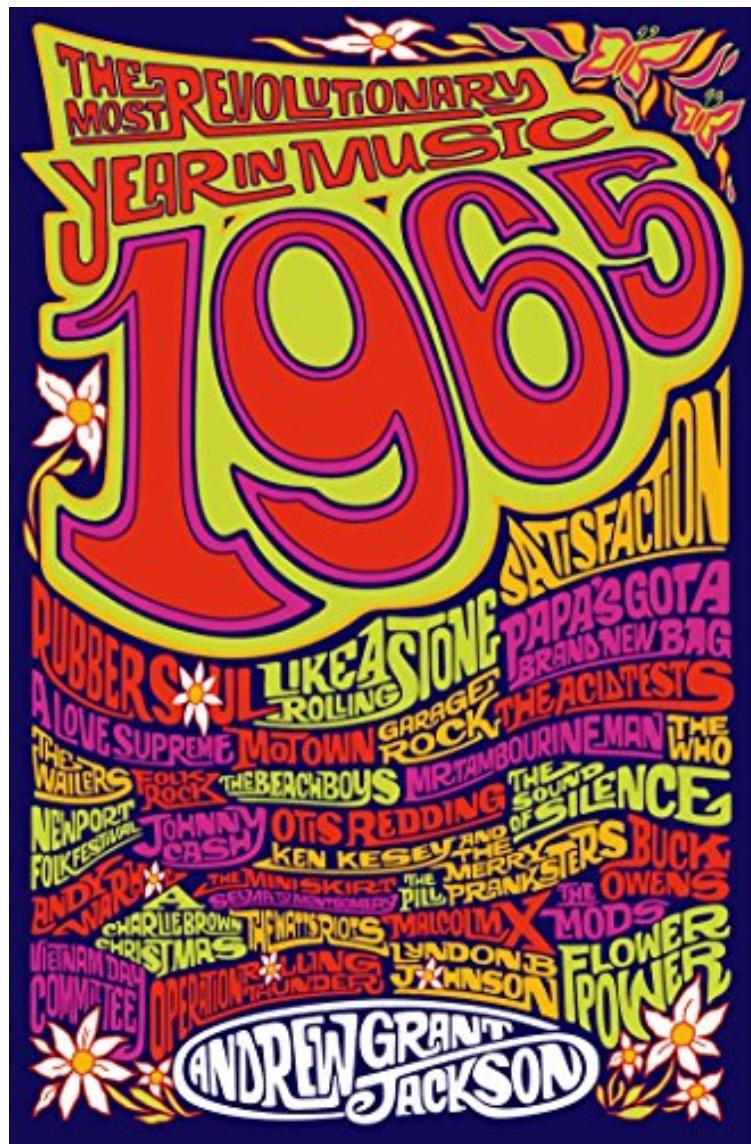


1965: The Most Revolutionary Year in Music

Andrew Grant Jackson
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Andrew Grant Jackson : 1965: The Most Revolutionary Year in Music before purchasing it in order to gage whether or not it would be worth my time, and all praised 1965: The Most Revolutionary Year in Music:

4 of 4 people found the following review helpful. Remember 1965? Read This. Don't Remeber 1965? Read this. By David Gonet At first I chuckled at the author's name, Andrew Jackson c'mon, and I laughed out loud at his youthful appearance. After the initial start, I plowed into the text. The narrative and the layout is not rocket science. It is a straight forward and chronological approach to the phenomenological and developmental approach of popular music in the year 1965. The thesis is hammered home intentionally and expertly. "The year was the most pivotal and

decidedly important single year for our culture and our future musical taste ever witnessed before or since."Jackson does this very deftly. His attributions and citations are documentations from other narrative sources, but there are sources, and they are disputable at times, but the narrative examples are quantified and qualified. I loved how the book flowed from season to season. There are the important cultural and political elements of the year, to be sure. The year was a hallmark on its own, but Jackson's additional point of Rock Music's most important time is made well. One is quick to look at the present scene and wonder if and how there will ever be as strong of a presence with music as the music was in 1965. I kept thinking that throughout the book. If you can recall song titles and lyrics, as well as the artists, of this year you will truly enjoy it. There are so many little facts the Jackson's presents. How did "The Sound (s) of Silence" come into its more popular form? How instrumental was Tom Wilson? How many songs did The Wrecking Crew actually work on? Tons of trivial bits for the music aficionado .2 of 2 people found the following review helpful. Book strength is in song lyrics and backgroundBy TeroIt's a fine book overall, and the coverage of the songs, lyrics and the recording sessions is the strength of the book. I did not personally need to read all the social commentary. It may be OK for some. I was actually there close to that era (arrived in the US 1966), and even for me, the lists of songs and TV shows in the first chapter got a little boring. But the book gets better. We experienced a huge change of music between 1960 (songs about Rubber Balls etc.) and 1963 and 1964 when the UK bands took over. Before that, songs barely even mentioned holding hands, they were of the Beach Boys tame cheap thrills kind. This book chronicles the continued changes after that. Perhaps we all took them a little seriously at one point, but it was still better than the meaningless songs of 1960. We had some ideas, all explained in the book, but we also became a big market, the teens of 1965 and later. For the Beatles fan, there is nothing much new here. Help, Rubber Soul and the singles of 65 are the highlights. The book does, however, highlight the bands they borrowed from and interacted with, such as Dylan and The Byrds,2 of 2 people found the following review helpful. Amazing look back to pastBy nigel georgeAmazing look back to past,reminding me of the times when i used to think and sing songs like "World without love" (Peter and Gordon) to my then girlfriend because i think music and song lyrics,especially from the era of '65 really said it all. Yes there were 'chintzy' one's as well, but it was a time that i wish i could have 'Dr Who's' Tardis and travel back and see,for example 'the Mama's and Papa's' at the height and the middle of their meteoric rise.Damn good read.

