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Mr. Greco

English

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**Come Together:  
The Role of Music in the 1960's and Today**

Dedication:

To all of the people that ask how instead of why.

Acknowledgements:

First and foremost, I have to thank all of my interviewees: Jeri and Mike Tomasello, Ms. Gentry, and Theron Kabrich. This extraordinary project would not have been possible without all of you, and you all taught me valuable lessons in the process. I would also like to thank my incredible teachers at Freestyle Academy, who never gave up on me, even when I was struggling the most. Finally, thank you to my friends and family for challenging me, driving me places, and handling my constant rambling about the 1960's for three months.

Preface:

When I began this documentary project, I was initially stuck when I tried to come up with a subject. I wanted to pick something that I was passionate about and that would have an interesting story, all in order to create a product that I was proud of. When I finally came up with the idea of focusing on music of the 1960's, I was excited and intrigued, but I felt like it was an impossible subject to capture in such a short amount of time; I felt like didn't know anything, except that I enjoyed the music.

Diving into this project head first, I was terrified, as it required me to step out of my comfort zone and connect with complete strangers. My desire to deliver an interesting story allowed me to pour all of my effort and passion into this project, leading to the creation of a book that I am extremely proud of.

Personally, this project was so much more than a documentary. I have had a passion for music all my life, and although I was not blessed with any musical talents, nothing could stop me from listening my way through record after record. For me, music of the 1960's was a way that I could escape no matter how I was feeling, and the music that I love has become a part of me as I have grown up. The spirit of the music in the 1960's shows the incredible passion of the people that created it, they wanted to share a message about themselves, and that message connecting me to the past is why I chose to focus on this era.

As I listen to The Rolling Stones, The Doors, and The Beatles, I am able to recognize how this music has transcended generations. While John Lennon sings through my headphones, "Come together, right now, over me," I am reminded of how

this song has the ability to unite people through its iconic sound, and further, how current music is able to do the same.

### Introduction:

Through the sound of the crackling radio, the voices of two men come through saying, “Our fantastic Beatles boycott is still in effect. We have not forgotten what the Beatles have said” (Layton). In the Spring of 1966, The Beatles were headlining a sold out tour in Japan, which was then followed by a tour of America in the summer. However, on March 4, 1966, a small paper in London published an article about the personal lives of the Beatles, causing an enormous uproar in America, leading to the infamous “Beatle Burnings”. During these burnings, people would gather all of their Beatles memorabilia and deposit it to one location, followed by burning it all on the night that the Beatles were performing in their city. What about that article caused so much anger? Well, to put it simply, John Lennon claimed that the Beatles – and by extension, rock’n’roll – were more popular with the youth than Jesus. Even though John Lennon was at the center of one of the greatest controversies of the year, Beatlemania continued grow exponentially, with no sign of slowing down. In fact, only a few miles from those burnings, the Beatles themselves were performing in a stadium, with the screams of thousands of fans nearly drowning out the sound of the music being played. However, in August 1966, the Beatles played their final concert at Candlestick Park in San Francisco. They quit touring for good after completing their American run. George

Harrison later said that they had quit because of the stress of tour, and it in fact had nothing to do with the “Beatle Burnings”.

Why didn’t the “Beatle Burnings” affect their popularity? Although they didn’t tour again, the Beatles were still able to maintain the craze that was Beatlemania. John Lennon’s comparison of the band’s popularity to Jesus really did seem to be true, with fans all over the world worshipping them, telling them that they love them, and memorizing every word that the Beatles sang. Today, the worshipping of that music has turned the 1960’s into a mythos culture: the decade is made up of stories that have a role in the culture of society. The icons of the 60’s have become legends throughout history, and the social phenomenon of the counterculture seems more like the events of a fable rather than those of history.

For many people who lived through that time, it was simultaneously the best and worst years of their life. For those who lived after that era, hearing stories about the ‘60s feels more like someone describing a dream that they had rather than actual experiences. These dream-like tales brought new perspectives and understanding to the world. The messages and the influences of the music were all new, as there were no two songs or artists that sounded alike. Although every piece of music was different, all of the youth at the time were searching for the same thing. Many youth at the time were finding their purpose, in a world that felt like they were forced to change while also conforming with the rest of society. The youth were experiencing a universal feeling that Nick Bromell, a professor of English with a PhD in Philosophy, claims was a sense of loneliness in his book *Tomorrow Never Knows: Rock and Psychedelics in the 1960s*.

Music became a tool to combat the collective isolation that was felt nationwide, creating an essential connection between people that caused incredible change, one that continues through to today.

