Music Appreciation: The History of Rock

Chapter 18: Psychedelic Rock
The Summer of Love
1967

In many respects it was the high point of a new youth culture's emergence. The ideals of the so-called hippie era were new, held enormous promise for many young people, and got a moment of celebration in this window, before being tested more rigorously in the years that followed. If any one city is associated with the Summer of Love, it's *San Francisco*.
Bands including the Jefferson Airplane, the Grateful Dead, the Charlatans, Quicksilver Messenger Service, and others were a crucial part of the wider culture that emerged. It was a culture of *protest*, of *challenging mainstream values*, of *confrontational politics*, and *psychedelic leanings*. Nothing associated with the "Establishment" was beyond the limits of the questioning that the counterculture put forward.
With the growth of the "hippie" culture, changes in the music -- the growing interest in *non-western traditions*, spearheaded in many ways by the Beatles' George Harrison -- changed how music, both live and recorded, was packaged.
In many cases, the songs got longer, with guitar solos extended well beyond the usual Pop format, and the shows became "experiences," with lighting and sets becoming more central aspects.
Major events, including the now-legendary *Monterey Pop Festival*, were showcases for the new sensibility associated with youth culture. In that window of time, careers were born quickly, and if you got on the right bill and had the right act, you could be a star almost overnight.
Amid the change and upheaval, Bill Graham's legendary shows at the *Fillmore* demonstrated that the hippies absorbed the heroes of earlier Rock and Roll culture -- with the likes of Chuck Berry and B.B. King sharing bills with acts like the Grateful Dead.
San Francisco became the haven for the **beatniks** who were seeking out the real Beat Generation poets and writers, jazz players and artists. The commercial folk scene was already in full bloom with the Kingston Trio, and local favorite Johnny Mathis was crooning pop ballads.
After the Beatles hit America, bands started coming out of the woodwork hoping to be the Bay Area’s answer to the Merseybeat sound. They in turn inspired a number of loud “garage pop” bands, some of which were inspirations for the punk movement of the 1970s, and a new breed of “garage psychedelic pop” bands. Many of these psychedelic bands evolved into rock groups that carried the San Francisco sound to the rest of the country and Europe.
By the mid-1960s the focus shifted to the *Haight-Ashbury* neighborhood, which became a haven for the new hippies who were seeking the meaning of life, acid, and the counterculture. The psychedelic experience inspired a lot of improvisational music, or jamming, that gave rock an entirely new dimension for expression.
The Crazy World of Arthur Brown are an English psychedelic rock band formed by singer Arthur Brown in 1967. Their song "Fire" (released in 1968 as a single) was one of the one-hit wonders in the United Kingdom and United States in the 1960s. "Fire" sold over one million copies, and was awarded a gold disc.

https://youtu.be/en1uwIzI3SE
The lyrics drifted to new subjects beyond boy-meets-girl and fast-car, tending more to absurd descriptions of the *inward journey of the mind*, or the *counterculture lifestyle*. 
San Francisco was a hotbed of experimental music. Any history of experimental or improvisational music on the West Coast would have to include, if not start with, the jazz scene in the Fillmore district of San Francisco in the late 1940s and through the 1950s. The locus of activity was Jimbo’s Bob City, on Buchanan and Post. This chicken shack hangout blossomed into one of the greatest jazz joints of all time.
The early beat poets and writers, including Kerouac, Ginsberg, and Neal Cassady, discovered bop and opened the doors of places like Jimbo’s to the new white bohemians. They served as a cultural bridge to the next generation, to musicians like the Grateful Dead; to Big Brother’s and Janis Joplin; to the Jefferson Airplane; to Carlos Santana and many others who had grown up with folk, r&b, and blues, and blew their minds with *improvisational jazz*, moving them into an entirely new direction.
Psychedelic experiences suggested more use of *feedback and distortion*, more *sound effects*, and in some cases more and in others less orchestration. Some bands were committed to the lifestyle as well as to playing while stoned. All bands were challenged by this new mood of innovation.
ESSENTIAL QUESTION

Why did nearly 100,000 young people descend upon San Francisco in 1967 for a "Summer of Love"?
Hippies despise phoniness; they want to be open, honest, loving and free. They reject the plastic pretense of 20th-century America, preferring to go back to the “natural life,” like Adam and Eve.

-- Hunter S. Thompson,
“The ‘Hashbury’ is the Capital of the Hippies,”
During the summer of 1967, nearly 100,000 young people descended on the city of San Francisco for what became known as the “Summer of Love.”
Similar pilgrimages and celebrations occurred in cities across the United States, but San Francisco is where the “hippie” movement reached its zenith.
The bywords of the era – *love, creativity, experimentation* – served to define the ideals of the immense crowds drawn to the neighborhood known as Haight-Ashbury. These youths, many college educated, came to experience not only a new way of living, but also the music scene that led the charge against the “Establishment.”
Priding themselves on self-expression, the hippies took a markedly free attitude toward matters of love, art, fashion, and illicit drugs. Experimentation was crucial to the counterculture, and it was frequently evidenced in performances of the bands most associated with the Haight-Ashbury scene.
Local artists such as the Grateful Dead, the Jefferson Airplane, and Quicksilver Messenger Service incorporated an emphasis on extended instrumental improvisations, or “jams.” Other artistic elements included the influence of Eastern musical traditions and live performances that were heavily amplified and featured swirling light shows.
A time of social unrest...

