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Faculty of Arts and Philosophy

The City in Songs, Songs in the City:

The Image of New York in the Folk Music of the 1960s

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Z á s a d y p r o v y p r a c o v á n í :

Tomáš Racek se ve své literárně-kulturní bakalářské práci zaměří na zobrazení New Yorku v písňových textech folkové hudby šedesátých let dvacátého století. Práci uvede pojednáním o situaci a hlavních společensko-politických událostech v tomto městě v daném období. Dále představí folkový hudební žánr, tehdejší folkovou hudební scénu v New Yorku a nastíní její důležitost. Na tomto základě v hlavní části práce vypracuje detailní analýzu písňových textů od různých interpretů (např. Bob Dylan, Paul Simon, Joni Mitchell). Primárním cílem bude vystopovat hlavní témata a tendence v zobrazování New Yorku. V rozboru může sledovat i vztah jevů a motivů, na které texty poukazují a k různým oblastem města. Součástí práce může být i srovnání textů od místních a zahraničních interpretů s cílem definovat rozdílnost jejich nazírání na toto velkoměsto.

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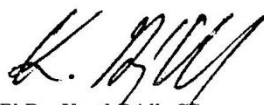
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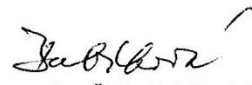
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ANOTATION

This bachelor thesis is concerned with the image of New York City in the folk music of the 1960s, specifically in the song lyrics of the North American singer-songwriters Bob Dylan, Paul Simon, Joni Mitchell, Fred Neil, Phil Ochs, John Phillips, John Sebastian and Joey Levine. The theoretical part provides historical and cultural background of the city and its folk music in the chosen time period. The analytical part then explores the main themes and tendencies in the depiction of the metropolis in the chosen lyrics. The results of the thesis are summarized in the conclusion.

KEY WORDS

New York, folk music, 1960s, city, lyrics

ANOTACE

Tato bakalářská práce se zabývá vyobrazením města New York ve folkové hudbě šedesátých let, konkrétně v písňových textech severoamerických písničkářů Boba Dylana, Paula Simona, Joni Mitchell, Freda Neila, Philipa Ochse, Johna Phillipse, Johna Sebastiana a Joey Levina. Teoretická část práce popisuje historicko-kulturní pozadí města a tamní folkové hudební scény v daném časovém období. Analytická část pak prozkoumává hlavní témata a tendence v zobrazení této metropole ve zvolených písňových textech. Veškerá zjištění jsou shrnuta v závěru práce.

KLÍČOVÁ SLOVA

New York, folková hudba, 60. léta, město, písňové texty

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Introduction

If I can make it there

I'll make it anywhere

It's up to you

New York, New York

Theme from New York, New York
written by Fred Ebb, famously sung by Frank Sinatra

When it comes to New York City, the first song the most of us will probably associate with the it is Sintara's cover of the theme song of Scorsese's film "New York, New York." While it is, more than anything, an ode to the city, it also reveals the other side of the metropolis. Similarly, pointing out issues and providing the view of the "dark side" was often in the focus of the 1960's folk music. It is thus no surprise, that even the songs of these musicians related to New York tended to, rather than celebrate, criticize the place. In the cited excerpt, a well-known characteristic of the city where only the best can "make it" was pinpointed. The very same characteristic emerged to be significant for the folk singers and their lyrics which are the subject of this paper, and hopefully, we will not get ahead of ourselves if we reveal a little bit more in that regard. Even as native New Yorkers, Paul Simon and John Sebastian were well aware of the struggles one can encounter in the city while trying to "make it." Fred Neil was one of such people, and even though he eventually began to be slowly "making it," he found out it was not what he desired. On the other hand, John Phillips did not seem to be able to "make it" while he was in the city, but made the best out of the experience to succeed on the other coast of America. Lastly, Bob Dylan, the Nobel Prize laureate, surely was one of those who "made it there," but before that he had been strongly repulsed by the Big City.

In this bachelor thesis, we will analyze fourteen song lyrics of the above named and of other young folk musicians active in the 1960s. We will try to elaborate on the mentioned characteristic of New York, and seek for anything else that the songwriters had to say about the Big Apple. Except for the identification of the major themes in the lyrics, and trying to summarize the image of the city they created, we will also take a look at, and try to "decode" the elements of style, such as motifs, metaphors, or symbols the artist used for the purpose of depiction. We will not deal with rhyme, rhythm, meter or any other elements of poetry, but sometimes a musical mood of the song may be briefly described just to remind the reader that, while in folk, lyrics are usually of higher importance than in other genres, words and music still go hand in hand and often are inseparable. The process of song-writing, more often than

not, does not begin with a pen and paper, but rather with a musician's voice and guitar. In the same spirit, we consider the subject of the analysis to be, rather than 15 pages of poetry, the words accompanying, in total, about 40 minutes of music. It should be also noted that all the songs analyzed are songs of youth, which provide view of New York through the eyes of the artists who were, at the time of the writing, only in their early to late 20s.

For the analysis, a wide array of literary approaches will be adopted, depending on which ones are the most convenient for understanding of a specific song. While analysis of the literary techniques, figures of speech and meaning will play a crucial role for the comprehension, it will not be studied only by the means of formalist approach, i.e. isolated and based purely on the lyrics themselves, but rather in the wider context. This may involve biographical context of the authors' lives, which may be put into connection with psychoanalysis, e.g. in the work of Fred Neil, and historical, cultural and social context, especially but not only of New York in the 1960s. Lastly, for Simons work there may be need to use archetypal mythological approach, as he often alludes to the Bible.

In regards to the structure of the thesis, firstly a brief overview of historical and cultural background will be provided in the theoretical chapter. This will consist of the subchapter introducing New York City and summarizing the main socio-political events that took place there in the 1960s. In the following subchapter we will introduce the folk music genre and its subgenres, follow its development in the said decade, and also briefly introduce the lives and importance of chosen musicians of the movement. The practical part will be divided into four main chapters based on the major themes of the songs analyzed in the respective parts. As a starting point for the interpretations, at the beginning of each chapter, an introduction to the topic or more specific theory regarding the theme of the lyrics will be used. In the first analytical chapter, we will search for the theme of poverty and inequality of New York described in two Dylan's lyrics. Then we will look at the great difference in perceiving of the American dream by various artists. Indifference of New Yorkers in two songs inspired by an infamous murder of Kitty Genovese will be another major theme. The last practical chapter will analyze Simon's view of the city and its culture expressed through elaborate religious symbolism. Finally, in the conclusion, we will recap and sort the themes that were overlapping in the songs, and then look at the gathered information from various standpoints, such as the origin and inspiration of the authors, neighborhoods which were described, or the impact that the lyrics had in creation of the image of the city.

1. Historical & Cultural Background: The 1960s

When we take into consideration two very common nicknames for the 1960s, "the decade of discontent" and "the decade of peace," we can spot a blaring contrast between the two. It, however, perfectly represents the great changes the American society underwent in the course of the decade. Thanks to the strong postwar generation which grew up and claimed superiority over the elders, the 60s could see the rise of the movements successfully fighting for the rights of the blacks, women, homosexuals and against the war in Vietnam. While it was the effort of the whole generation across the nation, many of the protests initially began in New York City.

1.1. New York: Overview of the Situation & Socio-Political Events

The socio-economic situation during and prior to the 60s called for the changes, as postwar New York did not get off to the new era on the right foot. Problems that had been present before the Second World War became even more apparent after it was over. The city was in massive debt which slowed the development of its infrastructure. The traditional New York industries such as textile manufacturing were also on decline. Regardless of who was in power, i.e. Robert F. Wagner, the city's mayor of the first half of the decade, or the unexpected winner of the election in 1965, republican John Lindsay, the politicians were repeatedly "accused of ignoring long-term problems."¹ Lindsay's efforts to solve the problems only added new layers to the bureaucratic structure, made the ethnic situation of the multicultural city deteriorating, and despite increasing taxes, the economical and social decay continued.²

A man who possessed perhaps even greater power and had larger impact on New York as we know it today was Robert Moses. The "master builder," or the "Remover" as some would call him, was the prominent planner of the metropolitan area of the city. Under the service of Rockefellers, he was redefining the appearance and scheme of the Big Apple throughout almost four decades, up until 1968.³ In spite of his popularity in the preceding decades, in the 60s, the citizens of Manhattan, and especially of Greenwich and West Village, started to demand more power in regards to the decisions made about their homes, as Moses'

¹ Britannica Academic, s.v. "New York City," accessed November 17, 2016, <http://academic.eb.com/levels/collegiate/article/108761#>.

² Britannica Academic, s.v. "New York City," accessed November 17, 2016.

³ Rober A. Caro, *The Power Broker: Robert Moses and the Fall of New York* (New York: Vintage Books, 1975), 565-571.

plants were to rebuild the neighborhoods. Jane Jacobs, American-Canadian journalist and activist, was the one who stood out the most, publishing her book "The Death and Life of Great American Cities." Joanne Reitano, an American historian summarizes it:

[The study] hallowed the role of neighborhoods in urban life. Accordingly, Jacobs vowed that her community would not be destroyed and she became the most formidable foe of the Moses mentality.⁴

Together with Committee to Save the West Village, Jacobs battled Moses at courts, through rallies, meetings, petitions and with help of the press for seven months, until he finally abandoned his West Village project. Two years later the same efforts caused a failure of a similar plan he had prepared for the districts of Greenwich Village and SoHo.⁵ New Yorkers proved they had the ability to take the future in their hands, and Moses focused on another project, the 1964 New York World's Fair. Unfortunately for him, it only fastened his fall, as it was, once again, accompanied with protests. This time it was the Brooklyn branch of the Congress of Racial Equality whose plan was simply to block the roads.⁶ But soon violence erupted, as the blacks wanted to draw the attention to the issues of racial inequality, summed up in their slogan. "We Don't Need a World's Fair; We Need a Fair World."⁷ Many issues the minorities had to suffer through were bound to be eventually vented out. The most significant riots of 1964 took place in Harlem. Together with the assassination of Malcolm X on February 21, 1965, it represented the turning point in history, marking the beginning of the trend that would, in the following years, spread from coast to coast, with the biggest riots taking place in Chicago and Cleveland.⁸ The issues brought to the light by these riots, together with the low attendance and revenue of the Fair, made the event a failure, and Moses eventually, in 1968, lost all his remaining governmental positions. While he was more responsible for the urban development of the city than anyone else, he also caused or added to the problems that New York City is still dealing with today. On his way he destroyed old neighborhoods, increased the traffic pollution and caused the rise of the ghetto, as Robert Caro claims in his Pulitzer Prize-winning book "The Power Broker."

⁴ Joanne Reitano, *The Restless City: A Short History of New York from Colonial Times to the Present* (New York: Routledge, 2006), 162.

⁵ Reitano, *The Restless City*, 162.

⁶ Reitano, *The Restless City*, 163.

⁷ Michael W. Flamm, *In the Heat of the Summer: The New York Riots of 1964 and the War on Crime (Politics and Culture in Modern America)* (Philadelphia: University of Pennsylvania Press, 2016), 110.

⁸ Reitano, *The Restless City*, 164.

When he [Moses] built housing for poor people, he built housing bleak, sterile, cheap—expressive of patronizing condescension in every line. And he built it in locations that contributed to the ghettoization of the city, dividing up the city by color and income.⁹

1968 was also a year when the Vietnam War truly burst out not only far overseas, but also all across the United States. Lyndon Johnson fully committed to the war, which made him highly unpopular. Newly elected Richard Nixon promised he would end it, and started slowly withdrawing the troops, while providing more funds to the bombing.¹⁰ It did not only start to get more apparent that the United States were not going to win, but, according to the American historian Howard Zinn, "the cruelty of the war began touching the conscience of many Americans."¹¹ The young generation was the most likely to protest, which proved to be true even at the university campuses across the country, beginning in New York. The students of Columbia University initially protested mainly against the military recruitment on the campus. When six students presented the petitions against the collaboration of Columbia and the army, they were suspended. But the graduates were also distressed by the plans of the university to build a gym with a wall facing north, which would separate the campus from Harlem, and make the students and residents from the neighborhood enter the buildings via a back door in the basement.¹² The tensions on the campus escalated especially after the assassination of Martin Luther King on April 4, 1968. From the actions of individuals tearing down the fence surrounding the construction site, through occupying of selected buildings, eventually the white and black-run organizations cooperated to take over the whole campus. When the police busted in on April 30, the bloody clash burst out, ending up with nearly two hundred people injured and seven hundred in jail.¹³ The unusual schedule of protesting and "outdoor liberation classes" continued for a few more weeks, until the plans for the gym were abandoned, and the school parted its ways with the military organizations. The prestige of Columbia would be lost for decades, but the rebellion encouraged college campuses all over the country to take part in the activism.¹⁴

Chronologically the last of the long row of protests the city witnessed in the 1960s were the Stonewall Riots. Except for the folk, artistic and overall bohemian community,

⁹ Caro, *The Power Broker*, 20.

¹⁰ Howard Zinn, *A People's History of the United States*, third edition (Harlow: Longman, 2003), 483.

¹¹ Zinn, *A People's History of the United States*, 483.

¹² Michelle Nevius, *Inside the Apple: A Streetwise History of New York City* (New York: Free Press, 2009), 270.

¹³ Nevius, *Inside the Apple: A Streetwise History of New York City*, 271.

¹⁴ Nevius, *Inside the Apple: A Streetwise History of New York City*, 271.

contemporary Greenwich Village was also known for the high number of homosexuals, which were there safe to be open about their sexuality. After the 1930's prohibition, the new laws were accepted forbidding to sell alcohol to known homosexuals. Stonewall Inn, set in the heart of the neighborhood, was a renowned gay bar, which however functioned more as a club where the members brought their own supplies of liquor.¹⁵ Such evading of the law was against the Mayor Lindsay's strict policies, and as he was running for a reelection, in June 27, 1969, he ordered NYPD to raid the bar. As the process of controlling ID cards and arresting took too long, crowd of four hundred people gathered in front of the building and engaged in a fight with the police.¹⁶ Although the outnumbered officers retreated and barricaded themselves inside until they were evacuated, it was not a final victory for the community. For the next few days there were thousands of homosexuals in the nearby Christopher Park, calling for liberation, facing the tactical patrols. The following years saw a loosening and abandoning of laws and restrictions, and masses of people were "coming out." Exactly one year later, the first pride parade was held to celebrate the liberation day. The march has been held each year ever since, becoming the largest parade in the city, reminding perhaps the most important day of the gay rights movement.¹⁷

1.2. The Folk Music in Greenwich Village

Before looking at the New York folk music scene of the 1960s, we should clarify that the term "folk music" is of very broad, or rather, multiple meanings, and its definition is thus not set in stone. It varies depending on the country, age, but also one's individual's view. Originally the folk music contained primarily of simple songs that were passed down orally, and performed acoustically by nonprofessionals, with origins in the particular region or culture and unknown authorship.¹⁸ In the 20th century, new forms of media and means of recording turned this definition around. Journalists, critics, and even the folk musicians themselves have different perspectives. A definition of a 1930's folk musician and composer Earl Robinsons is already very broad: "It's the average person's way of expressing themselves without hassle, or in the middle of hassle."¹⁹ Mike Seeger, a musician of the 60's folk revival points out that a fundamental characteristic of the genre lies in how much it can express: "One

¹⁵ David Carter, *Stonewall: The Riots That Sparked the Gay Revolution* (New York: St. Martin's Press, 2004), 17.

¹⁶ Carter, *Stonewall: The Riots That Sparked the Gay Revolution*, 195.

¹⁷ Nevius, *Inside the Apple: A Streetwise History of New York City*, 273.

¹⁸ Ronald D. Cohen, *Folk Music: The Basics* (New York: Routledge, 2006) 1,2.

¹⁹ David King Dunaway and Molly Beer, *Singing Out: An Oral History of America's Folk Music Revivals* (Oxford: Oxford University Press, 2010), 7.

of the best things about folk music is that you can say just about anything; you're supposed to talk about everything that's happening."²⁰ Lastly, we can cite even their older ancestor, blues musician Big Bill Broonzy: "It's all folk music; I never heard a horse sing it!"²¹

Similarly to the definition, even the form, sound and themes of the lyrics of folk music can vary greatly. The melting pot America is caused that its folk music has roots everywhere - in the British Isles tradition, blues of Afro-Americans, and various influences of Europeans that migrated to the U.S. later.²² The generation of "baby boomers" responsible for the folk music revival in the Greenwich Village was influenced mainly by its three predecessors: Woody Guthrie, Josh White and Lead Belly.²³ Woody Guthrie, a man who would go through his career carrying a guitar with a sign "This machine kills fascists," and the most influential person for the early music of Bob Dylan, was the embodiment of the American dream coming true in New York City. During his travels around the country he wrote hundreds of songs, but became famous only in the Village. Arlo Guthrie, who followed his father's footsteps, explains he enjoyed such success not just for his talents, but also for being just a "common guy," supposedly something very uncommon in the city: "He was a voice who was rarely heard in finer circles, and so when he came to New York, he was an actual living representative of what other people had been theorizing about."²⁴ Originally, in the early 60s, the folk music revival performers were so inspired by the traditional songs, that they rejected anything else. Suze Rotolo, a contemporary artists, captures this trend in her memoirs "The Freewheelin' Bob Dylan."

Back in those days, the study of the origins of traditional music was a passion among musicians. Some folksingers believed they had to perform a song authentically in the traditional style with no deviation from the way the original singer sang it [...] A folksinger who dared reinterpret a traditional song by adding a personal inflection of some sort was scorned as inauthentic.²⁵

Nevertheless, the idea of singer-songwriter, a single person who writes, composes and sings own songs, was still made popular in the Village. The first two men that really broke the conventions in the early 60s were Phil Ochs and Bob Dylan. Dylan moved to New York City

²⁰ Dunaway and Beer, *Singing Out*, 8.

²¹ Dunaway and Beer, *Singing Out*, 9.

²² Cohen, *Folk Music: The Basics*, 3.

²³ Dunaway and Beer, *Singing Out*, 8.

²⁴ Independent Pictures, Laura Archibald, *Greenwich Village: Music That Defined a Generation*, Video, Lorber Films, 1143, 2013.

²⁵ Suze Rotolo, *A Freewheelin' Time: A Memoir of Greenwich Village in the Sixties* (New York: Broadway Books, 2008), 161.

in 1961, seeking out his idol Woody Guthrie.²⁶ During the course of the year, he was striving to play gigs in folk clubs, but like his contemporaries was performing mostly traditional folk songs, having recorded only two original songs on his eponymous album. On the other hand, his next record, "The Freewheelin' Bob Dylan" (1963), featured only two traditional pieces, and his own songwriting brought him near instant fame.²⁷ The commercial boom of folk, however, dates even further, back to the early 50s. The quartet The Weavers, and especially one of their members Pete Seeger became iconic for the upcoming generation.²⁸ Professor Jerome L. Rodnitzky explains, that the differentiation from the other contemporary genres stands behind the popularity of the folk music revival.

