

NINTH EDITION

Rockin' in Time

A Social History of Rock and Roll

David P. Szatmary

Former Vice Provost, University of Washington, Seattle



330 Hudson Street, NY NY 10013

Portfolio Manager: *Bimbabati Sen*
Content Producer: *Kani Kapoor*
Portfolio Manager Assistant: *Anna Austin*
Product Marketer: *Jessica Quazza*
Art/Designer: *Integra Software Services Pvt. Ltd.*
Full-Service Project Manager: *Integra Software Services Pvt. Ltd.*

Composer: *Integra Software Services Pvt. Ltd.*
Printer/Binder: *LSC Communications, Inc.*
Cover Printer: *Phoenix Color*
Cover Design: *Lumina Datamatics, Inc.*
Cover Art: *Shutterstock*

Acknowledgments of third party content appear on pages within the text.

Copyright © 2019, 2014, 2010 by Pearson Education, Inc. or its affiliates. All Rights Reserved. Printed in the United States of America. This publication is protected by copyright, and permission should be obtained from the publisher prior to any prohibited reproduction, storage in a retrieval system, or transmission in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise. For information regarding permissions, request forms and the appropriate contacts within the Pearson Education Global Rights & Permissions department, please visit www.pearsoned.com/permissions/.

PEARSON and ALWAYS LEARNING are exclusive trademarks owned by Pearson Education, Inc. or its affiliates, in the U.S., and/or other countries.

Unless otherwise indicated herein, any third-party trademarks that may appear in this work are the property of their respective owners and any references to third-party trademarks, logos or other trade dress are for demonstrative or descriptive purposes only. Such references are not intended to imply any sponsorship, endorsement, authorization, or promotion of Pearson's products by the owners of such marks, or any relationship between the owner and Pearson Education, Inc. or its affiliates, authors, licensees or distributors.

Library of Congress Cataloging-in-Publication Data

Name: Szatmary, David P., author.
Title: Rockin' in time/David P. Szatmary.
Description: Ninth edition. | Boston: Pearson, 2018. | Includes bibliographical references and index.
Identifiers: LCCN 2018020057 | ISBN 9780134791357
Subjects: LCSH: Rock music—United States—History and criticism. | Rock music—Social aspects—United States.
Classification: LCC ML3534 .S94 2018 | DDC 781.660973—dc23
LC record available at <https://lcn.loc.gov/2018020057>



