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**AMERICAN MUSIC AND CULTURE OF THE 1960s AND
THE LEGACY OF WOODSTOCK**

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Prohlašuji, že jsem práci zpracovala samostatně a použila jen uvedených pramenů a literatury.

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1 INTRODUCTION

The Bachelor's thesis deals with significant features of the American counterculture and with legacy of the Woodstock festival. Its objective is to demonstrate the importance of the Woodstock festival and to examine its legacy, especially influence on the Czech underground.

The topic was selected with respect to uniqueness of the festival and with regard to significance of the counterculture associated with the festival.

The thesis contributes to the field of cultural studies, i. e. a field of study concerned with understanding culture in all its complex forms and analyzing the social and political context.

The first chapter briefly outlines political background of the 1960's shaping the countercultural movements in the United States. The second chapter deals with the counterculture itself, the interconnection between music and the counterculture and well the core values and beliefs of the hippie movement as well. The third chapter deals with the origin of Woodstock festival, the course of the event and comparison with other music festivals taking place in the 1960's. The fourth chapter is concerned with the legacy of Woodstock, especially how the event is reflected in Czech music scene and culture. In addition, the fourth chapter is complemented by the interview with Czech visitor of the festival and comparison of Woodstock and Trutnoff Open Air Festival called 'Czech Woodstock'.

In the thesis are used primarily printed monographs, namely Woodstock: an encyclopedia of music and art fair by James E. Perone or The American Counterculture by Christopher Gair. For the purpose of the authenticity of the thesis, the Czech visitor of the Woodstock festival is interviewed. In addition, the bibliography is supplemented by the film sources such as documentary Woodstock 1969 directed by Michael Waldleigh, transcript of records from the radio and internet sources.

2 POLITICAL BACKGROUND OF THE 1960'S

2.1 John Fitzgerald Kennedy

Thanks to many social issues, the atmosphere of the sixties was completely different from the era of the fifties. It was a period of considerable changes, twists and tragedies as well. However, these changes were not expected in 1960. It was a year of presidential elections, where two candidates met – Richard M. Nixon and John F. Kennedy. [1]

Kennedy was perceived as an energetic and ambitious young man and he proved these personality traits in his speech across the USA many times. Despite the fact that Kennedy managed it by a narrow margin, he finally won the elections. Having been the youngest American president so far, he surrounded himself by smart and young colleagues. [2]

2.2 Civil Rights

Regarding the civil rights, there were many changes to be considered under the presidency of John F. Kennedy. [3] The segregation appeared whenever the larger amount of blacks came in contact with whites. The North and the far West prospered while the production of cotton in the South continued to decline, so that the black moved into white areas.

Rising protests of blacks against the white violence increased and this fact was one of the most serious issues of American history in the 1960's. [4] Nevertheless, president was not so deeply interested in this issue, as for example his brother Robert Kennedy.

The Civil Rights Movement, led by Martin Luther King, Jr., was the most widespread movement at that time. King was convinced that the civil rights have to be defended without violence. The theory of the leader concerned nonviolence-aided fighting against the segregation made thousands of people in

motion. [5] Therefore the movement called *sit-in*¹ arose which then expanded into next several states.

In the midstream of demonstrations, which took place in Alabama in 1963, Martin Luther King was arrested. He wrote a letter from Birmingham's prison which became immediately an important work of the civil rights movement. King tried to provoke and wanted people to think about this issue. The civil rights movement culminated in August 1963 when 200 000 people marched within the support of the movement through the Washington D. C. and sang 'We shall overcome'. Under these circumstances Kennedy decided to enforce new law concerning the civil rights. [7] In the 1968 was Martin Luther King assassinated in Memphis, Tennessee. [8]

2.3 War in Vietnam

Kennedy assumed office while 2000 American soldiers were already fighting in South Vietnam. The number of soldiers multiplied so that there were 16 000 men till the end of 1963. Viet Cong² fought in South Vietnam whereas many Buddhist demonstrations took place against the prime minister Diem's regime. Despite the coup of Diem's reign, it did not bring stability to Vietnam at all. It will never be found out if the escalation of American participation would happen under the Kennedy's rule – on the 22nd November 1963 was the American president assassinated in the centre of Dallas. [9]

Kennedy's successor, Lyndon Johnson, took over the responsibility and pledge to prevent the communists' assumption in South Vietnam. Johnson followed in the footsteps of his ancestors as he wanted to avoid the blaming of Vietnam 'loss'. As the number of campaigns increased, the losses were more and more significant. Americans did not aim to conquer the territory but they still tried to prevent South Vietnam and Vietcong from victory. In the consequence

¹ Sit-in was an organized peacefull protest, especially against racial segregation. The demonstrators occupied the seats prohibited to them. [6]

² Viet Cong was a National Liberation Front established by the communist sympathizers. [13]

of that situation a large amount of protests came at American universities and anti-war demonstrations gained massive support. [10]

The absurdity of the War is captured in the film Hair by one young man saying: '*The white people are sending the black people to the war against the yellow people in order to defend the country they have stolen from the red people.*' [11] Despite the fact that the United States knew about the low chances to win, more and more men were sent to Vietnam and losses continuously increased. [12]

2.4 Nixon

Richard Nixon, the 37th U. S. president, was one of the most controversial figures of the 60's and 70's. Although he managed several achievements, he is best remembered for the resignation from his office. [14]

Richard Nixon, associated with stability of the 50's, was elected president in 1968. Due to that fact he was believed to provide 'honest peace' with the commencement of his presidency [15] as the Vietnam War was still the main issue of that period. Since the war was not over, it was difficult for the nation to find some balance and Nixon promised to find a solution. Since there were 540 000 men in Vietnam, Nixon tried to reduce amount of American troops in the area and to let them withdraw gradually. However, peace did not come soon and not at all with honour. [16]

Besides foreign policy regarding Vietnam, Nixon dealt also with domestic issues concerning racial segregation. In addition, the economy was considerably unstable at that time due to Vietnam funding, resource dependence and low competitiveness with other industrial countries as West Germany or Japan. Furthermore, the amount of labour forces increased as a result of baby boom-generation's arrival. [17]

Nixon trapped himself by causing an incident, today notorious known as a Watergate scandal. During the new presidential elections in 1972 were arrested burglars as they broke into the Democratic National Committee situated in Watergate complex in Washington D. C. Thank to unflinching

investigation was found out that president and his cabinet was involved in the affair. The incident in Watergate was only a small part of Nixon's aggressive practices as for example wiretappings installed in the White House. [18]

Under these circumstances followed the first resignation of American president ever while 25 officials were sentenced and imprisoned. Due to the affair faced American leadership to national distrust and cynical attitude of American citizens to the government. [19]

3 COUNTERCULTURE, MUSIC AND THE HIPPIE MOVEMENT

Counterculture is the general term for lifestyle and culture of mostly young individuals who reject dominant values of society. [20] The counterculture of the 1960's was distinguished by fighting for the civil rights, antiwar movements, changing attitudes towards sexuality and open protests against the traditional role of the housewife. Values and norms of behaviour held in society for a long time seemed to be disrupted as the college-age individuals separated from the mainstream. [21]

3.1 Origins

Many young individuals from all areas of society counted as members of the subculture – and often strong symbols of counterculture – were seen in mountain men, drifters or utopians in earlier times. These malcontents, usually not fitting in mainstream, were called misfits as well. Counterculture of the 1960's is also perceived as a response to technology and the atomic age. [22] In addition, the counterculture was also manifestation of disagreement with politics, racism and war in Vietnam. [23]

