

Chapter 1

The Beatles

- JFK assassinated **Nov 22, 1963**
- Postwar Britain under the Marshall plan begins to discover American rock 'n' roll
 - Britain's first attempt at rock and roll: **skiffle**
 - * Very DIY
 - * Covers of old american blues, e.g. leadbelly
- The Beatles form
 - John Lennon in a skiffle group called the Quarrymen
 - John meets Paul McCartney after the performance, they bond over the fact that they are both unique in that they actually *write* their own songs, which was not common - they decide to form a band
 - George Harrison joins as guitarist
 - Early Beatles had a rocker/motorcycle gang image
 - They do a lot of live shows, in East Germany etc.
- The Beatles meet Brian Epstein
 - As manager, he changes their image to be clean and approachable - this is where the main image of the early Beatles comes from
 - Unable to get a record deal from any label in Britain even after trying for 6 months - this is the in-between years and few people see a future in guitar based music
- Beatles sign to EMI **1962**
 - Producer George Martin
 - * He had access to a lot of variety in production equipment - used to produce comedy shows
 - * Tells the Beatles to fire the drummer Pete Best - they do it instantly, probably because they didn't like him that much (especially John)
 - He didn't do drugs
 - He looked better than John
 - * Ringo joins as drummer - Martin is initially unsure and has him play tambourine instead on **Love Me Do (1962)**
- The Beatles record and release **Please Please Me (1963)**
 - Ringo finally playing on drums
 - AABA structure
 - Change in lyrical density for the B section, similar to Somewhere Over the Rainbow
 - Highest note appears at the end of the B section
- By the end of **1963**, the Beatles are massively popular
 - November 1963, they perform a show at the Royal Variety Performance and John disses the Queen
 - They get a big hit with 'loves you yeah yeah', and decide to go to America. EMI markets it with the phrase 'the Beatles are coming' (joke on the British are coming)
- Beatles arrive in America **1964**
 - Their first stop is the Ed Sullivan show, which gets **70M** viewers (over a third of the US population at the time)
 - Next stop is the Washington Coliseum

- * At the time, it was unusual to do a concert in a sports stadium; no one was that big
- * Decide to put the band in the middle of the stadium, turning 90° every once in a while to face different members of the audience
- * New equipment has to be invented to support these concerts, but they are massively successful. All of a sudden sports stadium owners realise they could be making a whole lot more money in off-season.
 - In 2 weeks, they sell 2 million albums and \$2.5M in merchandise
- The Beatles become the template for what is to follow, for example the **Mersey Beat** genre of British Blues
 - Gerry and the Pacemakers, The Searchers, and The Swinging Blue Jeans - they all play simple blues with a similar friendly look as the Beatles
- In 1965, they release their second film entitled 'Help', essentially a mockumentary of the touring life
- **Yesterday (1965)**
 - Uses a string quartet - a signifier of serious composers
 - More complex harmony and lyrics than their previous songs
 - George's idea for the arrangement - strings and guitar
- The Beatles meet Dylan
 - The Beatles revered Dylan
 - He introduces them to weed and not writing terrible lyrics
- Paul begins to write songs on his own: until now it was always Lennon and McCartney
- Beatles begin to move away from themes of idealized romance, and begin to experiment even with album art (e.g. Rubber Soul)
 - Rubber Soul - cover doesn't even have the band's name on it. The story behind the art is that they accidentally distorted a normal picture and just decided to go with it. The name of the album refers to soul music and how their songs sounded like a rubber imitation of it.
 - Album art becomes part of the art of the music and no longer just a marketing tool
- Beatles release the album Revolver (1966); on it is the song **Tomorrow Never Knows (1966)**
 - Composed by John, lyrics adapted from the Tibetan book of the dead
 - Influence of non-Western music can be heard in the usage of **drone**
 - Double tracked vocals (sung twice on the same track)
 - **Leslie cabinet** effect: they played back John's voice on a spinning cabinet, making it sound like he is singing through a fan
 - Paul has been experimenting with tape loops, which was an avant-garde technique at the time
 - * Literally tape two ends of a recording together and attach it to a machine that plays it
 - * Seagull sound is a sped up version of Paul laughing
 - * There are about 8 loops playing in the song, physically operated by different people
 - * Played the guitar loop backwards
- The Beatles become disillusioned with live performance
 - Philippines tour, they reject dinner with the dictatorial president, becomes a controversy and the Beatles are forced to turn over their concert profits to the government and are harassed by officials
 - John makes the 'Beatles are bigger than Jesus' comment and it causes a huge stir
 - Candlestick park, San Francisco 1966 is their last performance, after which they announce they will no longer perform live.

