



REVOLUTION IN THE HEAD

GIRLS THE ONLY
WHITES RECORDS

IN RECORDS

Revolution In The Head The Beatles Records And The Sixties

Robert Lorenz, Franz Walter



Revolution In The Head The Beatles Records And The Sixties:

Revolution in the Head Ian MacDonald, 2007 Assessment of the Beatles artistic achievement providing biographical musical and historical detail through a chronology of their songs

Revolution in the Head Ian MacDonald, 1994 "The Movement": Die Protestbewegungen in den USA und der Rolling Stones in der zweiten Hälfte der sechziger Jahre Ronald Strehl, 2003-04-07 Inhaltsangabe Einleitung 1965 1970 vermischten sich gegenkulturelle und politische Protestbewegungen in den USA zu einer Gesamtströmung The Movement Integraler Bestandteil und wichtigstes künstlerisches Ausdrucksmittel des Protestes war Rockmusik Heute kaum vorstellbar Die durch Songs und Musiker artikulierte Haltung und Lebensweise besaß in den Augen vieler Vorbildcharakter für einen alternativen Gesellschaftsentwurf Eine Zeitschrift die viel Hoffnung auf die verändernde Kraft der Musik setzte war der 1967 in San Francisco gegründete Rolling Stone das erste Blatt das sich seriös und kommerziell erfolgreich mit Rockmusik und deren Umfeld beschäftigte Mit exklusiven Beiträgen über Ereignisse wie Woodstock Altamont oder die Manson Morde avancierte es zum Sprachrohr der Gegenkultur Gang der Untersuchung Inhalt dieser Arbeit ist die Berichterstattung des Rolling Stone über die Protestbewegungen in den USA Zentrale Fragen dabei sind welche Strömungen des Movement vom Rolling Stone thematisiert wurden und welche Haltung das Blatt zu diesen Strömungen einnahm Untersuchungsgegenstand sind die Ausgaben bis Ende 1970 Folgende Artikel werden herangezogen die Coverstories die Rolling Stone Interviews die Perspectives Kolumne von Ralph Gleason und die Buchrezensionen Parallel erfolgt die Darstellung des Movement als Ereignisgeschichte in der zweiten Hälfte der sechziger Jahre Neben der Entstehung des Rockjournalismus kommen außerdem die redaktionellen Auseinandersetzungen beim Rolling Stone und das Spannungsverhältnis von Rockmusik zur Gegenkultur und radikalen Linken zur Sprache Inhaltsverzeichnis Inhaltsverzeichnis 1 Einleitung 2 1 1 Begriffsdefinitionen 2 1 1 1 The Movement 2 1 1 2 Counterculture 3 1 2 Fragestellung 6 1 3 Literaturlage 9 1 4 Forschungsstand 10 1 5 Methode und Aufbau der Arbeit 13 2 The Movement 1960 1965 15 2 1 Das Civil Rights Movement 15 2 2 Die New Left 19 2 2 1 Der SDS 19 2 2 2 Das Free Speech Movement 21 2 2 3 Die New Left und die Eskalation des Vietnamkrieges 22 3 Die Entwicklung der Rockmusik in den USA in den Jahren 1954 1967 24 3 1 Der Aufstieg des Rock and Roll Die Jahre 1954 1963 24 3 2 Das Goldene Zeitalter der Rockmusik Die Jahre 1964 1967 26 4 The Movement und der Rolling Stone 31 4 1 Das Bay Area Movement 31 4 1 1 Das Vietnam Day Committee 31 4 1 2 Die Counterculture 33 4 1 3 Die Black Panther Party 38 4 2 Das journalistische Umfeld des Rolling Stone 40 4 2 1 Die Underground Press 40 4 2 2 Die

