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Countercultural Ideals in the Music of Janis Joplin and Joni Mitchell

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# ZADÁNÍ BAKALÁŘSKÉ PRÁCE

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## Zásady pro vypracování

Bakalářská práce bude zkoumat ideové kořeny americké kontrakultury 60. a 70. let a jejich reflexi v písňové tvorbě Janis Joplin a Joni Mitchell. Teoretická práce se zaměří na ideový zrod a vývoj kontrakulturního hnutí ve výše zmíněných dekadách, praktická část se pak bude věnovat tomu, jak jsou myšlenky/teze/ideály kontrakultury konkrétně zpřítomněny v písňové tvorbě zvolených interpretů. Korpus primárních textů bude sestaven po dohodě s vedoucím práce.

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## **ANNOTATION**

The Bachelor thesis explores countercultural ideals of the 1960s and 1970s in the United States of America and examines the reasons for its development and its resulting effects on American society. In the theoretical part, the term “counterculture” is defined and its prime foundations of this movement are traced back to key historical events, such as the fight for equal rights or the environmental movement. The practical part presents an analysis of Janis Joplin’s and Joni Mitchell’s selected songs, whose lyrics reflected the era’s countercultural ideals.

## **KEYWORDS**

Counterculture, 1960s and 1970s, movements, new generation, Janis Joplin, Joni Mitchell, music

## **NÁZEV**

Ideály kontrakultury v písňové tvorbě Janis Joplin a Joni Mitchell

## **ANOTACE**

Tato práce se zabývá ideály kontrakultury v 60. a 70. letech ve Spojených státech amerických a zkoumá důvody jejího vzniku a následný vliv na americkou společnost. Teoretická část se soustředí na vysvětlení pojmu „kontrakultura“ a prostřednictvím klíčových historických událostí nastiňuje ideové kořeny tohoto hnutí, jako jsou například hnutí za rovnoprávnost, či hnutí za životní prostředí. Obsahem praktické části je analýza vybraných písní zpěvaček Janis Joplin a Joni Mitchell, které ve svých textech odrážely ideály kontrakultury tohoto období.

## **KLÍČOVÁ SLOVA**

Kontrakultura, 60. a 70. léta, hnutí, nová generace, Janis Joplin, Joni Mitchell, hudba

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## **Introduction**

The 1960s in the United States was a decade of profound societal transformation marked by the emergence of the “counterculture.” The, perhaps, seemingly straightforward term in truth encapsulates a complex movement that is essential to identify in order to comprehend the dynamics of this era. Counterculture encompasses a way of life and a set of ideas of an opposition that challenges the prevailing societal norms that stem from a clash of ideals, a rejection of the establishment, and an inclination to an alternative approach to existence. While the counterculture is often associated with the exuberant 1960s and 1970s, its attributes have roots that predate its official classification, coined by American sociologist John Milton Yinger. Yinger’s contribution is famously followed by the work of American academic Theodore Roszak, more specifically his book *The Making of a Counter Culture*, which played a pivotal role in popularizing and further understanding the term regarding the tumultuous decades. According to Roszak, the counterculture emerged as a reaction to the prevailing rationalization of existence, as the opposing culture promoted a shift from such a mechanistic worldview to prioritizing personal consciousness and self-exploration. Such awareness was specifically evident in young people who began to question the relatively materialistic values of their parents. The countercultural spirit was reflected in various forms, with Hippies being the most recognized aspect; nevertheless, the movement’s complexity encompassed a wide spectrum of political, cultural, and societal changes that sought to redefine the very essence of American thinking. Additionally, the counterculture’s influence went beyond political activism as it had a profound impact on the era’s music, which created a powerful soundtrack for a generation seeking a transformation.

The first chapter aims to understand the pivotal era by analyzing the movement’s historical background and its foundational principles. The chapter introduces one of the biggest contributors to the term’s definition, namely John Milton Yinger. Moreover, Roszak’s perspective is presented, emphasizing counterculture’s potential emergence and its transformational strength, not only in political activism but also in human consciousness and societal values.



The second chapter examines the aftermath of World War II, including the Baby Boom which led to a generational gap that influenced the youth to question the values and lifestyle of the elders. The chapter discusses the economic prosperity of the post-war era, characterized by American exceptionalism, consumerism, and technological advancement. Furthermore, the chapter explores the influential youth movements that emerged in the era, such as the Hippies, the New Left, or the Yippies, and their predecessors who influenced them.

The third chapter discusses the era's significant political events, such as the Vietnam War, the struggles for racial equality of the civil rights movement, and the movements that challenged traditional gender roles. The chapter explores the influence and contribution to reshaping the legal, political, and cultural environment of the United States.

The fourth chapter addresses the formation of the environmental movement, as the countercultural supporters began to view the environmental issues as a breach to their ideal of connecting with nature. Furthermore, the chapter discusses how it affected the government's thinking which led to the establishment of environmental legislation.

The last, fifth, chapter, directly analyzes the impact of music, particularly through the works of Janis Joplin and Joni Mitchell, within the context of the movement. The chapter provides some basic information about the artists and attempts to present music as a reflection of the countercultural ideals and the desire for social change. The analysis delves into the emergence of protest songs as a genre that expresses moral beliefs and unites listeners to a shared goal.

## 1. Defining the Counterculture

In order to understand the 1960s in the United States, it is crucial to define the primal feature of the era: the counterculture. The compound of the words “counter” and “culture” could be defined as “a way of life and set of ideas that are opposed to those accepted by most of society.”<sup>1</sup> Nevertheless, such denotation is merely general, considering that the expression is vastly distinctive and possibly ambiguous. Although counterculture is typically associated with the exuberant 1960s and 1970s in the United States, the attributes and ideals of counterculture have been prevalent since there are cultures to stand in opposition to, which were just not yet associated with the term. Professor Keith A. Roberts notes in his essay “Toward a Generic Concept of Counter-Culture,” that an American sociologist Talcott Parsons used the term in 1951, nonetheless, he did not clearly define it.<sup>2</sup> Therefore, it is generally understood that the expression was not in use until 1960, when American sociologist John Milton Yinger coined, defined, and analyzed the term in his essay “Contraculture and Subculture.” Yinger also references Talcott Parson’s approach to the concept of counterculture but similarly suggests that Parson merely implicates the meaning of the term rather than explicitly defining it since he fails to recognize the difference between counterculture and subculture.<sup>3</sup> J. M. Yinger methodically examines the term in comparison to subculture stating that these phenomena are often blurred together, wrongly defined, or vaguely simplified and thus mistaken with each other, yet they should stand on their own. Yinger describes subculture as a term frequently used “to point to the normative systems of groups smaller than a society, to give emphasis to the ways these groups differ in such things as language, values, religion, diet, and style of life from the larger society of which they are a part.”<sup>4</sup> Nonetheless, the American sociologist asserts that the terms are interrelated. For instance, it is possible to apply the above-mentioned definition of subculture to the counterculture, but with the addition that counterculture arises “from conflict between a

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<sup>1</sup> *The Oxford’s Advanced Learner’s Dictionary*, “Counterculture,” accessed December 19, 2022, <https://www.oxfordlearnersdictionaries.com/us/definition/english/counterculture>.

<sup>2</sup> Keith A. Roberts, “Toward a Generic Concept of Counter-culture,” *Sociological Focus* 11, no. 2 (1978): 111. <https://www.jstor.org/stable/20831076>.

<sup>3</sup> John Milton Yinger, “Contraculture and Subculture,” *American Sociological Review* 25, no. 5 (1960): 629. <https://www.jstor.org/stable/2090136>.

<sup>4</sup> Yinger, “Contraculture and Subculture,” 626.

group and the larger society.”<sup>5</sup> In a sense, counterculture also falls into a subcategory of subculture, by stating that “contra-values” emerge when there are divergent standards between the mainstream and subculture, such as when they both express displeasure with the status quo order. Nevertheless, the significant concern is that they stand separately due to their distinctive aspects. J. M. Yinger suggests that although a conflict may develop between a subculture and the mainstream society, in a counterculture, the frustration and conflicts stem from contradicting ideas, thus, the “conflict value” is the principal element. Moreover, it is not necessary to examine the interactions with conventional society in order to grasp the core values of subcultures. Conversely, with countercultures, a full examination of the relationships between the competing cultures is essential. Therefore, the potential outcome hypothesis is that a subculture strikes as an occurrence of mixing various cultures into one community, where the differentiating cultural backgrounds are unable to fully adjust one to another, whereas countercultural norms are assumed to emerge in situations of severe value deprivation and dissatisfaction within one community, in which the deprivation is perceivable via the contact and communication with the dominant culture.<sup>6</sup>

Although J. M. Yinger reflects on the distinctions between a subculture and a counterculture, the counterculture of the sixties was not his main concern. On this account, it is preferred to analyze the work of an American academic Theodore Roszak, who is acclaimed for his studies of cultural influences on behavior. He is praised, in particular, for his knowledge of the American sixties in his book *The Making of a Counter Culture*, in which T. Roszak is credited for coining the term based on the historical background of the United States and further popularizing it as a label for the sixties. Roszak primarily reflects on the American technocracy, the revolutionary youth, and their mutual antipathy. He openly criticizes industrialized America’s technocracy, explicating the term as a social form that utilizes industrial rationality and social engineering as the optimal strategy for eliminating disorganization, privation, and injustice. He condemns the idea of the full rationalization that strives to be exclusively based on technicality constructed on the processes of qualified professionals, who fully ignore humanistic models by addressing them with a purely technical approach: “...subsidiary experts who,

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<sup>5</sup> Yinger, “Contraculture and Subculture,” 627.

<sup>6</sup> Yinger, “Contraculture and Subculture,” 635.

battening on the general social prestige of technical skill in the technocracy, assume authoritative influence over even the most seemingly personal aspects of life: sexual behavior, child-rearing, mental health, recreation, etc.”<sup>7</sup> Technocratic ideals believe that human “vital needs” are competent to be examined by scientific experts. Such idea is where the issue resides, for the reason that these professionals then acquire a nearly “god-like” ability and, therefore, have total control over people’s lives which are then transformed into docile machines that the system is believed to crave. Technocracy demands absolute order and broad, comprehensive control based solely on rationality which was deliberately ignored by the older generations in the discussed decades. As T. Roszak emphasizes such passivity, he argues that although the youth lack political experience, it is them who soon realized the harmful aspects of technocracy while the older generations submitted to the controlling authority that may be attributed to their disinterest in making decisions or producing ideas about the morally-ill system. In his book, he celebrates the radical youth and hopes for their success over the illogical rationalization embedded in technocratic criminality and corruption; however, he equitably considers the drawbacks of the youth awareness as well. Roszak, for instance, remarks that the youth movement is somewhat disorderly. The number of supporters was frequently fluctuating as many ended up leaving immediately after occurring demonstrations, such as civil-right or anti-war revolts. Meanwhile some solely identified with the political ideals of the counterculture, many became profoundly alienated from the technocracy mainstream society and progressively continued to pursue a rather spiritual journey. Based on such metaphysical value, Roszak draws attention to one of the fundamental countercultural principles: “What makes the youthful disaffiliation of our time a cultural phenomenon, rather than merely a political movement, is the fact that it strikes beyond ideology to the level of consciousness, seeking to transform our deepest sense of the self, the other, the environment.”<sup>8</sup> The middle-class, conflicting youth embraced a radical rejection of what they perceived as a brutality of the establishment, and its scientific and technological values, and alternatively conducted a “politics of consciousness” that shifted perspective on society from one that emphasizes technological mechanisms to one that highlights a humanistic

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<sup>7</sup> Theodore Roszak, *The Making of a Counter Culture. Reflections on the Technocratic Society and Its Youthful Opposition*, Doubleday and Company, Inc. (New Garden, New York, 1969), 7.

[https://monoskop.org/images/b/b4/Rozzak\\_Theodore\\_The\\_Making\\_of\\_a\\_Counter\\_Culture.pdf](https://monoskop.org/images/b/b4/Rozzak_Theodore_The_Making_of_a_Counter_Culture.pdf).

<sup>8</sup> Roszak, *The Making of a Counter Culture*, 49.

community with the objective of a mystical exploration of altered level of the self. Along these lines, the sixties might be observed as a resistance that stood “contra” to regulatory rationalization of existence and encouraged an idea of reasoning based on sentimentalism, spontaneity, or impulses that abandon objectivity.

## **2. The WWII Aftermath: From Baby Boom to Hippies**

Although the sixties counterculture period may be difficult to observe and define with full precision, it is widely acknowledged that the fundamental principles are primarily based upon the variety of political and societal factors that gave rise to the unfamiliar mentality of the opposing culture. One of the distinguishing features of the incoming transformation in the sixties centered on political revolts of the opposing youth. The unlike thinking is examined to be a consequence of a “generation gap,” defined as “the difference in attitude or behavior between young and older people that causes lack of understanding.”<sup>9</sup> Such absence of each other’s awareness was mainly preconditioned by the massive baby boom of the later 1940s and early 1950s. The term “Baby Boom” applies to a sharp increase in births that occurred specifically after the Second World War, resulting from postwar optimism, when America had a bigger chance of immediate prosperity than the fully damaged Europe. The entire American industrial sector was rebuilt from the ground up and transformed into a technological factory, thus, new business opportunities started to emerge. Consequently, the relatively undamaged postwar America later achieved such an economic shift and enormous wealth via the booming industry that no other nation was able to match its technological strength. Theodore Roszak comments on the American economic leadership by calling the post-war decade the “Age of Abundance,”<sup>10</sup> after the United States was not only able to overcome WWII but also the Great Depression of the 1930s. As a result of the prosperity, many were able to secure well-paying job positions and relocate to suburbs, where the newly-parenting generation could abandon memories of the damages and harsh conditions of the previous decades by utilizing materialistic benefits and the feeling of security provided by the modern American culture both for the parents and their

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<sup>9</sup> *The Oxford’s Advanced Learner’s Dictionaries*. “Generation Gap,” Accessed November 22, 2022, <https://www.oxfordlearnersdictionaries.com/definition/english/the-generation-gap>.

<sup>10</sup> Theodore Roszak, *Zrod Kontrakultury: Úvahy o Technokratické Společnosti a Mládeži v Opozici* (Praha, Malvern, 2015), 15.

children. The Abundance period is often followed by an idea of strengthened exceptionalism. According to J. W. Ceaser, exceptionalism might be interpreted in simple terms as something different or special about America.<sup>11</sup> The 1950s saw a rise in American exceptionalism, which was primarily based on the country's high-ranking military strength, thriving economy, and booming industry. It further reflected America's role as a provider of aid to many European countries, while encouraging democracy and human rights. The term typically applies to a distinctive political and social approach; however, consumerism of the 1950s corresponded with exceptionalism as well, perceivable in the fact that the fifties are regarded as the decade of rapid technological advancement. For instance, the 50s were a golden era of automobiles which further validated America's role as the super-power. The most iconic 50s car was a Cadillac and the car's styling was the main interest. Nigel Whiteley in his essay characterizes its styling as having "bomb- or breast-shaped chrome protuberances on the grille, giant jet fins at the end of the car, "vertiports" (hot air extractor holes) on the side of the engine, wrap-around cockpit-like windscreens, and science fiction-influenced dashboard and interior displays."<sup>12</sup> Additionally, the rising middle class further increased demand for services and home items, such as new refrigerators, vacuum cleaners, or battery-powered irons which were replaced annually for a new model, and the arrival of the credit card in the 1950s further enhanced the high levels of demand.<sup>13</sup>

This consumeristic excitement, however, did not persist with the "baby boom" generation that soon enough began to mature and came to self-realization. The potential reason for the displeased teenagers is the lack of exposure to the previous destructive, fearful years since the generation was familiar only with the American consumeristic comfort. Such an occurrence might be one of the essential foundations for the generational gap. Theodore Roszak in his book *The Making of a Counter culture* argues that the countercultural supporters were, in fact, the result of American prosperity, not its decline.<sup>14</sup> The Baby Boomers found themselves in a situation where they did not have to revolve their lives around the question of feared poverty

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<sup>11</sup> Ceaser, James W. "The Origins and Character of American Exceptionalism." *American Political Thought* 1, no. 1 (2012): 8. <https://doi.org/10.1086/664595>.

<sup>12</sup> Whiteley, Nigel. "Toward a Throw-Away Culture. Consumerism, 'Style Obsolescence' and Cultural Theory in the 1950s and 1960s." *Oxford Art Journal* 10, no. 2 (1987): 7. <http://www.jstor.org/stable/1360444>.

<sup>13</sup> Whiteley, "Toward a Throw-Away Culture, 5.

<sup>14</sup> Roszak, *Zrod Kontrakultury*, 16.

and had the possibility to open their minds to investigate deeper, psychological matters, no longer concerning solely material insecurity. The middle-class parents were unable to comprehend the reason why their children did not appreciate the comfort that was so freely accessible, which often resulted in regarding the youth as ungrateful. However, such opinion clashes with the issues that the baby boomer generation dealt with, such as the ongoing Cold War and Vietnam War, associated with the nuclear war threat. Nevertheless, the teenagers began to question the consumeristic morality of their parents and developed a desire for a less superficial life which confronted the typical model of a middle-class family caused by the new excess of a relatively peaceful life but also as a result of a new kind, very humanistic approach to the children, which broadened their perspective. Furthermore, Roszak analyzes the remarkable adolescent ability to get such far-reaching attention. He applies that the youth had such a strong influence on the grounds of the adults' compliant attitude, saying that the parents "...have surrendered their responsibility for making morally demanding decisions, for generating ideals, for controlling public authority, for safeguarding the society against its despoilers."<sup>15</sup> As a consequence, the young generation effectively differentiated themselves and their skeptical attitude from their parents' static behavior. Roszak lastly summarizes the older generation's approach by stating: "The remembered background of economic collapse in the thirties, the grand distraction and fatigue of the war, the pathetic if understandable search for security and relaxation afterwards, the bedazzlement of the new prosperity...no doubt all these played their part."<sup>16</sup>

It is now perceivable that the voice of change echoed mainly through the young spirit, which further formed into many diverse communities, depending on their beliefs, ideals, way of living, or the desire for political participation. Predominantly, the sixties counterculture is associated with Hippies, the middle-class youth with values of a free spirit, love, and peace, who engaged in utilizing psychedelic substances to enter a higher level of consciousness. Professor Timothy Leary's "Turn on, tune in, and drop out" became one of the most fundamental, purely Hippie ideas that spread throughout the sixties and propagated the ideal of taking LSD, listening to music, and releasing themselves from the capitalistic world. John Robert Howard summarized

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<sup>15</sup> Roszak, *The Making of a Counter Culture*, 22.