Chapter 2

British Invasion

2.1 The End of the Beatles

- Beatles release the single **Strawberry Fields Forever** (1967), their first single since their last performance at Candlestick park
- Beatles release the album Sgt. Peppers Lonely Hearts Club Band 1967
 - Example song **A Day In the Life** (1967)
 - * Assembled by 2 different partially completed songs written by Lennon and McCartney, an unusual choice
 - * Transition is **aleatory** which means 'chance' - they let the musicians do whatever, progressively getting louder then playing an E.
 - First *major* concept album (not the first)
 - * A concept album is an album with some common theme or story connecting the songs
 - * Originally the album was supposed to be all about childhood, though they ended up adding other songs to pad it out
 - First time that the lyrics were included on the cover of a rock album
 - Hippie Aesthetic
 - * Rock 'n' Roll - entertainment/hit focused music (e.g. Chuck Berry)
 - * Rock - focus on the musician as an artist, singles become albums, dancing becomes listening, etc.
- The end of the Beatles
 - Brian Epstein dies of overdose - beginning of the end for the Beatles
 - Epstein often considered the '5th Beatle', and was the only guy keeping Paul and John on good terms
 - Paul leaves the band in 1969

2.2 British Blues Revival

- Chess Records does a tour in the U.K. with Muddy Waters 1958
 - Why? R&B was becoming less popular in the in-between years in the USA but the UK was just discovering it
 - This tour becomes the major influence for a subculture of british blues artists: Fleetwood Mac, Cream, Clapton, Zeppelin, and the Rolling Stones
- Rolling Stones debut in 1962
 - Founder: **Brian Jones**, wants to make a band that just does old American blues covers.
 - Manager: **Andrew Long Oldham**
 - * Tells them to stop aping the Beatles
 - * Gives them their iconic image of ragged dress and mean attitudes
 - 1963 - they change into an intimidating image
 - Oldham pushes them to write their own songs to get more money (contrary to Jones' intention)

- * At one point, brings in Lennon and McCartney to finish writing a song for them, allowing Keith and Mick learn how to write songs
- **King Bee** (1964)
 - * Cover of a Slim Harpo song from '57
 - * Does an American accent, which is unusual for british bands at the time
- They tour in the US, not getting much success. They had not yet begun to write their own songs.
- Their first big original is **Satisfaction** (1965) which was written in Keith's sleep. The lyrics are about American advertising. It becomes their first #1 hit in the US.
- Brian Jones doesnt like the direction of the band, leaves in 1969 after a dispute. Dies in his pool after they leave for another US tour.
- Similarities Between and Rolling Stones
 - Managers created their image (RS Oldham, Beatles Epstein)
 - Opposite trajectories - Beatles for the middle class, RS was 'for the working-class'. But they came from opposite directions - Mick was fairly upper class while the Beatles were not
 - Product vs. Process
 - * Having a goal in mind when going into the studio vs. creating something as a byproduct of experimenting
 - * Beatles were product oriented, Rolling Stones process oriented.
 - * Improvisation = process

Chapter 3

Soul and Funk

- In the US, especially in Black communities, the tables begin to turn. Influenced by the civil rights movement there was a new vision that rejected R&B as the music of the past.
- Soul
 - Three main characteristics
 1. Gospel-Influence Vocals but not lyrical content (acrobatic, strong sense of rhythm)
 2. Rhythm of R&B
 3. Arrangements and lyrical styles of TPA (to restrain the themes of R&B)
 - Two centers: Motown (Detroit, a.k.a. *Hitsville*) and Stax (Memphis, a.k.a. *Soulsville*)