### Chapter 1: Beginning the Journey

In a back storage room of the San Francisco Art Exchange, a gallery that specializes in pop culture and pop iconography, there are piles of priceless pieces of art. This small room holds rarely seen photos of Ziggy Stardust, Bob Dylan, Mick Jagger, and even photos of Martin Luther King Jr. People all over that are interested in seeing the photographs of their favorite artists, or want to see the work of a famous artists come here to connect with the work and the past. Everyone that walks through these doors is passionate about the subject of music, pop culture, and pop iconography, including Theron Kabrich, the CEO of the San Francisco Art Exchange (SFAE). While the Art Exchange is primarily a gallery, to all of the people that work there and those that walk through it, it is so much more. For many people, this is a place where they can connect with the things that they are passionate about as well as with people that share those same fascinations. When you walk into the SFAE, it is a place where everyone has love and respect for the music, as well as for each other.

The goal of the SFAE is to preserve the pop iconography, and to connect to people that have an interest in that subject. It is a place that holds the memories of the 1960's, and people go there to experience them. It became the unofficial slogan of the San Francisco Art Exchange that they are "a museum where you could buy the exhibits" (Kabrich). Not only will the employees show you everything that is up on the walls, but

they will take you into their storage room to see the photos that aren't hanging on the walls. Being able to show a visitor as much as possible and creating a connection with them is extremely valued. For everyone there, the art is really important, and according to Kabrich, "I think everybody that walks in the door immediately bonds with something here, it's not passive, it's personal, it's visceral. We get some people that believe what we have is so important to them they think that they have to pay to get in the door...it's [the artwork] meaningful and they're surprised that a place has it" (Kabrich).

The art here is the focus of fans of the music of the 1960's, but this niche is growing. The showing of pop culture is becoming increasingly prominent because it has an important place in history, and it has a big future ahead of it. Kabrich explains, "...there will eventually be museums dedicated to what we do. Every metropolitan area in the world will ultimately have a museum dedicated to popular culture, the art of popular culture, comic books, photographs, illustrations, artifacts of popular iconography" (Kabrich). Pop culture continues to remain relevant over time because of its ability to connect people to different moments in history. In continuing enthusiasm about pop iconography for decades, the art has remained extremely relevant over time.

However, they aren't just keeping photographs of famous people and Andy Warhol paintings. Just last year, the Art Exchange sold the original art of the album *Dark Side of the Moon*, one of only three in existence. Here, album art is just as important as the music and culture, playing an important role in connecting people and music. Kabrich describes how people would bring home a vinyl and they would look at the album art, and it would be a window into understanding the feeling of the album, which

would then influence and elevate how people were connecting to the music. Jeri Tomasello, a self-described super-fan of music that has curated a massive collection of records throughout her youth says, “...just feeling it, touching it...it was more of a process that you went through. And sitting there with friends, putting albums on, it was an event” (Tomasello). Jeri was able to connect to her peers through their enjoyment of music, discussing the meaning of the album art, or musing over what the music was discussing. Jon Savage claims in his article “1966: The Year Youth Culture Exploded” that music was reacting to the events happening in the world, allowing youth to understand the lyrics and connect to others that were sharing similar experiences.

However, the physical art and the music that came out of the 1960’s weren’t the only things that were important. The stories and the memories are just as important, especially to Kabrich. He claims that the stories are often lost, but he muses over them because they should be shared. Many of these stories are left untold, the only way that you can hear them is when they are passed through people, which emphasizes the importance to wonder and ask questions. Without Kabrich’s fascination, he would have discovered the stories he knows, stories that deserve to be shared, and he is more than willing to do so. Because of Theron’s curiosity, he has created a lot of relationships with artists, and attributes his successes to them. He claims that there is no “self-made man” and that, “You need other people to get where you are” (Kabrich). So clearly, Kabrich truly values sees the value in communication and connection with others. In sharing these stories based in the passion for music and pop culture, the people of the San

Francisco Art Exchange bring you into a family, one where you are respected and you can easily connect to like-minded people, no matter who you are.

## Chapter 2: From “Twist and Shout” to “Sympathy for the Devil”

There is no decade in history that had more of a complete diversion from previous generation than the 1960's. Even outside of music, Second Wave Feminism, the Civil Rights movement, and the protests to the Vietnam war all worked together to make this era one of the most important in American history. For the first time, the youth outnumbered the population of adults, aiding in the creation of counterculture. Parents watched in horror as their children turned to rock'n'roll music, drugs, and political activism.

