

## THE MUSIC OF THE '60S AND ITS LEGACY

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Describing the music of the sixties and its legacy is a daunting task. The sheer volume of work produced, the number of actors: musicians, writers; and the subject matter treated in the lyrics, as well as in the music; what the music grew out of, and what it became, are enough to humble even the most avid of fans among us. We will nevertheless, attempt to propose a possible “framework” (although the term doesn’t perhaps fit the times), within which to describe what was happening, and what was being said. It will necessarily be a partial treatment.

We will begin by looking at some of the musical influences on the 1960s. We can go back to Elvis Presley, born in 1935, and who grew up in Tupelo, Mississippi, and Memphis, Tennessee. Elvis’ musical influences are said to be “the pop and country music of the time, the gospel music he heard in church and at the all-night gospel sings he frequently attended, and the black R&B he absorbed on historic Beale Street as a Memphis teenager.”<sup>1</sup> We all know the fame of Elvis. He was loved by many and feared or not so well loved by others. This may have to do with the fact that he combined the sound and style of “his diverse musical influences and (thereby) blurred and challenged the social and racial barriers of the time”<sup>2</sup> ... certainly not appreciated by everybody. He is referred to at times as a “good-natured misfit.”<sup>3</sup> He was a trailblazer. He probably made life easier for those who would follow and expand on what he did.

Other traditions that influenced the 1960s were those of jazz and folk music. Bob Dylan tells us, in *Chronicles*, his autobiography, that John Hammond, of Columbia Records, when he was signing him on, “explained that he saw me as someone in the long line of a tradition, the tradition of blues, jazz and folk and not as some newfangled wunderkind on the cutting edge.”<sup>4</sup> Dylan said he played folk music. When asked by the head of publicity of the label, what kind of music that was, Dylan responded, “handed down songs.”<sup>5</sup> He went to New York to find singers he’d heard on record: Dave Van Ronk, the blues and folk singer, and others, but “most of all to find Woody Guthrie.”<sup>6</sup> Woody Guthrie was the country/folk music singer, born in 1912, who grew up in Oklahoma, lived through the economic disasters of the '30s, took to the open road looking for a way to support his family, spent his life traveling, and wrote a plethora of songs about what he saw.<sup>7</sup> Dylan wrote a

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<sup>1</sup> “Biography,” Elvis Presley, official site of the King of Rock ‘n’ Roll, 16 September 2010  
<[http://www.elvis.com/elvisology/bio/elvis\\_overview.asp](http://www.elvis.com/elvisology/bio/elvis_overview.asp)>.

<sup>2</sup> “Biography,” Elvis Presley.

<sup>3</sup> “Biography,” Elvis Presley.

<sup>4</sup> Bob Dylan, *Chronicles*, Vol 1, (New York: Simon & Schuster Paperbacks, 2005) 5.

<sup>5</sup> Dylan 8.

<sup>6</sup> Dylan 9.

<sup>7</sup> “Woody Guthrie’s Biography,” The Official Woody Guthrie Website, 8 September 2010  
<<http://www.woodyguthrie.org/>>.

“Song to Woody,” published in 1962. He appreciates Woody and seems to want to emulate his work. Dylan writes

I’m out here a thousand miles from my home,  
Walkin’ a road other men have gone down,  
I’m seein’ your world of people and things  
Your paupers and peasants and princes and kings.

[...]

Hey, Woody Guthrie, but I know that you know  
All the things that I’m a-sayin’ an’ a-many times more.  
I’m a-singin’ you the song, but I can’t sing enough,  
‘Cause there’s not many men that done the things that you’ve done.

[...]