- Assassination of John F. Kennedy
- Escalating war in South Vietnam and the government involvement
- “Politics as usual” with Lyndon Johnson
- Movement out west by young people upset with the “establishment”
- Increased use of recreational drugs
- UC Berkeley, Stanford, San Francisco State all became hotbeds of “liberal and radical” ideas.
Characteristics of Psychedelic Rock

- Recording quality is *hazy or muted* to coincide with drug-like quality of lyrics
- Volume was loud and led to distortion
- Technological advances
- Emphasis on instrumentalists
- Inspired by R and B, but combined folk or folk-rock with hard rhythm and blues style.
- *Drugs* became an important element in production and consumption of Psychedelic Rock.
- Group names were often based on drugs....
Strange band names:

Electric Prunes, Grateful Dead, Iron Butterfly, Led Zeppelin, Mott the Hoople, Procol Harum, Strawberry Alarm Clock, Frumious Bandersnatch, Lothar and the Hand People

Names inspired by drugs:

Blue Cheer (LSD), Jefferson Airplane (roach clip), Magic Mushrooms (psilocybin)
Lothar and the Hand People were a late-1960s psychedelic rock band known for its spacey music and pioneering use of the theremin and Moog modular synthesizer.

The band's unusual appellation refers to a theremin nicknamed "Lothar", with the "Hand People" being the musicians in the band, who included John Emelin (vocals), Paul Conly (keyboards, synthesizer), Rusty Ford (bass), Tom Flye (drums) and Kim King (guitar, synthesizer).

https://youtu.be/3zZrLjcMFw4
The band was notable for being "the first rockers to tour and record using synthesizers, thereby inspiring the generation of electronic music-makers who immediately followed them." Formed in Denver in 1965, Lothar and the Hand People relocated to New York in 1966. The band jammed with Jimi Hendrix and played gigs with groups such as The Byrds, Canned Heat, Chambers Brothers, Grateful Dead and The Lovin' Spoonful. Lothar and the Hand People played music for Sam Shepard's play The Unseen Hand, and was the opening act at the Atlantic City Pop Festival.
Frumious Bandersnatch was a psychedelic rock band in the late 1960s. The band was named after a character from the Lewis Carroll poem "Jabberwocky". Based out of San Francisco, California, the band was active from 1967 to 1969. Their initial three-song EP produced a minor underground hit with the song "Hearts to Cry". A recording of their live work, titled A Young Man's Song, was released on the Big Beat label.
Four members of Frumious Bandersnatch (Bobby Winkelman, Jack King, Ross Valory, and David Denny) became regular members of the **Steve Miller Band**. Valory, along with fellow Frumious Bandersnatch member George Tickner and manager Herbie Herbert joined former Santana members Neal Schon and Gregg Rolie to form the band **Journey** in 1973.
The Electric Prunes are an American psychedelic rock band, formed in Los Angeles, California, in 1965. Much of the band's music was, as music historian Richie Unterberger described it, possessed of "an eerie and sometimes anguished ambiance", and, early on, mainly consisted of material by songwriters Annette Tucker and Nancie Mantz, though the group also penned their own songs.

https://youtu.be/IeVnbAfcwv8
Combining elements of psychedelia and electronic rock, the band's sound was marked by innovative recording techniques with *fuzz-toned guitars* and *oscillating sound effects*. In addition, guitarist Ken Williams' and singer James Lowe's concept of "free-form garage music" provided the band with a richer sonic palette and exploratory lyrical structure than many of their contemporaries.
The We Five were discovered by the manager of the San Francisco folk superstars the Kingston Trio, Frank Werber. They were Univ. of SF folkniks that scored a Top 5 hit with the song “You Were on My Mind”, then vanished. However, they inspired Marty Balin to start Jefferson Airplane with a similar musical and vocal style.

https://youtu.be/W-7QHWJ0zbE
we five » you were on my mind
The Beau Brummels were the first Top 40 pop group in San Francisco in the 1960s, with a *Merseybeat-meets-folk* style. This song was a hit in January, 1965, heralding the new sound of the second half of the Sixties. Famous Top 40 DJs Tom “Big Daddy” Donahue and “Mighty Mitch” Bobby Mitchell signed this group to their new Autumn Records label, which was instrumental in breaking out new San Francisco psychedelic music.
The Charlatans included Richard Olsen on bass, Mike Wilhelm on guitar and vocals, Dan Hicks on drums and vocals, and Mike Ferguson on keyboards, with George Hunter on style (he created that Wild West Victorian hippie look). Dan Hicks went on to form Dan Hicks & His Hot Licks.
Ferguson was one of the first to open a “head shop” in the Haight-Ashbury, called “The Magic Theatre for Madmen Only” (from Herman Hesse’s Steppenwolf). Hunter was one of the first Haight-Ashbury poster artists, along with Family Dog member Alton Kelley.
The Charlatans were the first truly psychedelic band that *actually played while on acid*. They were directly inspired by the Mystery Trend. The Charlatans started their career in 1964 at the Red Dog Saloon in Virginia City near Reno in the high Sierras, drawing audiences from their friends in the Haight-Ashbury (notably the original Family Dog commune, and Kesey’s Merry Pranksters). Later that summer they moved back to S.F. and started playing at the Matrix and other newly opened venues, including the Fillmore.
A version of "Alabama Bound" first appeared on *The Amazing Charlatans* album (Big Beat-UK). The Charlatans musical style could be described as early wild-west-Victorian-hippie rock, and was appreciated and even partially copied by many S.F. bands that came later, including the Grateful Dead, Quicksilver Messenger Service, and Country Joe and the Fish. I’ve heard the Grateful Dead do a version of “Alabama Bound” in tribute (the same arrangement), along with David Crosby.

