6. To Everything There Is A Season

During the Second World War Winston Churchill had provided, for the majority of people in the UK, a focal point of apparent strength and resilience. However, Churchill, a Conservative politician, was "... the progeny of high aristocracy" [1] and by the 1960's he had become one of the most potent symbols of British traditionalism. His death, aged 90, on the morning of Sunday 24 January 1965, provoked massive national mourning, and whilst it would be a gross exaggeration to suggest that the cultural changes that were to follow were a consequence of one event, it cannot be denied that Churchill's passing was a potent piece of symbolism - "off with the old and (right) on with the new".

> "What was being commemorated wasn't merely the death of one man. ...people were right to talk about the end of an era."[2]

> "... 1965, the year the old Britain died and the new Britain was born. ... 1965 planted bomb after bomb under the hidebound, stick-in-the-mud, living-on-past-glories Britain that preceded it..." [3]

Speaking about the whole 'sixties scene', Deborah Beetham remembers:

> "It was new and it gave us something that they [parents] knew nothing about. "[It was all about] escaping and it wasn't just the music [but also other things like] theatre; for example, John Osborne's 'Look Back In anger'".

Deborah's parents had moved to London from Lancashire which she imagines would in itself have been quite a shift in culture and environment, without taking into account all the other changes brought on during the sixties. Her mother worked in a family planning clinic but, according to Deborah, she didn't 'bring home' any enlightened attitudes towards modern life! Deborah felt "bound by what her parents wanted her to do". She describes the sixties as a "struggle – it took a long time to escape [her parents out-dated attitudes]". She finally did this by getting married.

But, as Bob Dylan nearly said "The times they were a-changing":

> "The... generation [who] had worked and fought for ideals of peace, security and affluence... expected their children not only to appreciate and benefit from this bequest but also to affirm and extend their prosperous new world. But the older generation was also passing on legacies of fear... anxieties about nuclear obliteration... and in the push to stability; priceless ideals of equality and justice had been compromised, even lost. Consequently, the children of this age... were beginning to question the morality and politics of post-war... and some of their musical tastes began to reflect this unrest. In particular, folk music... was now enjoying a popular resurgence. Under the influence of Joan Baez and [others], folk was turning more politically explicit, becoming increasingly identified with civil rights and pacifism, among other causes."[4]

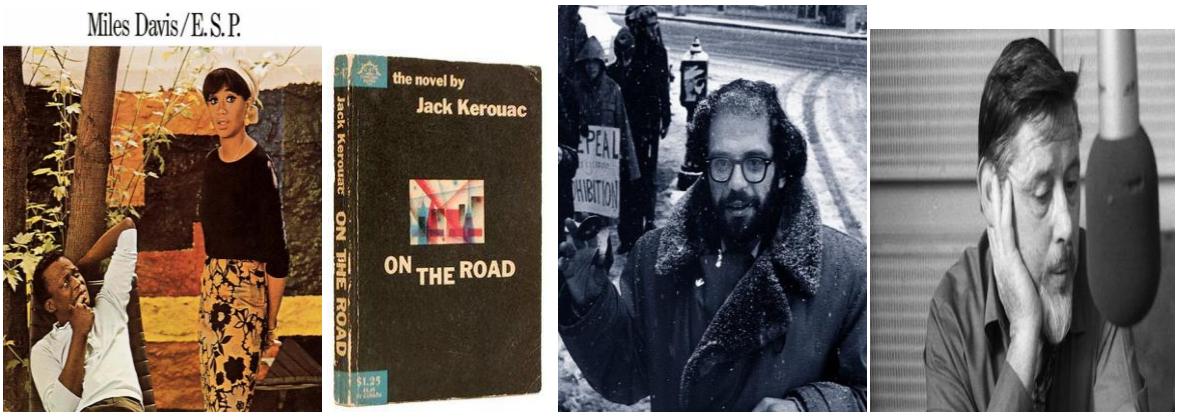
As some sought to move away from the commercial aspects of the pop music scene, folk clubs sprang up everywhere in Britain.

Jenny Barber

> "In the late sixties (69/70) my husband introduced me to folk music and we often went to a folk club in Tideswell, Derbyshire where Tony Capstick was regular performer."

But it wasn't just Folk music that provided the musical background to changing attitudes:

> "In England — catching the reverberations of not just Presley but of the jazz milieu of Miles Davis and Jack Kerouac... the youth scene had acquired the status of a mammoth sub cultural class, which was the by-product of a post-war population top-heavy with people under the age of eighteen. For those people, pop music denoted more than preferred entertainment or even stylistic rebellion; it signified the idea of autonomous society. British teenagers weren't just rejecting their parents' values — they were superseding them..."[5]



From L to R: Jazz trumpeter Miles Davis poses with his wife Betty Mabry (later Betty Davis, funk warrior); Jack Kerouac's classic beat novel 'On The Road'; poet Allen Ginsberg; British folk pioneer Ewan McColl.