In order to understand the 1960's and how rock music impacted such a large portion of the population, we need to travel back to the mid 1940's, when the Second World War had just ended, and the Baby Boom began. In the late 1950's, all of these kids from the Baby Boom became teenagers. Without these rebellious teenagers, rock'n'roll would have never have flourished. These kids were listening to artists like Elvis Presley and Buddy Holly, unconscious to the fact that they were starting a new culture that would shape the future. On February 3, 1959, a day mythologized in Don McClean's elegiac “American Pie” as “the day that the music died,” Buddy Holly was killed in a plane crash. Following the death of the musician, the sixties began with what is considered to be a loss of innocence. During the fifties, “...music was all sweet ... and there was no cultural message, no personal message in it” (Gentry), but there was a



total shift in the 1960's. How does music go from being considered to be playing it safe, to rock'n'roll and psychedelic music?

In the early 1960's in Liverpool, a band called the Beatles was formed, consisting of four members: John Lennon, Paul McCartney, George Harrison, and Richard Starkey. At the same time in London, The Rolling Stones, often considered the antithesis of the Beatles, was formed, consisting of members Mick Jagger, Keith Richards, Brian Jones, Bill Wyman, and Ian Stewart. They didn't know that they were going to be the epicenter of a music revolution they were just people that loved what they did. These two artists, although opposites, took their inspiration from the developing rock'n'roll music and added messages that were a result of the different climates around them.

As the 60's continued, more bands popped up, developing the sound and culture of rock'n'roll. However, nothing could be measured to the explosion of Beatlemania. In 1964, the Beatles first came to America, signifying to the world that rock'n'roll would endure. Kids were obsessed with the music, on a scale that had never been seen before. However, rock'n'roll music and culture changed with the new popularity psychedelic drugs such as LSD. As much as people are against drugs currently, there is no denying that they played an essential role in the counterculture of the 1960's. From the Beatles in 1966, came their album *Revolver*, an album that was heavily influenced by the use of hallucinogenic drugs, and is the first real "revolutionary" album from the Beatles, preceding the beloved and more celebrated *Sgt. Pepper's Lonely Hearts Club Band*. In *Revolver*, you hear sounds in the music that had never been heard before; it was the first time that the songs weren't so clear in their meaning, and neither was the

album art, which added to its mystery. Although it was something that was completely different than any of the music that had been heard previously, it was immensely popular, and this is the moment when rock and psychedelics of the 1960's combined to create a powerful youth-driven counterculture. From these words and sounds that were new, the youth found what they were looking for: emotional validation. Although that did lead to the increased use of drugs among youth, it brought about a revolution of thought and connection, the teenagers and young adults able to understand that they had similar experiences, and that they were all *feeling* the same things. This shift to psychedelic music was essential in shaping the most important years of the 1960's: 1967-1969.

From the Summer of Love in 1967, a summer where youth would gather to listen to music and project the ideas of peace and love, to 1969's Altamont, the free concert put on by the Rolling Stones which ended in tragedy, the three final years of the 1960's were some of the most influential years of the century. With the era both starting and ending in San Francisco, the world took a huge shift from peace and love to violence and hate. The Summer of Love itself was a phenomenon, where the eclectic group of youth would gather and they would protest things such as the Vietnam War, or they would appreciate art and music of the time. Overall, the group was advocating for peace and love, something that was necessary at a time when politics and people were overall uncertain. Music at the time reflected these moods, with music that was psychedelic, consisting of messages talking about finding yourself, and talking about loneliness, and the rising popularity of protest music with songs like *Fortunate Son* by Creedence

Clearwater Revival. This peace and love wouldn't last forever. Beginning in August of 1969, the culture surrounding music began to deteriorate. Drawing inspiration from the Beatles song *Helter Skelter*, Charles Manson validated murders and influenced many of his followers to murder as well. The Beatles who were considered "good" were now tied to a murderer. This began to set a darker tone over the end of the 1960's, which turned worse in December at the free Altamont show in San Francisco. As the Rolling Stones were playing at the show, a young man by the name of Meredith Hunter was stabbed to death by the Hell's Angels that were being used as security. This event cast a dark shadow over the band, and they never fully recovered. At the turn of the decade, people wondered what would happen next, after losing it's innocence once more, this time to violence.

