

CHAPTER 3

1962-66: AMERICAN FOLK-ROCK VS. THE BRITISH INVASION

INTRODUCTION

In the late 50s/early 60s, while American Rock was turning towards soft pop-rock, a grass-roots folk music revival was also being initiated. Carrying on the protest tradition of **Woody Guthrie** and **Pete Seeger**, this new generation of folk-singers, led by **Bob Dylan**, played a major role in the American social rebellion of the early 60s. At this same time, British bands came strongly under the influence of U.S. blues masters who found themselves more popular in the U.K. than in their American homeland. In 1963, a blues-infused style of Rock & Roll hit Britain as “The Beat Boom,” and, the following year, took the U.S. by storm as “The British Invasion.” When these very different worlds of **Dylan** vs. **Lennon & McCartney** collided on U.S. soil in 1964, the face of Rock & Roll was changed forever.

I. THE AMERICAN FOLK REVIVAL AND THE PROTEST MOVEMENT

Since the 17th-century, American folk music has been a melting pot of traditional songs from Europe (primarily the British Isles) and Africa. Most American folk songs developed in the South, and were passed on through oral tradition, usually by singers with a basic stringed accompaniment.¹ Around 1900, folk music became closely associated with the International Workers of the World (IWW) equality protest movement. In the 1940s and 50s, the most prominent protest-folksingers were **Woody Guthrie** (1912-67) and **Pete Seeger** (b. 1919). While valuable for its social consciousness, this music did not gain widespread appeal, primarily because hard-line purists feared that over-commercialization would degrade the folk tradition.

Selected Examples of Early U.S. Folk-Protest Music

- **Woody Guthrie**: “This Land is Your Land” (c1950s)
- **Pete Seeger**: “Where Have All the Flowers Gone” (c 1950s)

The U.S. Folk Revival (late 50s/early 60s)

In 1956, the Jamaican-style “calypso” music of **Harry Belafonte** (b. 1927) awakened interest in folk-pop music in America.² By the end of the 50s, **The Kingston Trio** (Bob Shane, Nick Reynolds and Dave Guard) took the style back to its grass roots with hits like “**Tom Dooley**,” and their rendition of Seeger’s “**Where Have All The Flowers Gone?**,” which became a rallying cry against the escalation of the Vietnam War.³ Their successes gave rise in the early 60s to other folk-pop artists such as **The Chad Mitchell Trio** (featuring the young singer/guitarist John Denver), **Joan Baez** (b. 1941), **Peter, Paul and Mary**, **The New Christy Minstrels**, **The Limelighters**, **Phil Ochs** (1940-76),

¹ Many of the best-known early American folk songs were composed by Stephen Foster (1826-64) during the Civil War era: (“Oh! Susanna,” “Beautiful Dreamer,” “Old Folks at Home”).

² Belafonte recorded hits such as “Jamaican Farewell” and “The Banana Boat Song” with RCA Records. His *Calypso* album is the fourth most-popular album of all-time (was #1 for 37 weeks in 1956).

³ The Kingston Trio recorded with Capitol Records. Their *The Kingston Trio At Large* album is No. 24 of the Top 100 albums of all time (was #1 for 15 weeks in 1959).

Tom Paxton (b. 1937), and **Bob Dylan** (b. 1941), as well as acoustic folk-pop artists such as **Simon and Garfunkel** (featuring Paul Simon and Art Garfunkel), and cross-cultural stars such as **Trini Lopez** (b. 1937).⁴ Many of these artists rose to prominence through exposure at the **Newport Folk Festival** (Newport, Rhode Island), which was initiated in 1959 by George Wein and Albert Grossman.

The 60s Folk-Protest Movement

In the early 60s, folk music was the primary voice for a variety of socio-economic and religious issues, especially civil rights and anti-Vietnam War sentiment. While almost every folksinger of the 60s had some type of social agenda, the most outspoken and influential folk-protest activists were **Joan Baez**, **Phil Ochs**, and—the most revolutionary of them all—**Bob Dylan**.