> "But for all its egalitarian ideals, folk was music of [the] past... As such, it was also the medium for an alliance of politicos and intelligentsia that viewed a teen-rooted mass-entertainment form like rock & roll with derision." [6]

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The young Bob Dylan had arrived in New York and made a big impact on the folk music scene there. However, despite the worthiness of his early self-penned songs there was something one-dimensional about Dylan the folk singer. By January 1965 he was ensconced in the Columbia recording studios in New York recording the ground-breaking "Bringing It All Back Home" album released a few months later. On many of the tracks Dylan is backed by an electric rock and roll band, a move that "further alienated him from some of his former peers in the folk music community"[7]
~~~~

This amalgamation of folk sensibility with the drive of rock and roll was personified by "Mr. Tambourine Man" a single by US band The Byrds rose to the top of the UK singles chart in July 1965.

By no means the first record to jettison boy/girl relationships as song subject, and there grew a desire to communicate other feelings and situations. In the same chart as the Byrds were 'There But For Fortune' by Joan Baez; 'Anyway Anyhow Anywhere' by The Who and 'We Got To Get Out of This Place' by The Animals. These were songs about mystical engagements, youthful abandon, and a burning desire for betterment, and in Baez's case, heartfelt concerns about many aspects of modern society. These records were adventurous, innovative and (Baez) aside you could still dance to them, and they dropped a marker – from now on anything is possible! Another brief look at songs from 65/66 shows:

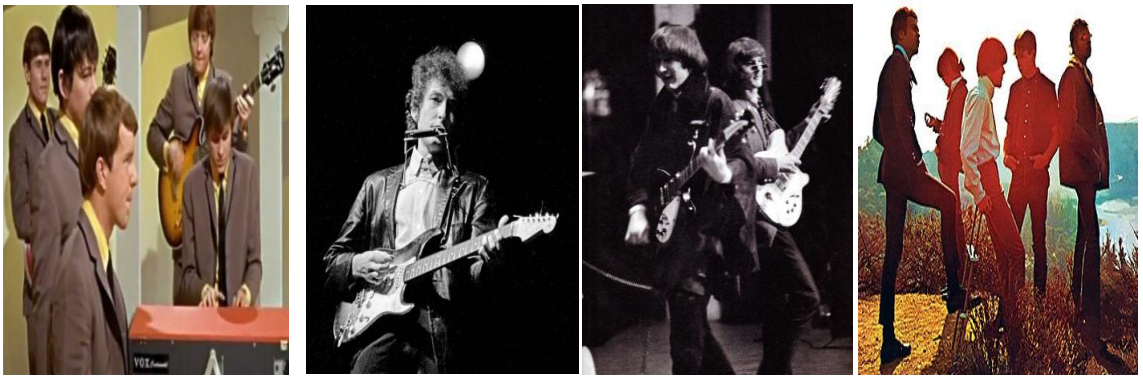
- The Beatles "Eleanor Rigby" – a tragic story of lonely people set to an amazing score
- The Rolling Stones "Have You Seen You Mother" - goodness knows what this was about but has there ever been a more gloriously anarchic two and a half minutes in the Top 10)?
- The Who "I'm A Boy" - forced crossdressing
- The Hollies "Stop,Stop,Stop" - unwanted sexual harassment
- The Kinks "Dead End Street" – living in poverty

Jane Keeton remembers:

> "It seemed one fantastic single after another was released during the late sixties, and these were the records I was buying."

Bill Gray, still playing in a band in Sheffield, recalls that through the sixties the band:

> "followed the trends of the day, doing whatever was in the Top 20..."



L to R: The Animals performing "House Of The Rising Sun"; Dylan goes electric at the Newport Folk Festival 1965; David Crosby & Roger McGuinn of the Byrds; pioneering Californian band Love featuring Arthur Lee.

Tastes were becoming more eclectic, and Carol Higgins says:

> "In the sixties we tended to go to folk clubs and the occasional live music in pubs. I was a blues fan as my dad had all the old Ella Fitzgerald, Sara Vaughn, Sonny Boy Williamson and Howling Wolf records."

There was also the lure of excitement and adventure. According to Carol Higgins:

> "There was a large stately home in Bracknell which was bought by a local businessman and converted into an arts centre and the cellar was used as a music venue. There would be folk, blues, rock and pop on Friday nights and it was smoky and dark but we loved it."

Having watched her 'street pal' Joe Cocker on the road to success, Denise West:

> "...got into Bob Dylan (because of his lyrics) and Neil Diamond (they were such good songs)."

Denise married in 1965, at the age of 20. Her first husband was nine years her senior and liked big band music. Denise's own musical tastes began to change:

> "My musical taste became very eclectic but I was never into the British scene. Music disappeared from my life in young motherhood... but my heart still lies in the blues."

Jenny Barber remembers that during his controversial "Dylan goes electric" tour of the UK

Bob Dylan played at Sheffield City Hall and stayed at the Grand Hotel[8].

> "The hotel was 'the' place to stay in Sheffield and was very much a place for the stars to stop over when they had played the Sheffield venues."[9]

Lynn Armstrong has fond memories of:

> "Going to the Albert Hall with the editor of the College newspaper who had been sent free tickets. Judy Collins first half: Tom Paxton second. We had the cheap seats behind the performers, so could feel what the lighting was like for them. Amazing

> that one person with an acoustic guitar could command such feeling in an audience that size. First time I heard an anti-apartheid song."

Interlude: A Song For Europe

The Eurovision Song Contest had started in 1956:

> "As a war-torn Europe was rebuilding itself in the 1950s, the European Broadcasting Union —based in Switzerland—set up an ad hoc committee to search for ways of bringing together the countries of the EBU around a 'light entertainment programme'." [10]

Each country selected an entry for the final, where the songs were performed live. Afterwards, each nation gave points to what they considered the best tunes. The British Music Industry considered itself on par with America and it was with great chagrin then, that the UK had, by 1967, finished runner-up on five occasions but had never won the contest. It was a great relief when Sandie Shaw won in 1967 with the Bill Martin and Phil Coulter song 'Puppet on a String'. It was pure European candy-pop and Sandie herself later wrote:

> "I hated it from the very first oompah to the final bang on the big bass drum. I was instinctively repelled by its sexist drivel and cuckoo-clock tune." [11]

Lulu followed suit in 1969 when 'Boom Bang-a-Bang' tied for the top spot. Lulu's thoughts on the song don't seem to be anywhere on record [sic]!

To many, Eurovision was a guilty indulgence highlighting the glitzy and innocuous side to popular music.

7. The Rise Of 'The Album'

For the artists who existed to make hit pop singles - the concept of making an album was an afterthought. When it did arrive such an album would be loaded with the artist's last three or four hit singles and maybe the B Sides as well, plus a few other odds and ends, scraped together as a bonus.

This was not true in other areas of music - Jazz, Folk and Blues musicians were used to putting out quality albums. Sinatra's 'In The Wee Small Hours' - perhaps one of the first concept albums – contained introspective songs that dealt with themes such as loneliness and lost love.

Pete Bush:

> "Musical trends were changing from the mod era to more progressive music from 65 onwards and LPs became more profitable."

In 'pop', the more questing songwriters and bands began focusing on the potential of the album. In 1966, The Who issued 'A Quick One' with songs about spiders and imaginary friends.

Writing for the BBC in 2002, Rob Webb says:

> "The highlight on this album, however, is Pete Townshend's sprawling title track... It's almost ten minutes long: extraordinary, in the days of three-minute throwaways. 'A Quick One While He's Away' is Townshend's first attempt at a rock opera, perhaps the first in pop music. It's a suite of six episodes, comprising a simple tale of an unfaithful wife..." [12]

The Beatles 'Revolver' album was a sharp and challenging collection of songs that pushed the boundaries of popular music. Songs like 'Tomorrow Never Knows' (with its 'heavy' sound and lyrics inspired by a Timothy Leary and the Tibetan Book Of The Dead) and the playful nursery rhyme feel of 'Yellow Submarine' were far removed from standard pop fare.

The Kinks 1966 'Face To Face' was full of Ray Davies' sharp little vignettes about 'ordinary' people and Brian Wilson produced, for the Beach Boys, what is generally regarded as one of the all time great albums in 'Pet Sounds' – beautifully realised songs , exquisitely performed.

Pete Bush:

> "There was a fall in live audiences for singles acts. The progression to new concept albums started by the Beach Boys Pet Sounds which was followed by Sgt Pepper by the Beatles, who had had enough of being drowned out performing live and retreated to the studio."

8. Clubland (Mods and Soul Music)

Jude Warrender wasn't allowed to go into town until later in her teens. However, she Jude found ways:

> "So long as, Cinderella-like, I was home by the required hour I went all over Sheffield."

As for the company she kept, Jude says:

> "We were 'in with' a scrubby group of lads who worked at Footprint Tools[13], we didn't care just so long as they were in trousers, so to speak!"

Jude didn't have any contact with boys in the week:

> "... one of them asked my neighbour, a foreman for [Footrprint Tools], if I was going to Dobcroft on Saturday - and alarmingly this reached the ears of my mum. But I worked hard at school in the week and didn't see why I shouldn't enjoy myself at weekends."

Mods had evolved, in the late 1950s, inspired by a handful of ultra-stylish working class youths from London's East End. Focused on music (initially modern jazz) and fashion they found their own places to drink, pop amphetamines and dance to American soul and R&B. Mod music and 'attitude' grew in popularity, eventually becoming a nation-wide movement. The hipper beat groups began tuning into soul music – The Beatles named their 1965 album "Rubber Soul". The Stones too were big soul fans and Keith Richards tells that he initially imagined the famous guitar riff on "Satisfaction" being played by horns like on Stax recordings. Tamla Motown went on to become one of the biggest record labels in the world and its roster of talent – The Supremes, Marvin Gaye, The Four Tops etc - were huge stars.

Sue and Philip Pearson recall:

> "Being a Mod was amazing, we thought we were the bee's knees, all meeting outside Peter Robinson's then all getting on the bus to go to the Mojo. We lived and breathed the Mojo and went about four times a week, sometimes all day on a Sunday. We met at the Mojo and have been together ever since. We didn't need drugs just clothes and music!"

Christine Shepherd adds:

> "I liked Motown as I got older – good to dance to."

L to R: Typically attired Mods with scooter; the classic "Otis Blue" album; the distinctive UK Tamla Motown imprint

With regards to clubs like the Mojo and the Esquire, Jude Warrendeer says:

> "Mods went to the Mojo, very stylish dressers. They had strobe lights which made all the dancing look fab. It was rumoured there were drugs there, which scared me, but I suspect it was more the very sharp fashion styles which, strangely scared me more."