Books a la Carte
ISBN-10: 0-13-479135-5
ISBN-13: 978-0-13-479135-7

To My Wife, Mary



Contents

| | | | |
|--|------|--|-----|
| Preface | viii | | |
| Introduction | x | | |
| 1 The Birth of the Blues | | | |
| Born in Slavery | 1 | | |
| The African-American Church | 3 | | |
| The Birth of the Blues | 3 | | |
| Train Stations, Frolics, and Juke Joints | 6 | | |
| The Rural Blues Explosion | 8 | | |
| The Great Migration | 9 | | |
| The Blues Singers | 11 | | |
| 2 The Advent of Rock and Roll | 15 | | |
| Muddy Waters and the Postwar Electric Blues | 15 | | |
| The Wolf | 17 | | |
| Bo Diddley and Other Chess Discoveries | 18 | | |
| Modern Records: B. B. King, Elmore James, and John Lee Hooker | 19 | | |
| Other Discoveries | 21 | | |
| The Blues Audience | 22 | | |
| Rock and Roll Emerges: Little Richard and Chuck Berry | 24 | | |
| Rock and Roll and the Changing American Culture | 27 | | |
| Racist Backlash | 29 | | |
| The Music Industry versus Rock and Roll | 30 | | |
| The Blanching of Rock | 31 | | |
| The Story of Arthur "Big Boy" Crudup | 32 | | |
| 3 Elvis and Rockabilly | 34 | | |
| Rockabilly Roots | 34 | | |
| The Rockabilly Sound | 36 | | |
| Sun Records and Elvis | 37 | | |
| "The Killer" | 40 | | |
| "Blue Suede Shoes" | 41 | | |
| Johnny Cash | 42 | | |
| The Sun Rockabilly Stable | 43 | | |
| The Decca Challenge | 43 | | |
| Rockabilly Sweeps the Nation | 46 | | |
| The Selling of Elvis Presley | 47 | | |
| Reactions Against the Presley Mania | 49 | | |
| Elvis Becomes a Respectable Icon | 51 | | |
| 4 The Teen Market: From <i>Bandstand</i> to Girl Groups | | | 55 |
| Lost Idols | | | 55 |
| The Booming Teen Market | | | 56 |
| Dick Clark and American Bandstand | | | 57 |
| Clark's Creations | | | 59 |
| The Payola Investigation | | | 61 |
| Don Kirshner Takes Charge | | | 62 |
| The Sounds on the Streets | | | 63 |
| The Girl Groups | | | 64 |
| The Dream | | | 66 |
| 5 Surfboards and Hot Rods: California, Here We Come | | | 68 |
| Surfing U.S.A. | | | 69 |
| The Sound of the Surf | | | 70 |
| The Beach Boys | | | 71 |
| Jan and Dean | | | 72 |
| Drag City | | | 73 |
| 6 The New Frontier of Folk | | | 75 |
| Songs of Protest | | | 75 |
| The Folk Revival | | | 77 |
| Sit-Ins, Freedom Rides and Marches | | | 79 |
| Kennedy and the New Frontier of Racial Equality | | | 82 |
| Bob Dylan: The Music of Protest | | | 83 |
| Joan Baez | | | 86 |
| The Singer-Activists | | | 87 |
| Dylan's Disenchantment | | | 88 |
| Folk Rock | | | 89 |
| 7 The British Invasion of America: The Beatles | | | 92 |
| The Mods, the Rockers, and the Skiffle Craze | | | 93 |
| The Early Beatles | | | 95 |
| Brian Epstein Shapes the Beatles | | | 96 |
| The Toppermost of the Poppermost | | | 97 |
| The Beatles Invade America | | | 98 |
| The Cute and Safe Beatles | | | 101 |
| The Mersey Beat | | | 102 |
| The Monkees | | | 104 |