While jazz had become increasingly complex and abstract and rock-and-roll had become more nonsensical and meaningless, folk songs were filled with meaning and integrity.²⁹

As part of the counterculture, folk musicians initially refused to recognition, success, financial rewards, so that they could not be considered as a "sell-out".³⁰ Nonetheless, in the second half of the 1960s, folk rock, a new musical movement, emerged, and its popularity greatly exceeded the popularity of its predecessor. This gave the musicians an effective tool to join the decade's social revolution as one of its leading figures, making their voices matter more than ever before. Folk-rock, however was, rather than an artistic movement, "the invention of two producers" - Terry Melcher and Tom Wilson. The former of the two was responsible for the new sound of The Byrds on the west coast, the latter for the electrification of Bob Dylan and Simon & Garfunkel.³¹ Another New Yorker who benefited from the new exciting sound was John Sebastian and his band The Lovin' Spoonful. As a solo singer, equipped only with an acoustic guitar, he struggled to get recognition. Not just the electric guitars, but also a new stage helped him break through. Alike The Velvet Underground, The Lovin' Spoonful started performing at Caffe Bizzare, whose owner advertisement helped import tourists to be the

²⁶ June Skinner Sawyers, *Bob Dylan: New York* (Barkeley: Roaring Forties Press, 2011), 5.

²⁷ Sawyers, *Bob Dylan: New York*, 40, 41.

²⁸ Gillian Mitchell, *The North American Folk Music Revival: Nation and Identity in the United States and Canada, 1945-1980* (Aldershot: Ashgate Publishing, 2007), 10.

²⁹ Rodnitzky, Jerome L. "The Sixties between the Microgrooves: Using Folk and Protest Music to Understand American History, 1963-1973." *Popular Music & Society* 23, no. 4 (Winter99 1999): 105. *Academic Search Complete*, EBSCOhost, accessed November 17, 2016.

³⁰ Independent Pictures, *Greenwich Village: Music That Defined a Generation*, 2013.

³¹ Piero Scaruffi. *A History of Rock Music: 1951-2000* (Bloomington: iUniverse, Inc., 2003), 29.

audience." John Sebastian recalls the contribution of the place: " [the other folk musicians] were playing for their own kind, whereas we were playing for middle America."³²

The neighborhood where all this was made possible, Greenwich Village, had been, however, known for its scene long before that, as folk musician Happy Traum mentions: "It has always been the hotspot of artistic and political expression."³³ Initially built as working class housing, it drew in the young people for whom money was not the driving force, and who wanted to live their lives differently. The epicenter of the early days of the folk revival in the Village was Izzy Young's store Folklore Center on MacDougal street.³⁴ It was a place to get the information on who and where was playing, and the owner would too put on little concerts in the store. Together with other artists, musicians often gathered in the Village's coffee houses, in particular "The Gaslight, The Café Wha?, The Bitter End, Café Figaro, Gerde's Folk City and The Village Gate."³⁵ These places made it easy for anyone who had something to sing and play to get up on the stage and do so.

At the dawn of the decade, Sunday afternoons were devoted to meetings at Washington Square Park in the middle of the neighborhood. It functioned as an open social club where hundreds of musicians across the genres would gather. Mary Travers, a member of the folk band Peter, Paul and Mary recalls: "You'd go to Washington Square Park and sing and nobody really cared how well you played."³⁶ This was up until April 9, 1961. The city law required folk singers to ask for a permit before they can sing there, but that day it was denied. They still showed up as to protest, and Izzy Young tried to negotiate with the police. As it was to no avail, he encouraged the people to start singing the national anthem, arguing: "'They can't hit us on the head while we're doing that.'"³⁷ Well, it did not lead in excessive violence, but at the end of the confrontation, there were a couple of people injured and arrested. The event that got the attention of newspapers, which named it "The Beatnik Riot," is almost forgotten today, but it foreshadowed what was changes were yet to come later in the decade.

³² Independent Pictures, *Greenwich Village: Music That Defined a Generation*, 2013.

³³ Independent Pictures, *Greenwich Village: Music That Defined a Generation*, 2013.

³⁴ Mitchell, *The North American Folk Music Revival*. 19.

³⁵ Mitchell, *The North American Folk Music Revival*, 116.

³⁶ Dunaway and Beer, *Singing Out*, 132.

³⁷ Joel Rose, "How The Beatnik Riot Helped Kick Off The '60s," *NPR Music*, April 9, 2011. accessed November 13, 2016, <http://www.npr.org/2011/04/09/135240040/how-the-beatnik-riot-helped-kick-off-the-60s>.

2. The Rich & The Poor: Depiction of Poverty in Dylan's Work

Throughout the 20th century, poverty has been a recurring theme of the folk protest songs. The first analytical chapter will thus seek for the issue specifically in the context of New York City. In its broadest meaning, the term "poverty" is defined as "the state of one who lacks a usual or socially acceptable amount of money or material possessions."³⁸ The phenomenon has been present throughout the entire history of human civilization, as plenty of references can be found in the Bible. An important evidence of the significance of the problem in the 1960's America is Michael Harrington's study "The Other America" (1962). Owing to its favorable review in "The New Yorker," the book became very popular, having sold over a million copies, including two for president John F. Kennedy and his successor Lyndon B. Johnson.³⁹ As a result, in 1964, Johnson introduced legislation commonly known as "War on Poverty." To determine who lives in poverty, a new method of deriving "poverty thresholds" was included, and although there have been numerous opinions on it being an outdated measure, at the time, it statistically proved that poverty was an issue to be dealt with and helped to monitor the progress made in the War on Poverty.⁴⁰

Census data suggests that since the 1960s, New York City have always stayed within the middle values of poverty rates, usually not exceeding the national average.⁴¹ However, professor Robert G. Mogull points out that "the indexes and thresholds are not adjusted for regional differences in living costs," making the picture of poverty in urban areas distorted.⁴² This is especially important in the context of New York, where the cost of living more than doubles the national average.⁴³ Furthermore, the city has a high level of income inequality, i.e. the gap between the rich and the poor. The gap has "generally risen and fallen in step with

³⁸ Merriam-Webster.com, s.v., "poverty," accessed June 10, 2015, <http://www.merriam-webster.com/dictionary/poverty>.

³⁹ Maurice Isserman, "50 Years Later: Poverty and The Other America," *Dissent*. Winter 2012, accessed June 9, 2015, <https://www.dissentmagazine.org/article/50-years-later-poverty-and-the-other-america>.

⁴⁰ Eduardo Porter, "The Measure of Our Poverty," *New York Times*, September 20, 2013. accessed June 10, 2015, <http://economix.blogs.nytimes.com/2013/09/20/the-measure-of-our-poverty>.

⁴¹ Bureau of the Census, U.S. Department of Commerce, Washington, DC, USA, accessed June 11, 2015, <https://www.census.gov/hhes/www/poverty/data/census/1960/list.html>.

⁴² Robert G. Mogull, "A Contrast of U.S. Metropolitan Demographic Poverty: Chicago, Los Angeles, and New York," *International Journal of Population Research* 2011, no.1 (2011) accessed June 11, 2015, <http://www.hindawi.com/journals/ijpr/2011/860684>.

⁴³ "Cost of Living Index for Selected U.S. Cities," Infoplease, accessed June 11, 2015, <http://www.infoplease.com/business/economy/cost-living-index-us-cities.html>.

national, social, and economic trends," as well as with "the public-policy choices made by New York's leaders,"⁴⁴ and is currently the largest in the country.⁴⁵

2.1. Poverty and Inequality in *Talkin' New York*

A reflection of this problem in folk music can be found in Bob Dylan's "Talkin' New York" from his eponymous debut album (1961). Strongly influenced by Woody Guthrie, it was not only his first complete attempt to somehow capture the city, but even one of his first original songs.⁴⁶ "Talkin' New York" uses the sub-genre known as talkin' blues, which is characterized by "half-sung, half-spoken manner of delivery."⁴⁷ It is a summary of Dylan's first few months he spent in NYC, after he had arrived there in January 1961.⁴⁸ Journalist Ronnie D. Lankford describes it as "a satirical tall tale recounting his [Dylan's] adventures in the big city as he attempted to make it in the music business."⁴⁹

Except for the recollection of the difficulties he had trying to find the gigs to play ("Come back some other day / You sound like a hillbilly / We want folk singers here"),⁵⁰ similarly to his more famous protest songs, even here poverty seems to be one of his concerns. In the opening, introductory verse, which describes the narrator's (or the songwriter's) initial impressions of the city, we can spot a hint at the paradox of its inequality:

Ramblin' outa the wild West
Leavin' the towns I love the best
Thought I'd seen some ups and downs
'Til I come into New York town
People goin' down to the ground
Buildings goin' up to the sky⁵¹

Leaving his home for the promising opportunities of New York, the singer claims to have life experience, but at the same time is aware of it only being the experience of a 19-year-old. He

⁴⁴ Ethan Sribnick, "The History of Two Cities," The Institute for Children, Poverty & Homelessness, November 18, 2013, accessed June 11, 2015, <http://www.icphusa.org/index.asp?page=26&blog=75&focus=>.

⁴⁵ James Warren, "Annual American Community Survey shows New York City has the largest gap of income inequality in United States," *NYDailyNews.com*. September 19, 2013, accessed June 11, 2015, <http://www.nydailynews.com/new-york/wealth-gap-widest-new-york-city-article-1.1460454>.

⁴⁶ Clinton Heylin, *Revolution in the Air: The Songs of Bob Dylan, 1957-1973* (Chicago: Chicago Review Press, 2012), 41-43.

⁴⁷ Heylin, *Revolution in the Air*, 43.

⁴⁸ Sawyers, *Bob Dylan: New York*, 5.

⁴⁹ Ronnie D. Lankford, Jr. "Bob Dylan: Talkin' New York - Song Review," All Music, accessed December 9, 2014, <http://www.allmusic.com/song/talkin-new-york-mt0039703060>

⁵⁰ Bob Dylan, "Talkin' New York," in Bob Dylan, Columbia Records, 1962.

⁵¹ Bob Dylan, "Talkin' New York," in Bob Dylan, Columbia Records, 1962.

then expresses surprise over the differences he had seen in New York City. Skyscrapers, such as Empire State building, at the time the tallest building in the world,⁵² to which Dylan later referred in the song "Hard Times in New York Town," are traditional symbols of America's wealth and power, and the "people who are going down" form a sharp contrast to them. These lines reveal the well-known nature of the city, the city where only the best can "make it." The poor are bound to remain poor and stay below the Manhattan skyscrapers, below the symbols of success.

As one of the "products" of poverty, homelessness is another phenomenon for which New York City has been infamously known for, especially since the 1970s.⁵³ When Dylan sings "I am homeless, come and take me"⁵⁴ in his love song "Spanish Harlem Incident," it has "non-literal, non-physical" meaning.⁵⁵ However, here in the second stanza, despite it being only indirectly alluded to, homelessness is of greater importance. The singer depicts an unusually cold, in his words from "Chronicles" "death-on"⁵⁶ winter into which he arrived: "Walk around with nowhere to go / Somebody could freeze right to the bone."⁵⁷ Besides reflecting on his experience of a newcomer, he suggests that there are other, more vulnerable people, who have no chance to hide from the tough conditions outside. Additionally, while this may not be the case, a number of lyrics in this thesis utilize the cold-warmth symbolism.

In the following four verses, the voice of the lyrics continues wandering through the city. He struggles to get a job as a singer, and only gets employed as a harmonica player. This does, however, not improve his financial situation, as he would not get paid very well: "Blowin' my lungs out for a dollar a day." Nonetheless, his harmonica playing received appreciation, which was the first step into the Greenwich Village folk scene: "The man there said he loved m' sound."⁵⁸ Dylan's memoirs suggest that this happened at Café Wha?, with the man in question being Fred Neil, at the time already a reputable singer-songwriter (his songs are analyzed later in the thesis): "After about a minute, he[Neil] said I could play

⁵² "History of the Twin Towers," The Port Authority of New York & New Jersey, accessed December 9, <http://www.panynj.gov/wtcprogress/history-twin-towers.html>.

⁵³ "Timeline," PovertyHistory.org. The Institute for Children, Poverty, and Homelessness, accessed December 10, <http://povertyhistory.org/timeline#>.

⁵⁴ Bob Dylan, "Spanish Harlem Incident," in *Another Side of Bob Dylan*, Columbia Records, 1964.

⁵⁵ Michael Gray, *The Bob Dylan Encyclopedia* (New York: Bloomsbury Academic, 2006), 626.

⁵⁶ Bob Dylan, *Chronicles* (New York: Simon & Schuster, 2005), 9.

⁵⁷ Bob Dylan, "Talkin' New York," in *Bob Dylan*, Columbia Records, 1962.

⁵⁸ Bob Dylan, "Talkin' New York," in *Bob Dylan*, Columbia Records, 1962.

harmonica with him during his sets. I was ecstatic. At least it was a place to stay out of the cold."⁵⁹

In spite of that Dylan's situation eventually got better ("I finally got a job in New York town / In a bigger place, bigger money too"),⁶⁰ he summarizes the initial few months of performing for the low wages, his first-hand experience with poverty by directly quoting Woody Guthrie's "Pretty Boy Floyd" in the next to the last verse.⁶¹

Now, a very great man once said
That some people rob you with a fountain pen
It didn't take too long to find out
Just what he was talkin' about
A lot of people don't have much food on their table
But they got a lot of forks 'n' knives
And they gotta cut somethin'⁶²

Guthrie's song tells a story of a famous bank robber, who was, in spite of his crimes, admired by lower classes and even nicknamed Robin Hood.⁶³ Guthrie concludes that the people who "will rob you with a fountain pen" are far more cruel and dangerous than those with just a "six gun."⁶⁴ Dylan found out that his idol's words were more relevant in New York City, than anywhere else he had been to. For it is the city full of people who have no regards for others, act unjust and "play hardball," only to get themselves to the top floors of the skyscrapers. That a fortune at one side creates an absence at the other is implied in the last three lines. They are perhaps the song's most closely examined part, and researches have also suggested that Dylan is "explaining why his initial New York audiences were hostile."⁶⁵ The song closes with the narrator leaving the city, heading out "for the western skies." When he says his good-byes "So long, New York / Howdy, East Orange 8th," it is an attempt to provoke New Yorkers. He claims to be traveling to East Orange, a city in New Jersey across the Hudson river, toward which, it is generally believed, New Yorkers feel antipathy. In fact he, in a short span of time, traveled to both - to New Jersey as well as "for the western skies," back to his homeland.⁶⁶

⁵⁹ Bob Dylan, *Chronicles* (New York: Simon & Schuster, 2005), 10.

⁶⁰ Bob Dylan, "Talkin' New York," in Bob Dylan, Columbia Records, 1962.

⁶¹ Gray, *The Bob Dylan Encyclopedia*, 287.

⁶² Bob Dylan, "Talkin' New York," in Bob Dylan, Columbia Records, 1962.

⁶³ Britannica, s.v., "Pretty Boy Floyd," accessed December 10, 2014, <https://www.britannica.com/biography/Pretty-Boy-Floyd>.

⁶⁴ Woody Guthrie, "Pretty Floyd Boy" in Dust Bowl Ballads, RCA Records, 1940.

⁶⁵ Gray, *The Bob Dylan Encyclopedia*, 117.

⁶⁶ Heylin, *Revolution in the Air*, 44.

2.2. Absolute Power of the Ruling Class in *Hard Times In New York Town*

Chronologically the second and perhaps Dylan's most significant song to paint a vivid picture of New York is today almost unknown "Hard Times In New York Town" (1962). Unfortunately this one, in spite of its author's wishes, did not make it to a studio album, and its only reputable performance was in a live session in Cynthia Gooding's radio show.⁶⁷ In a similar manner to other Dylan's early work, it was inspired by American folk tradition, borrowing various features such as the melody, rhythm pattern and a few lines from Bently Boys' "Down on Penny's Farm."⁶⁸ Despite the fact that Dylan wrote the song probably only a few months after "Talkin' New York," as he played it for the first time in November 1961⁶⁹ and recorded it the following month,⁷⁰ it proves to what extent the songwriter's attitude towards New York City developed.

Overall, the song touches on the themes of poverty and inequality, but it is mainly a critique of New York citizens, including its most prominent figures and representatives who are the very cause of these negative effects. It evokes the attitude of Dylan's later politically oriented work. In this regard, one can almost make a parallel between the song and Charles Dickens's "Hard Times" (1854). The novel, whose author Dylan was well familiar with,⁷¹ portrays poor working conditions, but also connection between low moral standards and success, an important theme of the song. Before moving onto the analysis, we will note that the two last lines of every verse are repetitive "It's hard times from the country / Livin' down in New York town."⁷²

The first verse is, more than any other, loyal to the folk tradition and very reminiscent to The Bently Boys' "Down on Penny's Farm."⁷³

Come you ladies and you gentlemen, a-listen to my song
Sing it to you right, but you might think it's wrong
Just a little glimpse of a story I'll tell
'Bout an East Coast city that you all know well⁷⁴

⁶⁷ Heylin, *Revolution in the Air*, 56.

⁶⁸ Gray, *The Bob Dylan Encyclopedia*, 12.

⁶⁹ Gray, *The Bob Dylan Encyclopedia*, 251.

⁷⁰ Heylin, *Revolution in the Air*, 55.

⁷¹ Bob Dylan, *Chronicles* (New York: Simon & Schuster, 2005), 36.

⁷² Bob Dylan, "Hard Times In New York Town" in *The Bootleg Series, Vol. 9: The Witmark Demos: 1962-1964*, Columbia Records, 2010.

⁷³ Manfred Helfert, "Down on Penny's Farm," *BobDylanRoots.com*, accessed January 21, 2015, <http://www.bobdylanroots.com/down.html>.

While the first two, undoubtedly powerful, opening lines are borrowed from its counterpart, and remain in the exact same wording, they function as more than just a reminder of the song's roots. They essentially prompt that the song is going to be an unsolicited criticism on account of people who may hear it. Neither New Yorkers in "Hard Times in New York Town," nor the "country folks" in "Down on Penny's Farm" are expected to accept the criticism with grace, and instead "might think it's wrong" and reject it. The last line can function fairly well in its shallowest interpretation, which is to help listeners identify that the city in question is New York and, at the same time, draw attention to its status of a world famous place. However, when taking the knowledge of the song's recipients being the actual subjects of the critique into consideration, another intriguing interpretation arises. Do all the people really know the "East Coast city" well? It appears that, assuming the city is formed by its residents, only New Yorkers are truly aware of the dark sides of their town. The outsiders that have not experienced New York first hand, at the other side, are presented with a fake image of the city. A point to remark is also the choice of the word "glimpse." It may only refer to the restrictive format of a single song, but it can also imply that the whole truth cannot be stated openly and unreservedly.

After all, construction of conspiracy theories (no negative connotation intended) is deeply rooted in the American society.⁷⁵ To prove this, we need to look at the verse, which is recorded only in Dylan's two live performances.

Well, the weekend is strong and the rich and the poor
Get there together in roof an' no more
Crowdin' up 'bove and crowdin' down below
And someone disappears, you never even know⁷⁶

The rich and the poor are, alike in "Talkin' New York," put into opposition. But since power often comes with wealth, the stanza, rather than with the issue of poverty, deals with the inequality in distribution of power. Later in the song, Dylan further elaborates that one of the rich people concerned may be Rockefeller, presumably Nelson Rockefeller, who was, at the time, the Governor of New York: "Mister Rockefeller sets up as high as a bird / Old Mister

⁷⁴ Bob Dylan, " *Hard Times In New York Town*," in The Bootleg Series, Vol. 9: The Witmark Demos: 1962-1964, Columbia Records, 2010.