Of the Esquire Jude says:

> "I think the Esquire only sold soft drinks, although rumours of 'pills' again…. But when I was 16 I went once with a friend from school; very intelligent but straining at

> the leash to leave school and get freedom. She was the first in our class to 'lose her virginity' as far as we knew. I was staying at her house overnight, and we went to the Esquire and she got off with a lad and went outside with him. When it was time to get the bus home, she wasn't there and I had to go to her house without her. She came later! I didn't witness what happened when she got home! I was shocked, to be honest, and never went again until the 70s."

Of all the musical impresarios in Sheffield during the 1960s, Pete Stringfellow is probably the best-known. Stringfellow had a series of clubs perhaps the most famous being the Mojo.

Jo Burns saw:

> "Long John Baldry and Rod Stewart, Ike and Tina Turner. The Brian Auger Trinity, with Julie Driscoll, at the Mojo

Jenny Barber:

> "Paul Carrack's parents had a painter and decorators shop near where I lived, and one of my classmates went out with him. My mum prevented me from going to the Mojo club."

Jude Warrender:

> "I was never allowed to go to the Mojo or the Esquire or the Leadmill, but I did - once each, and was terrified the whole evening - such innocence!"
>
> "The Leadmill building was quite decrepit, as I recall. I was afraid it might collapse, I think there was a rickety balcony? The generally dark environment and lighting also scared me a bit. Initiation into adulthood, sex drugs and rock and roll!"
>
> "I didn't think my mum would find out where I was, but she did find out I used to go to Dobcroft Youth Club when I was supposed to be at St James, Shiregreen – that being 'our' side of town – and of course churches were 'respectable'".

Other than the 'hip' clubs, the major circuit for musical and other entertainment, at this time, were the Working Men's Clubs. Many bright-eyed band simply wanting to be the next Pink Floyd were pulled into the pop, pies and bingo ritual of these venerable establishments. And there were other interludes where music also played a part!

Brian Clark remembers:

> "A lad I had known at junior school, lived on the Fraser Estate, and all the local Woodseats lads were puzzled when his mother suddenly transformed from a dowdy sixties housewife into a glammed-up lady with heavy makeup, short skirts and a leopard skin print coat. Sometime in early 1967, some of us decided it would be fun to climb onto the roof of the Dale Working Men's Club and peer down through the skylight to see what went on in this strange and exotic world. All became clear when

we espied, centre stage, the lady in question doing the Saturday lunchtime strip routine."

L To R: Inside the legendary (King) Mojo (sometime in 1965?); Flower Power comes to the Mojo in May 1967; outside the legendary Woodseats WMC!

9. A Psychedelic Experience?

Writing about her introduction to the music scene, Sue Beardon recalls :

> " [We] used to take our guitars to Finchley open air swimming pool in the school summer holidays - me and a bunch of other aspiring musos, including Tyger Hutchings and Simon Nicol who went on to from Fairport Convention. We used to pay a lot of folk music - my great friend Dominic Angadi - whose father taught George Harrison to play the sitar and introduced him to Ravi Shankar - used to play bluegrass and taught me to play the banjo, which I picked up in a junk shop for 10 shillings."

Many of the English beat groups, lead almost inevitably by the Beatles, were experimenting with different sounds and techniques in the studio. New bands began to spring up and it seemed that every week there was something exciting to check out

Roland Anderson recalls:

> "1967 was the best year ever for music - Hendrix, The Who, Cream, The Beatles (Sergeant Pepper...), The Velvet Underground, The Doors and Pink Floyd to name a few. Who can't be influenced by that lot? Their music is still as fresh today as it was then..."

University brought fresh opportunities to experience bands from the burgeoning progressive/underground scene. Sue Beardon remembers:

> "At University some mates started a band, the drummer was Guy Evans, who was talent scouted for Van Der Graph Generator... Guy and other mates ran the social

club at the university and used to book the bands. They booked Jimi Hendrix who, quite close to the gig, had to pull out because he's been booked for a prestigious gig in California. So the agency gave us a little known band instead, called Pink Floyd. They were quite good we thought."

L to R: The Beatles at their 'weirdest' perform "I Am The Walrus" at a disused airfield with several 'eggmen' in attendance; Syd Barrett of the Pink Floyd has an experience; George Harrison with the San Franciscan hippies in Golden Gate Park; the highly psychedelic Grateful Dead.

On the other side of the Atlantic a generation of musicians, were forming bands which pushed at the boundaries of folk, rock and blues, particularly in San Francisco and Los Angeles where a powerful hallucinogenic known as LSD and copious amounts of marijuana were consumed "to enhance the listening experience". California became the destination for thousands of young Americans who were seeking out new experiences, new styles and new ways of living. The hippies (as they became known) nurtured dreams of a new society based on values scoffed at by straight society – concepts of "peace, love, freedom".

