

The Road To Woodstock Michael Lang

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a fortieth anniversary tribute to the first woodstock festival written by its co creator describes the historical three day performance in an account that features rare photographs and recollections by artists who appeared at the event

known as the father of festival sound bill hanley b 1937 made his indelible mark as a sound engineer at the 1969 woodstock music and arts fair hanley is credited with creating the sound

of woodstock which literally made the massive festival possible stories of his on the fly solutions resonate as legend among festivalgoers music lovers and sound engineers since the 1950s his passion for audio has changed the way audiences listen to and technicians approach quality live concert sound john kane examines hanley s echoing impact on the entire field of sound engineering that crucial but often overlooked carrier wave of contemporary music hanley s innovations founded the sound reinforcement industry and launched a new area of technology rich with clarity and intelligibility by the early seventies the post woodstock festival mass gathering movement collapsed the music industry shifted and new sound companies surfaced after huge financial losses and facing stiff competition hanley lost his hold on a business he helped create by studying both his history during the festivals and his independent business ventures kane seeks to present an honest portrayal of hanley and his acumen and contributions since 2011 kane conducted extensive research including over one hundred interviews with music legends from the production and performance side of the industry these carefully selected respondents witnessed hanley s expertise at various events and venues like lyndon b johnson s second inauguration the newport folk jazz festivals the beatles final tour of 1966 the fillmore east madison square garden and more the last seat in the house will intrigue and inform anyone who cares about the modern music industry

rock and roll s most iconic not to mention wealthy pioneers are overwhelmingly white despite their great indebtedness to black musical innovators many of these pioneers were insensitive at best and exploitative at worst when it came to the black art that inspired them tear down the walls is about a different cadre of white rock musicians and activists those who tried to tear down walls separating musical genres and racial identities during the late 1960s their attempts were often naïve misguided or arrogant but they could also reflect genuine engagement with african american music and culture and sincere investment in anti racist politics burke considers this question by recounting five dramatic incidents that took place between august 1968 and august 1969 including jefferson airplane s performance with grace slick in blackface on the smothers brothers comedy hour jean luc godard s 1968 film sympathy for the devil featuring the rolling stones and black power rhetoric and the white panther party at woodstock each story sheds light on a significant but overlooked facet of 1960s rock white musicians and audiences casting themselves as political revolutionaries by enacting a romanticized vision of african american identity these radical white rock musicians believed that performing and adapting black music could contribute to what in the black lives matter era is sometimes called white allyship this book explores their efforts and asks what lessons can be learned from them as white musicians and activists today still attempt to find ethical respectful approaches to racial politics the challenges and victories of the 1960s can provide both inspiration and a sense of perspective

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