**Course Title: “The Fab Four and the Stones”:** How America surrendered to the advance guard of the British Invasion, and how these groups defined rock and roll in the 1960’s.

**Instructor: Peter Elman**

**OLLI @Berkeley, Winter 2016**

**Course Syllabus:**

The following materials are suggested for this class:

**Reading**: These books and articles are not week-specific to the class; they are for the entire course.

**Viewing:** These films are not week-specific to the class; they are for the entire course

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

**Reading:**

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

***The Birth of the Beatles, by Sam Leach, Pharaoh Press, 1999.***

[***The Beatles: The Authorized Biography***](http://www.amazon.co.uk/dp/0091930510/ref=rdr_ext_tmb) ***by*** [***Hunter Davies***](http://www.amazon.co.uk/s/ref=rdr_ext_aut?_encoding=UTF8&index=books&field-author=Hunter%20Davies)***, Random House, 1968***

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

***The Playboy Interview,*** ***John Lennon and Yoko Ono, Putnam, 1980***----a decade later and right before his death, this is a fascinating insight into how John’s view of the band kept evolving.

***The Complete Beatles Recording Sessions: The Official Story of the Abbey Road Years 1962-70, by Mark Lewisohn, Harmony Books, 1989:*** this is the definitive guide to every recording session done by the Beatles at EMI's Abbey Road recording studio

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

***The True Adventures of the Rolling Stones, by Stanley Booth, Vintage Books, 1985***

[***Life by Keith Richards***](http://www.amazon.co.uk/Life-Keith-Richards/dp/0753826615/ref=sr_1_1?ie=UTF8&qid=1335647883&sr=8-1)***, W&N books, 2011***

***The Rolling Stones 50, by Mick Jagger, Hatchette, 2012***

**Viewing:**

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

***The 4 Complete Ed Sullivan Shows Starring The Beatles, 1964***

***Help, dir. by Richard Lester 1965***

***Magical Mystery Tour (TV film) dir. by the Beatles, 1967***

***Yellow Submarine, dir. by George Dunning, 1968.***

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

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

***Born Under A Bad Sign, dist. By Silver and Gold, 1964.*** This documentary chronicles the early years of the Stones, 1962-66.1964

***Charlie is my Darling, 1966, DIR. BY Peter Whitehead, documentary of 1965 Ireland tour***

***Ladies and Gentlemen, the Rolling Stones, dir. by Rollin Binzer, 1974***

***Gimme Shelter, dir. by the Albert and David Maysles, 1970***

***Shine a Light, dir. by Martin Scorsese, 2008***

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

**Week 1**: **The early days, 1960-62**: **How a couple of groups of British kids found their dream without looking for it.** London, Liverpool and Hamburg: importing r&b and rockabilly from the States. The Beatles emulate their heroes from across the pond: Elvis, Chuck Berry, Buddy Holly, the Everlys and others. West Germany beckons, as the nascent band pays its dues and hones their chops to a razor’s edge playing midnight to 5AM in the Kaiserkeller. *“I grew up in Hamburg, not Liverpool,”…* John Lennon. **London, May 1962;** Brian Jones, 20, the brilliant, rebellious son of amateur musicians, puts an ad in *Jazz News,* and the Rolling Stones are formed.

**Listening:**

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

[***Live at the Star-Club in Hamburg, Germany; 1962***](https://en.wikipedia.org/wiki/Live%21_at_the_Star-Club_in_Hamburg,_Germany;_1962)***:*** includes *Long Tall Sally, Kansas City and 5 Chuck Berry songs—this is the real raw Beatles as cover band album!*

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***Muddy Waters:***"[***Hoochie Coochie Man***](https://en.wikipedia.org/wiki/Hoochie_Coochie_Man)***," “***[***I Just Want to Make Love to You***](https://en.wikipedia.org/wiki/I_Just_Want_to_Make_Love_to_You)***," "***[***I'm Ready***](https://en.wikipedia.org/wiki/I%27m_Ready_%28Blues_song%29)***.”***