English youth was less reverent in the way they approached these new ideas – the principal philosophy here was simply to have fun.

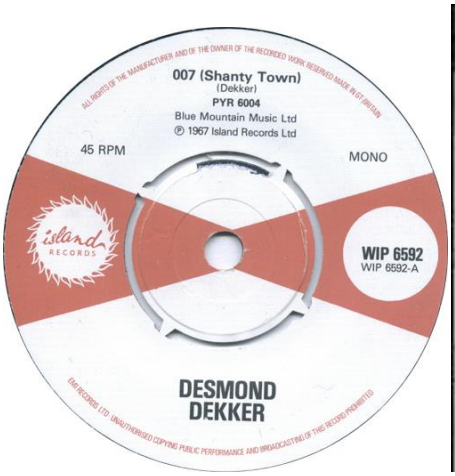
Of her early teenage years around the London music scene, Sue Beardon recalls:

> "When I was 14 went with my friend Jean Hatton to an all night Rolling Stones concert at the Noreik Club, Seven Sisters Road, Tottenham, North London - we got a space standing right at the front, right under Mick Jagger's nose, but unfortunately my friend fainted and we spent a whole long time in the first aid room and couldn't regain our place afterwards. Another favourite haunt was Eel Pie Island in the Thames where I first saw the Bonzo Dog Doo-Dah band. Hilarious."

Brian Clark recalls other 'new musical developments':

> "One Sunday afternoon in July 1967, I was listening to 'Pick of The Pops, Alan Freeman's weekly run down of the Top 20. This particular Sunday the Beatles were top of the chart with "All You Need Is Love". Elsewhere lurked records I loved: Pink Floyd and "See Emily Play"; Procol Harum with "Whiter Shade Of Pale" and Dave

Davies singing “Death Of A Clown”. Freeman then announced a new entry at number 14 and, suddenly, a noise emerged from the radio that sounded as though it could have been recorded on another planet! It was music like I'd never heard before – extremely unsophisticated and with lyrics I couldn’t make out. The record was Desmond Dekker and the Aces “007 (Shanty Town)”. It was my first exposure to reggae and [at the time] I didn’t like it at all!”



Left: “Like music from another planet”. Right: Desmond Dekker and the Aces

10. After ‘The Summer of Love’

Perhaps the strawberry psychedelic trifle had become too rich to the taste - an abundance of flavours savoured in too short a time? As The Beatles put the death of Brian Epstein and the (relative) failure of their ‘Magical Mystery Tour’ film behind them, in February 1968 they issued a new single, a Paul McCartney song, ‘Lady Madonna’.

> “Its rhythm and blues-inspired style signalled a "back to basics" approach to writing and recording... following the psychedelic experimentation of the previous two years.”[14]

The Rolling Stones were listening intently, and, in early 1968 they released ‘Jumpin' Jack Flash’

> "... perceived by some as the band's return to their blues roots after the baroque pop and psychedelia.“[15]

But whilst some of the music scene’s psychedelic adventurers were looking to ‘get back’, others found it altogether more difficult to navigate out of this kaleidoscopic netherworld.

Syd Barrett was the leading light of the Pink Floyd. He was the main singer and guitarist, and wrote most of the group’s best-known songs such as the Top Ten hit: “See Emily Play”. However, by 1968, it became apparent that something was drastically amiss with Barrett.

He was reputedly taking a lot of hallucinogenics, and there was speculation that he suffered from schizophrenia.

> "Once described as joyful, friendly, and extroverted, he became increasingly depressed and socially withdrawn, and experienced hallucinations, disorganized speech, memory lapses, intense mood swings, and periods of catatonia. Although the changes began gradually, he went missing for a long weekend and, according to several friends including fellow band member Rick Wright... came back 'a completely different person'. One of the striking features of his change was the development of a blank, dead-eyed stare. He did not recognise old friends, and often did not know where he was..."[16]

Peter Wynne-Willson worked with Pink Floyd between 1966 and 1968 when he created light shows for their performances.[17] Wynne-Willson remembers observing Barret:

> "... hanging with his arms limp, or banging out one chord. [Sometimes] Syd literally didn't play anything."[18]

After adding a fifth member, guitarist David Gilmour, they simply decided not to 'pick Syd up' as they travelled to a gig.

David Gilmour recalls:

> "We were going to a gig in Southampton... Someone said, 'Shall we pick up Syd?', and someone else said, 'Oh, let's not', and that was it."[19]

After recording two solo albums, Barrett abandoned any further involvement in the music business and moved back to Cambridge to live with his mother. He died there in July 2006 without ever showing any inclination to return to the music scene. Pink Floyd went on to be an enormously successful band.

11. 'You Say You Want A Revolution' (John Lennon, June 1968)

And this was the time when all musical barriers seemed to have been swept aside and everything from folk to jazz and blues had been incorporated into the pop/rock mainstream. 'Pure' pop still existed but even groups like The Marmalade had grown their hair long!