3.1 Motown

- 1959, founder Berry Gordy
- The name comes from the nickname of Detroit - motor city - as it used to be a hub for industry
- Gordy worked in the automotive plants and envisioned a music label that operated in the same way as an assembly line
 - New in African-American music
 - Had been done before but not all in one building
- Songwriters
 - Holland/Dozier/Holland
 - Smokey Robinson
- Maxine Powell
 - Teacher at a 'finishing school' that taught the performers how to behave
 - Wanted his artists to be able to perform in any place
- Cholly Atkins
 - Performed the choreography, giving Motown a signature 'look'
- The Funk Brothers: the house band
 - Loose collection of musicians who gave Motown its signature sound
- Highly uniform product - the only difference between songs would be the singer
- Example: Smokey Robinson and the Miracles **You'd Better Shop Around** (1960)
 - Performance: restrained, polished presentation
 - Lyrical content: shifted towards idealized romance
 - Lip synced, no band behind them
- Example: The Supremes **Stop in the Name of Love** (1965)
 - Illustrates the sound of Motown
 - Beat and lyrics are very clear: made for dancing *and* listening
 - Diverse instrumentation (organ, vibraphone)
 - Not the typical gospel vocals, smoother/breathy voice
 - Clarity of sound (*not* the wall of sound)
 - Quality control

- * Motown regularly met to ensure their songs were similar quality to current top hits, hence **hitsville**

3.2 Stax Records

- Founded by Jim Stewart and Estell Axton (siblings) in 1959
- House band was Booker T and the M.G.s (**Green Onions** (1962)). They weren't invisible like Motown's band
- Collective decision making vs. Motown where Gordy always had the final decision
- Never used multi-track recording (outright refused it)
- More focused on energy than accuracy in recording
- Otis Redding joins in 1965
 - Example: **Try a Little Tenderness** (1966)
 - * Cover of a TPA song
 - * Hit for Bing Crosby
 - * Very much Gospel influenced vocals
 - * Solid R&B beat
 - * No elaborate arrangement
 - * Interacting with the band (not separated like motown)
 - * Band: Bar-Ks
 - * No elaborate choreography
 - * Not looking at the cameras (motown would always)
 - Tragically dies in plane crash 1967
- Sam & Dave
 - Example: **Soul Man** (1967)
 - * Straightforward arrangement
 - * Strong Gospel vocals
 - * Interactions with the band, even in recording
 - * Mistake: brass forgot to play a note in verse 1 - Stax doesn't care since the energy is still good (**Soulsville**)
 - Soul becomes a metaphor for black culture
 - Still an optimistic sound - by 1967 this will take a turn

3.3 FAME

- Florence, Alabama Music Enterprise
- 1966 - Atlantic begins working with them by sending them artists to record
- House band: The Swampers
- They sign **Aretha Franklin**
 - Example: **Respect** (1967)
 - * More militant sound
 - * Written by Otis Redding, originally about a relationship
 - * Becomes a protest song during the '65-'67 detroit riots

3.4 Funk

- In the wake of the 1968 MLK assassination, there was push to re-africanize culture
- James Brown decides to invent Funk
 - He's been a star since the mid-late 50s
 - First hit was **Please Please Please** (1956), which was one of the first hits with soul characteristics
 - Live album Live at the Apollo (1956) is considered to be the first album that reached 1M sales by an african american artist
 - Pappas got a Brand New Bag (1965) is a crossover hit for him
 - Example: **I Feel Good** (1965)

- * Stax-like recording
- Funk is based on 12-bar blues, with a typical composition of 2 12-bar blues separated by an AABA bridge made to appeal to white audiences.
- Cold Sweat (1967) introduces funk which Brown develops by reading a bit about African music traditions
- Example: **Get Up** (1970)
 - * Not many chord changes - no longer important
 - * No clear melody
 - * Deprivileging harmony/melody in favor of rhythm
 - * Privilege to rhythm and its articulation
 - Tied to the re-africanization idea
 - Interlocking groove based on African drum circles
 - Brown mostly got it correct - there's a lead drummer but mostly an egalitarian group
 - * Instrumentation is still pop, but played in a percussive manner
 - * Cyclical structure (vs. linear AABA or 12 bar blues)
 - * **'The One'** - the first down beat has to be very clear
 - * Another example of riff-based composition
- Funk, beats, and loops lead to hip-hop

