

Rockin' in Time

A Social History of Rock-and-Roll

Canadian Edition

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PEARSON

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To My Father and Mother

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—David P. Szatmary

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First Canadian Edition

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Introduction

This book is a social history of rock-and-roll. It places an ever-changing rock music in the context of North American and, to some extent, British history from roughly 1940 to 2011. *Rockin' in Time* explains how rock-and-roll both reflected and influenced major social changes during the last eight decades. This first Canadian edition of the book also examines the impact of American and British music on Canadian society, as well as the role specific Canadian artists, songs, venues, and issues have played in the social history of rock-and-roll within and beyond Canada's borders. Among the many Canadian artists discussed in this context are Ronnie Hawkins, the Guess Who, Ashley MacIsaac, and Broken Social Scene.

This book 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 does not focus on the many artists, some of our favourites, who never gained general popularity or who achieved commercial success with a sound that either reinvigorated an older style or who did not encapsulate the times. *Rockin' in Time* concentrates on the rock musicians who most fully mirrored the world around them and helped define an era.

Within this framework, the first Canadian edition of *Rockin' in Time* profiles some important female artists from both sides of the border whose music contributed significantly to the social history of rock and roll, including Wanda Jackson, the first woman to record a rock-and-roll song; Buffy Sainte-Marie, whose protest songs brought attention to the plight of First Nations people; soul singer Shirley Matthews, who won the 1964 RPM Gold Leaf Award for female vocalist of the year; Shania Twain, who fused traditional country and hard rock sounds to broaden the experience of country audiences; and Alanis Morissette, the best-selling alternative rock artist of the 1990s.

Rockin' in Time emphasizes several main themes, including the importance of African-American culture in the origins and development of rock music. The blues, originating with American slaves, provided the foundation for rock-and-roll. During the early 1950s, southern African Americans who had migrated 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 create new styles, such as the Motown sound, the soul explosion of the late 1960s, the disco beat in the next decade, and, most recently, hip hop.

The new musical styles many times coincided with and reflected the African-American and black Canadian struggle for equality. The electric blues of Muddy Waters became popular amid the stirrings of the civil rights movement during the 1950s. During the early 1960s, 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 the U.S. 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 1980s and throughout the 1990s, such hip-hoppers as Public Enemy rapped about inequality and renewed an interest in an African-American identity.

As the civil rights struggle began to foster an awareness and acceptance of black culture, rock-and-roll became accessible to white teenagers. Teens such as Elvis Presley listened to late-night, rhythm-and-blues radio shows that started to challenge and break down racial barriers. Vancouver DJ Red Robinson took a decidedly colour blind approach to music, introducing R&B to a Canadian audience. During the 1960s, African-American performers such as the Ronettes, the Crystals, the Temptations, and the Supremes achieved mass popularity among both blacks and whites. Soon white artists were writing and performing for Motown; Torontonians R. Dean Taylor was the first white Motown artist to reach the top of the U.S. charts. By the 1980s, African-American entertainers such as Michael Jackson achieved superstar status, and during the next decade, rap filtered into the suburbs. Run-D.M.C. and the Beastie Boys combined rap and hard rock to appeal to black and white audiences, and Maestro Fresh Wes was instrumental in the development of hip hop in Canada. Throughout the last eight decades, rock music has helped integrate white and black North America.

A dramatic population growth during the postwar era, the second theme of this book, provided the audience for rock-and-roll. After World War II, both North America and Great Britain experienced a tremendous baby boom. By the mid-1950s, the baby boomers had become an army of youngsters who demanded their own music. Along with their older brothers and sisters who had been born during the war, they latched on to the new rock-and-roll, idolizing a young, virile Elvis Presley who attracted hordes of postwar youth.

