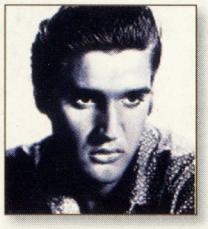
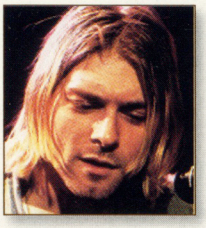
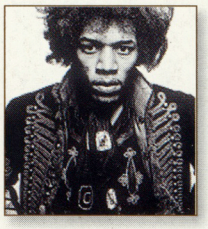
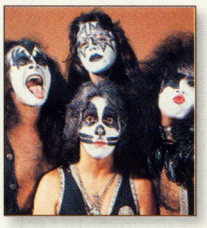
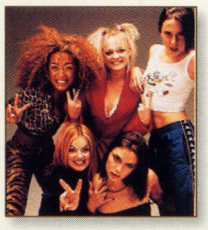
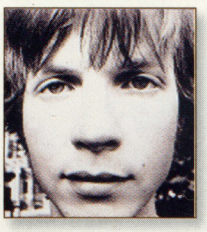
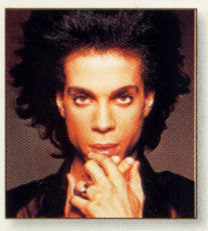
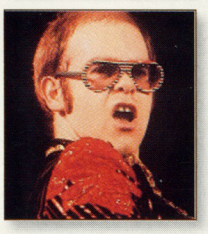
SPECIAL COLLECTOR'S ISSUE

THE FAB 400 SECOND OF FOUR ISSUES CELEBRATING POP CULTURE

#487 • May 28, 1999

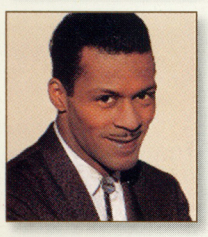
Entertainment WEEKLY

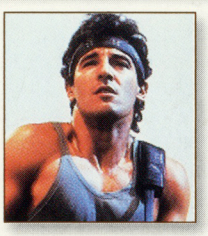




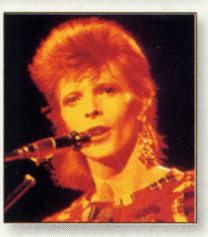
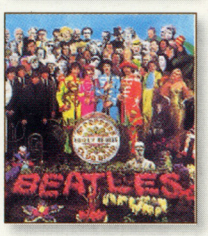







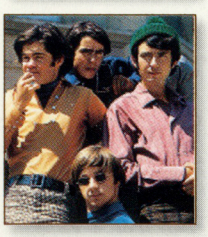
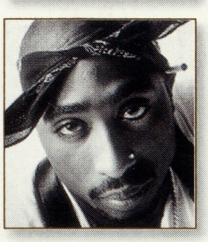


