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Ideals of counterculture in 1960s songwriting

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ANNOTATION

This thesis deals with 1960s counterculture and its ideals in songwriting. In the theoretical part, the term counterculture is explained, as well as important moments of the decade. This knowledge is then used in the practical part, where lyrics of songs from the 1960s are analysed.

KEYWORDS

music, counterculture, the United States of America, the 1960s

NÁZEV PRÁCE

Ideály alternativní kultury v písňové tvorbě 60. let

ANOTACE

Tato bakalářská práce pojednává o kontrakultuře 60. let a jejích ideálech a předpokladech v písňových textech z této dekády. Teoretická část se zabývá pojmem counterculture a důležitými momenty 60. let. Informace z teoretické části jsou pak využity při samotné analýze písňových textů.

KLÍČOVÁ SLOVA

hudba, kontrakultura, Spojené státy americké, 1960

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INTRODUCTION

This paper is concerned with the counterculture of the 1960s in the United States of America and its ideals in songwriting. The paper aims to analyse chosen song lyrics from the decade and capture how they were influenced by social and political changes in the 1960s.

The term “counterculture” is explained in the first chapter. In the next part, social and political changes in the 1960s are described; the consequences of the Cold War, mainly the Vietnam War, the fight for equal rights of black people living in America, the rising interest in the environment and the struggle for the rights of women and homosexuals.

The practical part deals with the reflections of the changes mentioned above in music and its lyrics.

1 COUNTERCULTURE

In short, the term “counterculture“ describes a movement which goes against the usual way of thinking and doing. People involved in a counterculture movement share opinions, beliefs and attitudes about certain matters that are different from the mainstream. Counterculture participants may disagree about their state’s political actions, the way literature and music are created and perceived, the way people treat Planet Earth etc.

What could help understand the term counterculture more profoundly is an explanation from a sociologist J. Milton Yinger, who explained it by comparing it to the term “subculture”. He states that while subculture is a “neutral subset of a larger society”, such as a religious or ethnic group, which “generates those characteristics that are considered normative primarily through an internally directed process of socialization and interaction”, counterculture is an oppositional movement with “a distinctively set of norms and values”, which are produced from the conflict with the dominant society.¹ Another difference between these two terms, according to Yinger, is that counterculture aims to transform values of the society it opposes, while subculture does not.² This means that e.g. ethnic minorities have their different values and ways of living, but can exist as a part of the dominant society. Counterculture, on the other hand, opposes the rules and values of the dominant society and aims to change it.

Robert McRuer, a writer, and expert in the field of LGBT, focuses on the counterculture clash with the conventional society and its values in America. McRuer states that counterculture members believed that the mindless conformity of the straight society (i.e. a conservative society that lives by certain rules and morals) was “responsible for the isolation and alienation that was epidemic to American life”.³ McRuer also claims that the counterculture viewed the mainstream society as “grey and lifeless”, with a grey flannel suit being the sign of homogeneity and emptiness of white-middle-class corporate America.⁴

¹ Peter Braunstein and Michael William Doyle, *Imagine Nation: The American Counterculture of the 1960s and '70s* (New York: Routledge, 2002), p. 6-7.

² Braunstein and Doyle, *Imagine Nation: The American Counterculture of the 1960s and '70s*, p. 7.

³ Robert McRuer, “Gay Gatherings: Reimagining the Counterculture” in *Imagine Nation: The American Counterculture of the 1960s and '70s*, p. 220.

⁴ McRuer, “Gay Gatherings: Reimagining the Counterculture”, p. 216.

The counterculture would then be something that would bring them back together and offer them rich experiences and alternative ways to live.⁵

Last but not least, Peter Braunstein and Michael William Doyle, authors of the chapter “Historicizing the American Counterculture of the 1960s and ‘70s” in *Imagine Nation*, view the counterculture as an “unstable collection of attitudes, tendencies, postures, gestures, ‘lifestyles’, ideals, visions, hedonistic pleasures, moralism, negations, and affirmations”. They claim that counterculture people would define themselves first by what they were not, and “after having cleared that essential ground of identity, began to conceive what they were”.⁶ To attain this self-realisation, some of these “searchers” would use drugs or the teachings of Zen Buddhism, which was a favourite topic of the Beat Generation, who could be perceived as the predecessors of the 1960s counterculture. Another method of discovering the real self was also through community gatherings or talks in pubs, where people with shared values and opinions gathered. Sometimes these gatherings would be the foundation stone for establishing social movements. For example, the beginnings of the feminist movement could be attributed to the so-called “consciousness raising” gatherings (CR) of women in New York. During these sittings, women did not gather to start a revolt but to confide in another, discuss their feelings, what they wanted and who they were. Being a part of a community and getting the support for one’s feelings made them feel seen and heard, and as though they were not the only ones feeling oppressed and discontent with their position in society, at home or work.⁷

1.1 Baby Boomers

One cannot talk about the 1960s counterculture without mentioning young people, who were an essential part of the movement. After WWII, younger Americans began to detest the idea of the “American Dream”, which their parents wanted them to have. To live the American Dream, one should study hard and work even harder, get a house, start a family at a young age, and contribute to the community. However, youngsters did not want to be told who to be anymore and yearned to live their lives by their own rules. Boys would wear long hair or the Beatles haircuts, beards and ripped t-shirts of their favourite bands. Girls dressed in provocative short skirts and dresses, wanting to express their femininity fully.

⁵ McRuer, “Gay Gatherings: Reimagining the Counterculture”, p. 220.

⁶ Braunstein and Doyle, *Imagine Nation: The American Counterculture of the 1960s and ‘70s*, p. 10.

⁷ Debra Michals, “From ‘Consciousness Expansion’ to ‘Consciousness Raising’” in *Imagine Nation: The American Counterculture of the 1960s and ‘70s*, p. 44.

Birth control began to be discussed and promoted, which removed sexual boundaries, and sometimes led to promiscuity. Not unusual was also the use of illegal psychedelic drugs, such as LSD or marijuana. Unlike their parents, youngsters did not fancy semi-detached houses, coloured TVs and competing with neighbours about whose grass is greener. Some of these young people would live in colourful vans or on a friend's couch and listen to music their parents did not understand or like - the Rolling Stones, Beatles, Jimi Hendrix or Bob Dylan. All of this in a big way contributed to the generation gap between the children and the parents. But to these kids, it was no longer materialistic things that mattered, but peace, love, and happiness. Another characteristic trait of the Baby Boomers is that these young people did not avoid addressing important issues, as Jerry Rubin, a social activist, explains in the PBS' documentary called "Making Sense of the Sixties":

You know, America is so obsessed with bad breath and with underarm deodorant. These are the biggest problems in the world if you watch television at a primetime's advertising – it's not concerned about poverty, not concerned about race oppression, not concerned about the police, but the biggest problem is: „Is your hair broomed? And what it's like under your arms and do you have bad breath?" This is THE American obsession. And so I think, that a generation of kids which says 'We don't care about your concepts of cleanliness' is a revolutionary generation.⁸

The youth, indeed, played an important role in various social and political movements, which will be described in greater detail in the following chapters. Overall, the counterculture people of the 1960s will be remembered as people who did not want to settle for how things were before, who wanted to think for themselves and decide what they wanted to do with their lives. It was people who did not indulge in watching the TV for hours after coming home from a 9-5 job, dressing and acting appropriately and buying the latest vacuum cleaner from that TV advertisement. Moreover, they were not ignorant of what was happening around them and wanted to contribute to a change.

⁸ David Hoffman., "1960s – Teenage Rebellions Examined". Posted January 13, 2010. Youtube video, 28:11, accessed November 12, 2017, <https://www.youtube.com/watch?v=plgKnrpvtAI>.

2 THE UNITED STATES OF AMERICA IN THE 1960S

As this thesis deals with the counterculture of the 1960s in the USA (especially with the ideals of the counterculture in 1960s songwriting), the critical moments and social atmosphere of the decade will be now explained. One thing is certain - a lot was happening in the 1960s. Cold War between the East and the West continued. The fight against racism and segregation was more topical than ever. Change in perception was also desirable amongst women and homosexuals, and environmentalists called for a deeper understanding of the Earth. Overall, it was a time of uneasiness, fear, anger, breaking of dogmas and efforts for a change, as various movements were giving momentum to one another.

2.1 Cold War

Starting in the year 1947, the Cold War was a political war between the United States of America and the communist Soviet Union, who both became the new superpowers after WWII ended. The war got its name “cold war” because it was never really an armed war. The conflict did, however, influence the attitude of the world superpowers in the Korean War, Vietnam War, War in Afghanistan, and other conflicts.

The Cold war started due to very different views of the powers on how the post-war world was going to be. USSR, led by a communist party that followed the Marxist-Leninist ideology, controlled much of its home agenda, supported communist parties in other countries and controlled countries of the Eastern Bloc. This was in contradiction with the United States, who aimed to create a free market in Europe and spread their democratic values.

They tried doing so by several methods. For example, after WWII, President Truman announced the “Truman doctrine“, a foreign policy which promised to support people living in totalitarian regimes. The USA would, for instance, provide people in Western Europe (and Japan as well) with goods that the locals were lacking. And they did not hesitate in the case of divided Berlin either. When Stalin cut off roads to West Berlin in 1948, the United States answered by supplying Berlin with goods by planes for more than a year. It was not only food supplies that were coming from across the Ocean, but also military or financial

help.⁹ Eventually, the USA decided to interfere in wars in countries where democracy was at stake, such as the Korean War or the Vietnam War.

There are several ways in which the Cold War affected America and its inhabitants. The fear of war with the USSR created by the state was one of them. This was apparent, for example, in the schooling system. As *The Telegraph* describes nearly six decades later, pupils in schools would be shown videos of nuclear bombs exploding and then told to “duck and cover”, which meant hiding under their desks to avoid getting hurt.¹⁰

Everywhere present was also the fear and disapproval of communism itself. Starting as early as in the twenties with the Red Scare, the anti-communist hysteria and propaganda continued after WWII. Anyone who would seem like cooperating with the communist would be persecuted and interrogated. For example, in 1947 the House Committee Un-American Activities investigated the motion pictures industry, looking for any signs of the communist sentiment in popular movies. Writers who refused to testify and or have a connection to the communist party were sent to prison for contempt. There was also the infamous scandal when the American government discovered a spy network transmitting information about the atomic bomb production to the Soviet Union. A married couple which participated in it was then sentenced to death.¹¹

Another negative factor of the Cold War that was high expenses for weapons and research. To be precise, American military expenditures were as high as 200 billion dollars in 1967 (during the Vietnam War).¹² However, both countries involved in the Cold War were guilty of excessive spending, as they seemed to compete with each other. Under Eisenhower, America created their first atomic bomb in 1950 (USSR did the same two years prior). President Truman then authorised the development of a hydrogen bomb.¹³ The 1960s brought a little bit of peace between the two nations, as USSR and the USA agreed to ban the testing of nuclear weapons. However, it was not only weapons that cost a lot of money

⁹ U.S. Department of State. *Outline of U.S. History*, edited by Alonzo L. Hamby (Washington: CreateSpace Independent Publishing Platform, 2011), p. 262.