⁷⁵ Jesse Walker, *The United States of Paranoia: A Conspiracy Theory* (New York: Harper, 2013)

⁷⁶ Bob Dylan, " *Hard Times In New York Town (Live)*," in The Bootleg Series Volumes 1-3 (Rare And Unreleased) 1961-1991, Columbia Records, 1991.

Empire never says a word."⁷⁷ Old Mister Empire is most likely a nickname Dylan gave to Rockefeller. He is attributed with characteristics typical for the certain members of the ruling class who are by some of the mentioned conspiracy theorists called "the men behind the curtain."⁷⁸ The rich have the power to exploit the poor, while continuing being untouchable "Crowdin' up 'bove [...] as high as birds," immune to any punishment. The chances of the poor to counteract lie in the act of "crowdin' down below" i.e. protesting and rioting. However, the line "someone disappears, you never even know" gives a clue as to the endless options of the rich, which are not limited by law, to break up such demonstrations. Nevertheless, not only Rockefeller and his companions are the guilty ones in "Hard Times," for the masses are too responsible for committing wrong-doing.

Old New York City is a friendly old town
From Washington Heights to Harlem on down
There's a-mighty many people all millin' all around
They'll kick you when you're up and knock you when you're down⁷⁹

Before moving onto the rich, the author pictures the lower classes. The locations referred are both part of the poorer Upper Manhattan. Demographically, the said neighborhoods are densely populated by people of Hispanic and Afro-American origin, which does not have to necessarily mean that Dylan's description excludes whites. The author seeks to characterize these people as directionless and purposeless. As it seems, they are more likely to help succeed those who have already reached success, and simultaneously make life harder for those who struggle. Such behavior can be considered as a typical trait of easily manipulated masses.

In the fifth stanza, the protagonist describes the struggles of the poor in their efforts to get employed.

Well, it's up in the mornin' tryin' to find a job of work
Stand in one place till your feet begin to hurt
If you got a lot o' money you can make yourself merry
If you only got a nickel, it's the Staten Island Ferry⁸⁰

⁷⁷ Bob Dylan, "Hard Times In New York Town" in The Bootleg Series, Vol. 9: The Witmark Demos: 1962-1964, Columbia Records, 2010.

⁷⁸ Peter Joseph, *Zeitgeist*, Video, Gentle Machine Productions, 2007.

⁷⁹ Bob Dylan, "Hard Times In New York Town" in The Bootleg Series, Vol. 9: The Witmark Demos: 1962-1964, Columbia Records, 2010.

⁸⁰ Bob Dylan, "Hard Times In New York Town" in The Bootleg Series, Vol. 9: The Witmark Demos: 1962-1964, Columbia Records, 2010.

The expensiveness of the city, described in the theoretical part, is also stressed out. While the rich have got a plenty of opportunities for entertainment, perhaps more than elsewhere in the world, the options of the poor are much more limited. The exception was provided by, at that time, very cheap means of transport - Staten Island Ferry. Due to the bargain price for the ride, after boarding the ferry boat, even the lowest classes could take pleasure in the world-famous view of New York skyline. In the 1960s, the ride on a ferry-boat, indeed, only cost five cents, until it was changed in 1975.⁸¹

The last three verses are, for the most part, an open attack on New Yorkers, without bringing any actual accusations. At first, the narrator recounts seemingly harmless stories of Henry Hudson's explorations and the purchase of Manhattan Island by Dutch administrator Peter Minuit,⁸² only to interrupt and express aversion and disdain: "Bought your city on a one-way track / If I had my way I'd sell it right back."⁸³ The next to the last verse is a great example of Dylan's ability to create tension and develop expectations in readers, only to end up communicating the same feelings again.

I'll take all the smog in Cal-i-for-ne-ay
'N' every bit of dust in the Oklahoma plains
'N' the dirt in the caves of the Rocky Mountain mines
It's all much cleaner than the New York kind⁸⁴

Dylan puts New York City into comparison with other American inhospitable places. Whilst in the case of smog, dust and dirt, he clearly refers to the physical uncleanness, in the Big City, it is the "kind," the New Yorkers of all social classes themselves, who are unclean. Finally, the listeners, who are now confirmed to be the "newsy people" are encouraged to "spread the news around," "step on my[his] name" and "try 'n' get me[him] beat."⁸⁵ It is not only expected that the receivers of the message will answer back, they are provoked to. The narrator does not fear possible counter attacks and claims invulnerability, as is revealed in the closing line: "When I leave New York, I'll be standin' on my feet."⁸⁶ Four years later, New Yorkers could witness a 180 degrees turn-around and treat Dylan as their own when he wrote "Just Like Tom Thumb's Blues" (1965). After confessing to the vast spectrum of not always

⁸¹ Sawyers, *Bob Dylan: New York*, 6.

⁸² "The Annotated Bob Dylan," ReoCities.com, accessed January 23, 2015, http://www.reocities.com/temptations_page/DylGuide.html#hardtimes.

⁸³ Bob Dylan, " *Hard Times In New York Town* " in The Bootleg Series, Columbia Records, 2010.

⁸⁴ Bob Dylan, " *Hard Times In New York Town* " in The Bootleg Series, Columbia Records, 2010.

⁸⁵ Bob Dylan, " *Hard Times In New York Town* " in The Bootleg Series, Columbia Records, 2010.

⁸⁶ Bob Dylan, " *Hard Times In New York Town* ," in The Bootleg Series, Columbia Records, 2010.

pleasant bohemian experiences, including drinking, drugs, prostitution, and hostility to police, the protagonist returns "home": "I'm going back to New York City / I do believe I've had enough."⁸⁷ Apparently, New York was not necessarily as bad as he had initially depicted it, especially when put in contrast to Juarez; Mexico.

3. New York: The City Where the American Dream Comes True. Or Does It?

It is no surprise that the American Dream, the term so popular nowadays, is greatly influenced by the Bible. The puritans' ideal of emigration to America is based on the concept of the Promised Land which was depicted in the "Book of Genesis." The pilgrims believed that, as before the discovery of the New World there had been no other land even remotely resembling to the biblical Promised Land, the story of Canaan it tells has been waiting for centuries for them to live it.⁸⁸ However, the phrase itself was only coined in the 1931 book "The Epic of America" of the historian James Truslow Adams. Originally, he defined it as a "dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement."⁸⁹ Since then, it has come to have many more specific meanings and interpretations, such as the dream of wealth, success, upward mobility, or equality, but they all have one thing in common - that it is an improvement of life.⁹⁰ In the modern age, if we were to pinpoint one place that is perhaps the most often associated with these dreams, with masses of non-natives and immigrants coming in to fulfill them, it would be New York City.⁹¹ We have showed that, in the 1960s, the Big City was idealized by many folk musicians, coming (or staying) in to look for the success, fame, self-fulfillment or just the community of the like-minded people. So, how did this reflect in their music? How did they perceive the dream? Did New York City fulfill their expectations?

⁸⁷ Bob Dylan, "Just Like Tom Thumb's Blues," in Highway 61 Revisited, Columbia Records, 1965.

⁸⁸ Jim Cullen. *The American Dream: A Short History of an Idea That Shaped a Nation* (Oxford: Oxford UP, 2003), 16-17.

⁸⁹ James Truslow Adams. *The Epic of America* (Piscataway: Transaction Publishers, 2012), 16.

⁹⁰ Cullen. *The American Dream*, 185-190.

⁹¹ Britannica Academic, s.v. "New York City," accessed November 17, 2016, <http://academic.eb.com/levels/collegiate/article/108761#>.

3.1. The Morning is Bright and The Night is Young: The Positive Vibes

To start on the positive note, we will look at the lyrics which associate the Big Apple with the feelings of happiness. Throughout the 1960s, across all the musical genres, folk revival and folk rock was not standing out as the ones to primarily create a positive image of New York City and depict its bright sides. Most of the well-known 60's hits that celebrate the Big Apple are of more popular, mainstream music ("Downtown" [1964] sung by Petula Clark, "Spanish Harlem" [1960] performed by Ben E. King or Sam Cooke's "Twistin' the Night Away" [1962]) In spite of this, we can still find two folk songs, which perhaps didn't live up to the success of their songwriters, but also associate New York with happiness and the positive aspects of life; and one more which is kind of on the fence about it.

3.1.1. *Chelsea Morning*

The first in line (chronologically the last) is Joni Mitchell's "Chelsea Morning" (1968) from her second album "Clouds" (1969). Since the 1970s, Mitchell has been widely critically acclaimed, considered not just as one of the best Canadian, or female singer-songwriters, but as "one of the greatest songwriters ever -- no gender required."⁹² "Chelsea Morning," set in the district just above Greenwich Village, was written in the happy period of Joni's life. She was in a fresh relationship (supposedly with Mort Rosengarten, Leonard Cohen's friend from childhood) that helped her to get over a divorce, her career was on the rise, and all this inspired her to write an ode to the city in which she had been living the dream.⁹³

The lyrics follow a quite uncommon structure. The first lines of every verse, refrain and bridge are shared throughout all respective sections, but they then take a turn. Each verse marks a start of the same pleasant morning perceived by different senses: "Woke up, it was a Chelsea morning / And the first thing that I heard [...] saw [...] knew."⁹⁴ Right from the beginning the listener is drawn into the setting by description of what was heard.

Was a song outside my window
And the traffic wrote the words
It came ringing up like Christmas bells
And rapping up like pipes and drums⁹⁵

⁹² David Wild, "Joni Mitchell," *Rolling Stone*, October 31, 2002, 29-30.

⁹³ Sheila Weller, *Girls Like Us: Carole King, Joni Mitchell, Carly Simon - and the Journey of a Generation* (New York: Simon & Schuster, 2009), 242.

⁹⁴ Joni Mitchell, "Chelsea Morning," in *Clouds*, Reprise Records, 1969.

⁹⁵ Joni Mitchell, "Chelsea Morning," in *Clouds*, Reprise Records, 1969.

The verse wonderfully utilizes metaphors and similes to compare everyday sounds of the city, which can, under the usual circumstances, come across as annoying, to the beauty and power of music. Such positive reception, clearly based on the songwriter's life at the time, implies happiness and novelty of the experience - new city, love and opportunities. Mitchell's imagery forms a strong contrast with previously analyzed Dylan's description of New York City and illustrates how much can a newcomer's first impression differ from person to person.

With the realization that the morning will not last forever, there comes a sudden change of tone in the refrain: "Oh, won't you stay / We'll put on the day / And we'll wear it 'till the night comes." These wishes can be aimed at the Chelsea morning itself, or they may imply the presence of an actual, close person, the necessary condition of one's happiness. When we skip a bit, this is confirmed in the third verse: "The first thing that I knew / There was milk and toast and honey / And a bowl of oranges, too."⁹⁶

Worries that the idyll will not be everlasting cannot surpass the overwhelming positive emotions and youthful enthusiasm, and so the song continues with another dose of colorful images, such as "the sun through yellow curtain," "rainbow on the wall" and "crimson crystal beads."⁹⁷ They also refer to Mitchell's initial inspiration for writing the song. She hand-crafted a stained glass mobile and put it in the window of her apartment in Chelsea: "The sun would hit the mobile and send these moving colors all around the room. As a young girl, I found that to be a thing of beauty," she explained in an L.A. Times interview.⁹⁸ Her background in visual arts and talent to transform it to the words and music is further proved in the last verse: "And the sun poured in like butterscotch / And stuck to all my senses."⁹⁹

When we take a closer look at the correlation between the types of musical sections and the message they deliver, we can conclude that the lyrics are not just a naive, spontaneous confession, but are rather well thought out. While the verses vividly depict the morning and the choruses long for it to last, there are also two musical bridges. In the first one, the protagonist moves away from the rather abstract images to display the actual scenery of the city.

Now the curtain opens on a portrait of today

⁹⁶ Joni Mitchell, "*Chelsea Morning*," in *Clouds*, Reprise Records, 1969.

⁹⁷ Joni Mitchell, "*Chelsea Morning*," in *Clouds*, Reprise Records, 1969.

⁹⁸ Robert Hilburn. "Both Sides, Later," *Los Angeles Times*, December 8, 1996. accessed November 21, 2016, http://articles.latimes.com/1996-12-08/entertainment/ca-6804_1_early-songs.

⁹⁹ Joni Mitchell, "*Chelsea Morning*," in *Clouds*, Reprise Records, 1969.

And the streets are paved with passersby
And pigeons fly
And papers lie
Waiting to blow away¹⁰⁰

Mitchell wittingly uses words "portrait" and "paved" to depict images which are hardly stationary. The morning outside is full of action, movement and life, which implies that we have abandoned the, so far prevalent, visual for performing arts, and exchanged an ordinary window curtain for the one in a theatre. Joni could have drawn the inspiration all round her, with plenty of Broadway, Chelsea and Greenwich Village theatres within walking distance.

The second bridge gives a sense of the performance coming to an end. The fear of it is greater than ever before.

When the curtain closes
And the rainbow runs away
I will bring you incense owls by night
By candlelight, by jewel-light
If only you will stay¹⁰¹

The narrator is well aware of the transience of time and tries to bribe the morning (or the beloved one) to stay, and perhaps even substitute it with artificial light.

Except for the rich artistic symbolism, an important motif throughout the lyrics is that of time. The most dominant present time, portrayed in all its beauty, also brings a promise to the future, and blends together with it in the last refrain: "Oh, won't you stay / We'll put on the day / And we'll talk in present tenses."¹⁰² A promise of a great day, that will be lived in the moment, spent alongside the right person, in the right place, lies ahead. But there must have been events leading to the present state of happiness. That this is a story of "the morning after" and also of a longer time-span is implied when the song ends with the repetition of the opening line "Woke up, it was a Chelsea morning"¹⁰³ and forms a full circle.

On the personal level, "Chelsea Morning" is a wonderful demonstration of how even the simplest things can evoke joy and feelings of romantic longing to a young, innocent girl, who is madly in love. Music journalist Richie Unterberger points out that these emotions accurately correlate with the large-scale context: "Chelsea Morning epitomizes the most

¹⁰⁰ Joni Mitchell, "*Chelsea Morning*," in *Clouds*, Reprise Records, 1969.

¹⁰¹ Joni Mitchell, "*Chelsea Morning*," in *Clouds*, Reprise Records, 1969.

¹⁰² Joni Mitchell, "*Chelsea Morning*," in *Clouds*, Reprise Records, 1969.

¹⁰³ Joni Mitchell, "*Chelsea Morning*," in *Clouds*, Reprise Records, 1969.

optimistic side of late 1960s rock music, conveying a time and place when the world seems bursting with sunshine and possibilities."¹⁰⁴ The depiction of the city life the narrator was witnessing from the window definitely suggests that there were great things going on outside. Joni Mitchell would also often show the other side of the coin to her generation, which is here represented by the theme of the transience of time and happiness. In the grand scheme of things, her worries proved to be justified with the post-Woodstock fall of the counterculture in the early 1970s.

3.1.2. *The 59th Street Bridge Song (Feelin' Groovy)*

"The 59th Street Bridge Song (Feelin' Groovy)" from Simon & Garfunkel's third album "Parsley, Sage, Rosemary and Thyme" (1966), a song two years older, though even more one sided, shows many resemblances to Mitchell's song. Taking place in another wonderful morning in New York, it contains a specific reference to the city (although only in the name) and turns the mundane things into beauty. In Unterberger's words, it is "one of the ultimate 1960s feel-good songs."¹⁰⁵ At the time, it became a minor hit, but in the context of the duo's other work, its success was only moderate. The song's back-story is likewise similar to that of "Chelsea Morning." While Paul Simon was in England, "The Sounds of Silence" (1965) had become a great hit, and he had a hard time dealing with an overnight success. One morning, when he was coming over the Queensboro Bridge (another name for the 59th St. Bridge, the bridge which connects Queens to Manhattan), he began to recover: "what a groovy day it was, a really good one, and one of those times when you know you're not really going to be tired for about an hour. So I started writing a song."¹⁰⁶

Simon adopts a completely different technique to open such song - it communicates the core message right off the bat. Yet it manages to catch the listener's attention.

Slow down, you move too fast
You got to make the morning last
Just kicking down the cobble stones

¹⁰⁴ Richie Unterberger, "Chelsea Morning: Song Review," All Music, accessed November 21, 2016, <http://www.allmusic.com/work/lyric-suite-for-string-quartet-c53893/description>.

¹⁰⁵ Richie Unterberger, "The 59th Street Bridge Song: Song Review," All Music, accessed June 14, 2015, <http://www.allmusic.com/song/the-59th-street-bridge-song-feelin-groovy-mt0030214150>.

¹⁰⁶ Richard Kent, "Song Quotes," Simon and Garfunkel homepage, accessed November 11, 2016, <https://web.archive.org/web/20160216190221/http://freespace.virgin.net/r.kent/quotes.html>.

Looking for fun and feelin' groovy¹⁰⁷

Without any previous setting needed, ultimately the same wishes we could hear in "Chelsea Morning" are expressed. However, there are no major worries or feelings of anxiety that the morning will fade away, just a friendly advice to "slow down" to prolong it. Surely many New Yorkers, and, all circumstances considered, perhaps even the songwriter himself, could have made use of that advice. We are given an image of someone who is not in a rush, takes his time and seeks opportunities to have fun on his otherwise ordinary journey. A clue for which decade we are in provides the word "groovy," a very "hip" term popularized in the 1960s.¹⁰⁸

The second verse almost gives an impression, that the protagonist (or the songwriter) is under the influence of some kind.

Hello lamppost
What cha knowing?
I've come to watch your flowers growing
Ain't cha got no rhymes for me?
Doo-it in doo doo, feeling groovy¹⁰⁹

Simon, nowadays deservedly known for his music, confessed that, in this period, hashish and pills, which he had started taking in England, were his daily bread: "I was convinced I couldn't write without it. I had to be high to write. It didn't matter, because I was high every day anyway."¹¹⁰ This might be the very reason, why these lines seem to be so hard to visualize to a sober listener. Nonetheless, they vividly depict the ease and care-freeness of that New York morning, and, in addition, contain a reference to the crisis in creative writing ("Ain't cha got no rhymes for me?"), an issue Simon talks about, not only in the above extract from a 1972 Rolling Stones interview, but also in the song "Bleecker Street" (1964), which is analyzed at the end of the paper.

¹⁰⁷ Simon & Garfunkel, " *The 59th Street Bridge Song (Feelin' Groovy)*," in Parsley, Sage, Rosemary and Thyme, Columbia Records, 1966.

¹⁰⁸ Online Etymology Dictionary, s.v. "groovy," accessed November 22, 2016, <http://www.etymonline.com/index.php?term=groovy>.

¹⁰⁹ Simon & Garfunkel, " *The 59th Street Bridge Song (Feelin' Groovy)*," in Parsley, Sage, Rosemary and Thyme, Columbia Records, 1966.

¹¹⁰ Jon Landau, " Paul Simon: The Rolling Stone Interview," *Rolling Stone*, July 20, 1972, accessed November 22, 2016, <http://www.rollingstone.com/music/features/the-rolling-stone-interview-paul-simon-19720720>.