<sup>16</sup> Roszak, *The Making of a Counter Culture*, 23.

the idea behind “dropping out” in his essay “The Flowering of the Hippie Movement”: “By dropping out, a person can ‘do his own thing.’ And that might entail making beads or sandals, or exploring various levels of consciousness, or working in the soil to raise the food that he eats.”<sup>17</sup> Throughout the sixties, Hippies created an epicenter in San Francisco, namely in Haight-Ashbury, where they established a neighborhood of long-haired nonconformists, who stood out from the mainstream crowd by wearing flowy clothing, flare jeans, colorful shirts, flowery bands, beads, and jewelry while raising their index and middle fingers as a symbol of peace. As suggested before, the hippie culture might be perceived as one of the most distinctive features of the sixties; however, other countercultural communities were, too, battling for societal change. For instance, consider the New Left or the Yippies, two countercultural movements recognized for their effective political efforts. The New Left was mainly comprised of college students who eventually formed the Students for a Democratic Society (SDS). This activist group dedicated its political activities mainly to remodeling the poor American education system. The New Left’s Free Speech Movement in Berkeley, California, became one of the most influential protests in the history of the United States, which started as a struggle against censorship on a college campus, but later overgrown into a fight for the Civil Rights of African Americans, and for the anti-war ideals.

On the other hand, the Youth International Party, typically called the “Yippies,” was unique for using “outrageous media stunts to draw attention to the antiwar movement.”<sup>18</sup> The movement often performed humorous and theatrical acts to criticize the government. One of their most noticeable political acts was announcing a pig’s nomination for president. One of the leaders, Abbie Hoffman, wrote a “Yippie manifesto” in which he called for an end to the Vietnam war, as well as for a reformation of the educational system, elimination of pollution and censorship, legalization of marijuana, and embraced freedom, and equal rights to all. He concluded the manifesto with a typically Yippie comical harshness: “...Political Pigs, your days are numbered. We are the Second American Revolution. We shall win. Yippie!”<sup>19</sup> Although all

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<sup>17</sup> Howard, John Robert. “The Flowering of the Hippie Movement.” *The Annals of the American Academy of Political and Social Science* 382 (1969): 46. <http://www.jstor.org/stable/1037113>.

<sup>18</sup> Kallen, Stuart A. *Sixties Counterculture* (San Diego: Greenhaven Press, Inc., 2001.), 140. <https://archive.org/details/sixtiescountercu00kall>.

<sup>19</sup> Kallen, *Sixties Counterculture*, 143.



of the aforementioned movements were revolutionary in their own unique manners, they shared one specific feature: the countercultural values conveyed through the activities of the displeased youth. Moreover, they frequently intertwined with each other. For instance, a political activist of the New Left typically belonged to the community of Hippies as well, since they shared many societal and political ideas, such as the struggles for civil rights and social justice, as well as the countercultural humanistic spiritual findings of personal consciousness, or as Timothy Leary put it, “the politics of the nervous system.”<sup>20</sup>

The youth of the sixties has since been perceived as unique and unconventional, yet they were not the first with such ideals and got inspired and adopted many values of the Beat Generation. The Beat Generation, also called the Beatniks, was another youth uprising associated with the previous decade of the 1950s. The term “beat” is defined “in the sense of beaten, oppressed and dehumanized.”<sup>21</sup> They followed an unconventional way of life and fought against the mainstream society by rejecting postwar consumerism, materialism, conformity, and what they saw as a harmful obsession with technology. Their main goal was to reach self-actualization, which was stated to be achieved through sexual or drug experimentation or by adhering to Eastern religions, namely Buddhism. The core ideals of the Beats are debated by John Tytell, who analyzed a poem composed by one of the Beatnik’s leaders, Allen Ginsberg: “The goal of complete self-revelation, of nakedness as Ginsberg has put it, was based on a fusion of bohemianism, psychoanalytic probing, and Dadaist fantasy in *Howl*...”<sup>22</sup> The Beat Generation is usually seen as the main source of inspiration for the upcoming countercultural movement because of the vast similarities, specifically in terms of political and societal ideas. Norman Mailer, an American writer acclaimed for his studies on counterculture, repeatedly uses the term “hipster” in his essays from the 1950s, when Jack Kerouac or Allen Ginsberg were analyzing and discussing the Beats. Mailer suggests that “America was suffering from a collective failure of nerve, and that only a new breed, the hipster, was prepared to forge a new nervous system.”<sup>23</sup> Moreover, in Norman Mailer’s essay “The White Negro,” it is possible to find some equivalent

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<sup>20</sup> Roszak, *The Making of a Counter Culture*, 62.

<sup>21</sup> Tytell, John. “ART AND LETTERS: The Beat Generation and the Continuing American Revolution,” *The American Scholar* 42, no. 2 (1973): 310. <https://www.jstor.org/stable/41207113>.

<sup>22</sup> Tytell, “ART AND LETTERS,” 311.

<sup>23</sup> Tytell, “ART AND LETTERS,” 309.

ideas of the approaching counterculture: "...the hipster rejected the conformity of American life, and spread a 'disbelief' in the words of men who had too much money and controlled too many things."<sup>24</sup> However, as time evolved, so did the countercultural movement, and so it is possible to detect some variety. For instance, the sixties counterculture derived greater vitality from communitarian life than the Beats, who often gathered solely as groups of artists. Hippies were trying to develop such diverse communities that were capable of self-sufficiency and protection. Most importantly, the Beats were not as politically active as the forthcoming eager counterculture, whose extensive desire for change led to several social and political reforms, which, later on, had a significant effect on America's culture and politics.

### **3. "Make Peace, Not War": The Political Situation in the 1960s**

As mentioned before, the counterculture of the sixties is marked by a wide range of political actions characterized by the need for social and political transformations. Therefore, to further define and present the ideals of the countercultural movement, it is crucial to analyze the political situation in the 1960s. It is vital to point out that the countercultural supporters, although growing up in a relatively secure environment, had to overcome many sociopolitical obstacles. As already mentioned, the older generation believed that the young Americans were spoiled and ungrateful for the comfortable consumeristic way of life. The countercultural supporters, on the other hand, believed that the adults were solely ignorant of the ongoing political issues, such as the Cold War, intertwined with the highly threatening nuclear scare, or the Vietnam War which were believed by the movement to be compromising their lives. Nevertheless of the varying points of view, the 1960s was, indeed, a turbulent period when many changes, protests, and conflicts were in motion: the Vietnam war, assassinations of American leaders, the threat of a nuclear war, environmental issues, oppressed minorities, and others.

#### **3.1 The War Scare**

Cold War may be recognized as an extensive struggle between, at that time, two world superpowers, the United States, and the Soviet Union, and is distinguished as a conflict that did

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<sup>24</sup> Tytell, "ART AND LETTERS," 313.

not involve an active military action between the two nations. It was rather a struggle of political and ideological disagreements followed by a pervasive dread of a nuclear conflict. The US stood as a defender of the capitalism-driven democratic nation, whereas the Soviet Union represented a communistic authoritarian bloc, which was perceived by the US as an obstruction of peace, freedom, and prosperity.<sup>25</sup> The US immensely feared the communist ideology for decades and dreaded that the WWII struggles may reappear, as they found similarities between the Nazis of the 1930s and the Communists of the 1940s. The opposition to communism was labeled as “Red Fascism,” and later as “McCarthyism,” acknowledged as the fraudulent anti-communist panic, which controlled the US throughout the 40s and 50s. The US perceived communism as the biggest threat, characterized by a fear of an “expansionist Soviet Union with unlimited ambitions, an uncompromising ideology, and a paranoid dictator bent on world domination and the elimination of democracy and capitalism.”<sup>26</sup> The strong anti-communist opposition and the enduring fear of communism being spread, as it had already happened in China and Southern Europe, led the US to aid other nations to spread democracy and, therefore, weaken the dictatorial principles. The US firmly believed that they have to expand its power to other nations, and, therefore, learn from its mistakes in the 1930s, when its isolation allegedly encouraged the spread of political fanaticism, economic hardship, and deadly German and Japanese aggression.<sup>27</sup> Furthermore, America also had economic reasons for its spread of power. For instance, the US feared that a possible postwar depression in Europe would decrease their foreign trade which was regarded as essential to the country’s economic stability—in 1945 and 1946, exports were valued at 10 billion dollars.<sup>28</sup> The United States lived in fear over a political ideology and its whole operating revolved around the anxiety created throughout the decades. However, it is mostly agreed that the American hysteria was exaggerated, mostly for the fact the Soviet Union did not have the power, stabilized economy, or the technology to do so. The possible results of communist spread were solely estimated due to America’s undeveloped foreign policy. “When leaders do not know, they tend to assume the worst of an adversary’s

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<sup>25</sup> Paterson, Thomas G. “The Origins of the Cold War.” *OAH Magazine of History* 2, no. 1 (1986): 5. <http://www.jstor.org/stable/25162491>.

<sup>26</sup> Paterson, “The Origins of the Cold War,” 5.

<sup>27</sup> Paterson, “The Origins of the Cold War,” 6.

<sup>28</sup> Paterson, “The Origins of the Cold War,” 6.

intentions and capabilities, to think that the Soviets might miscalculate, sparking a war they did not want.<sup>29</sup> The US, nevertheless, aimed to spread its military powers. What seemed before as an insignificant nation to focus on suddenly caught America's attention in June 1950, when North Vietnam with Ho Chi Minh as a communist operative and leader headed to invade the South and, therefore, reunite the countries. The US feared a so-called “domino theory,” which historian George C. Herring explains as a situation in which “the fall of Vietnam to Communism would cause the loss of all Indochina and then the rest of Southeast Asia, with economic and geopolitical repercussions spreading west to the neutral India and east to key allies such as Japan and the Philippines.”<sup>30</sup> Although the McCarthyism panic was slowly diminishing throughout the 1950s, the US principal objectives remained and were still determined to prevent the spread of communism and maintain South Vietnam’s independence, while also approaching the situation with a strategy of minimalized military intervention mainly to avoid conflicts with the powerful countries, such as China or the Soviet Union, which could trigger alliances among the communist-driven nations and thus evoke a greater war—possibly a nuclear one. Such possibility was a legitimate concern at the time, mainly due to the Cuban Missile Crisis, arguably the most dangerous confrontation between the US and the Soviet Union. James A. Nathan comments on the situation in his essay saying that at that time, the presidential position was held by John F. Kennedy, who was informed about the discovery of Soviet missiles in Cuba. Meanwhile US had nuclear missiles in Turkey aimed at the Soviet Union, Kennedy’s quick decision-making possibly saved millions of people from vanishing. The president called for a withdrawal of the Soviet’s nuclear force from Cuba, in exchange he pledged to remove US missiles from Turkey, while the public was informed that Kennedy would remove the nuclear threat by force if necessary.<sup>31</sup> Such a mix of threat and compromise luckily ended with the withdrawal, and Kennedy was seen as a peacemaker. However, Professor Graham Allison in his essay wonders if the Soviets did not remove the missiles, would it result in a military strike? Perhaps Kennedy was primarily lucky that the deal went the way of the withdrawal, although

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<sup>29</sup> Paterson, “The Origins of the Cold War,” 8.

<sup>30</sup> Herring, George C. “The Cold War and Vietnam.” *OAH Magazine of History* 18, no. 5 (2004): 18. <http://www.jstor.org/stable/25163717>.

<sup>31</sup> Nathan, James A., and Graham Allison. “The Cuban Missile Crisis Revisited: Why It Matters Who Blinkered.” *Foreign Affairs* 91, no. 6 (2012): 164. <https://www.jstor.org/stable/41720945>.

Allison mentions that the Soviet premier Nikita Khrushchev would not have removed the missiles without the threat of a military intervention. Nevertheless, he further adds that many believed that such exchange is why the crisis ended somewhat peacefully.<sup>32</sup> Millions of lives were saved from what could have been one of the deadliest events in history; nevertheless, many people's approach to life and politics changed immensely. People went through unimaginable nuclear panic, anxious for their survival.<sup>33</sup> Perhaps for the first time in their lives, the youth appeared in a situation where they had to be scared for their lives. There was a sense of dread and doom, followed by an existential breakdown. Artists came forward and through their music expressed the feelings of many. For instance, Bob Dylan, a highly respected folk singer, and songwriter produced many protest songs dedicated to the momentary situation. His song "A Hard Rain's A-Gonna Fall," released in 1962 at the peak of the Cuban Missile Crisis, commented on the destruction of war and its threats.

Later on, the US government, now under the presidency of Lyndon Baines Johnson, preserved their main goal to ensure that there were no military interventions on or near the lands of a communist country, like China, for instance. North Vietnam, on the other hand, was committed to the reunification of Vietnam, and so their full-powered military engagement consequently weakened the US power and its tactic of "keeping its distance." Vietnam, with the aid of the Soviet Union and China's technology, was capable of successfully neutralizing the newly incorporated American strikes. The US, strictly believing in the communist terror, modified its strategy from utilizing a limited armed force to a major operation that provoked immense damage to Vietnam's lands.<sup>34</sup> Nowadays, many scholars believe that both the Cold War and the Vietnam War were the result of the US's overblown panic. However, historian Thomas G. Patterson argues that the war "was not inevitable, although the conflict certainly was."<sup>35</sup> A vast number of allies of the countercultural movement shared a similar viewpoint. In particular, the New Left and Hippies opposed the war, which ultimately emerged as one of their most prominent ideals, which they expressed mainly via demonstrations. America's way of living was secured for many years, being isolated from the tumultuous wars hitting Europe, as analyzed

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<sup>32</sup> Nathan, Allison, "The Cuban Missile Crisis Revisited," 165

<sup>33</sup> Nathan, Allison, "The Cuban Missile Crisis Revisited," 165.

<sup>34</sup> Herring, "The Cold War and Vietnam," 19-20.

<sup>35</sup> Paterson, "The Origins of the Cold War," 7.

before, and, therefore, such massive fear of a possible extinction abruptly changed the American perspective.

### 3.2 Freedom Cannot Wait

Sara Davidson, one of the students who attended Berkeley University in San Francisco in the early sixties, openly describes her political enlightenment in Stuart A. Kallen's book *Sixties Counterculture*. Davidson remembers a party at Berkeley University when she was dancing with an African American named "OB," who stated: "Do you know what it's like? ... I can't get no job. I can't go to school. I can't live in a decent house."<sup>36</sup> While fear and wars suffocated American citizens, one of the most impactful protests in the history of the United States emerged—more specifically, an activist movement that aimed to protect the rights of African Americans.

Despite slavery being abolished for years, the minority continued to face prejudice and discrimination from the white majority, especially affecting the South since the 1950s: "...Southern society was beginning to experience with increasing severity a sharp tension created by the urgency of black aspirations and the inertia of the established order. In racial terms, the most striking aspect of the status quo was segregation—the relegation of blacks on the basis of the race to a separate and subordinate sphere in every arena of social interaction."<sup>37</sup> The increasing segregation was preceded by the late 19<sup>th</sup> century Jim Crow regime which is considered as one of the fuels that alienated the African American community further from the traditional white society, mainly for its prevailing power. Sociologist Aldon D. Morris explains in his essay "A Retrospective on the Civil Rights Movement: Political and Intellectual Landmarks," the following: "...I characterized Jim Crow as a tripartite system of domination (Morris 1984) because it was designed to control Blacks politically and socially, and to exploit them economically...The Jim Crow system went to great lengths to impress on Blacks that they were a subordinate population by forcing them to live in a separate inferior society."<sup>38</sup> Some particular "lengths" concerned vast separating activities in many aspects of everyday life,

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<sup>36</sup> Kallen, Stuart A, *Sixties Counterculture*, 46.

<sup>37</sup> Kennedy, Randall. "Martin Luther King's Constitution: A Legal History of the Montgomery Bus Boycott." *The Yale Law Journal* 98, no. 6 (1989): 1005. <https://doi.org/10.2307/796572>.

<sup>38</sup> Morris, Aldon D. "A Retrospective on the Civil Rights Movement: Political and Intellectual Landmarks." *Annual Review of Sociology* 25 (1999): 3. <http://www.jstor.org/stable/223515>.

including separating toilets, schools, seating in public transport, commodities or completely prohibiting to enter various buildings and places.<sup>39</sup> Contradictorily, in the late 19<sup>th</sup> century, the American government passed a few liberating laws for the minority; however, they had little significance for the white majority and were usually disregarded, especially in the southern states of America. Some of the prejudiced population took it to such extent, that they formed organizations that violently supported white supremacy, especially during the Jim Crow regime. For instance, the infamous organization the Ku Klux Klan terrorized the minority to great lengths by unsettling acts, such as arson or even murder, in order to uphold the discriminatory laws. An accurate example of the disconcerting actions is Till's lynching. The incident occurred in 1955, when a fourteen-year-old African American Emmett Till was lynched because he whistled at a white woman. The murderers were cleared of any responsibility by a jury comprised solely of white judges. The lynching gained widespread attention at the same time as the beginning of young African Americans' activism appeared within the civil rights movement. Morris explains:

This murder played an important role in radicalizing them. They were shocked at the brutality of the crime and outraged when the murderers were allowed to go free...Many of them began embracing ideas of activism because they themselves felt vulnerable. They were well aware that the white community and many adults within the black community refused to fight for justice. Thus, the Till lynching pushed them toward political activism.<sup>40</sup>

Similarly to Till's lynching, the Montgomery bus boycott received significant attention. By refusing to leave the front-row seat, which was reserved for the white population, Rosa Parks provoked a powerful response that led to far-reaching reforms. Firstly, legal scholar Rendall Kennedy in his essay "Martin Luther King's Constitution," mentions that 70% of the bus users were African American, from which the large majority chose not to utilize the buses anymore.<sup>41</sup> Moreover, the Montgomery Improvement Association (MIA) was established, which managed the boycott's further actions and its continued effectiveness. Although founded by E. D. Nixon, Martin Luther King was selected for the role of president for his leaderlike characteristics. The minority gripped the advantage of non-violent collective action which was crucial as it "robbed

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<sup>39</sup> Morris, Aldon D, "A Retrospective on the Civil Rights Movement," 518.