Politics and changing social attitudes were added to the brew, as musician's political viewpoints began to play a part in their music. This was true not only of the more outré new bands like the Social Deviants, Hawkwind and the Edgar Broughton Band but also existing pillars of the pop aristocracy such as Lennon and Jagger. There was much talk of railing against "the establishment" prompting London scene maker Barry Miles to comment:

> "They feel threatened by anything new." [20]

Jenny Diski notes:

> "... the Sixties generation were blamed for instigating the permissive society.... no one gave us permission to rebel, rather: ...we gave ourselves permission" [21]

Writing in 'Playpower' Richard Neville gives two song-based examples of the differing attitudes that defined the generation gap:

> "The Beverley Sisters reflected their times with the hit: 'Love and marriage... love and marriage, go together like a horse and carriage.'

Neville goes on to quote from a Leonard Cohen song:

> 'Trav'ling lady, stay awhile, until the night is over,
> I'm just a station on your way, I know I'm not your lover.'

Neville concludes:

> "Which seems a less deluded sentiment and one that expresses the warm mixture of compassion and playful pragmatism which characterises... a generation."[22]

Whilst the relationship between performers and fans had always carried potential for actual physical encounters, the late sixties brought a more casual and open approach.

Jenny Fabian describes seeing a band:

> "When they go on to play I give him an all-over scrutiny; I'm sitting on the side of the stage so I can watch him without him noticing. I like what I see... He plays lead and his skinny arms... turn me on."[23]

Although Fabian's "Groupie" was a work of fiction it became well known that she had based the book on her real life exploits.

Bill Gray's gigging band moved with the times:

> "This extended into the mid to late sixties when pop began to 'break out' – their line-up enabled them to do stuff like "Whiter Shade" and some Blood Sweat & Tears songs which reflected Bills own tastes. They did go on to wear kaftans and bell bottoms."

Fairport Convention and Steeleye Span took tradition British folk songs and set them against electric instruments. There were Jazz influences as personified by the ex-Psychedelic band Soft Machine whose album 'Third' (although released in June 1970) was groundbreaking in terms of scope and ambition. 'Prog Rock' (a term adopted later) blossomed with the often gratuitous displays of excessive 'flashy' musicianship – the leading lights being, The Moody Blues, King Crimson and The Nice.

Brian Clark:

> "Suddenly everyone I knew was into progressive/underground music and there were local pubs that became the regular gathering point where these like minded souls could meet friends and listen to their kind of music. One such place in Sheffield was The Buccaneer, DJ'ed by future owner of The Limit Club, George Webster."

Another popular haunt, initially orientated towards bikers and rockers was The Wapentake (or 'Wap' as it was known).

Roland Anderson:

> "I think that everyone [in Sheffield] who liked the rock scene in the late sixties/early seventies went to the Buccaneer it was a sad day when it shut but we all went down to the Nelson, which wasn't bad, then the Wappentake took over which left some happy memories. After the pubs shut it was down to the Penthouse on Dixon Lane until 2am..."
>
> "The music I listened to influenced the way I dressed long hair, flared jeans tie dyed shirts I tried to look like a hippy I loved it. As for my musical aspirations: Jimmy Page stole my Rock God status - the bastard!"

Other Genres - Great Songs & Great Songwriters

If some aspects of popular music seemed to be getting 'too heavy', there was an antidote. There were still great songs being written in the classic 'Great American Songbook' style with beautiful melodies and superbly crafted lyrics.
Burt Bacharach and his lyricist Hal David had been active in music since the Fifties but continued to pen wonderful songs right through the Sixties. Although this list merely scratches the surface - some of their best-known songs are:

- I Just Don't Know What To Do With Myself - Dusty Springfield (1964)
- Anyone Who Had A Heart - Cilla Black (1964)
- Walk On By - Dionne Warwick (1964)
- I'll Never Fall In Love Again - Tom Jones (1967) & Bobbie Gentry (1969)
- I Say A Little Prayer - Aretha Franklin (1968)
- This Guys In Love - Herb Alpert (1968)
- Raindrops Keep Fallin' On My Head - from 'Butch Cassidy' and a hit for BJ Thomas (1969)

Jim Webb also paired excellent (and interesting) lyrics to superb melodies. Irish actor Richard Harris recorded two albums of Webb's' songs. One track, released as a single, was 'MacArthur Park', a long and complex song with multiple movements and lasting seven plus minutes. Nevertheless it was a UK hit in 1968. Glenn Campbell recorded several Webb compositions and had hits with them: 'Wichita Lineman' and 'Galveston' (both 1969) amongst them. Webb also wrote extensively for American band The 5th Dimension and for Johnny Rivers. Many of these like 'By The Time I Get To Phoenix' songs went on to be hits in the seventies and accepted as industry 'classics'.

Writing almost exclusively for The Beach Boys, Brian Wilson continued to produce amazing songs.

Other Genres - Bubblegum Pop