Outraged students were divided in a response to events from previous months and years into two different resistance movements – the New Left and Counterculture. New Leftists were college-age radicals who struggled against poverty and, participated in the civil rights movement and opposed the Vietnam War. [24] Although students from the New Left were rather politically engaged, there were also some common features between these two movements to be considered. [25] The Young People's International Party was one of the leftist movements in the late 1960's and in the early 1970's. Members of the party, The Yippies, participated in left-wing radical politics, demonstrations, street theatre and other forms of rebellion against the conventional American society and U.S. government. [26] Having preferred consumerism and conservatism, many Americans were afraid of counterculture of the 50' and 60'. It was kind of hostility to otherness from their side. [27]

3.2 Counterculture music of the 1960s in the US

Countercultural music is usually associated with rock and roll and its subgenres such as blues-rock, psychedelic music, pop or hard rock. However, defining of the phenomenon is complicated task as the previous subcultures and genres, including jazz or Jamaican music, were also related to the counterculture. Although the counterculture developed primarily in western countries, there was somehow noticeable the passion for exotic culture and music genres such as reggae or neo-orientalism. [28]

Nevertheless, in the following chapters will be introduced the importance of the folk music and several famous countercultural bands such Jefferson Airplane or The Velvet Underground.

3.2.1 Folk music

The music of the counterculture changed much and many times during the 1960s. At the beginning of the decade, people were interested again in the traditional American songs. The folk boom seemed to be somehow unusual. Many of young students from the North wanted to modernise the nation while seeing situation in the South on TV. Apart from that fact, there was a possibility to play an electronic instrument, especially the guitar, which was demonstrated by music genres such as blues or rock and roll. Even Bob Dylan, associated with folk boom, was inspired by musicians like Elvis or Chuck Berry. [29]

However, people from folk circles preferred acoustic songs to modernity that surrounded them. Regarding technological revolution, folk movement was rather suspicious. Moreover, rejection of the modern world had also historical value – acoustic music of the rural South had not been forgotten. Folk music also made authentic impression. Nevertheless, the rejection of modern society had also some negative aspects, therefore was the folk boom over and counterculture divided into more fragments. [30]

Influence of folk music weakened while blues rock bands were gaining prominence. Bands were not used to compose their own music, but compositional talent of Paul McCartney or John Lennon encouraged them to do

that. Generally, impact of Beatles to the American counterculture was significant. [31]

3.2.2 Bob Dylan

Bob Dylan is considered to be one of the major countercultural artists whose greatest wave of popularity lasted from early 1960s until mid-1970s and is still immense today. He also inspired many other artists at that time, especially those who championed the civil rights. His song '*Blowing in the Wind*' (see Appendix 1) had become virtually a civil rights anthem. Dylan was evidently ambitious therefore he got involved also in other cultural branches such as theatre, impressionist art or modern architecture. There is no doubt that Dylan did it also for pragmatic reason – money. Nevertheless, thanks to his manager it was not done conspicuously, so that Dylan seemed to be focused solely on his music. [32]

Despite this fact, Dylan considerably shaped as a songwriter and performer the music of the 1960s. He encouraged many other artists by switching from acoustic to electric guitar to do the same. Apart from that fact, Dylan knew very well the works of Beat authors and was close to Allan Ginsberg. Some of Beat writings were also the inspiration for the lyrics of his songs. [33]

3.2.3 Countercultural bands

Jefferson Airplane followed Dylan's switching to electric sounds. They were modern, urban and played characteristic San Francisco music. It should be noted that the typical feature of the music culture in cities was to be countercultural musician and to get a huge amount of money for that. Except Jefferson Airplane corresponded with this feature also The Grateful Dead or Country Joe and the Fish.

There is no doubt that San Francisco is associated with the counterculture of the 1960s, but the centre of artistic production remained in

New York. [34] One of the most important bands performing in New York was The Velvet Underground. Their image was to comment values of the countercultural bands and to suggest some underground alternative of them. They were better known in the 1970s than in the 1960s for certain reason. The Velvet Underground rejected the clichés said about countercultural sounds and big business associated with that. [35]

3.2.4 End of the 1960's

While the countercultural rock scene was floundering in crisis, the nation faced to the most turbulent period in the century. Assassinations of John and Robert Kennedy and Martin Luther King or War in Vietnam were some of the many examples of the decade full of twists.

The evidence of remaining barriers among the social classes even during the era of counterculture could be seen at notoriously known Altamont festival in 1969. Although Marty Balin from Jefferson Airplain wanted to stop the violence, one of the Afro-American fans was killed during the performance of The Rolling Stones. [36]

Concerning drugs, the Hell's Angels played a significant role. Heroin and cocaine became more popular than social drugs such as LSD or marihuana. (p. 176 Gair) Jimmi Hendrix, Janis Joplin or Jim Morrison was just some of the victims of alcohol or drugs. [37]

3.3 Hippie movement

Sometimes a hippie is defined as a drug user, rock and roll fan, or someone who does not fit to society. It is often believed that a hippie is recognizable thanks to his/her behaviour, clothing and lifestyle. However, according to Skip Stone, these definitions do not characterize the main idea of the hippie subculture and its members. Being a hippie is rather adopting such belief system which goes beyond deep-rooted political, social and moral norms of any established structure. [38]

The core of the hippie philosophy consists of freedom, accepting the others as they are and reaching peace through love and tolerance. Hippies are persuaded that other people are victims of the system as their lives are completely scheduled. Moreover, they are interested in the environment and want to emphasize our responsibility to our planet. The author believes that there is a hidden piece of hippie in all of us, as it has been repressed by the socialization process. [39]

3.3.1 Origin

Originally, the word hippie comes from 'hipster', which is a term used in one Harry Gibson's song called "*Harry the Hipster*". [40] However, hippies called themselves in a different way, for instance heads or freaks. [41]

Although, the term 'Hipster' originated thanks to subculture centred on jazz scene in the 1940's, the designation survived up to present. Hipsterism we know today differs from the original subculture in many aspects; however, there are some important similarities between these two subcultures - both of them oppose social norms. While the Hipsters from the 1940's separated themselves from the white culture, the contemporary ones are against consumerism and conformity. [42]

The hippie movement arose on college campuses as a rejection of American mainstream life and the opposition to a Vietnam War as well. Besides the United States the movement spread to other countries as Britain or Canada. [43]

There was a considerable baby boom after the Second World War and these babies reached their teenage years or even became adults in the 1960's. [44] Thus more kids meant naturally more dissension from social norms. Due to the baby boom, there were a large number of highly educated young people in the sixties. This fact was caused by expansion of university sector. Students had quite lot of money and freedom which enabled them besides other things also travelling, buying the records and experimentation with drugs. [45] Representatives of the counterculture came mostly from white rich families. That was the same signification as for The New Left.