<sup>40</sup> Morris, Aldon D, "A Retrospective on the Civil Rights Movement," 522.

<sup>41</sup> Kennedy, Randall, "Martin Luther King's Constitution," 1020.

the white power structure of its ability to openly crush the movement violently without serious repercussions.”<sup>42</sup> Most importantly, the boycott led to the abolishment of bus segregation in 1956, creating a small light of hope for the minority to gain a sense of independence. The Montgomery bus boycott further demonstrated that the African-American community is capable of unitizing to reach the desired goal. More and more organizations started to appear across the whole nation, eventually rising to prominence as the movement’s main force. For instance, the NAACP, the National Association for the Advancement of Colored People, emerged in the early 20<sup>th</sup> century. Famous American activist W. E. B. Du Bois, who greatly engaged in supporting black rights since the early 19<sup>th</sup> century, was also involved in the NAACP’s formation.<sup>43</sup> The significance of the NAACP was, according to Aldon D. Morris, its ability to directly challenge the oppressive regime of the Jim Crow era, and was able to actively fight it: “The NAACP would win major legal cases against racial segregation throughout the first half of the twentieth century, especially with regards to segregated schools.”<sup>44</sup> Similar influential power was held by an activist organization CORE (Congress Racial Equality). CORE was primarily known for implementing a straightforward approach in a nonviolent manner during the civil rights conflicts. These two organizations, however, reacted to developments initiated by their activities differently. In an essay “NAACP AND CORE,” Elliot Rudwick and August Meier mention the following:

To the NAACP victories of the early 1960's spelled significant progress; CORE saw these same victories as tokenism—essentially a failure. In part this difference was due to a generational factor: NAACP leaders were older, had been in the movement many years, and were therefore more impressed by the changes that had taken place than the younger activists of CORE who had not shared these experiences.<sup>45</sup>

Moreover, the young, frustrated supporters of CORE are typically praised for formatting a special way of protesting, called the sit-ins—non-violent student boycotts described by occupying a specific location and refusing to leave unless their requirements and goals are met.

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<sup>42</sup> Morris, Aldon D, “A Retrospective on the Civil Rights Movement,” 525.

<sup>43</sup> Burson, George. “The Black Civil Rights Movement.” *OAH Magazine of History* 2, no. 1 (1986): 3. <http://www.jstor.org/stable/25162501>.

<sup>44</sup> Morris, Aldon D. “A Retrospective on the Civil Rights Movement,” 520.

<sup>45</sup> RUDWICK, ELLIOTT, and AUGUST MEIER. “NAACP AND CORE: SOME ADDITIONAL THEORETICAL CONSIDERATIONS.” *Social Science Quarterly* 51, no. 1 (1970): 37. <http://www.jstor.org/stable/42858542>.



One of the most significant sit-ins went into motion in February 1960, when African-American students held a sit-in at a racially segregated lunchroom in Greensboro, North Carolina. This particular sit-in is recognized as having a profound influence on the events that followed. For instance, Kallen A. Stuart in his book quotes part of Tom Hayden's (a political and social activist in the 1960s) autobiography *Reunion: Memoir*, referring to the sit-in as the event that "started what was soon called 'the movement.' From that point until the August 1963 [civil rights] march on Washington [led by Martin Luther King Jr.], there commenced an era of unmatched idealism in America."<sup>46</sup> Another influential sit-in emerged in Berkeley, at the University of California, where many young students often sat near the entrance and communicated their political ideas and views, which were usually objectified by the conservative school authorities. Nevertheless, the sit-ins led to the emergence of another activist group, namely the Student Nonviolent Coordinating Committee (SNCC) which influenced a greater number of students to join the cause. In the course of a few years, SNCC changed from a group of college campus organizations to highly dedicated activists. The Committee ultimately involved CORE or NAACP and other organizations, such as SCLC (the Southern Christian Leadership Conference), and further grew in its size and political influence. As a result, the era welcomed major developments that greatly altered African Americans' independence and, therefore, set up the right conditions for significant changes throughout the 1960s. For instance, the civil rights movement began to expand its influence further in the north at the start of the 1960s decade, while Martin Luther King continued to gain trust and political power. Meanwhile, in 1961, Freedom Riders, an interracial activist group, aimed to determine whether the laws prohibiting racial discrimination on bus transportation in the South were being abided by the jurisdiction. The Riders, although solely testing if their rights were intact, experienced an aggressive wave of actions caused by the white officials, such as attacks or severe beating that led, in some cases, to unconsciousness. Although such occurrences were devastating, they compelled the government to take an active role in the movement: "The intensity and visibility of demonstrations caused the Kennedy Administration and the Congress to seek measures that would end demonstrations and restore social order (Morris 1984, Schlesinger 1965)."<sup>47</sup> The

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<sup>46</sup> Kallen, Stuart A, *The Sixties Counterculture*, 14.

<sup>47</sup> Morris, Aldon D, "A Retrospective on the Civil Rights Movement," 526.

influence was steeply growing, and with Martin Luther King at the forefront of the movement, the minority persisted in affirming the strengths of their actions by campaigning in Birmingham in 1963. The Birmingham protests, although initially intended as a protest against racial segregation in Birmingham, Alabama, ultimately acquired sovereignty and aided other Southern states in invalidating racial segregation. Aldon D. Morris also acknowledges that as the course of the protest and the brutal and violent approach used by the authorities was televised, its effects gained a widespread character and more demonstrations were emerging, reaching a high number of 758 protests in the South.<sup>48</sup> According to Randall Kennedy's essay, the Birmingham protest was of such importance that it might be considered one of the "crucial links in the chain of events that culminated in the Civil Rights Act of 1964, the Voting Rights Act of 1965, and the Supreme Court decisions upholding these legislative initiatives."<sup>49</sup> After the widely discussed demonstrations in Alabama, the activists remained unwavering and prepared for The March of 1963—the biggest demonstration for the freedom of African Americans and the enactment of laws relating to civil rights. During this time, John F. Kennedy was in power, and he was aware of the movement's strengths and impact, especially once it received international attention. Kennedy's administration, thus, worked to create a favorable image of the march, projecting the political strength of American mediation. Civil rights historian Mary L. Dudziak in her essay, "The 1963 March on Washington: At Home and Abroad," claims the following:

President Kennedy and his aides were concerned that a march would erupt in violence and that the message conveyed might be critical of their civil rights policy. If peaceful, however, the march might also be seen abroad as an example of effective participation in an open, democratic political process. If supportive of the Administration's reform policy, it could potentially be seen as reinforcing an argument made overseas that the federal government was promoting civil rights reform.<sup>50</sup>

Thus, a non-violent March was a sign of advancement regarding democratic ideals, and of rightful incorporation of African Americans into politics. Furthermore, John F. Kennedy, before his assassination, actively supported the cause to be regarded as a capable and respected political

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<sup>48</sup> Morris, Aldon D, "A Retrospective on the Civil Rights Movement," 526.

<sup>49</sup> Kennedy, Randall. "Martin Luther King's Constitution: A Legal History of the Montgomery Bus Boycott," 1000.

<sup>50</sup> Dudziak, Mary L. "The 1963 March on Washington: At Home and Abroad." *Revue Française d'études Américaines*, no. 107 (2006): 63. <http://www.jstor.org/stable/20875662>.

leader by presenting civil rights measures. Kennedy's passing did not alter the course of the proposed legislation, due to his successor, Lyndon B. Johnson, who carried on the strategy of his predecessor. He projected the federal government's and the late president's support of the civil rights proposition which was expanding the boundaries of freedom for the minority. Consequently, The March achieved the effects that thousands of activists and allies desired. In light of the Administration's response to the civil rights proposal, President Lyndon B. Johnson signed the Civil Rights Act of 1964, and a year later the Voting Rights Act as well. The civil rights activists' peacefully controlled mediation and their fundamentally moral and dignified requests contributed to the environment that encouraged the freeing legislation. The outcome was an establishment of stronger liberal principles in the constitutional law, which further improved the fundamental legislation regarding matters of race. For a brief time, the 1960s era welcomed a light of hope and optimism.

### **3.3 (Un)Happy House-Wife Heroine**

While African Americans joined forces to improve their indisputable rights, and the new generation continued to push forward their newly established position in the world, women's empowerment slowly surfaced as well. Similarly to the Civil Rights movement, women had been fighting for equal rights before the sixties came. Although some accomplishments were achieved, such as the possibility to vote passed in 1920, women often felt that they could not fully choose their own course of life, as they had been immersed in the ideology of the American housewife for a prolonged period, believing or being taught that their primary mission in life was to take care of a household, raise their children, and be an appropriate reflection of her husband. Women's magazines, in particular, were filled with articles and advertisements that strongly perpetuated the image of a housewife and reinforced the idea that a woman's primary duty was to be a perfect wife and a mother, in other words, "The Happy House-Wife Heroine,"<sup>51</sup> as an American feminist writer and activist, Betty Friedan, named it.

However, when men were ordered to join the army, during the course of the Second World War, women were needed to momentarily substitute the male societal role. A large-scale

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<sup>51</sup> Betty Friedan, *The Feminine Mystique*, (W. W. Norton and Company, 2013), 35. <https://d-pdf.com/book/the-feminine-mystique-by-betty-friedan-pdf-download>.

female labor recruitment began to cover for the absence of the male employees. Many of them took male job positions, typically in the military equipment manufacturers, and hoped to stay in the occupation, as it, eventually, gave them a sense of freedom and worthiness. Moreover, many women came to a realization that they could work as effectively as men did, which made them more self-confident in their abilities. However, even the newly discovered joy was somewhat unfavorable once they understood their paychecks were significantly lower than those of men. Their earnings ranged around 63% of what men earned.<sup>52</sup> After the Second World War ended, many working women returned to the “more feminine,” often unfulfilling job positions, such as nursery, in order to bring more finance to the household. Moreover, as the baby boom arose, a higher number of women quit working completely and went back to their original house-making position, as it was nearly impossible to manage both options fully. Women were explained that children and the household needed undivided attention, even though they often wished to be kept occupied with job-related responsibilities. Under those circumstances, women had to face a challenging decision as the combination of the options was presented as impossible: either to pursue a career, while being perceived as unfeminine and somewhat inappropriate of their given woman role, or be a housewife which was repeatedly demonstrated as being unfulfilling and suppressing for some: “Are we really free and equal if we are forced to make such a choice, or half-choice, because of lack of support from our society—because we have not received simple institutional help combining marriage and motherhood with work in the professions, politics, or any of other frontiers beyond the home?”<sup>53</sup>

Many women developed a strange sense of discomfort and unhappiness, that unconsciously kept their brains occupied, as a result of facing the negative effects of the rather patriarchal rules. The feelings of discontent often grew into depressive states that many of these women consulted with experts, who often resolved the matter by administering them a medication: “Sometimes a woman would say ‘I feel empty somehow...incomplete.’ Or she would say, ‘I feel as if I don’t exist.’ Sometimes she blotted out the feeling with a tranquilizer.”<sup>54</sup>

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<sup>52</sup> Juncker, Clara. “The Transatlantic Women’s Movement: Literary and Cultural Perspectives.” In *The Transatlantic Sixties: Europe and the United States in the Counterculture Decade*, edited by Clara Juncker, Grzegorz Kosc, Sharon Monteith, and Britta Waldschmidt-Nelson, Transcript Verlag, 2013, 99. <http://www.jstor.org/stable/j.ctv1wxt2b.7>.

<sup>53</sup> Kallen, Stuart A, *The Sixties Counterculture*, 51.

<sup>54</sup> Betty Friedan, *The Feminine Mystique*, 22.

Similar urging quotes can be found in the book *The Feminine Mystique* by Betty Friedan. Betty Friedan became one of the early leaders of the women's rights movement and represents one of the first voices that put into words the discontent of millions. In *The Feminine Mystique*, she speaks on the dissatisfaction and disillusionment experienced by many women in the era, pointing out the denial of various opportunities, personal growth, education, and meaningful inclusion in society. In the first chapter of the book, Friedan refers to the issue as "the problem that has no name"—women trapped in an unfulfilling domestic routine, questioning the meaning of their lives, unable to articulate their dissatisfaction because society upheld the image of the contented housewife. Betty Friedan questions the conventional roles and expectations that society placed on women and created a sense of urgency for change. The author's work is considered as what sparked the second wave of feminism in America. Especially the first chapters strongly resonated with countless readers who struggled with the expressed feelings and created a sense of comfort that they are not alone: "I've got tears in my eyes with sheer relief that my own inner turmoil is shared with other women..."<sup>55</sup> She proclaims the manipulating and misleading advertisement of the "ideal" housewife and how the feelings of dissatisfaction were an issue of societal failure rather than an individual's fault. Moreover, the *Feminine Mystique* challenged the notion that fulfillment might come solely from the housewife lifestyle, rather than from pursuing education, career, or interests outside of the household. The profound effects of giving voice to the dissatisfaction experienced by many women in this era fueled the feminist movement, leading to significant societal, and political changes. Many women prompted a broad reassessment of traditional gender roles and started to be politically and socially active which led to the formation of various liberating feminist movements. Friedan, herself, founded the National Organization for Women (NOW),<sup>56</sup> while several other organizations grew over the 1960s and 1970s, such as the Women Liberation Movement. The organizations mainly advocated for women's rights, such as prohibiting sex-based discrimination, and campaigning for equal pay and rights in the workplace, while also raising awareness about issues like domestic violence and sexual harassment and other rather controversial measures: the availability of contraception or legalized abortion. Moreover, the movements opened "taboo" issues such as homosexuality and

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<sup>55</sup> Betty Friedan, *The Feminine Mystique*, 34.

<sup>56</sup> Kallen, Stuart A, *The Sixties Counterculture*, 50.

the understanding of female sexuality. Some movements were very radical and used controversial activities in order to push their ideas, especially the younger women. For instance, the organization W.I.T.C.H (Women's International Terrorist Conspiracy from Hell) threw away their clothing, bras, or cosmetics like make-up or deodorants. Such a radical approach was frequently ridiculed and lacked seriousness according to the prevailing social norm: "...the women liberation movement is populated by shrill, man-hating, ugly, anti-sex/over-sexed lesbians..."<sup>57</sup> Friedan, for instance, was against such radical organizations as well, and criticized the "abusive language and style of some of the [younger] women, their sexual shock tactics and [their] man-hating, down-with-motherhood stance."<sup>58</sup> Nevertheless, women's active engagement in the issues raised during this era resulted in noteworthy achievements. American historian J. Zeitz reviews some of the triumphs in his essay. Firstly, John F. Kennedy, during his presidency, established the President's Commission on the Status of Women. Consequently, women were able to influence bigger changes, and in the following years, members of the commission raised public awareness of the persistent gaps in equality, especially in employment and education:

States modernized their divorce and rape laws, women achieved parity with men on college campuses, and the wage gap continued to close...a generation of feminist lawyers convinced the federal courts to employ the equal protection clause of the Fourteenth Amendment to strike down laws that privileged husbands over wives in state probate courts; restrictions on women's rights to register driver's licenses in their own names, or establish legal domiciles separate from those of their husbands; and gender differentials in state and federal pensions and Social Security payments.<sup>59</sup>

Overall, the feminist movement played a pivotal role in advocating and promoting legislative changes that fundamentally altered women's access to jobs, education, and social spaces. In addition, the movement inspired many to take a vocal stance and stand for their rights. Consequently, the traditional expectations of women's societal roles were slowly altered, contributing to lasting changes.

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<sup>57</sup> Evans, Sara M. "Women's Liberation: Seeing the Revolution Clearly." *Feminist Studies* 41, no. 1 (2015): 142. <https://doi.org/10.15767/feministstudies.41.1.138>.

<sup>58</sup> Zeitz, J. "Rejecting the Center: Radical Grassroots Politics in the 1970s — Second-Wave Feminism as a Case Study." *Journal of Contemporary History* 43, no. 4 (2008): 680. <http://www.jstor.org/stable/40543229>.

<sup>59</sup> Zeitz, "Rejecting the Center," 677.

## 4. The Environmental Awakening

As the country grappled with three powerful forces that slowly reshaped the nation's consciousness, namely the anti-war revolts, and the issues of civil rights and gender equality, another pressing concern came into light and gradually advanced into another challenge of the time: the environmental crisis. Although seemingly distinct from the battles for civil rights and gender equality, the environmental movement of the 1960s shared a common thread: the profound desire for a more equitable and sustainable world.

The environmental crisis signified a breach into an ideal of nature as a home for the aware and socially awakened youth, typically involved with the New Left movement. The consumerist world, traditional institutions, and authority figures were viewed by politically alert individuals as the perpetrators of pollution and environmental degradation, typically involved with modern technology, car emissions, military weapons, especially the nuclear bomb, and the usage of toxic chemicals, and other insatiable actions that collectively influenced the levels of air, water, and soil pollution. Adam Rome, an American environmental historian, expresses the campaigners' viewpoint in the following manner:

For many rebels against the soul-deadening artificiality of consumer culture, nature became a source of authentic values. For many members of the New Left, the degradation of the environment became a powerful symbol of the exploitive character of capitalism. The horrors of the Vietnam War also led many people to question 'the war against nature.'<sup>60</sup>

As the influence of the new movement grew, many of the countercultural activists started to promote the idea of living in or surrounded by nature with increased strength. By expanding awareness of natural living in a positive light, the movement wanted to limit the ever-growing power of industrialization and return to a simpler natural life. Throughout the 1960s, the vocal voices rooting for environmental changes reached gradually more people who began to realize the possible vast issues of the degrading natural world. For instance, influential biologist and writer Rachel Carson published a book called *Silent Spring* which cautiously warns about toxic pesticides that are hazardous to the environment and to humans as well. Author Keith M.

