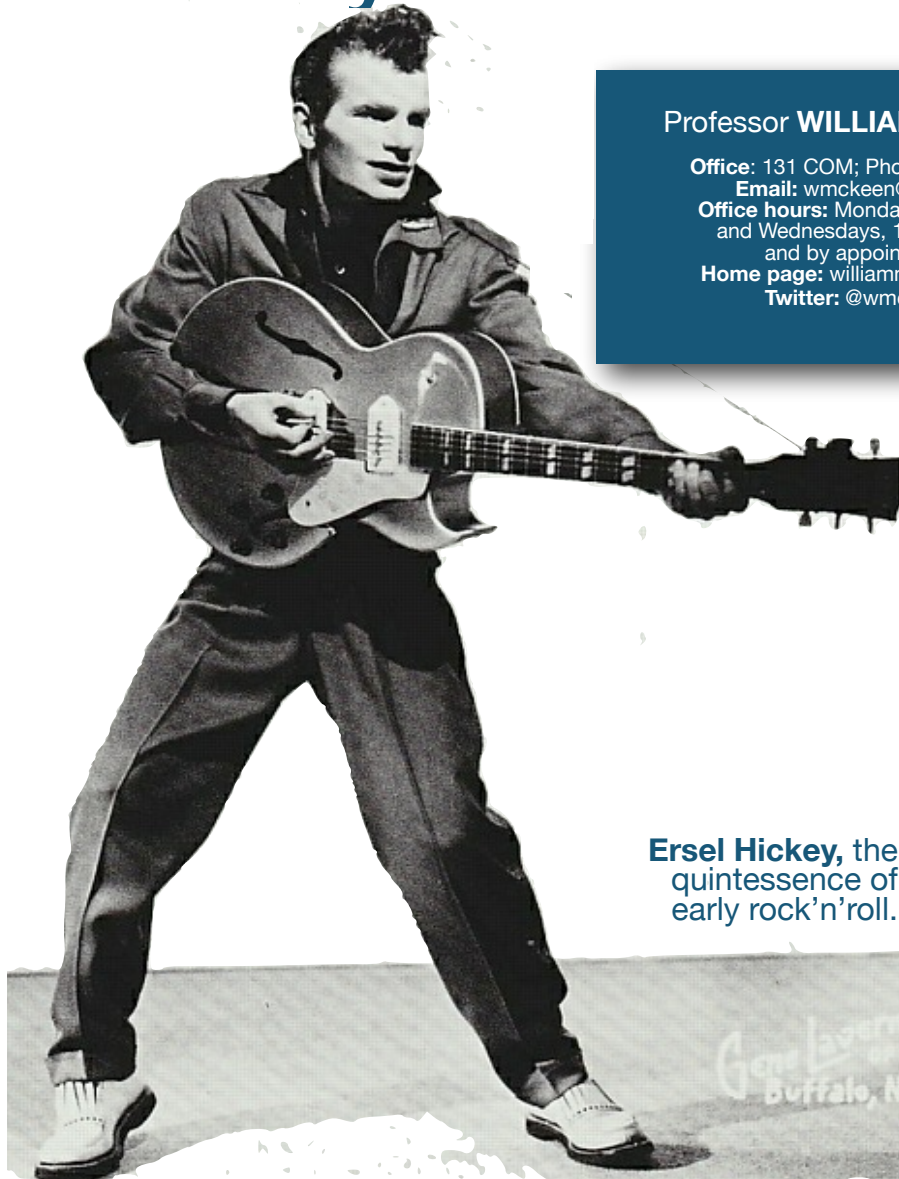


# History of Rock'n'Roll

HI 280 Summer 2018



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**Ersel Hickey, the  
quintessence of  
early rock'n'roll.**

emphasis on rock  
'n' roll and its  
impact on  
America in the  
last 40 years,  
especially the  
1954-1970 era.

Although this  
course is a lot of  
fun, it is not easy.  
There is a lot of  
work.

We have one  
required book:  
the course:

## About this course

This course examines the role of popular music in American culture.

It is not a music course, but more of an examination of the effects of recorded sound on popular culture.