3.3.2 Inspiration in the Beat Generation

The great inspiration for hippies was the group of American writers important in the previous decade called Beat Generation. [46] Beatniks expressed their disapproving attitude to conventional society not only by writing but also by painting or music. [47]

The origins of the word "beat" are rather debatable. The meaning of the word refers to weariness or exhaustion; however, John Clellon Holmes describes it in his article in New York Times magazine as more than this term. In his opinion, it implies the feeling of being raw. [48]

American writers as Alan Ginsberg, Jack Kerouac or William Burroughs influenced them by their writings and lifestyle. Hippies adopted from them nonconformist attitudes and ideals. There is a big similarity of the frame of mind between Beat Generation and Hippies. Both were open-minded, interested in Eastern religion and both rejected materialism. These two movements were not similar only in beliefs and attitudes but also in the way of life. Both of them were familiar with the experimentation with drugs and spontaneous creativity. Beatniks as well as Hippies also tended toward alternative forms of sexuality. [49]

In the opinion of poet and polemicist Mr. Sanders, there is no connection between Hippies and Beat Generation as the term 'hippie' is created by media and is basically meaningless. However, Mr. Yablonsky disagrees with this statement and generalizes the hippie lifestyle in terms of searching for some loving solutions, psychedelic drugs, young people, etc. Jack Kerouac, the third guest of the episode of William F. Buckley's Firing Line, laughs and shakes his head. He describes the connection between the hippies and Beatniks as follows: '*We are just the older ones. [...] We are the same movement [...] It is the movement that is supposed to be licentious but it isn't really.*' [50] Kerouac also claims in the interview that the Beat generation is a generation of attitude, pleasure, life and tenderness whereas Beatniks are called in newspapers with words that he never used. [51]

3.3.3 Beliefs

Basically, the life of the hippie was happy and free. Hippies ignored what the others thought about their way of living and about the consequences of their behaviour. In addition, they opposed nuclear weapons and the War in Vietnam. Instead of violence and bureaucracy they preferred peace, love and personal freedom as mentioned above. Furthermore, Hippies opposed established institutions as they believed the dominant mainstream culture was defective and corrupt. [52]

Apart from that fact were these young people disgusted by huge consumerism, racism and enormous increase of technology. [53]

Hippies often identified themselves with elements of pagan traditions, the belief of which is that we can find all vitally important answers in nature. Paganism claims that the repressed animal essence in all of us is the key to our survival. Furthermore, paganism is the answer for questions concerning the meaning of life. [54]

Gaian philosophy grew from paganism as it works on the assumption that our planet is one entity, of which we are an inseparable part. Sympathizers of this philosophy believe that Gaia compensates our disrespect for nature and restores the disrupted balance by reducing mankind. As hippies wanted to understand the interdependence of life, they searched for enlightenment in various ways. Drugs, yoga or eastern mysticism help them with seeking. [55]

3.3.4 Lifestyle

Beliefs of the hippies also strongly influenced their lifestyle. Alternative art such as street theatre or listening to the psychedelic rock and folk was a part of their everyday life. [56]

Despite that the sixties was the era of liberation for young people from all Western countries, hippies were primarily an American phenomenon referring to important figures as Timothy Leary or Ken Kesey. Individuals from the subculture could wear whatever they wanted and whichever haircut they wished

as well. In addition, hippies were distinguished by using LSD and had close relationship to nature. [57]

With hippies came lots of new styles and colours into fashion. Interestingly, many elements of hippie fashion witnessed a great comeback over the years. Jimi Hendrix or The Beatles were the icons and fashion leaders as they wore colourful costumes in public or on record albums. As there were no rules in fashion, hippies wore everything from bellbottoms and leather shoes up to exotic accessories and mini-skirt which was the symbol of the women's sexual freedom. As a result of growing feminist movements, bras were often perceived as a symbol of oppression and control of women's sexuality. Another expression of freedom discovered by hippies was going naked as they believed that nudism brings them closer to nature. [58]

Moreover, various posters, plants, or high-quality stereos were an integral part of hippy household. Hippies often drove VW bus or van, usually painted in bright colours and various patterns such as landscape paintings, peace signs or flowers. [59] Flowers were definitely other significant feature of the hippie culture and were perceived as a symbol of nature. *Flower power* was an important element against the violence and against the war waging. Therefore the flower symbol got soon into a fashion. [60]

Despite wearing various colours, patterns and fabrics, hippies generally opposed the fashion industry which forced them to buy new things again and again. Consumerism, regarding fashion and other aspects of our lives, is still topical issue today. [61]

Since hippies mixed cuisine from all over the world, they created their own one while putting emphasise on vegetarian meals and preferring organic produce. Apart from fresh and healthy food, hippies were also interested in yoga, meditation or alternative medicine such as homeopathy or acupuncture. [62]

The communes, inhabited by hippies, were situated in countryside since the members of the subculture imagined life in a peaceful atmosphere and in a harmony with nature. Young romantics were longing for living without social limits; nevertheless, only a few of them held on longer than a couple of months. [63] There were thousands of communes in the USA in the late sixties. [64]

Hippies contributed through their lifestyle not only to fashion but they also influenced a wide range of attitudes and ideas in society. [65]

3.3.5 Hippies and drugs

After World War II, the pharmaceutical industry started to produce a plenty of new drugs, invented to solve various troubles from disease and pain to insomnia or ill temper. Drugs were not perceived as something bad in the 1960's, except for heroin, a drug inevitably connected with the worst side of addiction. Abbie Hoffman confirms that in his statement: *'Avoid all needle drugs. The only dope worth shooting is Richard Nixon'*³ [66]

In the opinion of the author there is no doubt that psychedelic drugs such as LSD caused boom of colourful fashion, appearance of talented musicians and art movements. Since hippies experimented with the impacts of these drugs, it brought plenty of new ideas to society.

Some of the experimenters such as Harvard professor Timothy Leary, artist John Lennon or Ken Kesey can be considered Psychedelic Shamans as they conducted drug experiments on themselves and reported the results from these experiments. The most famous Shaman, professor Timothy Leary, discovered powerful insights through psychedelics and determined factors promoting 'good trips'. In addition, he encouraged individuals of various professions to undergo experiments with LSD and kept a record about their experiences. Despite the fact that Leary became object of public debate concerning drug use and was repressed by the government, he did not give up and kept on promoting his experiences. In contrast to Leary's experimental method, approach of Ken Kesey was rather experiential. [67]

The youth of today are sort of confused as they claim 'drugs are bad' which proves to be politically correct statement nowadays. However, the same youth of today smoke cigarettes, drink beer or caffeinated beverages and buy medicine with side effects on prescription. [68]

³ 'dope' is a colloquial expression for both narcotics and idiot [69]

The author suggests that established order is afraid of freethinking individuals and loss of control over the workforce and the taxpayers, thus the government wants to have influence on our thinking and behaviour by prohibition of mind-liberating substances such as LSD. Moreover, the author emphasizes we still discuss legalization of industrial hemp while marihuana has, as a medicinal herb, positive effects on our health. [70]

3.3.6 Interpretation of Hippies

The interpretation of hippies was often very superficial, critical and essayists wanted to divide them and put them in any category – for example visionaries, communards or heads. Since American society simply liked labels and packages, hippies were often viewed as drug dealers and were associated with marihuana, LSD, getting stoned or people with poor hygiene practices. [71]

Nevertheless, the explanation and understanding of this culture seems to be more complicated – life of hippie did not mean simply sex, drugs and alcohol. It was the individual journey. There were no special requirements to become a hippie and no meetings or hippie organizations as well. Even listening to the rock music, living in a commune, participating in the orgies or growing long hair was not compulsory. [72]