https://youtu.be/rm3h-CiBO0c
Moby Grape were the most hyped of the S.F. bands by the L.A. music machinery. They were a group of S.F. and L.A. musicians led by Skip Spence, guitarist, songwriter, and former drummer for Jefferson Airplane. Less than six months after being “discovered” by Columbia Records’ David Rubinson, the group released its first album, and the record company released no less than six singles at once.

https://youtu.be/c_FINwQlBmU
To cap the hype overkill, the record company rented out the *Avalon Ballroom* in San Francisco to put on a huge party. All the music heavies were there, Janis Joplin got up to sing with Moby Grape, and radio station KFRC donated 10,000 orchids which littered the floor.
But later that night, after the party, three members of the band were busted up on Mt. Tamalpais in Marin County for having sex with underage girls. The singles were removed from radio stations around the country (due to the *morals charge*, which made headlines), and the subsequent tour degenerated into chaos as Moby Grape were thrown out of many cities before they could even play.
Then, during recording sessions in New York for the group’s second album, Wow, Skip Spence went over the psychedelic line and had to be restrained from *chopping up the studio with an axe*. He was hospitalized at Bellevue for about six months while Moby Grape finished the album. But Spence, by the time he was released, was also through with Moby Grape.
He immediately hopped on a motorcycle (reportedly in his pajamas) to Nashville, where he recorded *Oar*, a solo album on which he played all the instruments, now an underground classic (it sunk like a stone when first released). Spence was plagued by schizophrenia the rest of his life and never achieved the glory he deserved. He died in April, 1999.
Country Joe started out as a folksinger, raised by Communist parents (he claimed he was named after Josef Stalin), singing protest songs by himself and with the 13-member *Instant Action Jug Band* in Berkeley. The Fish’s official debut in August, 1966, was an opening slot for Quicksilver and the Dead at the Fillmore.

Country Joe and the Fish alternated songs of *political satire* with *outrageous psychedelia* — the only famous band of that period that was successful in its appeal to both leftists and hippies. These songs appeared on the group’s first electric album. Considered the most psychedelic album of its day, *Electric Music for the Mind and Body* demonstrates Country Joe and the Fish in their prime as a psychedelic band. 

[https://youtu.be/oyr7P8VCPDg](https://youtu.be/oyr7P8VCPDg)
Strawberry Alarm Clock is a psychedelic rock band formed in 1967 in Los Angeles best known for their 1967 hit single "Incense and Peppermints". Strawberry Alarm Clock, who have been also categorized as acid rock and psychedelic pop, charted five songs including two Top 40 hits.
In their early days of touring, the band members would often sit on "magic carpets" as their roadies carried them to the stage. Drummer Seol would rig up wrist gas jets to give the illusion that he was playing the bongos and vibes with *his hands on fire*, until the gimmick became too dangerous.

https://youtu.be/4rw1FNdy-Y
The Jefferson Airplane

- From San Francisco and the first to be signed to a major label.
- Lead singer was eventually Grace Slick and she had a powerful voice and was a talented, sarcastic songwriter. She became the first tough-image female rock star—a striking comparison from Annette Funicello and the Motown girls.
- Lyrics for White Rabbit are derived from the works of Lewis Carroll (Alice in Wonderland) but also contain heavy drug references.
- The song is structured to begin quietly and then build to a dramatic climax.
- The band performed at Altamont and Woodstock before having all kinds of personnel problems and the name changed to Jefferson Starship.
Jefferson Airplane’s debut show was on August 13, 1965 at the Matrix nightclub in San Francisco. The original lineup for the Jefferson Airplane was Marty Balin (vocals), Paul Kantner (guitar), Jorma Kaukonen (lead guitar), Jack Casady (bass), and Skip Spence (drums), with Signe Toly Anderson (female vocalist) — very similar in makeup as the We Five. The band performed the first concert for Bill Graham at the legendary Fillmore Auditorium in San Francisco in February of 1966.

https://youtu.be/WANNqr-vcx0
Jefferson Airplane was at first the most popular of the San Francisco Haight-Ashbury bands and the first to have a hit record with a major recording label. Skip Spence left in the middle of the second album (after writing “My Best Friend”), to be replaced by Spencer Dryden as drummer, and Signe left after the first album, to be replaced by **Grace Slick** as vocalist in October.

https://youtu.be/2EdLasOrG6c
The Grateful Dead

- Many other names, including *The Wildwood Boys, Zodiacs, Mother McCree’s Uptown Jug Champions, The Warlocks* then The Grateful Dead.