¹⁰ "Cold War paranoia: fear of the Reds and the Bomb", *The Telegraph*, accessed November 24, 2017, http://www.telegraph.co.uk/film/bridge-of-spies/cold_war_paranoia/.

¹¹ U.S. Department of State, *Outline of U.S. History*, p. 266.

¹² Robert Higgs, “Cato Institute Policy Analysis No. 114: U.S. Military Spending in the Cold War Era: Opportunity Costs, Foreign Crises, and Domestic Constraints”, accessed November 24, 2017, <https://object.cato.org/pubs/pas/pa114.pdf> Accessed 24 Nov. 2017.

¹³ U.S. Department of State, *Outline of U.S. History*, p.265.

and seemed to be a sign of power, but also the space research – as if having the first man in the space or on the Moon showed a state's superiority over the other.

Probably the tensest and frightening moment of the Cold War occurred in 1963. In that year, American intelligence reports discovered that the Soviets placed their missiles in Cuba. Although the Soviets denied such accusations, there were photographs to prove it. Luckily, both sides agreed on removing the missiles, and the conflict was over. This might well have been the closest that America and the Soviets came to start an armed conflict.

Overall, the atmosphere during the Cold War was full of artificial fear, false propaganda, and disapproval of the Soviet Union and communism itself. This dispute, which lasted almost 50 years, spute ended with the falling of the Berlin Wall and the dissolution of the Soviet Union in the 1990s.

One part of the Cold War caused a more significant discussion than anything else, and that was the Vietnam War. In this war, North Vietnam, with the support of China and the Soviet Union, aimed to take control of the South. It was under Kennedy's presidency that America got involved in the conflict to help South Vietnam to help them keep its independence, as the official purpose of the intervention would be. At the beginning of the war, there were about 25 thousand American troops in Vietnam. By the year 1968 (after five years of Lyndon Johnson's presidency), the number grew to 500 thousand soldiers.¹⁴ As it has already been stated, the overall military expenses in 1967 were 200 billion dollars.

In the USA, the reactions to the war and America's involvement were positive or neutral at the beginning but became rather negative as the war progressed and the number of American soldiers in it grew. A survey says that in 1965, 61% of Americans did not see America's involvement in the war as "wrong", but in 1971, 61% thought it wrong.¹⁵ As more and more Americans owned a TV, they could form their opinion by seeing horrid footages of American troops, civilians and Vietnamese soldiers dying (by the year 1968, 40 thousand American soldiers were dead and 250 thousand wounded.¹⁶) The fact that America was not looking like winning the war was not helping to gain the approval of the public either. President's Lyndon Johnson's popularity decreased, as could be heard in a protest chant "LBJ, LBJ, how many kids did you kill today?" from people at various demonstrations. And even when Johnson left the office and Nixon

¹⁴ Howard Zinn, "A People's History of the United States" (Essex: Longman Group UK Limited, 1980), p . 474.

¹⁵ Zinn, *A People's History of the United States*, p. 483.

¹⁶ Zinn, *A People's History of the United States*, p. 474.

became President, the protests continued, as Nixon began only to withdraw American troops from the War, but continued to support South Vietnam.¹⁷

The number of protests against the war seemed endless. In 1964, the Civil Rights activists spoke about the Vietnam War issue at a memorial service in Mississippi for three civil rights workers who were killed there, and they compared the violence used in Vietnam to the violence used against the black men in Mississippi. In 1965, a pacifist named Norman Morrison set himself on fire in front of the Pentagon. Negation of the war came from celebrities as well. For instance, the writer Arthur Miller refused to go to the White House at the invitation of the President, replying that “when the guns boom, the arts die”. Furthermore, a famous boxer Muhammad Ali refused to be sent to Vietnam, stating that he was not going to be involved in a “white man's war”, and eventually lost his champion title because of it. Then, in 1971, 20 thousand protesters came to Washington, while 14 thousand of them were arrested. In 1970, National Guardsmen killed four students at a protest event at Kent State University, which led to the first strike of American students in history. Overall, there were 1,785 student demonstrations from 1969 to 1970 listed by FBI, which shows how heavily involved students were in the Vietnam War protests. Towards the later years of the war, the issue of young men refusing to register for the draft became to be more common, which resulted in prosecutions against 34 thousand delinquents and showed the growing disagreement of the public with the war.¹⁸

Even with the military help from the American forces, South Vietnam lost the war to North Vietnam, and the war ended in 1975. As for the USA, the public saw that their voices could contribute to a change, and used this lesson with other social issues. In his Memoirs, even Nixon confessed that the protests influenced him. He wrote:

Although publicly I continued to ignore the raging anti-war controversy ... I knew, however, that after all the protests and the Moratorium, American public opinion would be seriously divided by any military escalation of the war.¹⁹

2.2 The Civil Rights Movement

An ongoing issue that escalated in the 1950s and '60s, though has still not been entirely resolved, is racism. After the Civil War ended, in which the anti-slavery North defeated

¹⁷Zinn, *A People's History of the United States*, 474.

¹⁸Zinn, *A People's History of the United States*, 474-481.

¹⁹Zinn, *A People's History of the United States*, 492.

the South, the conditions of the blacks were supposed to improve as a part of the Reconstruction efforts in the South. For instance, the Congress passed the 14th amendment to the constitution, stating that all people born and naturalised in the United States are automatically American citizens. The 15th amendment then promised all people the right to vote, regardless of their skin colour, race or previous condition of servitude. However, even with changes like these, being black in America at the end of the 19th century was still difficult. They would be threatened, beaten, or killed by the Ku Klux Klan, who feared blacks gaining any power. As for voting, even though the 15th amendment gave black people the right to vote, they had first to undergo a literacy test, which was often impossible for them to pass due to poor education. The South tried to deal with the racial situation by introducing segregation measures, such as building separate schools, hospitals or shops, which were known as the “Crow laws.” These institutions would often be, however, of lower quality than those for white people. This situation continued into the 20th century. Although there had been some signs of a revolt from the Blacks in the arts, according to Howard Zinn, the author of *A People's History of the United States*, regular people had not turned to protest yet. In an autobiography called “Black Boy” by Richard Wright, a black novelist, Wright writes about the situation in the 40s. He uses his friend’s words to depict the blacks’ view on how their lives looked like, which were: “Lawd, man! Ef it wuzn't fer them polices 'n' them on' lynch mobs, there would be nothin' but uproar down here!”²⁰ In the same book, Wright also reveals that the blacks would be set against one another and that even he was encouraged to fight another black man to entertain white people.²¹ In 1909, the National Association for the Advancement of Colored People (NAACP) was established, which wanted the abolition of segregation and discrimination in areas where there were differences between black and white people.²² For example, in 1918 they helped persuade President Woodrow Wilson to denounce lynching.²³ President Truman paid attention to the racial problem as well, appointing a Committee On Civil Rights, which recommended the Congress to actually pass laws against lynching and stop voting

²⁰ Zinn, *A People's History of the United States*, 438.

²¹ Zinn, *A People's History of the United States*, 437.

²² Encyclopædia Britannica, “National Association for the Advancement of Colored People”, accessed January 13, 2018, <https://www.britannica.com/topic/National-Association-for-the-Advancement-of-Colored-People>.

²³ “National Association for the Advancement of Colored People”

discrimination and proposed laws concerning racial discrimination in jobs.²⁴ In the following words, Truman explains why more attention was being paid to the racial problem:

We cannot escape the fact that our civil rights record has been an issue in world politics. The world's press and radio are full of it ... They have tried to prove our democracy an empty fraud, and our nation a consistent oppressor of underprivileged people ... The United States is not so strong; the final triumph of the democratic ideal is not so inevitable that we can ignore what the world thinks of us or our record.²⁵

It would be, indeed, hypocritical to try to spread democracy and have racial issues in one's own country. Above all, the position of the United States was strong after WWII, so they could not, as Truman said, ignore such a huge issue and what the world thought of them. The Committee worked on banning discrimination in the armed forces, which took over a decade, and in 1954, the "separate but equal" doctrine was abolished. However, the change was happening rather slowly, as ten years later, 75% of the school districts in the South were still segregated.²⁶

According to Zinn, the rebellion from the Blacks was surprising but somewhat inevitable.²⁷ They became to be more heard in the 1960s, with the Montgomery Bus Boycott being the catalyst. In this incident, a black seamstress Rosa Parks sat in the front of a bus, which was by segregation rules designed for white people only, and sentenced for it. In response, the blacks decided to boycott buses and go to work by car. The conflict resulted in bombs in Negro churches, arrests of some of the boycott leaders and a bombing of the house of one of the boycott leaders.²⁸ The owner of the house happened to be Martin Luther King Jr, a minister who later became the leader of the Civil Rights Movement. The boycott, however, helped, as the segregation on local buses was abolished in 1956. This small win gave black people the hope that more areas of discrimination and segregation may finally change.

Given the conditions in which black people had to live, it may be a bit surprising that they still wanted to resolve the issue in a peaceful way, which is what King encouraged in his preaching. A nice example of that was a student protest against segregation in eating facilities. In 1960, four black students sat at a table in a restaurant where only white people

²⁴ Zinn, *A People's History of the United States*, 440.

²⁵ Zinn, *A People's History of the United States*, 440.

²⁶ Zinn, *A People's History of the United States*, 441

²⁷ Zinn, *A People's History of the United States*, 442.

²⁸ Zinn, *A People's History of the United States*, 442.

would eat, and even though the students would not be served, they remained seated there. This act made the owners close the place for the rest of the day. The students would, however, repeat this pattern and inspire young people in other cities to do the same.²⁹

There were also the “freedom rides” - black and whites travelled in an interstate bus to rebel against the bus segregation, which had been illegal by that time but the law was not enforced in the South. What happened was that the drives would be beaten or the bus set on fire. More and more people would take part in protests, despite the possible danger of being hurt or arrested. In 1963, the blacks (and whites) gathered in Washington at a famous march concerning the racial issue. According to Zinn, the Government had known about this event coming, and they tried their best to turn it into a “friendly assemblage”.³⁰ Despite the success of the march amongst people, and King’s unforgettable “I have a dream” speech, Malcolm X, a black protester, who believed in separation of the blacks, mocked the march. He claimed that the protesters were told things such as when to arrive and what to say and that the march, which “ceased to be angry, ceased to be hot, ceased to be uncompromising” became “a picnic, a circus. Nothing but a circus, with clowns and all ...”³¹ Malcolm X represented those blacks who did not see a non-violent response to racism as a way of dealing with the issue. A black writer Julius Lester described the attitude in this way: “They used to sing ‘I Love Everybody’ as they ducked bricks and bottles. Now they sing ‘too much love, too much love, nothing kills a nigger like too much love.’”³² Both black and white people became more involved in street riots. Black people no longer answered with love and seemed to feel more pride in the black race than ever. Malcolm X and his followers saw the solution in desegregation, which was the opposite of what King insisted on. When he was shot and died in 1963, even more riots broke out over the USA and allegations that the state had been trying to “destroy” him for a long time have emerged.³³

Overall, several issues were resolved in the 1960s and ‘70s. More blacks could go to university, eat in restaurants with white people, travel on buses and not sit in the back, vote or be in elective offices. However, equally significant issues were still present or worse: poverty, unemployment, drugs or rising criminality in ghettos.

