Life 3b)
“Riders on the Storm” [w] (1971)
- JEFFERSON AIRPLANE: “Somebody To Love” [w] (1967; Time-Life 3b);
“White Rabbit” [w] (1967)
- THE GRATEFUL DEAD: “China Cat Sunflower” [w] (1969; Time-Life 3b);
“A Touch of Grey” [w] (1969; Time-Life 3b)

LATE 60s/EARLY 70s ACID-BLUES/HARD ROCK/HEAVY METAL

- CREAM: (Acid Blues)
“I Feel Free” [w] (Dec. 1966; Time-Life 3b);
“Spoonful” [w] (Dec. 1966; Time-Life 3b);
“Crossroads” [w] (1968)
“Sunshine of Your Love” [w] (1967; Time-Life DVD 4a)
- JIMI HENDRIX EXPERIENCE: (Acid Blues)
“Purple Haze” [w] (1967; Time-Life Video 4);
“Like a Rolling Stone” [w] (1967; Time-Life Video 4);
“Wild Thing” [w] (1967, Monterey Pops Festival; Time-Life 3b);
“Foxey Lady” [w] (1967; Time-Life 3b)
“Voodoo Chile” [w] (1968; Time-Life 3b)
“Star-Spangled Banner” (1968; Woodstock)
- JANIS JOPLIN: (Acid Blues)
“Piece of My Heart” [w] (1968, with Big Brother and the Holding Company);
“Tell Mama” [w] (1967, with the Full Tilt Boogie Band; Time-Life Video 10)
- SANTANA: (Acid Blues)
“Soul Sacrifice” [w] (1969, Woodstock; Time-Life 3b)
“Black Magic Woman” [w] (1970)

- THE BOX TOPS: (Hard Rock) “The Letter” [w] (1968)
- THE CRAZY WORLD OF ARTHUR BROWN: (Hard Rock) “Fire” [w] (1968)
- STEPPENWOLF: (Hard Rock) “Born To Be Wild” [w] (1968)
- LED ZEPPELIN: (Acid Blues) “How Many More Times” [w] (1968; Time-Life 3b)
(Heavy Metal) “Whole Lotta Love” [w] (1969);
(Heavy Metal) “Stairway to Heaven” [w] (1971)
- BLACK SABBATH: (Hard Rock) “Paranoid” [w] (1969; Time-Life 3b)
- THE ROLLING STONES: “Street Fighting Man” [w] (1968; Time-Life 3b)

LATE 60s COUNTRY BLUES-ROCK

- THE BAND: “Up On Cripple Creek” [w] (Dec. 1966; Time-Life 3b)
- CREEDENCE CLEARWATER REVIVAL: “Proud Mary” [w] (1968);
“Born On A Bayou” [w] (1969)

OTHER LATE 60s/EARLY 70s BLUES-ROCK/SOUTHERN BLUES-ROCK

- STEVE MILLER BAND: “The Joker” and “Space Cowboy” [w] (both 1969)
- DEREK AND THE DOMINOES: “Layla” [w] (1970)
- THE ALLMAN BROTHERS: (Southern Rock) “Whipping Post” [w] (1971; Time-Life Video 8); “Ramblin’ Man” (1972)