We will study the origin and growth of the recording

industry in the United States, but focus most of our energies on tracing the threads of mainstream music during the 20th century.

We will attempt to integrate the general social and intellectual history of the country into the story of popular music.

There will be a special

✓ William McKeen, *Rock and Roll is Here to Stay* (W.W. Norton, 2000).

For those of you who are music geeks, I recommended these two:

✓ Charlie Gillett, *The Sound of the City* (Da Capo Press, 1996; second edition)

✓ Greil Marcus, *Mystery Train* (Plume, 2000; fifth edition)

# Grading and other issues

There will be a major research paper on a rock'n'roller of your choice. We will also have mini writing assignments during each class period.

Since there is no textbook, you should conclude that attendance at the lectures is vital to success in the course.

Your final grade is determined by your performance on the paper and the daily mini-writing assignments.

Speaking of class participation: It should go without saying that you should not talk, dance or make rude noises while I am trying to lecture. Disruptive behavior will be damaging to your grade.

We follow the standard grading scale:

- 93 and up A
- 90 to 92.99 A-
- 87 to 89.99 B+
- 83 to 86.99 B
- 80 to 82.99 B-
- 77 to 79.99 C+
- 73 to 76.99 C
- 70 to 72.99 C-
- 67 to 69.99 D+
- 60 to 66.99 D
- 0 to 59.99 F

## Attendance

Attendance is critical. Come to class fully prepared. Be caught up on the readings. Be well informed. We cannot have a successful class without you. Be here every day.

If you don't show up, the quality of class will be diminished.

Remember your John Donne (and, of course, remove the gender bias from this centuries-old quote):

"No man is an island, entire of itself; every man is a piece of the continent, a part of the main; if a clod be washed away by the sea, Europe is the less.... (A)ny man's death diminishes me, because I am involved in mankind; and therefore never send to know for whom the bell tolls; it tolls for thee."

In short, don't be a clod. But do be polite.

You will not be allowed to make up any missed work unless the reason for your absence is extremely grave (a death in the family or perhaps the contraction of some loathsome disease), and you call me before the class period to be missed.

I have strong feelings about attendance. It would be stupid to walk into Newberry Comics, pick out four or five CD's, pay for them and tell the clerk, "Naw, I don't want them. You keep them."

Yet that's what we often do in college. As Herman B (no period) Wells, chancellor of Indiana University (my beloved alma mater) once said:

"Education is the one thing people pay for then do not insist upon receiving."

# Course outline

Oh, the places we'll go

We will attempt to stick to this outline.

We might deviate from this list of lecture topics, but it ought to give you some idea of the material covered.

Readings from *Rock and Roll is Here to Stay* are listed with the class meetings in the outline below.

Suggested readings (including, mostly, *Mystery Train* and *The Sound of the City*) will be on reserve. As you might surmise, these are not required, but reading selections from these works will deepen your understanding and appreciation of the subject.

**Aretha Franklin** (right) with Jerry Wexler of Atlantic Records. He had the smarts to take her to Muscle Shoals, Alabama, to record in 1966.



**Introduction.** Required reading: From *Rock and Roll is Here to Stay*: Salman Rushdie, “A World Worthy of Our Yearning”; Levon Helm, Martin Scorsese and Robbie Robertson, “And if it Dances”; Nick Hornby, “Looter”

**The Art of the Music Business.** Suggested reading: Ken Emerson. *Doo-Dah!: Stephen Foster and the Rise of American Popular Culture* (Simon and Schuster, 1997) ; James Kaplan. *Frank Sinatra: The Voice* (Doubleday, 2010)

**The Ghost of Robert Johnson.** Required reading: From *Rock and Roll is Here to Stay*: Robert Johnson, “Me and the Devil”; Bob Dylan, “Blind Willie McTell”; James Miller, “King of the Delta Blues”; Suggested reading: Peter Guralnick. *Searching for Robert Johnson* (Dutton, 1989); Alan Lomax. *The Land Where Blues Began* (Pantheon, 1993) John Fahey, *Charley Patton* (Little Hampton, 1970)