The imagery of the last verse is slightly more down-to-earth, yet stands out as the most appealing: "Let the morning time drop all its petals on me."¹¹¹ The narrator clearly likes to get carried away by simple joys of life, and he has got all the time in the world to do so: "Got no deeds to do / No promises to keep." Finally, like in Mitchell's ode to the good times in the Big City, these verses appear to be a story of "the morning after": "I'm dappled and drowsy and ready to sleep." And even the morning after having been up all night can be full of fresh enthusiasm, which is summed up in the last lines "Life, I love you / All is groovy."

According to James Bennighof, the author of an analytical book of Simon's work, "[The 59th Street Bridge Song] strives to say very little, both musically and philosophically."¹¹² However, we cannot really blame Paul Simon for that, as for his short depiction of one carefree morning, it serves the purpose just right, and perfectly captures the mood. His message to slow down, enjoy the little things in life and actually live it seems even more relevant today than ever before. Moreover, he, as analyzed later in the thesis, has shown the capability to write about serious, painful topics, and communicate complex messages through exceptionally ingenious symbolism.

3.1.3. *Summer in the City*

The last, and the most successful song of the trio is "Summer in the City" (1966), a summer hit written by John Sebastian, a founder of The Lovin' Spoonful. One of the few musicians that were literary born in Greenwich Village, Sebastian too had the deep roots in the folk scene. The songs he recorded with the band "combined traditional elements with rock and a tinge of country to create a good-time folk sound."¹¹³ In this particular song, the rock aspects seem to be prevailing.

The settings and the feelings of the protagonist, which are described in a very fast tempo, in the first verse, sound far from having a "good-time" in the city.

Hot town, summer in the city
Back of my neck getting dirty and gritty
Been down, isn't it a pity?
Doesn't seem to be a shadow in the city
All around, people looking half dead

¹¹¹ Simon & Garfunkel, " *The 59th Street Bridge Song (Feelin' Groovy)*," in Parsley, Sage, Rosemary and Thyme, Columbia Records, 1966.

¹¹² Bennighof, *The Words and Music of Paul Simon*, 26.

¹¹³ David Dicaire, *The Folk Music Revival 1958-1970* (Jefferson: McFarland Publishers, 2011), 236.

Walking on the sidewalk, hotter than a match head¹¹⁴

At first glance, these lines portray an unbearably hot weather in the city, a phenomenon known as "urban heat island," which is caused by "the lack of vegetation and the presence of urban structures," and which makes the metropolitan areas notably warmer than the countryside.¹¹⁵ The narrator vividly depicts the negative effects it has on the inhabitants of the city, him included. The lack of shadows then hints, that it is set at noon, time when the sun is high, making the shadows short. The line about having been "down," however, suggests that the hot weather is not the protagonist's only concern. This is confirmed in the subsequent section, which puts the day-time in contrast to the night-time.

But at night it's a different world
Go out and find a girl
Come on, come on and dance all night
Despite the heat, it'll be alright¹¹⁶

Here the second, preferable face and nature of New York is revealed - that of "the city that never sleeps." R. Unterberger, a music journalist, notices how the change of the tone in both - the music and the lyrics describes the character's relief: "the more upbeat tune in this portion is mirrored by more upbeat words."¹¹⁷ Opportunities which the night-life in the Big City offers greatly overshadow the heat through which its citizens have to suffer during the day. Figuratively, the heat may symbolize our everyday duties and struggles, which we can forget about at night, and which, assuming one has money (unlike young Dylan in a previous chapter), will even pay off, as described in the second verse. From its vivid depiction of the night-life, we can pinpoint the ambiguous use of the word "cool" in the phrases "cool town" and "cool cat."¹¹⁸ John Sebastian utilizes it to describe a relief from the heat as well as a slang synonym to the words "fashionable" or simply "very good." As we will find out later in the thesis, this use of the warm/cold symbolism is the exact reverse of that used in Fred Neil's music and in "California Dreamin'."

¹¹⁴ The Lovin' Spoonful, "Summer in the City," in Hums of the Lovin' Spoonful, Kama Sutra, 1966.

¹¹⁵ Jeff Spross, "Scientists Just Discovered A New Key Reason Why Cities Get So Hot," ThinkProgress, July 14, 2014, accessed November 23, 2016, <https://thinkprogress.org/scientists-just-discovered-a-new-key-reason-why-cities-get-so-hot-ecfdd14b7515#.nkpho9mts>.

¹¹⁶ The Lovin' Spoonful, "Summer in the City," in Hums of the Lovin' Spoonful, Kama Sutra, 1966.

¹¹⁷ Richie Unterberger, "Summer in the City: Song Review," All Music, accessed November 23, 2016, <http://www.allmusic.com/song/summer-in-the-city-mt0002269734>.

¹¹⁸ The Lovin' Spoonful, "Summer in the City," in Hums of the Lovin' Spoonful, Kama Sutra, 1966.

The voice of the lyrics, however, does not limit himself to the mere description of the day and night life. At the end of the bridge section, in a similar way the two previously analyzed songs wanted the morning to last, he expresses melancholy about the sharp contrasts of the city life and about the passing nature of time: "And babe, don't you know it's a pity? / If the days can't be like the nights."¹¹⁹

To conclude in a critic's words, Unterberger provides an apposite summary of the song: "[*"Summer in the City"*] is ultimately a joyous tribute to city life, one that acknowledges that it's the very on-the-edge tension of the big city [...] that makes it so special."¹²⁰ Essentially the same message to The Lovin' Spoonful's song, in the identical setting of the Big Apple, is expressed in its contemporary pop hit *"Downtown"* (1964) sung by Petula Clark, or later in the Michael Jackson's *"Human Nature"* (1982). Nevertheless, the big hit of the summer 1966 is today associated mainly with the heat itself, and especially lately, it has become sort of an unofficial anthem of the global warming, often being cited in the headlines of the newspaper articles reporting on the hot weather.¹²¹

3.2. The Dream Turns Sour: Facing Struggles Trying to Fulfill It in *The Boxer*

Doesn't matter whether the city is hot or cold, or warm or cool, it may burn, or burn-out anybody alive. New York can unexpectedly strike especially the outsiders who arrive in full of dreams and hopes, unprepared. Even the natives are aware of that, as this was the fate Paul Simon wrote for the main protagonist of his song *"The Boxer"* (1969) from Simon & Garfunkel's last album *"Bridge over Troubled Water"* (1970). The story is popular even today, as the song remains to be one of the most recognized pieces of the duo.

From the lyrical standpoint, it is a song of many possible interpretations. At the first glance it narrates a story of a boxer "who has been victimized by unscrupulous promoters and now is at the mercy of the mean streets of the city."¹²² If given a deeper thought, it unfolds as a one well-thought-out metaphor applicable to anyone who was deceived chasing his American dream in New York, or on even a wider scale symbolizes the eternal battle and everyday struggles that each of us has to encounter in his life. Paul Simon confessed that the

¹¹⁹ The Lovin' Spoonful, *"Summer in the City,"* in *Hums of the Lovin' Spoonful*, Kama Sutra, 1966.

¹²⁰ Richie Unterberger, "Summer in the City: Song Review," All Music, accessed November 23, 2016,

¹²¹ Peter Applebome, "Hot Town. Summer in the City," *New York Times*, August 6, 2006. accessed November 23, 2016, <http://www.johnbsebastian.com/summer.html>.

¹²² Bennighof, *The Words and Music of Paul Simon*, 46.

lyrics, occasionally inspired by The Bible, are partially autobiographical, written as a reaction to the harsh, unfair criticism he was receiving prior to the release of the critically acclaimed "Bridge over Troubled Water": "I think the song was about me: everybody's beating me up, and I'm telling you now I'm going to go away if you don't stop."¹²³ Interestingly, certain writers even claim it to be a critique of Bob Dylan, which neither Simon, nor Dylan, who was in the occasional contact with Simon and actually covered the song himself, confirms.¹²⁴

Ambiguity of interpretation riddles the song from head to toe, beginning in the opening verse:

I am just a poor boy
Though my story's seldom told
I have squandered my resistance
For a pocket full of mumbles, such are promises
All lies and jests
Still a man hears what he wants to hear
And disregards the rest¹²⁵

It starts of as a first person narrative of a poor boy, whose story not many want to hear. He equates all kinds of deprivation when he describes himself as poor - not only lacks material possessions, but is emotionally hurt by the suffering he had gone through. Before leaving his homeland, he was, at the same time, aware, yet naive about what was going to come. Conscious of there being other, negative points of view, he chooses to ignore them and hears only the good things about NYC, the city of better tomorrows he had dreamed of.

Abrupt change in attitude comes straight after his arrival. After arrival to a place where nothing is given out for free, where he knows no one, with nowhere to go. He experiences great fear and quickly gives up on his ambitions: "Seeking out the poorer quarters, where the ragged people go / Looking for the places only they would know."¹²⁶ Settling so quickly for such low standards offers yet another new explanation - the character is of foreign origin, or of a different race, while the story of immigration can be set in past.

In the third verse, in spite of his efforts, the protagonist struggles to get a job and instead receives "Just a come-on from the whores on Seventh Avenue."¹²⁷ Here he confesses

¹²³ Tony Schwartz, "Playboy Interview: Paul Simon." *Playboy*, February 1984, 170. accessed June 14, 2015,

¹²⁴ Eliot Marc. *Paul Simon: A Life* (Hoboken, N.J.: John Wiley and Sons, 2010), 103.

¹²⁵ Simon & Garfunkel, "The Boxer," in *Bridge Over Troubled Water*, Columbia Records, 1970.

¹²⁶ Simon & Garfunkel, "The Boxer," in *Bridge Over Troubled Water*, Columbia Records, 1970.

¹²⁷ Simon & Garfunkel, "The Boxer," in *Bridge Over Troubled Water*, Columbia Records, 1970.

to be, in a moral sense, poor and weak, when he fights his loneliness by taking "some comfort there." When we take into account the context of the place and time (1960s), the crossroads between 7th avenue and 42nd street, just south of Time Square, indeed was, up until the 1990s, infamous for its prostitution.¹²⁸ These words can be thus taken in their literal sense. They, however, gain a whole new meaning when we walk down said avenue further to the south Midtown, area which has, in the modern history of New York, been known for its business and fashion industry. It is a perfect place to search for a stereotypical white-collar job. Assuming the narrator is a young American, living in the 1960s, i.e. era of many revolutions, strong post-war generation, hippies, etc., accepting such a job would almost certainly be betrayal of his beliefs, ambitions, and could even go against his principles. Besides, some scholars believe that the lines are a hint on Dylan signing under Columbia records.¹²⁹ The fact that Simon & Garfunkel were recording under the very same label may, however, disprove this interpretation.

Eventually the protagonist is "wishing [he] was gone," dreaming of the return home and packing up his clothes. When it looks like he has actually left, for the final verse, the narrative switches to the third-person mode:

In the clearing stands a boxer, and a fighter by his trade
And he carries the reminders
Of every glove that laid him down or cut him
'Til he cried out in his anger and his shame
I am leaving, I am leaving, but the fighter still remains¹³⁰

For the first time "a boxer" is introduced, in what is, at this point, an obvious metaphor to the story told. Physically and psychically alike, he is a battle-scarred man who has had enough and, again longs to leave. That he did not do so is confirmed in the final words, but in spite of that, they keep the tale open-ended. From the optimistic viewpoint, which is probably the more popular variant, the ending can be perceived as a victory of determination and resilience of human will. Nonetheless, there is a strong evidence which indicates that the opposite is true. In addition to the earlier quoted words of Paul Simon that the song is about him getting beaten up and threatening to go away, we can find a clue in the lines prefacing the story: "Still

¹²⁸ Greg Young, "The Sleaziest Block In America," NYC, 1981, accessed October 18, 2016, <http://1981.nyc/sleaziest-block-america/>.

¹²⁹ William Ruhlmann, "The Boxer: Song Review," All Music, accessed June 15, 2015, <http://www.allmusic.com/song/the-boxer-mt0030477187>.

¹³⁰ Simon & Garfunkel, "The Boxer," in *Bridge Over Troubled Water*, Columbia Records, 1970.

a man hears what he wants to hear / And disregards the rest." Simon might have ingeniously foreseen that, instead of the despair he had intended to be heard, the listeners would be more likely looking for the bright side and seek the hope in the lyrics. These words then come off as an ironic mockery of the listeners, for the fact that the "fighter still remains" does not have to necessarily imply he holds strong and ends up victorious, but instead he may be unable to overcome the negative experience and emotions expressed earlier, be unable to move on and escape the misery, and therefore just keeps on surviving. This would also shed a new light on his shouts "I am leaving, I am leaving" making them only his desires, not the actual actions. To further support such interpretation, we can consider the song's refrain, which coincidentally repeats simple "Lie-la-lie" all over, or an additional, unrecorded verse, frequently sung by Simon in concerts. "Allmusic" review of the song summarizes it as a verse "in which the character talks about the passage of time, concluding that, after changes, we are more or less the same."¹³¹

Be it one or the other - a story of a strong man, "the boxer," capable of finding the inner will and motivation to fight cruel fate and reap the rewards, or, on the contrary, of a weak one, of one who cannot take all the beating anymore and simply gives in, it provides an authentic display of insurmountable barriers and the determination that we need as to overcome them in chase of our dreams, whether these dreams involve finding success and making it big in New York City, as it is in the case of the main character, or anything else.

3.3. Stuck in the Big City: The Dream of Escape

Despite NYC being the largest cultural centre in the mid 1960s, not all of the great artistic minds, especially not native, could bear it and instead longed to leave. One of such people who showed great dissatisfaction with the city life was Fred Neil, today nearly forgotten, yet very impactful musician. Born in Ohio, and raised in Florida, before pursuing the career of a performer, he was making a living as a professional composer/songwriter, having crafted songs for such singers as Buddy Holly or Roy Orbison.¹³² With his deep, emotional baritone and spectacular genre-blending of folk, country, blues and rock'n'roll, he was musically outstanding among the fellow folkies in Greenwich Village.¹³³ Moreover, unlike them, he merely sought to save the world, as his songwriting provided a rather personal reflection.

¹³¹ William Ruhlmann, "The Boxer: Song Review," All Music, accessed June 15, 2015, <http://www.allmusic.com/song/the-boxer-mt0030477187>.

¹³² Dicaire, *The Folk Music Revival 1958-1970*, 71.

¹³³ Dicaire, *The Folk Music Revival 1958-1970*, 68 - 71.

Dream of escape, feelings of isolation and homesickness, and search for freedom and peace of mind would be the recurring themes of his work. In numerous songs, it was closely associated with New York.

3.3.1. *Bleecker & MacDougal*

"Bleecker & MacDougal" (1965), the opening song from the album of the same name, is one of those which the most explicitly mention the Big City. Much like the album cover, it is set in the crossroads of the two said streets.¹³⁴ With Café Borgia, where the folkies often hang around,¹³⁵ and nearby Café Wha?, where they gigged, it was the epicenter of the American folk-revival scene at the time.¹³⁶ Yet, Neil doesn't seem to fit in, as sung in the first verse.

I was standing on the corner
Of the Bleecker and MacDougal
Wondering which way to go
I've got a woman down in Coconut Grove
And you know she love me so¹³⁷

Correlation of the lyrics with the author's life, in which he would, in the 1970s, abandon his career and settle down in Coconut Grove, Florida,¹³⁸ implies that his confession is highly autobiographical, and the emotions expressed real. Mentioning of this specific intersection is thus not a mere reference to the place, but rather an allusion to his wishes to quit the folk scene, and the music industry altogether. It is not surprising that, even in the lyrics, he was indecisive in this matter, unsure in what to do next, and, perhaps, whether to leave at all, because music had been his bread and butter the entire life.

In the refrain, his desires of leaving sound almost desperate: "I wanna go home / Now don't you tell me your troubles / Troubles of my own."¹³⁹ For the large part, these lines seem to be borrowed from Don Gibson's country single "Don't Tell Me Your Troubles" (1958).

¹³⁴ Richie Unterberger, "Fred Neil: Bleecker & MacDougal: Album Footnotes," Richie Unterberger Website, accessed November 15, 2016, <http://www.richieunterberger.com/bleecker.html>.

¹³⁵ Kelly Crow, "Neighborhood Report: Greenwich Village; Cafe Borgia, Like Its Beat Heyday And Lucrezia Herself, Is History," *New York Times*, January 14, 2001. accessed November 14, 2016, <http://www.nytimes.com/2001/01/14/nyregion/neighborhood-report-greenwich-village-cafe-borgia-like-its-beat-heyday-lucrezia.html>.

¹³⁶ Gillian Mitchell, *The North American Folk Music Revival: Nation and Identity in the United States and Canada, 1945-1980* (Aldershot: Ashgate Publishing, 2007), 77.

¹³⁷ Fred Neil, "Bleecker & MacDougal," in Bleecker & MacDougal, Elektra, 1965.

¹³⁸ Dicaire, *The Folk Music Revival 1958-1970*, 68 - 71.

¹³⁹ Fred Neil, "Bleecker & MacDougal," in Bleecker & MacDougal, Elektra, 1965.

Nevertheless, contrary to Gibson's lyrics about a heartbreak, Neil does not send passersby away (Gibson: "Oh, leave me / Go on home"¹⁴⁰), but wishes to go home himself. Instead of waiting things out, which Gibson's narrator does, he believes that taking an action and leaving is the only solution to his troubles.

We can assume that the "women" described throughout the narrative may function as a metaphor for whatever it is that a place can offer to him. When Neil sings "Now love all you big city women / Love the big city blues"¹⁴¹ in the second verse, he acknowledges that there is a bright side to New York, and is thankful for the opportunities it gave him, but his woman, the one that "loves me [him] true" and "knows what to do" is "down in Coconut Grove."¹⁴² Similar personification of a female character into New York City was later, more directly, utilized by the city's original Ai Kooper in "New York City (You're A Woman)" (1971) and Suzanne Vega's "New York Is a Woman" (2007).

3.3.2. *Country Boy*

"Country Boy," that appears later on the album, shows a close resemblance to the former song. The first verse functions as an introduction of the narrator's background and situation.

Now I'm just a country boy
I got sand all in my shoes
You know I got stuck in the big city
Got to sing the big city blues¹⁴³

Not just a sharp contrast between the country and the city on the general level is drawn here, but even the listeners unfamiliar with Fred Neil can identify two specific places in it. The first one is hidden in the saying "Sand in shoes." Regardless of whether we perceive it in its literal, or idiomatic meaning, i.e. being unable to shake one's roots and feel melancholic as a result, it is closely associated with Miami, where it gained popularity after the Second World War.¹⁴⁴ "The Big City," an expression excessively used throughout this thesis and the "Bleecker &

¹⁴⁰ Don Gibson, "Don't Tell Me Your Troubles," in Complete Singles A's & B's 1952-62, Acrobat, 2016.

¹⁴¹ Fred Neil, "Bleecker & MacDougal," in Bleecker & MacDougal, Elektra, 1965.

¹⁴² Fred Neil, "Bleecker & MacDougal," in Bleecker & MacDougal, Elektra, 1965.

¹⁴³ Fred Neil, "Country Boy," in Bleecker & MacDougal, Elektra, 1965.