Selected Examples of early 60s U.S. Acoustic Folk-Protest Music

- **Joan Baez**: “All My Trials” (1960), “We Shall Overcome” (1960)
- **Phil Ochs**: “Talkin’ Vietnam” (1964), “I Ain’t Marchin’ Anymore” (1965)
- **Bob Dylan**: (see below)

Bob Dylan—The Poet Laureate of the Early 60s

Bob Dylan (birthname **Robert Allen Zimmerman**) was born in Duluth, Minnesota in 1941. His early musical influences were from R & B (**Muddy Waters**, **John Lee Hooker**, **Howlin’ Wolf**), country music (**Hank Williams**), and early rock ‘n roll (**Elvis**, **Little Richard**, and **Buddy Holly**). After graduating from high school in 1959, Zimmerman traveled to Minneapolis, where he first encountered the blues, as well as the folk-protest music of **Woody Guthrie** and **The Kingston Trio**. Around this time, Zimmerman changed his name to honor of poet Dylan Thomas, and began singing folk songs in beatnik coffehouses around the Minneapolis area. In mid-1960, Dylan visited Denver, Colorado, where he took on his famous “talkin’ blues”/“Okie-twang” singing style, adopted a hobo-like persona,⁵ and began to play harmonica (on a neck-style harp rack) along with his guitar.⁶ In 1961, Dylan heard that Guthrie was dying, so he moved to New York to be near his idol. In March 1962, Dylan released his first album, **Bob Dylan**, comprised primarily of rural folksongs and musical tributes to Guthrie. At the end of 1962, Dylan went to London to act in the BBC made-for-television play *The Madhouse On Castle Street*. While there, he absorbed and adapted English folksongs, some of which became models for his subsequent songs.

Dylan and Early-60s Protest Music

In 1963, Dylan began writing protest songs, largely through the influence of his then-girlfriend Suze Rotolo, a secretary for the CORE civil rights group. His second album, *The Freewheelin’ Bob Dylan* (released in May 1963) featured self-composed hits such as the anti-war classics “Blowin’ In The Wind” (which first brought Dylan to national

⁴ Lopez is best-known for his up-beat Latinized rendition of Guthrie’s “If I Had a Hammer” (1963), which outsold Peter, Paul and Mary’s more passive version from the year before.

⁵ According to *The Guinness Encyclopedia of Popular Music*, Dylan’s romanticized hobo persona was modeled after a character in Woody Guthrie’s film *Bound For Glory*.

⁶ Dylan adopted this technique from a Denver-based blues performer named Jesse Fuller.

attention in 1963 via a cover recording by Peter, Paul and Mary), “Masters of War,” and “A Hard Rain’s A-Gonna Fall” (a commentary on the Cuban missile crisis). That same month, Dylan appeared on *The Ed Sullivan Show*, giving mass exposure to his growing anti-establishment image.⁷ During this time, the renowned folk-protest singer, **Joan Baez** began to “cover” Dylan’s songs and profess his genius to her audiences. On 28 August 1963, Dylan marched to Washington with Dr. Martin Luther King Jr., singing “Only a Pawn in Their Game” to the amassed crowd at the Lincoln Memorial. Just as Dylan’s social activism was kicking into high gear came the JFK assassination, which left the Dylan devastated and politically disenchanted.

In mid-January 1964, Dylan released his third album, *The Times They Are A-Changin’*, which was full of hard-edged protest songs. The prophetic words of the title song came true later that year, for though commercial success and critical acclaim were heaped upon Dylan in 1964⁸, he gradually withdrew from the political foreground. In August, came his fourth album, *Another Side of Bob Dylan*—which featured introspective apolitical songs such as “It Ain’t Me Babe,” and “My Back Pages.” In October 1964, Dylan pronounced “I’m not part of no Movement . . . I can’t sit around and have people make rules for me.”

1964 was also the year that the so-called “British Invasion” took American by storm. Intrigued by **The Beatles’** amazing success, Dylan returned to London in May, where he performed one concert at the Royal Festival Hall. During this trip, he met The Beatles—who had just returned from their smash first U.S. tour, and shocked John Lennon (a big admirer of Dylan) by stating that The Beatles’ were wasting their fame because their songs basically had nothing to say. As a result, The Beatles transformed their style, and by 1965 both Lennon and McCartney were writing songs with deeper lyrical and social significance. (See Section IV, below)

At the time, no one knew that **Bob Dylan** was destined to have an equal or greater impact on Rock music than even **The Beatles**.⁹

Selected Examples of Acoustic Folk-Protest Music by Bob Dylan

1963: • “Blowin’ In The Wind” • “Masters of War” • “A Hard Rain’s A-Gonna Fall”
• “Mr. Tambourine Man”
1964: • “The Times They Are A-Changin’” • “It Ain’t Me Babe” • “My Back Pages”

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II. BRITISH ROCK BEFORE THE BEATLES

Although it may come as a surprise to many, British Rock did not begin with The Beatles. In the late 1950s and early 60s, British popular music was a blend of U.S. Rockabilly, Blues, R & B/Blues-influenced Rock & Roll, as well as certain types of British folk music.

⁷ On this occasion, Sullivan did not allow Dylan to sing his newly-composed “Talking John Birch Society Blues,” which was later omitted from his *Freewheelin’* album of 1964.