Chapter 4

Folk and Psychedelic Rock

- By the '60s, teen fans of the golden age of rock 'n' roll are now in their early 20s, looking for more serious music. They find it in classical and folk music.
- Paradox of professional folk music
 - Folk positions itself *against* the music industry
 - Values tradition over innovation, in contrast to the industry
 - So how can there be a professional folk musician who works in the industry?
- Pre-WWII Folk Music
 - Explicitly political, advocating for leftism, unions, etc.
 - **Woody Guthrie**
 - * 'This Machine Kills Fascists' - positions himself as another worker operating a machine
 - * Example **This Land is Your Land** (1940)
 - Recorded by the Weavers with **Pete Seeger**
 - Weavers blacklisted in 1952
- House Un-American Activities Committee (HUAC)
 - Ran from 1947-1956 under the oversight of McCarthy
 - Targeted many folk musicians including Pete Seeger
 - * Within a week of appearing in front of HUAC, Seeger's record deals, tours, etc all cancelled. He could not appear on TV until 1963
- As a result of the persecution (e.g. HUAC), folk falls off until the **folk revival**
 - Kingston Trio, Peter Paul & Mary. All younger musicians, with a more produced/smooth sound
 - Example **Tom Dooley** (1959) by the Kingston Trio
 - * Demonstrates the smoother production of folk revival music
 - * Folk for people who grew up on the production techniques of golden age rock and roll
- Some musicians continue the old folk sound, for example **Bob Dylan**
 - Visits Guthrie (his idol) in New York
 - '61-'65, Dylan is a traditional folk artist
 - * Example **Hard Rain** (1962)
 - Numeric references give a biblical/ancient feel
 - Written around the time of the Cuban missile crisis (1962)
 - * Meets the Beatles in 1964, admires the reach they have which spurs on a change in his sound
- Dylan goes electric - **1965**
 - At the Newport folk festival, plays electric instead of traditional folk thus inventing Folk Rock
 - Very last minute decision
 - Wasn't necessarily about acoustic vs. electric, it was about integrity to the genre and traditions
 - Example **Like a Rolling Stone** (1965)
 - * Basically signifies the invention of folk rock similarly to how James Brown did Funk
- Counter Culture: The Beats
 - Kerouac, Ginsberg
 - Name comes from Jazz Beat, Beaten down, Beatitude (false consciousness)

- Beginning to move away from parent's ideology, questioning authority at a time when that was highly unusual
- Rediscovery of Beat culture in the '60s
 - Greenwich Village NY, Haight-Asbury SF
 - Sensory stimulation (psychedelics) to achieve higher consciousness
 - Focus on stimulating neural activity = psychedelic
- Counterculture music
 - Rock and Pop concerts become much louder - tied to the idea of psychedelia, overloading the senses to overcome false consciousness
 - Lighting shows in concerts begin here: colors, motion, flashing, all synchronized to enhance neural activity
 - Longer and unusual song forms
 - Jamming/collective improvisation - the pattern is unknown even to the musicians
 - Example: **Truckin'** (1970) by The Grateful Dead
 - * Demonstrates the role of improvisation
 - * Adopts the process orientation of Dylan
 - * In live show, where the studio versions end the dead continue to improvise
- Acid/Psychedelic Rock
 - Jefferson Airplane. Example: **White Rabbit** (1967)
 - * Unusually short song for this genre
 - * Ends up a hit, though that was not the goal
 - * Structure is a crescendo, mimicking an acid rush
- 1967 - The peak of west-coast counterculture
- Beatitude became too inward focusing - needed an external goal and action
 - Counterculture becomes more politically active
 - Vietnam war
 - Yippies - Jerry Rubin and Abbie Hoffman

Chapter 5

Hard Rock and Metal

5.1 70s and the Decline of Counterculture

- Psychedelic Blues - **Jimi Hendrix**
 - Guitarist in James Brown's band
 - Becomes famous in England before returning to the U.S.
 - Example **Voodoo Child (1967)**
 - * Uses the wah-wah pedal
 - * Perfects existing techniques rather than invents new ones
 - * Whammy bar
 - * 12 bar verse structure
- Woodstock **1969**
 - Free admission, aimed to sell film of the concert to make money
 - 350-500,000 people show up when they expected about 50,000
 - Bethel, NY
- Altamont, California **1969**
 - The Rolling Stones missed out on Woodstock and try to do their own one
 - Decide to give the Hell's Angels the security job and pay them with beer
 - Armed with chains and lead-filled pool cues, the Hells Angels beat everyone up
 - Massive failure, people die, ruins the image of the counterculture
- Kent State Massacre **1970** signals a sharp turn in the counter-culture
- in the 70's, a more cynical view develops given the failings of the counter culture, reinforced by
 - Energy crisis of 1973-1974 - first economic recession since WWII
 - Watergate **1974**
 - Fall of Saigon **1975**
- Soul music still popular, Stax/Motown no longer the hubs. A Philadelphia sound develops which eventually leads to disco. Example: **Love Train (1972)** by the OJays
- Funk grows in popularity
 - George Clinton
 - Sly & Family Stone, Parliament Funkadelic
 - Example **Up for the Downstroke (1974)**
- Pop becomes more mature as boomers grow into their '30s
 - Carol King (from Brill Building), James Taylor
 - Example **It's Too Late (1971)**
 - * "Adult contemporary" genre, new billboard chart for this genre
- 70's was the "Decade of the Album"
 - Eagles' Hotel California, Fleetwood Mac's Rumours