THE 100 GREATEST MOMENTS IN ROCK







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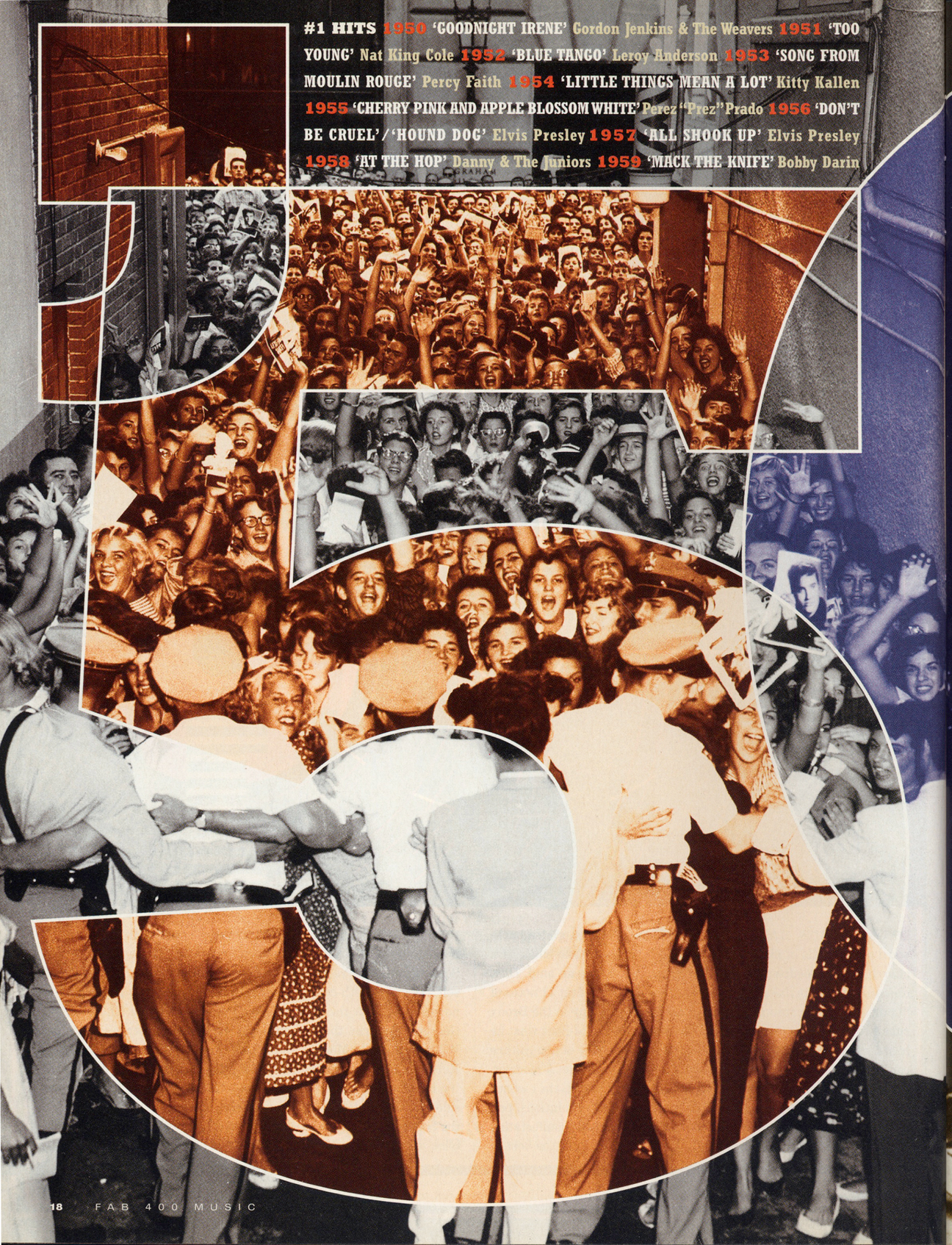
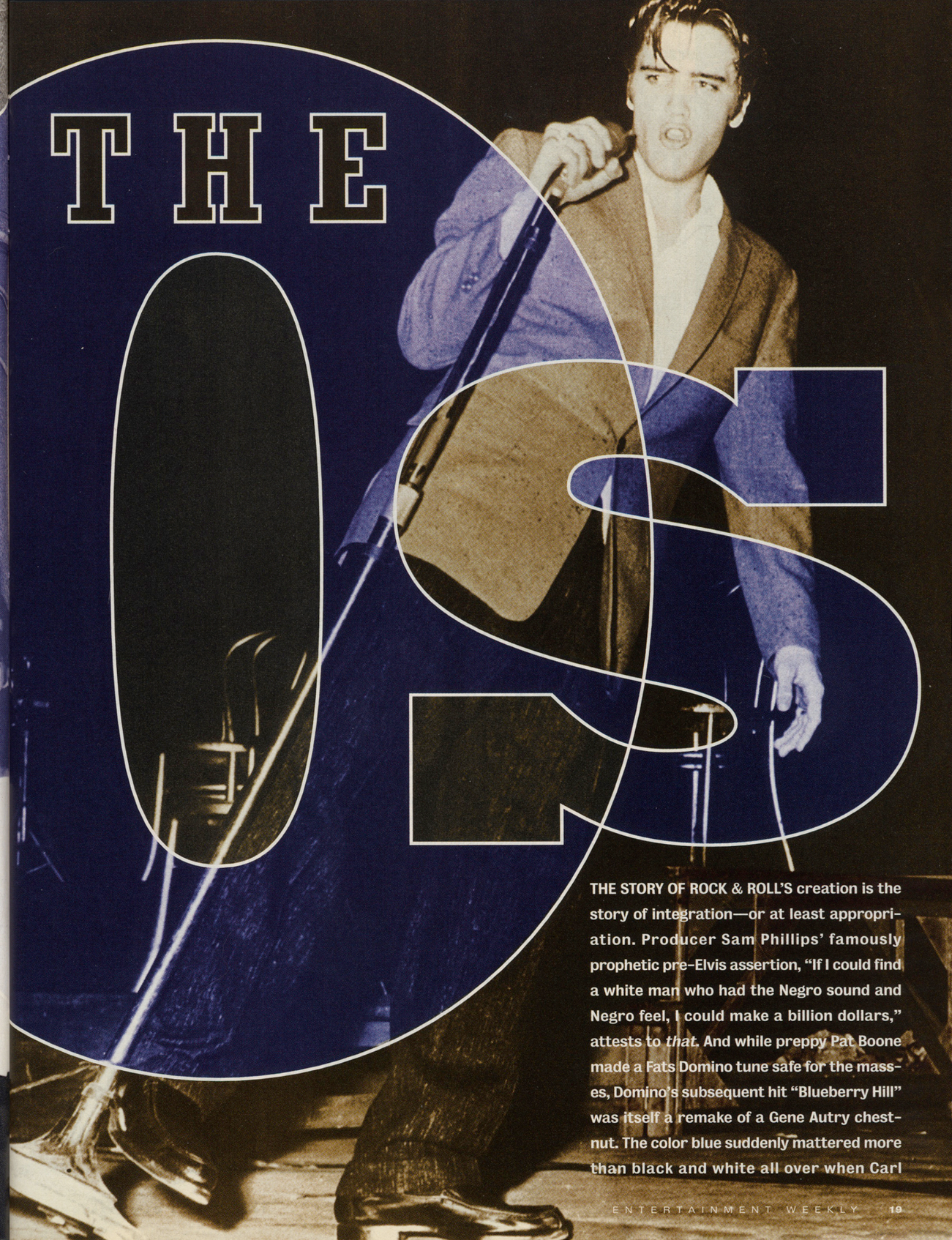
TWO SECONDS. MAYBE THREE. Michael Jackson glides backward on the balls of his feet. Two kids in Liverpool shake hands at a church social. Feedback flies as Bob Dylan plugs into an amp. *Duh, duh duh duh. Duh duh. Duh duh duh. Duh duh*—the first 11 notes of "Louie Louie," an automatic howl of debauchery. A guy in the Bronx runs two turntables through the same speakers and *l-l-l-*likes what he hears. Some of the biggest seismic shifts in the history of pop culture can be traced to a tiny impulse, a blast of courage, a mistake. A moment, followed by a gasp, followed by a brand-new world: *That* is the essence of rock & roll. ✦ Through all of its mutations and revolutions, pop music has always boiled down to the same split-second manifestation of freakish wizardry. In this issue, EW strives to capture the best of those moments and—call us listful thinkers—rank them from 1 to 100. Some of these moments had a deep impact on the way we live now. Some didn't—they're just really funny or weird or fleeting, like pop itself. Scores of 20th-century pioneers blazed the way: Pop would be nowhere without the grace of Cole Porter and Duke Ellington and George Gershwin, the cool authority of Louis Armstrong and Hank Williams and Bill Monroe and Frank Sinatra, the fearless quests of Robert Johnson and Bessie Smith and Billie Holiday and Charlie Parker, the heroism of Woody Guthrie. But we begin our saga *after* them, outside of traditional American genres like jazz and country. We begin in the boom and glare of a *new* day, when everything could change in the blink of an eye, the shriek of a teenage girl, or the quiver of a pelvis...