**The Birthing of Rock’n’Roll.** Required reading: From *Rock and Roll is Here to Stay*: Don DeLillo, “Free of Old Saints and Martyrs”; Richard Goldstein, “Next Year in San Francisco” Suggested reading: Ian Whitcomb, *After the Ball: Pop Music from Rag to Rock* (Penguin, 1974); Richard Cohen, *The Record Men* (WW Norton, 2005)

continued

Course outline continued

**The Sound of the City, Part 1: New Orleans.** Required reading: From *Rock and Roll is Here to Stay*: Grace Lichtenstein and Laura Dankner, “The Fat Man”; Greil Marcus, “The Myth of Staggerlee”; Recommended reading: Alan Lomax, *Mister Jelly Roll* (Duell, Sloan and Pearce, 1950); John Broven, *Rhythm and Blues in New Orleans* (Pelican, 1978); Jeff Hannusch, *I Hear You Knockin’: The Sound of New Orleans Rhythm and Blues* (Swallow, 1985)

**The Sound of the City, Part 2: Chicago.** Required reading: From *Rock and Roll is Here to Stay*: Robert Palmer, “From the Delta to Chicago”; Charlie Gillett, “From the introduction to The Sound of the City”; Suggested reading: Charles Shaar Murray, *Boogie Man: The Adventures of John Lee Hooker in the American 20th Century* (St. Martin’s, 2000); James Segrest and Mark Hoffman, *Moanin’ at Midnight: The Life and Times of Howlin’Wolf* (Pantheon, 2004) ; Willie Dixon, with Don Snowden. *I Am the Blues: The Willie Dixon Story* (DaCapo, 1990)

**The Sound of the City, Part 3: Memphis.** Required reading: From *Rock and Roll is Here to Stay*: Colin Escott and Martin Hawkins, “706 Union Avenue”; Suggested reading: Robert Gordon, *It Came From Memphis* (Faber and Faber, 1992); Stanley Booth, *Rhythm [cq] Oil: A Journey Through the Music of the American South* (Pantheon, 1992); James L. Dickerson, *Goin’ Back to Memphis: A Century of Blues, Rock ‘n’ Roll, and Glorious Soul* (Schirmer, 1996)

**Elvis, Part 1: The Hillbilly Cat.** Required reading: From *Rock and Roll is Here to Stay*: Peter Guralnick, “Elvis, Scotty and Bill”; Doc Pomus, “Treatise on the Blues”; Suggested reading: Peter Guralnick, *Last Train From Memphis* (Little, Brown, 1994); Dave Marsh, *Elvis* (Warner Books, 1983)

**Elvis, Part 2: Down at the End of Lonely Street.** Required reading: From *Rock and Roll is Here to Stay*: Peter Guralnick, “Return of the King”; Lester Bangs, “Where Were You When Elvis Died?”; Suggested reading: Peter Guralnick. *Careless Love* (Little, Brown, 1997)

**Chuck Berry: Guitar Like Ringing a Bell.** Required reading: From *Rock and Roll is Here to Stay*: Chuck Berry, “Got to Be Rock and Roll Music”; Suggested reading: Chuck Berry, *The Autobiography* (Harmony, 1989)

continued

**The Ronettes:**  
Nedra Talley,  
Veronica  
Bennett and  
Estelle  
Bennett



## Course outline continued

**After Chuck, the Deluge.** Required reading: From *Rock and Roll is Here to Stay*: Bumps Blackwell, “Up Against the Wall with Little Richard”; Suggested reading: Grace Lichtenstein and Laura Dankner, *Musical Gumbo* (W.W. Norton, 1995)

**The Sun Also Rises.** Required reading: From *Rock and Roll is Here to Stay*: Nick Tosches, “Jerry Lee Lewis Sees the Bright Lights of Memphis” ; Suggested reading: Colin Escott and Martin Hawkins, *Good Rockin' Tonight: Sun Records and the Birth of Rock 'n' Roll* (St. Martin's, 1991)

**The Day the Music Died.** Required reading: From *Rock and Roll is Here to Stay*: Unknown, “The Plane Crash”; Suggested reading: Ellis Amburn, *Buddy Holly: The Biography* (St. Martins, 1996)