1964 - das Jahr, mit dem »68« begann Robert Lorenz, Franz Walter, 2014-06-15 Das Jahr 1968 wird gemeinhin mit der Überwindung bestehender Gesellschaftsstrukturen und dem Entree des bürgerrechtlichen Fortschritts verbunden Doch dieses Datum war nicht Ausgangs sondern vielmehr Kulminationspunkt politischen und sozialen Wandels Denn vieles von dem was sich mit der Chiffre 68 verbindet begann schon vorher 1964 verdichteten sich zahlreiche Ereignisse zu einer Zäsur die den gesellschaftlichen Umbruch schon vor 1968 einleitete Mit dem Blick auf unterschiedliche Episoden aus Gesellschaft und

Politik hinterfragt dieser Band den bisherigen Stellenwert von 68 und weist nach dass ein erheblicher Teil der mentalen Modernisierung schon viel fr her stattfand *Lennon and McCartney* Thomas MacFarlane, 2022-09-30 Lennon and McCartney *Painting with Sound* explores the work of two of the most influential composers of the twentieth century Five decades after the breakup of the Beatles the music of John Lennon and Paul McCartney continues to fascinate and inspire Evidence suggests that their uniquely eclectic approach can be traced back to the Liverpool College of Art Following on that idea this book explores the creative dialogue between John Lennon and Paul McCartney both with the Beatles and on their own that grew out of that early influence The book is presented in three sections I *Stretching the Canvas* considers the Liverpool College of Art as the backdrop for John and Paul s early collaborations with painter and musician Stuart Sutcliffe This is followed by discussions of select works created by the Beatles between 1962 69 II *Extending the Space* focuses on the long distance creative dialogue between Lennon and McCartney as demonstrated in their respective solo recordings of the 1970s III *New Colours* considers the final works of the Lennon and McCartney creative dialogue as well as various McCartney solo projects released in the years that followed Lennon s death in 1980 Here the focus is on Paul s development as a painter its effect on his creativity and his subsequent efforts to establish the Liverpool Institute for Performing Arts as a world class arts conservatory

"The Times They Are A-Changin" - Musik und Gesellschaft Nikola Nowak, 2003-06-23

Inhaltsangabe Einleitung Die vielleicht bedeutungsvollste Entdeckung der Menschen in der Geschichte der k nstlerischen Darstellung ist die Musik Keine andere Form der Kunst ist f r alle Menschen gleicherma en verstehbar und hat dadurch die Menschheit in ihrem Denken F hlen und Leben so gepr gt vor allem nicht im Amerika der f nfziger und sechziger Jahre des 20 Jahrhunderts Gesellschaftlich politische Realit t einerseits und kulturelle Entwicklung andererseits verhalten sich auf vielf ltige Weise zueinander F r die f nfziger und sechziger Jahre in Amerika wird in meiner vorliegenden Arbeit die popul re Musik als Teil der allgemeinen kulturellen Entwicklung untersucht Man kann vermuten dass das Gesellschaftliche das Kulturelle hier die Popmusik dominiert und dass die kulturelle Entwicklung der gesellschaftlichen folgt Doch allein das auf das Reagieren reduziert bliebe die Wirkung popul rer Musik gerade in dieser Zeit untersch tzt Denn besonders w hrend dieser f nfziger und sechziger Jahre hat sie allem Anschein nach relativ stark auf das politische und soziale Leben des Landes eingewirkt So wird man letztendlich von einer wechselseitigen Beeinflussung und Abh ngigkeit beider Bereiche ausgehen m ssen Also soll mit dieser Arbeit beispielhaft untersucht werden inwiefern popul re Musik und zeitgen ssische gesellschaftliche und politische Entwicklungen der f nfziger und sechziger Jahre in den USA miteinander korrespondieren Besonders f r die schnelllebige Popmusik gilt wie f r jede andere Modeerscheinung auch dass sie nicht f r sich stehen und klassisch alle Zeiten berdauern kann sondern vielmehr im Zusammenhang mit den gesellschaftlichen Bewegungen und Bedingungen gesehen werden muss Dazu geh ren die technischen Entwicklungen z B die E Gitarre und die materiellen M glichkeiten eines jeden Einzelnen Plattenverkauf ebenso wie die Entwicklung sozialer Konflikte und die konomischen Bedingungen unter denen die