"Bubblegum... [was] lightweight, catchy pop music that was a significant commercial force in the late '60s and early '70s. Bubblegum was targeted at a preteen audience whose older siblings had been raised on rock & roll. It was simple, melodic, and light as feather - neither the lyrics or the music had much substance. Bubblegum was a manufactured music, created by record producers that often hired session musicians to play and sing the songs. Frequently, the session musicians were given a fake band name to give the illusion that they were a real group. Appropriately, the genre also had a short life span, lasting roughly five years. As those preteen bubblegum fans grew up, they left the music behind."[24]

"Among the best-known acts of bubblegum's golden era are 1910 Fruitgum Company, the Lemon Pipers, the Ohio Express and the Archies, an animated group which had the most successful bubblegum song with 'Sugar, Sugar'."[25]

Somewhat unfairly (in my view) The Monkees - an American rock/pop band formed in Los Angeles in 1965 specifically to feature in a television series – are sometimes put in this category.

12. Dead Flowers

12.1 Brian Jones

On 3 July 1969 when one of the original 'golden boys' of the new pop gentry - Brian Jones - recently parted from the Rolling Stones, was found dead in his swimming pool.

> "As far as could be ascertained, Brian had gone for a late-night swim in [his] outdoor heated pool. Those that were present , builder Frank Thorogood, his friend, nurse Janet Lawson and a friend of Jones, student Anna Wohlin, all gave witness statements. None of them quite tallied. The coroner recorded a verdict of death by misadventure: the cause of death, 'drowning'." [26]
>
> "I assumed he was stoned –he'd been an accident waiting to happen for several years," says Gered Mankowitz.[27]

Although the other Stones made the right noises to the press, in all honesty Jones' presence in the band had become a burden.

> "He used to be a lot of fun in the early days," emphasises Charlie Watts. "But when that all went you were left with this rather ill, totally paranoid bloke..." [28]

Jones was 27 years old when he died. Over the next two years three more major 'rock stars' died in suspicious circumstances:

- Jimi Hendrix on 18 September 1970
- Janis Joplin on 4 October 1970
- Jim Morrison on 3 July 1971 (two years to the day after Brian Jones)

All were 27 years old at the time of their deaths.

12.2 Charles Manson

On 9 and 10 August 1969, several terrible killings - The Tate/LaBianca Murders – took place in Los Angeles. Whilst only indirectly music related these crimes reverberated through the musical community as there were many links between the alleged perpetrator/criminal mastermind, Charles Manson, and the music industry. Writing in The Washington Post, Michael Rosenwald explains:

> "In the summer of 1968... Beach Boys drummer Dennis Wilson welcomed into his orbit an unknown... long-haired rocker who sang wildly and talked mystically. 'This is Charlie,' Wilson told friends. 'He is the wizard, man. He is a gas.' Charlie was Charles Manson, who would orchestrate seven murders the next year..."

Rosenwald describes how the relationship soured:

> "... late in the summer... Wilson suggested Manson come to his studio to record some of his music. At first, Manson was excited. But he did not like Wilson's... producers trying to mess with his music, which is what apparently happened. Manson pulled a knife. It went downhill from there."

Rosenwald continues:

> "Wilson found a bullet on his bed. 'I gave him a bullet,' Manson later said, 'because he changed the words to my song.'"[29]

Manson was also an avid listener to the Beatles White album and interpreted some of the e songs in his own inimitable way. 'Helter Skelter' supposedly predicted a 'race war'. There is even some suggestion that 1965 tour the Beatles met Manson at a party

Perhaps the most game-changing notion that emerged from the Manson murders was the realisation that the long haired, bearded hippy wasn't necessarily a peaceful and non-violent person.

Andee Nathanson was a documentary photographer in California at the time:

> "It was the end of the innocence... In Hollywood, in music, film, in LA, that wasn't supposed to happen. That was the bogeyman coming out. The bubble burst."[30]

12.3 Altamont

The Woodstock Festival in August 1969 was, perhaps, the pinnacle of the development of popular music in the sixties. It has since been described as a 'gathering of tribes' and the term 'the Woodstock Generation' became a common phrase to describe sixties music fans. After the success of Woodstock, and following suggestions that the tickets prices on their 1969 US tour had been too expensive for many, it was suggested that the Rolling Stones were perhaps not as 'revolutionary' as they liked to see themselves. To combat this they agreed to play a free festival. The problem was finding somewhere suitable! They eventually settled on the Altamont Speedway track in California, and scheduled 6 December 1969 as the date of the concert.

As part of a 'Rolling Stone' magazine article, it was said that:

> "It was as if Altamont's organizers had worked out a blueprint for disaster. Altamont was the product of diabolical egotism, hype, ineptitude, money, manipulation... a fundamental lack of concern for humanity."