#1 HITS **1950** 'GOODNIGHT IRENE' Gordon Jenkins & The Weavers **1951** 'TOO YOUNG' Nat King Cole **1952** 'BLUE TANGO' Leroy Anderson **1953** 'SONG FROM MOULIN ROUGE' Percy Faith **1954** 'LITTLE THINGS MEAN A LOT' Kitty Kallen **1955** 'CHERRY PINK AND APPLE BLOSSOM WHITE' Perez "Prez" Prado **1956** 'DON'T BE CRUEL'/'HOUND DOG' Elvis Presley **1957** 'ALL SHOOK UP' Elvis Presley **1958** 'AT THE HOP' Danny & The Juniors **1959** 'MACK THE KNIFE' Bobby Darin



THE 50S



THE STORY OF ROCK & ROLL'S creation is the story of integration—or at least appropriation. Producer Sam Phillips' famously prophetic pre-Elvis assertion, "If I could find a white man who had the Negro sound and Negro feel, I could make a billion dollars," attests to *that*. And while preppy Pat Boone made a Fats Domino tune safe for the masses, Domino's subsequent hit "Blueberry Hill" was itself a remake of a Gene Autry chestnut. The color blue suddenly mattered more than black and white all over when Carl

'50s

Perkins' "Blue Suede Shoes" became the first record to hit the pop, country, *and* R&B charts. ✦ That song was also one of the last to manage that feat; a return to fragmentation wasn't far off. But for a few bright moments in the '50s, the melting pot was boiling. In black music, the term *rock & roll* had been a euphemism for sex, and was even the title of a 1947 song by Wild Bill Moore. But the coinage really took off in '55, when Cleveland DJ Alan Freed—taking heat from parents and community leaders alarmed that white kids were flocking to his mostly black live revues and radio show—needed a pseudonym for R&B to throw adults off the scent. Rock & roll was the new name not just for the racy shuffles that Big Joe Turner, LaVern Baker, Hank Ballard, and Ray Charles already turned out, but for the mongrel urban-hillbilly stuff being conceived by the likes of Bill Haley, Little Richard, and Gene Vincent. Not placated for long, alarmists said it was the devil's music...it wouldn't last. As the rock & roll explosion of the mid-'50s became the true genesis for youth culture as the dominant culture in America, they should've known better: How could anyone have thought original sin was a passing fad?



HERE COMES THE SUN KING (Left to right) Presley, bassist Bill Black, and Moore in the studio with producer Sam Phillips

(OPENING PAGE) ARETHA FRANKLIN: DAVID GAHR; KURT COBAIN: CHARLES PETERSON; BEATLES: KEYSTONE PRESS; (PREVIOUS PAGES) FANS: CHARLES TRANOR/GLOBE PHOTOS; PRESLEY: CAMERA PRESS/RETNA, LTD.; (THESE PAGES) SUN STUDIOS: SUN RECORDS/COURTESY OF ELVIS PRESLEY ENTERPRISES INC.; BERRY: MICHAEL OCHS ARCHIVE

#3 MOMENT

ELVIS' SUN SESSIONS BEGIN

7/5/54

"It was just an audition," remembers Scotty Moore, the country guitarist brought in to back a nervous Elvis Presley for his Sun Records tryout. There weren't many initial fireworks this Fifth of July; Elvis, apparently a Dean Martin wannabe, ran timidly through a succession of pop ballads. But just as quittin' time (and a long future as a truck driver) seemed nigh, Presley broke into an obscure black blues tune, "That's All Right," that the others recognized as pretty fly for a white guy. The result was a wonderful, world-changing, bastard amalgam art form lacking only a name. Fortunately, the tape was rolling. "I don't think there was any confidence that this would sell, or that they wouldn't be run out of town for it," says Presley biographer Peter Guralnick. "But there was a sense of tremendous excitement, like 'Eureka! I invented the telephone!' " It was no accident, though, when the revved-up trio then turned bluegrass favorite "Blue Moon of Kentucky" into a rave-up. "I'm sure some of us said, 'Better not let Bill Monroe hear that!' " laughs Moore. "But it didn't matter to us where the song came from—country, R&B, whatever—if it felt good." Musical blasphemy would never be this innocent again.

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TECHTOCK

1955 Sony produces first pocket transistor radios.

1956 Ampex develops Sel-Sync (Selective Synchronous Recording), making multitracking practical. (A year later, electric-guitar pioneer Les Paul makes the first eight-track recordings.)

Tech Icons by **CLAUDIA NEWELL**

#2 MOMENT

BLACKBOARD JUNGLE PREMIERES

3/21/55



Bill Haley and His Comets' "Rock Around the Clock" first clocked in as a single in 1954—unnoticed. Neither pop nor R&B radio formatters seemed interested in a clean-cut white combo doing a modified black bop, even if these squares were helping invent a hip new genre. Then this rather unmenacing ode to insomnia got oddly appropriated for the opening and end titles of the otherwise scoreless juvenile-delinquent drama *Blackboard Jungle*, and the Comets' rockabilly shot to No. 1, becoming the first major rock soundtrack hit, and prefiguring a synergy of pop and film that hasn't yet peaked. **Rank 28**

CHUCK BERRY Records 'Maybellene'

5/21/55

An inspired adaptation of the country tune "Ida Red," Berry's first hit stands as the indisputable starting point for rock guitar as we know it. He would refine his technique on a string of subsequent songs ("Johnny B. Goode," "School Day," "Roll Over Beethoven"), but Berry's galvanic playing on "Maybellene"—part blues, part country & western, and wholly original—still sounds astonishingly fresh. Berry spawned legions of acolytes, including the Beatles, Rolling Stones, and Beach Boys (and, by extension, any band influenced by that holy trinity). Hearing him for the first time was "like the H-bomb" to Keith Richards: "It became a mission for me to learn to play like that. He influenced every guitar player of my generation—and probably me more than any of the others."



PAT BOONE's 'Ain't That A Shame' Enters The Charts

7/9/55 Breaking down racial barriers? Or whitey rippin' off the black man? Pat Boone's sanitized cover versions of black hits are controversial to this day. "At that moment, pop stations were not playing rhythm & blues, and it didn't look like they were ever going to," Boone says. "But after I had a No. 1 pop record with 'Ain't That a Shame,' the Fats [Domino original] version started getting played on pop stations. It was probably the song that in crossing over helped establish R&B—though we were calling it rock & roll—as an acceptable form for millions of people." And black music would never again fail to find Caucasian "early adopters"—from Ricky Nelson to Vanilla Ice. **Rank 77**



3/10/56

'HEARTBREAK HOTEL' UNLEASHES ELVIS-MANIA

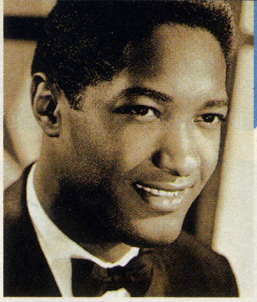
Elvis the Pelvis would never again check in solitarily to any halfway lonely lodge. But for a while, it looked as if RCA Records might be the heartbroken one: It'd paid an extravagant $35,000 to buy Presley's contract from Sun (and an additional $5,000 to the King himself), but his first RCA single didn't even chart for a month after its January '56 release. Meanwhile, Sun artist Carl Perkins was enjoying a hit with "Blue Suede Shoes." "Everybody said, 'We signed the wrong guy,'" laughs Elvis archivist Ernst Jorgenson. No need for alarm: On March 10, "Heartbreak Hotel" checked in at No. 1—in spite of being a "gloomy, bluesy, remarkably weird song without a real hook," as Jorgenson puts it—and the rest was Elvistory. **Rank 19**