Musik publiziert und vertrieben wird Ein musikalisches Verhalten das nicht zugleich auch soziales kulturelles technisches und kommerzielles Verhalten ist gibt es dabei ebenso wenig wie umgekehrt soziale Konflikte auch ber das Medium Popmusik ausgetragen werden Solche soziokulturellen Beziehungen lassen sich methodisch am erfolgreichsten verfolgen wenn Br che oder berg nge bisherige Zust nde und Beziehungen ver ndern Deshalb konzentriert sich mein Untersuchungszeitraum im Kern auf die Jahre 1953 bis **The Beatles , 1964: Augen des Sturms** Paul McCartney,2023-06-13 Ein unglaublicher Schatz von knapp eintausend Fotos von Paul McCartney mit einer 35mm Kamera aufgenommen wurde 2020 in seinem Archiv wieder entdeckt Sie dokumentieren auf eindringliche Weise die Monate gegen Ende 1963 und die Anf nge des Jahres 1964 als in Gro britannien die Beatlemania ausbrach und die vier Beatles nach dem ersten Besuch der Band in den USA die ber hmtesten Menschen der Welt wurden Die Fotos zeigen McCartneys pers nliche Sicht dieser explosiven Zeit als die Beatles das Geschehen aus dem Zentrum des Sturms heraus betrachteten sozusagen dessen Augen wurden Eyes of the Storm Augen des Sturms pr sentierte 275 der von McCartney aufgenommen Fotografien aus sechs St dten die die vier Beatles in diesen intensiven und legend ren Monaten bereisten Liverpool London Paris New York Washington D C und Miami dazu viele bislang unbekannte Portr ts von John George und Ringo In seinem Vorwort und den Einleitungen zu den einzelnen Kapiteln erinnert McCartney sich an eine Zeit in der Wie soll man es sonst beschreiben die H lle losbrach und er beschreibt eindringlich den Moment in dem sich die Kultur wandelte und die 1960er Jahre wirklich begannen Die Kraft und die Liebe zu sehen das Staunen ber das was wir erlebt haben das diese Fotos einfangen darum geht es Das ist es was das Leben so gro artig macht Paul McCartney Wenn man der Welt 1964 eine Kamera entgegenhielt welchen Wahnsinn fing man damit ein welche Sch nheit welche Freude welchen Aufruhr Jill Lepore **Music in the Late Twentieth Century** Richard Taruskin,2006-08-14 The universally acclaimed and award winning Oxford History of Western Music is the eminent musicologist Richard Taruskin s provocative erudite telling of the story of Western music from its earliest days to the present Each book in this superlative five volume set illuminates through a representative sampling of masterworks the themes styles and currents that give shape and direction to a significant period in the history of Western music Music in the Late Twentieth Century is the final installment of the set covering the years from the end of World War II to the present In these pages Taruskin illuminates the great compositions of recent times offering insightful analyses of works by Aaron Copland John Cage Milton Babbitt Benjamin Britten Steve Reich and Philip Glass among many others He also looks at the impact of electronic music and computers the rise of pop music and rock n roll the advent of postmodernism and the contemporary music of Laurie Anderson John Zorn and John Adams Laced with brilliant observations memorable musical analysis and a panoramic sense of the interactions between history culture politics art literature religion and music this book will be essential reading for anyone who wishes to understand this rich and diverse period Popular Music and the Politics of Novelty Pete Dale,2016-02-11 Popular music today has supposedly collapsed into a retromania which according to leading critic Simon