¹⁴⁴ History Miami staff, "The saying "sand in your shoes" gained popularity after World War II. What does it mean?," History Miami, July 19, 2011. accessed November 16, 2016, http://miamiherald.typepad.com/make_miami_history_now/2010/01/q-the-saying-sand-in-your-shoes-gained-popularity-after-world-war-ii-what-does-it-mean-.html.

MacDougal" record alike, is then a very common nickname for New York City.¹⁴⁵ That the protagonist feels "stuck" in it, and has to "sing its blues" refers to New York being the Mecca of music, and the need for any ambitious folk musician to be there. Although it is probably not an allusion to it, the film "Big City Blues" (1932) is, to a certain extent, quite reminiscent of the song and Neil's life and music as well. It tells a story of a young, naive "country boy" who comes to the Big City, faces severe trouble there, and eventually returns home.¹⁴⁶

In the second verse, the motif of a woman, whether she stands for a place, or an actual character, is even stronger than in "Bleecker & MacDougal." The verse unveils the lyrics as a letter, in which the protagonist appeals to "Miss Lindy" not to leave home for him. He pledges that it is enough she says so, and he will head south, even if it means he has to "jump in the muddy Mississippi" and "Swim to the gulf of Mexico."¹⁴⁷ At the first sight, these words, which are not acted upon anywhere in the song, look like empty promises. However, they are worded in such a convincing manner, as if the protagonist really is begging and daring the woman to tell him to come back.

3.3.3. Other Side To This Life

After it was covered and regularly performed by Jefferson Airplane, the record's most well known song became "Other Side To This Life." The critic describes it as a piece about "finding contentment in a more philosophical, psychological space"¹⁴⁸ that "speaks of a universal freedom."¹⁴⁹ The following central lines, which are altered throughout the song, may be grasped this way.

I don't know where I'm going next, I don't know who I'm gonna be
But that's the other side of this life I've been leading¹⁵⁰

However, they also reveal the thin line between the beauty in freedom of choice and the ambivalence and depression it may cause. It makes the life of a folk performer, in the heart of the community in the middle of Manhattan, seem over-idealized. The narrator further expands on this life-style later, complaining about "The ten cent life I've been leading here ... I'm

¹⁴⁵ Barry Popik, "New York City: Nicknames," Barry Popik: The Big Apple, January 19, 2005. accessed November 16, 2016, http://www.barrypopik.com/index.php/new_york_city/entry/98_nicknames/.

¹⁴⁶ *Big city blues*, Video, directed by Mervyn LeRoy (1932; USA: Warner Bros, 1932).

¹⁴⁷ Fred Neil, "Country Boy," in Bleecker & MacDougal, Elektra, 1965.

¹⁴⁸ Matthew Greenwald, "Other Side of This Life: Song Review," All Music, accessed November 17, 2016, <http://www.allmusic.com/song/other-side-of-this-life-mt0046202053>.

¹⁴⁹ Richie Unterberger, "Fred Neil: Bleecker & MacDougal: Album Footnotes," Richie Unterberger Website, accessed November 17, 2016, <http://www.richieunterberger.com/bleecker.html>.

¹⁵⁰ Fred Neil, "Other Side To This Life," in Bleecker & MacDougal, Elektra, 1965.

always bumming around."¹⁵¹ Assuming Neil's narrator is more than just an alter ego - an autobiographical reflection, we can deduce that the source of his "blues" and the cheap purposeless life described comes within his feelings of disappointment and failure. By the mid 1960s, Bob Dylan, who had only a couple of years earlier shared the stage and opened shows for Neil, was already a world famous, undisputed star. Neil's career, on the other hand, was stagnating, and just like in his professional song-writing years, his songs were only gaining fame through the interpretations of other performers.¹⁵²

Much like in the preceding songs, even here Neil dreams of heading south, perhaps to "Nashville down in Tennessee," or, yet again, even farther to "sail the Gulf of Mexico." Whereas the hippie audience of Jefferson Airplane found the appeal in the depiction of a young man who goes against the conventions, travels wherever and does whatever his heart desires, Neil probably didn't consider freedom as such a liberating essence of living. He would much rather settle with a humble, ordinary life, far from the "old city life" he picks up on in the song "Ba-de-da" (1966). In it, he sings of getting tired by "Hangin' around this town" and "Trying to sleep at night."¹⁵³ Soon after recording "Bleecker & MacDougal," Fred Neil, indeed, lived up his words, and moved to Florida.¹⁵⁴

3.3.4. *Everybody's Talkin'*

Nevertheless, the idyll didn't last long, and he had to come back to the urban life he hated, for it was not until the early 70s when he slipped away and left the folk scene for good. The silver lining is that without hanging on a little longer, he would have not written his most memorable, Grammy-winning song "Everybody's Talkin'" (1967), the cultural legacy recognized across the globe. Yet again, it would have never gained the cult status if it wasn't covered by Harry Nilsson for the soundtrack of "Midnight Cowboy" (1969). It's unbelievable, how much of a perfect fit, just by pure coincidence, it was for a story about two misfits trying to live up their American dream in New York City. A story about aspiring "hustlers" who get "hustled" themselves and plan an escape to Miami.¹⁵⁵

¹⁵¹ Fred Neil, " *Other Side To This Life*," in Bleecker & MacDougal, Elektra, 1965.

¹⁵² Rush Evans, "Searching For The Dolphins: The Mysterious Life of Fred Neil," *Discoveries magazine*, September, 2001, accessed November 17, 2016, <http://rushevans.com/2008/11/searching-for-the-dolphins-the-mysterious-life-of-fred-neil/>.

¹⁵³ Fred Neil, " *Everybody's Talkin'*," in Fred Neil, Capitol, 1966.

¹⁵⁴ Rush Evans, "Searching For The Dolphins: The Mysterious Life of Fred Neil," *Discoveries magazine*, September, 2001, accessed November 18, 2016.

¹⁵⁵ *Midnight Cowboy*, Video, directed by John Schlesinger (1969; USA: United Artists, 1969).

The song opens with a truly outstanding verse, which is, at the same time, sad yet beautiful.

Everybody's talkin' at me
I don't hear a word they're sayin'
Only the echoes of my mind
People stop and stare
I can't see the faces
Only the shadows of their eyes¹⁵⁶

It expresses feelings everyone can identify with. The voice of the lyrics is surrounded by people, but, despite the efforts neither him nor them can see or hear each other. Such situation implies his disconnection from the people, or even the place, and the inability to communicate with them. Necessarily, this leads to the feelings of loneliness in the overcrowded city. It may look like a paradox, but, especially in relation to New York, it has been a recurrent theme in the contemporary popular music (e.g. Jim Croce's "New York's Not My Home" [1972], Rob Gibb's "Another Lonely Night In New York" [1982], Suzanne Vega's "Tom's Diner" [1987]).

The songwriter's genius truly shows in the chorus. In it, the narrator appears to disclose what "the echoes of his mind" mentioned in the verse are.

I'm goin' where the sun keep shinin'
Through the pouring rain
Goin' where the weather suits my clothes
Bankin' off on the northeast wind
Sailing on a summer breeze
Skippin' over the ocean like a stone¹⁵⁷

Among the depiction of strong contrasts, it offers the very same solution to the problems that Neil declared countless times before - leaving. Considering the biographical context of the author, the weather conditions described provide the exact locations of the narrators starting point and his destination. The stereotype of "rain" and the "northeast wind" represent New York, whereas the "sunshine" and a "summer breeze" is something we would probably find in Miami. Nonetheless, the symbolism of these natural elements is even more significant, as it pushes the meaning beyond the spatial restrictions and simultaneously attributes the respective places with certain characteristics. Specifically north wind has a history of negative

¹⁵⁶ Fred Neil, "Everybody's Talkin'," in Fred Neil, Capitol, 1966.

¹⁵⁷ Fred Neil, "Everybody's Talkin'," in Fred Neil, Capitol, 1966.

connotations in literature, starting in the Bible (Song of Solomon 4:16) and ancient Greece ("The North Wind and the Sun" from "Aesop's Fables"). At the same time, though, the north-east wind blows south-east, in the very same direction the narrator is heading. Another element is the rain. While it does bring life and refreshment, in the modern literature, it has also had the opposite function (Hemingway's "A Farewell to Arms"). Here, it the most likely mirrors sadness and despair.

On the other side, there is the imagery of "the sunshine," "summer breeze" and "a skipping stone" which evoke hope and happiness, lightness, and trouble-free life respectively (as in songs "Good Day Sunshine" [1966] by The Beatles, John Denver's "Sunshine On My Shoulders" [1971] and "Summer Breeze" [1972] by Seals and Crofts) - something that can seem far out of reach for a depressed individual. The "weather-clothes" metaphor is then very reminiscent of that of the woman who "loves me true" from "Bleecker & MacDougal." Through these images, the character's dream destination is portrayed as a true paradise on earth. The urgency in wishes to return there perfectly captures Neil's feelings during its composure. Written in five minutes at a studio bathroom, and recorded in one take, it was a last-minute fill-in to complete Neil's eponymous album (1966) before he could fly back home to Florida.¹⁵⁸ Herb Cohen, the singer's manager, recalls: "He never gave the song much credence at all ... It was just a way to get out of the studio."¹⁵⁹

The last, stand-alone line of the tune "I won't let you leave my love behind,"¹⁶⁰ once again assumes the presence of a woman, literal or figurative. Just like in the previous lyrics from "Bleecker & MacDougal," there is a promise of reuniting and staying together.

Even though that this thesis should deal strictly with song lyrics, it needs to be stressed out that, in some songs, a singer's interpretation and overall musical arrangement greatly influence the way the lyrics come across. "Everybody's Talkin'" definitely belongs to this category. Contrary to Nilsson's over-arranged, lively cover-version (and even to the previously analyzed blues and country rhythms of Fred Neil) the much simpler and slower original version helps to convey the emotions so sincerely, as if there truly was just that one last bit of hope. That it is a timeless piece of art, regardless of who sings it, is acknowledged

¹⁵⁸ David Browne, "Music; The Echoes of His Mind Just Keep Reverberating," *New York Times*, September 24, 2006. accessed November 19, 2016,

<http://query.nytimes.com/gst/fullpage.html?res=9A05E4D81031F937A1575AC0A9609C8B63>.

¹⁵⁹ David Browne, "Music; The Echoes of His Mind Just Keep Reverberating," accessed November 19, 2016.

¹⁶⁰ Fred Neil, "Everybody's Talkin'," in Fred Neil, Capitol, 1966.

by a music-history professor Theo Cateforis. He compares Nilsson' more optimistic cover to Steppenwolf's "Born to Be Wild" (1968) and summarizes its message.

It taps into a sense of freedom and taking a journey. The narrator wants to separate himself from the problems around him, which is a universal feeling that can apply to any era. It works as well now as it did in the 60's.¹⁶¹

3.3.5. *California Dreamin'*

While escape from the Big City was the dominant theme throughout Neil's work, and "Everybody's Talkin'" eventually enjoyed notable success, there is even a bigger 60's hit that communicates the same message - "California Dreamin'" (1965). John Phillips, the founding member of The Mamas & The Papas, at the time just one of the many aspiring musicians of Greenwich Village, witnessed the success of the folk-rock innovators The Byrds on the other side of the U.S., and wrote a quite simple, yet incredibly catchy tune that would soon become an anthem of the whole generation.¹⁶² In a 1995 interview, he recollects that it was inspired by a single winter day in Midtown Manhattan that he spent with his wife Michelle, after she had just arrived from Los Angeles: "New York just completely turned her off. She'd never been there before [...] she didn't know what the white stuff coming out of the sky was."¹⁶³

The first verse, which portrays the setting and its reception, comes across as if it really was based on a her story - on a Californian's first experience with New York City.

All the leaves are brown and the sky is gray
I've been for a walk on a winter's day
I'd be safe and warm if I was in L.A.
California dreamin' on such a winter's day¹⁶⁴

One can easily grasp the overwhelming feelings of melancholy and homesickness from these images. Gray, cloudy sky and brown leaves vividly depict a cold day on the turn of autumn to winter. However, it may also be the means of expressing depression and detachment through color imagery. Likewise, the weather and temperature can be understood figuratively and carry the same connotations it does in "Everybody's Talkin'." Either way, the narrator would

¹⁶¹ David Browne, "Music; The Echoes of His Mind Just Keep Reverberating," accessed November 19, 2016.

¹⁶² Matthew Greenwald, "California Dreamin': Song Review," All Music, accessed November 20, 2016, <http://www.allmusic.com/song/california-dreamin-mt0003262166>.

¹⁶³ Garry Hartman, "1995 Interview: Scott McKenzie and John Phillips," Scott McKenzie Website, August 15, 1995, accessed November 20, 2016, <http://www.scottmckenzie.info/interview-5>.

¹⁶⁴ The Mamas & the Papas, "*California Dreamin'*," in *If You Can Believe Your Eyes and Ears*, Dunhill, 1966.

be glad to see the back of New York and believes that leaving to L.A will make his (or hers) problems disappear.

In the second part of the song, the protagonist seeks shelter and warmth inside a church. The preacher is pleased that the cold brought newcomers inside and is holding them there.

Stopped in to a church I passed along the way
Well I got down on my knees and I pretend to pray
You know the preacher liked the cold
He knows I'm gonna stay
California dreamin' on such a winter's day¹⁶⁵

While the verse is perfectly understandable on the literal level, it appears to carry a certain degree of symbolism. "The preacher" may represent the "cold," rule bound lifestyle full of self-denial and conventions that the protagonist attributes to NYC. By only pretending to pray, the narrator shows that he does not want to be part of such system and expresses disgust and disdain towards it. He longs to leave for the freedom and autonomy of L.A., but is involuntarily trapped in, which is also expressed in the last line "If I didn't tell her I could leave today."

Although the song is mainly a glorification of California, and utilizes the sharp contrast of New York to idealize it, it also unfolds as a psychological self-analysis, which is not all roses. Robert Dimery, one of the founders of Rolling Stone magazine, points out that this is likewise conveyed by the music and the singing: "The song celebrated California as a golden paradise, yet its delivery is tense and tinged with unease."¹⁶⁶

¹⁶⁵ The Mamas & the Papas, "California Dreamin'," in *If You Can Believe Your Eyes and Ears*, Dunhill, 1966.

¹⁶⁶ Robert Dimery, *1001 Songs: You Must Hear Before You Die* (London: Cassell, 2010), 154.

4. The City That Doesn't Bat An Eye: Indifference of New Yorkers Demonstrated on the Case of Kitty Genovese

New Yorkers. The citizens of New York City are commonly associated with plenty of negative stereotypes. While they are extremely rude, uptight people, they are still better than the rest of the world, superior in every way. They are always right, never wrong, and will constantly judge you by your opinions, looks, education, everything. They are impatient hipsters, who may not be stars, but they will make themselves look like ones. Even though they pay double the rent than the rest of the country, they still make enough to "live the life." They also don't care about anybody, but themselves.

Perhaps the most acknowledged testimony to the last stereotype, the indifference of New York inhabitants is an infamous incident known as murder of Kitty Genovese. At 3:00 A.M., on March 13, 1964 a 28-year-old woman was raped and stabbed to death outside of her apartments in Queens.¹⁶⁷ Nevertheless, the case did not get in the public eye up until two weeks later, when "The New York Times" published an article with the attention-grabbing headline: "37 Who Saw Murder Didn't Call the Police."¹⁶⁸ Its focus was not on the attack itself, but, on a reportedly striking apathy and lack of involvement shown by the people who witnessed it. Five decades later, numerous studies and articles have been written, casting doubt on the veracity of the facts in the report, involving pieces from the very same newspaper that had come up with the original story.¹⁶⁹

Whether or not the facts still hold true today, the reaction caused by the proclaimed behavior of the witnesses, was immense. The incident was also widely reflected on in the popular culture, including two songs, both released in 1967 - "All's Quiet On West 23rd" written by Joey Levine, the lead singer of a New York band The Jet Stream and Phil Ochs' "Outside of a Small Circle of Friends." Before continuing onto the detailed analyses, we must preface, that from the psychological point of view, the murder itself inspired the first

¹⁶⁷ Stephanie Merry, "Kitty Genovese murder: The real story of the woman killed 'in front of 38 witnesses' in Queens in 1964," *Independent*, July 4, 2016, accessed November 15, 2016, <http://www.independent.co.uk/news/world/americas/kitty-genovese-murder-the-real-story-of-the-woman-killed-in-front-of-38-witnesses-in-queens-in-1964-a7118876.html>.

¹⁶⁸ Martin Gansberg, "37 Who Saw Murder Didn't Call the Police," *New York Times*, March 27, 1964. accessed October 15, 2016, <http://www.nytimes.com/1964/03/27/37-who-saw-murder-didnt-call-the-police.html?login=email>.

¹⁶⁹ Robert D. McFadden, "Winston Moseley, Who Killed Kitty Genovese, Dies in Prison at 81," *New York Times*, April 4, 2016. accessed October 15, 2016, <http://www.nytimes.com/2016/04/05/nyregion/winston-moseley-81-killer-of-kitty-genovese-dies-in-prison.html>.

laboratory experiments, and been one of the most cited and prominent examples of the bystander effect. The phenomenon, which can be defined as "the inhibiting influence of the presence of others on a person's willingness to help someone in need"¹⁷⁰ is perfectly illustrated in both of the songs.

4.1. *All's Quiet On West 23rd*

The former of the two, "All's Quiet On West 23rd," is, musically and lyrically alike, very reminiscent of the protest songs of the contemporary band Buffalo Springfield, though in contrary to them, it has never achieved notable success. From the temporal and spatial context it is apparent, and it was cited so,¹⁷¹ that the song had been inspired by the murder of Kitty Genovese. That is in spite of the fact that no actual crime is directly mentioned in the lyrics, and neither the location (West 23rd is the street in Chelsea known mainly for its theatres and opera houses), nor the persons' names seem to, according to the knowledge of the author of the paper, match those of the real event. It is them though, the cold-blooded people, their stories and rationale as to why they don't take action to help a fellow neighbor in danger, who are the subject of the song.

In the first verse, we are taken right into the moment of action, although, to foreshadow, the witnesses do not get much action themselves. Instead of facing crime, "Mrs. Applebee" prefers the comfort of her "cozy bed," and her efforts only go as far as to "pull down the shade," not to be disturbed by what is going on outside. "Peter Dennings," who was unluckily a bit closer to the event, down on the street, is no different, and rather stepped across, "turned his back and just shook his head."¹⁷² His behavior indicates not only that it was none of his business, but he sort of raised himself above the moment, when nodding in disbelief and disgust. To let sleeping dogs lie is a motto the last character of the first verse lives by as well. Shockingly though, "Officer Warner" should be the first one to put his live on the line when enforcing the law. Yet, he spends his time on duty by "sippin' coffee" and completely ignores the "sounds of violence emanating from the crime." The following verse shows no signs of change in the attitudes of the participants, even later in the plot, during the investigation: For "April Stark" it was convenient to forget everything she had seen, and since "Monte Wheeler," a witness who simply does not care, "is no squealer," he lets the coin flip

¹⁷⁰ Britannica, s.v. "Bystander effect," accessed October 22, 2016, <https://www.britannica.com/topic/bystander-effect>.

¹⁷¹ Caroline Baillie, *Engineering and Society: Working Towards Social Justice (Synthesis Lectures on Engineers, Technology, and Society)* (San Rafael: Morgan & Claypool, 2009), 108.