5.2 Emergence of Hard Rock and Metal

- Differences between Hard Rock and Metal
 - Metal - higher vocal distortion (e.g. growlers)
 - Metal tends to be either very high or very low tempo, since there is more focus on musicianship. Also fewer tempo changes in Hard Rock
 - Metal has a lot of western classical influences
 - Lyrical themes - Hard Rock mostly influenced by golden age lyrics, while metal focuses on deeper themes like war, madness, and religion/mythology
- Overall it's a spectrum, on one end is AC/DC and the other end is Metallica
- Founding bands of these genres all happen to be English - Led Zeppelin, Deep Purple, Black Sabbath
- Why all English? Counterculture of the 60s didn't really take hold in England so the economic cynicism reached there earlier
- Black Sabbath
 - Coming out of the British Blues revival
 - Ozzy Osbourne wanted doomer music
 - Example **War Pigs** (1970)
 - * Lots of metal characteristics except for the very clear vocals
- Deep Purple
 - Jon Lord on electric organ through a guitar amp for distortion. The usage of an organ was unusual for a hard rock / heavy metal band
 - Example **Highway Star** (1972)
 - * Again characteristics of both
 - * Organ solo is very classical (incl. arpeggios) - Jon Lord was classically trained and one of the first classically trained artists to be in such a band
- Bands begin to have singular names and logos like corporations. No longer have the 'The' before the name and drop the plural. Reflects the turning inward of the counter culture

Chapter 6

Punk, Disco, and Hip-Hop

6.1 Punk

- One of a number of genres that rose in response to the success of hard rock and metal (and the hippie aesthetic)
- The Velvet Underground: New York, 1967
 - Lou Reed and John Cale, disliked the hippie aesthetic and how it helped the rise of the music industry
 - Confrontational, Nihilistic
 - Association with Andy Warhol - they were sort of his house band in his art studio
 - Art of the everyday (Warhol)
- Example **Heroin** (1967)
 - Stripped down, rejection of traditional approaches to instrumentation and songwriting
 - Attempt to depict drug addiction in a realistic manner
 - Simplistic structure, only 2 chords. Trying to get in touch with the audience rather than be separated like in hard rock and metal
- CBGB club NYC
 - Bands like the Talking Heads, Blondie, Ramones
 - Different sounds but all have a similar stripped down sound
 - Almost like a return to the simplicity of Golden Age
 - Ramones
 - * DIY sound
 - * Three chords, and no solos (latter is too showy)
 - * Example **I Wanna Be Seeded** (1978)
 - Sounds almost like a '50s song
 - * Became the model for English punk scene
- Sex Pistols
 - Malcolm McLaren
 - * Promoter, wanted to bring American punk to England
 - * Urges the members to form a band
 - Johnny Rotten joins (rotten teeth)
 - Epitomized DIY punk - reusing merch to create 'anti-merch'
 - Example **God Save the Queen** (1977)
 - * Comes out around the Queen's Silver Jubilee
 - * Example of how British punk was more politically minded than American
 - * Reached #1 on the charts
 - Pressing workers in England wouldn't print it
 - No one put the name on the charts, leaving an empty #1 spot that month
 - Break up at the end of their US tour of the south - got too famous
- New Wave rises later on, it's like punk but more amenable to the establishment (Elvis Costello, The Cars).