²⁹ Zinn, *A People’s History of the United States*, 444.

³⁰ Zinn, *A People’s History of the United States*, 446.

³¹ Zinn, *A People’s History of the United States*, 449.

³² Zinn, *A People’s History of the United States*, 451.

³³ Zinn, *A People’s History of the United States*, 453.

2.3 Environmentalism

The Civil Rights Movement encouraged more movements to be vocal and outspoken, such as the environmentalist movement. What caused a great stir in North America in the first place was a book published by a biologist Rachel Carson in 1962 named *Silent Spring*, in which she wrote, for example, about the dangerous use of chemical pesticides. Through the book, she insisted that the officials take measures regarding a cleaner and safer environment. American people became more invested in this matter - some of them even went to the streets. They would be holding signs such as “If you aren’t part of the solution, you are a part of the pollution”³⁴ (APPENDIX J) or “Breathing is dangerous to your health”.³⁵ (APPENDIX K) Eventually, the Environmental Defence Fund and the Environmental Protection Agency were established, and the Clean Air Act and the Water Improvement Act were passed. On April 22, 1970, the famous Earth Day was first celebrated.³⁶

What the American citizens (and European as well) were worried about were also the harmful effects of nuclear weapons. During the Cold War, protests were held against such weapon testing, especially after the United States had compiled a hydrogen bomb, which was their answer to the Soviet Union’s atomic bomb. A hydrogen bomb releases fallout into the atmosphere and affects the plants and thus the human and animal digestive system.³⁷

The pressure put on politicians, for example from the Committee for a Sane Nuclear Policy (SANE) and the Women Strike for Peace group, partially helped to the ban on nuclear testing in 1962.³⁸

2.4 The Feminist Movement

The feminist movement was also very active during the 1960s, as women continued their fight for their rights and equality, which was started by their predecessors in the 19th century. During what is called First-wave feminism, associations such as The National Woman Suffrage Association (NWSA) and the American Woman Suffrage

³⁴ Parker Samples, If You Aren't Part of the Solution, You Are Part of the Pollution, *Thinglink*, accessed March 20, 2018, <https://www.thinglink.com/scene/652584302017511426>.

³⁵ Breathing Is Dangerous to Your Health, *Anti-Materialism*, accessed March 20, 2018, <https://anti-materialism.weebly.com/counter-culture.html>.

³⁶ U.S. Department of State. *Outline of U.S. History*, p. 282.

³⁷ Pollution Issues, “Antinuclear Movement”, accessed February 19, 2018, <http://www.pollutionissues.com/A-Bo/Antinuclear-Movement.html>.

³⁸ Pollution Issues, “Antinuclear Movement”.

Association (AWSA) would prepare the ground for Second-wave feminism. While First-wave feminists were interested in issues such as having the right to vote (which they were granted in the 19th Amendment to the U.S. Constitution in 1920), second-wave feminist disagreed with the position of a woman at home and workplace. They were no longer satisfied with the conservative 1950s' picture of a woman starting a family at a young age and being a stay-at-home mom, or being single and working for pay that was unequal to the salary of men.³⁹ In 1956, the *Life* magazine wrote that the perfect middle-class woman was “23-years-old, pretty, popular, a stay-at-home wife, a mother of four children, who lives in the suburbs since she was 16 when she got married.” She is also a “great wife, mother, host, volunteer worker and the ‘manager of the household’; she can sew her dress, organises several parties a year, sings in the choir, works for the parents club and is devoted to her husband.” In her free time, she “drives the kids to school, attends charity events, does the shopping, tries to learn French and exercise to be fit.”⁴⁰ (Author’s translation)

What began the public talk about these issues in the first place was the book “The Feminine Mystique”, which was published in 1963 by now a famous feminist Betty Friedan. In this book, she was brave enough to address the women's’ “problem with no name”, a problem that no one was willing to talk about, i.e. “Is this all?”⁴¹ Was this all she was supposed to be in life? Apart from this topic, Friedan and other feminists also fought for equal pay, sex-neutral help-wanted ads, maternity leave, child-care centres for working parents and legal abortion. To reach her goals, Friedan found the organisation "National Organization for Women" (NOW) in 1966, but split from it in the 1970s, as she "came to believe that the organisation focused too many resources on lesbian issues and that too many feminists hated men.”⁴² Thanks to the efforts of the 1960s and ‘70s feminists, public conferences, marches or works written on the topic, changes happened during the

³⁹Stephanie Coontz, „When We Hated Mom“, *New York Times*, accessed March 16th, 2018, <http://www.nytimes.com/2011/05/08/opinion/08coontz.html?pagewanted=all>

⁴⁰ George Brown Tindall and David E. Shi, „Dějiny Spojených států amerických“, trans. Alena Faltýšková et al. (Praha: Nakladatelství Lidové noviny, 1992), p. 761.

⁴¹ David E. Shi and Holly A Mayer, *For the Record: A Documentary History of America, Volume 2* (New York: W .W . Norton, 1999), p. 309.

⁴² Patricia Sullivan, „Voice of Feminism's 'Second Wave'“, *Washington Post*, accessed March 12, 2018, <http://www.washingtonpost.com/wp-dyn/content/article/2006/02/04/AR2006020401385.html>.

1960s and the 1970s, such as the possibility to be on a birth control while unmarried, to have abortion or to marry later in life, while others such as equal pay remained unresolved.⁴³

2.5 The Gay Liberation Movement

Another movement became angrier and more heard in the 1960s as well, and that is the gay movement. Gays and lesbians had been in hiding for centuries, and if they confessed their homosexuality, they could be arrested, as homosexuality had been against the law. Gays and lesbians had not been very active in changing the status quo, until one evening in New York, which is thought to be the catalyst for the formation of the Gay Rights Movement. On June 28, 1969, police went to check in on the Stonewall Inn in New York, where gays, lesbians and transgender people would gather. The police cleaned the bar and took several people into custody, which was possible because of the New York criminal statute, which said that anyone wearing less than three pieces of gender-appropriate clothing were to be arrested. Although the police would often do this in several clubs, this evening, the visitors of the club defended themselves; the police barricaded themselves in the bar, which was eventually set on fire.⁴⁴ What followed this event were marches for equal rights (the most famous one being the 1979 National March on Washington for Lesbian and Gay Rights with over 100,000 participants), publishing of gay magazines and more extensive public talk on this topic. The Gay Rights Movement would be intertwined with the Feminist movement, as well as the Civil Rights Movement, which all fought for equal rights of man, regardless of his colour, gender or sexual orientation.

⁴³Kira Cochrane, „1963: the beginning of the feminist movement“, Guardian, accessed March 12, 2018, <https://www.theguardian.com/lifeandstyle/2013/may/07/1963-beginning-feminist-movement>.

⁴⁴ *Encyclopædia Britannica Online*, “Stonewall Riots”, accessed March 10, 2018, <https://www.britannica.com/event/Stonewall-riots#ref1042422>.

3 THE 1960S IN MUSIC

Like many things in the sixties, music also underwent a decade of changes. The '60s started with the folk boom, a genre that was experiencing its revival. Folk's typical use of acoustic instruments suited the counterculture's need to express one's authentic self.⁴⁵ Its listeners related to the genre's love for things "pure" and "authentic" and the resentment towards new technologies and modernisation. So much so that when a few years later Dylan began playing electric guitar, he was booed by the crowds at the Newport Folk Festival in Wales in 1965.⁴⁶ Folk became the genre of protest songs, with musicians such as Joan Baez, Joni Mitchell or Dylan being in the front (although Dylan later insisted not to be called any words near "leader" or "political"). The folk movement was linked to, though not entirely, New York, Greenwich Village in particular, with New York being one of the centres of the '60s music. This area has an impressive history, attracting artists from different periods such as the poet, and partially a transcendentalist, Walt Whitman in the 1850s, Ginsberg, Kerouac and other Beatniks in the 1950s, and Dylan, Baez or The Velvet Underground a few years later during the counterculture times.⁴⁷ According to Gair, what had an impact on folk eventually losing its popularity by the second half of the decade was the arrival of the Beatles in America. As the *American Counterculture* author writes, "the arrival of The Beatles had made an impression on many of the younger members of the folk community, and encouraged them to experiment with electric instruments and drums." Apart from this, he also believes that the legendary band inspired American artists to write more of their songs themselves, as Lennon or McCartney did.⁴⁸

Another hot spot for musicians and other counterculture artists was the sunny San Francisco, which will always be associated with the Summer of Love, a summer of spiritual meetings, music, hippies, drugs, love, and peace, which happened in 1967 and attracted about 100,000 people. If Greenwich Village was New York's "it" place for artists and young people, then the Haight-Ashbury district was the go-to place in San Francisco,

⁴⁵ Christopher Gair, *The American Counterculture* (Edinburgh: Edinburgh University Press Ltd., 2007), p. 161.

⁴⁶ Gair, *The American Counterculture*, p. 165.

⁴⁷ Karen McVeigh, "Greenwich Village: what remains of New York's beat generation haunts?" *The Guardian*, accessed March 15, 2018, <https://www.theguardian.com/travel/2013/dec/22/greenwich-village-new-york-coen-brothers>.

⁴⁸ Gair, *The American Counterculture*, p. 166.

especially for the hippies. Musically, the “hippie capital” would be linked to psychedelic rock. This genre was something new, innovative and quite shocking, in the sense that it negated any conventional way of making music that had been followed until then. The process of composing psychedelic songs would be supported by the use of drugs, such as LSD, which was supposed to help artists broaden their mind and express their current emotional state. Psychedelic rock could be heard from bands such as The Jefferson Airplane, Grateful Dead, or the counterculture icon Janis Joplin, performing either by herself or with the Big Brother and the Holding Company.

Apart from New York and San Francisco, Los Angeles was also a place where a lot of people gathered to witness the counterculture music scene. Especially the Area of Sunset Strip on Sunset Boulevard attracted artists and their listeners, and was eventually the place of riots between them and the police. Los Angeles was home to rock bands such as The Byrds, Buffalo Springfield, and The Doors.

It can be said that folk, rock 'n' roll and psychedelic rock were the most discussed genres of the counterculture. Folk thanks to its newly found fame in the beginning of the 1960s, especially amongst the counterculture people, who tended to refuse modernisation in music. The same cannot be said about rock 'n' roll. Although it evolved from folk, the genre relied on electric instruments. It gained popularity mainly because of the Beatles mania, which began in America around 1964 after their televised performance on *The Ed Sullivan Show*. Rock 'n' roll then quickly found its listeners in the USA, especially amongst young people due to its rebelling lyrics and sort of an aggressive tone. Last but not least, psychedelic rock found its place in the music scene as well. It was a genre that required open-mindedness and the willingness to listen to something new and a bit crazy. Apart from these genres, pop and country remained popular, as well as genres like jazz, swing or rhythm and blues, which would no longer attract only Afro-Americans, but white people as well.