| | | | | |
|-----------|---|------------|--|--|
| 8 | The British Blues Invasion and Garage Rock | 106 | | |
| | The British Blues Explosion | 107 | | |
| | The Rolling Stones Emerge | 108 | | |
| | The Stones Turn Raunchy | 109 | | |
| | Success | 110 | | |
| | The Who | 113 | | |
| | The British Blues Onslaught | 114 | | |
| | American Garage Rock | 116 | | |
| 9 | Motown: The Sound of Integration | 119 | | |
| | Motown: The Early Years | 119 | | |
| | Civil Rights in the Great Society | 120 | | |
| | The Sound of Integration | 122 | | |
| | The Supremes on the Assembly Line | 123 | | |
| | The Motown Stable | 126 | | |
| 10 | Acid Rock | 128 | | |
| | The Beats | 128 | | |
| | The Beats Reemerge in New York | 130 | | |
| | The Haight-Ashbury Scene | 131 | | |
| | The Hippie Culture | 132 | | |
| | Acid Rock: The Trip Begins | 136 | | |
| | Rock-and-Roll Revolution | 137 | | |
| | Psychedelic London | 141 | | |
| | The Decline of Hippiedom | 143 | | |
| | Monterey and the Commercialization of Psychedelic Rock | 144 | | |
| 11 | Soul Music: Fire from the Streets | 146 | | |
| | Black Pride | 148 | | |
| | From R&B and Gospel to Soul | 152 | | |
| | Funk | 156 | | |
| | Black Soul in White America | 157 | | |
| 12 | Guitar Heroes and Heavy Metal | 160 | | |
| | Escalating Conflict in Vietnam | 161 | | |
| | Campus Unrest | 161 | | |
| | The White Blues | 165 | | |
| | Jimi Hendrix: The Sound and the Fury | 166 | | |
| | Guitar Rage of the Metal Pioneers | 168 | | |
| | Heavy Metal Thunder | 169 | | |
| | Woodstock, Kent State, and the End of an Era | 173 | | |
| 13 | Soft Sounds: Country Rock, the Singers-Songwriters, and Sweet Soul | 177 | | |
| | Back to the Country | 177 | | |
| | Dylan and California Country Rock | 177 | | |
| | Seventies Singers-Songwriters | 181 | | |
| | Sweet, Sweet Soul Music | 183 | | |
| 14 | Rock Turns Serious: Jazz Rock and Progressive Music | 186 | | |
| | The Jazz-Rock Fusion Begins | 186 | | |
| | Miles Ahead | 188 | | |
| | The Offspring of Miles: Fusion Explodes on the Scene | 189 | | |
| | Progressive Rock | 193 | | |
| 15 | The Era of Excess | 197 | | |
| | The “Me” Decade | 197 | | |
| | Elton John | 199 | | |
| | Heavy Metal Theater | 199 | | |
| | Art Pop in the Arena | 205 | | |
| | Rumours | 206 | | |
| | Funk from Outer Space | 207 | | |
| | Disco | 209 | | |
| | Corporate Rock | 211 | | |
| 16 | Punk Rock | 214 | | |
| | New York Punk | 214 | | |
| | The Sex Pistols and British Punk | 218 | | |
| | The British Punk Legion | 222 | | |
| | Ska, Reggae, and Radical Punks | 223 | | |
| | The Punk Independents | 226 | | |
| | The Decline of British Punk | 227 | | |
| | Postpunk Depression | 228 | | |
| | The New Wave | 230 | | |
| 17 | American Hardcore | 233 | | |
| | Stirrings in Los Angeles | 233 | | |
| | Orange County Hardcore | 234 | | |
| | Regional Hardcore | 237 | | |
| | Hardcore Politics in San Francisco | 237 | | |
| 18 | I Want My MTV | 239 | | |
| | MTV and the Video Age | 239 | | |
| | The New Romantics | 240 | | |
| | MTV Goes Electro-Pop | 242 | | |
| | MTV and Michaelmania | 244 | | |
| | The Jackson Legacy | 247 | | |
| | Pop Goes the Metal | 249 | | |
| 19 | The Promise of Rock and Roll | 253 | | |
| | Trickling Down with Ronald Reagan | 253 | | |
| | The Boss | 255 | | |
| | The Benefits | 258 | | |

| | | | |
|---|-----|---|-----|
| Children of the Sixties | 259 | The Rap-Rock Explosion | 310 |
| Classic Rock and the Compact Disc | 260 | Nu-Metal Anthems | 313 |
| 20 Country Boomers | 263 | 25 The Age of the Internet | 315 |
| The Country Rock Rebirth | 263 | The Advent of the Internet | 315 |
| Garth Brooks | 264 | The Download Mania and the Ipod | 316 |
| | | Free Music for the Masses | 317 |
| 21 The Generation X Blues | 267 | The New Realities of the Music Industry | 319 |
| Generation X | 267 | The Reinvention of the Music Industry | 320 |
| From the New Wave of British Heavy Metal to Thrash Metal | 269 | 26 Life in Wartime | 324 |
| Death Metal and Grindcore | 272 | A Never-Ending War | 324 |
| The Industrial Revolution | 274 | Global Warming | 325 |
| Grunge | 275 | Rock Against Bush | 326 |
| Grunge Spreads | 281 | The Singer-Songwriters | 328 |
| Grunge's Demise | 283 | Hip-Hop Pop with a Message | 330 |
| | | Black Metal | 331 |
| 22 Post-Grunge Party | 285 | 27 Country Counter-Revolution | 334 |
| Britpop | 285 | The End of Hope | 334 |
| Jam Bands | 288 | The Tea Party | 335 |
| | | The Country Counter-Revolution | 336 |
| 23 The Hip-Hop Nation | 292 | 28 The Rave Revolution and Electronic Dance Music | 340 |
| African-American Reality | 292 | House and Techno | 340 |
| Old School | 293 | A Rave New World | 341 |
| The Second Wave | 297 | Chillin' Out | 344 |
| Gangsta | 298 | The Dark Side of the Jungle | 345 |
| Young, Gifted, and Black | 300 | The Big Beat | 346 |
| New Jack Swing | 303 | Electronic Dance Music Captivates the United States | 347 |
| The Return of Shaft | 304 | | |
| | | Bibliography | 350 |
| 24 Metal Gumbo: From Rap-Rock to Nu-Metal | 309 | Index | 363 |
| Hip-Hop Rock | 309 | | |