⁸ The rise in Dylan’s popularity came largely through Peter, Paul and Mary’s recording of “Blowin’ In The Wind,” which was widely promoted in late 1963/early 1964.

⁹ Dylan’s impact from 1965 will be discussed later in this chapter.

British “Copy-cat” Rock Artists

When American Rock & Roll exploded in the mid-to-late 1950s, Britain followed suit, but under its own set of circumstances. Rockabilly stars such as **Bill Haley and His Comets** and **Elvis Presley** had tremendous followings in the U.K., spawning British pop-rock 50s-style teen idols such as **Tommy Steele** and **Cliff Richard** (a British clone of Elvis Presley/Gene Vincent).

Skiffle

In the mid/late 50s, an indigenous British folk-pop style known as **skiffle** (a blend of British Dixieland jazz/folk songs sung to a simple accompaniment of guitar/banjo chords, homemade bass and washboard/whisk broom percussion) was widely popularized by **Lonnie Donegan**.¹⁰ Though skiffle seems a far cry from rock, it offered many young Brits an easy way to start performing popular music, and as the more-talented ones shifted their interest to the electric guitar and drums, a different kind of rock emerged that could not have developed in the U.S.

In the early 60s, out of these skiffle bands and copy-cats arose a new British sound that first took root in Liverpool, was honed and perfected by British rockers working in Germany, and then mass-marketed in the U.S. The earliest performer in this style was **Tony Sheridan** (modeled somewhat after Gene Vincent) and **Johnny Kidd & The Pirates** (a cross between Jerry Lee Lewis and Gene Vincent). The style was destined to have its greatest influence, however, through **The Quarrymen**, a skiffle/50s Rock & Roll-band that featured three teenaged schoolchums named **John Lennon**, **Paul McCartney** and **George Harrison**.

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III. THE EARLY BEATLES (1957-65) and THE MERSEY BEAT***The Formation of the Beatles***¹¹

After the smash success of Lonnie Donegan’s “Rock Island Line” in 1956, 15-year old **John Lennon** (1940-80) organized a skiffle/Rock & Roll band called The Blackjacks but which was quickly renamed **The Quarrymen**.¹² In July 1957, while playing at a garden party in Woolton, John was introduced to **Paul McCartney** (b. 1942), a 15-year old left-handed guitar player, who was soon invited to join the band. In late 1957, **George Harrison**—a 14-year old friend of Paul’s started hanging around the band, sitting in with them as a novice guitarist whenever John allowed him to.

At the time, two rival street gangs—The Mods and The Rockers—were attracting British middle-class teens. In May 1964, 800 Mods and 200 Rockers had a gang-style war in the streets of London—just when the Beatles were making their big breakthrough in the US:

¹⁰ In 1956, Donegan’s skiffle version of Leadbelly’s “Rock Island Line” was a big hit in the U.S.

¹¹ The unusual “twists-of-fate” that propelled **The Beatles** to become the most successful and influential group in Rock history will be chronicled in more detail than for other artists discussed in this book, in order to demonstrate that it *is* possible to triumph over seemingly hopeless circumstances through hard work, proper timing and some good “luck”.

¹² Lennon attended Quarry Bank High School in Liverpool, where there were many rock quarries.

- **The Mods** (Modernists) wore flashy clothes, were good dancers, took lots of pills and rode motor scooters.
- **The Rockers** took on the rough look of 50s “Teddy Boys” (Gene Vincent/Cliff Richard style)—leather coats, tight pants, pointed boots, greased-back hair, etc.

The rebellious Lennon and the shy but impressionable Harrison took on the “rocker” look, but McCartney, who was more polite and conservative, did not.¹³ By the end of 1957, John had flunked out of school, and enrolled in Liverpool’s Art College. There, he met **Stu Sutcliffe** (1940-62), a talented artist with a rebel attitude. Though he could not play a note, Sutcliffe bought a bass guitar and eventually was added to the group—primarily because of his strong rocker image. When the group became marginally proficient at doing imitations of Presley, Haley, Chuck Berry and Little Richard tunes, a local club owner **Alan Williams** began to get them paying “gigs” in low-class venues. The band performed under a variety of humorous names including **Johnny and the Moondogs**, **The Rainbows** and **The Nurk Twins**. Eventually, Sutcliffe suggested the name “Beetles” (akin to Buddy Holly’s “Crickets”), but the band expanded it to **The Silver Beetles**.¹⁴ It was Lennon who suggested the musical pun-misspelling of **Silver Beatles** that when shortened in the summer of 1960 became a household name. But a catchy name was just about all they had going for them, for only Paul and George could play very well by then, and they still did not have a drummer.