Little Richard Records 'TUTTI FRUTTI'

9/14/55 Recorded as a lark after a long day in the studio, "Tutti Frutti" marked a turning point for Little Richard (né Richard Penniman), who had up until then been a purveyor of weepy R&B ballads. "After that, my music was all bangin' pianos and loud screamin'," says Richard. The song's unforgettable opening line—"Awop-bop-a-loo-bop, a-lop-bam-boom"—may have been inspired gibberish, but to listeners bowled over by the sheer manic energy of Richard's performance, no translation was necessary. Not even the watered-down cover version by Pat Boone can tarnish the legacy of this groundbreaking first hit from the self-described "Bronze Liberace." **Rank 37**

BOONE: FPG; PRESLEY: CORBIS-BETTMANN; RICHARD: MICHAEL OCHS ARCHIVE



SAM COOKE's 'You Send Me' Hits No. 1

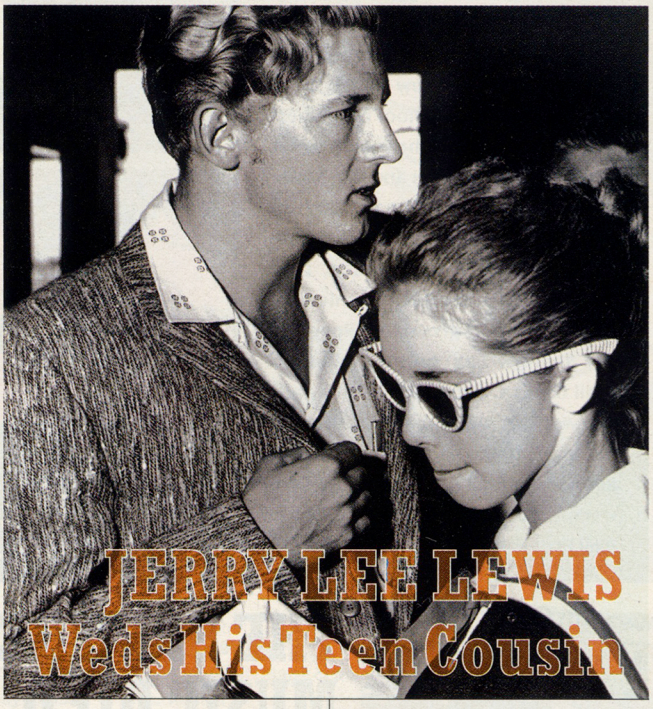
12/2/57 When Muhammad Ali proclaimed in '64, "Sam Cooke is the world's greatest rock & roll singer—the greatest singer in the world," Cooke was a bona fide superstar. But his early success was as lead tenor in the Soul Stirrers, a gospel act on Art Rupe's Specialty Records. When Rupe released Cooke from his contract in June 1957, fearing gospel audiences wouldn't take kindly to secular-pop sacrilege, he forfeited a gold mine: "You Send Me," the first of Cooke's 29 pop hits, sold 1.7 million copies on Keen Records and became the first crossover smash for a black artist. **Rank 50**



7/6/57

JOHN MEETS PAUL AT A CHURCH SOCIAL

It's about 4:30 p.m. on a hot day when 15-year-old Paul McCartney first hears a skiffle group called the Quarrymen at the St. Peter's Parish Church Garden Fete in Woolton, a Liverpool suburb. The group's 16-year-old singer-guitarist, John Lennon, lubricated by several beers, leans into the Del Vikings' "Come Go With Me," making up most of the words. McCartney's impressed, and afterward shows the group how to play Eddie Cochran's "Twenty Flight Rock." Lennon thinks, amazed, "He's as good as me." Two weeks later McCartney joins the band. Rank 12



JERRY LEE LEWIS Weds His Teen Cousin

12/12/57

Fulfilling every parent's worst rock & roll nightmare, hell-raisin' piano pounder Jerry Lee Lewis, 22, drove from Memphis to Mississippi and got hitched for a third time—to his 13-year-old second cousin, Myra Gale Brown. It took five months for the Killer's breathless act to become public. As the man many were calling "the next Elvis" began a U.K. tour, a media feeding frenzy ensued when Myra's age and kinship (and Lewis' still-valid marriage to wife No. 2) were disclosed. Overnight, the singer with three top 10 hits was banned by many radio stations and *American Bandstand*, never to reach the pop top 10 again. **Rank 76**

AMERICAN BANDSTAND Goes Nationwide

8/5/57

ABC suits were reluctant. *Bandstand* was a popular Philadelphia-based show, but would the rest of the nation tune in? "Everybody said, 'Who's gonna watch kids dancing to records?' " recalls host Dick Clark. *Bandstand* was nothing more than an unadorned set, 200 semi-coordinated teens, and an energetic 26-year-old emcee with a decaying portrait in his attic. But as a pop-culture barometer, it was the original MTV: Four weeks after its network debut, *Bandstand* was No. 1 in daytime. Seven years later, Clark moved the show to L.A., where the first network series devoted entirely to rock & roll continued spinning until 1989. **Rank 16**



CLARK: ABC INC.; COOKE: MICHAEL OCHS ARCHIVE; LEWIS: UPI/CORBIS-BETTMANN

Illustration by **ANITA KUNZ**

MAY '58



Carole King (right) with Barry Mann and Cynthia Weil

ALDON MUSIC IS LAUNCHED

Goffin-King. Mann-Weil. Some of music history's brightest songwriting hyphenates turned out three-minute bursts of pop for New York's Aldon Music. While old-school publishers struggled to reach the teen market, impresarios Al Nevins and Don Kirshner shrewdly teamed up *writers* who were nearly teens. Mixing Tin Pan Alley polish with R&B beats, they helped popularize such titanic concepts as the girl group (the Ronettes, the Shangri-Las) and the teen idol (Neil Sedaka, Bobby Vee). Eventually, the work of Aldon and its followers became known as the Brill Building Sound—though Al and Don's offices were actually across the street at 1650 Broadway. Rank 56