Preface

New to this Edition

I have used many new photos and images to make the text more relevant and to better show the connection of rock and roll to social history. I have added new material, including the following:

- New chapter on Delta blues
- New section on fusion jazz
- New chapter on the electronic dance movement
- Additional new material incorporated into each chapter

I have also corrected any errors in the text. I hope that you find this revision useful and would appreciate any comments as you read it.

This text is available in a variety of formats—digital and print. To learn more about our programs, pricing options, and customization, visit www.pearsonhighered.com.

Music for this title is available through Spotify. The link to the title-specific Spotify playlist can be found on this title's page at www.pearson.com.

Acknowledgments

Thanks to several people who helped me with this book: Bill Flanagan, Timothy Leary, Michael Batt, Jamie Steiwer, Peter Blecha, Chris Waterman, Charles Cross, Gene Stout, John Shannon, Richard Carlin, Gary June, Joe Moore, Dave Rispoli, Jerry Schilling, Keith John, Joel Druckman, W. Michael Weis, and Sonny Masso offered perceptive comments and constant help on various drafts of the text. I also thank Robert Palmer, Bob Guiccione, Jr., Alan Douglas, Mike Farrace, Gregg Vershay, and Bob Jeniker for their encouragement. I especially want to thank Stewart Stern, Richard Hell, Sebastian, Frank Kozik, Mark Arminski, Alex Conry, Emek, and rapper Ed “Sugar Bear” Wells for their insights. Obviously, none of those who provided assistance can be held responsible for the contents of this book.

I have others to thank as well. Jerry Kwiatkowski (Kaye) introduced me to the world of rock and prodded me to listen to everyone from Captain Beefheart to Eric Clapton. Mike Miller helped me explore the summer concert scene in Milwaukee. Neil Fligstein, Eileen Mortenson, Gail Fligstein, Tom Speer, and Pete Acevez did the same for me in Tucson and Seattle. On the East Coast, Dave Sharp fearlessly accompanied me on journeys to see Sid Vicious and explore the meanings of Root Boy Slim.

I want to acknowledge my former coworkers at Second Time Around Records in Seattle—owners Wes and Barbara Geesman, Dan Johnson, Mike Schwartz, Dave Wolter, Howie Wahlen, Jeff Taylor, Rob Innes, Michael Wellman, and Jim Rifleman—for adding to my understanding of rock music and the rock business. At the University of Arizona, Donald Weinstein graciously allowed me to teach a class on the social history of rock and roll, which served as the beginning of this book; Rick Venneri did the same at the University of Washington. Students in those classes added to my knowledge of rock music. Thanks to Dudley Johnson at the University of Washington for initially putting me in contact with Prentice Hall.

I owe a special debt to the late Bob “Wildman” Campbell, the king of psychedelia who spent many hours with me analyzing the lyrics of Larry Fischer, the nuances of Tibetan Buddhists chants, Bonzo Dog Band album covers, and the hidden meaning behind the grunts of Furious Pig. He shared with me his definitive psychedelic record

collection, mentored me about the beats, and suggested that we venture into CBGBs to see the Voidoids. Besides reading and commenting on this manuscript, he expanded my musical horizons with a series of demented tapes and letters, which twisted this book into shape. Such a debt can never be repaid, and he will be sorely missed.

Thanks to my late parents, Peter and Eunice, for instilling in me a love of music and the written word. A special appreciation goes to my mother who commented on the manuscript and gave me suggestions for a title.

A special thanks to my grandson, Alexander Fantl who constantly expands my musical boundaries.