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<sup>60</sup> Rome, Adam. "'Give Earth a Chance': The Environmental Movement and the Sixties." *The Journal of American History* 90, no. 2 (2003): 542. <https://www.jstor.org/stable/3659443>.

Woodhouse states that the published book, which became a best-seller, is “often credited with launching the modern environmental movement.”<sup>61</sup> Later on, in 1969, Santa Barbara experienced a catastrophic oil leak spread from a drilling platform, which further influenced more people to think about the possible harmful effects of the modern world, spread mainly due to its vast coverage in media: “...leak at a Union Oil well became national news, and photographs and television images of oil-covered beaches outraged people across the country. The angry response of Santa Barbarans suggested that the issue of environmental degradation had the potential to radicalize people.”<sup>62</sup> Nevertheless, significant environmental changes developed later, more specifically, at the end of the sixties and in the 1970s. Primarily supporters from the New Left formed numerous ecological campaigns and mobilized thousands of supporters who spread the advocacy throughout campuses, which afterwards spread out to the general public. Rome states in his essay that students’ outreaches brought extensive results:

In April 1970, approximately 20 million Americans joined together to demonstrate concern about the environmental crisis. About fifteen hundred colleges held Earth Day teach-ins...Earth Day inspired countless acts of eco-theater. People wore flowers—and gas masks. In San Francisco, ‘environmental vigilantes’ poured oil into the reflecting pool at the headquarters of Standard Oil of California. In New York, marchers held up dead fish to dramatize the pollution of the Hudson River.<sup>63</sup>

The Earth Day influenced millions of people to voice their feelings of worry for the environment by joining political gatherings, educational discussion communities, and various anti-consumeristic parades, and demonstrations. As a consequence, the influential, liberally driven reform soon outgrew solely the efforts of America’s citizens and the government started to incorporate in the initiative. Professor of environmental studies James Morton Turner specifies in his essay that the democratic leadership inscribed in the environmental movement exhibited such considerable influence that even Richard Nixon, a Republican, deemed it necessary from a political standpoint to prioritize environmental matters. As a result, he founded the Environmental Protection Agency. He enacted an array of federal environmental policies, such

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<sup>61</sup> Woodhouse, Keith M. "The Politics of Ecology: Environmentalism and Liberalism in the 1960s." *Journal for the Study of Radicalism* 2, no. 2 (2009): 59. <https://muse.jhu.edu/article/254909>.

<sup>62</sup> Rome, Adam, “‘Give Earth a Chance’: The Environmental Movement and the Sixties,” 545.

<sup>63</sup> Rome, “‘Give Earth a Chance,’” 550.



as an expansion of wilderness protection, the Clean Air Act, the Federal Water Pollution Control Act, and the National Environmental Policy Act (NEPA), which held particular significance for public lands policy.<sup>64</sup> Overall, the environmental crisis emerged as a pressing concern of the disaffected non-conformists which gradually gained significance and prompted governmental and societal responses. During this period, increased awareness of pollutants, emissions, and ecological destruction led to environmental consciousness and continued efforts to address these challenges, perhaps by establishing environmental regulations and agencies in the United States that managed to persist to today's era.

This tumultuous era marks a turning moment in American history when political, social, and cultural norms dramatically shifted further operations of the state. The countercultural movement had a profound impact on the further image of the state by rejecting the traditional values and norms and desiring a transformative change. Although the political movements represented an impactful driving force of the counterculture, countless allies also joined forces on the cultural level, namely in the realm of music and songwriting.

## **5. The Power of Music: Janis Joplin and Joni Mitchell's Contribution**

For the countercultural supporters who sought to challenge the status quo and promote social change, music became a reflection and the powerhouse for expressing their desires and frustrations. Music became an instrument for the opposition's protests, with artists writing musical anthems that resonated with the essence of the era, expressing the complexities of civil rights, anti-war protests, and/or feminine and environmental movements, as well as philosophical ideas that reflected the rebellious collective spirit. From the poetic folk ballads to the newly discovered psychedelic rock anthems, the countercultural movement was strongly intertwined with sound and sentiment. Among the many voices that emerged during this era, Janis Joplin and Joni Mitchell were truly notable for their unique and indelible impact on the era's music scene, each in their own right.

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<sup>64</sup> Turner, James Morton. "'The Specter of Environmentalism': Wilderness, Environmental Politics, and the Evolution of the New Right." *The Journal of American History* 96, no. 1 (2009): 129. <https://www.jstor.org/stable/27694734>.

Janis Joplin, born into a conservative town in Texas, soon understood that she stood out from the typical middle-class community. The small-town upbringing seemed very stifling for a girl with atypical looks and a rebellious spirit, and such early rejection contributed to her sense of alienation and desire to find acceptance. Consequently, it fueled her desire to break free from the societal white middle-class expectations and pursue a future in music, which was a way of escaping for Joplin since her early days. Later on, Janis Joplin enhanced the societal disapproval by highlighting her eccentric personality traits, as Gavin James Campbell observes: “She invented an annoying and unladylike cackle, polished a repertoire of cusswords, began drinking in the Cajun bars that had lured her parents’ years earlier, and acted sexually outrageous.”<sup>65</sup> Janis decided to leave Texas, as the typical suburban environment did not follow her alternative views, and escaped to the rather unconventional San Francisco, where she found the welcoming community she desired. Going to San Francisco, at that time an attractive destination for young artists and musicians, happened to be a pivotal moment in her life. She started to explore the music scene with greater focus, especially delving into blues and rock. Particularly blues evoked interest in Joplin, mainly due to its ability to express a wide spectrum of emotions, ranging from happiness to sorrow. In an essay “I Feel, Therefore I Am: The Blues-Rock of Janis Joplin,” David Emblidge highlights the difficulties for a non-African American to sing soul and blues correctly. Nevertheless, Emblidge notes that Janis discovered that her raspy soulful voice carries enough power to sing blues stating that “there’s no patent on soul. You know how that whole myth of black soul came up? Because white people don’t allow themselves to feel things. Housewives in Nebraska have pain and joy; they’ve got soul if they give in to it. It’s hard. And it isn’t all a ball when you do.”<sup>66</sup> Apart from blues, Joplin also concentrated on rock, namely psychedelic rock, an experimental music genre that developed in San Francisco, in the epicenter of hippies, which can be defined as a fusion of rock and psychedelic experience from substances such as LSD, that the hippie allies frequently utilized as a form of transcending to higher states of consciousness. Joplin’s unique voice soon gained recognition, and she eventually joined the musical band Big Brother and the Holding Company, with whom she produced many of her

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<sup>65</sup> CAMPBELL, GAVIN JAMES, “‘The Outer Limits of Probability’: A Janis Joplin Retrospective,” *Southern Cultures* 6, no. 3 (2000): 104. <http://www.jstor.org/stable/26236817>.

<sup>66</sup> EMBLIDGE, DAVID. “I Feel, Therefore I Am: The Blues-Rock of Janis Joplin.” *Southwest Review* 61, no. 4 (1976): 342. <http://www.jstor.org/stable/43468881>.

most well-known songs. Joplin's extraordinary inventiveness, talent, and dedication to music in combination with her free-spirited persona resonated with the countercultural movement and paved the way for her success.

While Joplin captivated the hippie music scene with her raw voice and powerful performances, Joni Mitchell became acknowledged for her folk music and talent for poetic songwriting. In recognition of her musical abilities, she is regarded as one of the most innovative songwriters of her time. Professor Lloyd Whitesell in the scholarly book *The Music of Joni Mitchell* points out her mastery: "By the 1990s, she began to be marketed as a 'classic' and was confirmed in her classic status by a series of tribute concerts and awards for artistic achievement. Her songwriting, in its originality, creative integrity, stylistic adventurousness, and technical polish, has had a great influence on musicians from many different backgrounds."<sup>67</sup> The songwriter was born in Canada, and unlike Janis Joplin, her childhood and especially adolescence were more steady and secure. However, Joplin's ever-present interest in music is what the artists share; Mitchell's passion for poetry writing began when she was young and persisted until she reached adulthood. The years spent with music, her natural talent for lyricism, harmonies, and rhythm, and her exploration of various themes and sounds qualified her for success: "...Mitchell learned by ear and sharpened her gift through hands-on experimentation and curiosity. Particularly noteworthy in this regard is her complex, innovative sense of harmony."<sup>68</sup> Especially her complex lyricism is what she was praised for, including texts about the complexities of relationships, identity, and personal growth, as well as social and cultural commentaries of the era, adventure reports, and other subjects. Professor Whitesell summarizes her range in the following way: "the untamable currents of love, the cost of personal independence, the stern vows of artistic calling, spiritual perplexity, the journey quest, the term of interracial conversation, and the charting of a mythic homeland. Characteristic of her poetic gift is the ability to couple personal incident with general human concerns in tones that blend playfulness with intellectual density."<sup>69</sup> Overall, Joni Mitchell had a unique skill to explore a broad range of topics through her lyrics enabling listeners to personally relate to the

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<sup>67</sup> Whitesell, Lloyd. *The Music of Joni Mitchell* (New York, 2008; Oxford University Press, 1 Jan. 2010): 3. <https://archive.org/details/musicofjonimitch0000whit>.

<sup>68</sup> Whitesell, Lloyd, *The Music of Joni Mitchell*, 118.

<sup>69</sup> Whitesell, Lloyd, *The Music of Joni Mitchell*, 78.

compositions. Moreover, her music was an empowering reflection on the era's social and political challenges, advocating for change, peace, freedom, and individual expression.

The following subchapter examines the artistry, lyrical depth, themes, and meanings incorporated in the artists' songs to provide an insight into their compositional processes and personal beliefs which supported the countercultural ideals and resonated with its allies by highlighting the cultural and political developments of the era. By exploring the lyrics of Joplin's and Mitchell's songs, the following chapter seeks to underscore the non-conformist ideals of the tumultuous period.

## **5.1 “Gonna join in a rock and roll band, gonna camp out on the land, gonna try and get my soul free”**

The countercultural movement was marked by a profound rebellion against conventional norms and represented a powerful engine driving the social upheaval. Nevertheless, the cultural identity represented the center and the triumvirate forces for the counterculture as much as the political revolts. The hippie consciousness was projected in the haze of psychedelic substances, the embrace of inner freedom, and the newly found influential power of rock rhythms: “Some people even believe that if rock'n'roll had not happened, nothing would have happened.”<sup>70</sup> The alternative culture saw a way to repress conservative ideas through exaltation by taking drugs, getting together with like-minded individuals, connecting, and celebrating their shared ideals. For that reason, many hippie gatherings started to emerge, for instance in Central Park in New York: “They dressed up in flamboyant costumes, tossed frisbees, joined hands in huge love circles, painted their faces, passed out marijuana joints, chanted about bananas, and told each other never to trust anyone over 30 years old.”<sup>71</sup> Eventually, the appeal of these occasions increased, yet one component remained absent for the alternative crowd: music. Consequently, the growing interest gave rise to several music festivals. In 1969, one of the biggest symbols entered the countercultural sphere: Woodstock Festival of 1969, more specifically An Aquarian Exposition: 3 Days of Peace and Music, taking place in Bethel, New York, which ultimately

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<sup>70</sup> Duncan, Russell. “The Summer of Love and Protest: Transatlantic Counterculture in the 1960s.” In *The Transatlantic Sixties: Europe and the United States in the Counterculture Decade*, edited by Grzegorz Kosci, Clara Juncker, Sharon Monteith, and Britta Waldschmidt-Nelson, 146. Transcript Verlag, 2013. <http://www.jstor.org/stable/j.ctv1wxt2b.9>.

<sup>71</sup> Duncan, Russell. “The Summer of Love and Protest: Transatlantic Counterculture in the 1960s,” 162.

projected the countercultural ideals. More than 400,000<sup>72</sup> young people gathered in the spirit of peace, love, and unity. The festival's influence brought some of the most iconic musical artists, including Jimi Hendrix, Janis Joplin, or The Who. While Woodstock became an unforgettable moment in the countercultural era, not everyone could attend the event, such as Joni Mitchell. However, her absence did not deter her from capturing the essence of Woodstock from a television in a hotel room in New York, where she wrote a song that became a utopianism anthem. The word "utopianism" must be greatly considered, as it is understood that her exterior view of the event was rather idealistic, and there were several deficiencies at the festival, such as the absence of facilities for meeting basic human needs—bathrooms, supplies of water, and others. Academic Amy Kintner in her essay "Back to the Garden Again" indicates that "Mitchell's lyrics offer an intimate glimpse into an idealistic encounter in a utopian space as the song sounds forth, and Mitchell captures the utopian aura of Woodstock without being bound to any of the actual events."<sup>73</sup>

[Verse 1]

I came upon a child of God  
He was walking along the road  
And I asked him, "Where are you going?"  
And this he told me  
I'm going on down to Yasgur's Farm  
I'm gonna join in a rock and roll band  
I'm gonna camp out on the land  
I'm gonna try and get my soul free

[Chorus]

We are stardust  
We are golden  
And we got to get ourselves  
Back to the garden

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<sup>72</sup> Kallen, Stuart A., *Sixties Counterculture*, 212.

<sup>73</sup> Kintner, Amy. "Back to the Garden Again: Joni Mitchell's 'Woodstock' and Utopianism in Song." *Popular Music* 35, no. 1 (2016): 8. <http://www.jstor.org/stable/24737006>.

The song “Woodstock” on Mitchell’s album *Ladies of the Canyon* (Appendix no. 1) introduces us to a “quasi-spiritual journey of the protagonist”<sup>74</sup> leading him to the music festival, expressing a desire to be part of the countercultural spiritual and musical experience. The chorus projects the spirituality of the era, connecting the experience of living to the universe, and the longing for a return to a more natural, harmonious, and peaceful state. The garden might seem to be pointing to an idealized place, the garden of Eden; however, Amy Kintner expresses a different idea: “she speaks of the garden as though it were a suburban backyard. Rather than the mystical, quasi-Edenic realm of the original ‘garden’, this version takes place in ‘some kind of garden,’ a description-less anywhere.”<sup>75</sup> Perhaps the singer does not portray the idyllic place of Eden, but rather calls for the natural world and companionship, regardless of the location.

[Verse 2]  
Then can I walk beside you?  
I have come here to lose the smog  
And I feel to be a cog  
In something turning  
Well maybe it is just the time of year  
Or maybe it's the time of man  
I don't know who I am  
But you know life is for learning

Verse 2 touches upon one of the aforementioned issues: the environmental crisis. Mitchell wants to escape both the environmental pollution and toxicity of the modern world to green farmland. She continues by expressing a sense of being part of a greater movement or societal change (“cog in something turning”), emphasizing the idea of collective action and transformation of the era. However, in the next line, she, perhaps, raises questions about whether the desire for change and connection is solely a fleeting upheaval of the 1960s or a deeper, more profound shift in human consciousness.

[Verse 3]  
By the time we got to Woodstock  
We were half a million strong

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<sup>74</sup> Kintner, Amy, “Back to the Garden Again: Joni Mitchell’s ‘Woodstock’ and Utopianism in Song,” 13.

<sup>75</sup> Kintner, “Back to the Garden Again,” 19.

And everywhere there was a song  
And celebration  
And I dreamed I saw the bombers  
Riding shotgun in the sky  
And they were turning into butterflies  
Above our nation

In the third verse, Mitchell further comments on the festival's profound impact. The later transformation of bombers into butterflies symbolizes the hope for peace and the desire for a positive change in the nation. She may suggest that even in time of conflict and turmoil, there is a rather utopic potential for a transition from destructive forces to something beautiful: "Mitchell's peers notoriously and vehemently protested the Vietnam conflict, and Mitchell's turning of bombers into butterflies captures both the political idealism of Woodstock and the blissful naïveté with which many members of her generation lived."<sup>76</sup>

Woodstock became one of the anthems, or perhaps a projection of the era, and should be considered as a great part of Mitchell's career. Similarly, her album *Blue* is acclaimed especially for its feminist ideas and celebrating liberation. An eponymous song "Blue" (Appendix no. 2) comments an emotional authentic exploration of the complexities of love, but also provides a slight glimpse into the hippie way of life:

[Chorus]  
Well, there's so many sinking now  
You gotta keep thinking  
You can make it through these waves  
Acid, booze, and ass  
Needles, guns, and grass  
Lots of laughs, lots of laughs

[Bridge]  
Everybody's saying that  
Hell's the hippest way to go  
Well, I don't think so  
But I'm gonna take a look around it, though  
Blue, I love you

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<sup>76</sup> Kintner, "Back to the Garden Again," 8.

“Acid, booze, and ass, needles, guns, and grass, lots of laughs, lots of laughs.” Here, however, Mitchell looks at the non-conventional way of life from a different perspective than “Woodstock” does, rather in a negative, or perhaps more realistic way. While these experiences and activities (hard drugs, sex, marihuana) might have been seen as fun and liberating by some, they also had their dark and challenging aspects, like getting addicted to such substances. She further projects skepticism about the wild and reckless lifestyle and warns listeners to be cautious of their actions. The singer acknowledges that she is willing to explore it or see what it is all about, but perhaps with a careful approach, as one should, instead of being straightforwardly allured to its potential pitfalls. Both songs project the singer’s ability to join various topics and issues of the time into one piece, such as the generational desire for peace and unity, or the need for a political a social change. Moreover, the lyrics of both songs give us a glimpse into the hippie lifestyle, although from a different perspective, which touches upon the objective truth. The singer points out the critical side of the unconventional way of living and the struggles and complexities that can exist within such a lifestyle. The songs offer a multifaced view of the counterculture acknowledging both its positive ideals and the challenges faced by those who embraced it.