¹⁷² The Jet Stream, "All's Quiet On West 23rd," in *All's Quiet On West 23rd*, Smash Records, 1967.

decide what to reveal to the detectives. The song closes with a short monolog of possibly the only person not indifferent towards the attack, the victim's mother:

Didn't anybody hear?
When my daughter cried out 'Help me!'
Didn't anybody care?¹⁷³

The sad, distressing culmination of the plot accurately summarizes the preceding verses, and underlines the song's overall message that, in the city that doesn't bat an eye, in the modern urban society, everybody is on their own.

4.2. Outside of a Small Circle of Friends

For such an outrageous incident, which murder of Kitty Genovese is, an unexpectedly satirical approach towards it was adopted by American protest singer Philip David "Phil" Ochs in his "Outside of a Small Circle of Friends." This applies to music and words alike. The arrangement built around ragtime piano is far from the usual Ochs's folk guitar tunes, but along with the ironic tone of the words chosen, it forms a strong contrast to the gravity of the song's core message. Regarding the choice of the honky-tonky sound, M. Schumacher, the author of biography "There But for Fortune: The Life of Phil Ochs," highlights that the songwriter's intention was to distract certain kind of listener from the lyrics: "while Phil slices apart apathy and hypocrisy with surgical precision, the very people he is addressing could be going about their merry ways, oblivious to the attack."¹⁷⁴

Concerning the lyrical structure, the song comes out as extremely schematic. Each of the five stanzas depict a different, alarming scenario. In the first two lines of each verse an observer describes the actual incidents, in the third one he asks whether it would be convenient to offer help, the fourth then provides the reasoning of his and of the other onlookers as to why they do not do so, and the last two lines always being repetitive: "And I'm sure it wouldn't interest anybody / Outside of a small circle of friends."¹⁷⁵

While the song originally was, according to the author's own words, inspired by the infamous murder,¹⁷⁶ only the first verse actually deals with it. With a dead calm, a spectator is witnessing the said event and suggests his friends that it is in their ability to provide help and it would be the right thing to do, as to "stop the [victim's] pain." Though, he goes on to

¹⁷³ The Jet Stream, "All's Quiet On West 23rd," in All's Quiet On West 23rd, Smash Records, 1967.

¹⁷⁴ Michael Schumacher, *There But for Fortune: The Life of Phil Ochs* (New York: Hyperion, 1996), 158.

¹⁷⁵ Phil Ochs, "Outside of a Small Circle of Friends," in Pleasures of the Harbor, A&M, 1967.

¹⁷⁶ Marc Eliot, *Death of a Rebel: Biography of Phil Ochs* (New York: Carol Publishing Group, 1995), 118.

immediately dispute his initial thought with a ridiculous excuse: "But Monopoly is so much fun, I'd hate to blow the game."¹⁷⁷ These excuses occur and play a crucial role in each verse, as they try to rationalize the reluctance to step outside of our comfort zone, get involved, and let the trouble and crises of others interfere with our own lives. Later, in a traffic collision of thirteen cars, the narrator and his friends are in too much of a hurry and do not want to get wet in the upcoming rain to help and "pull them[the cars] back with our[their] towing chain."¹⁷⁸

The third verse jumps into a larger social issue - ghetto life and rights of the blacks, the problems, as deeply examined in a theoretical chapter, very much present in the 1960s New York and America:

Sweating in the ghetto with the colored and the poor
The rats have joined the babies who are sleeping on the floor
Now wouldn't it be a riot if they really blew their tops?
But they got too much already and besides we've got the cops¹⁷⁹

Ochs cunningly portrays the narrator's character as rather insensitive and ignorant when he refers to the citizens of the ghetto as to "the colored."¹⁸⁰ That is because the expression, as opposed to e.g. "the people of color," bears a strong negative connotation. After we get a sharper picture of the harsh ghetto conditions, it comes to the solution. From the narrator's perspective, however, it is no longer "we" or "us" who should "take the bull by the horns," and the problem is not considered to be "ours", but instead these pronouns, present in the preceding verses, are switched for "they" and "their." It is them who are supposed to "get angry" and fight for their rights. Considering the desperate situation the people of ghetto are in, the storyteller does not expect an action to be taken. Regarding the historical facts, in the 1960's America, the blacks did, however, find the strength to act against the oppression. This was done through African-American Civil Rights Movement led by Martin Luther King, and slightly more radical and violent Black Power Movement inspired by Malcolm X. The narrator therefore perhaps only voices his opinions, prognoses, or even desires that the efforts of the movements will be unrewarded and the dreams remain deferred. In the second part of the line, he reassures himself that there is no need to fear the violent means, or potential consequences of such demonstrations, as the police are there to protect and serve "us," in

¹⁷⁷ Phil Ochs, "Outside of a Small Circle of Friends," in *Pleasures of the Harbor*, A&M, 1967.

¹⁷⁸ Phil Ochs, "Outside of a Small Circle of Friends," in *Pleasures of the Harbor*, A&M, 1967.

¹⁷⁹ Phil Ochs, "Outside of a Small Circle of Friends," in *Pleasures of the Harbor*, A&M, 1967.

¹⁸⁰ Phil Ochs, "Outside of a Small Circle of Friends," in *Pleasures of the Harbor*, A&M, 1967.

other words, presumably, the rich whites. This may be an allusion to the numerous racial incidents involving police violence. The most significant one, at the time, was Harlem Riot of 1964, which erupted after a black student was shot by a police lieutenant, and continued for nearly a week.¹⁸¹ Widely covered riots in Baltimore (2015),¹⁸² or the most recent ones in Milwaukee (2016)¹⁸³ show that such events, caused by the very same reasons, are not a thing of the past, but have been a long-standing issue in the history of the United States.

In the last two stanzas, the listener can observe that anyone stepping slightly out of the line can get into trouble, regardless of one's ethnicity. First, the Supreme Court imprisons the owner of a "dirty paper," which is "using sex to make a sale."¹⁸⁴ Unfortunately, the group is not going to bail him out, since they are too "busy reading Playboy and the Sunday New York Times."¹⁸⁵ While Ochs did not necessarily have to have a specific example in mind, the U.S. Supreme Court carries a long-history of filing obscenity lawsuits. Although the most memorable one, *Hustler Magazine v. Falwell*, took place decades later in 1983,¹⁸⁶ a landmark case *Roth v. United States*(1957), during which a fellow New Yorker, the publisher of "American Aphrodite," was sentenced three years in prison¹⁸⁷ was still recent enough to be recalled. The ultimate irony that implies the application of a double standard in this matter is the mention of Playboy. For, by the 1960s, a well-established magazine, display of nudity was its very fundamental element. Needless to say that Hugh Hefner, the founder of the said publication, has never had to face similar obstructions.¹⁸⁸

Before the song is closes up with the repetition of the first verse, we are finally exposed to an incident that should hit closer to home and make the narrator react.

Smoking marihuana is more fun than drinking beer,
But a friend of ours was captured and they gave him thirty years

¹⁸¹ Michael W. Flamm, "The Original Long, Hot Summer: The Legacy of the 1964 Harlem Riot," *New York Times*, July 15, 2014. accessed October 28, 2016, http://www.nytimes.com/2014/07/16/opinion/16Flamm.html?_r=.

¹⁸² Sheryl Gay Stolberg and Stephen Babcock, "Scenes of Chaos in Baltimore as Thousands Protest Freddie Gray's Death," *New York Times*, April 25, 2015. accessed October 28, 2016, <http://www.nytimes.com/2015/04/26/us/baltimore-crowd-swells-in-protest-of-freddie-grays-death.html>.

¹⁸³ John Eligon, "Racial Violence in Milwaukee Was Decades in the Making, Residents Say," *New York Times*, August 14, 2016. accessed October 28, 2016, <http://www.nytimes.com/2016/08/15/us/racial-violence-in-milwaukee-was-decades-in-the-making-residents-say.html>.

¹⁸⁴ Phil Ochs, "*Outside of a Small Circle of Friends*," in *Pleasures of the Harbor*, A&M, 1967.

¹⁸⁵ Phil Ochs, "*Outside of a Small Circle of Friends*," in *Pleasures of the Harbor*, A&M, 1967.

¹⁸⁶ FindLaw Staff, "United States Supreme Court: *Roth v. United States* (1957)," FindLaw. accessed November 1, 2016. <http://caselaw.findlaw.com/us-supreme-court/354/476.html>.

¹⁸⁷ FindLaw Staff, "United States Supreme Court: *Roth v. United States* (1957)," accessed November 1, 2016.

¹⁸⁸ Playboy Website, "Our History," *Playboy*. accessed November 1, 2016. <http://www.playboyenterprises.com/about/history/>.

Maybe we should raise our voices, ask somebody why
But demonstrations are a drag, besides we're much too high¹⁸⁹

For the first and the only time in this set of stories, the people afflicted are not just strangers "outside of a small circle of friends" anymore, but the actual friends. Yet, it keeps the narrator cold. The verse also touches on another contemporary topic - drugs. In the "decade of discontent," the popularity of narcotics substantially exceeded the upholding of the newly formed prohibition laws, therefore thirty years sounds like an exaggerated sentence. Nevertheless, it prepares the ground for the focal point of the verse which lies in its very last words. Besides the possible assonance of the words "drag" and "drug," they demonstrate the song-writer's belief, that, while only seemingly enforcing the law, the true government's policy, as to prevent rebellion, was to let the young, radical lefties drug themselves.¹⁹⁰ Being under the influence would subsequently render them unable to unify, and fight the system. Interestingly, when the song first came out as a single, the radio stations refused to play it, unless this last verse was omitted. The possible reasons for the ban may differ: they either completely missed the point and saw the verse as advocacy of cannabis smoking, or, vice-versa, were well aware of the actual message and feared the consequences.¹⁹¹ In reality, Nixon's "war on drugs," which fully launched only two years later, was a political tool to fight "the antiwar left and black people,"¹⁹² as John Ehrlichman, one of his top advisers, confesses:

We knew we couldn't make it illegal to be either against the war or black, but by getting the public to associate the hippies with marijuana and blacks with heroin. And then criminalizing both heavily, we could disrupt those communities.¹⁹³

To recap and arrive at a firm conclusion, likewise to the majority of the songs analyzed, the interpretation should be taken up on a broader level, far beyond the New York theme and references. If we apply this on the lyrics as a whole and look at the complete picture, it reveals that the mockery is aimed not just on New Yorkers specifically, but generally on the "sold-out" liberal-minded youth, who only talk about revolution, but do not

¹⁸⁹ Phil Ochs, "*Outside of a Small Circle of Friends*," in *Pleasures of the Harbor*, A&M, 1967.

¹⁹⁰ Marc, *Death of a Rebel*, 151.

¹⁹¹ Schumacher, *There But for Fortune*, 158.

¹⁹² Tom LoBianco, "Report: Aide says Nixon's war on drugs targeted blacks, hippies," *CNN*, March 24, 2016. accessed November 3, 2016, <http://edition.cnn.com/2016/03/23/politics/john-ehrichman-richard-nixon-drug-war-blacks-hippie/>.

¹⁹³ Tom LoBianco, "Report: Aide says Nixon's war on drugs targeted blacks, hippies," *CNN*, March 24, 2016. accessed November 3, 2016.

live up their ideals. This seems to be a prominent subject of Ochs's work, as to such democrats he dedicated even a more straightforward satire "Love Me, I'm a Liberal" (1966). Another key point to remark is the schematic approach in which the song gradually builds up in terms of the number of victims affected. From a single person caught in an unjust situation in the NYC in the first verse, through a small, relatively unrelated group, to a whole racially-defined segment of population, eventually the civil rights of everyone in the country are in danger. Through this pattern, Ochs wants to show the listener that if we only mind our own business and ignore injustice happening elsewhere, soon it can be us who find ourselves in a tight spot with no one to get help from. To expose such disconcerting truths through savage humor takes masterful songcraft, all the more so when majority of Phil's well-known pieces, e.g. his anti-war songs ("Draft Dodger Rag," "The War Is Over," "I Ain't Marching Anymore") are written with a serious face.

5. New York and its Counterculture through Christian Symbolism in Simon's Work

While New York City may not be considered as a particularly religious place, the amount of believers in its population, specifically of Jewish and Christian religion, is, in fact, above average.¹⁹⁴ Paul Simon, being Jewish himself, surely did attract high numbers of the faithful audience, especially since his music is packed with spirituality and religious symbolism. To a certain degree, we can find it even in some of Simon & Garfunkel's greatest hits - "The Sound of Silence" (1964), "Mrs. Robinson" (1968) or "Bridge Over Troubled Water" (1969), as well as in those lyrics that suit the topic of this thesis.

5.1. *The Boxer*

The first in line is "The Boxer," in which certain passages from the Bible were used. Conveniently, its chorus vocals were recorded in a church and it can thus evoke feelings of spirituality even via musical arrangement.¹⁹⁵ As it is analyzed in greater detail in the chapter about the American Dream in New York, its complexity and ambiguity challenges the listeners to come up with their own interpretations. Among those may be the one suggesting that it is actually a story of the Prodigal son, a parable of Jesus. Simon, however, confessed that it is more of an autobiographical piece, and only certain phrases were inspired by the Bible: "That's where I think phrases such as 'workman's wages' came from, and 'seeking out the poorer quarters'. That was biblical."¹⁹⁶ While The Bible does not contain these phrases in the exact same wording, it, for instance declares rights of the workman to wages: "Now to the one who works, his wages are not counted as a gift but as his due."¹⁹⁷ Simultaneously it also preaches the obligation to work: "If anyone is not willing to work, let him not eat."¹⁹⁸ The big misery of the narrator of the song is that he fails to fulfill both of the shares: "Asking only workman's wages / I come looking for a job / But I get no offers."¹⁹⁹ Although willing to

¹⁹⁴ Jonathan Merritt, "God in Gotham: 16 Christians making a difference in New York City," Religion News Service, October 17, 2013. accessed June 15, 2015, <http://jonathanmerritt.religionnews.com/2013/10/17/new-york-christian-renaissance/>.

¹⁹⁵ Steve Sullivan, *Encyclopedia of Great Popular Song Recordings (Volume 1 and 2)* (Plymouth: Scarecrow Press, 2013), 228.

¹⁹⁶ Richard Kent, "Song Quotes," Simon and Garfunkel homepage, accessed June 15, 2015, <https://web.archive.org/web/20160216190221/http://freespace.virgin.net/r.kent/quotes.html>.

¹⁹⁷ Romans 4:4 ESV

¹⁹⁸ 2 Thessalonians 3:10

¹⁹⁹ Simon & Garfunkel, "The Boxer," in *Bridge Over Troubled Water*, Columbia Records, 1970.

work, and not having asked more than he should be allowed to obtain, he is not offered even the minimum wages jobs.

5.2. *Bleecker Street*

A more comprehensive view of the matter is offered in "Bleecker Street" from Simon & Garfunkel's debut recording "Wednesday Morning, 3 A.M." (1964). Unlike in "The Boxer," the religious imagery directly relates to the city and characterizes it. Besides the Christian symbolism, it also contains references to the contemporary folk scene.²⁰⁰ Given the temporal context of the 1960's, this can be guessed so already from the set location. For Bleecker Street is situated in Manhattan's Greenwich Village, the neighborhood which is known for its counterculture, and where, as detailed in the introductory theoretical chapter, many folk musicians (including Simon, Dylan and Ochs), started performing and got recognition.²⁰¹ A variety of emotions, from which the negative feelings of despair and depression prevail, floats throughout the four verses, with each of them describing a specific scene. Art Garfunkel admits that the complex Christian mosaic may cause confusion, as even for him, it was initially difficult to understand: "I confess that Bleecker Street (finished in October 1963), was too much for me at first. The song is highly intellectual, the symbolism extremely challenging."²⁰² It utilizes the Christian imagery as either a tool of description one has to decode, or, as critics conclude, in opposition to "The Boxer," a symbol of hope in all of that New York's despair.²⁰³

Right from the beginning, it is mixed with natural elements, in particular the fog:

Fog's rollin' in off the East River bank
Like a shroud it covers Bleecker Street
Fills the alleys where men sleep
Hides the shepherd from the sheep²⁰⁴

In the real-case scenario, it is an unusual occurrence that a river fog entirely covers the street in the middle of Manhattan. When Simon and Garfunkel sing so, it thus foreshadows that not just the fog, but the song as a unit, makes only sense when perceived metaphorically. At the

²⁰⁰ Bennighof, *The Words and Music of Paul Simon*, 7,8.

²⁰¹ Matthew Greenwald, "Bleecker Street: Song Review," All Music, accessed June 14, 2015, <http://www.allmusic.com/song/bleecker-street-mt0031928517>.

²⁰² Art Garfunkel, "The Patterns On The Tenement Halls: Wednesday Morning, 3 A.M. Liner Notes," *Wednesday Morning, 3 A.M.*, Columbia Records, 1964. accessed June 14, 2015, <http://www.oocities.org/epanodist/gallery/ntswed3am.html>.

²⁰³ Bennighof, *The Words and Music of Paul Simon*, 7.

²⁰⁴ Simon & Garfunkel, "*Bleecker Street*," in *Wednesday Morning, 3 A.M.*, Columbia Records, 1964.

beginning, the peaceful and pleasant musical arrangement which accompanies the lyrics evokes that, in this sense, the fog can be seen as a positive element, as something that hides and protects us from the evil. We can go as far as to personify it into the biblical ideal of a good shepherd, i.e. a good leader (in the Bible it is usually either Jesus Christ or the God himself). An attribute of a good shepherd, according to the Gospel of John, is that he "lays down his life for the sheep."²⁰⁵ Here, the sheep are embodied into the men, the New York inhabitants, who are, as they're sleeping, unable to defend themselves from the wolf. The wolf, which is also present later in the biblical story, must then represent The City itself.

Nevertheless, this interpretation falls apart when we take into account the last, fourth line of the verse. It unfolds that, as it is more often than not, the actual function of the fog is to bring confusion among the sheep and hide the truth and the shepherd from them. When we consider the shepherd as a personification of god, the verse hints that New York (or Manhattan, or even Greenwich Village specifically) is an remarkably ungodly place that has forgotten the traditional, Christian values. On the other side, though, the figure of the shepherd can likewise represent the contemporary, local politicians, the twisted ones in particular. The Gospel of John states that when a person in charge is not a true shepherd, but only "the hired hand," he "cares nothing for the sheep,"²⁰⁶ and when facing "the wolf" he "abandons the sheep and runs away."²⁰⁷ This image of hiding and deceiving leaders who do not care about their people almost horrifyingly matches the earlier analyzed depiction of the ruling class in Dylan's "Hard Times in New York Town." Furthermore, the fact that the fog "Fills the alleys where men sleep" suggests not that the rulers commit their high crimes during the night-time, but rather that the ordinary folks lack watchfulness and are completely unaware of them.

The religious aspect seems to be left-out from the second verse, but the complicated symbolism remains.

Voices leaking from a sad cafe
Smiling faces try to understand
I saw a shadow touch a shadow's hand
On Bleecker Street²⁰⁸

²⁰⁵ John 10-11

²⁰⁶ John 10-13

²⁰⁷ John 10-12

²⁰⁸ Simon & Garfunkel, "*Bleecker Street*" in *Wednesday Morning, 3 A.M.*, Columbia Records, 1964.