4 WOODSTOCK

4.1 Planning the festival

4.1.1 The Organizers

The four founding members, namely Michael Lang, Artie Kornfeld, John Roberts and Joel Rosenman, got together and conceptualized Woodstock Music and Art Fair as they wanted to realize their ideas. Michael Lang, the visionary of the group, encountered songwriter and record producer Artie Kornfeld by the terms of work, while the other two principals met purely by coincidence at golf weekend. Joel Rosenman had the experience with music industry thanks to night-club singing during his studies. John Roberts came from wealthy family so that he inherited a considerable amount of money. In any case, both of them had a big advantage – Rosenman had a legal background and Roberts owned financial means to invest. [73]

Roberts and Rosenman were introduced to Lang thanks to their involvement in the construction of new recording studio and thanks to Lang's lawyer Miles Lourie. Originally, Woodstock was supposed to be a means of financing the studio. The four principals had all prerequisites, including important contacts in music industry or the legal background, to realize their plans. [74]

4.1.2 Searching for the venue

The original plan was to organize the concert near the proposed recording studio in Woodstock, New York. However, local residents opposed the project and due to that fact Woodstock was out of the question. Michael Lang and Artie Kornfeld found the next possible venue located in Saugerties, New York but the landowner changed his mind and decided not to lease his property for the event. He had doubts about the financial stability of Woodstock Ventures, probably based on youthful appearance of the four principals. [75]

Taking into consideration time elapsing, the principals started to be under the pressure and had to find the site quickly. Next attempt concerned the Mills Industrial Park in the Town of Walkill, owned by Howard Mills. The estate of Mr.

Mills was not as idyllic as Michael Lang expected from the concert site. He imagined calm picturesque countryside and pleasant atmosphere but the estate in Wallkill did not meet these requirements though there was good accessibility from the highways. [76] However, organizers faced to several obstructions again. Since Wallkill residents began to fear the invasion of hippies into their little town they opposed the festival. In addition they were suspicious of the marijuana-smoking Woodstock Ventures employees. Under these circumstances the town's politicians were made to rethink the approval so that new zoning legislation was passed. The legislation made a gathering over 5,000 people impossible, whereas the principals wanted to attract ten to twenty times that number. [77]

Since Wallkill was no more possible site for the event, Michael Lang had to make an immense effort to find another place. He started together with his colleagues and employees to call around various broadcasting companies and public press as they could help him with searching for the new venue. Regardless of many setbacks, Michael Lang stayed optimistic and calm. [78]

Although all of the principals contributed to realization of the event, Lang started to act separately thus he left his partners somehow behind the scenes. [79] On the other hand, he had some vision consisting of emotional, artistic, commercial and spiritual elements in his mind. As he describes it in his book, it was sufficient for him that members of the organizing crew fulfilled their tasks thus it was not necessary for them to understand the whole image of the festival. [80]

Despite the fact that the concert site has not been found yet, the organizers had to determine the date of the festival due to booking performers. Finally, they decided for the weekend beginning with 15th August. [81] As the time was running out and no concert site was found, the four principals were thinking of tickets refunds thus they placed advertisements all around the towns Woodstock, Wallkill and Bethel. [82]

Elliot Tiber, a young man, responded to the advertisement and offered to organizers his land in White Lake. However, the estate did not meet requirements of the organizers thus Lang and the others continued to searching for the suitable land. Finally, they found an estate belonging to farmer Max

Yasgur. Michael Lang describes the place as a '*field of his dreams*' in his book. The dairy farm of Mr. Yasgur suited organizers in all respects – shape, size, atmosphere and visibility. [83] Since Max Yasgur made fair and honest agreement with Michael Lang, press wrote about the event. 20th July was the only opportunity for organizers to have a break from the hectic period of preparations – they watched Neil Armstrong landing and walking on the moon. [84]

Although there were several difficulties with residents of Bethel-White Lake area and with the owners of summer camps adjacent to Max Yasgur's farm, the project was not stopped. [85]

4.1.3 Publicity and Booking Performers

The founders of the festival decided that the slogan of the project will be 'Three Days of Peace and Music...An Aquarian Exposition' whereas the famous dove and guitar were chosen as a logo (see Appendix 2). The word 'Woodstock' referred to country surroundings while the phrase, suggested by Michael Lang, 'Aquarian Exposition', was apart from music also related to another types of arts such as painting, dancing, theatre or sculpture. It also referred to the harmonic era of Aquarian, which ought to have come in the end of the 20th century. With regards to advertising campaign, there was not much focus on the names of performers. Promoters preferred rather to draw attention of attendees by the idea of hippie-happening. [86] In Michael Lang's opinion it was the opportunity to prove that understanding and peace are possible and to show importance of the counterculture as a whole. [87]

Abbie Hoffman, political activist and member of the Youth International Party also helped to publicize the event. Thanks to him members of the counterculture found the festival trustworthy. However, organizers still wanted to focus on the contemporary visual arts and rock-music whereas a complete change of lifestyle and non-violent protests were what the youth needed. [88]

Not only advertising was calculated carefully but also booking bands and signing musical acts was very well thought-out. Performers such as Janis Joplin, Jimi Hendrix, The Who or the rock band Creedence Clearwater Revival

were popular and generally known thus they were simply safe bet. In addition there were performers, namely Bert Sommer or the group Quill, managed by Lang and Kornfeld themselves. [89] The band called Sha Na Na, playing rather classical rock and roll, was chosen by Michael Lang as a good diversification of the music genres at the festival and as a reminder of rock and roll roots. [90] Another part of Michael Lang's strategy was offering greater amount of money to musicians than they were used to receive for their performances. [91] Nevertheless, some bands asked for performing as for instance The Doors refused. [92]

Michael Lang explains the selection of the performers in a different way. He claims that for the members of the counterculture are not important labels for various music genres, Moreover, he had positive experience with reactions of audience to wide range of music genres thus the preliminary list of performers included both Jimi Hendrix and Johnny Cash. [93]

4.1.4 Final preparations

Within the final preparations founders had to manage several important things to ensure smooth course of the festival. Besides food service or security, the ticket booths and fencing had to be installed as well. [94] Moreover, the sound system had to be constructed. The organizers needed to find some expert from the field because the adequate sound system for such a large audience simply did not exist. Finally, Michael Lang (see Appendix 3) hired Bill Hanley who believed it is possible to construct it. [95]

It should be noted that any of Woodstock organizers expected more than 150 000 attendees to come. However, the first day of the festival was clear that the number of attendees was significantly larger than anyone anticipated. [96] Due to that fact the arrangements, including everything from telephone and selling booths to construction of large stage (see Appendix 4) and parking, appeared to organizers as if they had to construct the infrastructure for a whole city. [97]

Due to that fact residents of the New York State could observe a great influx of young people to the area as they witnessed funnelling of traffic and

hitchhikers heading for the festival. [98] Most significant traffic congestion was on the route 17B into White Lake. [99] Problems with traffic concerned not only the members of the audience but also the musicians. [100] Michael Waldleigh, director of the Woodstock documentary, made an agreement with Warner Bros. The studio donated \$50 000 for additional helicopters transporting the performers to the concert site. [101] Richie Havens, one of the performers, described the view from the helicopter as follows: *'When I saw the hundreds of thousands people, I was stunned. There were definitely more than 250 000 as written in the New York press.'* [102]

4.2 In the course of the festival

The three days of peace and love, as written on posters and propagated on the radio, were assumed to happen from Friday, August 15 till Sunday, August 17. Finally, the festival continued until the Monday morning. It should be remembered that the event known as Woodstock took place about 70 kilometres away from the town Woodstock. Since the fencing was not finished and the box offices were not available, the organizers could not check and sell the tickets. Therefore the festival was proclaimed free event. [103] No one except the four founders believed in the festival but finally the town Bethel witnessed approximately half million people. Even considerably unfavourable weather did not mar the event and its unique atmosphere. [104]