- The founding members were Jerry Garcia (guitar, vocals), Bob Weir (guitar, vocals), Ron "Pigpen" McKernan (keyboards, harmonica, vocals), Phil Lesh (bass, vocals), and Bill Kreutzmann (drums).
Characteristics:

- Based in folk-rock style
- Long guitar improvisations in live performance
- Experimentation with sound
- Electronic distortion
- Fair amounts of sales for the first three albums, but a huge live following. The album *Live Dead* did very well, especially the songs *Feedback* and *Dark Star*.

- **Dark Star** was designed to open up to anything: other songs played in the middle, jams, experimentation with electronics...it was an excuse for the band to play and usually only played it when they were high.

- Two other albums that demonstrated their country, folk and bluegrass roots were *Workingman’s Dead* and *American Beauty*.

- *Truckin’* is from the movie *American Beauty* and is considered to be a classic Grateful Dead song.

- One of the only bands that encourage their fans to record their concerts.

- Garcia died in 1995, band officially disbanded.
“The Only Time is Now” is one of several unreleased demos by the Emergency Crew (previously the Warlocks) before they renamed themselves to the Grateful Dead, with Phil Lesh on vocals. Note the folk-rock sound and the lack of a lead guitar — Jerry Garcia was still playing folk-style chords like the Byrds. This recording was part of a two-track demo session for Donahue-Mitchell’s Autumn Records, recorded at Mothers club in SF in Nov. 1965. The song has never appeared in the Dead’s catalog until the release of the *Golden Road* box set but is a prized gem of many Dead fans’ tape collections.

https://youtu.be/_x2m6i4KFqg
The Grateful Dead stretch out a bit with “Don’t Ease Me In”, their first studio recording as “The Grateful Dead”. It saw very limited distribution and the group remained virtually unknown outside of the Bay Area. It was the Grateful Dead’s first attempt at a single, for Scorpio Records, in early 1966. The song is an old blues tune by Henry Thomas.
1970 included tour dates in New Orleans, Louisiana, where the band performed at The Warehouse for two nights. On January 31, the local police raided their hotel on Bourbon Street, and arrested and charged a total of 19 people with possession of various drugs. The second night's concert was performed as scheduled after bail was posted. Eventually the charges were dismissed, with the exception of those against sound engineer Owsley Stanley, who was already facing charges in California for manufacturing LSD. This event was later memorialized in the lyrics of the song "Truckin'", a single from American Beauty which reached number 64 on the charts.

https://youtu.be/QuyaK0hGxWk
Following the Grateful Dead's "Europe '72" tour, Pigpen's health had deteriorated to the point that he could no longer tour with the band. His final concert appearance was June 17, 1972 at the Hollywood Bowl, in Los Angeles; he died in March, 1973 of complications from liver damage.
The death of Pigpen did not slow the band down, and they continued with their new members. They soon formed their own record group, Grateful Dead Records. Later that year, they released their next studio album, the jazz-influenced *Wake of the Flood*. It became their biggest commercial success thus far. Meanwhile, capitalizing on *Flood*’s success, the band soon went back to the studio, and the next year, 1974, released another album, *From the Mars Hotel*. Not long after that album’s release however, the Dead decided to take a hiatus from live touring.
In September 1975 the Dead released their eighth studio album, *Blues for Allah*. Their hiatus was short-lived, though, as they resumed touring in **June 1976**. That same year, they re-signed with Arista Records. Their new contract soon produced *Terrapin Station* in 1977. Problems were arising with their two newest members, Keith and Donna Jean Godchaux. The two were frequently fighting, and Keith's heroin addiction was affecting his playing. Both of these issues were causing complications with touring, and they agreed to leave the band in February 1979.
Following the departure of the Godchauxs, Brent Mydland joined as keyboardist and vocalist and was considered "the perfect fit". Mydland was the keyboardist for the Grateful Dead for 11 years until his death by narcotics overdose in July 1990, becoming the third keyboardist to die.
During the 1980s the band transformed as the talents of Mydland helped power the group. Shortly after Mydland found his place in the early 1980s, Garcia's health began to decline. His drug habits caused him to lose his liveliness on stage. After beginning to gradually curtail his opiate usage in 1985, Garcia slipped into a diabetic coma for several days in July 1986.
After he recovered, the band released *In the Dark* in July 1987, which resulted as their best selling studio album release, and also produced their only top-10 chart single, "*Touch of Grey*". Also that year, the group toured with Bob Dylan, as documented on the album *Dylan & the Dead*.