One half of the duo, Art Garfunkel, who was responsible for the "Wednesday Morning 3 A.M." album notes, describes the stanza as a glimpse, a mixture of two other songs that accompany "Bleecker Street" on the said album. He compares the object of the second line to the "character" of "golden wheat" in the lyrics of "Sparrow" (1964).²⁰⁹ There, it functions as a metaphor for hypocrisy. If one visualizes the image of such "smiling faces," it really does sound deadly accurate. On numerous occasions, e.g. when we "don't get a joke," instead of expressing lack of understanding, we smile. By doing that, we indicate and confirm that we do understand, while secretly trying to figure things out. Incidentally, the vice of hypocrisy is also often addressed in the Bible.²¹⁰ The third line is no less significant. To quote Garfunkel, it "marks the first appearance of a theme that is to occupy great attention in later work - 'lack of communication.'"²¹¹ Anyone at least vaguely familiar with Simon and Garfunkel's music know that for such piece, we do not have to look further than, perhaps the group's most famous song "The Sound of Silence" (1964).

An obvious return to the biblical references comes in the third verse.

A poet reads his crooked rhyme
 Holy, holy is his sacrament
 Thirty dollars pays your rent
 On Bleecker Street²¹²

On the face of it, it is the choice of the words "holy" and "sacrament" that vividly evokes Christianity, but it is, in fact, hidden in the following lines. Garfunkel confesses, that the lines 3 and 4 are not meant literally as a common rent (average monthly rent for an apartment on Manhattan was \$200 in the 1960s, while even as early as in the 1910s it was higher than \$30²¹³), but instead contain a hint to a well-known biblical story of betrayal.²¹⁴ In Gospel of Matthew, Jesus was handed over by Judas for thirty pieces of silver.²¹⁵ Applied to the case of "Bleecker Street" lyrics, it leads us to an interpretation, that it is not the hard-work and honesty that pay one's rent in The Big City, but rather commission of certain "evil deeds."

²⁰⁹ Art Garfunkel, "The Patterns On The Tenement Halls: Wednesday Morning, 3 A.M. Liner Notes."

²¹⁰ BibleInfo staff, "Hypocrisy," BibleInfo, accessed June 16, 2015, <http://www.bibleinfo.com/en/topics/hypocrisy>.

²¹¹ Art Garfunkel, "The Patterns On The Tenement Halls: Wednesday Morning, 3 A.M. Liner Notes."

²¹² Simon & Garfunkel, "*Bleecker Street*" in *Wednesday Morning, 3 A.M.*, Columbia Records, 1964.

²¹³ Jonathan Miller, "Change is Constant: 100 Years of New York Real Estate," Miller Samuel Inc. accessed June 18, 2015, <http://www.millersamuel.com/change-is-constant-100-years-of-new-york-real-estate/>.

²¹⁴ Art Garfunkel, "The Patterns On The Tenement Halls: Wednesday Morning, 3 A.M. Liner Notes."

²¹⁵ Matthew 26:15

Similarly as it turned out for Judas, it can be too high of a price to pay for certain people, including the voice of the lyrics.

What do the first two lines, which initially appeared as biblical, allude to then? In the introduction to the song on the BBC radio program "Five to Ten," Paul Simon expressed his sorrows, that while Bleecker Street had become a metaphor for it, it did not represent the whole neighborhood. He contrasts "bad art galleries" to "the good [...], creative things"²¹⁶ that were happening in the Village. That it is the reason why an artist creates which is decisive for determining "the good" from "the bad" is further clarified by Garfunkel. The line "A poet reads his crooked rhyme," according to him, implies that the poets "sold out."²¹⁷ We must admit, that this interpretation perfectly corresponds with the analyzed metaphor of the Judas story that follows up. Whilst the critique could be inspired, or even aimed at the contemporary residents of the district, i.e. the young folk musicians, if we travel only slightly back in time we find out that it really is the poets, who are its subject. In the late 1950s, bars of Greenwich Village were frequented by variety of artists, but the most iconic of them were the beatniks.²¹⁸ In 1955, Allen Ginsberg, a leading figure of the movement, which also belonged to the group, wrote, perhaps his best known poem "Howl." It is no coincidence, that its closing section "Footnote" is more than reminiscent of the line "Holy, holy is his sacrament."²¹⁹ Not only that the repetition of the word "holy" is typical for it (it's repeated fifteen times in succession at the beginning and then scattered throughout the poem), Simon's line also aptly summarizes its message. In "Footnote," Ginsberg finds the holiness, sacrament, and the last hope of the human race in the Beat poets.²²⁰ What Simon is trying to say is that their (or in general an artist's) sacrifice and salvation is, at best, overly glorified and should be taken with a grain of salt.

With this particular context in mind, we can, likewise, reconsider the preceding verses. The first one, as reported by Art, "introduces the theme of 'creative sterility,'"²²¹ which is, presumably, attributed to the element of "fog." It prevents the artists (be it the Beat generation or not) from revealing the ultimate truth, the meaning of life, or whatever it is that they are

²¹⁶ Paul Simon, "Bleecker Street introduction," Five to Ten, BBC Radio 2, London, January 21, 1965. accessed June 17, 2015, https://www.youtube.com/watch?v=_jJ39Spmf-0.

²¹⁷ Art Garfunkel, "The Patterns On The Tenement Halls: Wednesday Morning, 3 A.M. Liner Notes."

²¹⁸ Beard and Berlowitz. 1993. *Greenwich Village*. "The Beat Generation in the Village." 165–198.

²¹⁹ Simon & Garfunkel, "*Bleecker Street*" in *Wednesday Morning, 3 A.M.*, Columbia Records, 1964

²²⁰ Allen Ginsberg, *Howl and Other Poems: Pocket Poets Number 4* (San Francisco: City Lights Books, 2001), 27, 28.

²²¹ Art Garfunkel, "The Patterns On The Tenement Halls: Wednesday Morning, 3 A.M. Liner Notes."

seeking to find. The subject of their search is hence mirrored in the form of the hidden "shepherd." This leads us to the discovery, that the hypocritical "smiling faces" from the second verse actually belong to the artists sitting in the "sad cafés" of Greenwich Village. They are pretentious in that they only pretend to be creating high art, but in reality, are well aware that of their "creative sterility." Instead of failures in human communication, the "shadow touching a shadow's hand" can therefore signalize the poets' failures, and their disconnection from reality. Lastly, if we return to the phrase "crooked rhymes," it does not necessarily have to mean they "sold out", but are simply dishonest about their struggles in creativity.

Regardless of the choice of interpretation of the previous verses, the last one wonderfully recaps their pessimistic atmosphere. When the narrator hears "a church bell softly chime" and its "sustainin' melody,"²²² it keeps reminding him that neither, all of its art, nor the New York City itself, is the same thing people idealize and dream about. This is confirmed in the subsequent lines, which are, once again, a powerful allusion to the Bible: "It's a long road to Caanan / On Bleeker Street."²²³ As it was introduced previously in the paper, in the books of Genesis, Canaan was the land promised to the Israelites by God.²²⁴ The parallel suggests that New York, which is also often put into the position of the promise-land, is more than far from its dream-image.

²²² Simon & Garfunkel, "*Bleecker Street*" in *Wednesday Morning, 3 A.M.*, Columbia Records, 1964

²²³ Simon & Garfunkel, "*Bleecker Street*" in *Wednesday Morning, 3 A.M.*, Columbia Records, 1964

²²⁴ Genesis 11:27 – 12:9

6. Conclusion

The goal of the bachelor thesis is to find out what the folk musicians of the 1960s had to say about New York City through their song lyrics. We tried to identify certain themes, motives and stereotypes expressed through the lyrics, which will be summarized, and we will also make conclusions from various standpoints, such as the origin and inspiration of the authors, neighborhoods which were described, or the impact that the lyrics had in creation of the image of the city.

The first theoretical subchapter introduced the unfavorable socio-economic situation of New York in the 1960s. Massive debt not decreased by either of the Mayors of the city stopped the development of infrastructure. In the preceding decades popular city builder, Rober Moses, too saw his fall. His plans to rebuild the Midtown Manhattan were unsuccessful due to the efforts of the locals, led by Jane Jacobs. Various protests and riots of African-American Civil Rights Movement took place in the city, inspiring the rest of the country to follow their actions, and furthermore helped in making the world's fair ran by Moses a failure. In 1968 students of Columbia University contributed by another riots against the Vietnam War, school's cooperation with the army and racial segregation. These actions were likewise inspiring for other universities. The last important event of the decade were Stonewall riots. They were caused by a police raid on the said club, and marked one of the first wins of the homosexual minority in its fight for civil rights.

The following subchapter introduced the term "folk music" as a very broad term which is hard to accurately define, and which underwent many changes, especially in the 20th century. The roots of the music are also very spread out, including British, European and Afro-American traditions. Some folk-revival musicians of the 60s were, however, initially very strict regarding songwriting, and were only playing the songs of their predecessors. Bob Dylan was one of the first young singer-songwriters to change this trend, and the popularity of the genre even increased with the invention of folk-rock.

The practical part of the paper was divided into the chapters based on the main themes that the respective songs had in common. Often times, however, even the lyrics from different sections shared a common denominator and blended together, therefore we have to recap the findings regarding the major themes.

The first original theme is the phenomenon of poverty. Brief historical introduction proved that together with inequality, this indeed was a problem in the 1960's New York. In

"Talkin' New York", Bob Dylan recalled first couple of months he had spent in the city, during which he had experienced what it is like to be poor first-hand. He notices the blaring inequality, which was statistically proven, and mentions that the cold winters can be fatal for the poor. He also reminds us of an important principle, that wealth and power go hand in hand.

Dylan also describes his initial struggles in finding well-paid gigs, for which we can relate the song not only to the American Dream, but it mainly revealed a new recurring theme across the lyrics - commenting on the folk music and the overall artistic scene of Greenwich Village. Fred Neil, which was actually alluded to by Dylan, showed "the other side" of the life of a poor musician who struggles to succeed, and expressed desires to quit the music industry altogether. Paul Simon provided another negative perspective of the scene. He introduced the theme of the creative sterility and unoriginality from which many artists, including him as he thought, suffered. When he sings about the "thirty silver paying one's rent" and the "sold-out poets," these accusations of dishonesty, hypocrisy and betrayal are aimed just as much at the contemporary artists, as at the preceding residents of the district - the Beat Generation.

Criticism of the ruling class was another common theme of three lyrics of Dylan, Simon, and Phil Ochs, who was a so-called "topical" protest singer. In "Hard Times In New York Town" Dylan depicts the ultimate power of Rockefeller and of the men that rule from "behind the curtain." If we try to decode the complex symbolism of "Bleecker Street," we can actually spot very similar images. Ochs's "Outside of a Small Circle of Friends" then deals with the injustice and violation of the civil and human rights by these authorities. Dylan as well as Ochs, however suggest that the ordinary New Yorkers are also the ones to blame. For without the ignorance of the easily manipulated masses, and their indifference to speak up and act against the injustice, the "powerful" would turn into the "powerless." All these opinions of the young, left-wing songwriters, which may appear as too harsh and unjustified attacks, accurately reflect the mentality of the rebellious 1960's youth, which could be summarized by the slogan "if you are not part of the solution, you are part of the problem."

In the chapter dealing with the American dream, first the history of the term and the dream itself was briefly introduced, to arrive upon the conclusion, that it is a very broad term, which however always denotes some kind of an improvement of one's life. In this spirit, the first three analyzed songs of the subchapter depict the positive atmosphere and emotions of happiness, which are directly associated with the city and the time the musicians had spent there. Joni Mitchell's "Chelsea Morning" is full of symbolism and vivid images of one lively,

colorful morning in the city. A music Journalist, R. Unterberger points out that the song accurately captures the spirit of the Sixties. The narrator, however, also expresses worries that the morning will not last forever, which were in a larger context fulfilled with the post-Woodstock fall of the counterculture. In, to the preceding song very reminiscent, Simon's "The 59th Street Bridge Song (Feelin' Groovy)" there are no such fears or worries. Instead, it describes the carefreeness of a similar New York morning, and through the protagonist's joy of it the listeners are prompt to enjoy even the simplest things in life. The last song of the subchapter, "Summer in the City" of John Sebastian's band The Lovin' Spoonful glorifies the nightlife in the city, but also contrasts it to the unbearably hot weather and struggles of the day-time. While we cannot degrade the message of these songs, it should be stated that the first two are highly autobiographical reflections of the authors' happy times of life, which took place in New York, but the specific location may have not played the most crucial role.

Everyday struggles to fulfill the American dream, the dream of a better life, success and upward mobility are the major theme of Simon's more serious, darker song "The Boxer." It tells a story of a "poor boy" who arrives to New York full of hopes and expectations, but is soon let down. Unable to find a job and get out of a tough situation, he longs to leave. After the switch to 3rd person narrative in the last verse, a metaphor of a boxer who cannot fight any longer, but somehow "remains" in the ring summarizes the whole story. Nevertheless, the metaphor is very ambiguous, as it does not have to represent the victory of human will, but rather one's inability to escape an unfavorable situation. Such "dreams of escape," specifically from the Big City, are the key theme in John Philip's "California Dreamin'" and in four analyzed songs of Fred Neil. Neil's narrator constantly longs to leave to Florida, but never seems to act on his wishes.

It is hard to accurately determine how large of an impact could have the folk music had on creating the image of New York City. Nevertheless, if we pinpoint the last major theme of the thesis, the stereotype of indifferent New Yorkers, demonstrated on the murder of Kitty Genovese, we must admit, that the media coverage of the case and the following reactions may have caused a little too broad generalization of New Yorkers as impersonal, indifferent people who could not care less about each other. Compared to all the attention the case received, it almost seems like the two songs analyzed are but a drop in the bucket, however, we cannot exclude them from adding up to the image of New Yorkers. Whilst "All's Quiet On West 23rd" strictly sticks and reflect upon the incident, "Outside of a Small Circle of Friends," as we have stated, reaches far beyond the topic, and reveals much more

widespread concerns. To acknowledge that, in regards to the image of indifferent New Yorkers, there is no smoke without fire, it feels convenient to cite a famous Dylan's quote: "New York was a city where you could be frozen to death in the midst of a busy street and nobody would notice."²²⁵

The other theme which impact reached perhaps even further than just to the image of the city is the already mentioned "dream of escape." Fred Neil, despite not becoming widely popular himself, is regarded as having a huge impact on other musicians who would cover his songs and spread his word. The cover-version of his "Everybody's talkin'" and John Phillips's "California Dreamin'," along with "San Francisco (Be Sure to Wear Flowers in Your Hair)," another Californian anthem the later artist wrote for his former band mate Scott McKenzie, spread across the nation and influenced the whole generation. Possibly as a result of the message of these songs, which was a prompt to leave New York City, and fulfill the American dream somewhere, "where the sun keeps shining," the folk-rock music scene, in the second half of the decade, abandoned the Big City, and moved to either Los Angeles, San Francisco or to Woodstock.

We can also look at to what extent the authors based their songs on the reality of the city and their own experience. In fact, every song was proven to be somehow inspired by and reflected on the temporal, spatial, and mostly biographical context. Majority of them even carries certain autobiographical features, which was supported by the biographical data and the back-stories of the songs that had been presented. The methods of the songwriters in how to approach reality and fiction and potentially mix the two differs. For example Dylan's lyrics, while often based on his life also tend to contain elements of fiction. It would be thus pointless to investigate, whether his experience as described in the songs matches the events that happened in his life, but in the listener, it still evokes trust that his social criticism has a firm basis in reality and is authentic. Simon, alike Dylan, blends fiction with his personal experience, but on the contrary, instead of adding fiction to the stories presented as his own, Simon's experience and autobiographical features are often hidden behind generally applicable narratives of fictional characters, as it is in "The Boxer." Lastly, there are songs which narrators we can consider as more than just alter-egos. Likewise to the song of "California Dreamin'," Neil's long-term longing for escape appears as purely authentic. The analyzed lyrics provide the missing pieces to his, not very well documented, life, and explain

²²⁵ Bob Dylan, *Chronicles* (New York: Simon & Schuster, 2005), 210.

his disdain towards New York, his frequent travels to Florida, where he eventually moved to, and the early "retirement" from the folk scene.

In regards to the origin of the authors, it seems difficult to track many differences in tendencies in their depiction of New York. We should note that each of the musicians have experienced what it is like to live in the city, so they were all, at least for a brief period of time, New Yorkers. The only one of the foreign origin is Canadian singer-songwriter Joni Mitchell, but there are also American authors, who were not born in the city and captured a newcomer's experience shortly after their arrival. Be it Dylan, Mitchell or Phillips whose "California Dreamin'" was inspired by his wife's first day in New York, they all expressed very strong emotions of either disgust, or enthusiasm in the case of the female songwriter. Ochs and Neil were, at the time of the writing, already familiar with the place, but it is apparent that especially the later didn't consider New York to be his home. Lastly, Joey Levine, Paul Simon and John Sebastian, three artists born and raised in the city seemed slightly more confident in their depiction of New York and went into greater detail, or even experienced with form (Simon) when describing the characteristics of the city.

An interesting, yet understandable finding is that, from all the lyrics analyzed, Manhattan was the only of the five boroughs of New York to be specifically mentioned. A possible exception to this trend could be "The 59th Street Bridge Song," which is set at the bridge that connects Manhattan to Queens, or the two songs inspired by the case of Kitty Genovese that had taken place in Queens. But even Levine's reflection of the murder "All's Quiet On West 23rd" is fictively set in the same district as Mitchell's song, i.e. Chelsea. Greenwich Village where the folk musicians, including Dylan, Neil and Ochs resided, gathered and played is naturally the most common setting of their "city poetry." The focus on the oldest part of the city is in no way unusual. Manhattan is the most symbolic part of the Big Apple, and according to the knowledge of the author of the paper, it was only in the 1970s with the rise of the Afro-American music genres such as soul, or even more so hip-hop, when the focus partially shifted to the other boroughs, especially The Bronx and Brooklyn. In the 60s, we can find plenty of other songs of popular and alternative music that are set on Manhattan ("Downtown" [1964], "Chelsea Girls" [1967], "On Broadway" [1963]), and in regards to the songs related to underground, ghetto or black culture, they were often set in Harlem, which is, however, also part of the Upper Manhattan ("I'm Waiting for the Man" [1966], "No Pity in the Naked City" [1965], "Spanish Harlem" [1960]).

To depict New York, a great variety of elements of style was utilized in the lyrics. A very common symbolism and motifs would involve weather conditions. Coldness and winter bore almost exclusively negative connotations ("Talkin' New York", "The Boxer," "California Dreamin'", Neil's work), and together with rain, wind and all-around hostile conditions, would form a contrast to the warmth and sunshine of other places (Neil, Phillips). Sebastian's description then makes an exception, as for him the cool of the night is a relief from the heat of the day. On the other hand, Mitchell used probably the most complex visual and auditory imagery to depict a colorful, lively morning, and dreads the moment it passes. Neil repetitively utilized the motif of a "woman", and a lot of songs also contained various allusions, such as to the historical events ("Hard Times in New York Town"), contemporary socio-political events and figures (Dylan, Levine, Ochs), contemporary music and culture ("Talkin' New York," "Bleecker Street," Neil,), or the Bible (Simon).