Janis Joplin, on the other hand, fully embodied the hippie lifestyle, and she often incorporated her alternative experience in her lyrics. For instance, in the song “Combination of the Two” on the album *Cheap Thrills* (Appendix no. 3), the singer celebrates the hippie spirit of rebellion and freedom and asks others to join in:

Everybody's got it  
They're all trying to feel it  
Everybody's dancing and singing, romancing  
And they want to feel more, baby...

Everybody over at the Avalon Ballroom in the San Francisco bay  
Everybody have-have-have have a lot of fun, I know!  
I can tell you they're feeling  
Gotta try the feeling baby  
Gotta try the feeling, gotta try to –



Don't matter who you are, no  
Don't matter where you come from  
You just gotta try to feel it

These lines promote San Francisco which was an epicenter of the hippie movement. In the 1960s, the Avalon Ballroom was “the site of psychedelic rock.”<sup>77</sup> She promotes it as a symbol of freedom and self-expression and encourages listeners to come to the freeing location to, perhaps, embrace a more authentic and passionate, countercultural way of living, no matter who the listener is.

Joplin’s “Me and Bobby McGee,” on the album *Pearl* (Appendix no. 4), originally written by Kris Kristofferson,<sup>78</sup> is another song that projects countercultural ideals:

[Verse 1]

Busted flat in Baton Rouge, waitin' for a train  
When I was feelin' near as faded as my jeans  
Bobby thumbed a diesel down, just before it rained  
That rode us all the way in to New Orleans  
I pulled my harpoon out of my dirty red bandana  
I was playin' soft while Bobby sang the blues, yeah  
Windshield wipers slappin' time, I was holdin' Bobby's hand in mine  
We sang every song that driver knew

[Chorus]

Freedom's just another word for nothin' left to lose  
Nothin', don't mean nothin', honey, if it ain't free, no no  
Yeah, feelin' good was easy, Lord, when he sang the blues  
You know feelin' good was good enough for me  
Good enough for me and my Bobby McGee

[Verse 2]

From the Kentucky coal mine to the California sun  
Yeah, Bobby shared the secrets of my soul

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<sup>77</sup> “Avalon Ballroom on Sutter,” The San Francisco digital history archive, 27 May 2020, [https://www.foundsf.org/index.php?title=Avalon\\_Ballroom\\_on\\_Sutter](https://www.foundsf.org/index.php?title=Avalon_Ballroom_on_Sutter).

<sup>78</sup> Shea, Don. “Me and Bobby McGee.” *The North American Review* 276, no. 4 (1991): 13. <http://www.jstor.org/stable/25125308>.

Through all kinds of weather, through everything we done  
Yeah, Bobby baby kept me from the cold

One day up near Salinas, Lord, I let him slip away  
He's lookin' for that home, and I hope he finds it  
But I'd trade all of my tomorrows for one single yesterday  
To be holdin' Bobby's body next to mine

The lyrics depict the spirit of rebellion and liberation of the era. The protagonists go on a journey, rejecting the limitations of everyday ordinary existence. The idea of setting off on a road trip, as portrayed in the song, was a common countercultural ideal. The characters attach little value to material belongings which resonated with the idea of more meaningful, genuine, and unfiltered experiences. Don Shea calls it “a song that combined a seductive call for freedom with the quixotic insight that, reduced to its purest state, freedom was really nothing at all, like a beautifully wrapped package that’s empty inside... Every young male I knew in the early 1960s wanted to thumb across the country with a beautiful, sexually available girl like Bobby McGee.”<sup>79</sup>

## 5.2 “What time it is, to trade the handshake for the fist?”

As mentioned before, the 1960s was a turning point in history, marked by a generation that became vocal about their desire for reform. The civil rights movement, the anti-war protests, the feminist, and environmental movements were all representatives of the turbulent spirit. As some questioned authority and societal values, their voices seemed to be acknowledged in the world of music, specifically in a new genre that emerged: protest songs. Many musicians, apart from being entertainers, became agents of the activists’ message and composed songs that addressed the core of these cultural, social, and political shifts. Lloyd Whitesell in his book *The Music of Joni Mitchell*, calls the new genre “political poetry”<sup>80</sup> and defines it as a genre which “aims to communicate a set of ethical beliefs or highlight an urgent social problem. It also appeals to a collective audience by affirming shared values or rallying listeners to a common cause.”<sup>81</sup> Along

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<sup>79</sup> Shea, Don, “Me and Bobby McGee,” 13.

<sup>80</sup> Whitesell, *The Music of Joni Mitchell*, 47.

<sup>81</sup> Whitesell, *The Music of Joni Mitchell*, 47.

with other artists, Joni Mitchell also explored the new genre, demonstrated in her song “The Fiddle and the Drum,” a track on the album *Clouds* (Appendix no. 5), notable for its powerful and confrontational lyrics addressing themes of war, conflict, and social change:

[Verse 1]

And so once again, my dear Johnny, my dear friend  
And so once again you are fightin' us all  
And when I ask you why, you raise your sticks and cry and I fall  
Oh, my friend, how did you come  
To trade the fiddle for the drum?

In the first verse, the singer confronts her good friend, Johnny, and seeks an understanding of the reasons behind his involvement in a conflict. His response seems to be indicating a readiness for battle or confrontation. It appears from his reaction that he is prepared for a battle, followed by the singer’s sense of helplessness, despair, or emotional pain. She shares her concern and confusion about Johnny’s decision to abandon the fiddle, which represents art, music, and harmony, and instead, he chooses the drum, associated with war, conflict, and marching to a battle. This puzzlement serves as the song’s main thematic focus, asking why some embrace aggression and clashes over tranquility and peace.

[Verse 2]

You say I have turned like the enemies you've earned  
But I can remember all the good things you are  
And so I ask you please, can I help you find the peace and the star?  
Oh, my friend, what time is this  
To trade the handshake for the fist?

In the second verse, Mitchell acknowledges the sense of betrayal and deep divide within the relationship, which may indicate that the soldier cannot understand why the singer will not fight as well. She then recalls the positive qualities and virtues Johnny possesses, and once again questions why he chose the more violent path.

[Verse 3]

And so once again, oh, America my friend  
And so once again you are fighting us all  
And when we ask you why, you raise your sticks and cry and we fall

Oh, my friend, how did you come  
To trade the fiddle for the drum?

Joni Mitchell later in the song cleverly switches from her friend Johnny to singing about the country, asking America why to abandon humanity and goodness in favor of aggression. Perhaps she talks about America as Johnny at first to suggest a deep connection or affiliation with the state and its actions. Similarly to the previous part of the song, America's involvement in foreign affairs is confronted, as well as the country's intentions. However, the singer no longer talks about her perception of the situation but involves the "communal 'we.'"<sup>82</sup> According to Whitesell, this was frequently used to strengthen and unite the shared values of the singer and the audience.<sup>83</sup> Joni Mitchell ends her song with a similar verse; however, at the end she sings "Oh my friend, we have all come, to fear the beating of you drum," emphasizing her fear and concern regarding America's use of force and aggression, causing anxiety and unease within the community. The song is a request for peace, empathy, and a reevaluation of the decisions made by the divided and often violent society. The song's main point is to challenge the status quo and motivate a future that is more harmonious and peaceful.

Janis Joplin's focus differed from artists like Joni Mitchell. While she arguably was not as deeply rooted in the protest song movement as Mitchell, she still contributed to the genre to some extent, albeit with a different emphasis and in a different way. For instance, as her focus was blues, she concurrently paid tribute to respected blues artists, often by singing the work of African Americans to, among other things, keep the issue of oppression alive. For instance, "Summertime," is originally a jazz song by George Gershwin for his opera *Porgy and Bess* that displays the life experiences of African Americans in South Carolina.<sup>84</sup> Throughout the years, many respectable artists covered the song and adapted it to their preferred music genre, including Ella Fitzgerald, Louis Armstrong, or Janis Joplin, who transformed it into blues-rock. To the song, she added her raspy voice and more profound and emotionally charged meaning, emphasizing the hardships and yearnings of the human experience, in the context, of the African American minority. Her rendition reflects themes of hardship, the passage of time, and the desire

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<sup>82</sup> Whitesell, *The Music of Joni Mitchell*, 47.

<sup>83</sup> Whitesell, *The Music of Joni Mitchell*, 47.

<sup>84</sup> "The history of George Gershwin's Summertime," English National Opera, Accessed 26<sup>th</sup> August 2023, <https://www.eno.org/discover-opera/the-history-of-george-gershwins-summertime/>.

for something better. The following lines represent a part of the song “Summertime,” a track on the album *Big Brother and the Holding Company* (Appendix no. 6):

Summertime, time, time  
Child, the living's easy  
Fish are jumping out  
And the cotton, Lord  
Cotton's high, Lord so high

Your daddy's rich  
And your ma is so good-looking, baby  
She's a-looking good now  
Hush, baby, baby, baby, baby, baby  
No, no, no, no, don't you cry, don't you cry

One of these mornings  
You're gonna rise, rise up singing  
You're gonna spread your wings, child  
And take, take to the sky  
Lord, the sky.

The lullaby’s lyrics may be interpreted as a relaxed summer day; however, the song carries a reflection of the reality: an African American woman taking care of a white baby, on a plantation when the “cotton’s so high” during summer. The lyrics contrast the child’s apparent privilege in a rich family and the reality of the African-American community’s historical oppression. The notion that “one of these mornings, you’re gonna spread your wings, child” either may imply that the child will have a prosperous life and be truly free, unlike the slave, or it reflects hope for future generations to achieve freedom and prosperity, despite the historical challenges they faced. Although very subtle, the performance of the song may indeed have been a tribute to the work and resilience of African Americans throughout history. Joplin’s emotive rendition of “Summertime” added a layer of intensity to the song, further emphasizing its themes of hope and the longing for a better future.

Joplin’s “Get It While You Can” (Appendix no. 7) can be perceived as another subtle or slight touch on the world’s situation. The song encourages living life to the fullest, pursuing love

and opportunities without hesitation, and not wasting precious time: her “energies were focused on the present moment. Her song “Get It While You Can” is totally serious in this respect.”<sup>85</sup> Janis Joplin’s powerful and passionate delivery adds emotional depth to these lyrics, making the song a powerful message of seizing the moment in a chaotic world, introduced right at the beginning of the song:

[Verse 1]

In this world, if you read the papers, Lord  
You know everybody’s fighting on with each other  
You got no one you can count on, baby  
Not even your brother

[Chorus]

So if someone comes along  
He's going to give you some love and affection  
I'd say get it while you can, yeah  
Honey, get it while you can, yeah  
Hey, hey, get it while you can  
Don't you turn your back on love, no, no.

As aforementioned, the media vastly covered numerous political events and conflicts, which Janis Joplin feasibly reflects on in the first verse. She highlights the instability and lack of trust in the current world’s state and encourages the audience to embrace emotions of caring and affection. She embraces the idea that opportunities are fleeting and that fear should not prevent one from experiencing them, as well as love and connections with others.

### **5.3 “A woman can be tough”**

Joplin and Mitchell are, undoubtedly, very distinct musical forces. Joplin’s raw, blue-infused vocals and free-spirited rock’n’roll stage persona stood in stark contrast to Mitchell’s ethereal folk melodies and introspective lyricism. However, what may be perceived as uniting in their artistry is their shared commitment to feminism and women’s empowerment. Through their music and lyrics, both Joplin and Mitchell fearlessly championed the cause of female

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<sup>85</sup> Emblidge, “I Feel, Therefore I Am: The Blues-Rock of Janis Joplin,” 341-342.

independence, self-expression, and equality. Joplin's electrifying performances and Mitchell's poetic songwriting became anthems of empowerment during the transformative era.

Revisiting the music of Joni Mitchell, "Don't Interrupt the Sorrow," featured on *The Hissing of Summer Lawns* (Appendix no. 8) projects reoccurring feminist themes of women's discrimination, relationships with men, and their feelings which were long suppressed.

[Verse 1]  
Don't interrupt the sorrow, darn right  
In flames our prophet witches, be polite

The first line might be a call to acknowledge and respect women's emotional experience, as it has often been downplayed or ignored. The second line can be interpreted as a reference to historical witch hunts and the persecution of women who were often labeled as "witches." The phrase "be polite" may be interpreted sarcastically, suggesting that even when women challenge the status quo or speak out, society often expects them to do so in a polite or conforming manner.

[Verse 1]  
A room full of glasses he says, "Your notches, liberation doll"  
And he chains me with that serpent to that Ethiopian wall.

In these lines, a man's comment "Your notches, liberation doll," appears to be condescending, derogatory, and dismissive, often used to objectify or diminish a person's agency and autonomy. The usage of "liberation" may suggest that the speaker's pursuit of freedom or independence is trivial or insincere. Lloyd Whitesell comments on this line in the following manner: "...he appears as the mouthpiece for a terrifying oracle..., incoherently fusing the idea of freedom with images of objectification and subjugation (as in being taken down a notch, or the "notch" as a mark of sexual conquest.)."<sup>86</sup> The second line suggests a strong and restrictive form of bondage, which could be literal, metaphorical, or both, more specifically, a theme of being controlled or oppressed by another person by a "serpent," often associated with something dangerous, deceiving, and tempting but also harmful.

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<sup>86</sup> Whitesell, *The music of Joni Mitchell*, 84.

[Verse 2]  
Anima rising, Queen of Queens  
Wash my guilt of Eden, wash and balance me  
Anima rising, uprising in me tonight  
She's a vengeful little goddess with an ancient crown to fight.

“Anima,” according to the Online Etymology Dictionary, can be understood as “the inner part of the personality, or the female component of a masculine personality...the rational soul; life; the mental powers, intelligence.”<sup>87</sup> Mitchell, therefore, suggests that an inner feminine aspect is becoming more prominent within an individual, continuing with an ultimate and most powerful representation of the inner feminine aspect and a dominant quality by singing “queen of queens.” The rising inner feminine strength is “vengeful,” and represents a sense of justice or a desire to right past wrongs. Moreover, she sings about Eden, implying a plea or desire to be cleansed of the guilt associated with the past. Whitesell comments on the usage of biblical personas and various creatures in the following manner: “In her view, he is playing dirty by using the old propaganda of the “serpent” and Eve’s guilt to immobilize her. As an alternative, she upholds icons of matriarchal power: witch, goddess, and Madonna.”<sup>88</sup>

[Verse 1]  
He says “Anima rising, so what?”

After a few lines, Mitchell changes the point of view, showing a possible comment from a guy with a dismissive or indifferent response to the concept of “anima rising”. “Anima rising, so what?” suggests a lack of concern or interest in this process, indicating that the speaker may not appreciate or understand its significance. Throughout the song, Mitchell explores various feminist themes, including liberation, independence, resistance to patriarchy, and the importance of acknowledging and validating women’s feelings and the “presumptuous idea of the natural order as nothing but a cycle of ‘sorrow’ for women.”<sup>89</sup>

Another Mitchell’s song concerning a liberating woman is “Cactus Tree,” on *Song to a Seagull* album (Appendix no. 9). The lyrics deal with the complexities of romantic relationships

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<sup>87</sup> *Online etymology dictionary*, s.v. “Anima” (n), accessed 22 August 2023, <https://www.etymonline.com/search?q=anima>.

<sup>88</sup> Whitesell, *The Music of Joni Mitchell*, 83.

<sup>89</sup> Whitesell, *The Music of Joni Mitchell*, 83.



and the pursuit of personal freedom. She does not want to tie herself down to commit to a long-term relationship; instead, the protagonist embraces the romantic aspect of these interactions and the sense of adventure entailed. Mitchell introduces the female protagonist and the men who she met and spent her time with, such as “a man who’s been out sailing, in a decade full of dreams” (verse 1), or “a man who’s climbed a mountain” (verse 2). However, she always leaves them because she is not interested in committing:

[Chorus 4]

She has brought them to her sense  
They have laughed inside her laughter  
Now she rallies her defenses  
For she fears that one will ask her for eternity  
And she’s busy being free

[Verse 5]

There's a man who sends her medals  
He is bleeding from the war  
There's a jousting and a jester  
And a man who owns a store  
There's a drummer and a dreamer  
And you know there may be more

[Chorus 5]

She will love them when she sees them  
They will lose her if they follow  
And she only means to please them  
And her heart is full and hollow like a cactus tree  
While she's so busy being free

[Outro]

Like a cactus tree  
Being free

The lyrics show the protagonist’s hesitancy to commit to a relationship yet also touch upon other aforementioned ideals: the theme of war (there’s a man who is “bleeding from the war”), or the nature imagery. The image of a cactus might serve as a metaphor for the woman’s independent and self-sustaining nature, as these plants are known for their ability to thrive in harsh conditions with minimal care. Mitchell commented on the song: “I feel that’s the song of *modern* woman. Yes, it has to do with my experience, but I know a lot of girls like that ... who find that the world

is full of lovely men but they're driven by something else other than settling down to fraudities.”<sup>90</sup> The lyrics touch on themes of individualism, the desire for personal growth, as well as the “the dilemma of the song’s heroine, caught between the pull of romantic attachments and her yearning for independence and self-fulfillment.”<sup>91</sup>

“Michael from Mountains,” also on an album *Song to a Seagull* (Appendix no. 10), might perhaps be another feminist-themed song, yet it incorporates other elements as well. Its feminist undertones appear in the way of a typical folk love song, dealing with themes of sentiment, love, personal reflection, and self-discovery.

[Chorus 5]

Michael wakes you up with sweets  
He takes you up streets and the rain comes down  
Sidewalk markets locked up tight  
And umbrellas bright on a grey background  
There's oil on the puddles in taffeta patterns  
That run down the drain  
In colored arrangements  
That Michael will change  
With a stick that he found

[Verse 2]

Michael brings you to a park  
He sings and its dark when the clouds come by  
Yellow slickers up on swings  
Like puppets on strings hanging in the sky  
They'll splash home to suppers in wallpapered kitchens  
Their mothers will scold  
But Michael will hold you to keep away cold  
Till the sidewalks are dry

Mitchell introduces us to the protagonist Michael by providing a series of vivid and evocative images, suggesting acts of care and affection in a rather sentimental happenings, for instance when the partners take a romantic walk during a rainy day. The first verse is already very romantic and loving, and such romantic picture holds throughout the whole song. Charles O.