Reynolds has brought a slow and steady fading of the artistic imperative to be original. Meanwhile, in the estimation of philosopher Alain Badiou, a significant political event will always require the dictatorial power of a creation *ex nihilo*. Everywhere it seems at least amongst commentators of a certain age and type, pessimism prevails with regards to the predominant aesthetic preferences of the twenty-first century. Popular music supposedly is in a rut. Yet when it comes to political engagement kindled by popular music, amount to more than it does today. The sixties. The punk explosion of the late 1970s. Despite an on-going fixation upon these periods in much rock journalism and academic writing, this book demonstrates that the utilisation of popular music to promote political causes on the one hand and the expression of dissent through the medium of popular song on the other hand remain widely in practice today. This is not to argue, however, for complacency with regards to the need for expressions of political dissent through popular culture. Rather, the book looks carefully at actual usages of popular music in political processes as well as expressions of political feeling through song and argues that there is much to encourage us to think that the demand for radical change remains in circulation. The question is, though, how necessary is it for politically motivated popular music to offer aesthetic novelty.

Preserving the Sixties T. Harris, M. O'Brien, Castro, Monia O'Brien, Castro, 2014-04-16. Re-examining the long-held belief that the Sixties in Britain were dominated mainly by youth and protest, the authors in the collection argue that innovation was everywhere, shadowed by conservatism. A decade fascinated by itself and especially by the future, it also was tormented by self-doubt and accompanied by a fear of losing the past.

The Oxford Handbook of Music and Medievalism Stephen C. Meyer, Kirsten Yri, 2020-03-02. The Oxford Handbook of Music and Medievalism provides a snapshot of the diverse ways in which medievalism, the retrospective immersion in the images, sounds, narratives, and ideologies of the European Middle Ages, powerfully transforms many of the varied musical traditions of the last two centuries. Thirty-three chapters from an international group of scholars explore topics ranging from the representation of the Middle Ages in nineteenth-century opera to medievalism in contemporary video game music, thereby connecting disparate musical forms across typical musicological boundaries of chronology and geography. While some chapters focus on key medievalist works such as Orff's *Carmina Burana* or Peter Jackson's *Lord of the Rings* films, others explore medievalism in the oeuvre of a single composer, e.g. Richard Wagner or Arvo Pärt, or musical group, e.g. Led Zeppelin. The topics of the individual chapters include both well-known works such as John Boorman's film *Excalibur* and also less familiar examples such as Eduard Lalo's *Le Roi d'Ys*. The authors of the chapters approach their material from a wide array of disciplinary perspectives, including historical musicology, popular music studies, music theory, and film studies, examining the intersections of medievalism with nationalism, romanticism, ideology, nature, feminism, or spiritualism. Taken together, the contents of the Handbook develop new critical insights that venture outside traditional methodological constraints and provide a capstone and point of departure for future scholarship on music and medievalism.

Music Is Power Brad Schreiber, 2019-11-21. Honorable Mention 2019 Foreword INDIES Awards. Performing

Arts Music Honorable Mention Graphis 2021 Design Annual Competition Popular music has long been a powerful force for social change Protest songs have served as anthems regarding war racism sexism ecological destruction and so many other crucial issues Music Is Power takes us on a guided tour through the past one hundred years of politically conscious music from Pete Seeger and Woody Guthrie to Green Day and NWA Covering a wide variety of genres including reggae country metal psychedelia rap punk folk and soul Brad Schreiber demonstrates how musicians can take a variety of approaches angry rallying cries mournful elegies to the victims of injustice or even humorous mockeries of authority to fight for a fairer world While shining a spotlight on Phil Ochs Gil Scott Heron the Dead Kennedys and other seminal politicized artists he also gives readers a new appreciation of classic acts such as Lesley Gore James Brown and Black Sabbath who overcame limitations in their industry to create politically potent music Music Is Power tells fascinating stories about the origins and the impact of dozens of world changing songs while revealing political context and the personal challenges of legendary artists from Bob Dylan to Bob Marley Supplemental material Artist and Title List https://d3tto5i5w9ogdd.cloudfront.net/wp-content/uploads/2020/07/24001955_Music_Is_Power_Supplementary_Artist_Title_List.doc