In the 1960's music and counterculture seemed to have a mind of it's own. At the beginning of the 60's it manifested itself though the Beatles, the first band that had as much popularity as it did. It continued through the incorporation of drug culture, as well as the hippie subculture, ending with a violent action that seemed to reflect the ideas of the 1960's ending. This one decade formed a counterculture that would create dramatic change for years to come. In April of 1970, Paul McCartney left the Beatles, signifying the end of an era.

### Chapter 3: So You Say You Want Revolution?

The 1960's would never have become the mythos culture that it is today without the music being influenced by the things that were happening at the time. These times created historical figures, like Martin Luther King Jr., that influenced so much, making music much more impactful than it was in the years previous. It was connecting to things that people knew and understood, and was thus able to make an impact on history. In fact, Russell Duncan claims in the book *The Transatlantic Sixties: Europe and the United States in the Counterculture Decade*, "Some people even believe that if rock'n'roll had not happened, nothing would have happened" (Duncan 146).

Language and communication is widely to be considered the basis of civilization. It is absolutely essential and is in fact an essential part in Maslow's Hierarchy of Needs, an explanation of the essentials to human survival. It is primal that humans need to feel belonging and need to communicate with each other in order to have relationships. This can be seen going back as early as when humans were hunters and gatherers, where a higher form of communication took its first step through cave paintings.

Cave paintings were the first times that people were trying to tell a story, and they could see it, they were the genius for their era, and they communicated oh, here's a buffalo. And once they communicated and decided that it was a buffalo, that's cool and great. They were excited for having created it. But the fact that other people seeing it saw buffalo at the same time, or got buffalo, was an evolutionary thing for our species, and I think that it just carried on after that.

(Kabrach)

How does this apply to music? Well, music is the further development of that communication. It is the essential development and advancement of connecting ourselves and reaching out in order to portray a message that we need to get out. This is what the musicians of the 1960's would do. They communicated a universal message, outside of just talking about love, they talked about the experiences and the journey to find themselves that they had been through, and people loved it. It was so beloved because everyone had been through those same things. When people felt alone in their experiences, all that they had to do was listen to music, and hear about how this artist was struggling with the same thing, and suddenly, they weren't so alone anymore. This has continued through today, when people feel alone in their frustrations, confusion, or insecurity, music is there with open arms to aid in understanding those feelings, and knowing that you are not the only one.

Music at the time changed how people viewed things, it influenced the counterculture in a way that hasn't been matched since. The music itself developed a mind of its own, with its own cult following, and really developed the ideas of counterculture, as Jeremi Suri explains in *The Rise and Fall of an International Counterculture*, "The enormous influence of the counterculture derived from its powerful presence within mainstream society" (Suri). While from person to person the stories of connection to music vary, what is important is that the majority of teens in the 1960's did have a connection to music in one way or another. While that could have meant they would religiously follow one band, or they would just get high and put on a record, the common thread between everyone is the idea that they found a sense of place. Through

this music, the youth was grounded. They had people that they could turn to. A sense of comradeship developed within the music culture. People were able to connect with each other on a whole new level, as most of the kids at this time were all experiencing a shift, which Peter Marin in 1969 describes as, “an impulse to apocalypse in the young, as if they were in exile from a nation that does not exist - and yet they can sense it, they know it is there” (Marin). This sense of apocalypse described is what gave birth to the counterculture, and while this situation has not been replicated since, it comes out in its own form with each generation. While not always dealing with conformity, there is always an impending apocalypse the youth feel that they have to stop. In the 1960's that apocalypse was the rejection of societal standards. The strange limbo being experienced could best be described as the uncertainty of existence, or a certainty of death. Bromell sums it up, “existence is, and therefore might not be” (Bromell 47). In other words, music helped the youth in realizing their sense of Being, something that hadn't really been brought into the light before the 1960's, but was popularized through counterculture.

The feelings everyone was expressing during this era, while it connecting them to each other, without music bringing those ideas to fruition, counterculture would never have become what it did. Rock music, followed by psychedelic music, was the vessel of this idea of the uncertainty of existence, the idea that all things are based on fiction. Bromell describes psychedelic music as something that was more self-aware, an idea T Bone Burnett recently discussed on Marc Maron's WTF podcast: “If music isn't psychedelic it isn't doing its job...[We need to]get into a different place and

environment...”(Maron) in order to be psychedelic. While psychedelic music was pushed along by experimentation and introduction of drugs, they weren't necessary in order to connect to the music on an extremely deep level. All that was necessary was to listen to the music, and a new understanding would come through, one that not only brought feeling through metaphorical lyrics, but also through sound. This was heard through artists like Janis Joplin, Jimi Hendrix, The Doors, Pink Floyd, and many more artists. Because of the shift in focus towards communication of more complex feelings and ideas through music, individuals were able to connect to music because they understood what the music was saying, as they held similar experiences. Following individuals being personally connected to music came their ability to connect with others.