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<sup>90</sup> Whitesell, *The Music of Joni Mitchell*, 82.

<sup>91</sup> Whitesell, *The Music of Joni Mitchell*, 143.

Hartman, who analyzes the song in his essay “Analysis of a song: Joni Mitchell’s ‘Michael from Mountains,’” expresses his idea in the following way:

The song present an excited and intense experience which has transformed the grayness of the rainy world in which it takes place. The reason for this special vividness in all that the singer see—the ‘colored arrangements’ in oily puddles, implying unwonted order as well as brightness—is obviously the company in which she sees it. It is Michael who makes the world delightful to her. This is a love song, which clearly means, not ‘a song about love,’ but a song which presents the effects of love, a song which enacts the feelings generated in the lover by the presence of the beloved.<sup>92</sup>

Nevertheless, the end of the song takes a turn, and Mitchell’s words change and attain rather melancholic effect:

[Verse 3]

...There’s rain in the window  
There’s sun in the painting that smiles on the wall  
You want to know all but his mountains have called  
So you never do.

[Chorus]

Michael from mountains  
Go where you will go to  
Know that I will know you  
Someday I may know you very well  
Someday I will know you very well

The first two lines possibly show a contrast between the rain and the sun, highlighting the difference between melancholy and sadness of the bitter weather and between warmth and happiness, entailing an exploration of emotional ups and downs of romantic relationships. The second two lines express longing and a tension between the desire to know someone deeply, experiencing an authentic relationship, and the reality of individual’s personal callings. “Without denying distance, she asserts a patience of love which both accepts that distance and makes its

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<sup>92</sup> Hartman, Charles O. “ANALYSIS OF A SONG: JONI MITCHELL’S ‘MICHAEL FROM MOUNTAINS.’” *The Centennial Review* 21, no. 4 (1977): 406, <http://www.jstor.org/stable/23738383>.

eventual defeat inevitable.”<sup>93</sup> Another ideal is observable in the protagonist: a non-conformist and a free spirit who is drawn to natural and spiritual journey and adventure. Lastly, as mentioned before, Mitchell often incorporated other countercultural themes, such as the focus on nature, referencing to rain, to sun, and to natural landscapes.

Similarly to Mitchell, Janis Joplin expressed countercultural ideal of feminism in her songs; however, in a different style. While Mitchell’s poetic approach to feminist themes can be characterized by thoughtful lyricism that delved into emotional depths, Joplin’s feminist-themed songs often conveyed a sense of rebellion and liberation, challenging conventional expectations of women’s roles and relationships while radiating high energy spirit of a female rocker that spread independence and individuality. She “hoped that other women ‘after they see me, when their mothers are feeding them all that cashmere sweater and girdle [shit] maybe they’ll have a second thought—that they can be themselves and win.”<sup>94</sup> Joplin’s music and persona resonated with the rebellious and free-spirited mindset of the hippie generation for her unhinged, and rock’n’roll traits:

“Unlike the earth-goddess beauty of Baez and Collins, Janis’s hair was anarchic and coarse, her complexion badly scarred by acne, and her weight constantly in flux...The stage gave her a place to aggressively flaunt her sensuality, and she never passed up a chance to talk explicitly about sex...Her awesome voice, tight-fitting outfits, and outrageous body language celebrated her sense of liberation and by example encouraged other women to question the basic assumptions under which many of them had been raised.”<sup>95</sup>

Her song “Turtle Blues,” featured on *Cheap Thrills* (Appendix no. 11), expresses singer’s resentment of traditional norms, and display her desire for equal independence. The lyrics exhibit a self-assured woman who defies the societal conventions by directly asserting her feelings and opinions.

[Verse 1]

Ah, I’m a mean, mean woman

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<sup>93</sup> Hartman, Charles O, “ANALYSIS OF A SONG: JONI MITCHELL’S ‘MICHAEL FROM MOUNTAINS,’” 413.

<sup>94</sup> Campbell, Gavin James, “‘The Outer Limits of Probability’: A Janis Joplin Retrospective,” no. 3 (2000): 108,

<sup>95</sup> Campbell, “The Outer Limits of Probability’: A Janis Joplin Retrospective,” 109.

And I don't mean no one man, no good, no  
I'm a mean, mean woman  
I don't mean no one man, no good  
I just treats 'em like I wants to  
I never treats 'em, honey like I should

In these lines, Joplin does not correspond to the expected submissive role of women, possibly in a romantic relationship. Alternatively, she handles these relations in a unique manner highlighting a strong autonomy and her independence. "Whether it is considered right or wrong by others seems to be of no consequence to her; maybe she 'shouldn't' treat people mean, but she is going to do it anyway...In a sense, Janis is taking control of her destiny by making a conscious decision to behave in a certain way – in her case, as a mean, mean woman."<sup>96</sup>

Lyrics of "Ball and Chain," on the album *Cheap Thrills* (Appendix no. 12), observe a theme of feeling a deep sense of frustration and dissatisfaction in a romantic relationship:

[Chorus]  
Sitting down by my window  
Honey, looking out at the rain  
Lord, Lord, Lord, sitting down by my window  
Baby, looking out at the rain  
Something came along, grabbed a hold of me  
And it felt just like a ball and chain  
Honey, that's exactly what it felt like  
Honey, just dragging me down.

[Verse]  
Love's got a hold on me, baby  
Feels just like a ball and chain  
Now, love's just draggin me down baby,  
Feels like a ball and chain  
I hope there's someone out there who could tell me  
Why the man I love wants to leave me in so much pain  
Yeah, maybe, maybe you could help me, come on, help me!

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<sup>96</sup> McCoun, J. Kristin, *Janis Joplin's Revolt Against Conventional Femininity: A Pentadic Analysis of Selected Lyrics* (The Schmidt College of Arts and Humanities, 1997), 49. <http://fau.digital.flvc.org/islandora/object/fau%3A12271>.

Seemingly, the lyrics articulate an unpleasant feeling of emotional confinement and sorrow in the relationship. The positive idea of being in love with another individual turned into a painful burden, and the singer desperately tries to seek guidance and support through such emotional upheaval. The ball and chain is perhaps an urgent plea for help, emphasizing the depth of her emotional struggle.

Arguably a rather satiric comment on the era's women position is exhibited in the song "Women is Losers," a track on *Big Brother & the Holding Company* (Appendix no. 13):

[Chorus]  
Women is losers  
Women is losers  
Women is losers, oh  
Say honey, women is losers  
Well, I know you musta heard it all  
Men always seem to end up on top

Possibly, Joplin repeatedly uses "women is losers" as a statement to emphasize women's societal difficulties, suggesting that this message is being acknowledged on a regular basis. She draws attention to a gender imbalance, where men are more likely to be in the position of authority and power, whereas women frequently find themselves in less favorable situations.

[Verse 1]  
Oh, and if they told you they want you  
Say come around and wind your door  
Whoa, I say now, they'll hurt you, they'll desert you  
They'll leave you beggin' them for more  
Oh, yeah!

Joplin continues to comment on the women's status, yet she shifts the focus to the power dynamics in a relationship. The first two lines may indicate that women are expected to accept the male attention and approach it with a welcoming embrace. Immediately after, Joplin shows the possible consequence of such approach: women end up vulnerable, hurt, and/or abandoned by the men who take advantage of their affection. They eventually become reliant on men or they seek their approval. In the second verse, Joplin ridicules the men's higher status:

[Verse 2]

Well, they're knights in shining armor  
Until there is a dragon for to slay...

She comments on the general presentation of men as saviors, yet, in reality, these particular men are often incapable of fulfilling such a heroic image. The chivalry is often ingenuine as many are not willing to face the difficult situations. While the song does contain elements of social critique, it does not generalize all men as insincere or disrespectful. Instead, it most likely indicates specific behaviors and standards that might apply in society and relationships, promoting the need for fair recognition of women's worth in society, and for equitable interactions between men and women.

Joplin's "Piece of My Heart," featured on *Big Brother & the Holding Company* (Appendix no. 14), is the final song of the feminist-theme analysis:

[Verse 1]

Didn't I make you feel like you were the only man? Yeah  
An' didn't I give you nearly everything that a woman possibly can?  
Honey, you know I did  
And, and each time I tell myself that I, well, I think I've had enough  
But I'm gonna, gonna show you baby, that a woman can be tough.

[Chorus]

Take another little piece of my heart now, baby  
(Oh, oh, break it)  
Break another little bit of my heart now, darling, yeah, yeah, yeah, yeah  
(Oh, oh, come on)  
Have another little piece of my heart now, baby  
Well you know you got it, if it makes you feel good  
Oh, yes indeed

The singer expresses her full emotional devotion to her partner whereas the other person does not return the affection to a similar extent which illustrates the possible painful unequal nature of a romantic connection. However, she advocates female strength and independence, feasibly to dispel any presumptions of women's emotional deficiencies. Although the chorus focus on the partner's control over her emotions of sorrow, its emotional charge allows women to freely resonate with the feelings of love and heartbreak, while being reminded of their inner strength.

In general, the singers' feminist-themed compositions were essential in empowering women to open up about their emotions and confront their societal position. Through the lyrics, the artists questioned traditional gender stereotypes and encouraged women to assert their value, autonomy, and emotional complexity. Many women found solace in the powerful lyrics which often inspired them to value their opinions and emotions.

#### **5.4 “They paved paradise, put up a parking lot”**

As explained earlier in the thesis, the 1960s experienced an escalation of consumerism, industrialization, and deterioration of the environment that defined the blooming consumerist world. Counterculture opposed the materialistic way of life and emphasized inherent desire to preserve the environment, to reestablish a connection with nature, and to challenge the controlling system that seemed to lead the planet toward an ecological catastrophe. The countercultural rebellious response to the situation is detectable not only in political movements of the era but also in various artistic areas, which, among others, includes a selection of Mitchell's and Joplin's songs, starting with “Big Yellow Taxi” on Mitchell's album *Ladies of the Canyon* (Appendix no. 15):

[Verse 1]

They pave paradise and put up a parking lot  
With a pink hotel, a boutique, and a swingin' hot spot.

[Verse 2]

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.

Joni Mitchell encapsulates the process of pristine natural landscapes being destroyed and transformed into metropolitan constructions and projects to maximize profits from booming commercialization. The second verse may be perceived as a satirical commentary, ridiculing how something as simple as viewing nature has its price, further highlighting the criticism of exploitation for financial gain. “Her lyrics describe a fast, one-way process of destruction that



erases nature in its wake...The song caught on both for its whimsical character and its resonance in a society where the environment was perceived to be under threat.<sup>97</sup>

[Verse 3]

Hey farmer, farmer, put away the DDT now  
Give me spots on my apples  
But leave me the birds and the bees, please.

DDT, according to the United States Environmental Protection Agency (EPA), was one of the first synthetic insecticides and pesticides, that was “effective for insect control in crop and livestock production, institutions, homes, and gardens.”<sup>98</sup> In the United States, it became regulated in the late 1960s for its toxic environmental effects which Rachel Carson’s *Silent Spring* warned about, as previously mentioned. That being said, the singer encourages the farmers to refrain from using such damaging synthetic substances and implies that she would rather embrace natural imperfections in order to preserve the ecosystem and its vitality from chemical contamination.

[Chorus]

Don’t it always seem to go  
That you don’t know what you’ve got ‘til it’s gone?  
They paved paradise, put up a parking lot.

The chorus summarizes the main idea of the song: the lack of appreciation of what people have until it is destroyed and gone. There is a repetition of her regret that nature is being replaced with constructions made by humans. By pointing out this tendency to overlook the value of nature, Mitchell challenges the listeners to be more environmentally conscious and to attempt to guard nature before it completely vanishes.

Another Joni Mitchell’s song, yearning for natural beauty, is “Song to a Seagull,” recorded on an eponymous album (Appendix no. 16). The song expresses an inner conflict about whether to live in the industrial modern world or return to nature:

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<sup>97</sup> Čapek, Stella M. “PAVING PARADISE: Exploring an Urban ‘Partnership-with-Nature’ Frame.” *The Sociological Quarterly* 53, no. 4 (2012): 566. <http://www.jstor.org/stable/41679737>.

<sup>98</sup> “DDT – A Brief History and Status,” United States Environmental Protection Agency, accessed October 12, 2023. <https://www.epa.gov/ingredients-used-pesticide-products/ddt-brief-history-and-status>.

[Verse 1]

Fly silly seabird, no dreams can possess you  
No voices can blame you for sun on your wings  
My gentle relations have names they must call me  
For loving the freedom of all flying things

[Chorus]

My dreams with the seagulls fly  
Out of reach, out of cry

[Verse 2]

I came to the city and lived like old Crusoe  
On an island of noise in a cobblestone sea  
And the beaches were concrete and the stars paid a light bill  
And the blossoms hung false on their store window trees

In the first verse and the chorus, the singer appreciates the bird's unhindered and joyful life and its absence from the modern human world and its concerns. The singer seems to ache for freedom and wants to escape from the constraints of everyday life while pointing out the bird's sheer joy of flying in the sun, being protected from any blame or criticism from humans. Lloyd Whitesell also points out the birds meaning, being a representation of "romanticized 'spirit of nature...'"<sup>99</sup>

In the second verse, the singer compares living in a city to the lifestyle of an adventurer Robinson Crusoe. Unlike Crusoe, who lives on an authentic island, the singer lives on an "island of noise," made out of concrete which is enclosed by a "cobblestone sea." Furthermore, she describes that the man-made city lights obstruct the night sky. This metaphorical imagery illustrates the concept of the noisy and artificial urban environment, standing in contrast to nature. She concludes by observing the artificiality of city life by ridiculing its poor and insincere attempts to mimic nature.

[Verse 3]

Out of the city and down to the seaside  
To sun on my shoulders and wind in my hair

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<sup>99</sup> Whitesell, *The Music of Joni Mitchell*, 46.

But sandcastles crumble and hunger is human  
And humans are hungry for worlds they can't share.

[Chorus]  
My dreams with the seagulls fly  
Out of reach, out of cry

In the third verse, there is the countercultural motif of the desire to escape city life and return to a natural setting where one can connect with nature's untainted beauty. However, the singer acknowledges that human necessities endure even in the utopian natural environment, which highlights the singer's conflict: while yearning for connection with nature, she understands that the idyllic environment cannot entirely satisfy the tangible constraints of human existence: "...the sad fact of mortality soon intrude into consciousness."<sup>100</sup> She is aware that residing in a city is frequently necessary to meet basic human requirements, including employment and accessibility to resources, indicating that finding a balance between these two realms is an intricate task. The chorus, then, encapsulates her yearning for the freeing natural existence—one that the seagulls experience: "In the refrain she envisions herself joining the gulls in their flight from the sphere of human concept and misunderstanding."<sup>101</sup>

Joplin also commented on the commercialization of the era. Her song "Mercedes Benz," on the album *Pearl* (Appendix no. 17), is a piece about "great social and political import," as she says herself in the intro of the song. Then, she continues with the following:

[Verse 1]  
Oh Lord, won't you buy me a Mercedes Benz?  
My friends all drive Porsches, I must make amends  
Worked hard all my lifetime, no help from my friends  
So, oh Lord, won't you buy me a Mercedes Benz?

It is observable right from the outset that the song is a satirical piece. The first verse highlights the era's materialistic culture when status and possessions were highly valued. The first verse also implies the strong desire for luxury, working tirelessly to attain material possessions.

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<sup>100</sup> Whitesell, *The Music of Joni Mitchell*, 105.

<sup>101</sup> Whitesell, *The Music of Joni Mitchell*, 104.

Moreover, she ridiculously asks God for the luxurious car, highlighting the superficiality of such desires.

[Verse 2]

Oh Lord, won't you buy me a color TV?  
Dialing For Dollars is trying to find me  
I wait for delivery each day until three  
So, oh Lord, won't you buy me a color TV?

Similarly to the first verse, these lines convey the desire for material wealth and fascination with technological advancement. “Dialing For Dollars”<sup>102</sup> was, at that time, a very popular television show where viewers could win prizes or money by answering questions through a telephone,<sup>3</sup> expressing a sense of anticipation and hunger for material or financial gain. The third line highlights the impatience and excitement of people who eagerly wait for their deliveries of newly purchased items. This verse further underlines the absurdity of associating happiness and contentment with superficial products in the prevailing consumerist culture. It encourages the listeners to reflect on what truly brings happiness and fulfillment, often found in intangible aspects of life.

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<sup>102</sup> “Dialing for Dollars,” The History of Capitol Broadcasting Company, accessed on October 12, 2023. <https://history.capitolbroadcasting.com/programs/entertainment-shows/dialing-for-dollars/>.

## Conclusion

The theoretical part of the thesis analyzed the definition and core values of counterculture, as well as its roots and evolution which were further examined in the historical events of the era. Initially, its complex meaning was analyzed through the work of Talcott Parsons, John Milton Yinger, and Theodore Roszak. Yinger's approach was analyzed by distinguishing between subculture and counterculture, and later on, Roszak's response to the emergence of the non-conformist's culture was explained by discussing industrial technocracy and its negative effects on the "humane." The countercultural strength came from pursuing alternative, humanistic principles which stemmed from the rejection of technocratic control. The theoretical part further emphasizes the movement's resistance to dominating rationalization of existence and conversely embodied sentimental, and intuitive thinking. The "generation gap" was explained as a defining feature, with the post-war baby boomers questioning the materialistic comfort of the 1950s, called "the Age of Abundance." The transformative-driven new generation was able to convey their ideas in the form of various diverse communities, such as the New Left, which were mainly inspired by the 1950's Beat Generation whose nonconformist way of life was valued.