During twelve unforgettable months in the middle of the turbulent Sixties, America saw the rise of innovative new sounds that would change popular music as we knew it. In 1965: The Most Revolutionary Year in Music, music historian Andrew Grant Jackson (Still the Greatest: The Essential Songs of The Beatles' Solo Careers) chronicles a ground-breaking year of creativity fueled by rivalries between musicians and continents, sweeping social changes, and technological breakthroughs. While the Beatles played Shea Stadium and made their first major artistic statement with Rubber Soul, the Rolling Stones topped the American charts for the first time with the sexually aggressive "(I Can't Get No) Satisfaction," and the Who staked out their territory with the classic "My Generation." Bob Dylan released his six-minute opus "Like a Rolling Stone" from Highway 61 Revisited and sent shock waves through the music community when he went electric at the Newport Folk Festival. Barry Maguire sang of the "Eve of Destruction" and Simon and Garfunkel released their first number-one hit with "The Sounds of Silence." Never before had popular music been so diverse. Soul and funk became prime forces of desegregation as James Brown scored his first Top Ten songs, the Temptations topped the charts with "My Girl," and Otis Redding released the classic LP Otis Blue with his composition "Respect." Meanwhile, The Righteous Brothers' version of "You've Lost That Lovin' Feelin'" became the longest song to hit number one. Country music reached new heights with the Nashville and Bakersfield sounds. John Coltrane released his jazz masterpiece A Love Supreme. Bob Marley released his first album with the Wailers. And in Northern California, the Grateful Dead gave their first performances at Ken Kesey's "Acid Test" parties. Jackson weaves fascinating and often surprising stories into a panoramic narrative of the seismic cultural shifts wrought by the Civil Rights Movement, feminism, Youthquake, the miniskirt, the Pill, psychedelics, and Vietnam. 1965 is a fascinating account of a defining year that produced some of the greatest songs, albums, and artists of all time.

Jackson has a better ear than a lot of music writers, and one of the best parts of this book is his many casual citings of songs that echo others: Marvin Gaye's first million-selling single, "I'll Be Doggone," builds on a riff used in the Searchers' "Needles and Pins"; one also pinched by the Byrds for "I'll Feel a Whole Lot Better"; ... A lot of the best insights come from writers who show us the familiar through fresh eyes, as Jackson does when he returns us to a year when a lot of us were young and poor and not as happy as we thought we were, yet there was always a great song on the radio. -- Washington Post This mid-decade moment of enchantment is finally given the scrutiny it deserves in Andrew Grant Jackson's 1965: The Most Revolutionary Year in Music. This book deftly supports the claim embedded in its title. Written for music lovers who were there and for those who wish they were, the book is a well-researched cultural history that leaves no rolling stone unturned. [Jackson] goes beyond pop, rock, and the new "folk rock," showing how RB, jazz, and country were also undergoing dramatic change in '65, and he foreshadows glam, funk,

disco, and hip hop hellip; The most revolutionary year in music is under the radar no more. -- Huffington Post
The author covered a lot more than many of the other books on music history I have read. -- The VVA Veteran, A Publication Of Vietnam Veterans Of America, Inc.
This is a powerful book because a lot of powerful things happened in 1965. A look at any current newspaper reveals how much we've progressed beyond that seemingly remote era and how little has really changed. My only wish is that Jackson's doesn't let it be with '65. He may prove that '66, '67, '68, and beyond weren't as revolutionary, but I would still love to see him peer into those years too. It would make one revolutionary series. -- Psychobabble
About the Author
ANDREW GRANT JACKSON is the author of *Still the Greatest: The Essential Songs of the Beatles' Solo Careers and Where's Ringo?* He has written for Rolling Stone, Yahoo!, Slate's "Blogging the Beatles," Baseline Studio System, music magazines Burn Lounge, Mean Street, and Dispatch, and copyedited the Hollywood monthly magazine *Ingénue*. He directed and cowrote the feature film *The Discontents* starring Perry King and Amy Madigan and served as actor Jeff Bridges's development associate at AsIs Productions. He lives in Los Angeles.