3.1 Lyrics Analysis

This part deals with the actual analysis of song lyrics from the 1960s. The list of song lyrics includes those that are concerned with the 1960s social movements and issues explained in the theoretical part. The question of the war in Vietnam is analysed in “With God on Our Side” by the folk-rock legend Bob Dylan, “Vietnam Blues” by the bluesman J.B. Lenoir and “Fortunate Son” by the rock band Creedence Clearwater Revival. The second set of songs is concerned with the fight for equal rights for the black Americans and includes “Mississippi Goddam” by the singer and Civil Rights Activist. The songwriter Malvina Reynolds fears the Cold War affecting nature in “What Have They Done to the Rain”, a song made popular by Joan Baez. In “Little Boxes”, Reynolds also wittingly describes the 1960s suburban house phenomena and the American Dream. Lastly, the genius songwriter Joni Mitchell comments on the changing environment in “Big Yellow Taxi”,

3.1.1 Bob Dylan - With God on Our Side

The first song comes from the never-ending book of songs written by Bob Dylan, born Robert Allen Zimmerman, a folk-rock legend and a Nobel Prize winner in the field of literature. Dylan is considered to be one of the best writers in music, credited for his almost poetic and complex lyrics. It was during the 1960s counterculture times when Dylan became famous, after he left his home in the Midwest. He then found his place in New York’s Greenwich Village. Alongside Joan Baez, Joni Mitchell and other folk artists, Dylan would use his songs to protest against the Vietnam War or the racial issue. Later, however, he would abandon his “protest leader” status and move on to more personal songs.

In “With God on Our Side”, Dylan uses events from history to present the idea that one can do whatever he wants if he believes that that God is on his side. As the first example, he used the colonisation of the West in the 19th century. The line “the cavalries charged, the Indians fell, the Cavalries charged, the Indians died” refers to the Indian Removal and the Manifest Destiny - the belief that America was predestined to settle all of North America. Besides fighting the Indians, North Americans also fought and won the Mexican-American war, in which they seized the southwestern part of North America. Thanks to the belief that North-Americans were predestined (meaning that God approved of it) to take those parts, the war, and death of many Indians was supposed to be justified and approved of. Dylan ends the stanza with the words “oh the country was young, with God on its side”, which could mean that God would be used as a tool to justify controversial

or horrific events from the beginnings of the country's history. Dylan goes on to mention the Spanish-American war, in which the U.S. gained Cuba, Puerto Rico, the Philippines and Guam, as well as the Civil War. "And the names of the heroes I's made to memorize, with guns on their hands and God on their side" perfectly shows that people who turn into soldiers, then to killers and then heroes make the killing in God's name, therefore rightfully and you ought to celebrate them. Dylan stresses this idea with the strong words "for you don't count the dead, when God's on your side" when singing about the First World War, reason for which he did not understand, but "learned to accept it, accept it with pride", as the history books tell you to do. In another stanza, Dylan uses an example of the changing relationship with Germany, who turned from enemies in the Second World War to friends when the main enemy changed from the Nazis to the Communists during the Cold War. The enemy is now mutual and therefore "the Germans now too have God on their side". Being born in times when the Cold War started, Dylan sings that he had learned to hate Russians all his life and that "if another war comes, it's them we must fight", which makes it seem that there always is and has to be an enemy. By singing "but I can't think for you, you'll have to decide...", Dylan invites the listener to make up his mind and might as well be freeing himself from the position of a protest leader, which was assigned to him. The song ends with a hopeful promise that "if God's on our side, he'll stop the next war", possibly suggesting that if God were really on the side of human beings, he would not let a war be the answer.

It is possible that Dylan meant the Vietnam War by the "next war", as he released the song in 1964 when the American intervention in Vietnam escalated. He later added one more stanza to the live versions of his song:

In the nineteen-sixties came the Vietnam War
Can somebody tell me what we're fightin' for?
So many young men died
So many mothers cried
Now I ask the question
Was God on our side?

Dylan once more questions the decision to join the war in Vietnam and asks if it was a justifiable one. The official reason for the American intervention in the war was to help South Vietnam remain independent, as well as stop the spreading of communism. This would seem like a reasonable and moral reason to go into a war, and thus have "god on their side". However, America did not have any legal obligation to fight alongside South Vietnam and risked lives of their soldiers in a conflict that did not have anything to do with America.

But as Dylan wrote earlier in the song, he cannot think for anyone, as this is our thing to decide.

3.1.2 J.B. Lenoir - Vietnam Blues

The next song was written by a bluesman J.B. Lenoir. Lenoir belonged to the Chicago blues scene and by the 1950s would play in clubs alongside legends like Muddy Waters, the “father of modern Chicago blues”. What differentiated Lenoir from his fellow blues musicians was his interest in topical matters, to which he reacted in his songs. He protested against the Korean War in “Korea Blues”, commented on poor living conditions in “Eisenhower Blues” and in a frank way depicted the life of a black man in the South in “Born Dead”, singing “every black child born Mississippi, you know the poor child is born dead.”

In the song “Vietnam Blues”, J.B. Lenoir combines the hot topics of the Vietnam War and racial problems of black people in America. At a time when protesters filled the streets expressing their disagreement with the sending of American troops to the war, Lenoir did it through his song "Vietnam Blues". He states his opinion very clearly as soon as in the first stanza, singing "Vietnam Vietnam, everybody cryin' about Vietnam, the law all the days killing me down in Mississippi, nobody seems to give a damn". What Lenoir criticises is that while there were many issues at home, America went to war abroad to solve problems of another state. He supports this idea even further by sending a message to President Johnson, saying: “Mister President, you always cry about peace, but you must clean up your house before you leave. How can you tell the world how we need peace, and you still mistreat and killin' poor me”. Although Johnson was the one who signed the Civil Rights Act in 1964, which was supposed to bring some relief to black people and remove discrimination, the changes were happening slowly, as some states and authorities would not implement the policy. In “Vietnam Blues”, Lenoir also asks God to help the soldiers, in his words “the poor boys fightin', killin' and hidin' all in holes, maybe killin' their own brother, they do not know”. Here Lenoir suggests that all people are equal and that soldiers, no matter what side they are on, are just humans who just listen to orders and hold guns in their hands. Lenoir’s lyrics resemble Muhammad Ali's words when he was explaining why refused being drafted. He stated:

My conscience won't let me go shoot my brother, or some darker people, or some poor hungry people in the mud for big powerful America... And shoot them for what? They never called me nigger, they never lynched me, they didn't put no dogs on me, they didn't rob me of my nationality, rape and kill my mother and father. ... Shoot them for what? How can I shoot them poor people?⁴⁹

Both Ali and Lenoir could not see the point of trying to bring peace to foreign countries, while their own country was far from resolving its racial issues, from while they personally suffered.

3.1.3 Creedence Clearwater Revival - Fortunate Son

In 1969, John Fogerty of the San Francisco's rock 'n' roll band Creedence Clearwater Revival wrote his anger over the Vietnam War on a piece of paper. In 20 minutes, the hit “Fortunate Son” was born. Who is the fortunate son of the song title? In his book *Fortunate Son: My life, my music*, Fogerty reveals the answer:

'Fortunate Son' wasn't really inspired by any one event. Julie Nixon was dating David Eisenhower. You'd hear about the son of this senator or that congressman who was given a deferment from the military or a choice position in the military. They seemed privileged, and whether they liked it or not, these people were symbolic in the sense that they weren't being touched by what their parents were doing. They weren't being affected like the rest of us.⁵⁰

The “Fortunate Son” was David Eisenhower, the grandson of the American President Dwight D. Eisenhower. During the war, he served as a naval officer. But it was not only the youngest Eisenhower who would make Fogerty angry, as he revealed in a video about the song on his official Youtube channel: “It had been on my mind for some time how sons of certain senators escaped the draft. It was very upsetting to me as a young man of the draft age”.⁵¹

In the lyrics to “Fortunate Son”, Fogerty explains that being from the lower-middle class; he was not a fortunate son. He sings: “it ain't me, it ain't me, I ain't no senator's son, son. It ain't me, it ain't me; I ain't no fortunate one, no.” He depicts the sons of the wealthy and powerful as those “who are born with a silver spoon in their hand” and as “folks

⁴⁹ Andrew Wolfson, “Muhammad Ali lost everything in opposing the Vietnam War, but in 1968, he triumphed”, *USA Today*, accessed February 27, 2018, <https://www.usatoday.com/story/news/2018/02/19/1968-project-muhammad-ali-vietnam-war/334759002/>.

⁵⁰ John Fogerty, *Fortunate Son: My Life, My Music* (Boston: Little, Brown, 2015), p. 190.

⁵¹ John Fogerty, „John Fogerty Shares Inspiration Behind 'Fortunate Son'“, posted May 8, 2013, Youtube video, 5: 48, accessed March 12, 2018, <https://www.youtube.com/watch?v=6g9wY9L-PwM>.

that inherit star spangled eyes”. And although they are patriots, born to “to wave the flag, they’re red, white and blue”, when the war comes and “the band plays ‘c’”, they “point the cannon at you” to do the dirty work for them.

Through the song, Fogerty in a very straightforward way expresses the injustice he felt upon being drafted and sent to Vietnam at the age of 22, while the sons of the men who would be responsible for the actions of Americans in Vietnam stayed at home or had the better jobs in the war (David Eisenhower was also a son-in-law of President Nixon, who Fogerty publicly criticized as well.) And although the song might seem to be focused only on this issue, it was essentially written from a place of disagreement with the American participation in the war in general. Fogerty voiced this in his Youtube video:

I did not support the policy or the war. You could ask anyone in that army at that time ‘why are you going to Vietnam to fight?’ and none would answer. The most common answer at the time was: stopping the domino effect of countries falling to communism. Probably the real answer was: keeping the war machine going, and the business.⁵²

Vietnam War was a war outside of America, and to find the inner motivation to fight in a “stranger’s” war could have been difficult. With the war progressing, more and more American men and boys would avoid registering for the draft. Fogerty felt especially bitter about the drafting of young men, saying:

To sacrifice a young man's life with no real purpose, taking these young men from their mothers and families was wrong... You were young, and you could not even vote for or against these issues ... And you had no vision or belief in the duty that was being asked of you.

“Fortunate Son” is a great picture of the disillusionment that American people and soldiers felt, seeing on TV or witnessing the atrocities of a war, while not understanding the point of participating in it any longer.

3.1.4 Nina Simone - Mississippi Goddam

A jazz singer, a Civil Rights activist, and an honest woman with a big voice – these are the words to describe Nina Simone. She was far from holding herself back as to what mattered to her. She would comment on the hardships that black people had to go through, singing, for example, “you give me second class houses, and second class schools,

⁵² Fogerty, “John Fogerty Shares Inspiration Behind 'Fortunate Son'”.

do you think that all colored folks are just second class fools” in “Backlash Blues”. The song to be analysed in this paper is called “Mississippi Goddam”.