Apprenticeship in Germany

Alan Williams became their agent, and secured a two-month booking for the group at the **Indra** club—a “dive” at the bad end of the entertainment strip in Hamburg, Germany. Shortly before the band departed for Germany, McCartney secured the services of a local drummer named **Pete Best**. The demands of performing over four hour per night/every night/for many weeks helped The Beatles to gel, develop a solid repertoire of rockabilly, country & western, and R & B songs, and work on their stage act. Soon, The Beatles were deemed good enough to play the higher-class **Kaiserkeller** club at the other end of the strip. After defecting to the rival **Top Ten Club**, and some run-ins with the German authorities, The Beatles returned to Liverpool, where they were booked to play luncheon shows at **The Cavern Club**—a converted warehouse cellar that had been a jazz club for several years. There, they secured a loyal following. In mid-1961, they returned to the **Top Ten Club**, where they traded sets with **Tony Sheridan**. When the unmusical Sutcliffe was encouraged to leave the band, McCartney took take over as bassist. Then, Sheridan with The Beatles as his back-up band (called “The Beat Brothers”), recorded an album that included a rock & roll version of “My Bonnie Lies Over The Ocean.”

Brian Epstein

Upon their return to The Cavern Club in Fall 1961, a local disc jockey named Bob Wooler began to promote “My Bonnie” to Liverpool teens. After receiving numerous requests for this obscure record, Brian Epstein (the manager of the hi-fi/record department in a prominent furniture store) decided to take a visit to The Cavern Club to ask the band for some of their records. Though Epstein’s taste was for classical music, he was instantly

¹³ Pete Townshend of The Who (see below) was influenced by the “Mods.”

¹⁴ At times, they even used the name “Long John and the Silver Beetles.”

impressed by the personal charm and on-stage manner of The Beatles. A few months later, Epstein convinced The Beatles to come under his management¹⁵, assuring them that even though he had no previous experience in this regard, his connections in the record business would bring them great success. Epstein began by replacing the band's tough "rocker" image with the famous Beatle haircuts and standardized suits. In early 1962, Epstein failed in his attempt to secure a record contract with Decca, so The Beatles left for Germany, only to learn that Stu Sutcliffe had died of a brain tumor.

George Martin

In June 1962, The Beatles returned to London, and were given an audition with Parlophone Records—the lowest subsidiary of the EMI family of record companies, which normally dealt with spoken comedy and light pop. The knowledgeable head of Parlophone, **George Martin** (b. 1926), had long sought to raise the stature of his label, and felt the new "beat" sound might be the way. Somehow sensing the band's potential, Martin signed The Beatles to the minimum EMI contract—a move that ultimately made him the most famous producer in rock history. Soon after, Martin decided to replace Pete Best with a well-known drummer **Richard Starkey** (b. 1940—known in club circles as **Ringo Starr**).

The Beatles' Rapid Rise to Stardom

In September 1962, The Beatles recorded "Love Me Do," which reached No. 7 in the U.K. In November, they recorded "Please, Please Me," which Martin immediately knew would be their first No. 1 hit. At Martin's urging, The Beatles followed with a full album by the same title¹⁶, comprised mostly of new songs written by Lennon and McCartney, including "I Saw Her Standing There" and their cover version of the Isley Brothers' R & B hit "Twist and Shout." Even at this early juncture, The Beatles had turned the tables on the Tin Pan Alley composers by proving that performers could be equally capable of writing intelligent and artistic songs. Epstein put into motion an exhaustive series of radio/TV interviews and tour appearances. In April 1963, the single "From Me To You" also hit No. 1. Later that year, Epstein linked the band up with **Tony Barrow**, a publicity genius from Decca Records, who hence completed the mechanism that led The Beatles to the top. In October 1963, The Beatles' London Palladium concert was seen by an estimated 15 million British viewers. On November 4, the band performed for the Queen and her family at the Royal Variety Performance.¹⁷ A week later, they were seen by an estimated TV audience of 26 million viewers. By the end of 1963, The Beatles had sold 11 million records and \$18 million in merchandise, but the success was beginning to take a toll on their personal lives.

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IV. THE BRITISH INVASION OF 1964

The Mersey Beat

Riding on the coattails of The Beatles' increasing success, other Liverpool bands such as **Gerry and The Pacemakers** and **Billy J. Kramer and The Dakotas** began to hit the

¹⁵ Epstein's contract gave him 25% of the band's net profits.

¹⁶ The Beatles' first album, *Please, Please Me*, was released in the U.K. in March 1963.

