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Rock and Roll Hall of Fame

The Rock and Roll Hall of Fame honors musicians whose songs have stood the test of time. Their songs are still played years and years after they were first recorded. They had a lasting impact on rock music. These people made the music that led up to today's music.

Starting in 1986, the Hall of Fame chose a few great musicians each year. They chose performers. They also chose people who wrote songs and people who produced music.

That first year, 1986, they chose some of the original rock and roll stars. Elvis Presley, Little Richard, Buddy Holly, and Ray Charles were some of their choices that year.

Elvis Presley was called "the king of rock and roll." He was born in 1935 in a two-room cabin in Mississippi. His hits include "Heartbreak Hotel," "Hound Dog," and "Jailhouse Rock." His performances, like the one on *The Ed Sullivan Show*, upset many parents, but his fans loved him. Elvis set a record with 107 "Top 40" hits. He set another record with 38 "Top 10" hits. He had 10 number one hits in a row.

Little Richard was born in Georgia during the Great Depression. He was one of 12 kids. "Tutti Frutti," "Good Golly Miss Molly," and "Long Tall Sally," are a few of his hits. Like Elvis, he helped create the sound called rock and roll.

Buddy Holly was a rock star for only two years. His band was one of the first real rock bands with two guitars, a bass, and drums. A few of his hits were "Rave On," "Peggy Sue," and "That'll Be the Day." At the age of 22, he died in a plane crash.

Ray Charles went blind at the age of six. A neighbor taught him to play the piano. After that, he kept learning more and more music. He sang and played piano on his recordings. His style was a combination of blues and gospel music, and it became known as soul. Ray Charles is called "the father of soul."

Since 1986, more musicians have been added to the Hall of Fame each year. You may be surprised to see the list of names of people who were chosen last year. They may not be names that you know. They are not musicians who are popular now. That is because a musician can only be chosen for the Hall of Fame 25 years after his first recording. Many musicians have been forgotten after 25 years. Those whose music is still listened to are the special ones. They may make it into the Hall of Fame.

The Hall of Fame Museum is in Cleveland, Ohio. It has music by each member of the Hall of Fame. It has films about their lives. It also has all kinds of great stuff that once belonged to the musicians. For example, it has a whole collection of things that belonged to U2. There is the first U2 T-shirt. There are rejection letters that U2 got from two recording companies. There are posters about their early concerts in Dublin, Ireland. There is Bono's

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first guitar.

You can see all of this and more in the Rock and Roll Hall of Fame and Museum. You can learn more about the members of the Hall of Fame by doing a little research in the library or on your computer.

Rock and Roll Hall of Fame

Questions

- _____ 1. He was the king of rock and roll.
- A. Ray Charles
 - B. Elvis Presley
 - C. Buddy Holly
- _____ 2. He died at age 22.
- A. Elvis Presley
 - B. Ray Charles
 - C. Buddy Holly
- _____ 3. "Peggy Sue" was one of his hits.
- A. Buddy Holly
 - B. Ray Charles
 - C. Little Richard
- _____ 4. He was one of 12 kids.
- A. Little Richard
 - B. Ray Charles
 - C. Buddy Holly
- _____ 5. The Hall of Fame Museum is in _____.
- A. New York, New York
 - B. Dublin, Ireland
 - C. Cleveland, Ohio
- _____ 6. The Hall of Fame honors _____.
- A. only guitar and piano players
 - B. musicians whose songs are still enjoyed after many years
 - C. the most popular singers of the year
- _____ 7. The museum has all of the following except _____.
- A. guitars
 - B. films
 - C. dinosaur bones
- _____ 8. The members of the Hall of Fame will probably _____.
- A. have another hit soon
 - B. be remembered for a long time
 - C. be forgotten soon

Read the article and answer the attached questions

Randy Rhoads was one of the best guitarists of all time. His amazing speed and technique took Ozzy Osbourne's solo career right after being fired by Black Sabbath to another level, but unfortunately his career had a tragic ending.