When discussing how music had such an impact on people and their connections to each other, Bromell claims, “Music feels very near to us also because we experience it so manifestly *within* ourselves...But music not only annihilates the space that lies between us and it, it also established a feeling of space *inside* us, and when opens up this space, it enlarges us” (Bromell 73). The music that an individual listens to is an extension of themselves. A similar interest in music would then “annihilate” the space between two people, allowing them to connect on another level. They would both be able to understand each other and willing to open themselves up to new ideas. Through an understanding of others and oneself, a sense of home was created, where people could authentically be themselves, and it felt as though the conformity that was being

pushed upon youth could be avoided. The music was at the center of it all. They were the vessels of the verbalization of the pain, confusion, and insecurity of the time.

This pain, confusion, and insecurity was manifested through passion and connection. It is the basis of, culturally, what the 1960's is all about. People felt this loneliness that had never been felt before on a large scale, and instead of internalizing it, that loneliness was talked about, trying to get rid of that feeling through music. Michael Tomasello explains that music "...was a compliment to what was really just happening everyday" (Tomasello). People were creating music because they were passionate about it, they weren't trying to gain fame. In the case of the Rolling Stones, now considered one of the greatest rock'n'roll bands of all time, "They don't have any plan for what they are going to do after their music thing is over, because they think that it can't last" (Kabrich). All they knew, or anybody knew at the time is that they were passionate about something. They didn't want to be famous, they just knew that they had to say their ideas and that they liked making music. This passion can be clearly heard through the music, and thus had a very strong response. For example, The Beatles had the top three spots on the Billboard 100, something that had never been done before, and has only been done once more by Ariana Grande in 2019. However, the amount of records sold isn't what makes a great band, it is something that happens as a result of a great artist. What makes music great is what is within the songs, and the passion of the creator.

In order to create anything that is impactful or revolutionary, Kabrich explains that there are certain questions that one needs to ask themselves:



...any great innovator rarely asks the question why. Why do I need to do this, why do I want to do this, the question that they ask is how. That's the question. Not why do we go to the moon, but how do we get there...Not why we carry a phone around with us, but how do we do it. So how is the most important question for any great idea and why is left for people who won't be adventurous. (Kabrich)

In the case of the 1960's, the artists would never question themselves with why they were making the music or sending a specific message, but asking themselves how they can communicate a specific message in the best way possible. Even today, great artists will ask themselves the question of how instead of why. When the question of how is coupled with the passion of a creator, it has the power to break down barriers and create massive change. This is exactly what happened in music and the surrounding culture of the 1960's. The barriers between people from different lifestyles were broken down and a new kind of understanding was able to be shared between people.

#### Chapter 4: Today and Tomorrow

While the music of the 1960's is interesting to listen to, the fact that it remains relevant is perhaps the most fascinating part of it. This music is able to maintain its

relevance due to the fact that it holds messages and ideas that last for decades, whether it's as simple as the idea of wanting to hold someone's hand or conceptually reflecting upon childhood. It doesn't matter who we are, or when we were born, music has always had the ability to be connected to and make a connection to others. With songs such as "You Really Got Me" by the Kinks, the loud sound of the guitars and the simple lyrics reminds us of what love can do to a person. On the other hand, Sam Cooke's "A Change is Gonna Come" pushes us to believe that love will trump hate, something that is extremely relevant to many in the 2019 political climate.

In 2017, with the release of Kendrick Lamar's album *Damn*, messages about race, violence, gender relations and much more were brought into the spotlight. Through masterful lyricism, Lamar was able to communicate a message to his audience, one that still maintains its relevance today, well on its way to become this generation's "Abbey Road". However, this isn't the first time these issues have been talked about. The Civil Rights movement was the subject of many 1960's folk songs, with Bob Dylan's album "The Times They are A-Changin'" in 1964 bringing the attention of his white audience to the prevalence of discrimination and the necessity for equality. The previously mentioned Creedence Clearwater Revival's "Fortunate Son" is an anti-Vietnam war song and a commentary on the political establishment, while Green Day's 2004 hit "American Idiot" talks about the idiocy of the War on Terror and the Bush administration. This continuity of issues in America have allowed the songs of the 1960's to last years, and will be what makes current songs relevant 50 years from now.