**The Five Styles of Rock'n'Roll.** Required reading: From *Rock and Roll is Here to Stay*: Charlie Gillett, “The Five Styles of Rock'n'Roll”

**Rock'n'Roll, Inc.** Required reading: From *Rock and Roll is Here to Stay*: Doc Pomus, “Treatise on the Blues”; Mae Boren Axton, “Testimony in the Payola Hearings”; Suggested reading: Ken Emerson, *Always Magic in the Air* (Viking, 2005)

**The Wall of Sound, Part 1: Teenage Symphonies.** Required reading: From *Rock and Roll is Here to Stay*: Phil Spector, “Save the Last Dance for Me”; Lucy O'Brien, “Girl Groups”; Suggested reading: Mick Brown, *Tearing Down the Wall of Sound* (Knopf, 2007)

**The Wall of Sound, Part 2: Spectacles.** Required reading: From *Rock and Roll is Here to Stay*: Ronnie Spector, “Inflatable Phil”; Tina Turner, “A Fool in Love”

**Can't Forget the Motor City.** Required reading: From *Rock and Roll is Here to Stay*: Patricia Smith, “Life According to Motown”; David Ritz, “What's Going On”; Suggested reading: Nelson George, *Where Did Our Love Go?* (St. Martins, 1986)

**Bob Dylan, Part 1: Gather 'Round People.** Required reading: From *Rock and Roll is Here to Stay*: Bob Dylan, “Bringing it All Back Home” and “Blind Willie McTell”; Suggested reading: Bob Dylan, *Chronicles, Vol. 1* (Simon and Schuster, 2006 )

**The Beach Boys, Part 1: All-American Boys.** Required reading: From *Rock and Roll is Here to Stay*: Brian Wilson, “Do You Remember?”; Suggested reading: Steven Gaines, *Heroes and Villains* (New American Library, 1986)

**The Beach Boys, Part 2: All-American Boys on Drugs.** Required reading: From *Rock and Roll is Here to Stay*: Jules Siegel, “A Teen-Age Hymn to God”; Suggested reading: Brian Wilson, *Wouldn't it Be Nice?* (Harper, 1991)

**The Beatles, Part 1: Moptops.** Required reading: From *Rock and Roll is Here to Stay*: Philip Norman, “A Good Stomping Band”; Suggested reading: Philip Norman, *Shout!* (Simon and Schuster, 1981)

continued

## Course outline continued

## The Beatles, Part 2: Turning Left at Greenland.

Required reading: From *Rock and Roll is Here to Stay*: Tom Wolfe, "Words to the Wild"; Suggested reading: Bob Spitz, *The Beatles* (Little, Brown, 2005)

## The Beatles, Part 3: More Popular Than Jesus.

Required reading: From *Rock and Roll is Here to Stay*: Maureen Cleave, "More Popular Than Jesus"; Suggested reading: Hunter Davies. *The Beatles: The Authorized Biography* (revised, W.W. Norton, 2010)

## The Beatles, Part 4: Twilight of the Gods.

Required reading: From *Rock and Roll is Here to Stay*: John Lennon, "The Ballad of John and Yoko"; Yoko Ono, "Statement to the Press"; Suggested reading: The Beatles. *The Beatles Anthology* (Chronicle, 1996)

**The British are Coming!** Required reading: From *Rock and Roll is Here to Stay*: Patti Smith, "Rise of the Sacred Monsters"

**Bob Dylan, Part 2: Going Electric.** Required reading: From *Rock and Roll is Here to Stay*: Al Kooper, "How Does it Feel?"; Jon Pareles, "Precious Oddball"; Suggested reading: Elijah Wald, *Dylan Goes Electric* (Dey Street, 2015)