Mick Taylor guitarist with the Rolling Stones:

> "'The Hell's Angels had a lot to do with it. The people that were working with us getting the concert together thought it would be a good idea to have them as a security force...'"[31]

Photographer, John Young, remembers:

> "'The Angels, many of them, were carrying — and applying to a lot of non-Angel heads — loaded pool cues...'"[32]

Marty Balin of the Jefferson Airplane was knocked unconscious by the Hell's Angels and the whole vile event reached its nadir with the fatal stabbing of Meredith Hunter by the Hell's Angels.

13. An In The End

As the sixties drew to a close there were two quite distinct 'movements' on the popular music scene.

13.1 Get Back To Where You Once Belonged

The Beatles and The Rolling Stones returned to their 'rock' roots. The hippies never quite went away, instead they bought homes in the LA canyons and became immersed in the serious business of reflecting the times in their songs. Crosby Stills Nash and Young emerged from various sixties bands to become wry observers of what was happening around them. The Jefferson Airplane and the Grateful Dead settled down into a more productive relationship with their record companies and made music that made them enough cash to live comfortably. Some, like the Eagles - who had skirted around the edges of the hippie scene - pulled their socks up and found fame and fortune. Some drifted back to ordinary life.

Paul Kanter - guitarist/vocalists with the Jefferson Airplane:

> "We were just another refrigerator, only with paisley on it, as far as the music industry was concerned." [33]

13.2 Forget the Tie-Dye, Glam Up!

Whilst being initially 'liberating' the music of the late sixties got dog-eared around the edges – it aged like a well-worn Afghan Coat, but had become shabby and dull. One musician who had come to typify the whole hippie/underground scene was Marc Bolan who, as half of the acoustic Tyrannosaurus Rex duo, had charmed many late sixties listeners with his tales of elves and magic. However, Bolan was to re-discover the electric guitar and his love of rock n roll, and decided that the 'magic elf' sound wasn't going to sell loads of records. He recruited a three piece rock band and adopted a new glitzy, glamorous and gaudy 'pop' look. Bolan's gambit paid off and thousand of girls stuck his posters on their bedroom walls and bought his records. David Bowie went on to adopt and further develop Bolan's concept. Scores of other pop groups followed suit (Sweet, Alvin Stardust etc.) Slade, who also wore the new glam threads, made music that was joyful pop/rock, and repeatedly topped the charts.

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Was there a distinct sense of disillusionment? In talking of "the national mood as Britain entered the last years of the sixties," Dominc Sandbrook writes:

> "There was no longer a market for giddy optimism; instead everyone, from newspaper columnists and novelists to television playwrights and film directors, seemed more interested in what was wrong with Britain..."[34]

From bright beginnings in the early sixties Harold Wilson's Labour Government had become a totem of British creativity in many areas including music. It all ended on a summers day in June 1970. According to Ben Pimlott, as the Wilson's packed their personal belonging ready to leave 10 Downing Street:

> "They listened again and again to the Seekers' record 'The Carnival Is Over'".[35]

Much travelled London 'scenemaker' Mick Farren Looks backs:

> "Where the sixties had the feel of a continuous rolling wave, constantly moving, sometimes with violent force, but always in the same direction, the Seventies seemed to be a succession of squalls and flurries that could come at you from any point of the compass, setting you spinning and bobbing and sometimes fighting to stay afloat. We certainly knew, if there had ever been a revolution, we'd lost it..."[36]

Lynn Armstrong refers to the:
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> "Longevity of 60s music" and emphasises "the monumental overall shift in popular music, from the crooners (that our parents had also listened to) to psychedelia and beyond"

Physics Third Year at Imperial College, London University in 1968. Brian May (later guitarist in 'Queen') left middle. Lynn Armstrong back row, right.

Even the old rock elite faltered. In the early seventies Lennon released "Sometime in New York City". In an extremely critical Rolling Stone Review, Stephen Holden wrote:

> "The songs are awful. The tunes are shallow and derivative and the words little more than sloppy nursery-rhymes that patronise the issues and individuals they seek to exalt."

His parting shot summed the album up as "witless doggerel"[37]

As with many 'utopias' – the rich and diverse music scene that had grown throughout the sixties, fuelled by creative musicians and supported by visionary entrepreneurs, became beset by those who saw everything as an opportunity to make a lot of money

Speaking of his time in local bands Bill Gray recalls:

> "I never made much money out of it – it was always the agents/managers who seemed to have the posh houses in Dore."

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