ALDON MUSIC: POPSIE RANDOLPH/FRANK DRIGGS COLLECTION; GORDY: FOR/MICHAEL OCHS ARCHIVE; WONDER: CORBIS-BETTMANN; REED: SETH POPPEL YEARBOOK ARCHIVES

BERRY GORDY Founds Motown



1

JANUARY '59

When former GM assembly-line worker Berry Gordy Jr. borrowed $800 from his family to start Motown Records, not even this fierce hustler (and must-be mogul) could've known he'd change the face of America. "Motown was the first bridge between white and black music," says Smokey Robinson, who was there from the start. "It was one of the great barrier breakers." Strict, secretive, and something of an assembly line in its own right, Motown drew its talent right off the teeming streets of Detroit, and Gordy proved to have an instinct for star making rivaled only by the classic movie studios. The list of Motown's legendary performers is immense, including Stevie Wonder, Diana Ross and the Supremes, Marvin Gaye, the Jackson 5, the Temptations, the Four Tops, Martha and the Vandellas, Gladys Knight and the Pips, and the writing team of Holland-Dozier-Holland (the hit-making machine within the machine). While rival company Stax, out of Memphis, was considered more deeply soulful, Motown had its fair share of grit while cultivating the concept of the crossover hit. "From the beginning," Smokey says, "Berry told us we were going to make music for everybody. I hear it on the radio now, almost as much as I did then—and it still holds up."



TECHTOCK

1958 The first commercial stereo LPs appear



#7 MOMENT

THE WONDER YEARS

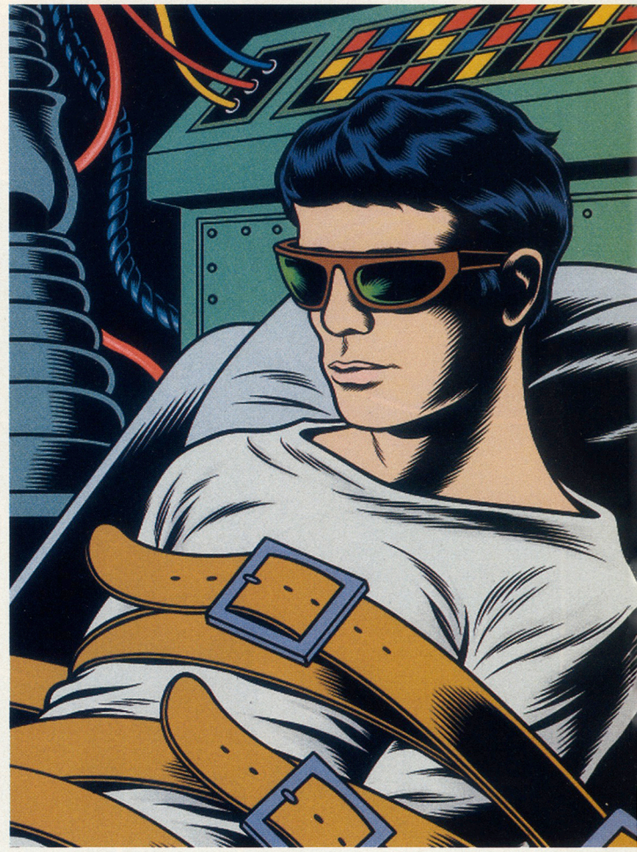
Gordy (1) helped turn artists like "Little Stevie" (2) into stars

2

LOU REED Begins Electroshock Treatments

SUMMER '59

Late critic Lester Bangs called him "the guy who gave dignity and poetry and rock & roll to smack, speed, homosexuality, sadomasochism…and suicide." Reed, who cofounded the massively influential Velvet Underground in 1965, began suffering for his art early. When he was 17, at his parents' behest he underwent a series of electroshock treatments to "cure" him of his homosexuality (he wrote about it in 1974's "Kill Your Sons"). Forty years and hundreds of intense musical epiphanies later, his endlessly fascinating solo career continues, with a twist: After apparently exorcising every chemical demon known to man, a drug-free Reed has settled into a quiet, productive life. And, in performance artist Laurie Anderson, he's found himself a soul mate. **Rank 36**





THE DAY THE MUSIC DIED

2/3/59 Immortalized in Don McLean's "American Pie," the tragic plane crash that killed Buddy Holly, Ritchie Valens, and J.P. Richardson (a.k.a. the Big Bopper) was a crushing blow to rock & roll. It also set the template for so many rock deaths to follow: a lonely location (Mason City, Iowa); a wicked twist of fate (Valens won a coin toss to get on the four-seater moments before takeoff); a lingering mystery (the official cause of the crash, pilot error, has stirred debate for years). The artistic loss was incalculable. Hugely promising, Holly was 22; Valens, just 17. Hugely entertaining—and just plain huge—the ever-smiling Bopper ("Oh, baby, you kno-o-o-o-o-w what I like") was 28. **Rank 45**

KNOCKIN' ON HEAVEN'S DOOR



Technically, it's not as dangerous as, say, coal mining, but being a pop star certainly has its share of hazards: vehicular mishaps, drug ODs, even murder. Of course, danger has always been part of pop's appeal, and it's no secret that dying young almost always enhances a musician's mystique. Here's how some notable folk ascended to rock & roll heaven. (And spare us the e-mails, Garcia and Zappa fans; we're omitting those stars who died of natural causes.)

HOMICIDE
- **SAM COOKE** Shot on Dec. 11, 1964, by an L.A. motel manager who claimed he had attacked her and tried to rape another woman; police later ruled the shooting a justifiable homicide
- **MARVIN GAYE** Shot by his father in L.A., April 1, 1984
- **SELENA** Shot by her fan-club president in Corpus Christi, Tex., March 31, 1995
- **CHRISTOPHER WALLACE** (a.k.a. Notorious B.I.G.) Shot by an unidentified assailant in L.A., March 9, 1997

DRUGS OR ALCOHOL
- **JIMI HENDRIX** Choked on own vomit after taking barbiturates, Sept. 18, 1970
- **JANIS JOPLIN** Heroin OD, Oct. 4, 1970
- **GRAM PARSONS** Tequila and morphine OD, Sept. 19, 1973
- **NICK DRAKE** Overdosed on a prescribed antidepressant drug, Nov. 25, 1974
- **TIM BUCKLEY** Heroin, morphine, and alcohol OD, June 29, 1975
- **KEITH MOON** Overdosed on medication prescribed to help him quit drinking, Sept. 7, 1978
- **SID VICIOUS** Heroin OD, Feb. 2, 1979
- **JOHN BONHAM** Choked on own vomit after a drinking binge, Sept. 25, 1980
- **DARBY CRASH** (Germs), heroin OD, Dec. 7, 1980
- **JOHNNY THUNDERS** Heroin OD, April 23, 1991
- **SHANNON HOON** (Blind Melon), cocaine OD, Oct. 21, 1995