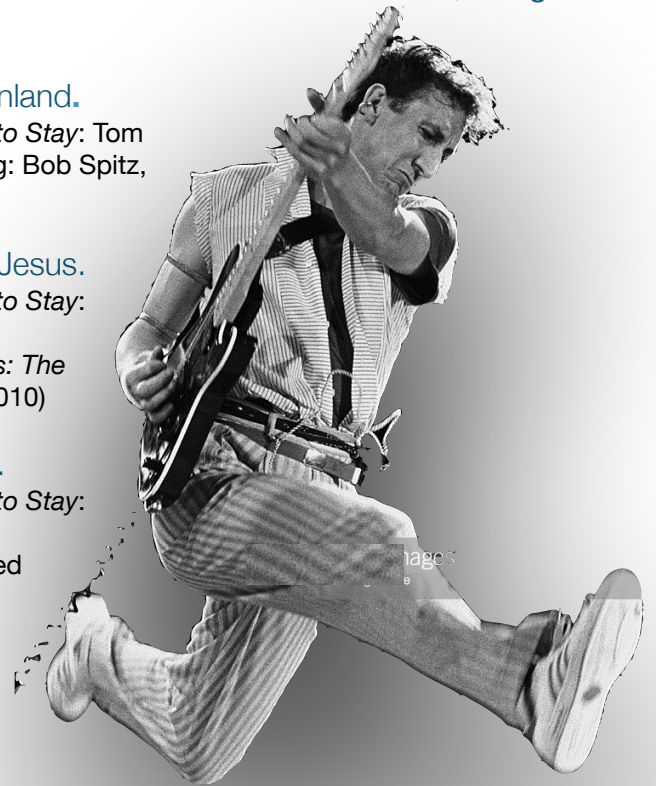
**The Godfather of Soul.** Required reading: From *Rock and Roll is Here to Stay*: James Brown, "The TAMI Show"; Nelson George, "The Godfather of Soul"; Suggested reading: James Sullivan, *The Hardest Working Man* (Gotham, 2009)

**The Sound of the City, Part 4: Los Angeles and San Francisco.** Required reading: From *Rock and Roll is Here to Stay*: Joan Didion, "Waiting for Morrison"; Suggested reading: Barney Hoskyns, *Waiting for the Sun* (St. Martin's, 1996)

**The Guitar Gods.** Required reading: From *Rock and Roll is Here to Stay*: Anthony DeCurtis, "A Life at the Crossroads"; Ellen Sander, "Inside the Cages of the Zoo"; Pamela des Barres, "Every Inch of My Life"; Peter Townshend, "Meaty, Beaty, Big and Bouncy"; Charles Shaar Murray, "Hendrix in Black and White"; Suggested reading: Eric Clapton, *The Autobiography* (Broadway, 2007)

**Sweet Soul Music.** Required reading: From *Rock and Roll is Here to Stay*: Daniel Wolff, "Change is Gonna Come"; Jon Landau, "Otis Redding, King of Them All"; Jerry Wexler, "Queen of Soul"; Suggested reading: Peter Guralnick, *Sweet Soul Music* (Harper and Row, 1986);

**The Sound of the City, Part 5: Memphis (Again) and Muscle Shoals.** Required reading: From *Rock and Roll is Here to Stay*: Robert Gordon, "Dan and Spooner"; Suggested reading: Robert Gordon, *It Came from Memphis* (Faber and Faber, 1995)



continued

## Course outline continued

**The World's Greatest Rock'n'Roll Band.** Required reading: From *Rock and Roll is Here to Stay*: Terry Southern, "Riding the Lapping Tongue"; Suggested reading: Keith Richards, *Life* (Little, Brown, 2010)

**The Good, the Bad and the Ugly.** Required reading: From *Rock and Roll is Here to Stay*: Bill Graham, "Woodstock Nation"; Lewis Shiner, "Saving Jimi"; Stanley Booth, "Altamont"