¹⁷ During this performance, Lennon wittingly encouraged the common audience to clap their hands, and the wealthy ones in the upper boxes to "shake their jewelry."

charts in Spring 1963, establishing the so-called “Mersey Beat”¹⁸ that took the U.S. by storm a year later. Other British-beat groups soon followed, including the **Dave Clark Five**, **Herman’s Hermits**, **Peter and Gordon**, **Freddie and the Dreamers** and **The Hollies** (named in honor of Buddy Holly).¹⁹

Selected Examples of Other “British-Beat” Groups (mid-1960s)

- **Gerry and the Pacemakers**: “Don’t Let The Sun Catch You Crying” (1964); “Ferry Cross the Mersey” (1965)
- **Herman’s Hermits**: (featuring singer Peter Noone) “I’m Into Something Good” (1964); “I’m Henry VIII, I Am” (1965); “Mrs. Brown You’ve Got a Lovely Daughter” (1965);
- **Peter and Gordon**: “A World Without Love” (1964; written by Paul McCartney)
- **Billy J. Kramer and The Dakotas**: “Little Children” (1964)
- **The Searchers**: “Needles and Pins” (1964)
- **Dave Clark Five**: “Over and Over” (1965)
- **Freddie and The Dreamers**: “I’m Telling You Now” (1965)
- **The Hollies**: (featuring Graham Nash)—“Carrie-Anne” (1965); “Bus Stop” (’66)

Capitol Records and Beatle Mania

When **Capitol Records** (EMI affiliate in US) refused to promote The Beatles’ songs in America, George Martin turned to small independent U.S. record labels such as Vee Jay and Swan. After some successes in this manner, Capitol released “I Wanna Hold Your Hand” in December 1963. Finally, Capitol signed the group, and Epstein convinced the label to spend \$50,000 on a crash publicity program (with the slogan “The Beatles Are Coming!”). Almost overnight, America was flooded with posters, articles in *Time*, *Newsweek*, *Life*; and major tabloids, and massive radio hype featuring promotional interview records that were sent to virtually every radio station in the country—leaving many millions of fans holding their breath in anticipation.

The Beatles’ First U.S. Tour

On February 1, 1964, The Beatles’ “I Wanna Hold Your Hand” became their first No. 1 song in America. Less than a week later, on February 7, 50,000 screaming fans greeted the band as they landed at New York City’s LaGuardia Airport. On February 9, they made their first appearance on the top-rated *The Ed Sullivan Show* before 73 million viewers (60% of the total U.S. viewing audience). Although they immediately captured the hearts of teens around the country, The Beatles also elicited a negative response from many adults. Through the adoring support of the media, the “Fab Four” soon won over the majority of Americans. By early April, The Beatles simultaneously held the top five spots in the *Billboard* Hot 100 list—a feat unmatched in the history of popular music.²⁰

¹⁸ Named after the Mersey River, which runs through Liverpool.

¹⁹ Herman’s Hermits, Freddie and the Dreamers, and other British pop-rock bands that appealed to adolescent “teenie-boppers” ultimately gave rise to American “bubble gum” (pre-teen) rock groups such as The Monkees and The Archies in the later 60s/early 70s. For more on this, see Chapter 5, Section IV.

²⁰ At this same time, The Beatles also had nine hits in Canada’s Top 10.

TOP 5 SONGS IN US ON APRIL 4, 1964

(ALL BY THE BEATLES)

1. "Can't Buy Me Love"
2. "Twist and Shout"
3. "She Loves You"
4. "I Wanna Hold Your Hand"
5. "Please, Please Me"

The Beatles Move In New Directions

Shortly after their first tour, The Beatles released their first movie: *A Hard Day's Night*, which was both highly inventive and critically acclaimed. In 1965, they followed up with *Help!*, which was equally successful. Their album of the same name included the hit title song, as well as McCartney's classic sentimental ballad, "Yesterday" (backed only by an acoustic guitar and George Martin's classical string quartet arrangement). In August 1965, The Beatles made their second U.S. tour, which grossed over \$56 million and was highlighted by their performance before 55,000 fans in Shea Stadium. In December 1965, The Beatles released *Rubber Soul*—the first rock album conceived as a cohesive, self-contained artistic statement, rather than a collection of unrelated hits or "covers." Thought-provoking songs on this album, such as Lennon's "Nowhere Man," "My Life," and "Norwegian Wood" (with Harrison playing a Sitar)²¹, and McCartney's "Michelle," show the band's introspective turn, due largely to the influence of **Bob Dylan**.²²

As The Beatles were transforming their style and approach in 1964-65, a harder-edged style began to emerge in Britain, which soon brought Rock & Roll back to its blues roots.