A year before “Mississippi Goddam” was written, Martin Luther King gave his famous “I Have a Dream” speech at the March on Washington, hoping for desegregation and non-violent solutions to the racial issue. However, riots in the streets continued, and Simone mentions three events that prompted her to write the song, singing: “Alabama’s gotten me so upset; Tennessee made me lose my rest. And everybody knows Mississippi, Goddam.” In Alabama, four young black girls were killed by Ku Klan during the bombing at 16th Street Baptist Church. In Tennessee, student boycotts in restaurants were happening as a protest against racist eating facilities, which would result in arrests of many of the boycotters. The last straw for Simone was the murder of Medgar Evers, a black Civil Rights activist, in Mississippi.⁵³ In her autobiography, named “I Put a Spell on You”, Simone confessed that although she liked King’s kindness, she no longer believed that it was the answer to racial problems. She began to lean towards Malcolm X’s beliefs, who wanted separation of black people, their own public facilities, governance etc. She wrote: “Much as I liked the idea of the world being as one and wanted it to be true, the more I looked around, the more I learned, and the less I thought it would ever happen.”⁵⁴ It was not only Simone who was dealing with which side and action to take, but people around her would wonder about it too, as she revealed in the autobiography. Although the Civil Rights Acts and the Voting Act were passed, they were not followed by all states, and the question “What is next?” was floating in the air.⁵⁵ Simone stresses the slow progress by repeating the phrase “go slow” in “Mississippi Goddam”. She also expresses her loss of patience by singing “don’t tell me, I tell you, me and my people just about due” and by introducing the song as a “show tune, for which the show hadn’t been written yet” - the revolt was only coming. There was one special performance of this angry rant that was unforgettable - Simone dared to perform it during her show at Carnegie Hall, with the audience consisting mostly of white people. Two days before this brave performance, Malcolm X was murdered, to which Simone reacts: “Malcolm’s assassination pushed my thoughts faster down the track they were already on, that violence was going to be an inevitable part of the struggle and if we didn’t understand

⁵³ Moni Basu, “Nina Simone and me: An artist and activist revisited”, CNN, accessed March 3, 2018, <https://edition.cnn.com/2015/07/11/entertainment/nina-simone-revisited/index.html>.

⁵⁴ “A woman on fire,” The Guardian, accessed March 3, 2018.

<https://www.theguardian.com/music/2003/apr/23/biography.artsfeatures>.

⁵⁵ “A woman on fire.”

that fast then - like I said in 'Mississippi Goddam' - we'd die like flies."⁵⁶ Towards the end of "Mississippi Goddam", Simone supports the thought of equality and separation, which would resonate with Malcolm X's preaching, singing "you don't have to live next to me, just give me my equality".

3.1.5 Joan Baez - Birmingham Sunday

Joan Baez, one of the big names of the 1960s counterculture, belonged to the Greenwich Village scene. She contributed a lot to the folk arrival and also helped Dylan in the beginnings of his career. They would sometimes play together; "Diamonds and Rust" is a lovely example of their collaboration. At their solo shows, they would play each other's songs, such as when Baez covered Dylan's "With God on Our Side". Baez was interested in social issues such as civil rights, nonviolence or the environment and would express that in her songs.

On September 15, 1963, four black girls were killed by Ku Klux Klan in the 16th Baptist Church in Birmingham, Mississippi. In 1964, the folk-singer Joan Baez released a song called "Birmingham Sunday", which was written by her brother-in-law Richard Farina and which she "will sing for us softly, it'll do no one wrong," as the first stanza says. What is so striking about this song is that it sounds angelic, as is typical for Baez's soft and beautiful voice, yet conveys a story about the death of four young girls. What runs like a thread through the whole song is the belief that what happened in the church was a cowardly act, because church is a holy place where no one would expect such a crime to happen. As Baez sings, "at an old Baptist church there was no need to run". She uses contrast several times, for example when she names the four girls and in between that sings "and the choirs kept singing of freedom". A lot of riots had been happening in the streets of Mississippi at that time, but what makes this act particularly awful is that it was young girls who were the victims. Baez reacts to this by singing, for example, that "Cynthia Wesley's dark number was three, her prayers and her feelings would shame you and me", as she was only an innocent child. By the end of the song, Baez states that "people all over the earth turned around, for no one recalled a more cowardly sound". This event, according to Danielle Cadet of Huffington Post, indeed shook America, made its people look honestly at the racial issue and helped to the Civil Rights Act in 1964.

⁵⁶ "A woman on fire."

3.1.6 Bob Dylan - Oxford Town

In 1962, the first black man enrolled at a University in the U.S.A. The institution was the University of Mississippi, and the future student was a black war veteran, James Meredith. What preceded his enrolment were several failed tries to be accepted, a legal action taken by Meredith with the support of the National Association for the Advancement of Colored People, and intervention from Robert F. Kennedy, who talked to the governor of Mississippi Ross Barnett about taking Meredith in, as well as sent U.S. Marshals to accompany Meredith to the school property.⁵⁷ What happened upon Meredith's entry to the University made Kennedy send more troops to the campus, as white students would engage in riots, disagreeing with the enrolment of a black guy to a University, as BBC wrote in an article in 1962.⁵⁸ The consequences of these riots were serious - two men were killed, 75 injured and 100 arrested. Though Meredith successfully obtained a degree, he had to have a guard with him all the time. In his interview with BBC in 2014, Meredith himself revealed that the house of his father, where Meredith was living, was attacked twice during his school years.⁵⁹ The BBC reporter Sol B. also asked Meredith the question about what has changed, to which Meredith replied: "Nothing, absolutely nothing. I went to war 50 years ago, and I am still at war".

Bob Dylan depicted this event in his song "Oxford Town", which is quite a straight-forward and simple song compared to Dylan's other songs, which tend to have more complex lyrics. It was written on a request from the *Broadside Magazine*, specifically to an issue about the Mississippi University incident. The title "Oxford Town" represents the town in which the University is located, which is Oxford.

At the beginning of the song, Dylan comments on the atmosphere in the town with the words: "Oxford Town, Oxford Town, everybody's got their heads bowed down, the sun don't shine above the ground, ain't a -goin' down to Oxford Town." This gives the feeling that it is not worth going to Oxford, and that may be because of the nature of the town

⁵⁷ Debbie Elliott, „Integrating Ole Miss: A Transformative, Deadly Riot“, NPR – National Public Radio, accessed March 13, 2018. <https://www.npr.org/2012/10/01/161573289/integrating-ole-miss-a-transformative-deadly-riot>.

⁵⁸ „1962: Mississippi race riots over first black student“, *BBC*, accessed March 12, 2018. http://news.bbc.co.uk/onthisday/hi/dates/stories/october/1/newsid_2538000/2538169.stm.

⁵⁹ LIGHT, LIGHT, „James Meredith (full version) 'Still At War' 50 Years After Ending Segregation. Sol B. River“, posted September 24, 2014, Youtube video, 7: 17, accessed March 3, 2018, <https://www.youtube.com/watch?v=urvphEKSpR8>.

and the state - the former slave state was on the segregation side of the racial issue, with its governor Ross Barnett being against desegregation. He once said: "God was the original segregationist... He made the white man white and the black man black, and he did not intend for them to mix".⁶⁰ It was him who was against Meredith being accepted to the Mississippi University, and Dylan comments on it in the next stanza: "He went down to Oxford Town, guns and clubs followed him down, all because his face was brown, better get away from Oxford Town". He then specifically mentions the point of Meredith not being accepted, singing: "He come in to the door, he couldn't get in, all because of the color of his skin, what you think about that, my frien'?" What follows in the lyrics are the consequences of the riots upon Meredith arriving at the University, which Dylan describes with the following words: "Oxford Town in the afternoon, ev'rybody singin' a sorrowful tune, two men died 'neath the Mississippi moon, somebody better investigate soon."

3.1.7 Joan Baez - What Have They Done To the Rain

"Now I'll sing you the gentlest protest song I know. It doesn't protest gently, but it sounds gentle", said Joan Baez at a show before she started playing "What Have They Done to the Rain", a song written by Malvina Reynolds in 1962. The song, indeed, sounds heavenly, yet conveys a view of a dark, sort of apocalyptic future. Baez sings about rain, which in this song is, in fact, fallout, which is a residual material that falls after a nuclear explosion. The reason why Americans would be afraid of it or discuss it is that during the Cold War, the USA and the Soviet Union tested nuclear weapons. The song starts with the words "just a little rain falling all around, the grass lifts its head to the heavenly sound", describing confused nature that is awaiting real rain, but only gets the fallout. In the second stanza, with the lyrics "just a little boy standing in the rain, the gentle rain that falls for years, and the grass is gone, the boy disappears", Baez and Reynolds draw a picture of long years to come with the fallout still present, affecting nature so much that even man cannot survive. This choice of a little boy's character and his disappearing may strongly affect the listener's emotions, which is often desired in protest songs. "The leaves nod their head as the breeze blows by, just a little breeze with some smoke in its eye" suggests that neither

⁶⁰ "Ross Barnett, Segregationist, Dies; Governor of Mississippi in 1960's", *New York Times*, accessed March 16, 2018, <https://www.nytimes.com/1987/11/07/obituaries/ross-barnett-segregationist-dies-governor-of-mississippi-in-1960-s.html>.

man, not nature is strong enough to fight this type of chemicals and bows its head in front of it. The title of the song, "What Have They Done to the Rain", implies that the author is blaming "them", American authorities, for allowing testing nuclear weapons and putting nature and human health to risk. The fact is that because of songs like and the efforts of environmentalists the Nuclear Ban Treaty was signed in 1963, stopping the nuclear testing.

3.1.8 Joni Mitchell - Big Yellow Taxi

"Big Yellow Taxi" was written and composed by a Canadian singer and a counterculture icon, Joni Mitchell. She is often called the "female version of Bob Dylan". Although she disagrees with the comparison, there are similarities between them – both emerged during the 1960s counterculture, belonged to the New York folk scene and both are amazing at writing their songs and performing them live.

This song is a social commentary on the environmental situation in the USA, which began to be more discussed in the 1960s. It comes as a no surprise that such a song would come from the folk genre, as the folk musicians often talked about topical issues, such as the Vietnam War or the nuclear weapon use during the Cold War. In "Big Yellow Taxi", Mitchell touches on the popularity of building and rebuilding after WWII, when new houses were built to meet the rising demand for housing, as well as various modern facilities to keep the Americans entertained. Although Mitchell wrote this song about Hawaii, as she revealed in an interview for the *Los Angeles Times*⁶¹, the lyrics can be applied to the overall situation in the USA.