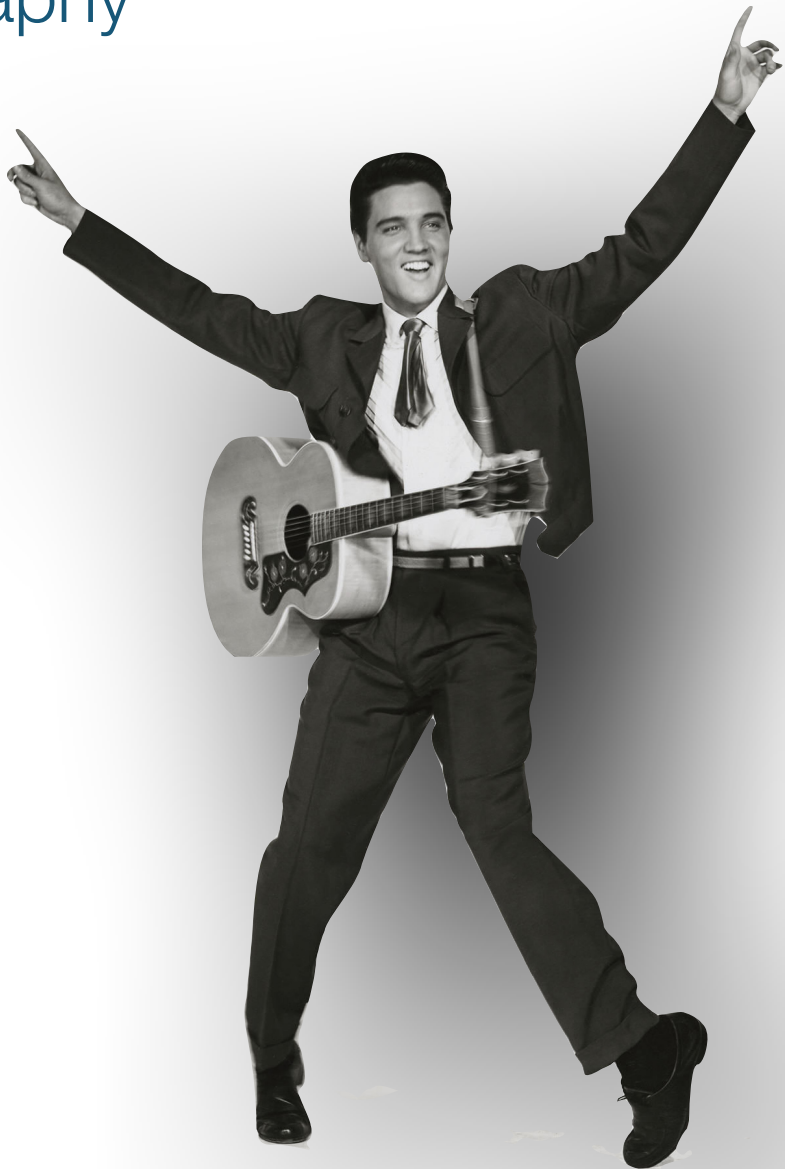
## Bibliography

You will find an extensive rock'n'roll bibliography on my website, [williammckeen.com](http://williammckeen.com), under the courses tab.

So many books on rock are published each year that it's easiest to keep the bibliography online, for frequent changes. It's an ever-growing thing, so be sure to help me add to it.

The purpose of the bibliography is to help you — should you be interested — in building a library of great writing about rock'n'roll.

Get to know these writers: Greil Marcus, Peter Guralnick, Lester Bangs, Jaan Uleski, Dave Marsh, Gerri Hirshey, Cameron Crowe, Alan Lomax, Ralph J. Gleason and Ellen Sander. You'll thank me.



**Elvis Presley is the king of rock'n'roll.**

# Writing your paper



**Chuck Berry** is a founding father of rock'n'roll.

The research paper is on a topic of your choosing. I strongly urge you to take one of these two approaches:

**Approach A:** Write about a trend, a genre, or a popular notion about music. Concern yourself with cover versions of R&B songs. Or perhaps you are interested in narrative songs. Subcategories of popular music may interest you: acid rock, heavy metal, bubblegum, Philadelphia Soul, or whatever.

That may be a bit amorphous for lots of you, so I recommend the second approach.

**Approach B:** Your research paper may take the form of a report on a single musician (or band). Consider this the adopt-a-rock'n'roller plan. Early in the semester, select a musician, living or dead, and accumulate as much information as you can on that artist. It must be an artist whose career is (or was) of some duration. You will prepare a written biographical/discographical report and then briefly present your information to the class.

I like this second approach because I think it will be more meaningful to you and should make class more fun.

If you don't like either of these approaches, then talk with me and we will figure out what to do.