In 1979, ex-Black Sabbath vocalist Ozzy Osbourne was in Los Angeles, attempting to form a new band. An acquaintance of Rhoads' from the LA club circuit, future Slaughter bassist Dana Strum, phoned Rhoads relentlessly to coax him into auditioning. Rhoads initially told Quiet Riot bandmate Rudy Sarzo that he wasn't really interested in auditioning, but finally agreed to go simply to get Strum off his back.

Rhoads got the call for the audition just before his final show with Quiet Riot in September 1979. The day before Osbourne was scheduled to return to England, Rhoads agreed to audition for Osbourne at a Los Angeles studio with his Gibson Les Paul guitar and a practice amp and started warming up. Osbourne, who was very inebriated on that day, said of the audition "He played this fucking solo and I'm like, am I that fucking stoned or am I hallucinating or what the fuck is this?!" Osbourne has maintained that he immediately gave him the job.

Rhoads recalled later, "I just tuned up and did some riffs, and he said, 'You've got the gig'; I had the weirdest feeling, because I thought, 'You didn't even hear me yet'". After the audition, Rhoads returned to Musonia and told Sarzo that he had never actually met Osbourne, who was drunk and remained in the studio's control room the entire time.

Tragic death

Rhoads played his last show on Thursday, March 18, 1982, at the Knoxville Civic Coliseum. The next day, the band was heading to a festival in Orlando, Florida. Osbourne recalls his final conversation with Rhoads that night on the bus involved the guitarist admonishing him over his heavy drinking.

The last thing Rhoads said to him that night was, "You'll kill yourself, you know? One of these days." After driving much of the night, they stopped in Leesburg, Florida, to fix a malfunctioning air conditioning unit on the bus while Osbourne remained asleep. On the property there was an airstrip with small helicopters and planes. Without permission, tour bus driver and private pilot Andrew Aycock took a single-engine Beechcraft F35 plane registered to a Mike Partin.

On the first flight, Aycock took keyboardist Don Airey and tour manager Jake Duncan. He then landed and a second flight took to the air with Rhoads and makeup artist Rachel Youngblood aboard. Rhoads had tried unsuccessfully to coax bassist Rudy Sarzo to join him on the flight, but Sarzo chose to get some extra sleep instead. During the second flight, attempts were made to 'buzz' the tour bus.

Aycock succeeded in making two close passes, but botched the third attempt. At approximately 10 am, after being in the air for approximately five minutes, one of the plane's wings clipped the top of the tour bus, breaking the wing into two parts and sending the plane spiraling out of control. The initial impact with the bus caused Rhoads' and Youngblood's heads to crash through the plane's windshield.

The plane then severed the top of a pine tree and crashed into the garage of a nearby mansion, bursting into flames. Keyboardist Don Airey was the only member of the band to witness the crash, because the rest were asleep in the bus. Rhoads (25) was killed instantly, as were Aycock (36) and Youngblood (58). All three bodies were burned beyond recognition, and Rhoads was identified by dental records and personal jewelry. According to Sharon Osbourne, who was asleep in the bus and awoken by the crash, "They were all in bits, it was just body parts everywhere".



If you are able check out this video on the plane crash https://youtu.be/hA6JjVi_cr8

Questions

1. Who was Randy Rhoads?
2. What Band did Rhoads play for before Ozzy?
3. When and Where did Rhoads play his final performance?
4. What was the last thing Rhodes told Ozzy? Why did he say this?
5. Who was driving the plane?
6. What did they hit?