4.2.1 Audience

Although it was impossible to count all of the participants of the festival, the estimate referred to approximately 400, 000 people. In contrast to other music festivals in the 1969, Woodstock caught attention of the individuals across the nation whereas thousands of people decided to attend the event spontaneously. [105] As Robert Kennedy, the attender of the festival admitted, no one from them had an idea that there are so many hippies in the United States and he perceived this fact as one of the most strengthening aspect of Woodstock. [106]

Despite the fact that the audience was demographically diverse, participants tended to be predominantly middle- to upper-middle-class, generally well educated, white and young. According to the twentieth-anniversary reflection written by Joseph Sobran, the festival attracted societal misfits. He proved this statement by citing various interviews with Woodstock attendees. In addition he referred to Janis Joplin's announcement on the stage: *'We used to think of ourselves as little clumps or weirdos. But now we're the whole new minority group.'* [107]

Rozanne Raynolds, one of the Woodstock visitors, described her impression concerning the atmosphere among the audience as follows: *'For three days I could be with people who cared more about their beliefs than how they looked; people who embraced freedom; people who were nonjudgmental; people who loved music – my people.'* [108]

4.2.2 Performers

Richie Havens, an African American folk musician, opened the Woodstock festival. [109] He played the acoustic guitar and texts of his songs mainly referred to antiwar theme, freedom and family. [110] Apart from the three songs written by John Lennon and Paul McCartney he also performed his own compositions or remakes of traditional folk songs. Although the song 'Freedom' was improvised, its refrain became a symbolic statement for the festival. The word *freedom* resonated powerfully in the ears of the crowd. [111]

Due to persisting transportation difficulties regarding the highway closure, promoters put also some impromptu performances on the programme. For instance Joe McDonald (see Appendix 5) helped to fill a gap between individual acts by performing on Woodstock's opening day though his performance was scheduled later. [112]

Last but not least, folk appeared on the festival as an important music genre as well, represented by Joan Baez. Since Baez was one of the most significant figures of the protest song movement, she sang besides other songs the traditional folk song of the Civil Rights movements 'We Shall Overcome'. Although many other musicians mentioned the anti-commercialism persistently,

Baez was the only famous musician who performed also at the free stage set up mainly for the amateur performers. [113]

The rock genre was very well represented by the Creedence Clearwater Revival while the band dominated on the charts at the time of the festival. The blues-rock singer Janis Joplin who sang for example 'To Love Somebody' or 'Summertime', performed rather disappointingly according to some published accounts of recollections from the event. Joplin's performance was spoiled most likely due to her alcohol and drug abuse. It should be noted that she died of a heroin overdose in October 1970. [114]

The Who made considerably better impression at the festival compared to Janis Joplin. The British band made up for the Joplin's performance as they demonstrated exciting and musically excellent performance. Moreover, The Who played remarkable amount of songs such as 'Summertime blues' or 'My Generation'.

The Jefferson Airplane (see Appendix 6), associated with the hippie movement, from San Francisco was another famous band playing at Woodstock. The audience could hear their best known song 'White Rabbit' as well as 'Volunteers' or 'Somebody to Love'. [115]

The British blues-rock band Ten Years After was known in the United States also before the festival; however, Woodstock brought them even more success as they attracted the audience. Besides Ten Years After the blues-rock genre was represented very plausibly by the group John Butterfield Blues Band as well.

Actually, the only group representing the rock styles of the 1950's and early 1960's at Woodstock were rock and roll pioneers called Sha-na-na, a group of students from Columbia University. Due to the fact that they played in the way of Elvis Presley, many of the concertgoers were surprised by their performance. [116]

The final set on the Woodstock stage belonged to rock guitar legend Jimi Hendrix (see Appendix 7), who performed together with the bass guitarist Billy Cox, drummer Mitch Mitchell, guitarist-vocalist Lary Lee and two percussionists. The lengthy set included for instance the song 'Red House', 'Hey Joe' and many others. Nevertheless, the song 'Star-Spangled Banner was perceived as

the most powerful antiwar message of the counterculture. [117] The significance of his performance expressed Sandy McKnight, one of the visitors, with the following words: *'[...] I considered Hendrix the most important artist of the weekend – the symbol of how music, and the world, had changed.'* [118]

4.2.3 Difficulties

Although many of performers and concertgoers carried off positive experience and nice memories, Woodstock Ventures had to solve several difficulties during the festival. Bad weather caused rescheduling of the performances whereas the troubles with traffic persisted. In addition, the lack of medical supplies and staff in the concert site was evident quiet early. Moreover, organizers had to deal with frightened phone calls as frantic parents feared what happened with their children. [119]

Apart from that kind of troubles, organizers also had to solve an awkward situation considering the honorarium for musicians. Since the principals asked for the longer music sets, it was believed among performers that they probably had not enough money to pay the musicians adequately. Finally, the problems were solved thanks to bank's branch manager Charlie Prince while a helicopter was dispatched to pick up the cashier's checks. [120]

Having been the biggest rock festival that time and partially the rainiest festival as well, Woodstock challenged its organizers also electronically. However, the troubles with the sound system were caused by some of the concertgoers as they tried to climb the sound towers several times. While Woodstock personnel made attempts to fix it, the sound was not a high quality at all. Nevertheless, according to one of the concertgoers, in the case of The Grateful Dead it was their typical performance represented by the chaotic jam. [121]

4.2.4 Drug use at Woodstock

Despite the fact that there was unexpectedly large amount of participants at the festival, medical staff was prepared to help in case of necessity in the so-

called '*freak-out*' tents. Nevertheless, members of the Hog Farm⁴ contributed to security of the event even more than the medical staff thanks to their connections with Ken Kesey's Merry Pranksters and thanks to their experience with bad reactions to LSD. [122] However, as Michael Lang confirmed, originally the members of the Hog Farm ought to have kept tidy at the campsite. Apart from the Hog Farm members, the artists from the Hopi tribe⁵ arrived to the festival. [124]

Miloš Skalka, the Czech visitor of Woodstock, commented on drug use at the festival with these words: '*Regarding drugs, they were omnipresent in the United States and everybody smoked marihuana, especially students*'. [125]

4.3 Other important music festivals in the late 1960's

4.3.1 The Monterey International Pop Music Festival

Woodstock influenced the greatest number of Americans and aroused the most considerable interest. However, it should be noted that also other important music events took place in the United States in the late sixties. The Monterey International Pop Music Festival took place in the state of California, namely at the Monterey County Fairgrounds. [126] In Monterey there were a few leading non-white musicians such as Jimmi Hendrix or Otis Redding. The festival caught the attention of media to San Francisco. [127]

One of the first American rock music festival originated in the atmosphere of free love, psychedelic rock music and drug experimentation. [128] It should be noted that organisers of countercultural festivals such as Monterey or Woodstock were expecting LSD and marihuana at the festival so that they were prepared for the drug use and negative effects of that. [129]

⁴ Hog Farm was a Back to Land. Its members helped with planning and construction of the festival as well as with the festival security. [123]

⁵ Hopi Indians hail from Arizona and they are considered a sub-tribe of the Pueblo Indians. The word 'Hopi' means hopeful or the peaceful ones. [131]

