

(Download pdf) 1965: The Most Revolutionary Year in Music

1965: The Most Revolutionary Year in Music

Andrew Grant Jackson

ePub | *DOC | audiobook | ebooks | Download PDF



DOWNLOAD

+

READ ONLINE

#133461 in Books imusti 2015-02-03 2015-02-03Original language:EnglishPDF # 1 9.59 x 1.17 x 6.431, 1.00 #File Name: 1250059623352 pagesThomas Dunne Books | File size: 62.Mb

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 GonetAt 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 background. By Tero It'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 past. By nigel george Amazing 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 citations of songs that echo others: Marvin Gaye's first million-selling single, *Ill Be Doggone*, builds on a riff used in the Searchers' *Needles and Pins*, one also pinched by the Byrds for *Ill 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 The most revolutionary year in music is under the radar no more.-- Huffington PostThe 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 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 Andrew Grant Jackson makes a powerful caseThis book is a welcome reminder of some truly great music. Recommended.National OnlineJackson's rapid-fire jaunt through the musical highlights of 1965the rise of Motown and Stax Records, the early music of David Bowie, the arrival of the Bakersfield soundis a helpful survey for readers unfamiliar with the history of popular music.Publishers Weekly"Jackson presents a thoroughly entertaining romp through one mighty year in pop-music history."Booklist"Lively Jackson does a solid job covering the hit-makers."Kirkus sFrom the Beatles to the Byrds, from Dylan to the Stones, from the Beach Boys to Motown, author Andrew G. Jackson brilliantly details how the year 1965 was essentially rock and roll's coming-out party. 1965: The Most Revolutionary Year in Music is filled with interesting insight and analysis into how a unique confluence of cultural events helped spur many of popular music's all-time greats to reach their artistic apex, all within one, short, action-packed twelve-month period. If you weren't there the first time around or even if you were sit back and prepare yourself for one heck of a ticket to ride.Kent Hartman, author of the Los Angeles Times bestseller The Wrecking Crew: The Inside Story of Rock and Roll's Best-Kept Secret, winner of the Oregon Book Award and the Audie Award1965 is a year that pop fans... revere [for] the sheer volume of innovative music and cultural transformation. A half-century on, it all remains astonishing but Jackson takes us through these 365 earth-changing days with steady hands and an addictive style. I started making a playlist almost immediately.Marc Spitz, author of We Got the Neutron Bomb and TweeThe Beatles, Stones, Dylan, Coltrane, The Dead, Velvet Underground, Motown what wasn't happening in 1965? Andrew Grant Jackson painstakingly chronicles this pivotal year in music with an eye for detail and the big picture an exciting ride with a timeless soundtrack.Joel Selvin, author of Summer of LovePraise for Andrew Jackson's Still the Greatest:This creative, enlightening, and informative work by a welcomed entrant to Beatles scholarship is highly recommended to anyone interested in learning more about the Fab Fours' sporadically great post-breakup recordings.Library JournalLoads of fun for Beatles fans.BooklistThe fellow is pretty smart and the book is wonderfully well researched With the Beatles having been covered to death, this is really new territory both quite fun and impressive. Eric Alterman, The NationAn excellent volume and definitely a worthwhile read for music scholars, music enthusiasts, or fans of The Beatles.American Reference Books Annual