Rock music appealed to and reflected the interests of the baby-boom generation until the early 1980s. The music of the Dick Clark era, the Brill Building songwriters, the Beach Boys, the Motown artists, and the early Beatles showed a preoccupation with dating, cars, high school, and teen love. As this generation matured and entered college or the workforce, the music scene became more serious and was dominated by the protest music of Bob Dylan and psychedelic bands that questioned basic tenets of North American society. The music became harsh and violent when college-age baby boomers were threatened by the Vietnam War military draft and the prospect of fighting in an unpopular war. During the 1970s, after the war ended and when many of the college rebels landed lucrative jobs, glitter rock and disco exemplified the excessive, self-centred behaviour of the boomers. During the 1980s, artists such as Bruce Springsteen, who matured with his audience and celebrated his fortieth birthday by the end of the decade, reflected a yearning for the 1960s' spirit of social change.

The sons and daughters of the baby boom, born between 1965 and 1982 and called Generation X by the press, carried forward the rock-and-roll banner. Disaffected youths

born on the cusp of the new generation created a stinging punk rock to vent their emotions. A few years later, the first true Gen Xers found their music on video-friendly mediums like MTV and MuchMusic. As they grew older, Generation X confronted sobering social conditions with hardcore punk, thrash, death metal, industrial, grunge, and rap. During a brief respite of their woes, they turned to Britpop, alternative, and jam bands.

By the late 1990s, a third generation of youth, born between 1983 and 2001 and referred to as the Baby Boom Echo or the Millennials, demanded their own music. This group equalled the baby boomers in sheer numbers and buying power. In addition to the last strains of hip hop, they flocked to hard sounds of metal as well as socially conscious singer-songwriters. By 2011, amid a conservative upheaval in the United States, many listened to the traditional message of a new country rock.

The roller-coaster economic times during the post–World War II era serve as a third focus of this book. A favourable economic climate initially allowed rock to flourish among the baby-boom generation. Compared to the preceding generation, which had been raised during the most severe economic depression of the twentieth century, the baby boomers in North America lived in relative affluence. In the 1950s and early 1960s, many youths had allowances that enabled them to purchase the latest rock records and buy tickets to see their favourite heartthrobs. During the next fifteen years, unparalleled prosperity allowed youths to consider the alternatives of hippiedom, and led to cultural excesses and booming record sales during the 1970s.

When the economic scene began to worsen during the mid to late 1970s in Britain, youths created the sneering protest of punk that reflected the harsh economic realities of the dole. At the same time and through most of the 1980s and early 1990s, North American youths, who had few career prospects and little family stability, played shattering hardcore punk, a pounding industrial sound, bleak grunge music, a growling death metal, and a confrontational rap. In the mid-1990s, when the economy brightened for several years on both sides of the Atlantic, teens turned to a bouncy, danceable Britpop, alternative music, and jam bands. From 2008 to the present, as the worldwide economy settled into one of the worst recessions in 100 years, youths began to listen to a country rock that preached a conservative message of tractors, tailgate parties, and the American flag.

Advances in technology shaped the sound of rock-and-roll and provide another framework for *Rockin' in Time*. The solid-body electric guitar, developed and popularized during the 1950s by Les Paul and Leo Fender, gave rock its distinctive sound. Mass-produced electric guitars like Fender's 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 1960s and early 1970s, guitar gods plugged into a wide array of electronic devices such as the distortion box and the wah-wah pedal to deliver a 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, making it easily and inexpensively accessible. Television brought, and still brings, rock to teens in their homes—Elvis Presley and the Beatles on *The Ed Sullivan Show*, Dick Clark's *American Bandstand*, *Shindig* in the 1960s, and music stations like MTV and MuchMusic as of the 1980s. In Britain, television programs like *Thank Your Lucky Stars*, *Ready*

Steady Go!, and *Juke Box Jury* played the same role. The portable transistor radio, the portable cassette tape player-recorder, the portable CD player, and, most recently, the iPod provided teens the opportunity to listen to their favourite songs in the privacy of their rooms, at school, or on the streets. The inexpensive 45-rpm record, introduced in 1949 by RCA, allowed youths to purchase the latest hits and replaced the more brittle shellac 78-rpm record. Starting in the mid-1960s, such rock music as the experimental psychedelic sound fully utilized the more extended format of the long-play, 12-inch, 33½-rpm record, which Columbia had invented in 1948. The LP became the dominant medium for rock music until the laser-powered compact disc became commercially available in October 1982. Advances in the quality of sound, such as high fidelity, stereo, and component stereo systems, brought the immediacy of the performance to the home and enhanced the rock experience. By the 1990s, the internet enabled youths to listen, trade, download, and burn their favourite music, and learn about new bands.