Pink Floyd Article

Some bands turn into shorthand for a certain sound or style, and **Pink Floyd** belongs among that elite group. The very name connotes something specific: an elastic, echoing, mind-bending sound that evokes the chasms of space. **Pink Floyd** grounded that limitless sound with exacting explorations of mundane matters of ego, mind, memory, and heart, touching upon madness, alienation, narcissism, and society on their concept albums of the '70s. Of these concept albums, **Dark Side of the Moon** resonated strongest, earning new audiences year after year, decade after decade, and its longevity makes sense. That 1973 album distilled the wild psychedelia of their early years -- that brief, heady period when they were fronted by **Syd Barrett** -- into a slow, sculpted, widescreen epic masterminded by **Roger Waters**, the bassist who was the band's de facto leader in the '70s. **Waters** fueled the band's golden years, conceiving such epics as **Wish You Were Here** and **The Wall**, but the band survived his departure in the '80s, with guitarist **David Gilmour** stepping to the forefront on **A Momentary Lapse of Reason** and **The Division Bell**. Throughout the years, drummer **Nick Mason** and keyboardist Rick Wright appeared in some capacity, and the band's sonic signature was always evident: a wide, expansive sound that was instantly recognizable as their own, yet was adopted by all manner of bands, from guitar-worshipping metalheads to freaky, hippie, ambient electronic duos. Unlike almost any of their peers, **Pink Floyd** played to both sides of the aisle: they were rooted in the blues but their heart belonged to the future, a dichotomy that made them a quintessentially modern 20th century band.

That blues influence, quickly sublimated and only surfacing on the occasional

Gilmour guitar solo, was the foundation for the band's very name, as the group decided to splice the names of two old bluesmen -- **Pink Anderson** and **Floyd Council** -- as a tribute to the American music they loved. These members of the early **Floyd** -- guitarist/singer **Syd Barrett**, bassist **Roger Waters**, keyboardist Rick Wright, and drummer **Nick Mason** -- were all architecture students at London Polytechnic, with the exception of **Barrett**, who was an art student and a friend of **Waters** since childhood. This version of the band started gigging regularly in 1965, with **Barrett** becoming the group's lead singer quite quickly. During this time, the group relied on blues and R&B covers, not unlike many of their British peers, but they wound up extending the time of their sets through extended instrumental jams, planting the seeds of space rock that would come to fruition not much later. In 1966, the group's increasingly adventurous sets became something of a sensation in the London underground, leading to a contract with EMI early in 1967. Their first single, "Arnold Layne," backed with "Candy and a Currant Bun," appeared in March of 1967, and it was banned from some radio stations due to its gender-bending lyrics, but the single wound up in the U.K. Top 20, and the group's second single, "See Emily Play" -- a menacing, mincing stomp with a profound, lasting influence -- went into the Top Ten, paving the way for the release of **The Piper at the Gates of Dawn**. On their full-length LP, **Pink Floyd** veered toward the experimental and avant-garde, particularly on the elastic, largely instrumental vamps "Astronomy Domine" and "Interstellar Overdrive," resulting in an album that had a significant influence not only upon its release but well beyond. It was also a hit in the U.K., reaching number six on the British charts.

This was a sudden rush to stardom and complications arose nearly as quickly. Not long after the release of **Piper**, **Barrett** began showing clear signs of mental illness, to the point he would often freeze on-stage, not playing a note. At this point, **David Gilmour** -- a friend and associate of the band -- was brought in as a second guitarist, with the intention that he'd buttress the group's live performances while **Barrett** continued to write and record new material. This soon proved to be an impossible situation, and **Barrett** left the group, at which point the band's management also jumped ship, leaving them without any kind of leader.

In the wake of

Barrett's departure, the remaining members of **Pink Floyd** developed a different musical identity, one that was expansive and eerie, characterized by the band's spacy, somber explorations and, eventually, **Waters'** cutting, sardonic lyrics. This transition took some time. In 1968, they released **A**

Saucerful of Secrets, which contained **Barrett**'s final composition for the group, "Jugband Blues," and it found the group moving forward, particularly on the instrumental sections. **A Saucerful of Secrets** also saw the group begin a long, fruitful collaboration with **Storm Thorgerson**'s design team **Hipgnosis**; they'd wind up designing many iconic album covers for the band, including **Dark Side of the Moon** and **Wish You Were Here**. **Hipgnosis** emphasized album art, and albums are where **Pink Floyd** concentrated from this point forward. After the soundtrack to **More**, the group moved to EMI's progressive rock imprint Harvest and became the label's flagship artist beginning with the 1969 double-LP **Ummagumma**. Divided between live performances and experimental compositions from each member, the record wound up in the Top Ten in Britain and sowed the seeds of a cult following in the United States.