A somewhat more polished sound but more stripped down

6.2 Disco

- In the early 70's, dance clubs form based on records instead of live bands
 - Particularly in the gay community in NYC, but it wasn't seen as marketable by the industry
 - David Mancuso - "Invitation Only" (word of mouth) parties
 - * Remixed soul/funk records using reel-to-reel recorders
 - * Created overall flow for the evening by mixing the songs
 - * Popularity of this type of party grows through the mid 70s
 - By 1972, Disco becomes a musical genre in its own right
 - Soul record companies begin creating records oriented at being played in these kinds of clubs
 - * No sudden changes in temp (all about 120bpm)
 - * Still sounded like soul mostly
- Example **Love Train** (1973) by the O'Jays
 - Has many Disco characteristics
 - Clean production, no distortion
 - Very steady, clear beat - complex arrangement on top
- Example **Macho Man** (1978) by the Village people
- Disco also a response to stadium rock
 - Instead of a stage at front, there is a dance floor in the middle
 - The audience is the one performing, not a band
- Example **Le Freak** (1978) by Chic
 - No solos - there is a dance break though (the dancers do the solo)
- Success of Disco peaks in 1977 - Saturday Night Fever. Dies out by 81
 - The film causes an explosion in disco clubs
 - Rock backlash
 - * "Disco Sucks" becomes a popular catchphrase
 - * Disco Demolition Night
 - July 12, 1979 Comiskey Park Chicago
 - Blew up a bunch of disco records
 - * Why? Probably because it undermined the hippie aesthetic and put the musicianship on the back-burner
- Disco lives on as House Music
 - Frankie Knuckles, an early disco DJ becomes disillusioned with its popularity and moves to Chicago
 - In Chicago, Frankie starts performing at "The Warehouse" and plays a drum machine along with the records
 - Remixes many funk and disco songs
 - Becomes known as the "Warehouse Sound" or just "House Music"

6.3 Hip-Hop

- In the wake of the long hot summer of 1967, many wealthier people move out of the cities into the suburbs
- Bronx, 1970's especially hit by this migration
 - As a result, it falls into disrepair
 - Expressway cuts through it, making it a forgotten place
 - Youth begin to adopt a DIY approach to express themselves
 - * Breakdancing - related to the dance break in disco
 - * Graffiti - walls, subway cars
 - * Music - turntable + records - rapping over instrumentals (usually parents' old soul/funk records)
- Precursors
 - Signifying and The Dozens
 - * West african rhyming/word games

- * Speed and improvisation is valued
 - * Signifying: storytelling
 - * The Dozens: insulting each other
- Example Signifyin' Monkey - virtuosic wordplay
- Jamaican Toasting
 - * Sound system man - guy who has a system and records
 - * Until independence from Britain, radio in Jamaica was controlled by BBC and only played lame (British) music
 - * SSM only people with access to local music
 - * SSM became first generation of Jamaican record producers
 - Record to play at their yard parties
 - Initially, same song on both sides of record
 - Eventually, start using the second side to record some vocals of their own talking about how cool they are
- Prehistory
 - Post independence, many Jamaicans move to NYC and the Bronx in particular, and bring their music
 - Kool Herc (1973) - grew up listening to sound system men
 - * Holds Jamaican-style yard parties in the Bronx
 - * Technique: Merry-Go-Round
 - Loop dance break on two copies of record so it would keep playing
 - Does it in real time with two turntables
 - Grand Master Flash (1976)
 - * Develops Kool Herc's techniques, does them faster
 - * Beat matching - made Merry-Go-Round seamless by backspinning the record
 - Grand Master Melle Mel
 - * Toaster/rapper for grandmaster flash who was busy working the records
 - * First to describe himself as an MC
 - * Does a full length rap
 - * First to write down the lyrics before performing
- Sugar Hill Records (1979)
 - Started by Sylvia Robinson (mildly famous former soul artist)
 - Example **Rapper's Delight** (1980) by the Sugar Hill Gang
 - * Based on "Good Times" by Chic
 - * First line: has to explain that he's not doing a mic test as most people wouldn't know what he's doing
- MTV goes on the air in 1981
 - Becomes the main source of major hits
 - Songs without music videos struggle to become hits
 - Problem for soul funk and hip-hop, MTV wouldn't play Black music
- **Walk This Way** (1985) Aerosmith and Run DMC
 - Aerosmith is kind of washed by 1985, find out that the drums from walk this way are popular in hip-hop
 - Release a music video that breaks through to MTV with Run DMC