

Course Outline and Syllabus

The Fab Four and the Stones: How America surrendered to the advance guard of the British Invasion.

This six-week course takes a closer look at the music that inspired these bands, their roots-based influences, and their output of inspired work that was created in the 1960's. Topics include:

The early days, 1960-62: London, Liverpool and Hamburg: Importing rhythm and blues and rockabilly from the States...real rock and roll *bands*—what a concept!

Watch out, world! The heady days of 1963: Don't look now, but these guys just might be more than great cover bands...and they are becoming very popular...Beatlemania takes off.

We can write songs; 1964: the rock and roll band as a creative force. John and Paul, their yin and yang-like personal and musical differences fueling their creative tension, discover that two heads are better than one. The Stones, meanwhile, keep cranking out covers, and plot their conquest of America, one riff at a time.

The middle periods, 1965-66: For the boys from Liverpool, waves of brilliant albums that will last forever—every cut a memorable, sing-along winner. While for the Londoners, an artistic breakthrough with their first all--original record. Mick and Keith's tempestuous relationship pushes away band founder Brian Jones; the Stones are established as a force in the music world.

Prisoners of their own success, 1967-68: How their popularity drove them to great heights—and lowered them to awful depths. It's a long way from three chords and a cloud of dust.

The game changes: 1969-70. The Beatles' long and painful goodbye breaks hearts around the world--while the Stones never stop working, and settle in for the long haul.

****suggested reading, listening, and viewing:***

The following materials are suggested for this class:

Reading: The book and article titles are not week-specific to the class.

Viewing: The listed films and archived television shows are also suggested viewing for the entire class; they are, like the books, not week-specific.

Listening: The audio material, listed here by album is week-specific, reflecting each period.

Reading:

The Beatles Anthology, by The Beatles: Chronicle Books, 2000. This is a large hardback that is a must for every serious Beatle aficionado out there. It is "*The Beatles story, told for the first time, in their own words and pictures.*" It is comprehensive, and not that daunting to get through.

The Beatles: The Authorized Biography by Hunter Davies, Random House, 1968

Lennon remembers: by Rolling Stone magazine, the original interview, 1970: The complete text of the interview that Jann Wenner did with John Lennon and Yoko Ono.

Symbathy for the Devil, the Rolling Stones Story, by Philip Norman, Dell 1984

Life by Keith Richards, W&N books, 2011

Viewing:

A Hard Day's Night, dir. by Richard Lester, 1964

The 4 Complete Ed Sullivan Shows Starring The Beatles, 1964

Help, dir. by Richard Lester 1965

Let it Be (contains rooftop concert), 1970, dir. by Michael Lindsay-Hogg

The T.A.M.I. Show, dir. by Steve Binder, television special 1964

Charlie is my Darling, the Rolling Stones live in Ireland, 1965

Born Under A Bad Sign, dist. By Silver and Gold, 1964. early years of the Stones, 1962-66.

Gimme Shelter, dir. by the Albert and David Maysles, 1970
Shine a Light, dir. by Martin Scorsese, 2008

Week-by-Week Class Outline, with accompanying suggested listening:

Week 1: The early days, 1960-62: How a couple of groups of British kids found their dream without looking for it. London, Liverpool and Hamburg: importing r&b and rockabilly from the States. The Beatles emulate their heroes from across the pond: Elvis, Little Richard, Chuck Berry, Buddy Holly, and the Everlys. **London, May 1962;** Brian Jones, 20, the brilliant, blues and jazz-obsessed rebellious son of amateur musicians, puts an ad in *Jazz News*, and the Rolling Stones are formed. Within a few months, they are playing gigs.

Beatles Anthology 1; includes 5 songs from their 1962 15-song one-hour Decca audition, as well as live performances from the period 1958–1964.

Live at the Star-Club in Hamburg, Germany; 1962: includes *Long Tall Sally*, *Kansas City* and 5 Chuck Berry songs—this is the real raw Beatles as cover band album!