At the beginning of the song, Mitchell describes her surprise upon arriving in a hotel in Hawaii by singing "they paved paradise, and put up a parking lot", referring to the fact that nature was losing its fight to modern construction. In the interview for *LA Times*, Mitchell recalls drawing the curtains in her room and first seeing deep green mountains in the back and then parking lots everywhere upon looking down from the window.⁶² Mitchell goes on to describe that the place was full of pink hotels and boutiques that were "swinging hotspots," meaning that they tried to change the Hawaiian paradise into another place where one goes on a vacation to have fun (Hawaii, indeed, became a trendy place for holiday-goers.) Throughout the song, Mitchell warns that

⁶¹ Robert Hilburn, "Both Sides Later", *Los Angeles Times*, accessed February 13, 2018, http://articles.latimes.com/1996-12-08/entertainment/ca-6804_1_early-songs.

⁶² Hilburn, "Both Sides Later"

“it always seems to go that you don’t know what you’ve got ‘till it’s gone”, inviting the listener to think about what is important and realise it soon enough. She continues the song by singing “they took all the trees and put them in a tree museum and they charged all the people a dollar and a half to see ‘em”. This is supposedly a reference to the Foster Botanical Garden in Honolulu⁶³ and a great metaphor for the substitute of parks and trees with buildings and parking lots, against which the environmentalists of the 1960s protested. Mitchell hopes that people realise what they have before they lose it so that they do not have to go to museums to see what was once around. In “Big Yellow Taxi”, Mitchell also touches on the subject of D .D .T. pesticide, the use of which was a matter of discussion in the 1960s. Mitchell wants the farmer to “give her spots on her apples but leave her the birds and the bees”, meaning that she would, instead eat imperfect looking apples and have the nature undamaged by D .D .T.

What is interesting about the “Big Yellow Taxi” is that it sounds quite cheerful, yet has rather sad and melancholic lyrics. In other versions of the song, some changes were made regarding the price of the tree museum entry. In 1995, the singer Amy Lee Grant changed it from a dollar and a half to twenty-five dollars, and when Mitchell herself released a new version of this song in 2007, she used more dramatic words, singing that it costs “an arm and a leg.” Even though there has been a big improvement in trying to preserve the nature in previous decades, with electric cars, wind power stations, organisations helping wild animals and so on, there are still more and more cars, buildings and things in general made and built to satisfy human needs, and it is a constant battle between human and the nature. What Mitchell could be pointing at with her use of such strong words is that not having so much nature around might cost people even more than they (or Mitchell when she was younger) thought, as they need it for their health and overall well-being, not to mention the importance of natural resources.

3.1.9 Malvina Reynolds - Little Boxes

In “Little Boxes”, the folk singer, writer and political activist Malvina Reynolds describes the post-war life and the idea of the American dream.

She starts the song with a portrait of a suburb with houses which she calls “little boxes” and which are “all the same”. In the 1950s and ‘60s, suburbs became very popular and the symbol of a post-war, conformist way of living. Reynolds points out that the boxes

⁶³ Big Yellow Taxi, Joni Mitchell official website, accessed February 13, 2018. <http://jonimitchell.com/music/song.cfm?id=13>.

are “made of ticky tacky”, a term which Reynolds created and which can now be found in a dictionary, meaning “made of inferior material; cheap or in poor taste (especially of a building or housing development).⁶⁴ The author goes on to say that it is not only the houses that she feels look and are the same. To her, the people living in the houses and their life stories tend to be the same, too. Reynolds sings that the residents of those little boxes go to university, where they are also put into boxes; they become lawyers and doctors, look the same, play golf and have pretty children. The circle then repeats itself with their children, who follow the same path that had been laid out for them. She even says that these people are made of “ticky-tacky”, a low-quality material.

Reynolds was born in 1900 and began her songwriting career in her ‘40s, writing “Little Boxes” in 1962. It is interesting to know her view on the American life in the 1950s, which the counterculture perceived as monotonous and too dull. Through the song, Reynolds may be referencing to the American Dream, which promised that everyone who will work hard would be successful, have a good career, money, their own house, a wife or a husband and pretty children. But maybe this is not what everybody wants, and pursuing something that one does not internally want might make the person unhappy. The result then can be a suburb with identical houses with its residents being similar to one another, stripped of their individuality.

⁶⁴*Oxford Dictionaries Online*, „ticky-tacky“, accessed December 16, 2017, <https://en.oxforddictionaries.com/definition/us/ticky-tacky>.

CONCLUSION

The aim of the paper was to analyse song lyrics from the 1960s, which was a challenging era for the United States of America.

The first three songs are concerned with the Vietnam War and the topic of war in general and convey several ways how to approach the issue.

In “With God on Our Side”, Dylan asks one important question: Can one do harm if he has God on his side? The possibility is that Dylan may not have meant “God” very literally, but more as someone who portrays morality and justice. Dylan wonders whether America can do controversial acts for seemingly moral reasons, which the leaders somehow justified. Was it right of American settlers to drive Native Americans of their homes, just so that they could settle the land and create their predestined dream country? Was it right of America to interfere in Vietnam to “stop the spreading of communism”, although they officially did not have anything to do with the conflict? Was it justifiable of them to scare its inhabitants about a big nuclear war with the Soviet Union in order to make them hate and fear communism? As Dylan sings at the end of his song, it is up to everybody to decide. He wants to inspire his listeners to see behind the official statements, history books and what is being told as true, and make up their mind. Dylan could have been satisfied, as people began doing precisely that in the 1960s.

In the second song about the Vietnam War, “Vietnam Blues”, J.B. Lenoir perceives the war as a waste of time and effort that should have been saved for resolving racial issues in America, from which Lenoir personally suffered. Apart from that, he did no favour wars in general and expressed his opinion that soldiers are “poor boys, maybe killin' their own brother, they do not know”.

In “Fortunate Son”, John Fogerty very honestly expresses his opinion that war drafts were unfair to ordinary men, as sons of wealthy men did not have to go to war or would be positioned in better jobs, most likely outside the battlefield. He mentions David Eisenhower, the grandson of President Dwight D. Eisenhower, who, indeed, served as naval officer. Fogerty found it difficult to grasp the fact that men close to those who would make decisions at a roundtable about thousands of men going to war could avoid it. But more than anything, Fogerty was against the war in general and thought that the reason why America went to the war was to “keep the war machine going and the business”. This is, of course, something that contradicts the official reasons for the interference and it is one way to look at the reason why

more and more men would not want to join the war. While it sounds patriotic to go to fight in a war, if one does not believe that it is for a good cause, it is not worth risking his own life and lives of other people on the other side.

Three very different lyrics were analysed in the first set of songs. While Dylan managed to nicely capture major events from the history of America and asked a big question to ponder about in “With God on Our Side”, J.B. Lenoir expressed his opinion that America should first solve its home agenda rather than joining a war in “Vietnam Blues”. “Fortunate Son” by Creedence Clearwater Revival then questions the equality in drafting and the reason for America’s intervention in the war, which the author views more as a way of earning money for the gun industry than helping a country in need.

The following three songs comment on the fight for the rights of Afro-Americans. In “Mississippi Goddam”, Nina Simone put her anger on the paper about several events that happened due to the clash between black people, white people, and the law. Simone no longer thinks that the solution to racial issues lies in trying to live side by side happily ever after, which seems only to bring bad blood, but in separation. She makes this very clear in her lyric “you don’t have to live next to me, just give me my equality”. Joan Baez in “Birmingham Sunday” does not suggest any solutions, but sympathises with the black community over the incident in the 16th Baptist Church in Alabama, where four black girls were killed by Ku Klux Klan. Baez calls the incident “cowardly” and hopes for the world to notice it, open their eyes and take measures. Bob Dylan also focused on one particular event in his “Oxford Town”, and that is the enrolment of a first black American at a University, which was surrounded by riots from white radicals and which resulted in arrests and deaths of two people. Dylan encourages for someone to “better investigate soon”, i.e. change the attitude towards black students and black people in general.

It is interesting to compare a song written by Nina Simone, a civil rights activist and a black woman, with songs by Dylan and Baez. Simone provides her listeners with songs that are very raw, honest, and mainly, she gives her audience the insight on how being black in America must have been like. On the other hand, Dylan and Baez, although not having the first-hand experience with racism, use their talent for writing to bring awareness to important issues and events that should not be ignored.

The last set of songs deals with the environmental consequences of either Cold War or post-war modernisation, as well as with the popularity of suburban towns, which represented a part of the American Dream.

In “What Have They Done to the Rain”, Joan Baez, with her angelic voice, draws an apocalyptic picture of nature and man being damaged by nuclear fallout, which would replace real rain. Nuclear fallout and its consequences were feared during the Cold War nuclear testing, which was banned in 1963. Joni Mitchell in “Big Yellow Taxi” is concerned with the changing environment around her, where trees and land give way to new hotels, shops and other facilities. Despite the song’s happy tune, Mitchell is melancholic and hopes that people realise what they have got before they lose it so that they do not have to go “see the trees in a tree museum” for “an arm and a leg” for the entry. Lastly, “Small Boxes”, a song by Malvina Reynolds, shows the typical 1950s suburb in America. There, the houses look the same and, according to Reynolds, the people living in it are all the same, too – they all go to University, get a degree, have a good career, a lot of money, and they are happily married with children, who go through the same cycle. Reynolds states that these people are “made of ticky-tacky”, which a definition for poor is building material, suggesting that they are only a shadow of they could be if they followed their desires and dreams, not those that were defined by the society and the “American Dream”.

The first two songs of this set showed the deeper interest in the environment that emerged in the 1960s. People realised the consequences of technical development and were more aware of the fact that the living conditions and nature could deteriorate if no measures were taken. “Little Boxes” then commented on the American Dream, which may no longer be suitable for everyone and the popularity of similarly looking and poorly made suburban houses as a metaphor for it.

The lyrics analysis showed how counterculture artists looked at the 1960s social and political issues and how they used music to share their point of view. For the analysis, songs from various artists across genres were chosen. As there are many interesting topics to talk about from the 1960s and a great variety of counterculture artists, which cannot all be closely analysed in one paper, this work could encourage other authors to write on this topic in the future. For instance, they could focus on one particular issue, such as the Vietnam War or feminism, or on views on such topics within one single genre.

RESUMÉ

Tato bakalářská práce se zabývá kontrakulturou 60. let ve Spojených státech amerických. Jak je vysvětleno již v jejím úvodu, “kontrakultura” je skupina lidí, která žije v dominantní společnosti, avšak nesdílí některé její morální zásady a hodnoty. Nejen, že je nesdílí, “kontrakultura” se je snaží i změnit. Takováto kontrakultura se objevila právě v 60. letech v Americe a je dodnes považována za revoluční. Nesouhlasila s některými hodnotami a postoji společnosti a skrze protesty, hudbu, oblečení apod. se jej snažila změnit. Tito lidé se například nedokázali ztotožnit s určitým materiálním stylem žití, který vycházel z velkého technického vývoje po 2. světové válce a všeobecné hojnosti. Fenomémem kontrakultury tak bylo hledání nových hodnot a morálních zásad. Ty souvisely i s dalšími událostmi, které se v 60. letech děly, jak je popsáno v části “1960s in the United States of America”.

