
Date
2008-11-30

Author
Kellett, Andrew James

Advisor
Herf, Jeffrey C

Abstract
This dissertation examines the unique cultural phenomenon of British blues-based rock music in the 1960s. It provides answers to two important questions of trans-Atlantic intellectual and cultural history. First, this dissertation will provide answers to two questions. First, it interrogates how and why African-American blues music became so popular amongst a segment of young, primarily middle-class men in Great Britain. It maps out “blues trade routes”—that is, the methods by which the music was transmitted to Britain. It explains the enthusiasm shown by young male Britshers largely in terms of their alienation from, and dissatisfaction with, mainstream British masculinity. Seen in this light, the “adoption” of African-American bluesmen as replacement “fathers” can be seen as an attempt to fill a perceived cultural need. This dissertation will also examine how these young British men, having formed bands to perform their own music, began in the mid-1960s to branch out from the blues. In a developing dialogue with like-minded bands from the United States, bands such as the Rolling Stones and Yardbirds started combining the lessons of the blues with other cultural influences such as jazz, classical music and English folk. The resulting cultural bricolage innovated popular music on both sides of the Atlantic from the 1970s onward. The dissertation draws on a variety of primary sources, including the popular music press, published interviews with key musicians, and, of course, the recorded music itself.

Fathers and Sons uses the development of popular music to address issues that have traditionally been central to the study of ideas and cultures. These include: the role of interpersonal relationships in disseminating ideas and culture; the impact of distance and proximity in impelling cultural innovation; the occurrences of bursts of creativity in distinct places at distinct times; and the ways in which gender and sexual identity are performed and negotiated through mass consumer culture. These are salient issues with which intellectual and cultural historians have dealt for decades. Thus, Fathers and Sons seeks a broader audience than merely that which would be interested in American blues, British rock music, or both.

URI
http://hdl.handle.net/1903/8863

Collections
History Theses and Dissertations
UMD Theses and Dissertations

The Spinners is an American soul music vocal group, active for over 50 years, and with a long run of classic Pop and R hits especially during the 1970s. The group still tours regularly as of 2013 although Henry Fambrough is the only original member. The group is also listed as the Detroit Spinners, and the Motown Spinners (for their 1960s recordings with the Detroit label). These group names were used in the UK to avoid confusion with a British folk group also called The Spinners. Vintage clothing and accessories by astralvintageshop. You searched for: astralvintageshop! Discover new music every day. Personalized recommendations, new music, stations, curated playlists for every taste, and easy management of your music library. Enjoy free access to millions of tracks with HQ sound. Genres: Rock, Blues Rock, Folk, Psychedelic Rock, Progressive Rock, Playlist: 1.- Bob Dylan - Like a Rolling Stone, 2.- The Rolling Stones - Paint It, Black, 3.- Bob Dylan - Just Like Tom Thumb's Blues, 4.- The Rolling Stones - Ruby Tuesday, 5.- Bob Dylan - Blowing In The Wind, 6.- The Rolling...
Few styles of popular music have generated as much controversy as progressive rock, a musical genre that became a vital expression of the counterculture of the late 1960s and 1970s. This book illuminates how progressive rock served as a vital expression of the counterculture of the late 1960s and 1970s. [Show full abstract] correlation between the intelligence of fathers and sons and from the actual distribution of intelligence among adults and children belonging to the various occupational categories.