Pink Floyd's next album, **Atom Heart Mother**, featured extensive contributions from composer **Ron Geesin** and wound up as the band's first number one album in the U.K. The band embarked on an extensive supporting tour for the album and when they returned they delved even further into studio experimentation, learning the contours of the studio. Their next studio album, 1971's **Meddle**, bore the fruit of this labor, as did 1972's **Obscured by Clouds**, which was effectively a soundtrack to **Barbet Schroeder**'s film *La Vallee*. All the experiments of the early '70s were consolidated on their 1973 album **Dark Side of the Moon**, an album for which there simply was no precedent in their catalog. Deepening their music while sharpening their songwriting, **Floyd** created a complex, luxurious album with infinite space and depth. Partially helped by the single "Money," it was an immediate success, reaching number one on the U.S. Billboard charts and peaking at number two in the U.K., but what was striking was its longevity. **Dark Side of the Moon** found space on the Billboard charts and then it just stayed there, week after week for years -- a total of 741 weeks in all (once it finally dropped off the charts, Billboard began the Catalog charts, where **Dark Side** was a fixture as well). **Dark Side of the Moon** was a staple on classic rock radio but it also was a rite of passage, an album passed down to teenagers when they were turning to serious music, and it was an album that stayed with listeners as they aged.

Now established superstars,

Pink Floyd dug deep on **Wish You Were Here**, their 1975 sequel to **Dark Side of the Moon**, which functioned as an album-long tribute to **Syd Barrett**. Compared to **Dark Side**, **Wish You Were Here** wasn't quite a blockbuster but it was certainly a hit, debuting at number one in the U.K. and reaching that peak in the U.S. as well. **Floyd** continued to tour steadily, often working out new material on the road. This is particularly true of 1977's **Animals**, which had its roots in several songs aired during the 1975 tour. During the **Animals** tour, **Waters** had a difficult experience with a Montreal crowd where he spit on a heckler, and he used this incident as the genesis for 1979's rock opera **The Wall**. Co-produced by **Bob Ezrin**, **The Wall** may be **Floyd**'s most ambitious album, telling a semi-autobiographical story about a damaged rock star, and it's one of the band's most successful records, topping the charts throughout the '80s and turning into a pop music perennial along the lines of **Dark Side**. Part of its success in 1980 was due to "Another Brick in the Wall, Pt. 2," where an instrumental motif from the album was given a disco beat and an anti-authoritarian spin, leading to a genuine number one hit single from the band. Certainly, the single had more to do with the album's success than the live production of the album, as **Pink Floyd** only did a handful of dates in major cities. Nevertheless, these shows, consisting of a wall being built across the stage during the first act and the band performing behind it during the second, were legendary (**Waters** would revive and update the production years later to great success).

Pink Floyd did attempt to film *The Wall* for a documentary film, but the footage was botched, so they decided to pursue a feature film directed by **Alan Parker** and featuring **Boomtown Rat Bob Geldof** in the lead role. *The Wall* arrived in theaters in 1982 and turned into a midnight movie staple. A year later, **The Final Cut** -- a further autobiographical work from **Waters**, its title a sly dig to his battles with **Parker** on the film -- arrived, but it didn't come close to matching the chart success of any of its predecessors. Behind the scenes, things were tense. Rick Wright had been fired during the making of **The Wall** -- he was hired as a contract player during the recording and tour -- and **Waters** split after the release of **The Final**