Šedesátá léta nebyla pro Ameriku procházkou růžovým sadem. Celou dekádu a několik dalších poté ovlivnila Studená válka, která se po 2. světové válce rozpoutala mezi Spojenými státy a tehdejším Sovětským svazem. Ačkoliv se v této válce nebojovalo zbraněmi na bitevním poli, obyvatelé obou zemí jí byli ovlivněni jinak. Po válce se v Americe například rozmohla až nenávist vůči komunismu, díky které byli lidé, kteří by s tímto režimem či jejími podporovateli měli něco společného, pronásledováni a vyslýcháni. Ve vzduchu visela hrozba nukleární války, před kterou byli lidé naučeni co nejrychleji se bránit, vlastnili plynové masky, budovali si kryty apod. Tyto dvě mocnosti se zatím předháněly, kdo vymyslí hrozivější zbraň či vystřelí prvního muže na Měsíc. Studená válka trvala až do konce osmdesátých let a skončila pádem Berlínské zdi a rozpadem Sovětského svazu. Tématem nukleárních zbraní a jejich dopadu na životní prostředí se v analytické části věnovala folková zpěvačka Joan Baez v písni „What Have They Done to the Rain“. Baez v písni kreslí až apokalyptické vyobrazení budoucnosti, ve které místo deště z oblohy padají radioaktivní částice z jaderných bomb a postupně ničí přírodu a člověka.

Jedna část Studené války dokázala rozdmýchat atmosféru ve Spojených státech více než cokoli jiného, a to válka ve Vietnamu. Zde se Spojené státy postavily na stranu Jižního Vietnamu, který bojoval o nezávislost s komunistickým Severním Vietnamem, jenž měl podporu Číny a Sovětského svazu. USA se do války aktivně zapojily v roce 1964, poté, co Severní Vietnam údajně zaútočil na americké jednotky v Tonkinském zálivu. Reakce na zapojení Američanů ve Vietnamu byly ze strany amerických obyvatel ze začátku pozitivní,

později se však názor veřejnosti měnil. Přibývalo protestů proti americké účasti, dobrovolnému/povinnému verbování vojáků (všichni muži od 18 do 25 let se museli zaregistrovat do služby a v případě potřeby se poté rozhodovalo o jejich odvodu). Mezi protestujícími byli lidé z kontrakultury, mladí lidé a studenti, později však i lidé z různých sociálních vrstev, povolání a věkových kategorií. Dalo by se tvrdit, že to byl právě tlak ze strany veřejnosti, který donutil vládu postupně vojáky odvolat. Vietnamská válka nakonec skončila výhrou Severního Vietnamu. Téma Vietnamské války a války obecně je v analytické části rozebráno v textech Boba Dylana, J. B. Lenoira a skupiny Creedence Clearwater Revival. Folk-rocková legenda Bob Dylan se v písni „With God on Our Side“ věnuje kontroverzním událostem z americké historie, jako je např. vyhnání původních amerických obyvatel z jejich obydlí či válka ve Vietnamu, a hledá odpověď na to, zda se tyto činy dají ospravedlnit, když máte „Boha na své straně“, tedy nějakou argumentaci, která lid přesvědčí, že je toto zlo vlastně konáno ve jménu dobra (např. že vyhnání původních obyvatel bylo nezbytné proto, aby američtí kolonizátoři měli dostatečnou půdu pro vytvoření jejich vysněné země). V písni se Dylan vzdává jakéhokoliv práva říkat jeho posluchači, co je správné, a co ne. Naopak, vyzívá ho k tomu, aby si sám zformuloval názor, ale nenechal se ovlivnit historickými knihami nebo oficiálními prohlášeními. Z celé písni je však patrný Dylanův negativní postoj k činům, které, leč konány ze zdánlivě morálního důvodu, negativně ovlivní život mnoha lidí. Ve druhé vybrané písni se John Fogerty z rockové kapely Creedence Clearwater Revival velmi jasně vymezuje proti, podle Fogertyho, nerovným podmínkám odvodů. Vadí mu, že zatímco „obyčejní lidé“, kteří nemají žádné slovo v tom, zda válka bude, či ne, jsou těmito rozhodnutími přímo ovlivněni, avšak příbuzní těchto mocných lidí, jenž o problémech jako je válka rozhodují „od kancelářského stolu“, se válce někdy vyhnou. Jako příklad Fogerty uvedl Davida Eisenhowera, syna prezidenta Dwighta D. Eisenhowera a zetě pozdějšího prezidenta Nixona. Fogerty však hlavně nesouhlasil s americkým zásahem ve Vietnamské válce jako takovým a prohlásil, že k němu došlo pouze pro to, aby se válčilo a Amerika vydělala peníze, např. skrze zbrojní průmysl. Nesouhlas s válkou otevřeně vyjadřuje ve třetí písni i bluesový zpěvák J. B. Lenoir, avšak z trochu jiného pohledu – z pohledu černého amerického obyvatele. Dle Lenoira se Spojené státy americké měly nejdříve vypořádat se svými vnitřními problémy, jako byl ve velké míře rasismus, a ne se snažit o řešení problémů v jiné zemi. O problému s rasismem pojednává další kapitola pojmenovaná „The Civil Rights Movement“.

Zatímco americká vojska bojovala ve Vietnamu, v Americe stále probíhaly nepokoje ohledně rasové segregace amerických černochoů. Po staletí žili černoši v horších podmínkách

než Američtí běloši – měli přístup k horším domům, školám, byli vylučováni z mnoha veřejných míst a například v autobusech museli jezdit vzadu a dávat přednost bělochům. I přesto, že měli právo volit, museli u voleb projít vědomostním testem, který byl nad úrovní jejich vzdělání. V 60. letech začalo docházet k hlasitějšímu boji za práva černochoů, jejichž lídrem se stal baptistický kazatel Martin Luther King Jr., jenž bojoval o rovná práva pro černochoy a rovněž jejich začlenění do společnosti. Dalším velkým jménem boje za práva černochoů byl Malcolm X, který propagoval nadřazenost černých lidí a na rozdíl od Kinga nestál o integraci, ale jistou separaci, tedy o vlastní školy, úřady apod. Ačkoliv se o tomto tématu začalo čím dále více mluvit, byl uspořádán velký pochod na Washington, kterého se zúčastnilo přes 200 tisíc lidí a několik slavných muzikantů, v ulicích stále panovaly nepokoje mezi černochoy a radikálními bělochoy a uznání lidských práv se černochoům dostávalo velmi pomalu. Ačkoliv prezident Lyndon B. Johnson v roce 1964 podepsal Civil Rights Act, který měl rasismu zamezit, některé státy tuto politiku odmítaly či implementovaly pomalu. Na konci 60. let se američtí černochoi dočkali díky aktivismu několika změn, například mohli společně s bělochoy jíst v restauraci či nemuseli sedět v zadní části autobusu, stále však byl přítomen problém kriminality, chudoby a nerovných podmínek. V analytické části jsou tomuto tématu věnovány tři písně. V „Mississippi Goddam“ se černošská zpěvačka Nina Simone vyslovuje pro separaci černochoů, jelikož je unavená z pomalé změny v černošských právech, a nechce již čekat, až jednoho dne dojde k desegregaci. Další dvě písně pocházejí od Dylana a Baez a popisují dvě neslavné události, a sice nesnáze, protesty a smrt dvou lidí po nástupu prvního černochoa na univerzitu v „Oxford Town“ a zabití čtyř mladých dívek Ku Klux Klanem v kostele v Alabamě v „Birmingham Sunday“. Ačkoliv tyto dva autoři neměli autentickou zkušenost s rasismem jako Nina Simone, její rázná slova a životní zkušenost nahradili příběhy podle skutečných událostí, které prostřednictvím svých písní zprostředkovali široké veřejnosti, s vírou, že se o těchto incidentech bude více mluvit a začnou se řešit.

Šedesátá léta však nebyly jen dekádou Vietnamské války a boje o práva černochoů. Další hnutí nabírala na aktivitě a začala bojovat za větší uznání. Ve snahách svých předchůdkyň z takzvané první vlny feminismu pokračovaly i ženy v 60. letech. Bojovaly zejména proti postavení žen v domácnosti a ve společnosti celkově. Po válce začaly ženy být brány převážně jako hospodyňky, matky a ženy, které se vdají před svým 20. rokem a odevzdají svůj život rodině. Ženy nyní chtěly od života něco víc a začaly se scházet a formovat společenství, kde mohly o svém pocitu nenaplněnosti a nedocenenosti mluvit. Kromě tohoto se vyjadřovaly i k tématům jako použití antikoncepce i pokud je žena

svobodná, začaly mluvit o problému sexuálního obtěžování či nerovných platových podmínkách. Díky těmto snahám v 60. a 70. letech se např. uvolnila pravidla pro používání antikoncepce a vznikla centra pro zneužívané ženy, problém s nerovnými platovými podmínkami a postavením ženy ve společnosti však úplně vyřešen nebyl. Kromě ženských práv se rovněž začalo více mluvit i o dopadech lidské činnosti na životní prostředí, a to hlavně díky knize „Silent Spring“ od biologky Rachel Carson, jež vyvolala velký rozruch. V knize se například zmiňují škodlivé vlivy pesticidů, které se dostávají do vod a následně ovlivňují zdraví zvířat a lidí. Velkým problémem začínaly být rovněž škodliviny způsobené v důsledku velkého průmyslového rozmachu, přibývajících aut atd. V důsledku veřejné debaty se tematice životního prostředí začalo věnovat více pozornosti a uzákonil se například zákon o ochraně ovzduší. Toto téma je rozebráno v písni „Big Yellow Taxi“ písničkářky Joni Mitchell. Hlavním poselstvím písně je to, aby si lidé uvědomili, co kolem sebe mají, než to zmizí. Mitchell reaguje na stavění nových domů, hotelů, parkovišť či obchodů po 2. světové válce s cílem uspokojit člověka, avšak na úkor přírody. Fenomémem frekventovanější výstavby se zabývá i Malvina Reynolds v „Little Boxes“, konkrétně v 50. letech populárními předměstími. Dle Reynolds jsou všechny tyto domy stejné, stejně tak jako lidé v nich. V „Little Boxes“ obyvatelé těchto domů jdou na univerzitu, mají děti, pořídí si domeček na předměstí a tento cyklus se pak opakuje i s jejich dětmi. Reynolds tak naznačuje, že tento „Americký sen“ nastavený pro všechny možná nesedí každému a odporuje individuálním potřebám lidí. S tímto se kontrakultura obecně ztotožňovala, jak již bylo vysvětleno v kapitole „Counterculture“. Co se 60. let týče, dalším více probíraným tématem byla homosexualita a snahy homosexuálů o jejich práva. Ti po staletí nemohli přiznat svoji orientaci, jelikož byla protizákonná, až se jednoho večera při policejním zátahu v newyorském klubu Stonewall Inn odmítli podřídit a začali se policistům bránit, což údajně přispělo ke vzniku hnutí za práva homosexuálů a vedlo k různým pochodům za práva homosexuálů a snahám o lepší přijetí jak ze strany společnosti, tak ze strany zákona.