Events such as Monterey Pop were usually not an effort of one person but the group of people. Famous artists such as Paul McCartney from The Beatles or Mick Jagger from The Rolling Stones also participated on promotion and inviting popular musicians to perform. Performers who appeared at the festival were for instance Janis Joplin, Jimi Hendrix, The Grateful Dead, The Who or The Jefferson Airplane. Nevertheless, most of the performers were not paid due to raising funds for the area foundation costs. [130]

4.3.2 Altamont

Altamont festival took place 6th December 1969; Apart from other famous bands such as Santana, The Grateful Dead or The Jefferson Airplane, The Rolling Stones appeared at the Altamont festival as well. Despite the fact that The Rolling Stones was one of the leading rock groups of the 1960's, the band was not invited to the Woodstock festival, held earlier that year. Since several band's songs included violent themes, organizers of Woodstock Music and Art Fair were afraid of potential violence at the festival. [132]

The event in Altamont did not represent positive aspects of the counterculture era at all. In contrast to Woodstock, Altamont festival is considered one of the great disasters of the 1960's. [133] Members of the motorcycle gang Hell's Angels were hired by The Rolling Stones to provide security at Altamont festival; however, it proved to be a fatal error. Since the motorcyclists could not be adequately controlled, one of the attendees was beaten and killed by the security members near the stage during The Rolling Stones' performance. As Meredith Hunter, the eighteen-year-old young man, was black, the incident was considered an example of white on black violence. Apart from killing and another three accidental deaths, there were also considerable amount of injuries at the one-day festival. Furthermore, compared to Woodstock or Monterey, there was no rescue mechanism for attendees to get through the bad trips causing the drug-related troubles. [134]

There are several obvious reasons for the marred festival. Firstly, there was not balanced programme in the sense of mixed music genres thus the

attenders of the event were rather hard rock fans than peace-loving hippies. Another reason for the failed event was demeanour of the Altamont security force which was completely different from demeanour of the Hog Farm commune members and New York Police Department officers who assisted and provided security at Woodstock. [135] Francis Dumaurier, a French attender of both Woodstock and Altamont, admits that the festival in Altamont was a disaster. Nevertheless, he does not regret visiting it as he can understand why the Woodstock festival was so unique. [136]

One of the concertgoers, witnessing the incident with Meredith Hunter from the close range and trying to rescue him together with others, gave an interview to Rolling Stone magazine. He claimed that he would never visit any mass concert with presence of the Hell's Angels as the whole disaster is undoubtedly their fault. Carlos Santana, lead guitarist for Santana, has the same opinion: *'There was bad vibes from the beginning. The fights started because the Hell's Angels were pushing people around.'* [137]

5 THE LEGACY OF WOODSTOCK

5.1 Legacy in general

Although the festival was organized with the purpose of funding a recording studio, Woodstock lost a lot of money as it became a free event. Due to that fact, Woodstock Music and Art Fair lost approximately \$1 million. However, according to the Jerry Garcia from The Grateful Dead the festival was definitely a milestone. [138]

Despite the bad weather, problems with sound system, lack of food, drug use and other difficulties, for those attending the event was the most important time of their lives and the triumph of idealism as well. On the one hand, Woodstock became undoubtedly a cultural icon which is even more than thirty years after festival still very influential. [139] On the other hand, the event is sometimes perceived by those who have been there in a slightly different way. John M. DeVoe, one of the Woodstock attendees claims that Woodstock had become a phenomenon – in both negative and positive meaning – primarily for the media, sociologists, politicians or marketers. DeVoe summarized it in the following words: *'We headed for Woodstock and came back from White Lake. None of us ever called it anything else'*. [140]

5.1.1 Subsequent attempts to repeat Woodstock

Though there were several attempts to repeat the great event at the occasion of Woodstock anniversary, any of the subsequent festivals does not seem to be as unique as the Woodstock in the 1969 which has even the iconic status of *'the Woodstock'*. [141] Uniqueness of the original Woodstock festival expresses the statement of Miloš Skalka, the Czech visitor of the event: *'If there is something for the first time, it is usually unforgettable. And Woodstock was damn a success! Same as the others, I have never heard and seen anything like this before, [...]* [142]

In contrast to the original festival, the twenty-fifth-anniversary Woodstock held in 1994 was massively sponsored by the major companies and the ticket

prices were considerably higher. Due to that fact the event, organized by the promoters including Michael Lang, John Roberts and Joel Rosenman from the original team, was nicknamed by some of the experts 'Greedstock'. [143] Another considerable difference between the original and anniversary festival concerned the technology as cable TV and computers became an important medium for organization of Woodstock '94.

Five years later, Michael Lang was the only of the four original organizers who attempted to repeat Woodstock again. The line up of acts included the performers such as Red Hot Chili Peppers, The Offspring, Alanis Morissette, Metallica, Korn or Limp Bizkit. Despite the lessons learned from the previous festivals and the impressive programme, the thirtieth- anniversary Woodstock 1999 did not turn out well. The negative reputation of the event was caused primarily by troubles with garbage, poor sanitation, unsuitable venue and riots by the end of the event. [144]

5.2 Impact of Woodstock and hippie era on Czech Republic

Culture was a significant phenomenon in Czechoslovakia in the 1960's as new generation of artists came. The young individuals asked for creative freedom as they did not want to be regulated by the regime. Since the control of the regime slightly weakened, it was possible to revitalise the original art values. [145]

5.2.1 Hair

With the new wave, coming in the 1960's in Czechoslovakia, arose also noteworthy pieces of work in cinematography, represented apart from the others also by Miloš Forman. [146] Later he directed the film Hair based on the Broadway musical of the same name. The film deals with American socio-political issue, appearing during the whole decade in the United States, especially the rejection of persisting war in Vietnam. However, the historical theme has rather the function of the background as the main idea of the film is the conflict between individual and society. Miloš Forman himself said about the

film: *'I portrayed Hair as a celebration of freedom as such. Freedom surpasses everything'*. [147] Although the ideals of the hippie generation weakened and were not topical at the end of the 1970's, the film tends to be considered one of the cult films regarding hippies. [148]

5.2.2 Czech attender of the Woodstock festival

Despite the fact that there was communist regime in the Czech Republic at the time of the Woodstock festival, one Czech managed to get to the festival in the United States. Miloš Skalka studied then at University of Economics in Prague where he met young men from the organization Young Americans for freedom. Later that time he received an invitation from the young men to come to the United States. Mr. Skalka obtained the American transit visa on the basis of the invitation. As the young Czech spent some time in New York, he thought about visiting some rock festival. His friends obtained advance tickets to the Woodstock festival, which were available at a cost of \$6 for three days. [149]

In the opinion of Mr. Skalka, the atmosphere of the Woodstock festival, taking place in the 1969, was unique and unrepeatably thus it is not possible to compare it with the atmosphere on the present-day Czech music festivals. The uniqueness of the event was given by the time the festival took place. In addition, Mr. Skalka mentions in the interview for Mr. Špulák also bands lodged in his mind, namely The Who, Ten Years After, The Grateful Dead or legendary Jimi Hendrix. [150]

Moreover, Mr. Skalka did not experience only the Woodstock festival, but also face-to-face encounter with personalities, important for a subsequent development of music scene, such as Paul McCartney, Ozzy Osbourne, Ray Charles or Johny Cash. In his opinion, all of them were musical giants and extremely unassuming persons at the same time. [151]

5.2.3 The interview with Miloš Skalka

The author interviewed Miloš Skalka, the Czech attender of the Woodstock festival and publicist. The questions concerned his return to Czech

Republic from the United States and influence of Woodstock on Czech underground.