Here are answers to questions you might ask about writing this research paper:

- **Style.** Consistency is what matters most to me. Historical papers generally follow the style outlined in *A Manual for Writers of Term Papers, Theses and Dissertations* by Kate Turabian. This is a recommended guide. But as long as you are consistent and give me bibliographical information, I will be delighted.
- **Citations.** Follow the simple practice of indicating a citation with a superior number. Then, put all your notes at the end. I prefer that book citations follow the format under the required-texts section of this syllabus. Cite interviews with a superior number and include all relevant information in the endnote. Thus: 47. *Wanda Jackson, telephone interview, June 8, 2016.*
- **Page Numbering.** Some lunatics apparently think if they don't number the pages I won't notice that they did not make the minimum length. I can count. But make it easy on me. Don't include a lot of blank paper to make your

paper is flimsy. It's a waste, too.

- **Title Page.** Put this sort of stuff on the cover: Title of paper, your name, course number (HI 280 / CM 561 History of Rock'n'Roll) and the date (Summer Session I, 2016).
- **Errors.** Errors of fact seriously damage your grade. Spelling and grammar errors also will hurt. Typographical errors will be considered spelling errors. Edit carefully.
- **Report Covers.** I hate those flimsy little plastic things. I usually throw them away. Paper covers and other fancy forms of presentation are mere annoyances. Save your money. Just staple or paper clip the pages together. And don't come to class the day that paper is to be turned in expecting me to have a stapler. You think I carry one in my back pocket? Get real.
- **General Quality.** One last, vital thing: Do not think of this as "another boring term paper." You are a student in a college of communication. You are a writer. I will be judging your paper as a piece of writing. It must be interesting. It should read like a good magazine article.

Hope you enjoy this assignment. I'm pretty sure you will.



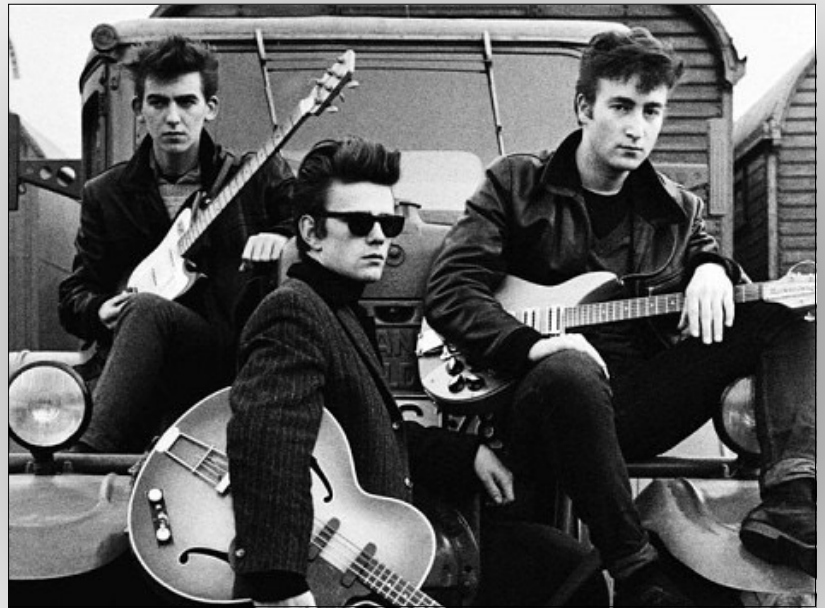
## Academic honesty

BU has a student honor code. Know it.

Take this pledge: "On my honor, I have neither given nor received unauthorized aid in doing the assignment."

I will not tolerate cheating. If I discover that you have violated the honor code, I will do everything I can to boot you from the class and from the college.

The Boston University academic conduct code is here: [www.bu.edu/](http://www.bu.edu/)



**The Beatles.** They became a “good stomping band” during their marathon sets on the Reeperbahn in Hamburg. George Harrison is on the left and John Lennon is on the right. The group’s first bass player was the doomed Stuart Sutcliffe, in the middle. He died young, months before the Beatles found success.



**Ike and Tina Turner.** They broke through to the mainstream in 1966. Ike helped create rock’n’roll and Tina sang one of the greatest rock’n’roll songs of all time.

## Some final words

Consider this syllabus a contract. I’ve made promises I intend to keep. By not dropping the class, I assume you accept the conditions.