Šedesátá léta byla vskutku obdobím plných změn, bourání zaběhlých způsobů a překopávání zastaralých názorů. O to se snažila právě kontrakultura, ať už skrze hudbu či jiné výtvarné umění, pochody v ulicích, studentské protesty apod. V tomto ohledu zůstávají 60. léta jednou z nejzajímavějších a nejrozmanitějších dekad v historii Spojených států Amerických.

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APPENDIX

Appendix A Bob Dylan - With God on Our Side

Oh my name it is nothin'
My age it means less
The country I come from
Is called the Midwest
I's taught and brought up there
The laws to abide
And that the land that I live in
Has God on its side

Oh the history books tell it
They tell it so well
The cavalries charged
The Indians fell
The cavalries charged
The Indians died
Oh the country was young
With God on its side

Oh the Spanish-American
War had its day
And the Civil War too
Was soon laid away
And the names of the heroes
I's made to memorize
With guns in their hands
And God on their side

Oh the First World War, boys
It closed out its fate
The reason for fighting
I never got straight
But I learned to accept it
Accept it with pride
For you don't count the dead
When God's on your side

When the Second World War
Came to an end
We forgave the Germans
And we were friends

Though they murdered six million
In the ovens they fried
The Germans now too
Have God on their side

I've learned to hate Russians
All through my whole life
If another war starts
It's them we must fight
To hate them and fear them
To run and to hide
And accept it all bravely
With God on my side

But now we got weapons
Of the chemical dust
If fire them we're forced to
Then fire them we must
One push of the button
And a shot the world wide
And you never ask questions
When God's on your side

Through many dark hour
I've been thinkin' about this
That Jesus Christ
Was betrayed by a kiss
But I can't think for you
You'll have to decide
Whether Judas Iscariot
Had God on his side

So now as I'm leavin'
I'm weary as Hell
The confusion I'm feelin'
Ain't no tongue can tell
The words fill my head
And fall to the floor
If God's on our side
He'll stop the next war

Appendix B Bob Dylan - Oxford Town

Oxford Town, Oxford Town
Ev'rybody's got their heads bowed down
The sun don't shine above the ground
Ain't a-goin' down to Oxford Town

He went down to Oxford Town
Guns and clubs followed him down
All because his face was brown
Better get away from Oxford Town

Oxford Town around the bend
He come in to the door, he couldn't get in
All because of the color of his skin
What do you think about that, my frien'?

Me and my gal, my gal's son
We got met with a tear gas bomb
I don't even know why we come
Goin' back where we come from

Oxford Town in the afternoon
Ev'rybody singin' a sorrowful tune
Two men died 'neath the Mississippi moon
Somebody better investigate soon

Oxford Town, Oxford Town
Ev'rybody's got their heads bowed down
The sun don't shine above the ground
Ain't a-goin' down to Oxford Town

Appendix C Joni Mitchell - Big Yellow Taxi

They paved paradise
And put up a parking lot
With a pink hotel *, a boutique
And a swinging hot spot

Don't it always seem to go
That you don't know what you've got
Till it's gone
They paved paradise
And put up a parking lot

They took all the trees
Put 'em in a tree museum *
And they charged the people
A dollar and a half just to see 'em

Don't it always seem to go
That you don't know what you've got
Till it's gone
They paved paradise
And put up a parking lot

Hey farmer farmer
Put away that DDT now

Give me spots on my apples
But leave me the birds and the bees
Please!

Don't it always seem to go
That you don't know what you've got
Till it's gone
They paved paradise
And put up a parking lot

Late last night
I heard the screen door slam
And a big yellow taxi
Took away my old man

Don't it always seem to go
That you don't know what you've got
Till it's gone
They paved paradise
And put up a parking lot

They paved paradise
And put up a parking lot

Appendix D Joan Baez - Birmingham Sunday

Come round by my side and I'll sing you a song.
I'll sing it so softly, it'll do no one wrong.
On Birmingham Sunday the blood ran like wine,
And the choirs kept singing of Freedom.
That cold autumn morning no eyes saw the sun,
And Addie Mae Collins, her number was one.
At an old Baptist church there was no need to run.
And the choirs kept singing of Freedom,
The clouds they were grey and the autumn winds blew,
And Denise McNair brought the number to two.
The falcon of death was a creature they knew,
And the choirs kept singing of Freedom,
The church it was crowded, but no one could see
That Cynthia Wesley's dark number was three.
Her prayers and her feelings would shame you and me.
And the choirs kept singing of Freedom.
Young Carol Robertson entered the door
And the number her killers had given was four.
She asked for a blessing but asked for no more,
And the choirs kept singing of Freedom.
On Birmingham Sunday a noise shook the ground.
And people all over the earth turned around.
For no one recalled a more cowardly sound.
And the choirs kept singing of Freedom.
The men in the forest they once asked of me,
How many black berries grew in the Blue Sea.
And I asked them right back with a tear in my eye.
How many dark ships in the forest?
The Sunday has come and the Sunday has gone.
And I can't do much more than to sing you a song.
I'll sing it so softly, it'll do no one wrong.
And the choirs keep singing of Freedom.

Appendix E Joan Baez - What Have They Done to the Rain?

Just a little rain falling all around
The grass lifts its head to the heavenly sound
Just a little rain, just a little rain
What have they done to the rain
Just a little boy standing in the rain
The gentle rain that falls for years
And the grass is gone, the boy disappears
And rain keeps falling like helpless tears
And what have they done to the rain
Just a little breeze out of the sky
The leaves nod their head as the breeze blows by
Just a little breeze with some smoke in its eye
What have they done to the rain
Just a little boy standing in the rain
The gentle rain that falls for years
And the grass is gone, the boy disappears
And rain keeps falling like helpless tears
And what have they done to the rain
What have they done to the rain

Appendix F Malvina Reynolds - Small Boxes

Little boxes on the hillside

Little boxes made of ticky-tacky

Little boxes on the hillside

Little boxes all the same

There's a pink one and a green one

And a blue one and a yellow one

And they're all made out of ticky-tacky

And they all look just the same

And the people in the houses

All went to the university

Where they were put in boxes

And they came out all the same

And there's doctors and lawyers

And business executives

And they're all made out of ticky-tacky

And they all look just the same

And they all play on the golf course

And drink their martinis dry

And they all have pretty children

And the children go to school

And the children go to summer camp

And then to the university

Where they are put in boxes

And they come out all the same

And the boys go into business

And marry and raise a family

In boxes made of ticky-tacky

And they all look just the same

There's a pink one and a green one

And a blue one and a yellow one

And they're all made out of ticky-tacky

And they all look just the same

Appendix G J.B. Lenoir - Vietnam Blues

Vietnam Vietnam, everybody cryin' about Vietnam

Vietnam Vietnam, everybody cryin' about Vietnam

Dear Lord, all these days they've been killing me down in Mississippi, nobody seems to give a damn

Oh God if you can hear my prayer now, please help my brothers over in Vietnam

Oh God if you can hear my prayer now, please help my brothers over in Vietnam

The poor boys fightin', killin' and hidin' all in holes

Maybe killin' their own brother, they do not know

Mister President you always cry about peace, but you must clean up your house before you leave

Oh how you cry about peace, but you must clean up your house before you leave

How can you tell the world how we need peace, and you still mistreat and killin' poor me

Appendix H Creedence Clearwater Revival - Fortunate Son

Some folks are born made to wave the flag,
Ooh, they're red, white and blue.

And when the band plays "Hail to the
chief",
Ooh, they point the cannon at you, Lord,

It ain't me, it ain't me, I ain't no senator's
son, son.

It ain't me, it ain't me; I ain't no fortunate
one, no,

Yeah!

Some folks are born silver spoon in hand,
Lord, don't they help themselves, oh.
But when the taxman comes to the door,
Lord, the house looks like a rummage sale,
yes,

It ain't me, it ain't me, I ain't no
millionaire's son, no.

It ain't me, it ain't me; I ain't no fortunate
one, no.

Some folks inherit star spangled eyes,
Ooh, they send you down to war, Lord,
And when you ask them, "How much
should we give?"
Ooh, they only answer More! more! more!
yoh,

It ain't me, it ain't me, I ain't no military
son, son.
It ain't me, it ain't me; I ain't no fortunate
one, one.

It ain't me, it ain't me, I ain't no fortunate
one, no no no,
It ain't me, it ain't me, I ain't no fortunate
son, no no no,

Appendix I Mississippi Goddam - Nina Simone

| | |
|--|---|
| [Spoken Introduction] | "do it slow" |
| The name of this tune is Mississippi | Picking the cotton |
| Goddam | "do it slow" |
| And I mean every word of it | You're just plain rotten |
| Alabama's gotten me so upset | "do it slow" |
| Tennessee made me lose my rest | You're too damn lazy |
| And everybody knows about Mississippi | "do it slow" |
| Goddam | The thinking's crazy |
| | "do it slow" |
| Can't you see it | Where am I going |
| Can't you feel it | What am I doing |
| It's all in the air | I don't know |
| I can't stand the pressure much longer | I don't know |
| Somebody say a prayer | |
| | Just try to do your very best |
| Alabama's gotten me so upset | Stand up, be counted with all the rest |
| Tennessee made me lose my rest | For everybody knows about Mississippi |
| And everybody knows about Mississippi | Goddam |
| Goddam | |
| | I bet you thought I was kidding, didn't you |
| This is a show tune | |
| But the show hasn't been written for it, yet | Picket lines, school boycotts |
| | They try to say it's a communist plot |
| Hound dogs on my trail | All I want is equality |
| School children sitting in jail | For my sister, my brother, my people, and |
| Black cat cross my path | me |
| I think every day's gonna be my last | |
| | Yes, you lied to me all these years |
| Lord have mercy on this land of mine | You told me to wash and clean my ears |
| We all gonna get it in due time | And talk real fine just like a lady |
| I don't belong here | And you'd stop calling me Sister Sadie |
| I don't belong there | |
| I've even stopped believing in prayer | Oh but this whole country is full of lies |
| | You're all gonna die and die like flies |
| Don't tell me, I'll tell you | I don't trust you any more |
| Me and my people just about due | You keep on saying "Go slow!" |
| I've been there so I know | "Go slow!" |
| They keep on saying "Go slow!" | |
| | But that's just the trouble |
| But that's just the trouble | "do it slow" |
| "do it slow" | Desegregation |
| Washing the windows | "do it slow" |

Mass participation
"do it slow"
Reunification
"do it slow"
Do things gradually
"do it slow"
But bring more tragedy
"do it slow"
Why don't you see it

Why don't you feel it
I don't know
I don't know
You don't have to live next to me
Just give me my equality
Everybody knows about Mississippi
Everybody knows about Alabama
Everybody knows about Mississippi
Goddam

Appendix J Environmental protests



Appendix K Environmental protests