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V. AMERICA'S BLUES AND THE NEW BRITISH ROCK***The Blues Hits the U.K. First-hand***

When the soft-rock/teen idol craze hit the U.S. during the late 50s/early 60s, America's great electric blues artists fell into virtual oblivion. Fortunately, a highly-receptive British audience lie waiting, enticing 50s blues masters such as **T-Bone Walker**, **Big Bill Broonzy**, **Muddy Waters**, **Howlin' Wolf**, **B. B. King**, **John Lee Hooker**, and **Willie Dixon** to the U.K. These giants transferred the blues first-hand to the next generation of aspiring British rockers, especially **Eric Clapton**, **Keith Richards**, **Mick Jagger**, **Pete Townshend**, **Jeff Beck**, **Jimmy Page** and **Robert Plant**—each of whom adapted the style in combination with other influences from R & B, Country & Western, Rockabilly, and current British trends.²³ From 1964-66, blues-based British rock bands such as **The Rolling Stones**, **The Kinks**, **The Animals** (lead singer Eric Burdon), **The Yardbirds** (with a succession of famous lead guitarists including Eric Clapton, Jeff Beck and Jimmy Page²⁴), **The Spencer Davis Group** (featuring the teenaged prodigy singer-guitarist

²¹ The Sitar is a large stringed instrument from India, usually associated with Hinduism/pacifism.

²² The Beatles' 1966-70 experimental phases are discussed in Chapter 5.

²³ For more on this, see Jas Obrecht: "Transatlantic Blues," in *Guitar Player* magazine (March 1998, pp. 67-73).

²⁴ The various tenures of lead guitarists in The Yardbirds were: Eric Clapton (1963-65), Jeff Beck (1965), Jimmy Page (1966-68). Clapton went on to star in various groups and as a solo artist; Jeff Beck formed The Jeff Beck Group; Jimmy Page became the acclaimed lead guitarist of Led Zeppelin (see Chapter 5).

Steve Winwood), **The Troggs**, **Them** (lead singer Van Morrison), and **The Who**, rose to popularity both in the U.K. and the U.S., and, ironically, in the process introduced the blues to the teen-idol generation of white Americans.

Selected Examples of British Blues-Rock (c1964-66)

- **The Rolling Stones:** (see below)
- **The Animals:** “House of The Rising Sun” (1964)—remake of a New Orleans folk blues song
- **The Kinks:** “You Really Got Me” (late 1964)
- **Them:** “Gloria” (1965)
- **The Yardbirds:** “For Your Love” (1965); “Over, Under, Sideways Down” (1966); “Train Kept a’Rollin’” (1966)
- **The Spencer Davis Group:** “Keep on Running (1966)
- **The Who:** (see below)

The Rolling Stones (the early years 1964-66)

Mick Jagger/lead vocals; Keith Richard(s)/lead guitar;

Charlie Watts/drums; Bill Wyman/bass;

2nd Guitar: Brian Jones (‘62 to ‘68); Mick Taylor (‘68-’74); Ron Wood (‘74-now)

Since their formation in 1962, **The Rolling Stones** (named after a well-known Muddy Waters tune) have been synonymous with pure blues-based Rock & Roll. For over 35 years, the core of this band has generally remained the same. The Rolling Stones were influenced by a combination of R & B (**Muddy Waters**, **Bo Diddley**, **Fats Domino**), Country & Western (**Hank Williams**, **Hank Snow**), and the 50s Rock & Roll style of **Chuck Berry**. In 1963, **Andrew Loog Oldham** became their manager and soon negotiated a contract with **Decca Records**. The Stones’ recordings from ‘64 were basically “covers” of Muddy Waters (“I Just Wanna Make Love To You”), Chuck Berry and Lennon/ & McCartney tunes. After **The Beatles** bowled over America in early 1964, **The Stones** tried to follow suit, but their June ‘64 tour of the U.S. and Canada was disastrous.²⁵ Soon after, they intentionally established their own identity apart from The Beatles, and quickly became known as “The Bad Boys of Rock.” During their 2nd U.S. tour, in October 1964, The Stones began to establish a following, but their disruptive behavior on *The Ed Sullivan Show* shocked many viewers, and led Sullivan to temporarily ban Rock & Roll groups from his show.²⁶

At Oldham’s suggestion—and with the encouragement of Lennon & McCartney, Jagger and Richards began to write their own songs. “Time Is On My Side,” released in January 1965 was well-received. Then, in mid-’65 “[I Can’t Get No] Satisfaction”²⁷ and “The Last Time” rocketed the band to the top of the charts, and led to two return invitations from Ed Sullivan and two more American tours before then end of ‘65²⁸. About this time, Jagger and

²⁵ During their appearance on Dean Martin’s *Hollywood Palace* TV show, they were ridiculed by the host.