SUICIDE
- **IAN CURTIS** (Joy Division) Hanged himself, May 18, 1980
- **DEL SHANNON** Shot himself, Feb. 8, 1990
- **KURT COBAIN** Shot himself, April 5, 1994
- **ROB PILATUS** (Milli Vanilli) Mixed alchohol and prescription pills, April 3, 1998
- **WENDY O. WILLIAMS** (the Plasmatics) Shot herself, April 6, 1998

AUTO ACCIDENT
- **DUANE ALLMAN** Motorcycle crash, Oct. 29, 1971
- **MARC BOLAN** (T. Rex) Car crash, Sept. 16, 1977
- **D. BOON** (the Minutemen) Van crash, Dec. 23, 1985
- **CLIFF BURTON** (Metallica) Tour bus crash, Sept. 27, 1986

AIR DISASTER
- **OTIS REDDING** Plane crash, Dec. 10, 1967
- **JIM CROCE** Plane crash, Sept. 20, 1973
- **RONNIE VAN ZANT, STEVE GAINES, CASSIE GAINES** (Lynyrd Skynyrd) Plane crash, Oct. 20, 1977
- **RICKY NELSON** Plane crash, Dec. 31, 1985
- **STEVIE RAY VAUGHAN** Helicopter crash, Aug. 27, 1990
- **JOHN DENVER** Plane crash, Oct. 12, 1997

DROWNING
- **BRIAN JONES** (the Rolling Stones) In swimming pool, just weeks after leaving band, July 3, 1969
- **DENNIS WILSON** (the Beach Boys) After diving off a yacht, Dec. 28, 1983
- **JEFF BUCKLEY** In Mississippi River, while in Memphis to record second album, May 29, 1997

MYSTERIOUS CIRCUMSTANCES
- **JIM MORRISON** Heart failure, July 3, 1971, though some think his death was an OD—and others insist he's still alive
- **ELVIS PRESLEY** Heart failure, Aug. 16, 1977, in his bathroom, though some blame prescription drugs—and others insist he's still alive
- **MICHAEL HUTCHENCE** Hanged himself, Nov. 22, 1997, though fiancée and others suspect his death was accidental—and no one insists he's still alive

Illustration by **JONATHON ROSEN**

Illustration by **CHARLES BURNS**

THE 60s

#1 HITS **1960** 'THE THEME FROM 'A SUMMER PLACE'' Percy Faith **1961** 'TOSSIN' AND TURNIN'' Bobby Lewis **1962** 'I CAN'T STOP LOVING YOU' Ray Charles **1963** 'SUGAR SHACK' Jimmy Gilmer & the Fireballs **1964** 'I WANT TO HOLD YOUR HAND' The Beatles **1965** '(I CAN'T GET NO) SATISFACTION' The Rolling Stones **1966** 'I'M A BELIEVER' The Monkees **1967** 'TO SIR WITH LOVE' Lulu **1968** 'HEY JUDE' The Beatles **1969** 'AQUARIUS'/'LET THE SUNSHINE IN' The 5th Dimension

AS WE PONDER THE '60s, in all their mythic, mind-blowing glory, it's instructive to remember that things looked fairly dire for rock & roll at the decade's inception. Elvis was in the Army, Little Richard had found God, Jerry Lee Lewis was temporarily down for the count, and tepid crooners like Fabian and Bobby Darin ruled the airwaves. There was still exciting music out there, but rock & roll—the high-octane stuff that got a generation of mojos working—seemed stalled, its moment in danger of fading away. ✦ Then, in 1964, the universe shifted. Four lads from Liverpool hipped us to just how

'60s

bloody *amazing* the musical form we'd nearly abandoned really was. Right behind them came a young folkie-cum-rocker named Bob Dylan, who sang about having "a head full of ideas that are driving me insane." Once those ideas took hold, there was no turning back. ✦ Rock—the bastard progeny of rock & roll—became the soundtrack of our lives, and its possibilities appeared infinite. Soon there was psychedelia and soul, Motown and white blues, folk rock, jazz rock, and acid rock, all rubbing up against and influencing each other. Music became less segregated than at any time before or since, with Sly & the Family Stone, Jimi Hendrix, and Otis Redding being embraced by the same audiences that grooved to Cream, the Stones, and Steppenwolf. Against a backdrop of roiling upheaval, we bonded in a shared sense of outrage against Vietnam, social injustice, and the straight world's putative hypocrisy, embracing sounds and songs that would alter our mind-set forever. From this vantage point, it's easy to scoff at the era's naive rhetoric ("Got to revolution!"), dated fashions (remember Nehru jackets?), and dunderheaded belief in better living through chemistry. But musically...aw, man, musically, the '60s were *righteous*.

Five Essential Phil Spector Songs | 'BE MY BABY' The Ronettes • 'YOU'VE LOST THAT LOVIN' FEELING' The Righteous Brothers • 'THEN HE KISSED ME' The Crystals • 'RIVER DEEP, MOUNTAIN HIGH' Ike & Tina Turner • 'MY SWEET LORD' George Harrison

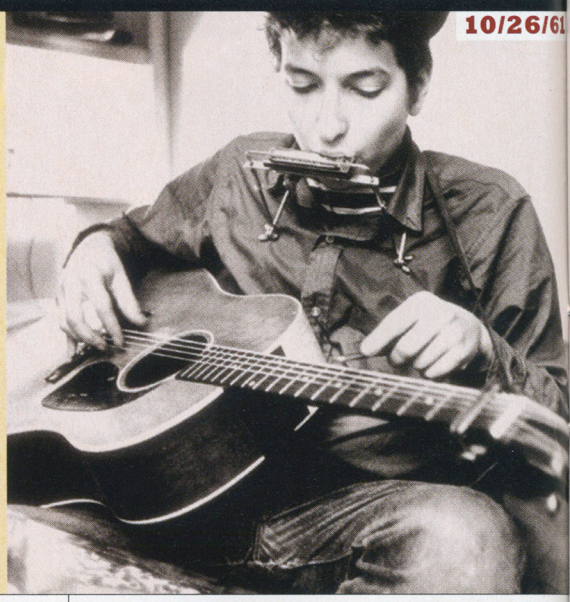
The First PAYOLA Hearings Begin | 2/8/60