The increasing popularity of 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. At first, small, independent companies such as Chess, Sun, Modern, and King recorded and delivered to the public a commercially untested rock. As it became more popular among teens, rock-and-roll began to interest major record companies such as RCA, Decca, and Capitol, which in the 1960s dominated the field. By the 1970s, the major companies aggressively marketed their product and consolidated ranks to increase profits and successfully create 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. At the end of the 1980s and 1990s, the major companies reasserted their dominance of the record industry, buoyed by the signing of new acts that had been tested by the independents and by the introduction of the compact disc, which lured many record buyers to purchase their favourite music in a different, more expensive format. As the new century unfolded, the 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.

By the early 1970s, the Canadian Radio and Television Commission (CRTC) was concerned that Canadian broadcasters were merely channels for American “entertainment factories.” In January 1971, the Canadian Content Regulations were implemented, mandating that most Canadian stations had to play a minimum of 30 percent Canadian content. Designed to increase exposure of Canadian musical performers, lyricists, and composers to Canadian audiences, the CanCon Regulations transformed the music industry in Canada as bands like Crowbar, April Wine, and Chilliwack received more airplay and became national successes on the charts.

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, a home where my spirit could wander.”

During the last eight decades, identifiable rock-and-roll communities took on specific characteristics and styles. Fuelled by uncontrolled hormones, rockabilly greasers in the 1950s and early 1960s challenged their parents by wearing sideburns and long greased-back hair and by driving fast hot rods. Their girlfriends sported tight sweaters, ratted hair, and pedal-pusher slacks and screamed to the hip-shaking gyrations of Elvis Presley. In the 1960s, conservatively dressed, college-aged folkniks directed their frustration and anger at racial and social injustice, taking freedom rides to the South and protesting against nuclear arms. A few years later, the hippies flaunted wild, vibrant clothing, the mind-expanding possibilities of LSD, sexual freedom, and a disdain for a war-mongering capitalism, which they expressed in their swirling psychedelic poster art. In the next decade, the rock lifestyle changed once again, as some baby boomers crammed into stadium concerts to collectively celebrate sexually ambiguous, theatrical, and extravagant superstars. A few years later, women wore flowing, revealing dresses and men favoured gold medallions and unbuttoned silk shirts as they discoed to the steady beats of DJs.

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, lashing out against economic, gender, and racial inequities. In North America, some youths created a slam-dancing, Mohawked hardcore punk. Around the same time, a hip-hop subculture started that unabashedly condemned racial prejudice and its effects on African Americans in the inner cities, highlighting 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 had spread to the white suburbs, where gun-toting male teens looked for ho's and wore Adidas, saggy pants, baseball caps (preferably New York Yankees) turned backward, loose T-shirts, and, depending upon the year, gold chains.

In the 1980s and 1990s, Generation X youth voiced a passionate 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" community of grunge, which adopted the idealized look of the working class: longish, uncombed hair, faded blue jeans, Doc Marten boots, and T-shirts. Other Generation Xers faced their problems differently by refashioning the hippie lifestyle for the nineties. Joining together at updated love-ins called raves, they favoured Ecstasy over LSD, put on their smiley faces, and hugged their fellow techno-travellers as demonstrations of peace in a war-filled, terrorist-riddled world. Though less confrontational than its grunge counterpart, the techno subculture directly challenged and shocked mainstream society as nearly each rock subculture has done during the last eighty years before being subverted and incorporated into the mainstream by fashion designers, Hollywood, and big business.