https://youtu.be/mzvk0fWtCs0
Jerry Garcia died in **August 1995** and the remaining band members decided to disband. Since that time, there have been a number of reunions by the surviving members involving various combinations of musicians. Additionally, the former members have also begun or continued their individual projects.
Primarily a painter while still in school, she first began singing blues and folk music with friends. She attended Thomas Jefferson High School, where she was a classmate of Super Bowl winning American football coach *Jimmy Johnson*. She stated while in high school, that she was mostly shunned. Joplin was quoted as saying, "I was a misfit. I read, I painted, I thought. As a teen, she became overweight, and her skin broke out so badly she was left with deep scars that required dermabrasion. Other kids at high school would routinely taunt her and call her names like "pig", "freak", or "creep".
Joplin graduated from high school in 1960 and attended *Lamar State College of Technology* in Beaumont, Texas, during the summer and later the *University of Texas at Austin* (UT), though she did not complete her college studies. The campus newspaper, *The Daily Texan*, ran a profile of her in the issue dated July 27, 1962, headlined "She Dares to Be Different." The article began, "She goes barefooted when she feels like it, wears Levis to class because they're more comfortable, and carries her Autoharp with her everywhere she goes so that in case she gets the urge to break into song, it will be handy. Her name is Janis Joplin."
Janis Joplin started singing with country and blues bands in Austin, Texas, after leaving her birthplace of Port Arthur. She joined the Waller Creek Boys and sang Woody Guthrie tunes as well as gritty blues songs. **Chet Helms**, the San Francisco proto-hippie concert promoter, was in 1963 a beatnik poet, and on one of his travels met Janis in Austin and convinced her to come to the San Francisco North Beach scene to make it as a singer.
Through 1963 and 1964 She fell in with a folk crowd that included David Crosby, David Freiberg (founder of Quicksilver and future member of Jefferson Starship), Marty Balin (founder of Jefferson Airplane), James Gurley (founder of Big Brother), George Hunter (founder of the Charlatans), and Tim Hardin. She also played in some south-of-San Francisco folk venues where she met Jerry Garcia and Jorma Kaukonen (before he joined Jefferson Airplane).
Many of these stars remember the early Janis as a speed-crazed folk-blues singer. George Hunter tried to recruit her for his new band, the Charlatans, but she split for New York City. She spent the summer of 1964 zonked out on methamphetamine in New York’s Lower East Side, and eventually returned to San Francisco, only to hit bottom with a newly acquired heroin addiction. Eventually she returned to Texas to try to regain her health and get married.

https://youtu.be/BOTEDnQ4Fvk
Big Brother and the Holding Company

- While in Texas, she received a call to come back to San Francisco and become the lead vocalist for Big Brother.

- First album did not sell well but performed at the Monterrey International Pop Festival to great acclaim. Columbia signed them after this.

- The band is described as raucous, undisciplined and sometimes musically inept, but the level of energy was outstanding and allowed Janis to scream over the band.
Around the time that Dylan was launching his new electric phase, in 1965 and early 1966, Janis returned to Austin to sing again, and she was influenced by the new Texas “psychedelic” band the 13th Floor Elevators, led by Roky Erickson. The LSD-drenched screaming vocal style of Erickson, derived from Little Richard, definitely left an impression on Janis.
Eventually Chet Helms would mention Janis to Travis Rivers, who was scouting for talent to join the Big Brother combo just getting started in the Haight-Ashbury. Travis traveled to Austin, and Chet Helms paid her bus ticket back to San Francisco just in time to join *Big Brother and the Holding Company* at the beginning of the Summer of Love.

[https://youtu.be/Bld__7gzJ-o](https://youtu.be/Bld__7gzJ-o)
Originally released as part of the Mainstream label LP, “All is Loneliness” was among the first to be recorded by Big Brother with Janis. Big Brother and the Holding Company were Janis Joplin (vocals), Peter Albin (bass), Sam Andrew (guitar), James Gurley (lead guitar), and Dave Getz (drums). “Down on Me” was originally released as a Mainstream label single — it was the first song from this band, including Janis, to be heard outside the Bay Area.
Piece of My Heart

- Originally recorded by **Erma Franklin** (Aretha’s older sister)
- Huge hit and she left the band in 1969 to go solo. She began using heroin during this time and then organized a new band- **The Full Tilt Boogie Band**. It did well, but the heroin habit came back after breaking it and after a heavy night of drinking and bar-hopping, she died of a heroin overdose at age 27.

https://youtu.be/iJb7cBfrxbo
On October 4, 1970, producer Paul Rothchild became concerned when Joplin failed to show up at Sunset Sound Recorders for a recording session. Full Tilt Boogie's road manager, John Cooke, drove to the Landmark Motor Hotel in Hollywood where Joplin was staying. He saw Joplin's psychedelically painted Porsche Cabriolet in the parking lot. Upon entering Joplin's room, he found her dead on the floor beside her bed. The official cause of death was a *heroin overdose*, possibly compounded by alcohol. Cooke believes Joplin had been given heroin that was much more potent than normal, as several of her dealer's other customers also overdosed that week.