I’m a-leavin’ tomorrow, but I could leave today,  
Somewhere down the road someday.  
The very last thing that I’d want to do  
Is to say I’ve been hittin’ some hard travelin’ too.<sup>8</sup>

In the 1960s the times were ‘a changin’. Dylan describes this world in his “Song to Woody”:

Hey, hey, Woody Guthrie, I wrote you a song  
‘Bout a funny ol’ world that’s a-comin’ along.  
Seems sick an’ it’s hungry, it’s tired an’ it’s torn,  
It looks like it’s a-dyin’ an’ it’s hardly been born.<sup>9</sup>

The post World War II baby boom generation was coming of age. The United States of America were involved in a war in Vietnam; the American economy was doing well. The highest unemployment rate in 1969 was 3.7% in both September and October of that year, according to federal statistics.<sup>10</sup> The average for the decade was 4.81%. Young people didn’t have to be too worried about finding a job. They weren’t, however, necessarily interested. They had been brought up on the advice of the pediatrician Dr. Benjamin Spock, who advocated, “demand feeding.” It has been said that this, along with the contradictions in the society, observed by this generation: the young people were at the center of their parents lives,<sup>11</sup> and yet they were asked to kindly do as they were told, was a combination that simply didn’t work. At the same time, black people, having served in World War II, and having been well received in Europe, were unwilling to accept the discrimination they were expected to live at home. Women, who massively entered the work force during the war, did not agree to obey when told to go back home and stay there.<sup>12</sup> There was a need through the whole fabric of the society to come to some kind of truth.

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<sup>8</sup> Dylan, “Song to Woody,” (1962; Duchess Music Corp, 1965) in *Lyrics, 1962-1985* (New York: Alfred A. Knopf, Inc., 1973, 1985 by Bob Dylan) 6.

<sup>9</sup> Dylan, *Lyrics, 1962-1985* 6.

<sup>10</sup> “Civilian Unemployment Rate,” U.S. Department of Labor: Bureau of Labor Statistics, 5 September 2010 <<http://research.stlouisfed.org/fred2/data/UNRATE.txt>>.

<sup>11</sup> Tod Gitlin, *The Sixties Years of Hope Days of Rage* (New York: Bantam Books, 1993) 42.

<sup>12</sup> Gitlin xvii.

Much of this story is told through music. Bob Dylan, in 1963, in his song “The Times They Are A-Changin’” asks “people,” “writers and critics,” “senators” and “congressmen,” and “mothers and fathers” to recognize that things aren’t what they used to be. He asks them to not “speak too soon,” to not “block up the hall.” Speaking to “mothers and fathers,” he says,

[...] don’t criticize  
What you can’t understand  
Your sons and your daughters  
Are beyond your command  
Your old road is  
Rapidly agin’.  
Please get out of the new one  
If you can’t lend your hand  
For the times they are a-changin’.<sup>13</sup>

He wants the parents, all of those who make laws, and those who tell the stories of what’s happening, to get out of the way, and let what has to take place, take place. At the Woodstock Festival, the group, Canned Heat, sang “A Change is Gonna Come,” when “We’ll all have good peace of mind,” and when “As long as I’ve got myself a friend, I can’t ask for a war.”<sup>14</sup> War and friendship seem to be mutually exclusive here. Peace and friendship are linked with “wisdom” and “going back home.”<sup>15</sup> This tells us a little about where things might be headed. The British rock and blues group, Ten Years After, sang “I’m Goin’ Home” at Woodstock. Goin’ home, here, is goin’ “to see my baby,” “feel so good,” “have some fun,” “get high,” “see my wife.”<sup>16</sup> It integrates into it, the music of “Blue Suede Shoes,” written by Carl Perkins, in 1955 and sung by Elvis Presley, as well as “Whole Lotta Shakin,’”<sup>17</sup> written by Dave Curly Williams in the early 1950s and made popular by Jerry Lee Lewis in May 1957. “Goin’ Home,” for Ten Years After seems to mean love, fun, feeling good, getting high, as well as moving to the beat and sound of some of the music of the fifties. Perhaps this gives an insight into the meaning of the name of this group. They’ve taken part of the music of the fifties, and ten years after, they make it describe a different scene. Creedence Clearwater Revival (CCR) recorded “Green River” in August 1969. In swamp rock, southern style, John Fogerty takes us “back down where cool water flows” to “Pick up a flat rock, skip it across Green River.” He’s told by Old Cody, Junior, at whose camp he spent his days: ““You’re gonna find the world is smould’ring. And if you get lost come on home to Green River.””<sup>18</sup> The world is in trouble, but you can go home, back to nature, to Green River, and also to southern music style.

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<sup>13</sup> Dylan, “The Times They Are A-Changin’,” (1963; Warner Bros. Inc, 1964); in *Lyrics, 1962-1985* (New York: Alfred A. Knopf, Inc., 1973, 1985 by Bob Dylan) 91.