***Howlin’ Wolf: "***[***Smokestack Lightnin'***](https://en.wikipedia.org/wiki/Smokestack_Lightning)***", "***[***Back Door Man***](https://en.wikipedia.org/wiki/Back_Door_Man)***", "***[***Killing Floor***](https://en.wikipedia.org/wiki/Killing_Floor_%28Howlin%27_Wolf_song%29)***" "***[***Spoonful***](https://en.wikipedia.org/wiki/Spoonful)***"***

***(****Main influences of the Rolling Stones when they formed)*

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

“…*Let’s change the band name from "the Rollin' Stones" to "the Rolling Stones" and remove the s from Keith’s last name--it looks more pop…”* Andrew Loog Oldham, just 19 at the time.

**Listening:**

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

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

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**Week 3: The insanity that was 1964 and “Mersey beaucoup!”** The rock and roll band as a creative force; John and Paul realize that two heads are better than one; Mick and Keith start to write songs, and then muscle out band founder Brian Jones. Conquering America, one hit at a time. Battle lines are drawn; the pretty boys vs. the bad boys, and the irony of their respective roots.

*“…on tour that year (1964) it was crazy. Not within the band. In the band we were normal--the rest of the world was crazy.”…*George Harrison

**Listening:**

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

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

***The Beatles’ Second Album, Capitol, 1964***

***A Hard Day’s Night, United Artists, 1964***

***Something New, Capitol, 1964***

***Beatles ’65, Capitol, 1964***

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

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

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**Week 4: Help! We Need Somebody, Because We Are Out of our Heads. The middle period, 1965-66:** A whole bunch of brilliant albums that will last forever—every cut a winner. The Stones continue to honor their idols, cutting two covers for every original, but finally breaking through with their artistic triumph, their first all-original record, recorded in America, while the Beatles surge into creative overdrive, deciding that they’re done with gigs, thus establishing themselves as the greatest studio band of all time, with a little help from their friend George Martin. *“Songwriting is a thing we can’t stop –it’s a habit, almost.” …Paul McCartney*

**Listening:**

***Beatles VI, Capitol 1965***

***Help, Capitol 1965***

***Rubber Soul, Capitol 1965***

***Yesterday and Today, Capitol 1966***

***Revolver, Capitol 1966***

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***Out of Our Heads, Decca 1965; “****the culmination of the Stones' early soul/R&B sound”* Rock and roll and soul merged, and this was the result.

***December’s Children, London 1965***

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

***Got Live If You Want It! London, 1966***

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**Week 5: Prisoners of their own success 1967-68:** The Beatles continue to write great songs and set up shop in the studio, creating classic albums at a breakneck pace, and eventually pay the price; while the Stones make a great record, followed by a psychedelic bust, and then record their classic Beggars Banquet, signaling a return to roots rock, led by the ascent of Keith to the role of unquestioned leader, as Brian is removed from the band, and eventually, from this world. How their respective popularity drove them to great heights—and lowered them to awful depths…

**Listening:**

***Sergeant Pepper’s Lonely Hearts Club Band, Capitol 1967***

***Magical Mystery Tour, Capitol 1967***

***The White Album, Apple, 1968***

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[***Between the Buttons***](https://en.wikipedia.org/wiki/Between_the_Buttons) ***Decca, 1967***

[***Their Satanic Majesties Request***](https://en.wikipedia.org/wiki/Their_Satanic_Majesties_Request)***, London, 1967***

[***Beggars Banquet***](https://en.wikipedia.org/wiki/Beggars_Banquet)***, London, 1968***

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**Week 6: The game changes: 1969-70. For one group, the long farewell; for the other, the long haul.** The end was not pretty for the Beatles, hastened by the schism between John and Paul, exacerbated by their commitment to their families. As the Fab Four broke up, the Rolling Stones asserted their dominance as the world’s greatest rock and roll band, establishing their hegemony through a trilogy of masterpiece albums and unforgettable live shows.

*“…as a band we were always tight…we could argue a lot, but we were very, very close to each other…”* George Harrison

**Listening:**

***Yellow Submarine, Apple, 1969***

***Abbey Road, Apple, 1969***

***Let It Be, Apple, 1970***

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***Let It Bleed, London, 1969***