The congressional investigation of radio deejays may have been a politically motivated attack on rock & roll, but the government panel had a point: The illegal practice of accepting money in exchange for playing records was widespread in the late '50s. Dick Clark and other music bizzers testified, but Cleveland DJ Alan Freed (left)—who had refused—was hardest hit by the probe. He eventually pleaded guilty to commercial bribery (he was fined $300 and given a six-month suspended sentence) and his career never recovered. He died five years later at 43. Rank 54

DYLAN SIGNS WITH COLUMBIA RECORDS | 10/26/61

Bob Dylan was 19 when he arrived in New York City in January 1961 and hit the folk-club circuit. On Sept. 14, he met legendary Columbia Records producer John Hammond Sr., who asked him to audition. Though no record exists of the session, Hammond later said that Dylan performed "Talkin' New York," and that made up the producer's mind. But a Sept. 29 *New York Times* review marveling at the unsigned Dylan's "searing intensity" couldn't have hurt. On Oct. 26, Bob Dylan became a Columbia recording artist—and around the label's offices he became known as "Hammond's Folly." After all, what possible audience could there be for someone with a voice like that? Rank 27





PHIL SPECTOR | JULY '62
Produces 'He's a Rebel'

Could a doomed teenybopper crush aspire to the dramatic sweep of Shakespeare? A young belter named Darlene Love found out when she strolled into L.A.'s Gold Star Studios to sing for 21-year-old producer Phil Spector (center). "I'd never met anybody so adamant about 'This is gonna be a No. 1 record,' " marvels Love, occasional Crystals frontwoman. Harnessing a huge orchestra—a team of top-notch session musicians called the Wrecking Crew—and tapping into the era's greaser vibe, "He's a Rebel" crystallized the Wall of Sound, a dense, majestic bang that would inflate American pop to Wagnerian girth. "When we got through," says Love, "he'd made a believer out of all of us." Rank 22



TECH TOCK

1961 FCC approves the FM stereo broadcast format.

Five Essential Spector-Influenced Songs | 'BORN TO RUN' Bruce Springsteen • 'SEE MY BABY JIVE' Roy Wood's Wizzard • 'DON'T WORRY BABY' The Beach Boys • 'YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH' Meat Loaf • 'EVIL WOMAN' ELO



PHOTOGRAPH BY ANTON CORBIJN

MasterTake

AGE 60 **BIRTHPLACE** Nutbush, Tenn. **ROCK ROOTS** A childhood spent listening to C&W radio with her grandmother **ROCK LEGACY** Colossus in high heels. Post-Ike, she's strutted through every barrier the pop world could throw down—racism, sexism, ageism—to become the symbol of rock endurance, its comeback queen.

WHO WERE YOUR INFLUENCES GROWING UP? Church people—Mahalia Jackson and Sister Rosetta Tharpe. Later on, Ray Charles and Sam Cooke. They were my favorites and still are.
WHAT WAS THE FIRST RECORD YOU EVER BOUGHT? I don't remember ever buying a record back then when I was young or with Ike. I was mostly busy singing. Much, much later, in the '80s, I bought a cassette by Foreigner [*sings*]: "I want to know what love is...."
WHAT'S BEEN THE MOST SATISFYING ROCK & ROLL MOMENT OF YOUR LIFE? My Private Dancer tour. I wore the little jean jacket and little leather dress. My hair was bigger than ever. Ike's music was more blues, but I liked the rock & roll side. So that picture of me in that jean jacket says, "I did it!"
WHAT SONGS DO YOU WANT TO BE REMEMBERED BY? "Simply the Best," "Proud Mary," and "What's Love Got to Do With It." No—I've got four. I've got to put "Nutbush City Limits" in because I wrote it myself and it's my hometown.
WHERE DO YOU SEE YOURSELF GOING MUSICALLY? When I listen to George Michael's new album, *Older*, and how laid-back it is, I think it would be something for me to achieve.
WHY IS THE IMAGE OF A LAID-BACK TINA SO HARD TO CONCEIVE? Because I have too much energy. But I'd love to just sing for the first half. Then, in the other half, hammer it a bit. As long as I can.

MOMENT #10

JAMES BROWN Records Live at the Apollo

10/24/62

"So now, ladies and gentlemen, it is star time," announces the emcee of James Brown's legendary concert at Harlem's Apollo Theatre. "Are you ready for star time?" The answer was a resounding "*Yes!*" Released as a live album three months later, the recording marked the beginning of Brown's transformation from minor R&B star into soul's greatest bandleader, introducing mainstream audiences to the "hardest-working man in show business" and creating the template that Sly, George, and Prince would endlessly funk around with. Brown's most famous work was still to come, but *Live at the Apollo* captures his balance of precision and passion and his knack for coaxing preternatural performances out of his musicians, qualities elemental to later anthems "Papa's Got a Brand New Bag" and "I Got You (I Feel Good)." "James Brown refused to lose," says Public Enemy's Chuck D. "If you thought a record was just all right, he'd perform it and *make* you like it."



Illustration by GARY KELLEY

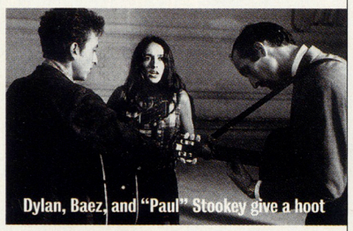
Five Essential Beatles Albums | PLEASE PLEASE ME • REVOLVER • RUBBER SOUL • THE BEATLES ("THE WHITE ALBUM") • ABBEY ROAD

THE KINGSMEN Record 'Louie Louie'



4/13/63

Slurred, sloppy, and supposedly salacious (at least the FBI thought so), the Kingsmen's rendition of Richard Berry's keg-tappin' stomp is the ultimate "anthem for raucous behavior," says director John Landis, who used "Louie Louie" to ignite John Belushi's unleash-the-beast scene in *National Lampoon's Animal House*. The Kingsmen cut it for $50 one morning in Portland, Ore.—after playing it over and over at a Friday-night marathon. The result? So stupid it's sublime. **Rank 30**