My daughter Sara constantly brought me back to reality, when I became overly absorbed in the manuscript, and showed me that energy can be boundless. She provided needed guidance about music in the twenty-first century and gave me hope that rock and roll will never die. In the last several editions, she offered insightful editorial comments about the newest music on the charts and provided invaluable research.

Most of all, I want to thank my wonderful wife Mary for her love and companionship, her openness to all types of music, her editorial comments, her willingness to attend concerts when we were both too old for the venue, and her indulgence of my vinyl and rock-poster addictions. For this edition, she continually provided me rock-and-roll material for sources, which I would otherwise have not seen. I could never have completed nine editions of this book without her understanding, interest, encouragement, and love. I dedicate this book to her with all my heart.

Introduction

“Rock and roll will be around for a long, long time. Rock and roll is like hot molten lava that erupts when an angry volcano explodes. It’s scorching hot, burns fast and completely, leaving an eternal scar. Even when the echoes of the explosion subside, the ecstatic flames burn with vehement continuity.”

—Don Robey, owner of Peacock and Duke Records, in *Billboard*, March 1957

This book is a social history of rock and roll. It places an ever-changing rock music in the context of American and, to some extent, British history from the early blues to the present. *Rockin’ in Time* explains how rock and roll both reflected and influenced major social changes during the last eight decades. As Ice-T explained in 1997, “albums are meant to be put in a time capsule, sealed up, and sent into space so that when you look back you can say that’s the total reflection of that time.”

Rockin’ in Time deals with rock music within broad social and cultural settings. Rather than present an encyclopedic compilation of the thousands of well-known and obscure bands that have played throughout the years, it examines rock and rollers who have reflected and sometimes changed the social fabric at a certain point in history. It concentrates on rock musicians who most fully mirrored the world around them and helped define an era.

Rockin’ in Time emphasizes several main themes, including the importance of African-American culture in the origins and development of rock music. The blues, emanating from American slaves, provided the foundation for rock and roll. During the early Fifties, African-Americans who migrated from the South to Chicago created an urbanized, electric rhythm and blues that preceded rock and roll and served as the breeding ground for pioneer rock and rollers such as Little Richard and Chuck Berry. African Americans continued to develop new styles such as the Motown sound, the soul explosion of the Sixties, fusion jazz, the disco beat, house music, techno, and hip-hop.

Many types of rock coincided with and reflected the African-American struggle for equality. The electric blues of Muddy Waters became popular amid the stirrings of the civil-rights movement. During the early Sixties, as the movement for civil rights gained momentum, folk protesters such as Bob Dylan and Joan Baez sang paeans about the cause. In 1964 and 1965, as Congress passed the most sweeping civil rights legislation since the Civil War, Motown artists topped the charts. When disgruntled, frustrated African Americans took to the streets later in the decade, soul artists such as Aretha Franklin gained respect. During the late Eighties and throughout the Nineties, hip-hoppers such as Public Enemy rapped about inequality and renewed an interest in an African-American identity.

White teenagers embraced rock and roll, when the civil-rights struggle cultivated an awareness of African-American culture. Youths such as Elvis Presley listened to late-night, rhythm-and-blues radio shows that challenged and broke down racial barriers. During the Sixties, white teens readily accepted African-American performers such as the Ronettes, the Temptations, and the Supremes who had been carefully groomed for success in a mainstream market. At the same time in Britain, teenagers such as the Rolling Stones became obsessed with Chicago blues and brought their version of the blues back to adoring fans in America. Later in the decade, white youth bought soul records and revered Jimi Hendrix as the ultimate guitar hero. By the Eighties, young white suburbanites wore baggy pants and chanted the lyrics of inner-city rappers. In the new

century, American teens danced at massive festivals to the African-American sounds of house music and techno. During the last eight decades, black and white Americans have been integrated through rock and roll.

Population shifts and generational changes, the second theme of this book, provided an audience for African-American-inspired rock and roll. During World War II, African Americans from the South streamed into large Northern cities such as Chicago in a Great Migration. Blues musicians such as Muddy Waters came north along with thousands of African-American migrants who provided a ready audience for the electrified blues.