Joplin, who was inducted into the Rock and Roll Hall of Fame in 1995, was well known for her performing ability. Audiences and critics alike referred to her stage presence as "electric". *Rolling Stone* ranked Joplin number 46 on its 2004 list of the 100 Greatest Artists of All Time and number 28 on its 2008 list of 100 Greatest Singers of All Time. She remains one of the top-selling musicians in the United States, with Recording Industry Association of America certifications of 15.5 million albums sold in the USA.
The film *The Rose* (1979) is loosely based on Joplin's life. Originally planned to be titled *Pearl*—Joplin's nickname and the title of her last album—the film was fictionalized after her family declined to allow the producers the rights to her story. Bette Midler earned a nomination for the Academy Award for Best Actress for her performance in the film.
**Stevie Nicks** considers Joplin one of her idols, and has said:

“You could say that being yelled at by Janis Joplin was one of the great honors of my life. Early in my career, Lindsey Buckingham and I were in a band called Fritz. There were two gigs we played in San Francisco that changed everything for me - One was opening up for Jimi Hendrix, who was completely magical. The other was the time that we opened up for Janis at the San Jose Fairgrounds, around 1970.”
“It was a hot summer day, and things didn't start off well because the entire show was running late. That meant our set was running over. We were onstage and going over pretty well, when I turned and saw a furious Janis Joplin on the side of the stage, yelling at us. She was screaming something like, "What the f#&k are you a$$ho!es doing? Get the hell off of my stage." Actually, she might have even been a little cruder than that — it was hard to hear.”
“But then Janis got up on that stage with her band, and this woman who was screaming at me only moments before suddenly became my new hero. Janis Joplin was not what anyone would call a great beauty, but she became beautiful because she made such a powerful and deep emotional connection with the audience. I didn't mind the feathers and the bell-bottom pants either. Janis didn't dress like anyone else, and she definitely didn't sing like anyone else.”
“Janis put herself out there completely, and her voice was not only strong and soulful, it was painfully and beautifully real. She sang in the great tradition of the rhythm & blues singers that were her heroes, but she brought her own dangerous, sexy rock & roll edge to every single song. She really gave you a piece of her heart. And that inspired me to find my own voice and my own style.”
Posthumous success

- *Me and Bobby McGee* reached number one on the charts after her death.
- The movie *The Rose* was based on her lifestyle and helped establish her as the female personification of the psychedelic, rock, hippie era.

https://youtu.be/WXV_QjenbDw
Santana

- Born in Mexico to a musical family and learned guitar by listening to Chuck Berry, BB King, and T-Bone Walker and later added the music of John Coltrane and Miles Davis to his influences.

- First band was the *Santana Blues Band* and then changed it to just Santana. Much use of latin percussion in addition to the standard rock instruments.

- Unknown band until Woodstock when their song *Soul Sacrifice* electrified the crowd.

https://youtu.be/AqZceAQSJvc
Carlos became attracted to *Indian religion* through the music and philosophy of Coltrane and others. Not everyone shared his views so the band broke up. There are over 35 versions of his band due to switching members.

He dropped from the music scene other than studio work until the 1999 release of *Supernatural*. The hit song *Smooth* came from this album with Rob Thomas of Matchbox 20.
https://youtu.be/8NsJ84YV1oA
Santana’s 1968 debut is another album which fits neatly into this bracket. Indeed, though its artwork may at first seem simple, a plethora of *optical illusions* hide within the main image, making for a delightful artistic trick of the mind, and, simultaneously, encompassing the unique, psychedelic vibe of the group’s début effort.

Upon first glance, you could be forgiven for thinking that the artwork is impressive, but one-dimensional: on the right flank, the band’s name in a psychedelic font; straddling the left, a proud lion, roaring as it bares its prominent white teeth.
However, the image is far from simple. The lion’s eyes are, fact, two gasping faces, leaning on an outstretched arm on both the left and right of the cover to achieve perfect symmetry. Atop the eyes, the lion’s furrowed brow reveals a further two heads, facing each other in profile to frame a third facing the spectator from within the lion’s mane.
What may at first seem like cheeks are in fact another two faces, one on each side of the lion’s face with whiskers protruding from the eyes, mouth and chin.

Regardless, it is the final illusion which impresses the most. It is a figure which is so prominent that you will be stunned you did not see it sooner.
Look closely at the bottom of the sleeve in centre and you will see two, slender black legs, emerge from the darkness underneath the lion’s chin. Then, as your eyes are drawn upwards, you realise that the soft, bright white hairs forming the tuft on the lion’s chin are, in fact, part of a straw hula skirt.

In the lion’s mouth, which before looked so innocuous, we realise that the teeth, tongue and lips of the animal form the frame of a black woman: the lips become arms crossed. Meanwhile, on the top lip, upper canines straddle the lady’s broad shoulders as the incisors become a necklace to grace her neck.

It is only then that we see the face of a black woman appear on the underside of the lion’s nose, her closed eyes, nose and mouth indicated by the lightest of touches of white on black. The nose itself is then revealed as a hat sat atop her head, which, in turn, can be seen as two howling faces à la Scream.
Where the lion had once been the prominent image staring out from within the album sleeve, it is now the *black woman* at its centre who draws the gaze of the observer. Though at first hidden, her understated presence now relegates the powerful image of the roaring lion firmly to the background.