²⁶ Sullivan vowed never to have The Rolling Stones back on his show, but the following year the success of “Satisfaction” made him eat his words.

²⁷ “Satisfaction” was released as a single and was also included on The Stones’ *Out of Our Heads* album.

²⁸ The Stones’ first four U.S. tours occurred during a span of less than 18 months.

Richards began experimenting with the hallucinogenic drug, LSD. By late 1965, they began following The Beatles' *Rubber Soul* experiment with more introspective music, such seen on their *December's Children* album, featuring Jagger's "As Tears Go By" (which was also popularized by his then-girlfriend, Marianne Faithfull). This milder phase was short-lived, for when **The Who** explosively emerged on the scene in late 1965, **The Rolling Stones** responded by intensifying their anti-social persona as well as their sound.²⁹

Selected Early Songs by The Rolling Stones

- 1964: "I Just Wanna Make Love To You"; "Around and Around"
- 1965: "Time Is On My Side"; "Satisfaction"; "The Last Time"; "As Tears Go By"
- 1966: "Paint It Black"

The Who

In 1964, a local London band called The Detours—featuring three young rockers named **Roger Daltrey** (lead vocals), **Pete Townshend** (lead guitar) and **John Entwistle** (bass)—came under the management of Peter Meadon (who worked for a time with The Rolling Stones' manager, Andrew Logg Oldham). After making a few critical personnel changes—including the addition of **Keith Moon** on drums³⁰, Meadon renamed the group **The High Numbers** and gave them a Mod-style image that set the band apart from both The Beatles and The Rolling Stones.³¹ Later that year, filmmakers Kit Lambert and Chris Stamp took over management of the band, and renamed them **The Who**. The band quickly became known for its anti-social persona and destructive stage act, in which members of the group routinely demolished their equipment at the end of each concert. Townshend, in particular, became legendary for his guitar-smashing and his high-powered, pinwheeling guitar style. In 1965 and 1966, "Can't Explain" and "My Generation"—two songs about frustrated, misunderstood youth—put The Who in the U.K.'s Top Ten; however, they were unable to establish themselves in the U.S. until 1967.³² In the meantime, the way was being paved for their acceptance by an intensification of American musical expression masterminded by **Bob Dylan** in 1965.

Selected Early Songs by The Who

- "Can't Explain" (1965) • "My Generation" (1966)

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VI. AMERICAN ROCK INTENSIFIES

Dylan Goes Electric

After witnessing the mass-hysteria generated by The Beatles in 1964, Bob Dylan realized that his messages could be conveyed more powerfully through electric-rock than acoustic-folk. Thus, in March 1965, Dylan shocked the musical establishment and angered many of his loyal fans by featuring the intense electrified sound of the **Paul Butterfield Blues**

²⁹ The Rolling Stones' intensification from 1966-70 is discussed in Chapter 5.

³⁰ Moon died on 23 August 1978 from an overdose of alcoholism-treatment medication.

³¹ For more information on the "Mods," see Section III, above.

³² The Who are also discussed in Chapters 5 and 7.

Band on his *Bringing It All Back Home* album. Songs such as “Subterranean Homesick Blues” and “Maggie’s Farm” raised his “talkin’ blues” to ear-thrashing levels.

By the time Dylan performed at the 1965 Newport Folk Festival on July 25, it should have been common knowledge that his style had changed; however, the amassed crowd of traditional folk-lovers became enraged and booed vehemently throughout his high-decibel performance. A month later, Dylan responded with *Highway 61 Revisited*—which was even more electrified. From this album, “Like a Rolling Stone” became his first electric hit, reaching No. 2 on the *Billboard* Top 100.

This new sound quickly exerted its influence on almost all aspects of Rock music—from The Beatles and Stones, to the emerging American hippie-folk revolution, and eventually to socially-conscious “soul music.” Through Dylan’s example, anything was permissible and possible in rock music, especially since high-powered lyrics could now be conveyed in ways that were difficult to ignore.

Selected “Electric” Songs from 1965 by Bob Dylan

- “Subterranean Homesick Blues”
- “Maggie’s Farm”
- “Like a Rolling Stone”

The Beach Boys Make a Big Splash in the Recording Industry

As stated in the previous chapter, when Brian Wilson stopped touring with The Beach Boys in 1966 he began to experiment in the recording studio. Later that year, his ingenuity resulted in two pivotal achievements:

- 1) The thematic-based “cyclic” album, *Pet Sounds* (May 1966)—which features layered instrumental tracks, unusual textures and spectacular vocal part-writing. Many Rock & Roll experts (including Paul McCartney of The Beatles, and Britain’s *New Music Express*) consider this to be the most influential album in Rock history.³³
- 2) The 45 RPM single “Good Vibrations” (October 1966)—which features a wide variety of textures and tone colors, including a **theramin** (an electronic “science-fiction sounding” rod-style pitch oscillator invented in 1928 by Leon Theramin).³⁴

This new high-tech approach and its masterful compositional style essentially put an end to the dominance of the British sound in 60s rock.