Furthermore, the countercultural movement's goals and motivations were shaped by the political and social condition of the era, including significant political events such as the Cold War, the Cuban Missile Crisis, and the Vietnam war, which strengthen the resistance's ideals of justice, equality, and environmental sustainability. Racial segregation was challenged by the civil rights activism, including the Montgomery bus boycott and Birmingham protests, which ultimately played a crucial role in Civil Rights Act of 1964 and the Voting Rights Act of 1965. The feminist movement was primarily sparked by Betty Friedan's fundamental publication, *The Feminine Mystique*, which served as an aid for vocalizing the discontent of many women. Women's rights activist, like Friedan, founded organizations like the NOW and pushed legislation that addressed gender-based discrimination. Simultaneously, particularly the New Left, influenced and contributed to the environmental movement's growth, mainly due to their ideal of living in harmony with nature and due to their rejection of the capitalistic values. Their eco-friendly ideals were explained as being the push for many legislative changes as well. These activist groups stood against the conformist status quo and were significant contributors in

influencing government policy and determining the course of the country, witnessing the establishment of various regulations and laws.

The practical part of the thesis demonstrates Joni Mitchell and Janis Joplin's commitment to the countercultural ideals, advocating for various political and social transformative desires. It is noticeable from their music that they addressed issues related to the ideals of being against aggression, discrimination, or oppression, each in their own way. The artists celebrate ideas and self-exploration and liberation, offering lyrics with the spirit of rebellion, freedom, and adventure. They called for free individual who should live to the fullest in a world marked by division and conflict. The thesis indicates the idea that both Mitchell and Joplin were powerful voices, whose music and lyricism offered an insight into the countercultural ideas of harmony, peace, and unity.

## Resumé

Tématem této bakalářské práce je porozumění ideálům kontrakultury šedesátých let promítnuté v písňové tvorbě Janis Joplin a Joni Mitchell. Práce je konvenčně rozdělena na teoretickou část, která se skládá ze čtyř hlavních kapitol, a praktickou část, která je rozdělena dle hlavní myšlenky vybraných písní. Teoretická část se především zabývá definicí a hlavními hodnotami této „protikultury“, přičemž její charakteristiky jsou dále rozvedeny v kontextu událostí této éry. Praktická část pak představuje analýzu písňové tvorby dvou již zmíněných interpretek, jejíž cílem je skrz vybrané písně nadále prohloubit projekci kontrakulturních ideálů.

První kapitola mé bakalářské práce osvětluje kořeny a vývoj definicí termínu „kontrakultura.“ Termín navzdory svému zdánlivě přímočarému výkladu je naopak komplexním odborným výrazem. Pro pochopení historického vývoje se práce vrací před bujará šedesátá léta k Johnu Miltonu Yingerovi, který sehrál klíčovou roli při definování tohoto termínu v jeho práci, která mimo jiné také rozlišuje mezi subkulturou a kontrakulturou. Definice termínu vrcholí prací Theodora Rozsaka, který definuje kontrakulturu jako opoziční kulturu, která stojí proti převládající společnosti. Také vysvětluje vznik opoziční kultury jako důsledek průmyslové technokracie, která negativně ovlivňovala základní lidské psychologické potřeby. Práce nadále vysvětluje, že síla této kultury spočívala v odmítání této technokracie a racionalizace existence, a naopak povznáší alternativní humanistické až spirituální hodnoty, související se spontánností a intuicí, což vyzývalo smýšlení převládající společenské normy dané doby. S tímto souvisí obsah druhé kapitoly, který osvětluje tzv. generační propast. Generační propast představovala nespokojenost poválečné mládeže s materiálním pohodlím jejich rodičů v 50. letech. Tato mladistvá transformace našla vyjádření v různých komunitách, představeno například organizací „The New Left,“ či hnutím Hippies, které čerpaly inspiraci z Beatníkovské generace předešlé dekády, zejména pak čerpaly Beatníkovské ideály nonkonformního a spirituálního životního stylu. Práce nadále definuje a vyjadřuje další ideály kontrakultury, jako jsou hodnoty svobodného ducha, lásky a míru a často používané psychedelické látky k dosažení vyšší úrovně povznešení.

Třetí kapitola pak osvětluje kontrakulturní dosah a vliv v politických a sociálních kruzích. Kontrakulturní smýšlení o tehdejší politické situaci, včetně války ve Vietnamu, či strachu z možné jaderné války, podnítilo touhu po změně, které poukazuje na další ideály tohoto

hnutí, jako např. ideály spravedlnosti, míru a rovnosti. V této části představují různá politická hnutí, ve kterých kontrakultura významně ovlivnila postup, často prostřednictvím aktivismu, masových protestů a nátlaku, jako jsou například takzvané „sit-ins,“—forma protestu, kdy především studenti vysokých škol odmítali opustit konkrétní místo, kde, i přes nátlak bezpečnostních sborů, prosazovali své požadavky. Třetí kapitola také sestává z politického hnutí za práva Afroameričanů, které dokázalo podpořit nové legislativy pro svobodnější život minorit. Kapitola nakonec poukazuje na hnutí za ženská práva, kdy práce Betty Friedan podpořila hlas nespokojenosti žen a pomohla rozpoutat feministické hnutí. Aktivistky za práva žen založily různé organizace a prosadily legislativu, která pojednávala o diskriminaci na základě pohlaví. Třetí kapitola tedy poukazuje na kontrastní postoj proti oficiálním zvyklostem, které se aktivisti snažili přeformulovat na svobodnější, otevřenější, a liberálnější společenskou formu.

Čtvrtá kapitola pak komentuje další závažnou obavu, a to udržitelnost životního prostředí, která postupně začala ovlivňovat smýšlení společnosti. Ekologické hnutí představovalo pro kontrakulturu boj za spravedlivější a udržitelnější svět. Jejich ideály představovaly vizi životní harmonie s přírodou, a tak cílili k přispění k růstu vlivu tohoto hnutí. Jejich ekologické ideály představovaly hnací sílu pro budoucí změny, patrné ve vytvoření různých regulací v oblasti znečištění a degradace životního prostředí. Ekologisté prohlubovali vědomosti ohledně životního prostředí, například vlivná biologka a spisovatelka Rachel Carson publikovala knihu, ve které varovala před toxickými pesticidy. Kniha se také stala bestsellerem a je často připisována začátku moderního ekologického hnutí. V roce 1969 pak byla Santa Barbara svědkem katastrofálního výronu ropy z vrtací plošiny Union Oil, což ještě více namotivovalo společnost k zamyšlení nad možnými škodlivými důsledky ignorování ekologické krize. Hnutí pro životní prostředí tak zastalo významnou roli, jakožto hnací stroj pro ovlivňování vládní politiky a formování nového směřování národa v rámci smýšlení o opatrování životního prostředí.

Pátá kapitola již přechází na praktickou část, která zprvu představuje hudbu jako hnací sílu a kulturní odraz tohoto hnutí. Příznivci kontrakultury vyjadřovali prostřednictvím hudby své ideály a shromažďovali stoupence k podpoření kolektivního vědomí. Hudba se stala jednou z nástrojů protestů a odporu, přičemž často vyjadřovala složitosti rovnocenných práv, protiválečných protestů, a i životního prostředí. Hudba se stala hlasem nadějí, ale i frustrací generace toužící po změně. Poslední kapitola se dále zabývá dvěma významnými umělkyněmi



tohoto období, Janis Joplin a Joni Mitchell. Janis Joplin jako mladá opustila konzervativní texaské město, ve kterém její osobitost vyčnívala a našla svou cestu v San Francisku, kde získala pozornost díky svému jedinečnému hlasu a rebelské osobnosti. Její hudební kariéra byla spojena s hnutím hippies a experimentální hudbou, převážně s „acid rock“, který se v tomto období vyvíjel. Joni Mitchell byla naopak známá pro svou folkovou hudbu a poetické texty. Její hudba zahrnovala širokou škálu témat, včetně partnerských vztahů a sebevyjádření, ale i sociálních a politických komentářů.

Po představení interpretů se práce přesouvá k rozborům písní, které jsou rozdělené dle tématu. První téma popisuje postoj proti konvenčním normám a hodnotám, často vyjádřen politickým aktivismem. Tato podkapitola také zahrnuje tři klíčové prvky, které symbolizovaly fungování příznivců hnutí: používání psychedelických látek a objevení vnitřní a sexuální svobody, často vyjádřeno právě silou hudby. Práce se v tento moment snaží podtrhnout toto „hippies“ vědomí skrz analýzu písně „Woodstock“ od Joni Mitchell a „Me and Bobby McGee“ od Janis Joplin, které dávají nahlédnout do životního stylu hippies v dobrém, až utopickém světle, zahrnující svobodný, otevřený a dobrodružný život obklopený lidmi se společným vědomím. Od Joni Mitchell také krátce zmiňují písně „Blue“, která naznačí náhled do tohoto nekonvenčního života naopak z jiné perspektivy. Poukazuje i na jeho kritickou stránku a na problémy, které v tomto životním stylu mohou existovat, jako je třeba závislost na drogách.

Druhá podkapitola dokazuje, že obě zpěvačky prostřednictvím svých písní také reflektovaly důležité společenské a politické události 60. let. Písně Joni Mitchell, „The Fiddle and the Drum“, vyjadřuje odpor proti válce a konfliktu a nabádá k životu v harmonii, místo násilí. Joplin, spojovaná s žánrem blues, přispěla k tomuto tématu spíše nepřímo. Například píseň „Summertime“ Joplin přezpívala, aby vzdala holt Afroamerickým zpěvákům, zatímco její píseň „Get It While You Can“ nabádá k životu naplno v nejistém světě, ve kterém panuje konflikt a nedůvěra. Obě zpěvačky tak tvořily písně, které reagovaly na výzvy společenským normám a jejich texty sloužily jako hlasy změny a povzbuzení k zamyšlení nad samotnou existencí, ale také nad touhou po pozitivní změně ve světě.

Další podkapitola poukazuje na růst feminismu v této době a na vlivné zapojení umělkyní do tohoto tématu. Písně „Turtle Blues“ a „Ball and Chain“ od zpěvačky Joplin vyjadřovaly touhu po nezávislosti a ženskou osobní sílu. Joni Mitchell ve svých písních, jako „Don't Interrupt the Sorrow“, „Cactus Tree“, a „Michael from Mountains“, zkoumala feministická témata v kontextu

vztahů a osobního rozvoje. Jejich texty reflektovaly a podporovaly nezávislost žen a jejich touhu po autentičnosti mimo, ale i v partnerských vztazích. Jejich hudba se stala bezpečným místem pochopení pro mnoho žen v době transformace a často je takové texty povzbuzovaly, aby projevíly své emoce a postavily se vůči očekáváním tehdejší společnosti.

Poslední podkapitola analyzuje, jak zpěvačky odrážely kontrakulturní ideál environmentální ochrany ve svých písních. Mitchell ve své písni „Big Yellow Taxi“ popisuje proměnu přírody na urbanizovanou oblast a kritizuje ničení přírodní krásy kvůli peněžnímu zisku. V „Song to a Seagull“ vyjadřuje touhu uniknout z městské oblasti do přírody, ale zároveň uznává, že dosažení rovnováhy mezi těmito dvěma světy je velmi obtížné. I Janis Joplin se vyjádřila k hodnotám této doby v písni „Mercedes Benz,“ ve které podtrhuje absurditu touhy po materialistickém vlastnictví a dychtivost, která s tím souvisí. Tyto písně tak reflektují jisté kontrakulturní hodnoty a dokázali rezonovat s těmi, kdo obhajovali harmonii a udržitelnější, spravedlivější a svobodnější svět.

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## Appendices

### Appendix No. 1: Joni Mitchell – Woodstock

[Verse 1]

I came upon a child of God  
He was walking along the road  
And I asked him, "Where are you going?"  
And this he told me  
I'm going on down to Yasgur's Farm  
I'm gonna join in a rock and roll band  
I'm gonna camp out on the land  
I'm gonna try and get my soul free

[Chorus]

We are stardust  
We are golden  
And we got to get ourselves  
Back to the garden

[Verse 2]

Then can I walk beside you?  
I have come here to lose the smog  
And I feel to be a cog  
In something turning  
Well maybe it is just the time of year  
Or maybe it's the time of man  
I don't know who I am  
But you know life is for learning

[Chorus]

We are stardust  
We are golden  
And we got to get ourselves  
Back to the garden

[Verse 3]

By the time we got to Woodstock  
We were half a million strong  
And everywhere there was song  
And celebration  
And I dreamed I saw the bombers  
Riding shotgun in the sky  
And they were turning into butterflies

Above our nation

[Chorus]

We are stardust  
Billion year old carbon  
We are golden  
Caught in the devil's bargain  
And we got to get ourselves back to the garden

## **Appendix No. 2: Joni Mitchell – Blue**

[Verse 1]

Blue, songs are like tattoos  
You know I've been to sea before  
Crown and anchor me  
Or let me sail away

[Verse 2]

Hey, Blue, there is a song for you  
Ink on a pin  
Underneath the skin  
An empty space to fill in

[Chorus]

Well, there's so many sinking now  
You gotta keep thinking  
You can make it through these waves  
Acid, booze, and ass  
Needles, guns, and grass  
Lots of laughs, lots of laughs

[Bridge]

Everybody's saying that  
Hell's the hippest way to go  
Well, I don't think so  
But I'm gonna take a look around it, though  
Blue, I love you

[Verse 3]

Blue, here is a shell for you  
Inside you'll hear a sigh  
A foggy lullaby  
There is your song from me

### Appendix No. 3: Janis Joplin – Combination of the Two

Ooh!  
Yeah yeah!  
Alright, baby!

Everybody's got it  
They're all trying to feel it  
Everybody's dancing and singing, romancing  
And they want to feel more, baby  
Baby, I've got to feel you more  
Hey, feel it with me, baby, baby  
Come on, feel it, come on, come on  
Come on, try it with me, try it with me, baby

Whoa, whoa, whoa, whoa, whoa (mama, mama)  
Whoa, whoa, whoa, whoa, whoa (alright, come on, feel it!)  
Whoa, whoa, whoa, whoa, whoa (waaaah!)  
Whoa, whoa, whoa, whoa, whoa  
Yeah, we're gonna knock ya, rock ya  
Gonna sock it to ya now. (Meuhh!)

Alright, alright!  
Hey baby!

Everybody over at the Avalon Ballroom in the San Francisco bay  
Everybody have-have-have have a lot of fun, I know!  
I can tell you they're feeling  
Gotta try the feeling baby  
Gotta try the feeling, gotta try to -

Whoa, whoa, whoa, whoa, whoa (oh!)  
Whoa, whoa, whoa, whoa, whoa (yeah)  
Whoa, whoa, whoa, whoa, whoa  
Whoa, whoa, whoa, whoa, whoa  
Yeah, we're gonna knock ya, rock ya  
Gonna sock it to ya now

Hey!  
Ooh!

Don't matter who you are, no  
Don't matter where you come from  
You just gotta try to feel it  
C'mon, c'mon, c'mon, c'mon, c'mon, c'mon, c'mon

Woo-woo-woo-hoo-woo  
Woo-woo-woo-hoo-woo  
Woo-woo-woo-hoo-woo  
Woo-woo-woo-hoo-woo

Whoa, whoa, whoa, whoa, whoa (come on, boys!)  
Whoa, whoa, whoa, whoa, whoa (yeah!)  
Whoa, whoa, whoa, whoa, whoa (waaah!)  
Whoa, whoa, whoa, whoa, whoa  
Yeah, we're gonna knock ya, rock ya  
Gonna sock it to ya now  
Do do do do do do do do do do do do do do do do

#### **Appendix No. 4: Janis Joplin – Me and Bobby McGee**

[Verse 1]

Busted flat in Baton Rouge, waitin' for a train  
When I was feelin' near as faded as my jeans  
Bobby thumbed a diesel down, just before it rained  
That rode us all the way in to New Orleans  
I pulled my harpoon out of my dirty red bandana  
I was playin' soft while Bobby sang the blues, yeah  
Windshield wipers slappin' time, I was holdin' Bobby's hand in mine  
We sang every song that driver knew

[Chorus]

Freedom's just another word for nothin' left to lose  
Nothin', don't mean nothin', honey, if it ain't free, no no  
Yeah, feelin' good was easy, Lord, when he sang the blues  
You know feelin' good was good enough for me  
Good enough for me and my Bobby McGee

[Verse 2]

From the Kentucky coal mine to the California sun  
Yeah, Bobby shared the secrets of my soul  
Through all kinds of weather, through everything we done  
Yeah, Bobby baby kept me from the cold  
One day up near Salinas, Lord, I let him slip away  
He's lookin' for that home, and I hope he finds it  
But I'd trade all of my tomorrows for one single yesterday  
To be holdin' Bobby's body next to mine

[Chorus]

Freedom's just another word for nothin' left to lose  
Nothin', and that's all that Bobby left me

Well feelin' good was easy, Lord, when he sang the blues  
Hey feelin' good was good enough for me, mhm  
Good enough for me and my Bobby McGee

[Bridge]

La da da la da da da, la da da da da da da  
La da da la la la la na Bobby McGee yeah  
La da la da la da, la na na na da  
La la la la la Bobby McGee yeah  
La da da la la la la la la la la, la na na la na na la la  
Hey now Bobby lo no Bobby McGee yeah  
Lo la lo la la lo la la  
Lo la la lo la la lo la la lo la la lo la la  
Hey an' a Bobby lo no Bobby McGee yeah  
Lord, I called him my lover, called him my man  
I said I called him my lover, did the best I can, come on  
And a Bobby no, and a Bobby McGee yeah  
Lo lo lo lo lo lo lo lo lo lo lo lo lo lo lo lo  
Hey hey hey Bobby McGee lo

(Hey hey, woo)

[Outro]

Lo lo lo lo lo lo lo lo lo lo lo lo la ah ah  
Hey hey hey Bobby McGee yeah

## **Appendix No. 5: Joni Mitchell – The Fiddle and the Drum**

[Verse 1]

And so once again, my dear Johnny, my dear friend  
And so once again you are fightin' us all  
And when I ask you why, you raise your sticks and cry and I fall  
Oh, my friend, how did you come  
To trade the fiddle for the drum?