Cut, assuming that it was the end of the band. **Waters** released his debut solo album, **The Pros and Cons of Hitchhiking** -- a piece that was pitched to **Floyd** in 1978, but the band chose **The Wall** instead -- in 1984, and not long afterward, **Gilmour** and **Mason** indicated they intended to carry on as **Pink Floyd**, so the bassist sued the duo for the rights to the **Pink Floyd** name. **Waters** lost and **Pink Floyd** released **A Momentary Lapse of Reason** in 1987, just months after **Waters** released his own **Radio KAOS**. Bad blood was evident -- T-shirts on **Waters'** tour bore the question, "Which One's Pink?," an old lyric that now had greater resonance -- but **Pink Floyd** emerged victorious, as **A Momentary Lapse of Reason** turned into an international hit, and racked up some hit singles, including "Learning to Fly," which was supported by the band's first music video. Most importantly, the band racked up significant box office returns on tour, playing to sold-out stadiums across the globe. This tour was documented on the **Delicate Sound of Thunder** live album.

The success of

A Momentary Lapse of Reason allowed **Pink Floyd** to dictate their own schedule and they took their time to return with a new album, eventually emerging in 1994 with **The Division Bell**. Greeted by warmer reviews than its predecessor, **The Division Bell** was another international success, and the accompanying tour -- which featured a performance of the entirety of **The Dark Side of the Moon** -- was a smash success. As before, the tour was documented with a live album -- this one was called **Pulse**, packaged in eye-catching artwork with a pulsing LED light -- and it performed respectably. After that, **Pink Floyd** went into effective retirement. The group was inducted into the Rock and Roll Hall of Fame in 1996, while **Gilmour** released some solo albums, including the acclaimed **On an Island**, but most of their efforts were devoted to managing their catalog. Long a beloved band of audiophiles, **Floyd** saw their catalog boxed and remastered several times, including 5.1 mixes on SACD in the early 2000s.

As the new millennium progressed, a détente arose between the **Floyd** and **Waters** camps, culminating in an unexpected reunion of the original lineup of **Waters**, **Gilmour**, **Mason**, and Wright at the 2005 charity concert Live 8. The reunion was a rousing success, sparking rumors of a more permanent arrangement, but **Gilmour** declined. Instead, **Waters** ramped up his touring -- he performed **Dark Side** in its entirety, then turned his attention to **The Wall**, touring that for years. **Gilmour** and **Mason** wound up appearing at a 2011 show in London, signaling that there was no ill will between the members. **Barrett** passed in 2006 from cancer and, in 2008, Wright also died from the disease.

In 2011,

Pink Floyd launched an ambitious reissue project called Why Pink Floyd...? spearheaded by multi-disc, rarity-laden box set reissues of **Dark Side of the Moon**, **Wish You Were Here**, and **The Wall**; newly released exclusives included the original **Alan Parsons** mix of **Dark Side**, heavily bootlegged live tracks like "Raving and Drooling," and demos. Three years later, in 2014, **The Division Bell** was reissued to celebrate its 20th anniversary, but the bigger news was the announcement of a new album called **The Endless River**. Constructed using outtakes from the recording sessions for **The Division Bell**, the primarily instrumental album was co-produced by **Gilmour**, **Roxy Music's Phil Manzanera**, **Youth**, and **Andy Jackson**, and featured heavy contributions from the late keyboardist Rick Wright along with new work from **Gilmour** and **Mason**. **The Endless River** saw release in November of 2014. Two years later, **Pink Floyd** released the mammoth box set **The Early Years 1965-1972**, which combined 28 CDs, DVDs, and Blu-Rays to tell a complete audio and visual picture of the band's first act; six of the box's seven volumes were released individually in March 2017. Released alongside the box was **The Early Years 1967-1972: Cre/Ation**, a double-disc compilation of highlights from the set. **The Later Years: 1987-2019**, a luxurious sequel to **The Early Years** chronicling the post-**Waters** era, arrived in 2019, accompanied by a single-disc collection of highlights from the big box.

Pink Floyd Assignment

Create 10 Multiple choice questions using the information from the Pink Floyd article.