The London Boys Marc Burrows, 2022-12-02 Rock n Roll fanatics mods beat group wannabes underground hippies glam rock icons David Bowie and Marc Bolan spent the first part of their careers following remarkably similar paths From the day they met in 1965 as Davie Jones and Mark Feld rock n roll wannabes painting their manager's office in London's Denmark Street they would remain friends and rivals each watching closely and learning from the other In the years before they launched an unbeatable run of era defining glam rock masterpieces at the charts they were both just another face on the scene meeting for coffee in Soho hanging out at happenings and jamming in parks Here they are our guides through the decade that changed everything as the gloom of post war London exploded into the technicolor dream of the swinging sixties a revolution in music fashion art and sexuality Part dual biography part social history part musical celebration of an era The London Boys follows the British youth culture explosion through eyes of two remarkable young men on the front lines of history

Britishness, Popular Music, and National Identity Irene Morra, 2013-10-30 This book offers a major exploration of the social and cultural importance of popular music to contemporary celebrations of Britishness Rather than providing a history of popular music or an itemization of indigenous musical qualities it exposes the influential cultural and nationalist rhetoric around popular music and the dissemination of that rhetoric in various forms Since the 1960s popular music has surpassed literature to become the dominant signifier of modern British culture and identity This position has been enforced in popular culture literature news and music media political rhetoric and in much popular music itself which has become increasingly self conscious about the expectation that music both articulate and manifest the inherent values and identity of the modern nation This study examines the implications of such practices and the various social and cultural values they construct and enforce It identifies two dominant conflicting constructions around popular music music as the voice of an indigenous English folk and music as

the voice of a re emergent British Empire These constructions are not only contradictory but also exclusive prescribing a social and musical identity for the nation that ignores its greater creative national and cultural diversity This book is the first to offer a comprehensive critique of an extremely powerful discourse in England that today informs dominant formulations of English and British national identity history and culture *A Women's History of the Beatles* Christine

Feldman-Barrett,2021-01-28 Winner of the 2022 Open Publication Prize by the International Association for the Study of Popular Music IASPM ANZ *A Women s History of the Beatles* is the first book to offer a detailed presentation of the band s social and cultural impact as understood through the experiences and lives of women Drawing on a mix of interviews archival research textual analysis and autoethnography this scholarly work depicts how the Beatles have profoundly shaped and enriched the lives of women while also reexamining key influential female figures within the group s history Organized topically based on key themes important to the Beatles story each chapter uncovers the varied and multifaceted relationships women have had with the band whether face to face and intimately or parasocially through mediated popular culture Set within a socio historical context that charts changing gender norms since the early 1960s these narratives consider how the Beatles have affected women s lives across three generations Providing a fresh perspective of a well known tale this is a cultural history that moves far beyond the screams of Beatlemania to offer a more comprehensive understanding of what the now iconic band has meant to women over the course of six decades *Beatlemania in America* Andrew Hunt,2023-09-07

When The Beatles arrived in postwar America Beatlemania swept the nation as hysterical girls flocked to the band and young men grew out their hair In this book Andrew Hunt explores this wildly enthusiastic fandom from the bottom up Showcasing oral histories fan magazines club newsletters newspapers and personal memoirs he uncovers The Beatles fan culture from the perspective of Beatlemaniacs Beatlephobes and ordinary Americans to understand the impact it had on society at large Offering a cultural history from below *Beatlemania in America* highlights previously neglected voices of fans critics parents teachers and politicians It contextualises the Beatles fandom against a wider global perspective of changing cultures and shows how this band was part of a wider shift of social change It delves into who Beatles fans were and shows how their collective voice gave them power Exploring themes of gender and race in this turbulent and tumultuous era of American history it highlights the social issues and debates provoked by this subculture which foreshadowed the arrival of an increasingly polarized society **Popular Music and the Myths of Madness** Nicola Spelman,2016-04-22