When the war ended, soldiers came home to their wives and had children who as a group became the baby boom and represented one of the most populous generations of all time. By the mid-Fifties, an army of youngsters demanded their own music. Along with their older brothers and sisters who had been born during the war, they latched onto a young, virile Elvis Presley who attracted hordes of postwar youth.

Until the early Eighties, rock music reflected the interests of the baby-boom generation. The music of the Dick Clark era, Brill Building songwriters, the Beach Boys, Motown artists, and the early Beatles focused on dating, cars, high school, and teen love for young boomers. Catering to post-teen baby boomers during the Sixties, rock morphed into the serious protest music of Bob Dylan and psychedelic bands that questioned basic tenets of American society. When college-age boomers were threatened by the Vietnam War military draft and the prospect of fighting in an unpopular war, the music turned harsh and violent with heavy metal and then escapist after the student killings at Kent State. During the Seventies, after the war ended and when many college rebels landed lucrative jobs, glitter rock and disco exemplified the excessive, self-centered behavior of the boomers. During the Eighties, artists such as Bruce Springsteen reflected the baby-boom yearning for the Sixties spirit of social change.

The sons and daughters of the baby boom, born between 1965 and 1981 and called Generation X, carried forward the rock-and-roll banner. Disaffected youths born on the cusp of the new generation delivered a stinging British punk rock and an American hardcore to vent their anger. Other youth from Gen X watched and listened to British dance music, Michael Jackson and a pop-oriented version of heavy metal on the MTV television network. As they grew older, Generation X confronted sobering social conditions with thrash, grunge, death metal, and rap.

By the late Nineties, a third generation of youth, born between 1982 and 2001 and referred to as the Baby Boom Echo, Generation Y, or the Millennials, developed their own rock. Confronted by a plethora of economic, environmental and political problems, they flocked to socially conscious singer-songwriters and rappers. During the past decade, amid a conservative upheaval in the United States, many Millennials listened to the traditional message of a country rock and escaped their troubles by dancing to electronic beats.

The roller-coaster economic times of the post-World War II era serve as a third focus of this book. A favorable economic climate initially allowed rock to flourish by permitting baby boomers in the United States to live in relative affluence. During the Fifties and early Sixties, sizeable allowances enabled teens to purchase the latest rock records and buy tickets to see their favorite heartthrobs. During the next fifteen years, unparalleled prosperity allowed youth to consider the hippie counterculture and led to cultural excesses and booming record sales.

When the economic scene worsened during the mid-to-late Seventies in Britain, youth spat out the sneering protest of punk that reflected the harsh economic realities of the dole. Throughout the most of the Eighties and early Nineties, American youth coped with few career prospects and little family stability through shattering hardcore punk, pounding industrial music, a bleak grunge, growling death metal, and a confrontational rap. During the mid-Nineties, when the economy brightened for several years on both sides of the Atlantic, teens turned to a bouncy, danceable Britpop and

Sixties-style, eclectic jam bands. From 2007 to the present, as the worldwide economy settled into one of the worst recessions in one hundred years, youth listened to a conservative country rock and escaped reality through massive electronic-dance-music festivals, which featured fantastic Disneyland-like settings.

Advances in technology shaped the sound of rock and roll and provide another framework for *Rockin' in Time*. The solid-body electric guitar, invented and popularized during the Fifties by Les Paul and Leo Fender, gave rock its distinctive sound. Mass-produced electric guitars such as the Fender Telecaster, appearing in 1951, and the Stratocaster, first marketed three years later, enabled blues musicians and later white teens to capture the electric sound of the city and the passion of youth. During the late Sixties and early Seventies, guitar gods plugged into a wide array of electronic devices such as the distortion box and the wah-wah pedal to deliver slashing, menacing heavy metal. Later technologies such as the synthesizer, the sequencer, and the sampler allowed musicians to embellish and reshape rock and roll into different genres.