Songs about maintaining issues will always be popular. It is what has given songs of the 60's to remain on everyone's mind, to be able to hear the beginning of the song and know every word. However, as times change, so will the issues that need to be addressed. Recently, there has been an increase in the discussions surrounding mental health and female body image, and there is no shortage of songs that talk about it. Alessia Cara brings to attention how women view themselves in "Scars to Your Beautiful" while the band Paramore talks about all phases of mental health with their album *After Laughter*. Songs like these serve the same purpose of all songs: they put forth a message that people can connect to, and from that, people are brought together. As the focus of music changes with the times, youth will be able to connect with each other in different ways, knowing that they are not alone as they are growing up.

Currently, there is another peak in connection through music. Because of streaming services like Spotify, music is able to be shared and gain popularity like never before, completely changing how people consume and connect with music. Accessibility allows people to share music and connect on a deeper level. This new technology is what allows a much more widespread audience to listen to an album like *Damn*. and understand or connect with the issues. From there, people are able to connect with each other and make change. With the release of Childish Gambino's single "This is America", the song went viral immediately, allowing people to connect with the issue of gun violence and long standing racism in America. This then became a modern protest song, people pointing to it as a way of communicating and connecting in order to make change.

People have been able to connect through music throughout the past 50 years, not just in the 1960's and today. Through hit songs that speak for a generation like "Bohemian Rhapsody" by Queen, and "Smells Like Teen Spirit" by Nirvana, every generation has their own icons that act as a bridge between people, allowing them to connect on a deeper level. As we continue into the future, this pattern will continue. New and old issues will be discussed through clever wording and the sounds of instruments, while also connecting people that would otherwise not interact at all. However, without the music of the 1960's that inspired the generations of artists to come, music wouldn't be what it is today. Because of revolutionaries like the Rolling Stones, the Beatles, and Bob Dylan, music was transformed into a tool of connection.

### **Conclusion**

The majority of people can agree that the 1960's were a very important and influential time in history. However, for many people, it seems as though it is far away, just a random sequence of events listed out on a timeline, something that can't be connected to. The people that created the music during those times are legends in society and are still worshipped for the impact that they made and for their genius to this day. The stories about what happened during the time are stories that are passed through people, making them seem like lore rather than actual events. The music, culture, and the art surrounding the 1960's all worked together in creating this mythos culture.

Many lives throughout history and today have been impacted by the music of the 1960's and from that, have developed a great respect and a great passion for it as well. At the San Francisco Art Exchange, the respect and passion for the music is shown through the gallery that is full of images of pop iconography that have a personal connection to their clients, and to all people that walk through the gallery. The stories and memories that come with the music, art and other pop iconography is extremely important as well.

The music itself is important in that it allowed the youth of the 1960's to express their uncertainty of existence, and find a place where they could unapologetically be themselves, and they wouldn't have to worry about the conformity that was being pushed upon them by society and older generations. The music, while also allowing for an individual finding their sense of self, led to the ability for others to connect to each other through music, which became one of the basis for counterculture. A new understanding developed between people that hadn't really been seen before, and with the further development of psychedelic music, people could connect on an even deeper level.

And as the development of music continues, it is absolutely essential to remember that the purpose of music is to communicate and connect with others, and that it can be used as a powerful force for change. In order to keep music at this highest potential, music must constantly be created with passion, and creators must continue to ask themselves not why they should make music to connect with people, but how to make music to connect to people.

To believe that the music or culture of the 1960's is done and gone with is a completely false belief. The music of the 1960's will transcend the years to come, as it has transcended the past 50 years, still holding the same relevancy of that it did all the way back in the 1960's. Because of this, the ideas of the counterculture, communication, connection, and peace will also transcend the generations to come. This idea of the 1960's being an eternal decade is not new. John Lennon, the man that was at the center of many controversies and had many flaws, believed wholeheartedly in the music that he was creating, as well as the communication and the connections he was making. He is a person that knew the purpose of music and the impact it could have, as he experienced it himself first hand. He knew that he had to ask himself the question how instead of why, and he emphasized the importance of the creativity and creation of others. "If someone thinks that peace and love are just a cliché that must have been left behind in the 60s, that's a problem. Peace and love are eternal" (Lennon).

#### Author Bio

Sydney Tomasello is a student at Mountain View High School and Freestyle Academy. She is a Design student who is constantly drawing on whatever is in front of her. Additionally, she is extremely passionate about the art she creates, as well as storytelling and music. She hopes to continue creating art and telling stories by pursuing a career in graphic design and illustration.

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