<sup>14</sup> Canned Heat, “A Change is Gonna Come,” *Woodstock: 3 Days of Peace and Music: The Director’s Cut* (1994; Warner Bros. Entertainment Inc., 2009).

<sup>15</sup> Canned Heat, “A Change is Gonna Come.”

<sup>16</sup> Ten Years After, “I’m Goin’ Home,” performed live at the Woodstock Music Festival 1969; *Woodstock* (Original Soundtrack) (Atlantic Recording Corp., 1970).

<sup>17</sup> Mike Jahn, “10 Years After and John Mayall Present Blues at Fillmore East,” *New York Times*, 5 March 1969, 30 March 2011 <<http://www.rocksbackpages.com/print.html?ArticleID=16938>>.

<sup>18</sup> John Fogerty, “Green River,” performed by Creedence Clearwater Revival, *Green River*, Concord Music Group, Inc., 1969.

The change we spoke about, that's coming, has a definite home in the past. Let's see where it goes, how the music expresses it. Young people rejected essentially all of the morals they were brought up with, and what was expected of them. These included, among others, what the young called "straight dress" (specific and rather rigid clothing styles), sexual repression, going to school, going to war, landing a corporate job. Instead they took to the road, defected from society, in search of freedom, in search of warm weather, in search of themselves. To do this, many of these young folks headed for California. The Mamas and the Papas, founded by John Phillips and featuring (Mama) Cass Elliot, recorded "California Dreamin,'"<sup>19</sup> and "Go Where You Wanna Go,"<sup>20</sup> and "Dancing in the Street"<sup>21</sup> all in 1966. These songs, including their titles, exemplified what young people were doing. In 1967, Scott McKenzie, in honor of the "summer of love," that moment when hippies and young people from all over the world gathered in San Francisco and primarily in the Haight-Ashbury district, for a new kind of social experience, recorded "San Francisco," (written by John Phillips of the Mamas and the Papas) telling those going to San Francisco: "Be sure to wear some flowers in your hair," and "You're gonna meet some gentle people there," and "Summertime will be a love-in there."<sup>22</sup> This was, at the same time, the summer of the Monterey Pop Festival, where Jefferson Airplane sang Grace Slick's song: "White Rabbit," a story of taking mind-altering drugs, and inspired by Lewis Carroll's *Alice's Adventures in Wonderland*. This was also the summer The Beatles produced their album *Sergeant Pepper's Lonely Hearts Club Band*, in which, among other songs, was "Lucy in the Sky with Diamonds." This particular work is thought to be a statement about psychedelic drugs, as "Lucy," "Sky," and "Diamonds" spell, by the first letter of each word, LSD. John Lennon always denied that's what it was about, but the song was banned from the BBC.<sup>23</sup> In 1969, John Fogerty wrote "Proud Mary," the name of a riverboat. He hitches a ride on that riverboat going from Memphis to New Orleans, "workin' for the man ev'ry night and day."<sup>24</sup> It has been said that "the man" refers to heroin. In the same year of 1969, Arlo Guthrie wrote "Coming Into Los Angeles," which he performed at the Woodstock Festival. This is another tale of drugs: flying into Los Angeles from London, with drugs in his bags, and hoping the customs man won't check.<sup>25</sup> People are tripping (in the dual sense of the word) and looking strange. The same year, Joni Mitchell wrote "Woodstock", which was recorded by Crosby, Stills, Nash, and Young (CSNY), on their *Déjà Vu* album in 1970. It is a story about going to Woodstock, which is also about going back to nature. At the same time, this is an anti-war song, where "bomber death planes Riding shotgun in the sky, (turn) into butterflies Above our nation."<sup>26</sup> Stephen Stills, in 1967 released "For What it's Worth." This is a song evoking the paranoia and concern about the confrontation between the youth and the

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<sup>19</sup> The Mamas and the Papas, "California Dreamin'," *If You Can Believe Your Eyes and Ears*, Dunhill Records, 1966.

<sup>20</sup> The Mamas and the Papas, "Go Where Your Wanna Go," *If You Can Believe Your Eyes and Ears*, Dunhill Records, 1966.