Several technological breakthroughs helped popularize rock and roll by making records easily and inexpensively accessible. The reasonably priced 45-rpm record, introduced in 1949 by RCA, prodded youths to purchase the latest hits and replaced the more brittle shellac 78-rpm record. Starting in the mid-Sixties, the extended format of the long-play, 12-inch, 33-1/3-rpm record, which Columbia had commercialized in 1948, perfectly fit such rock music as the experimental psychedelia. The LP remained the dominant medium for rock until the laser-powered compact disc became widely available in 1982. Advances in the quality of sound such as high fidelity, stereo, component stereo systems, and digital sound transferred the immediacy of the live performance to the home and enhanced the rock experience.

Television popularized rock by broadcasting it to teens in their homes. Elvis Presley and the Beatles leapt into American homes on *The Ed Sullivan Show*. Dick Clark's offered the popular *American Bandstand*, and during the Sixties programs such as *Shindig* aired regularly. In Britain, television shows such as *Thank Your Lucky Stars*, *Ready Steady Go!*, and *Juke Box Jury* lured teens to rock and roll. In the early Eighties, MTV changed the way youth thought about music by making it visual as well as aural.

Several technological devices fundamentally transformed rock and roll. The portable cassette tape player-recorder, the portable CD player, and, most recently, the iPod gave teens an opportunity to listen to their favorite songs in the privacy of their rooms, at school, or on the streets. By the Nineties, the Internet enabled youths to listen, trade, download, and burn their favorite music and learn about new bands. It greatly enhanced the scope of music available to the rock fan.

Political events, another theme of this book, directly impacted rock and roll. During the late Sixties, the Vietnam War drew the ire of rock musicians from Jimi Hendrix to Black Sabbath. In 1994, the British Criminal Justice and Public Order Act specifically targeted the rave culture and evoked opposition from bands such as Prodigy and Orbital. The 2004 Presidential election united rockers from all genres in opposition to George W. Bush and his foreign policies and his stance on environmentalism.

Gender serves as another focus of this book. Initially, hormonally motivated girls served as screaming fans for male rock stars such as Elvis, Fabian and the Beatles. During the early Sixties, women emerged as performers in singing groups such as Ronettes and the Supremes. Women similarly contributed to rock as Seventies singer-songwriters such as Carole King and country-rock singers such as Linda Ronstadt. In a largely male-dominated rock field, females first strapped on guitars and sat behind drum sets in great numbers during the punk era with Siouxsie and the Banshees, the Slits and Chrissie Hynde. Riot grrrls bands such as Bikini Kill continued the role of women as performing musicians. In hip hop, several women such as Queen Latifah joined male rappers, and the Spice Girls swept the international charts with their slogan of "girl power." The changing role of women in rock reflected the increasing acceptance of females in the workplace and as equals in American society.

Rock music has been entwined with the development of the music industry, another feature of this book. Rock and roll has always been a business. It started with small, independent companies such as Chess, Sun, Modern, and King, which delivered a new sound to the public. As it became more popular among teens, rock and roll sparked the interest of major record labels such as RCA, Decca, and Capitol, which in the Sixties dominated the field. By the Seventies, major companies aggressively marketed their product and consolidated ranks to increase profits and successfully build an industry more profitable than network television and professional sports. In 1978, as the majors experienced a decline in sales, independent labels again arose to release new rock styles such as punk, rap, grunge, and techno. Within a decade, the majors reasserted their dominance of the record industry, by the signing new acts that had been nurtured by the independents and by introducing the compact disc that enticed many record buyers to purchase their favorite music in a different, more expensive format. As the new century unfolded, major record labels confronted and protested against the Internet, which created a fundamentally new business model for the music industry by allowing musicians to release and distribute their music inexpensively to a worldwide audience without an intermediary.

Though a business, rock music has engendered and has been defined by rebellion, which manifested itself through a series of overlapping subcultures. Youths used rock and roll as a way to band together and feel part of a shared experience. As Bruce Springsteen mentioned about his own background, rock music “provided me with a community, filled with people, and brothers and sisters who I didn’t know, but who I knew were out there. We had this enormous thing in common, this ‘thing’ that initially felt like a secret. Music always provided that home for me.” “Rock provides a family life that is missing in America and England,” agreed David Bowie. “It provides a sense of community.”