How was your return to Czech Republic?

'Decision about the return was not easy at all. It was clear from the correspondence with my parents and from news in the American press that better days and thus the legendary sixties ended, or more precisely, it came to an end definitively. The United States were back then incredibly open to us, Czechoslovaks. USA had literally the arms wide open after the occupation of our country by Warsaw pact troops. There was no problem to obtain the scholarship, the residence permit was not a problem, having a financial security to start overseas was not a problem. In addition, I was invited to United States by the organization of Young Americans for Freedom, so the young Republicans. They knew no difficulties. After all, Dana Rohrabacher and David Keene, two of my closest friends, found employment in politics and they work as a local top politicians up to now. I was twenty-two that time which was ideal age for new beginning in a foreign country. Moreover, my parents wrote me I should disregard them and to stay in the United States because it will only get worse at home. However, that was maybe the reason for my return – if they had written to me they could not be without me (I am still the only child), it might have turned out in a different way. Nevertheless, they got me as a Christmas present in 1969. On the way home I stopped in London, which I have always liked, as I suspected that travelling (and not only travelling) to the West will be impossible for a long time. And it really happened.'

How was the Woodstock festival reflected in Czech underground? Did it start something?

'I think Czech underground has always lived its own life. It was, it is and it will be also without Woodstock. After all, not so many Czechs knew about the festival as well as no one had an idea in the United States that Woodstock will be a milestone of one important era of our lives. With Woodstock also ended irretrievably the carefree era of flower children. The 1970's were diametrically different from the 1960's. And not it was only in the Czech Republic, where the era of normalization broke out, but also across the World.'

How did you perceive your friends at the same age – did they desire more living like a hippie and freedom in general?

'The era of Hippies was over, the curtain just fell down – and the flower children were gone. Desire for something like this would be kind of anachronistic though here and there are scattered some flower children across the World. Desire for freedom is something different – desire for freedom is eternal and basically insatiable. Each of us can imagine freedom in a different way.'

Did you think about staying in the United States after the festival experience?

'I did, of course, as I have already mentioned. However, it was not only about the festival experience but also the feeling from the United States in the sixties as a whole. I have not experienced something so free, spontaneous and honest before. I came back thanks to American embassy, USIA organization and ASNE organization for the internship to the United States in the 1990's. It was completely different country from the one I have left almost 25 years ago.' [152]

5.2.4 'Czech Woodstock'

The Trutnoff Open Air festival arose from the underground basis and illegal activities during the communist regime in the Czech Republic. The first unofficial attempt to organize the music festival near the Czech town Trutnov came true in 1984. The event ought to be realized in a local pub; however Martin Věchet, the organizer of the festival, was arrested by the State security. The then dissent and subsequent president Václav Havel appeared at the event as well and he invited all festival participants to his cottage to save them from the State security and its interrogation. Despite the police intervention, the secret gathering in Hrádeček is considered the cornerstone of the following 'Czech Woodstocks'. [153]

In 1987, the first official festival called 'Východočeský Woodstock' (see Appendix 8) and organized by Martin Věchet ought to have taken place on the private estate of the organizer in Volanov. Nevertheless, the event was dispersed by the State security again and the town was surrounded by the

police. Attenders of the festival were interrogated as the organizers were detained and subsequently released with caution. [154]

Due to the political situation in the Czech Republic, the first compensation for the previous years was realized after the Velvet Revolution in 1990. From the name of the event – Woodstock 69-Jarocin 69-70-Trutnov 87-90 – is evident the affinity with the American Woodstock and the Polish Jarocin. The then president of the Czech Republic also visited the festival, which was a gathering of primarily musicians and people from the cultural underground. [155]

The attendance of the festival increased in the following years and the event was positively evaluated by the critics as they termed it as one of the best summer festivals in 1993. Diversity and wide range of music genres became characteristic feature of the festival. Each year of the festival is dedicated to some important personality, movement or event, namely for example to Charter 77, victims of Wounded Knee massacre, Hare Krishna movement, Karel Kryl, Václav Havel (see Appendix 9), Jan Palach and Mr. Jan Hus or sir Nicholas Winton. [156]

Although the festival is based on freedom and tolerance, the organizer of the event faces also to criticism. Ivan Adamec, the mayor of Trutnov has a decided opinion on the event as he claims that the famous atmosphere of the festival is created artificially. [157]

The unique story of the festival in Trutnov was captured in documentary called New Czech Woodstock directed by Oliver Malina-Morgenstern. He came up with the idea to make a film, similar to original documentary about the American Woodstock. Martin Věchet, the founder of the festival in Trutnov, trusted Morgenstern's project also on the basis of positive references from Ivan Martin Jirous alias Magor. In the documentary also appears Czech ex-president Václav Havel, regular attender of the festival in Trutnov. [158]

5.2.5 Comparison of Woodstock and Trutnoff Open Air festival

By comparing both the original Woodstock 1969 and the 'Czech Woodstock' (see Appendix 10), there can be seen several similarities and some

differences as well. The Woodstock 1969 was based on the ideals of the American counterculture and originated at the time of the rejection of war in Vietnam while the Czech Woodstock was held in Trutnov and its surroundings arose from the underground and resistance to the communist regime in the Czech Republic in 1984. Martin Věchet confessed that he was fascinated by the documentary about American Woodstock thus it was for him great inspiration to organize the event based on the similar ideals.

The common feature, characteristic for both festivals, is the wide range of music genres and tolerance for various cultures with respect to Native Americans. In addition, both of the festivals are Contrary to Woodstock 1969, being held once and later on the occasion of anniversary, Trutnoff Open Air takes place regularly, except for several years. The Czech version of Woodstock expanded gradually though the first attempts were thwarted by StB.

Although these two festivals originated on different places and at different time as well, both of them tend to be sometimes the target of criticism thus they might appear controversial. Whereas Woodstock is sometimes perceived by critics as a marketing intention of the four entrepreneurs, the festival in Trutnov is accused of hypocrisy.

6 CONCLUSION

The objective of this thesis was to demonstrate the characteristic features of the counterculture and its significance. Furthermore, the thesis aimed to investigate the legacy of the Woodstock festival, particularly its reflection in the Czech underground.

On the basis of the subchapter 3.3, devoted to hippies, the following conclusion was made: some of the significant values and beliefs, carried by the Hippie movement, are topical up today such as opposing consumerism or legalization of certain drugs. Furthermore, the pieces of information given in this chapter show that the image of the hippie movement is rather subject matter for media and experts than the participants themselves. This fact was also confirmed by Jack Kerouac in the interview, mentioned in the subchapter 3.3.2.

The interview recorded in the chapter 5 The Legacy of Woodstock, given by the Czech Woodstock visitor, shows that the festival itself was an unrepeatable event as well as the climax of the hippie era. The uniqueness of the festival was also outlined in comparison with other music festivals, arisen in the United States in the 1960's, as well as in chapters devoted to planning the festival.

Moreover, his statements confirm that there was not awareness of Woodstock in the Czech Republic at the time of the festival thus it was not significantly reflected in the Czech underground. However, the legacy of the Woodstock festival in the Czech culture is apparent from the comparison of the Trutnoff Open Air Festival with the original Woodstock made in the subchapter 5.2.4. Despite the fact that each of the festivals arose at the different time, in a different place and under the different circumstances, Woodstock 1969 was a considerable inspiration for the 'Czech Woodstock' thus both of them are based on the similar ideals.