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³³ In 1966, the UK music press voted The Beach Boys the No. 1 rock group in the world (ahead of The Beatles).

³⁴ See the outline of this song in “The Elements of Music” (p. 114 of this textbook).

FEATURED SONGS FOR CHAPTER 3

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

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

50s FOLK

- WOODY GUTHRIE: “This Land is Your Land” [w] (c1950s); “If I Had a Hammer” [w] (c1959); “The Flood and the Storm” [w] (c1960)
- PETE SEEGER: “Where Have All the Flowers Gone” [w] (c1950s)
- THE KINGSTON TRIO: “Tom Dooley” [w] (1959)

60s FOLK and FOLK-PROTEST

- JOAN BAEZ: “All My Trials” [w] (c1950s; Time-Life DVD 3a); “We Shall Overcome” [w] (1960)
- PETER, PAUL AND MARY: “Where Have All the Flowers Gone” [w] (1962); “Blowin’ In The Wind” [w] (1963; Time-Life DVD 3a)
- PHIL OCHS: “I Ain’t Marching Anymore” [w] (1963; Time-Life DVD 3a)
- BOB DYLAN: “It’s Alright Ma (I’m Only Bleeding)” [w] (1963; Time-Life DVD 3a); “Blowin’ In The Wind” [w] (1963); “Mr. Tambourine Man” [w] (1963); “The Time’s They Are A’Changin’” [w] (1964; Time-Life DVD 3a); “My Back Pages” [w] (1964; Time-Life DVD 3a)

MID-60s ELECTRIC FOLK-BLUES

- BOB DYLAN: “Subterranean Homesick Blues” [w] (1965; Time-Life DVD 3a); “Maggie’s Farm” [w] (1965; Time-Life DVD 3a); “Like a Rolling Stone” [w] (1965; Time-Life DVD 3a)

THE BRITISH BEAT GROUPS

- THE BEATLES (early examples): “Twist and Shout” [w] (1964; Time-Life DVD 2a); “She Loves You” [w] (1964); “I Wanna Hold Your Hand” [w] (1964); “Please, Please Me” [w] (1963; Time-Life DVD 2a); “Help!” [w] (1965); “Nowhere Man” [w] (1965); “Norwegian Wood” [w] (1965)
- GERRY AND THE PACEMAKERS: “Don’t Let The Sun Catch You Crying” [w] (1964; Time-Life DVD 2a)
- HERMAN’S HERMITS: “I’m Into Something Good” [w] (1964; Time-Life DVD 2a)
- PETER AND GORDON: “A World Without Love” [w] (1964—written by Paul McCartney; Time-Life DVD 2a)
- THE SEACHERS: “Needles and Pins” [w] (1964; Time-Life DVD 2a)
- THE HOLLIES: “Carrie-Anne” [w] (1965); “Bus Stop” [w] (1966)

MID-60s BRITISH BLUES-ROCK

- THE ROLLING STONES: “I Just Wanna Make Love To You” [w] (1964; Time-Life DVD 1a);
“Time Is On My Side” [w] (1964); “Around and Around” [w] (1964; Time-Life DVD 2a);
“Satisfaction” [w] (1965; Time-Life DVD 2a); “The Last Time” [w] (1965; Time-Life DVD 4a);
“As Tears Go By” [w] (1965; also recorded by Marianne Faithfull; Time-Life DVD 2a);
“Paint It Black” [w] (1966; Time-Life DVD 2a)
- THE ANIMALS: “House of The Rising Sun” [w] (1964; Time-Life DVD 2a)
- THE KINKS: “You Really Got Me” [w] (1964; Time-Life DVD 2a)
- THE YARDBIRDS: “For Your Love” [w] (1965);
“Train Kept a’Rollin’” [w] (1966; Time-Life DVD 4a)
- THE WHO: “Can’t Explain” [w] (1965; Time-Life DVD 2a);
“My Generation” [w] (1966; Time-Life DVD 3a)
- THEM (featuring Van Morrison): “Gloria” [w] (1965)
- SPENCER DAVIS GROUP: “Keep On Running” [w] (1966; Time-Life DVD 2a)