<sup>21</sup> The Mamas and the Papas, "Dancing in the Street," *The Mamas and the Papas*, Dunhill Records, 1966.

<sup>22</sup> John Phillips, "San Francisco," performed by Scott McKenzie, produced by Lou Adler and Papa John Phillips, United/Western Studios, Hollywood, MCA Music Publishing, a Division of MCA Inc., Courtesy of Epic Records, 1967.

<sup>23</sup> Peter Wilkinson, "'Lucy in the Sky with Diamonds' Dies," 29 Sept. 2009, 5 Sept, 2010 <<http://edition.cnn.com/2009/SHOWBIZ/Music/09/29/beatles.lucy.in.the.sky.with.diamonds/index.html>>.

<sup>24</sup> John Fogerty, "Proud Mary," performed by Creedence Clearwater Revival, *Bayou Country*, Concord Music Group, Inc., 1969.

<sup>25</sup> Arlo Guthrie, "Coming into Los Angeles," *Running down the Road*, Warner, 1969.

<sup>26</sup> Joni Mitchell, "Woodstock," performed by CSNY, *Déjà Vu*, Atlantic Records, 1970.

police. The subject is one that can also apply to confrontations between hippies and the police, as well as those between the police and anti-war demonstrators.

There's something happening here  
What it is ain't exactly clear  
There's a man with a gun over there  
Telling me I got to beware  
It's time we stop, children, what's that sound  
Everybody look what's going down<sup>27</sup>

We'll now take a look at anti-war songs. As early as 1963, Bob Dylan published two songs about the war. "Masters of War," addresses itself to those who organize the war:

You that build all the guns  
You that build the death planes  
You that build the big bombs  
You that hide behind walls  
You that hide behind desks<sup>28</sup>

He accuses them of doing nothing but destroying, lying, deceiving, and hiding while the young people fire the guns and die. These "Masters of War" make people afraid to bring children into the world. They don't listen to young people, because the youth, by definition, according to them, are "unlearned." The narrative voice of the song knows, however, that even "Jesus would never forgive what (they) do."<sup>29</sup> Dylan tells them their money will never buy them forgiveness.

When your death takes its toll  
All the money you made  
Will never buy back your soul.<sup>30</sup>

He even wishes that their death will "come soon," and when the casket is lowered he will stand over the grave to make sure they are dead.<sup>31</sup>

In "A Hard Rain's A-Gonna Fall," also published in 1963, Dylan, addresses himself to: "my blue-eyed son," "my darling young one," and naively asks "where have you been?", "what did you see?" "What did you hear?" "Who did you meet?" As the son has been to the war, the answers to those questions are all stories of death, destruction, and desolation. When asked, "what'll you do now?" the response is:

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<sup>27</sup> Stephen Stills, "For What It's Worth," *Buffalo Springfield*, Atlantic Recording Corp., 1969.

<sup>28</sup> Dylan, "Masters of War," (Warner Bros. Inc., 1963); in *Lyrics, 1962-1985* (New York: Alfred A. Knopf, Inc., 1973, 1985 by Bob Dylan). 56.

<sup>29</sup> Dylan, "Masters of War."

<sup>30</sup> Dylan, "Masters of War."

<sup>31</sup> Dylan, "Masters of War."

I'll tell it and think it and speak it and breathe it  
And reflect from the mountain so all souls can see it  
I'll stand on the ocean until I start sinkin',  
But I'll know my song well before I start singin,"<sup>32</sup>

These two songs both denounce the hypocrisy of the warmongers and firmly describe the commitment, on the part of those required to participate, to inform the world of the horrors that are happening.