Studies of opera film television and literature have demonstrated how constructions of madness may be referenced in order to stigmatise but also liberate protagonists in ways that reinforce or challenge contemporaneous notions of normality But to date very little research has been conducted on how madness is represented in popular music In an effort to redress this imbalance Nicola Spelman identifies links between the anti psychiatry movement and representations of madness in popular music of the 1960s and 1970s analysing the various ways in which ideas critical of institutional psychiatry are embodied both verbally and

musically in specific songs by David Bowie Lou Reed Pink Floyd Alice Cooper The Beatles and Elton John She concentrates on meanings that may be made at the point of reception as a consequence of ideas about madness that were circulating at the time These ideas are then linked to contemporary conventions of musical expression in order to illustrate certain interpretative possibilities Supporting evidence comes from popular musicological analysis incorporating discourse analysis and social semiotics and investigation of socio historical context The uniqueness of the period in question is demonstrated by means of a more generalised overview of songs drawn from a variety of styles and eras that engage with the topic of madness in diverse and often conflicting ways The conclusions drawn reveal the extent to which anti psychiatric ideas filtered through into popular culture offering insights into popular music s ability to question general suppositions about madness alongside its potential to bring issues of men s madness into the public arena as an often neglected topic for discussion Art, Power, and Politics Michael A. Genovese, 2023-10-02 Stories matter They help us digest information make sense of our world learn valuable lessons understand ourselves store information find meaning and remember Our stories can define us tell us who we are and who we might yet become Researchers tell us that stories are one of the most elemental ways we process information We understand the world through stories Stories are accessible to our brains we can more easily process narratives They make sense to us This book takes political storytelling seriously Research on the brain indicates that humans learn from and profit from narratives They help us make sense of a complex world teach us important lessons socialize us into society are agents of education information and entertainment How best to receive and process new information As stories are important to us so too are political narrative as a key to our identities So many of our political views and subsequent behavior have roots in the myths and stories of America This book examines stories of our lives as presented in paintings music and films When the legend becomes fact print the legend **Dark Mirror** Donald Brackett, 2008-09-30 Singer songwriters lyrical reflections have a magical way of expressing our own sentiments and feelings Almost all of the singer songwriters discussed here including Bob Dylan John Lennon Tom Waits Amy Winehouse The White Stripes and many more sing in an exotic and raw vocal style which one would not traditionally call reassuring and yet their profoundly unique voices appear to be the only ones capable of conveying their unique messages One of the key elements being studied in this book is the fact that singer songwriters often suffer from a deep sense of loneliness perhaps associated with a sense of being the only one who could adequately sing and perform what they compose Often even those who write within a famed partnership still compose for that other voice exclusively much to their chagrin The irony here is that it is this very tendency towards self absorption that allows these artists to speak so eloquently for all the rest of us Utilizing firsthand musical reflections on the nature of the singer songwriter psychology and its consequences on art and private life Dark Mirror explores the intricate nature of isolation and self absorption in the singer songwriter s creative work Lyrical reflections have a magical way of expressing our own sentiments and feelings Almost all of the singer songwriters discussed in this volume including Bob Dylan John Lennon

Tom Waits Amy Winehouse The White Stripes and many more sing in an exotic and raw vocal style which one would not traditionally call reassuring and yet their voices appear to be the only ones capable of conveying their own unique messages One of the key elements being studied in this book is the fact that singer songwriters often suffer from a deep sense of loneliness perhaps associated with a sense of being the only one who could adequately sing and perform what they compose Often even those who write within a famed partnership still compose for that other voice exclusively much to their chagrin The irony here is that it is this very tendency towards self absorption that allows these artists to speak so eloquently for all the rest of us This work is divided into three principal sections part one delves into the singer songwriters who function primarily as solo artists part two explores singer songwriters who function primarily as part of a team and who wouldn't write quite the same material for a different partner and part three surveys those who function as members of a larger thematic community or stylistic tribe within which they share certain creative sentiments Utilizing firsthand musical reflections on the nature of the singer songwriter psychology and its consequences on art and private life Dark Mirror explores the intricate nature of isolation and self absorption within the singer songwriter's creative work

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