By the start of the new century, rock-and-roll took on different cultural forms. Confronted by a seemingly never-ending war in Iraq and the prospects of rapid climate change, collegiate-styled youths listened to socially conscious singer-songwriters. With only a few exceptions, rock-and-rollers have coalesced into distinct subcultures to rebel against the dominant social norms.

History seldom can be separated into neat packages. Many of the different rock genres and their accompanying subcultures overlapped with one another. For example, from 1961 to the advent of the British invasion in 1964, the Brill Building songwriters, surf music, and Bob Dylan coexisted on the charts. Though sometimes intersecting

and cross-pollinating, the different subcultures of rock-and-roll have been divided into distinct chapters 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 social setting, we have tried to present the music in a historical rather than a personal context and to avoid any effusive praise or disparaging remarks about any type of rock. As Sting, lead singer of the Police, once said, “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 and essential part of North American and British culture, rock-and-roll has reflected and sometimes changed the lives of several generations.

Supplements

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The Test Bank is in Microsoft Word format. It includes fifteen short-answer questions and fifteen multiple-choice questions. Each multiple-choice question is accompanied by the answer.

MySearchLab with eText

A passcode-protected website that provides engaging experiences that personalize learning, MySearchLab contains an eText that is just like the printed text. Students can highlight and add notes to the eText online or download it to an iPad or Android tablet. MySearchLab also offers self-grading practice quizzes, discipline-specific media and readings, access to a variety of academic journals, and Associated Press news feeds, along with a wide range of writing, grammar, and research tools to help hone writing and research skills.

CourseSmart for Instructors

CourseSmart goes beyond traditional expectations—providing instant, online access to the textbooks and course materials you need at a lower cost for students. And even as students save money, you can save time and hassle with a digital eTextbook that allows

you to search for the most relevant content at the very moment you need it. Whether it's evaluating textbooks or creating lecture notes to help students with difficult concepts, CourseSmart can make life a little easier. See how when you visit www.coursesmart.com/instructors.

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CourseSmart goes beyond traditional expectations—providing instant, online access to the textbooks and course materials you need at an average savings of 60 percent. With instant access from any computer and the ability to search your text, you'll find the content you need quickly, no matter where you are. And with online tools like highlighting and note-taking, you can save time and study efficiently. See all the benefits at www.coursesmart.com/students.

Technology Specialists

Pearson's Technology Specialists work with faculty and campus course designers to ensure that Pearson technology products, assessment tools, and online course materials are tailored to meet your specific needs. This highly qualified team is dedicated to helping schools take full advantage of a wide range of educational resources, by assisting in the integration of a variety of instructional materials and media formats. Your local Pearson Education sales representative can provide you with more details on this service program.

Pearson Custom Library

For enrollments of at least twenty-five students, you can create your own textbook by choosing the chapters that best suit your own course needs. To begin building your custom text, visit www.pearsoncustomlibrary.com. You may also work with a dedicated Pearson Custom editor to create your ideal text—publishing your own original content or mixing and matching Pearson content. Contact your local Pearson Representative to get started.

MediaShare

Instructors may opt to use MediaShare to assign sight-singing activities online. In turn, students may submit, review, and receive detailed individual comments on their performances.

Rhythm Generator

Use the Rhythm Generator software, developed primarily by William Wieland, to create virtually unlimited rhythmic drills tailored to specific chapters of the book. These rhythmic drills are easily set to a variety of lengths as well as to beginning, intermediate, or advanced levels; they provide appropriate challenge to any student. Rhythm Generator exercises are ideal for in-class sight reading, individual practice, and assessment. Instructors and students alike will find the rhythms well targeted, musically satisfying, and fun to perform.

Rockinâ€™™ in time / Szatmary, Ripley. - - Canadian edition. Includes bibliographical references and index.Â Rockinâ€™™ in Time attempts to be as impartial as possible. Even though a book cannot be wrenched from the biases of its social setting, we have tried to present the music in a historical rather than a personal context and to avoid any effusive praise or disparaging remarks about any type of rock. As Sting, lead singer of the Police, once said, â€œthere is no bad music, only bad musicians.â€