In 1967, the group Country Joe McDonald, published, on their album, *I-Feel-Like-I'm-Fixin'-To-Die*, the song entitled: "I-Feel-Like-I'm-Fixin'-To-Die Rag." This was performed at the Woodstock Festival, where the beginning shout of the song, the Fish Cheer:

Gimme an F  
F  
Gimme an I  
I  
Gimme an S  
S  
Gimme an H  
H  
What's that spell?  
Fish...<sup>33</sup>

Became the letters, shouted, with response from the audience at Woodstock:

Gimme an F  
F  
Gimme a U  
U  
Gimme a C  
C  
Gimme a K  
K  
What's that spell?  
Fuck...<sup>34</sup>

The question at the end is repeated five times, and answered five times. At least 300,000 people screamed this chant, expressing the freedom to disapprove, and the capacity to turn to ridicule, the horrors of war, and those behind it. The song transforms the war into a spoof. For example: "Whopee we're all gonna die." It speaks of "war a-go-go." Speaking to mothers, it encourages them to "pack your boys off to Vietnam." To fathers it says: "Don't hesitate, send your sons off before its too late,

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<sup>32</sup> Dylan, "A Hard Rain's A-Gonna Fall," (Warner Bros. Inc., 1963); in *Lyrics, 1962-1985* (New York: Alfred A. Knopf, Inc., 1973, 1985 by Bob Dylan). 59.

<sup>33</sup>Country Joe McDonald, "The Fish Cheer," and "I-Feel-Like-I'm-Fixin'-To-Die Rag," *I-Feel-Like-I'm-Fixin'-To-Die*, Vanguard, 1967.

<sup>34</sup> Country Joe McDonald, "The Fish Cheer," and "I-Feel-Like-I'm-Fixin'-To-Die Rag," *Woodstock* (Original Soundtrack), Atlantic Recording Corp., 1970.

be the first one on your block to have your boy come home in a box.” This song turns the notion of going to war into an opportunity: “there’s plenty good money to be made” and “we’re gonna have a whole lotta fun.”<sup>35</sup>

Also at the Woodstock Festival, Jimi Hendrix played his original version of the American National Anthem. His electric guitar work turns the “Star Spangled Banner” into vibrating, reverberating, bomb explosions. He inserts “Taps,” the musical ode played at military funerals, at the moment in the song where the words of the Anthem read: “Our flag was still there.”<sup>36</sup> In this way, the flag, and the country it represents, become an exaltation of war and death.<sup>37</sup>

John Fogerty, in April 1969 wrote: “Bad Moon Rising.” This song is a portending of evil. The “bad moon” foretells of “trouble on the way,” “earthquakes and lightning,” “bad times today,” “hurricanes a-blowing,” “rivers overflowing,” “the voice of rage and ruin.” “(T)he end is coming soon.”<sup>38</sup> The same year he published “Fortunate Son,” where he marks the difference between himself and a “senator’s son,” “folks” born with a “silver spoon in hand,” a “millionaire’s son.” He “ain’t no Fortunate Son.”<sup>39</sup> In this song he is clearly saying that some people are exempt from having to go to war, because they were born to the “right” people, and he’s is not one of them. There must be something unfair going on.

1970 was another year. Fogerty wrote “Who’ll Stop the Rain.” This song is widely viewed as a question about when the war will stop. Who will stop it? It’s been going on forever, and what the government does or says doesn’t change anything. Even the Woodstock Festival didn’t change this. On May 4, 1970, at Kent State University, in Ohio, there was a peaceful demonstration against the war. It “ended abruptly and violently when the National Guard fired into the crowd for 13 seconds.”<sup>40</sup> The shootings ended the lives of four students. “The ‘massacre’ sparked a nationwide student strike that closed many colleges and universities.”<sup>41</sup> Neil Young wrote the song “Ohio” about that event.

“Tin soldiers and Nixon coming  
We’re finally on our own.  
This summer I hear the drumming,  
Four dead in Ohio.

Gotta get down to it  
Soldiers are cutting us down...”<sup>42</sup>

This event is often viewed as the end of the Woodstock nation.

<sup>35</sup> Country Joe McDonald, 1967, 1970.

<sup>36</sup> Francis Scott Key, “The Star Spangled Banner,” Sept. 1814.

<sup>37</sup> Jimi Hendrix, “Star Spangled Banner,” performed live at the Woodstock Music Festival 1969; *Woodstock* (Original Soundtrack), Atlantic Recording Corp., 1970.

<sup>38</sup> John Fogerty, “Bad Moon Rising,” performed by Creedence Clearwater Revival, *Green River*, Concord Music Group, Inc., 1969.

<sup>39</sup> John Fogerty, “Fortunate Son,” performed by Creedence Clearwater Revival, *Willy and the Poor Boys*, Concord Music, 1969.