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9 ABSTRACT

The Bachelor's thesis is dealing with the significance of the American counterculture and investigates the legacy of the Woodstock festival, particularly its reflection in the Czech underground. The thesis includes brief outline of the main political issues of the 1960's related to the origin of the countercultural movements. The part concerning the counterculture contains primarily the beliefs and values of the Hippie movement and its interpretation. The chapter devoted to Woodstock itself includes decisive moments during the festival preparations and the course of the event, supplemented by authentic statements of the participants. The last part of the thesis compares the original Woodstock with the Czech festival based on similar ideology, thereby this part investigates the influence of the Woodstock festival on Czech culture. Moreover, the connection between the American festival and Czech culture is outlined in the interview with Czech visitor of the festival.

10 RESUMÉ

Bakalářská práce se zabývá charakteristikou americké opoziční kultury a odkazem Woodstocku, zejména pak jeho vlivem na český underground. Úvodem jsou v práci zmíněny politické události 60. let, které souvisely se vznikem významných hnutí ve Spojených státech. V části týkající se opoziční kultury se autor práce zabývá především životní filozofií hnutí Hippies. Kapitola věnovaná Woodstocku samotnému zahrnuje důležité momenty plánování a průběhu festivalu, doplněné o autentické výpovědi účastníků. Poslední část práce porovnává Woodstock 1969 s českým festivalem založeným na podobných ideálech, čímž zkoumá vliv Woodstocku na českou kulturu. Kromě toho jsou souvislosti amerického festivalu s českou kulturou v práci okomentovány v rozhovoru s českým návštěvníkem Woodstocku.

11 APPENDICES

Appendix 1

Lyrics – Blowin' in the Wind by Bob Dylan [159]

*How many roads must a man walk down
Before you call him a man?
Yes, 'n' how many seas must a white dove sail
Before she sleeps in the sand?
Yes, 'n' how many times must the cannonballs fly
Before they're forever banned?
The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind*

*How many years can a mountain exist
Before it's washed to the sea?
Yes, 'n' how many years can some people exist
Before they're allowed to be free?
Yes, 'n' how many times can a man turn his head
Pretending he just doesn't see?
The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind*

*How many times must a man look up
Before he can see the sky?
Yes, 'n' how many ears must one man have
Before he can hear people cry?
Yes, 'n' how many deaths will it take till he knows
That too many people have died?
The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind*

Appendix 2

Woodstock poster [160]



Appendix 3

Producer Michael Lang [161]



Appendix 4

Construction of the stage [162]



Appendix 5

Extract from the song *I-Feel-Like-I'm-Fixin'-To-Die* by Country Joe [163]

*Yeah, come on all of you, big strong men,
Uncle Sam needs your help again.
He's got himself in a terrible jam
Way down yonder in Vietnam
So put down your books and pick up a gun,
We're gonna have a whole lotta fun.*

*And it's one, two, three,
What are we fighting for ?
Don't ask me, I don't give a damn,
Next stop is Vietnam;
And it's five, six, seven,
Open up the pearly gates,
Well there ain't no time to wonder why,
Whoopee! we're all gonna die.*

*Well, come on generals, let's move fast;
Your big chance has come at last.
Gotta go out and get those reds —
The only good commie is the one who's dead
And you know that peace can only be won
When we've blown 'em all to kingdom come.*

*And it's one, two, three,
What are we fighting for ?
Don't ask me, I don't give a damn,
Next stop is Vietnam;
And it's five, six, seven,
Open up the pearly gates,
Well there ain't no time to wonder why
Whoopee! we're all gonna die.*

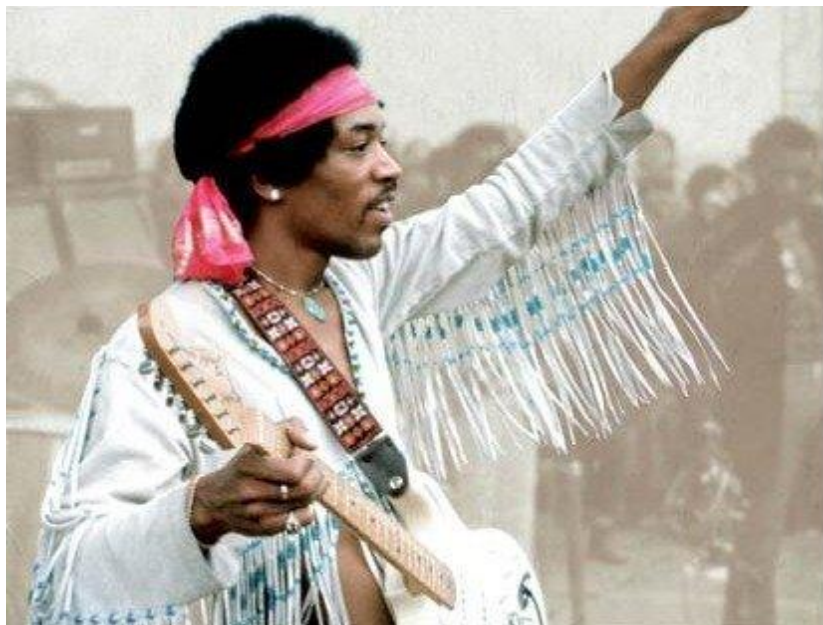
Appendix 6

Jefferson Airplane performing at Woodstock 1969 [164]



Appendix 7

Performance of Jimi Hendrix at Woodstock [165]



Apendix 8

Poster 1987: 'Východočeský Woodstock' [166]

VÝCHODO- ČESKÝ WOODSTOCK

KDY TO JE ? Je to 1. víkend v září. Pátek /4.IX./ večer,
sobota /5.IX./ celý den,
neděle /6.IX./ dokud budou
diváci a kapely.

KDE TO BUDE ? Ta vesnice se jmenuje Volanov a je těsně vedle
Trutnova směrem na Jičín. Barák a pozemek
je proti otáčce autobusu č. 2 městské dopravy, která jezdí od nádraží
v Trutnově/ např. 12.10, 15.30, 16.55, 18.10 hod./ Jezdí tam také
ČSAD ve směru Vlčice / 14.45, 16.25, 17.40, 22.30 hod./ Můžeš jít
i pěšky, od nádraží to je asi třičtvrtě hodiny.

CO TAM BUDE ? V pátek budou hrát folkaři /,
, a další/. V sobotu a v neděli
hudební skupiny /Květen, Léčba migrénou, MCH band, Patologický orchestr,
Hally belly, Bisex band, Druhá směna v kovošrotu, Oskar band, Už jsme
doma a jiní /. Program není uzavřen, účast dalších kapel je možná.

CO SI VZÍT SEBOU ? Vezmi si věci na spaní venku /spacák, stan,
igelit apod./, noci jsou studené. Vem si jídlo na celý víkend, široko
daleko není žádná hospoda /zajištěné je pivo/. Dále sebou dvacetikorunu,
popřípadě hygienické potřeby.

CO KDYŽ BUDE PRŠET ? Tak budeme hrát a zpívat tu starou
indiánskou píseň na zahánění deště.
Tak přijed a uvidíš.



Appendix 9

Organiser Martin Věchet with Czech expresident Václav Havel as a 'tribal chief'
[167]



Appendix 10

Part of the stage in Trutnov; photo by the author