[Verse 2]

You say I have turned like the enemies you've earned  
But I can remember all the good things you are  
And so I ask you please, can I help you find the peace and the star?  
Oh, my friend, what time is this  
To trade the handshake for the fist?

[Verse 3]

And so once again, oh, America my friend  
And so once again you are fighting us all

And when we ask you why, you raise your sticks and cry and we fall  
Oh, my friend, how did you come  
To trade the fiddle for the drum?

[Verse 4]

You say we have turned like the enemies you've earned  
But we can remember all the good things you are  
And so we ask you please, can we help you find the peace and the star?  
Oh my friend, we have all come  
To fear the beating of your drum

### **Appendix No. 6: Janis Joplin – Summertime**

Summertime, time, time  
Child, the living's easy  
Fish are jumping out  
And the cotton, Lord  
Cotton's high, Lord so high

Your daddy's rich  
And your ma is so good-looking, baby  
She's a-looking good now  
Hush, baby, baby, baby, baby, baby  
No, no, no, no, don't you cry, don't you cry

One of these mornings  
You're gonna rise, rise up singing  
You're gonna spread your wings, child  
And take, take to the sky  
Lord, the sky

Until that morning  
Honey, nothing's going to harm you now  
No, no, no no, no no, no, no, no, no, no  
No, no, no no, no no, no, no, no, no, no  
No, no, no, no, no, no, no, no, no, don't you cry

### **Appendix No. 7: Janis Joplin – Get It While You Can**

[Verse 1]

In this world, if you read the papers, Lord  
You know everybody's fighting on with each other  
You got no one you can count on, baby  
Not even your own brother

[Chorus]

So if someone comes along  
He's going to give you some love and affection  
I'd say get it while you can, yeah  
Honey, get it while you can, yeah  
Hey, hey, get it while you can  
Don't you turn your back on love, no, no

[Verse 2]

Don't you know when you're loving anybody, baby  
You're taking a gamble on a little sorrow  
But then who cares, baby  
'Cause we may not be here tomorrow, no

[Chorus]

And if anybody should come along  
He gonna give you any love and affection  
I'd say get it while you can, yeah  
Hey, hey, get it while you can  
Hey, hey, get it while you can  
Don't you turn your back on love, no, no  
No no no no no

[Guitar Solo]

[Verse 3]

Oh, get it while you can, yeah  
Honey, get it when you're gonna wanna need it dear, yeah yeah  
Hey hey, get it while you can  
Don't you turn your back on love  
No no no, no no no no, get it while you can, you  
I said hold on to somebody when you get a little lonely, dear

[Outro]

Hey hey, hold on to that man's heart  
Yeah, get it, want it, hold it, need it  
Get it, want it, need it, hold it  
Get it while you can, yeah  
Honey get it while you can, baby, yeah  
Hey hey, get it while you can

## **Appendix No. 8: Joni Mitchell – Don't Interrupt the Sorrow**

[Verse 1]

Don't interrupt the sorrow, darn right



In flames our prophet witches, be polite  
A room full of glasses he says, "Your notches, liberation doll"  
And he chains me with that serpent to that Ethiopian wall

[Verse 2]

Anima rising, Queen of Queens  
Wash my guilt of Eden, wash and balance me  
Anima rising, uprising in me tonight  
She's a vengeful little goddess with an ancient crown to fight

[Verse 3]

Truth goes up in vapors, the steeples lean  
Winds of change, patriarchs snug in your bible belt dreams  
God goes up the chimney like childhood Santa Claus  
The good slaves love the good book, a rebel loves a cause

[Verse 4]

I'm leaving on the 1:15, you're darn right  
Since I was seventeen I've had no one over me  
He says "Anima rising, so what?"  
Petrified wood process, tall timber down to rock"

[Verse 5]

Don't interrupt the sorrow, darn right  
He says, "We walked on the moon, you be polite"  
Don't let up the sorrow, death and birth and death and birth and death and birth  
He says, "Bring that bottle kindly and I'll pad your purse  
I've got a head full of quandary and a mighty mighty mighty thirst"

[Verse 6]

Seventeen glasses, Rhine wine  
Milk of the Madonna, clandestine  
He don't let up the sorrow, he lies and he cheats  
It takes a heart like Mary's these days when your man gets weak

## **Appendix No. 9: Joni Mitchell – Cactus Tree**

[Verse 1]

There's a man who's been out sailing  
In a decade full of dreams  
And he takes her to a schooner  
And he treats her like a queen  
Bearing beads from California  
With their amber stones and green

[Chorus 1]

He has called her from the harbor  
He has kissed her with his freedom  
He has heard her off to starboard  
In the breaking and the breathing of the water weeds  
While she was busy being free

[Verse 2]

There's a man who's climbed a mountain  
And he's calling out her name  
And he hopes her heart can hear  
Three thousand miles, he calls again  
He can think her there beside him  
He can miss her just the same

[Chorus 2]

He has missed her in the forest  
While he showed her all the flowers  
And the branches sang the chorus  
As he climbed the scaly towers of a forest tree  
While she was somewhere being free

[Verse 3]

There's a man who's sent a letter  
And he's waiting for reply  
He has asked her of her travels  
Since the day they said goodbye  
He writes "Wish you were beside me  
We can make it if we try"

[Chorus 3]

He has seen her at the office  
With her name on all his papers  
Through the sharing of the profits  
He will find it hard to shake her from his memory  
And she's so busy being free

[Verse 4]

There's a lady in the city  
And she thinks she loves them all  
There's the one who's thinking of her  
There's the one who sometimes calls  
There's the one who writes her letters  
With his facts and figures scrawl

[Chorus 4]

She has brought them to her senses  
They have laughed inside her laughter  
Now she rallies her defenses  
For she fears that one will ask her for eternity  
And she's so busy being free

[Verse 5]

There's a man who sends her medals  
He is bleeding from the war  
There's a jousting and a jester  
And a man who owns a store  
There's a drummer and a dreamer  
And you know there may be more

[Chorus 5]

She will love them when she sees them  
They will lose her if they follow  
And she only means to please them  
And her heart is full and hollow like a cactus tree  
While she's so busy being free

[Outro]

Like a cactus tree  
Being free

## **Appendix No. 10: Joni Mitchell – Michael from Mountains**

[Verse 1]

Michael wakes you up with sweets  
He takes you up streets and the rain comes down  
Sidewalk markets locked up tight  
And umbrellas bright on a grey background  
There's oil on the puddles in taffeta patterns  
That run down the drain  
In colored arrangements that Michael will change  
With a stick that he found

[Chorus]

Michael from mountains  
Go where you will go to  
Know that I will know you  
Someday I may know you very well

[Verse 2]

Michael brings you to a park

He sings and its dark when the clouds come by  
Yellow slickers up on swings  
Like puppets on strings hanging in the sky  
They'll splash home to suppers in wallpapered kitchens  
Their mothers will scold  
But Michael will hold you to keep away cold  
Till the sidewalks are dry

[Chorus]  
Michael from mountains  
Go where you will go to  
Know that I will know you  
Someday I may know you very well

[Verse 3]  
Michael leads you up the stairs  
He needs you to care and you know you do  
Cats come crying to the key  
And dry you will be in a towel or two  
There's rain in the window  
There's sun in the painting that smiles on the wall  
You want to know all but his mountains have called  
So you never do

[Chorus]  
Michael from mountains  
Go where you will go to  
Know that I will know you  
Someday I may know you very well  
Someday I will know you very well

## **Appendix No. 11: Janis Joplin – Turtle Blues**

[Verse]  
Ah, I'm a mean, mean woman  
And I don't mean no one man, no good, no  
I'm a mean, mean woman  
I don't mean no one man, no good  
I just treats them like I wants to  
I never treats them, honey like I should  
  
Oh, Lord, I once had a daddy  
He said he'd give me everything in sight  
Once had a daddy  
Said he'd give me everything in sight

Yes, he did  
So I said, "Honey, I want the sunshine  
You take the stars out of the night  
Come on and give them to me, babe, because I want them right now"

I'm not the kind of woman  
Who'd make your life a bed of ease, ha ha ha ha!  
No, no, no, no, no, no, no, no, no  
I'm not the kind of woman, no  
To make your life a bed of ease  
Yeah, but if you, if you just want to go out drinking, honey  
Won't you invite me along please  
Oh, I'll be so good to you babe, yeah  
Whoa, go on

I guess I'm just like a turtle  
That's hiding underneath its hardened shell  
Whoa, whoa, oh yeah, like a turtle  
Hiding underneath its hardened shell  
But you know I'm very well protected  
I know this goddamn life too well

Oh! Now call me mean, you can call me evil, yeah, yeah  
I've been called much of some things around  
Honey, don't you know I have  
Whoa, call me mean or call me evil  
I've been called much of some things, all things around  
Yeah, but I'm going to take good care of Janis, yeah  
Honey, no one's going to dog me down  
Alright, yeah

## **Appendix No. 12: Janis Joplin – Ball and Chain**

[Intro]  
Yeah! Alright!

[Chorus]  
Sitting down by my window  
Honey, looking out at the rain  
Lord, Lord, Lord, sitting down by my window  
Baby, looking out at the rain  
Something came along, grabbed a hold of me  
And it felt just like a ball and chain  
Honey, that's exactly what it felt like  
Honey, just dragging me down

[Verse]

And I say, oh, whoa, whoa, now hun, tell me why  
Why does every single little tiny thing I hold on goes wrong?  
Yeah it all goes wrong, yeah  
And I say, oh, whoa, whoa, now babe, tell me why  
Why does every thing, every thing  
Hey, here you gone today, I wanted to love you  
Honey, I just wanted to hold you, I said, for so long  
Yeah! Alright! Hey!

Love's got a hold on me, baby  
Feels just like a ball and chain  
Now, love's just dragging me down, baby, yeah  
Feels like a ball and chain  
I hope there's someone out there who could tell me  
Why the man I love wants to leave me in so much pain  
Yeah, maybe, maybe you could help me, come on, help me!

And I say, oh, whoa, whoa, now hun, tell me why  
Now tell me, tell me, tell me, tell me, tell me, tell me why, yeah  
And I say, oh, whoa, whoa, whoa, when I ask you  
When I need to know why, come on tell me why, hey hey hey  
Here you've gone today  
I wanted to love you and hold you  
Until the day I die  
I said whoa, whoa, whoa!!

And I say oh, whoa, whoa, no honey  
It isn't fair, daddy it isn't fair what you do  
I see what you're doing to me and you know it isn't fair  
And I say oh, whoa whoa now baby  
It isn't fair, now, now, now, what you do  
I said hun it isn't fair what, hun it isn't fair what you do  
Oh, here you gone today and all I ever wanted to do  
Was to love you  
Honey and I think there can be nothing wrong with that  
Only it isn't wrong, no, no, no, no, no

[Chorus]

[Outro]

And I say oh, whoa whoa, now baby  
This can't be, no this can't be in vain  
And I say no no no no no no no, whoa!  
And I say whoa, whoa, whoa, whoa, whoa

Now now now now now now now now now, no no, not in vain  
Hey, hope there is someone that could tell me  
Hun, tell me why  
Hun, tell me why love is like  
Just like a ball  
Just like a ball  
Ball  
Oh daddy, daddy, daddy, daddy, daddy, daddy, daddy, daddy  
And a chain  
Yeah!

### **Appendix No. 13: Janis Joplin – Women is Losers**

[Chorus]  
Women is losers  
Women is losers  
Women is losers, oh  
Say, honey, women is losers  
Well, I know you musta heard it all  
[?]  
Men always seem to end up on top

[Verse 1]  
Oh, and if they told you they want you  
Say come around and wind your door  
Whoa, I say now, hurt you, they'll desert you  
They'll leave you beggin' them for more  
Oh, yeah!  
[Chorus]  
Women is losers  
Women is losers  
Women is losers  
Said, now, I know you musta heard it, Lord  
Men always seem to end up on top

[Instrumental Break]

[Verse 2]  
Well, they're knights in shining armor  
Until there is a dragon for to slay  
And then I  
Course [?] forget to pay 'em  
Then they'll turn and run away, oh!

[Chorus]

Women is losers  
Women is losers  
Women is losers  
Said, now, I know you musta heard it, Lord  
Men always seem to end up on top

[Outro]  
Ohh

## Appendix No. 14: Janis Joplin – Piece of My Heart

[Intro]  
Oh, come on, come on, come on, come on

[Verse 1]  
Didn't I make you feel like you were the only man? Yeah  
An' didn't I give you nearly everything that a woman possibly can?  
Honey, you know I did  
And, and each time I tell myself that I, well, I think I've had enough  
But I'm gonna show you baby, that a woman can be tough

[Pre-Chorus]  
I want you to come on, come on, come on, come on and take it

[Chorus]  
Take another little piece of my heart now, baby  
(Oh, oh, break it)  
Break another little bit of my heart now, darling, yeah, yeah, yeah, yeah  
(Oh, oh, come on)  
Have another little piece of my heart now, baby  
Well, you know you got it, if it makes you feel good  
Oh, yes indeed

[Verse 2]  
You're out on the streets looking good  
And baby, deep down in your heart I guess you know that it ain't right  
Never, never, never, never, never, never hear me when I cry at night  
Babe and I cry all the time  
But each time I tell myself that I, well, I can't stand the pain  
But when you hold me in your arms, I'll sing it once again

[Pre-Chorus]  
I'll say come on, come on, come on, come on and take it

[Chorus]  
Take another little piece of my heart now, baby



(Oh, oh, break it)  
Break another little bit of my heart now, darling, yeah  
(Oh, oh, have a)  
Have another little piece of my heart now, baby  
Well, you know you got it, child, if it makes you feel good

[Guitar Solo]

[Pre-Chorus]

I need you to come on, come on, come on, come on and take it

[Chorus]

Take another little piece of my heart now, baby  
(Oh, oh, break it)  
Break another little bit of my heart, now darling, yeah, c'mon now  
(Oh, oh, have a)  
Have another little piece of my heart now, baby  
You know you got it, wow

[Outro]

Take it, take another little piece of my heart now, baby  
Oh, oh, break it  
Break another little bit of my heart, now darling, yeah, yeah, yeah, yeah  
Oh, oh, have a  
Have another little piece of my heart now, baby, hey  
You know you got it, child, if it makes you feel good

## **Appendix No. 15: Joni Mitchell – Big Yellow Taxi**

[Verse 1]

They paved paradise and put up a parking lot  
With a pink hotel, a boutique, and a swingin' hot spot

[Chorus]

Don't it always seem to go  
That you don't know what you've got 'til it's gone?  
They paved paradise, put up a parking lot  
(Shoo-bop-bop-bop-bop  
Shoo-bop-bop-bop-bop)

[Verse 2]

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

[Chorus]

Don't it always seem to go  
That you don't know what you've got 'til it's gone?  
They paved paradise, put up a parking lot  
(Shoo-bop-bop-bop-bop)  
Shoo-bop-bop-bop-bop)

[Verse 3]

Hey farmer, farmer, put away the DDT now  
Give me spots on my apples  
But leave me the birds and the bees, please

[Chorus]

Don't it always seem to go  
That you don't know what you've got 'til it's gone?  
They paved paradise, put up a parking lot  
(Shoo-bop-bop-bop-bop)  
Shoo-bop-bop-bop-bop)

[Verse 4]

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

[Chorus]

Don't it always seem to go  
That you don't know what you've got 'til it's gone?  
They paved paradise, put up a parking lot  
(Shoo-bop-bop-bop-bop)  
I said, don't it always seem to go  
That you don't know what you've got 'til it's gone?  
They paved paradise, put up a parking lot  
(Shoo-bop-bop-bop-bop)  
They paved paradise, put up a parking lot  
(Shoo-bop-bop-bop-bop)  
They paved paradise, put up a parking lot

## **Appendix No. 16: Joni Mitchell – Song to a Seagull**

[Verse 1]

Fly silly seabird, no dreams can possess you  
No voices can blame you for sun on your wings  
My gentle relations have names they must call me  
For loving the freedom of all flying things

[Chorus]

My dreams with the seagulls fly

Out of reach, out of cry

[Verse 2]

I came to the city and lived like old Crusoe  
On an island of noise in a cobblestone sea  
And the beaches were concrete and the stars paid a light bill  
And the blossoms hung false on their store window trees

[Chorus]

My dreams with the seagulls fly  
Out of reach, out of cry

[Verse 3]

Out of the city and down to the seaside  
To sun on my shoulders and wind in my hair  
But sandcastles crumble and hunger is human  
And humans are hungry for worlds they can't share

[Chorus]

My dreams with the seagulls fly  
Out of reach, out of cry

[Verse 4]

I call to a seagull who dives to the waters  
And catches his silver-fine dinner alone  
Crying where are the footprints that danced on these beaches  
And the hands that cast wishes that sunk like a stone

[Chorus]

My dreams with the seagulls fly  
Out of reach, out of cry

## **Appendix No. 17: Janis Joplin – Mercedes Benz**

[Intro]

I'd like to do a song of great social and political import  
It goes like this

[Verse 1]

Oh Lord, won't you buy me a Mercedes Benz?  
My friends all drive Porsches, I must make amends  
Worked hard all my lifetime, no help from my friends  
So, oh Lord, won't you buy me a Mercedes Benz?

[Verse 2]

Oh Lord, won't you buy me a color TV?  
Dialing For Dollars is trying to find me  
I wait for delivery each day until three  
So, oh Lord, won't you buy me a color TV?

[Verse 3]

Oh Lord, won't you buy me a night on the town?  
I'm counting on you Lord, please don't let me down  
Prove that you love me and buy the next round  
Oh Lord, won't you buy me a night on the town?

[Verse 4]

Everybody

Oh Lord, won't you buy me a Mercedes Benz?  
My friends all drive Porsches, I must make amends  
Worked hard all my lifetime, no help from my friends  
So, oh Lord, won't you buy me a Mercedes Benz?

[Spoken Outro]

That's it! (cackle)