<sup>40</sup> “‘Ohio’ - Neil Young Lyrics Analysis,” 6 Sept. 2010 <<http://thrasherswheat.org/fot/ohio.htm>>.

<sup>41</sup> “‘Ohio’ - Neil Young Lyrics Analysis,” 6 Sept. 2010 <<http://thrasherswheat.org/fot/ohio.htm>>.

<sup>42</sup> Neil Young, “Ohio,” Atlantic, 1970.

The 1960s witnessed another social movement: that of the struggle for civil rights of black people. This also found an expression through music. In 1954, after the Supreme Court decision: *Brown vs the Board of Education of Topeka*, which said that denying black children equal educational opportunities was unconstitutional, “Black and White” was written by David Arkin and Earl Robinson. This song was recorded and popularized by 3 Dog Night (in 1972). It expresses the joy of recognizing that black and white are together in the world, learn to read and write together, and “grow to see the light” together. This is cause for “a dance of liberty.”<sup>43</sup> This song expresses joy and recognition of a new equality. Much of the subsequent musical story, however, is not so joyous. Bob Dylan, in his 1962 song “Blowin’ in the Wind,” in allegorical form, poses the questions of what has to happen and how long it will take before a man can be called a man, before he can rest, before he can be free, before he can be heard, before prejudice is “washed to the sea,” before a man is “allowed to be free.” Dylan also asks, “how many times can a man turn his head, Pretending he just doesn’t see?” The answer, he says, “is blowin’ in the wind.”<sup>44</sup> If it is “blowin’ in the wind,” it is probably possible, but not yet very concrete. In Dylan’s 1963 song “Oxford Town,” he observes the racial hatred toward blacks in Mississippi.

Oxford Town, Oxford Town  
 Ev’rybody’s got their heads bowed down  
 The sun don’t shine above the ground  
 Ain’t a-goin’ down to Oxford Town

He went down to Oxford town  
 Guns and clubs followed him down  
 All because his face was brown  
 Better get away from Oxford Town<sup>45</sup>

In 1963, Dylan also publishes “The Death of Emmett Till.” Here he tells the story of the murder of a young black man, Emmett Till, who went to Mississippi, from Chicago, and got murdered there, just because he was black. When the murderers were tried, as some members of the jury had helped them commit that crime, they were not convicted. Dylan writes the song, because if these stories are told, maybe: “We could make this great land of ours a greater place to live.”<sup>46</sup> These stories have to be told if we hope to bring about any change.

In 1964, Dylan writes “The Lonesome Death of Hattie Carroll.” This is the story of the murder of a black maid, who was killed by the cane of William Zanzinger, a rich tobacco farmer in Maryland, at a “Baltimore hotel society gatherin’.” William Zanzinger was put in jail, shrugged his shoulders at the crime, and, protected by his “rich wealthy parents” and “high office relations,” “in a matter of minutes on bail was out walking.” Hattie Carroll was an innocent maid, “And she never

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<sup>43</sup> Three Dog Night, “Black and White,” *Seven Separate Fools*, Dunhill, 1972.

<sup>44</sup> Dylan, “Blowin’ in the Wind,” (Warner Bros. Inc., 1962), in *Lyrics, 1962-1985* (New York: Alfred A. Knopf, Inc., 1973, 1985 by Bob Dylan). 53.

<sup>45</sup> Dylan, “Oxford Town,” (Warner Bros, Inc., 1963), in *Lyrics, 1962-1985* (New York: Alfred A. Knopf, Inc., 1973, 1985 by Bob Dylan). 63..