Here's Little Richard, (Specialty, 1957)

The Sun Sessions, Elvis Presley, 1954-55, (RCA Victor, 1976)

Muddy Waters: "Hoochie Coochie Man," "I Just Want to Make Love to You," "I'm Ready."

Howlin' Wolf: "Smokestack Lightnin'", "Back Door Man", "Killing Floor" "Spoonful"

(Main influences of the Rolling Stones when they formed)

Stone Roots: the records that inspired the Rolling Stones 2012, Ideal Music

Week 2: Watch out, world! The heady days of 1963: For the Fab Four—"Hey, we can write songs!" As for the Stones-- "you know, these guys just might be more than a great bar band". How two really tight bands parlayed their respective images into record deals. Brian Epstein and Andrew Loog Oldham take a chance, and turn them into England's heartthrobs.

Please, Please Me, Parlophone, 1963: "the self-contained rock band, writing their own hits and playing their own instruments" Rolling Stone. 8 great originals and 6 great covers.

I Wanna be Your Man, single, 1963 (written by Lennon-McCartney)

Week 3: The insanity that was 1964 and "Mersey beaucoup!" The rock and roll band as a creative force; John and Paul realize that two heads are better than one; Mick and Keith start to write songs, Brian Jones experiments, with music and other things. Conquering America, one hit at a time. Battle lines are drawn; the pretty boys vs. the bad boys, "...on tour that year was crazy. Not within the band. In the band we were normal--the rest of the world was crazy." ...George Harrison

Introducing the Beatles, 1964: Contains many of the same songs on "*Please, Please Me*"

Meet the Beatles, 1964, Contains many of the same songs on "*With the Beatles*"

The Beatles' Second Album, Capitol, 1964

A Hard Day's Night, United Artists, 1964

Something New, Capitol, 1964

Beatles '65, Capitol, 1964

The Rolling Stones, Decca 1964: Their debut album, all covers

12X5, London, 1964; 5 originals, 7 covers

Week 4: Help! We Need Somebody, Because We Are Out of our Heads. Superstardom--

1965: A whole bunch of brilliant albums that will last forever—every cut a winner. The Stones continue to honor their idols, cutting two covers for every original, but finally breaking through with their artistic triumph, their first all-original record, recorded in America, while the Beatles surge into creative overdrive, deciding that they're done with gigs, thus establishing themselves as the greatest studio band of all time, with help from George Martin.

Beatles VI, Capitol 1965

Help, Capitol 1965

Rubber Soul, Capitol 1965

Revolver, Capitol 1966

Out of Our Heads, Decca 1965; "the culmination of the Stones' early soul/R&B sound

December's Children, London 1965

Week 5: Prisoners of their own success 1966-67: The Beatles continue to write great songs and set up shop in the studio, creating classic albums at a breakneck pace while the Stones make a great record, followed by a psychedelic bust, and then record their classic Beggars Banquet, signaling a return to roots rock, led by the ascent of Keith to the role of unquestioned leader.

Sergeant Pepper's Lonely Hearts Club Band, Capitol 1967

Magical Mystery Tour, Capitol 1967

The White Album, Apple, 1968

Aftermath, London, 1966: the Stones' first all-original album, recorded in LA.

Got Live If You Want It! London, 1966

Between the Buttons Decca, 1967

Beggars Banquet, London, 1968

Week 6: The game changes: 1968-69. For one group, the long farewell; for the other, the long haul. The end was not pretty for the Beatles, hastened by the schism between John and Paul, exacerbated by their commitment to their families. As the Fab Four broke up, the Rolling Stones, now minus Brian Jones, asserted their dominance as the world's greatest rock and roll band through a quartet of masterpiece albums and unforgettable live shows. How their respective popularity drove them to great heights—and lowered them to awful depths...

Abbey Road, Apple, 1969

Let It Be, Apple, 1970

Beggars Banquet, London, 1968

Let It Bleed, London, 1969

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