If we were to summarize the "polarity" of the lyrics analyzed, we must admit that, apart from three "feels-good" songs, they were always tinged with negativity. New York is shown as a place of certain "ups," but even greater "downs," a place where "making it" remains only an elusive shadow of the dream. It is full of indifferent, hypocritical people, who are unable to communicate with each other and instead of helping will only "knock you, when you're down." Some may find it hard to believe that anyone can consider it his hometown, and while staying in, will long to leave. When summarized in a few sentences, the image of the dark side of the City, revealed (or constructed) in the folk lyrics, may appear vastly exaggerated. This is also in contradiction to the fact that, in reality, Greenwich Village in particular was a place which allowed the generation of like-minded musicians give a sense of belonging to the community, get recognition within it, and even achieve the success worldwide. Nonetheless, these fourteen songs form an important and valid counterpoint to the contemporary popular music genres and Broadway musicals, which had, at the time, only the words of praise for New York. To make a final conclusion, we must, however, confess that none of the songs must be necessarily perceived solely as a depiction of New York. While they are all set in, inspired or based on the experience with the city, they are often generally applicable on a much large scale.

7. Resumé

Ze všech světových metropolí je New York tou, které byla v hudbě věnována asi největší pozornost. I přesto si v tomto spojení většina z nás pravděpodobně nejprve vybaví slavnou píseň Franka Sinatry. Ač skladba v první řadě velkoměsto oslavuje, odkrývá i některé jeho stinné stránky. A především ty jsou obsahem folkové hudby šedesátých let, která nějakým způsobem vyobrazovala toto město. Cílem bakalářské práce je analyzovat čtrnáct takových písní, a zjistit jak je v nich město zobrazeno. K tomu jsou použity především literární metody vycházející z biografického, historického a kulturního kontextu. Text práce je rozdělen do pěti hlavních kapitol, z nichž jedna je rázu teoretického, a zbylé čtyři jsou tvořeny především samotnými analýzami vybraných písňových textů.

V první teoretické podkapitole je nastíněna nepříznivá sociálně-ekonomická situace města, která na něj doléhala od konce druhé světové války i během šedesátých let. Kromě dvou starostů je představen i hlavní projektant města Robert Moses a jeho pád v daném období. Ten byl zapříčiněn mnoha rasovými nepokoji doprovázejícími jím organizovaný světový veletrh a snahou obyvatel čtvrtí Greenwich Village, West Village a SoHo o zmaření jeho plánů na přebudování zmíněných čtvrtí. Dále jsou rekapitulovány protesty a vzpoury studentů městské Kolumbijské univerzity v roce 1968. Ty měli příčinu především v zaangažovanosti a spolupráci školy s armádou a údajnou rasovou segregací která měla vyústit z výstavby tělocvičny, jež by oddělovala kampus od čtvrti Harlem. Protesty sice poškodili dobré jméno univerzity, ale zároveň povzbudili ostatní Americké studenty k boji za lidská práva. V poslední řadě jsou zmíněny Stonewallské nepokoje roku 1969. Ty byly způsobeny policejní razií do stejnojmenného gay baru, která však pro policii skončila nezdarem a odstartovala několika denní protesty za práva homosexuální menšiny, jež jsou do dnes slaveny a považovány za jeden z klíčových momentů v tomto boji.

Druhá teoretická podkapitola se zabývá folkovou hudbou a to především v jejím centru - sousedství Greenwich Village. Nejdříve je nastíněna různorodost a mnohoznačnost tohoto termínu, k jejíž proměně došlo především během dvacátého století. Podobně i kořeny Americké odnože tohoto žánru sahají na Britské ostrovy, do černošského bluesu a různých tradic Evropských migrantů. Písničkáři folkového revivalu se v počátcích snažili zachovat autenticitu tradičních písní a hudebníků jako Woody Guthrie, jež působili v desetiletích před nimi. Bob Dylan byl jeden z průkopníků změny v tomto trendu a byl následován celou generací folkových písničkářů. Popularita žánru přerostla do skutečně komerční sféry, když se

v polovině desetiletí skloubil s rockovou hudbou a vznikl folk-rock. Z toho v New Yorku kromě Dylana těžili i skupiny jako je Simon & Garfunkel a The Lovin' Spoonful. Velkou roli v úspěchu žánru hraje i zmíněná čtvrť. Ta byla vždy nakloněná alternativním umělcům, a hudebníci v ní měli mnoho příležitostí k vystupování. Jedna z nich, vystupování na Washington Square Park však byla v dubnu roku 1961 zakázána, což rozpoutalo vzpuru na straně umělců, která byla jen předzvěstí účasti tehdejší folkové hudební scény na událostech šedesátých let.

První analytická kapitola se zabývá zobrazením chudoby New Yorku ve dvou raných, vysoce autobiografických písních Boba Dylana. Přestože fenomén chudoby doprovází lidskou společnost od počátků civilizace, pro kontext Ameriky šedesátých let je stěžejní studie M. Harringtona *The Other America* (1962). Jako reakci na tuto publikaci zahájil prezident L.B Johnson kampaň známou jako *válka proti chudobě*. Díky ní máme k dispozici statistická data která dokazují, že míra chudoby v New York je sice průměrná, ale životní náklady tohoto velkoměsta jsou nejvyšší v zemi. To s sebou nese i vysokou míru ekonomické nerovnosti.

Jedna z Dylanových prvních originálních písní *Talkin' New York* (1961) rekapituluje jeho prvních pár měsíců strávených ve světové metropoli. Nejen že zpěvák popisuje chudobu kterou vidí kolem sebe, má s ní i vlastní osobní zkušenosti. Mrakodrapy symbolizující úspěch staví do kontrastu k tomu co se odehrává pod nimi. Přestože sám brzy našel uplatnění coby folkový umělec, jak v písni popisuje, nezdráhá se kritizovat nejvyšší vrstvy, a cituje W. Guthrieho když je označí jako *ty co vás okradou plnicím perem*. Rozhořčení chudých pak považuje za ospravedlněné. Text je zakončen provokativním rozloučením se s New Yorkem a pozdravením New Jersey.

Vládnoucí ale i nižší sociální třídy města jsou pak i hlavním terčem Dylanovi kritiky v písni *Hard Times In New York Town* (1962), jež je analyzovaná v druhé podkapitole. Politikům jako je Rockefeller a *nedotknutelným mužům za oponou*, jež k vládě používají nelegální a nemorální metody, je sice věnována zvláštní pozornost, poté ale vypravěč dodává, že za zkaženost města jsou zodpovědní všichni jeho obyvatelé. V závěru se opět nevyhne provokativnímu srovnání - smog Kalifornie, prach Oklahomy i špína Skalnatých hor je mnohem čistší než Newyorčané. I přes takto ostrou kritiku v jeho počáteční tvorbě se, zdá se, později Dylanův vztah k tomuto velkoměstu značně zlepšil, což dokazuje například písni *Just Like Tom Thumb's Blues* (1965).

Vysledovat tendence v zobrazení amerického snu v New Yorku je cílem druhé praktické kapitoly bakalářské práce. Nejprve je nastíněna historie tohoto termínu i samotného snu. Ten původně vycházel z biblických příběhů o *Zemi zaslíbené*, nimiž se *otcové poutníci* při prvních osídleních Ameriky nechali inspirovat. Přestože americký sen prošel řadou proměn a dnes zastřešuje mnoho různých snů, pro všechny je typické, že se jedná o nějaké zlepšení životní situace. New York hrál pro jeho naplnění prominentní roli, jak pro řadu imigrantů tak i samotných Američanů.

V první podkapitole jsou analyzovány tři písně, jejichž autobiografickým protagonistům se zdánlivě povedlo najít ve světové metropoli štěstí. Nejdříve je rozebrána *Chelsea Morning* (1968) kanadské písničkářky Joni Mitchell. Text reflektuje autorčino šťastné životní období prožité na Manhattanu, když barevně líčí pozitivní ranní atmosféru pozorovanou skrze okno pokoje ve čtvrti Chelsea. Opěvovány jsou zvuky, živost a každodenní realita velkoměsta, k čemuž Mitchell hojně používá umělecké a barevné symboliky. Když pak vypravěčka v refrénu přemlouvá ráno, případně svého milence, aby zůstal, je si vědoma toho, že současný stav nemůže trvat navždy a naznačuje tak, že i štěstí je pomíjivé. Hudební kritik R. Unterberger si všímá toho, že píseň perfektně vystihuje ducha doby. Nutno podotknout, že pokud aplikujeme písničkářčiny obavy na širší kontext doby a místa, pak se s úpadkem populární kontrakultury na začátku 70. let naplnily.

Simonova píseň *The 59th Street Bridge Song (Feelin' Groovy)* (1966), kterou nahrál v duu Simon & Garfunkel, v mnohém připomíná *Chelsea Morning*. Pozitivně laděná zpověď autora je rovněž zasazena do atmosféry jednoho bezstarostného rána. Protagonista se však neobává o jeho trvanlivost a snaží se ho vychutnat plnými doušky. Stejně jako Mitchell, i Paul Simon opěvuje každodenní běžné věci, přičemž v jedné sloce odbíhá i k jím později často rozebíranému tématu tvůrčí krize. Univerzální poselství písně jednoduše užívat života je sice prosté, ale i dnes stále relevantní.

Poslední písní podkapitoly je letní hit *Summer in the City* (1966), napsaný Johnem Sebastianem, zakladatelem kapely The Lovin' Spoonful. Začátek tohoto textu je na hony vzdálený dvěma předchozím. V první sloce protagonista popisuje nesnesitelné horko jednoho letního newyorského dne a negativní efekty, které má na něj i na všechny ostatní obyvatele města. V zápětí k němu však staví do kontrastu noční život města, který vynahrazuje utrpení dne. Díky tomu se můžeme domnívat, že Sebastian asociuje horký den s každodenním bojem a obtížemi New Yorku a příjemně chladnou noc s radostmi a možnostmi které město nabízí. V refrénu text melancholicky zakončuje úvahou nad tím, že je škoda, že *dny nemohou být*

stejně jako noci. Mimoto odhaluje další známou charakteristiku New Yorku, *města které nikdy nespí*, o níž kromě Franka Sinatry zpívala i Petula Clark a Michael Jackson.

Píseň *The Boxer* (1969) Paula Simona je jediným zástupcem podkapitoly o těžkosti naplnění amerického snu. Text který nabízí mnoho možných interpretací vypráví příběh mladého muže jež si navzdory radám ostatních idealizuje New York a přijíždí pln očekávání. Vzápětí je však zklamán, snižuje svoje standarty a po neúspěšném hledáním práce touží, pln negativních emocí, po odjezdu. V poslední sloce vyprávění přechází do *er*-formy a shrnuje příběh metaforou o boxerovi, který už nemá sil bojovat dál. Z mnoha různých interpretací jednotlivých částí písně je právě samotný závěr tou nejrozporuplnější, neboť to že boxer zůstává v ringu nemusí nutně symbolizovat odhodlanost lidské vůle, nýbrž setrvávání ve špatné situaci ze setrvačnosti, či dokonce její bezvýhodnost. Přestože je text zasazen do New Yorku, na který přímo odkazuje, a může tak vypovídat o mnohých znacích města, jeho sdělení je uplatnitelné i v té nejobecnější rovině.

Na *boxerovo* přání opustit New York plynule navazuje i poslední podkapitola části, jejíž předmětem jsou písně, které jistě určitou měrou přispěli k přesídlení centra hudební scény šedesátých let na západní pobřeží a do Woodstocku.

Touha opustit velkoměsto byla jedním z hlavních témat tvorby Freda Neila, veřejností nedoceněného písničkáře, jež měl však velký vliv na ostatní soudobé hudebníky. V písni *Bleecker & MacDougal* (1965) ze stejnojmenného alba je tato touha přímo spjata s konkrétní křížovatkou z názvu písně, na které vypravěč stojí. Ta byla v tehdejší době považována za centrum folkového dění a Neil tak tímto pevným umístěním naznačuje, že chce kromě města odejít i z hudební branže. V textu se také využívá *žen coby* symbolů, jež představují vlastnosti konkrétních měst - New Yorku, kde se cítí protagonista uvězněn a Coconut Grove v Miami, jeho vysněného cíle.

V dalších dvou písních alba *Country Boy* a *Other Side To This Life* jsou vyjádřeny vesměs identické myšlenky a přání. Neil si stěžuje na život, který je nucen vést, ve městě kam *coby chlapec z venkova* nepatří, a sní o plážích a moři Floridy. Předpokládáme-li, že Neilův vypravěč je reflexí autora, jeho negativní pocity mohou ústít z relativního neúspěchu v hudebním průmyslu a neschopnosti prosadit se jako zpěvák.

O rok mladší píseň *Everybody's Talkin'* je autorovým, kriticky i posluchačsky, nejuznávanějším dílem. Opět se o to však zasadilo podání jiného zpěváka, Harryho Nilssona ve filmu *Midnight Cowboy* (1969). Neilovy verše tu vyznívají smutněji, ale i poetičtěji, než

kdy dřív. V první sloce je vyličená neschopnost interakce hlavního hrdiny s okolím, hrdiny který sice slyší hlasy ostatních, ale nedokáže rozeznat slova. To nutně vede k pocitům odcizení a osamělosti. Těch se však může zbavit, odebere-li se na Floridu, jež opět představuje protiklad New Yorku. K vyobrazení míst a popisů jejich vlastností písničkář barvitě využívá symboliky a motivů počasí.

Poslední písní kapitoly je známá *California Dreamin'* (1965) složená Johnem Phillipsem pro jeho kapelu The Mamas & The Papas. Skladba v mnoha směrech podobná tvorbě Freda Neila je rovněž biografickou zpovědí využívající symboliky *barev* a *chlady-tepla* k idealizování, v tomto případě, Los Angeles. Tomu jsou přisuzovány i charakteristiky svobody a autonomie a celkově, jak si všímá zakladatel časopisu Rolling Stone R. Dimery, je vypodobeno jako *ráj na Zemi*.

Třetí teoretická kapitola rozebírá jeden z ustálených stereotypů města - lhostejnosti Newyorčanů. Za tímto účelem jsou analyzovány dva písňové texty, které byly přímo inspirovány neslavnou vraždou Kitty Genovesové. Neslavnou z ní dělala údajná reakce očividných svědků. Přestože jich prý bylo třicet sedm, nikdo se neodhodlal vraždě zabránit. Následné pokrytí médií sice značně případ přibarvilo, zasloužilo se však také o psychologický výzkum, který pojmenoval tento jev jako *efekt přihlížejícího* a také o nesmazatelný odraz v kultuře.

První z písní *All's Quiet On West 23rd* (1967) kapely The Jet Stream používá fiktivních jmen i lokace k tomu, aby ilustrovala jak mohla vražda a následné vyšetřování vypadat očima svědků. Je tedy jakousi psychologickou sondou a poskytuje případná odůvodnění nejen proto, proč přihlížející nereagovali při činu, ale i proč nejsou ochotni spolupracovat s vyšetřovateli. Svědci i jejich důvody jsou různé - kupříkladu paní Applebeeová se cítila být obtěžována rušivými zvuky násilí a raději zavřela okno a vrátila se do postele, kdežto strážník Warner se jen snaží bezpečně a pohodlně přečkat službu a proto výkřiky a volání o pomoc ignoruje.

Text *Outside of a Small Circle of Friends* (1967) protestního písničkáře Phila Ochse představuje v první sloce na zmíněném případě lidskou mentalitu *mě se to netýká* a upozorňuje, že obdobné (ne)jednání může mít značný vliv i na problémy mnohem většího rozsahu. Ochs postupuje systematicky, sloku po sloce, od vraždy - problému jednotlivce, přes automobilovou nehodu menší náhodné skupiny, k právům rasově vymezené menšiny, až se nakonec dostává k celospolečenskému porušování občanských práv. Všechny případy jsou

sledovány očima satirického typu mladého, rádoby liberálního Newyorčana, který absurdními důvody odůvodňuje vlastní nezainteresovanost a dodává, že *mimo okruh přátel by to jistě nikoho nezajímalo*. Písničkář se snaží sérií příběhů sdělit, že nezakročíme-li proti násilí a bezpráví včas, v jeho zárodku, můžeme se nakonec sami stát jeho obětí.

Poslední praktická kapitola sleduje, jak Paul Simon zobrazuje New York a jeho uměleckou scénu za použití křesťanské symboliky. Přestože, jak se sám autor svěřil, můžeme najít jisté fráze inspirované Biblií v již analyzované *The Boxer*, v ohnisku pozornosti se ocitá především starší píseň *Bleecker Street* (1964), kde je náboženská symbolika opravdu detailně propracovaná. Tato píseň je, jak název napovídá, opět zasazena do Greenwich Village. Z počátku se zdá, že náboženské prvky mohou sloužit jako symbol naděje pro světovou metropoli, pravděpodobněji ale Simon užívá motivu *mlhy* a aluzi na *Evangelium podle Jana* k tomu, aby buďto v rovině obecné vytvářel podobné zobrazení vládnoucích vrstev jako Bob Dylan, či spíše v rovině specifitější zrcadlil téma kreativní krize umělců dané čtvrti. Dalšími hlavními tématy textu je lidské pokrytectví a s ním související neschopnost mezilidské komunikace. Aluze na *Evangelium podle Matouše* pak naznačuje, že v New Yorku, případně v uměleckých kruzích se spíše než poctivost vyplácí zrada a nečestnost. Také je třeba zmínit narážky na báseň *Howl* Allena Ginsberga, které rovněž vytvářejí ryze negativní obraz umělců, či dokonce generace beatníků. V závěru písně Simon odkazuje na v předcházející kapitole představený, biblický koncept Země zaslíbené, a vypovídá, že New York je této idealizované představě více než vzdálený.

Závěr práce nejprve stručně rekapituluje hlavní témata, podobně jako tato část, a zároveň je nově uceluje a uspořádává. Je zjištěno, že mnoho témat se prolínalo napříč písněmi, např. zobrazení umělecké scény Greenwich Village bylo hlavní téma nejenom Paul Simona, ale do jisté míry i Boba Dylana a Freda Neila. Dále je diskutován možný vliv písní na *image* místa. Vliv mohli mít písně spolu s médii na stereotyp lhostejnosti Newyorčanů, a v případě díla Freda Neila a *California Dreamin'* na úpadek tamní kontrakultury a její přesun do Kalifornie a Woodstocku. Z hlediska původu písničkářů můžeme usuzovat, že rodilí Newyorčané byli o něco specifitější v zobrazení negativních charakteristik města, a více experimentovali s formou. Také je dokázáno, že každá píseň byla inspirována reálným biografickým nebo časově-místním kontextem, a většina pak nesla i autobiografické elementy ze života autorů. Zajímavé je, že Manhattan se ukázal být jediným z pěti městských obvodů, specificky, který je zmíněn v textech. Tento jev však v porovnání s ostatními písněmi o New Yorku v 60. letech nebyl vůbec neobvyklý. Pokud chceme shrnout sdělení písní a utvořit si na

jejich základě obraz města, a pomineme-li tři světlé výjimky, vyjde nám *image* zcela záporná. Ta je však důležitým protipólem k té kterou vytvářela populární a muzikálová hudba šedesátých let.

8. Bibliography

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