<sup>46</sup> Dylan, “The Death of Emmett Till,” (1963; Warner Bros. Inc, 1968), in *Lyrics, 1962-1985* (New York: Alfred A. Knopf, Inc., 1973, 1985 by Bob Dylan) 20.



done nothing to William Zanzinger.” William Zanzinger got a six-month sentence for this murder. Dylan deploras this gratuitous crime.<sup>47</sup>

1964 was the year that three young civil rights workers in Mississippi: Andrew Goodman, Michael Schwerner, and James Chaney disappeared one night in June and were later found slain and buried in an earthen dam. They were killed by KKK members because they were working to help the plight of black people. Many songs were written about that event. Tom Paxton wrote: “Goodman, Schwerner, and Chaney,” which tells the story of the search for the three, the dragging of the river, finding the bodies, the shock of the nation, and the reaction of the cops:

The pot-bellied copper shook hands all around,  
And joked with the rednecks who came into town  
And they swore that the murderer soon would be found,  
And they laughed as they spat their tobacco.<sup>48</sup>

The song: “Those Three are on my Mind,” words by Francis Taylor, and music by Pete Seeger, evokes the “mortal pain” and the grief surrounding those deaths, and poses the question of liberty, and whether the “courthouse” defends it.<sup>49</sup>

As the Civil Rights movement continued through the sixties, there were many marches for freedom that took place all around the country. While the marches were essentially peaceful, this didn’t prevent police brutality, and imprisonment of the walkers. It was a long struggle. Eric Andersen wrote: “Thirsty Boots,” (1966) where he addressed himself to the marchers on the “open road,” going “from field to town,” who are no strangers to “shackled jails.” This song offers them a little rest during the long walk:

So take off your thirsty boots  
and stay for a while,  
Your feet are hot and weary,  
from a dusty mile,  
And maybe I can make you laugh,  
maybe I can try,  
I’m just looking for the evening,  
the morning in you eye.

The song is hopeful for:

[...] the dirty words, the muddy cells,  
They’ll soon be judged insane  
So only stop to rest yourself  
‘till you are off again.<sup>50</sup>

And the struggle goes on.

<sup>47</sup> Dylan, “The Lonesome Death of Hattie Carroll,” (1964; Warner Bros. Inc., 1966), in *Lyrics, 1962-1985* (New York: Alfred A. Knopf, Inc., 1973, 1985 by Bob Dylan) 102.

<sup>48</sup> Tom Paxton, “Goodman, Schwerner, and Chaney,” EMI Music, 1965.

<sup>49</sup> Francis Taylor and Pete Seeger, “Those Three Are On My Mind,” Fall River Music, Inc., 1966.

<sup>50</sup> Eric Andersen, “Thirsty Boots,” *Bout Changes ’n Things*, Vanguard, 1966.

In 1970, Neil Young released “Southern Man,” where he evokes “crosses [...] burning,” “bullwhips cracking.” He asks “How long?” it is going to continue.<sup>51</sup> In 1972, in the song “Alabama,” Neil Young evokes the presence of the devil:

Oh Alabama  
The devil fools  
With the best laid plan.

Something is not going right in Alabama:

Your Cadillac  
Has got a wheel in the ditch  
And a wheel on the track  
Banjos (are) playing  
Through the broken glass  
Windows down in Alabama.  
[...] the old folks  
[are] tied in white ropes

He wants to “make friends down in Alabama.”

I come to you  
And see all this ruin  
What are you doing Alabama?  
You got the rest of the union  
To help you along  
What’s going wrong?<sup>52</sup>

In 1973, the group Lynyrd Skynyrd, from Alabama, responded to Neil, in their song: “Sweet Home Alabama.” They sing the praises of “ole ‘bamy,” where the skies are so blue, where in Muscle Shoals, the Swampers have “been known to pick a song or two,” and “They pick me up when I’m feeling blue.” They speak about Neil Young’s song, “Alabama.”

Well, I heard Mister Young sing about her.  
Well I heard ole Neil put her down.  
Well, I hope Neil Young will remember  
A southern man don’t need him around anyhow.<sup>53</sup>

This is a blatant rejection of Neil’s criticism of the state of affairs in Alabama: a probable expression of the attitude of many folks down there.

In the early 1970s in America, women’s struggle for equal rights was also told through music. There was a group called Joy of Cooking. It was composed of women who sang feminist songs. Their song “Don’t the Moon Look Fat and Lonesome,” by Toni Brown, recorded in 1972, says: “I’m

<sup>51</sup> Neil Young, “Southern Man,” *After the Gold Rush*, Warner Bros. Records, Inc., 1970.

<sup>52</sup> Young, “Alabama,” *Harvest*, Warner Bros. Records, Inc., 1972.