There are two guiding philosophers in my life: Elvis Presley (who said, “If this ceases to be fun, we will cease to do it.”) and my late mother (who said, “If we all liked the same thing, it would be a pretty dull world.”) Those two great thinkers shape my approach to this course.

I hope this course deepens your interest in rock’n’roll history and helps you understand the legacies of these artists and this music.

# Instructor biography

I worked for newspapers and magazines before I started teaching. My first job, at *The Courier-Tribune* in Bloomington, Ind., lasted until that fine little newspaper went out of business. I was at *The Palm Beach Post* briefly and then joined *The American Spectator*, then served two years at *The Saturday Evening Post*. While at the *Post*, I helped edit a couple of books, including an anthology called *The American Story*.

Since I started teaching, I've taken several short term jobs — sometimes in the summers, sometimes night work on the copy desk during the school year — on *The Norman (Okla.) Transcript*, *The Courier-Journal* (Louisville, Ky.), *The Tampa Bay Times* and *The Gainesville (Fla.) Sun*. I've written reviews and features for *The Orlando Sentinel*, *The Tampa Bay Times* and *The Boston Globe* fairly regularly since 1989. I've also served as book editor for an alt weekly called *Creative Loafing*.

I earned a bachelor's in history and a master's in journalism from Indiana University, writing a historical survey of the portrayal of journalists in popular culture. I earned my Ph.D. in education from the University of Oklahoma, though that was largely a history degree.

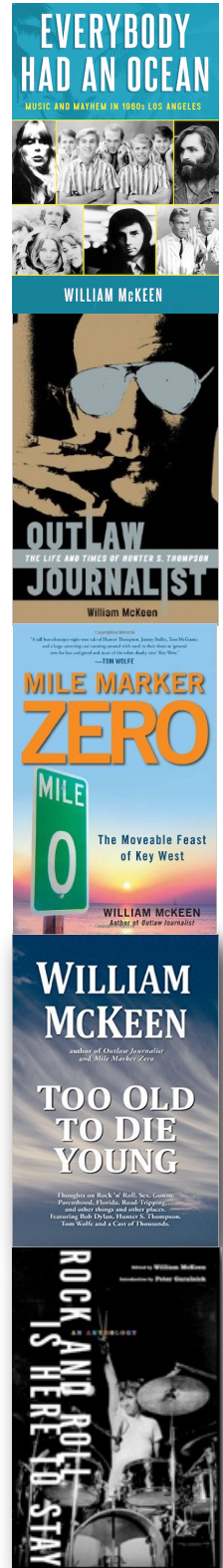
Some of my books:

- *Rock and Roll is Here to Stay* (W.W. Norton, 2000) is an anthology tracing the history of popular music.
- *Highway 61* (W.W. Norton, 2003) is a memoir of a 6,000-mile road trip I took with my eldest son.
- *Outlaw Journalist* (W.W. Norton, 2008) is my biography of Hunter S. Thompson.
- *Mile Marker Zero* (Crown Books, 2011) is about the writers, artists, actors and musicians who found their artistic identities in Key West.
- *Homegrown in Florida* (University Press of Florida, 2012) is a collection of stories about growing up in Florida.
- *Too Old to Die Young* (Dredger's Lane, 2015) is a collection of articles, short stories, reviews and other stuff.
- *Everybody Had an Ocean* (Chicago Review Press, 2017) is subtitled "Music and Mayhem in 1960s Los Angeles." It's about the intersection of rock'n'roll and crime.

I have seven children — Sarah, a designer with Pentagram Studios in New York; Graham, an environmental officer for Indiana University; Mary, nightlife impresario in Chicago; Savannah, a freshman at Santa Fe College in Florida; and Jack, Travis and Charley, all young scholars in the Cohasset school system.

Before becoming professor and chairman of the Boston University Department of Journalism, I taught at Western Kentucky University for five years, the University of Oklahoma for four years, and the University of Florida for 24 years, the last dozen as department chairman.

I hope you enjoy the course.

**Shameless plug:** I have seven children and they'd like to go back to three meals a day. Feel free to purchase and support this cause.