During the last eight decades, identifiable rock-and-roll communities assumed specific characteristics, fashion, and styles. Fueled by uncontrolled hormones during the Fifties and early Sixties, rockabilly greasers challenged their parents by wearing sideburns and long greased-back hair and driving fast hot rods. Their girlfriends sported tight sweaters, ratted hair, pedal-pusher slacks. During the 1960s, serious clean-cut, smartly dressed, college-aged folkniks directed their frustration and anger at racial and social injustice by taking freedom rides to the South and protesting against nuclear arms. A few years later, hippies flaunted wild, vibrant clothing, the mind-expanding possibilities of LSD, sexual freedom, and a disdain for a warmongering capitalism that they expressed in their swirling psychedelic poster art. In the next decade, baby boomers attended stadium concerts to collectively celebrate sexually ambiguous, theatrical, and extravagant superstars. A few years later, women wore flowing, revealing dresses and men favored gold medallions and unbuttoned silk shirts as they discoed to the steady beats of deejays.

During the late 1970s, angry rock subcultures emerged. Sneering British punks grew spiked hair, wore ripped, safety-pinned T-shirts, and pogoed straight up and down to lash out against economic, gender, and racial inequities. In America, Mohawked youths congregated in small clubs and slam danced to hardcore punk. Around the same time, a hip-hop subculture of rap music, graffiti and break dancing unabashedly assaulted racial prejudice and its effects on African Americans in the inner cities to highlight the racial injustice that the civil-rights movement of the Sixties had not erased. Within a decade and into the new century, the inner-city b-boy subculture spread to white suburbs, where gun-toting teens looked for ho’s and wore Adidas, sagging pants, baseball caps (preferably New York Yankees) turned backward, loose T-shirts, and, depending upon the year, gold chains.

In the Eighties and Nineties, Generation X youth voiced frustration and despair through a series of subcultures that included a gothic-looking industrial style; a long-haired, leather-jacketed thrash and death metal; and the self-described “loser” com-

munity of grunge, which adopted the idealized look of the working class: longish, uncombed hair, faded blue jeans, Doc Marten boots, and T-shirts. Until subverted and incorporated into the mainstream by fashion designers, Hollywood, and big business, these subcultures knit together distinct groups of youth with common ways of looking at the world.

By the start of the new century, rock and roll splintered into a variety of subcultures. Black metal adherents wore corpse paint on their faces, studded black leather outfits, and long hair to demonstrate their disgust with current society. Young suburban country fans sported cowboy hats and cowboy boots and swing danced to a largely conservative version of country rock. During the past several years, youth danced all night in furry boots, underwear as outerwear and tutus to party with thousands of others at electronic-dance-music festivals such as the Electric Daisy Carnival.

History seldom can be separated into neat packages. Many of the different rock genres and their accompanying subcultures overlapped with one another. From 1961 to the advent of the British invasion in 1964, Brill Building songwriters, surf music, and Bob Dylan coexisted on the charts. Motown, the Beatles, the Rolling Stones, and soul music occurred approximately at the same time. Most recently, rap, country rock and electronic dance music coincided with one another. Though sometimes intersecting with one another, the different subcultures of rock and roll have been divided into distinct chapters in this book to clearly distinguish the motivating factors behind each one.

Rockin' in Time attempts to be as impartial as possible. Even though a book cannot be wrenched from the biases of its cultural setting, I have tried to present the music in a historical rather than a personal context and to avoid effusive praise or disparaging remarks about any type of rock. To paraphrase Sting, lead singer of the Police, there is no bad music, only bad musicians.

These pages explore the social history of rock and roll. During the last eight decades that it has been an important part of American and British culture, rock and roll has reflected and sometimes changed the lives of several generations. It has morphed into a plethora of creative forms and will continue to amaze, shock, entertain, and inform fans in the future.