Just like the music on the album it accompanies, Conklin’s image is a unique evocation of the fact that the same work of art can be viewed from various perspectives over various generations, and that album artwork can be just as important to an album as the music it accompanies.
The Doors
Name comes from a book called *The Doors of Perception* - a book that deals with mind-expanding drugs. The quote “If the doors of perception were cleansed every thing would appear to man as it is, infinite” reflects Morrison’s philosophy of life and his image of himself.

*Break on Through* represents Morrison’s philosophy. Musical characteristics include an overall dark tonal color. The organ used is representative of this early sound as it is used to make things mysterious. They also had no regular
The origins of the Doors began with a meeting between acquaintances Jim Morrison and Ray Manzarek, both of whom had attended the **UCLA School of Theater, Film and Television**, on Venice Beach in July 1965. Morrison told Manzarek he had been writing songs (Morrison said "I was taking notes at a fantastic rock'n'roll concert going on in my head") and with Manzarek's encouragement sang "Moonlight Drive". The members came from a varied musical background of jazz, rock, blues, and folk idioms.
By 1966, the group was playing the Los Angeles club *London Fog*. The Doors soon graduated to the more esteemed *Whisky a Go Go*, where they were the house band, supporting acts including Van Morrison's group *Them*.

[https://youtu.be/Wbx6gULYNbc](https://youtu.be/Wbx6gULYNbc)
They were spotted by Elektra Records president Jac Holzman, who was present at the recommendation of Love singer Arthur Lee, whose group was with Elektra Records. After Holzman and producer Paul A. Rothchild saw two sets of the band playing at the Whisky a Go Go, they signed them to the Elektra Records label — the start of a long and successful partnership. The Doors were fired from the Whisky on August 21, 1966 when Morrison added an explicit retelling and profanity-laden version of the Greek myth of Oedipus during "The End".
Since their song "Break on Through" was not very successful on the radio, the band turned to "Light My Fire". The problem with this song was that it was seven minutes long, so producer Paul Rothchild cut it down to three minutes by radically cutting the lengthy keyboard and guitar solos in the center section.

https://youtu.be/-h5j_mAEEEdw
"Light My Fire" became the first single from Elektra Records to reach number one on the *Billboard Hot 100* singles chart, selling over one million copies. "Light My Fire" was the first song ever written by Robby Krieger and was the beginning of the band's success.
Characteristics of the Doors

- A dark sound emphasized by minor keys.
- A flat quality to Morrison’s voice.
- Melodic lines are repetitive.
- Narrow range to the melodies.
- Lyrics are usually death, violence and sex.
- Music has a strong, hypnotic quality.
- Tone color is derived from the Hammond organ.
On September 17, 1967, the Doors gave a memorable performance of "Light My Fire" on *The Ed Sullivan Show*. According to Ray Manzarek, network executives asked that the word "higher" be removed. The group appeared to acquiesce, but performed the song in its original form, because either they had never intended to comply with the request or Jim Morrison was nervous and forgot to make the change.
Either way, "higher" was sung out on national television, and the show's host, Ed Sullivan, canceled another six shows that had been planned. After the program's producer told the band they would never play on the show again, Jim Morrison reportedly replied: "Hey man. We just did the Sullivan Show."

https://youtu.be/nSvFWv9D8pk
Signing with Elektra Records in 1966, The Doors released *eight albums* between 1967 and 1971. All but one hit the Top 10 on the *Billboard 200* and went *platinum* or better.
On December 9, 1967, the Doors performed a now infamous concert at New Haven Arena in New Haven, Connecticut, which ended abruptly when Morrison was arrested by local police. Morrison became the *first rock artist ever to be arrested onstage during a concert performance*. 
Morrison had been making out with a girl fan backstage in a bathroom shower stall prior to the start of the concert when a police officer happened upon them. Unaware that he was the lead singer of the band about to perform, the officer told Morrison and the girl to leave, to which Morrison said, "Eat it." The policeman took out a can of mace and warned Morrison, "Last chance", to which Morrison replied, "Last chance to eat it." There is some discrepancy as to what happened next: according to No One Here Gets Out Alive, the girl ran and Morrison was maced; but Manzarek recounts in his book that both Jim and the fan were sprayed.
The Doors' main act was delayed for an hour while Jim recovered, after which The Doors took the stage very late. According to an authenticated fan account that Robbie Krieger posted to his Facebook page, the police still did not consider the issue resolved, and wanted to charge him. Halfway through the first set, Morrison proceeded to create an improvised song (as depicted in the Oliver Stone movie) about his experience with the "little men in blue." It was an obscenity-laced account to the audience, describing what had happened backstage and taunting the police, who were surrounding the stage.
The concert was abruptly ended when Morrison was dragged offstage by the police. The audience, which was already restless from waiting so long for the band to perform, became unruly. Morrison was taken to a local police station, photographed and booked on charges of *inciting a riot, indecency and public obscenity*. Charges against Morrison, as well as those against three journalists also arrested in the incident, were dropped several weeks later for lack of evidence.