<sup>53</sup> Lynyrd Skynyrd, “Sweet Home Alabama,” Sounds of the South/MCA single, 1973.

gonna take my lovin' Give it to whoever I please." It is a story that responds to a man who used to love her, who thought he treated his "lady friends so fine," who has failed to notice that "one by one they move on down the line." She dares to tell him exactly how she feels:

Now I'm going to tell you something  
Honey, you ain't never been no good.

This new found freedom to tell it like it is, was not limited to stories about men. It was liberation in general. In the same song, it is said:

My grandma often told me  
My Aunt Clara told me too  
If you run on down to Berkeley  
Child, it's gonna be the ruin of you  
Now my grandma told me a hundred things  
But only two of them ever came true.<sup>54</sup>

On the same album, *Castles*, another song by Toni Brown, "Lady Called Love," is the story of a lady loved by two men, Ace and Jack. Ace swore that he would keep his love, but Jack "said to Ace, I'm gonna take her."

Then late in the midnight  
Old Ace he gunned Jack down [...]  
But when he went to find his lady  
[...] she was gone."

He cries out to her: "come back, come back lady, oh come back love. I shot a man, I'd even die for your lovin' Isn't that enough?"

But this lady she had a vision  
She had her life to maintain  
She went out to the airport  
She caught a westbound plane.  
Saying, I don't want your lovin'  
I ain't your goodtime girl, oh no,  
I'm gonna find myself some freedom  
If I have to go around the world.<sup>55</sup>

She refuses to be defined by a relationship with one man or another. She defines herself by her freedom.

In 1975, Holly Near published: "It's My Move." In this song she rejects the "coy," "shy" notion of what a "lady" "used to" be and, putting determination into her voice states that she's not

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<sup>54</sup> Toni Brown, "Don't the Moon Look Fat and Lonesome," performed by Joy of Cooking, *Castles*, Capitol Records, 1972.

<sup>55</sup> Brown, "Lady Called Love," performed by Joy of Cooking, *Castles*, Capitol Records, 1972.

that kind of lady, and she goes after what she wants.<sup>56</sup> These are just a few examples of the women's struggle, in song, which continued to develop into and through the eighties.

To conclude we'll just say a few words about the legacy of this music. The themes and music styles carry on. In the 1980s Tracy Chapman continued the work singing for women's liberation and "revolution."<sup>57</sup> Bob Dylan, in 1989 published "Ring Them Bells." Dylan says, in *Chronicles*, that he'd "always heard and listened to the bells. [...] Any special occasion would make the bells ring."<sup>58</sup> In this song the bells ring to inform about the corrupt state of the world. He uses biblical images to tell of how our way of proceeding is not working, and that in the present time, "they're breaking down the distance between right and wrong,"<sup>59</sup> In 2004 John Fogerty released "Déjà Vu (All Over Again)" a condemnation of the Iraq war, which carries the anti-war sentiment of his Vietnam era CCR days. More recently, the John Butler Trio, an aboriginal group from Australia, produced: "One Way Road," where they describe what it is to be aboriginal in an environment of corruption, controlled by those who want nothing but self enrichment. Aboriginal people are "wrong way going down the one way road," but that doesn't prevent them from fighting. They fight with the lyrical: "The lyrical is heavier than lead and This guitar is my canon." They evoke Martin L. King and Mahatma Ghandi: "Just like my Martin and Mahatma I'm gonna love I'm gonna over come."<sup>60</sup> John Butler describes his musical influences as coming from the 60s and onward. And very recently, Yannick Noah has released a song entitled "Angela," in appreciation and in glorification of Angela Davis, militant for civil rights and close to the Black Panther Party. The legacy is there, and the struggle goes on.

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<sup>56</sup> Holly Near, "It's My Move," *You Can Know All I Am*, Redwood Records, 1976.

<sup>57</sup> Tracy Chapman, "Talkin' Bout A Revolution," SBK April Music Inc./Purple Rabbit Music, 1982.

<sup>58</sup> Dylan, *Chronicles*, Vol. 1, 31.

<sup>59</sup> Dylan, "Ring Them Bells," *Oh Mercy*, Sony Music Entertainment, 1989.

<sup>60</sup> John Butler Trio, "One Way Road," *April Uprising*, Jarrah Records, 2010.

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