https://youtu.be/8f1z-nHvt3c
On March 1, 1969, at the Dinner Key Auditorium in the Coconut Grove neighborhood of Miami, the Doors gave the most controversial performance of their career, one that nearly "derailed the band". The auditorium was a converted seaplane hangar that had no air conditioning on that hot night, and the seats had been removed by the promoter in order to boost ticket sales.
Morrison had been drinking all day and had missed connecting flights to Miami, and by the time he eventually arrived the concert was over an hour late in starting, and he was, according to Manzarek, "overly fortified with alcohol". The restless crowd of 12,000, packed into a facility designed to hold 7,000, was subjected to undue silences in Morrison's singing straining the music from the beginning of the performance. Morrison had recently attended a play by an experimental theater group, the Living Theatre, and was inspired by their "antagonistic" style of performance art.
Morrison taunted the crowd with messages of both love and hate, saying, "Love me. I can't take it no more without no good love. I want some lovin'. Ain't nobody gonna love my a$$?" and alternately, "You're all a bunch of f_ _ _in' idiots!" and screaming "What are you gonna do about it?" over and over again. As the band began their second number, "Touch Me", Morrison started shouting in protest forcing the band to a halt. At one point, Morrison removed the hat of an onstage police officer and threw it into the crowd; the officer, in turn, removed Morrison's hat and threw it. Manager Bill Siddons recalled, "The gig was a bizarre, circus-like thing, there was this guy carrying a sheep and the wildest people that I'd ever seen".
Equipment chief Vince Treanor said, "Somebody jumped up and poured champagne on Jim so he took his shirt off, he was soaking wet. 'Let's see a little skin, let's get naked,' he said, and the audience started taking their clothes off. “Having removed his shirt, Morrison held it in front of his groin area and started to make hand movements behind it. Manzarek later described the incident as a mass "religious hallucination"."
On March 5, the Dade County Sheriff's office issued a warrant for Morrison's arrest claiming Morrison deliberately exposed himself while on stage, shouted obscenities to the crowd, simulated a sex act on guitarist Robby Krieger, and was drunk at the time of his performance. Morrison turned down a plea bargain that required the Doors to perform a free Miami concert. He was later convicted, sentenced to six months in jail, with hard labor, and ordered to pay a $500 fine.

Morrison remained free pending an appeal of his conviction, and would die before the matter was legally resolved. In 2007 Florida Governor Charlie Crist suggested the possibility of a posthumous pardon for Morrison, which was announced as successful on December 9, 2010. Densmore, Krieger and Manzarek have denied the allegation that Morrison exposed himself on stage that night.
On December 8, 1970, his 27th birthday, Morrison recorded another poetry session. Part of this would end up on *An American Prayer* in 1978 with music, and is currently in the possession of the Courson family. The Doors' tour to promote their upcoming album *L.A. Woman* would comprise only two dates. The first was held in Dallas, Texas on December 11. During the Doors' last public performance with Morrison, at The Warehouse in *New Orleans, Louisiana*, on December 12, 1970, Morrison apparently had a breakdown on stage.
Midway through the set he slammed the microphone numerous times into the stage floor until the platform beneath was destroyed, then sat down and refused to perform for the remainder of the show. Drummer John Densmore recalls the incident in his biography *Riders On the Storm*, where, after the show he met with Ray and Robby; they decided to end their live act, citing their mutual agreement that Morrison was ready to retire from performing.

https://youtu.be/SLdvnQD_eio
The Doors have been listed as one of the greatest artists of all time by many magazines, including *Rolling Stone*, which ranked them 41st on its list of the "100 Greatest Artists of All Time". The Doors were the *first American band to accumulate eight consecutive gold and platinum LP's*.

https://youtu.be/mBKkYQaByew
Famous songs by the Doors

- Riders on the Storm
- Touch Me
- Hello, I Love You
- Light My Fire
- Love Her Madly
- L.A. Woman
Success was great but drugs and alcohol began to take its toll on Morrison including trouble with the law and his well-publicized arrest in Florida for indecent exposure.

He died later in **Paris** under strange circumstances- heart attack, drug use, accidental drowning, internal hemorrhage, no autopsy was performed.
By 1967, the Psychedelic phase of rock music was ending. Two major events contributed to the decline of the music. One was the Monterey Pop Festival, which brought *mainstream awareness* to the music. The other was the Beatles “Sgt. Pepper’s Lonely Hearts Club Band” album, *which legitimized the sound*. Alternative music became mainstream. The anti-commercial spirit of acid rock became a contradiction as bands saw their records promoted and brought into radio play. Hippie bands began to embrace a country-styled rock music.
There was also a sociopolitical reason for the demise of the hippies. Hippies never truly represented the *intellectual class*. They represented the average person from the middle class, who was afraid of being drafted into the military for the Vietnam War and dreamed of a world without nuclear weapons. Left-wing intellectuals had different priorities, and subscribed to the notion that some degree of urban guerilla was necessary in order to change the Establishment.
The hippies were only one aspect of the counter-culture. In 1968 the tide turned and violent protest became more popular than peaceful ones. The peace movement was hijacked by revolutionaries of a different caliber, and its soundtrack became anachronistic.