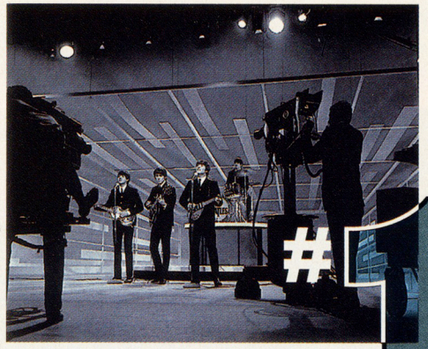


Dylan, Baez, and "Paul" Stookey give a hoot

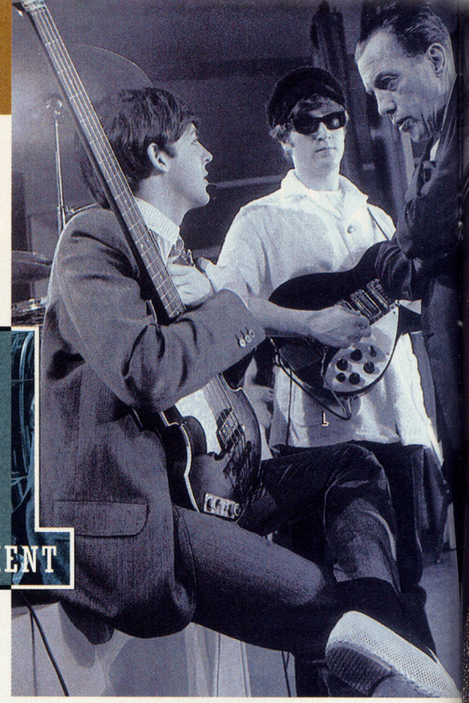
FOLK MUSIC Peaks At March on Washington

8/28/63

It was an era when folk music and political activism were virtually synonymous, and the two never seemed so intertwined as when Joan Baez, Bob Dylan, and Peter, Paul, and Mary joined Dr. Martin Luther King Jr. (and some 200,000 others) in a stirring rendition of "We Shall Overcome" at this massive civil rights demonstration. Baez calls it "historic.... It gave me chills." It was also perhaps the hootenanny crowd's last bash: Within two years, Dylan's precedent-setting shift to deeply personal songwriting (and rock instrumentation) would serve to effectively depoliticize much of the folk scene. Rank 53



#1 MOMENT



Meeting The Beatles On The Ed Sullivan Show



2/9/64

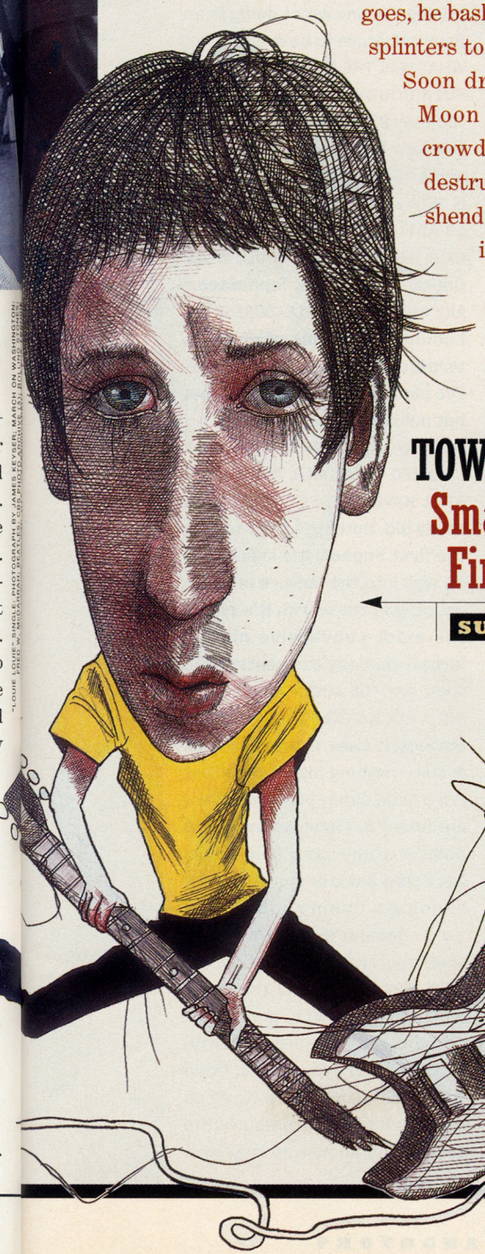
The Beatles weren't yet "bigger than Jesus" when they arrived in America, but they appeared to be gaining on Him. Ed Sullivan played John the Baptist, proclaiming the lads' coming for weeks before their Stateside debut. He'd watched a Beatlemaniac mob hold up Heathrow a few months earlier, and it didn't take a prophet to foresee that this phenomenon would *travel*. ✦ John Lennon was so nervous, he taped lyrics onto his guitar. And with good reason: The first of the Beatles' two consecutive live *Sullivan* gigs (followed by a prerecorded third appearance) was tuned in by the largest TV audience to date—73 million people, 60 percent of all viewers—and is still the most celebrated and literally hysterical rock zeitgeist moment of the pop century. ✦ "All My Loving"..."Till There Was You"..."She Loves You"..."I Saw Her Standing There." Lord knows the studio audience should have collectively exhausted its tonsils, tear ducts, and any other reservoirs after four numbers. But the cacophony was just as loud by the fifth, "I Want to Hold Your Hand" (their first U.S. single, already No. 1 a little over a month after its release). ✦ "It's funny to think how threatened our parents were," says Bob Gale, who with Robert Zemeckis cowrote a movie, 1978's *I Wanna Hold Your Hand*, about the madness. "These were four guys running around in *ties*, fer chrissake!" Or, as Alice Cooper recalls, "I just sat there in my living room in Phoenix with a huge smile on my face.... My parents looked like they were in the audience of 'Springtime for Hitler' from *The Producers*." ✦ It was spring for youth culture, anyway, as TV's most trusted host rendered this revolution momentarily safe to an America ready for a post-Camelot romp. By April, the Fab Four would command the top five spots on *Billboard*'s Hot 100 (a feat since unrepeated), thanks to the Sullivan blitz. But the *really* big counterculture shew that the Beatles would themselves host was only about to begin.

Illustration by JOHN SPRINGS

Five Essential Beatles Songs | 'I WANT TO HOLD YOUR HAND' • 'HELP!' • 'IN MY LIFE' • 'A DAY IN THE LIFE' • 'HEY JUDE'

Like much of rock & roll, this was born out of an honest impulse, quickly became commercial gimmickry, and was justified as art. The Who had a standing gig at London's Railway Hotel, under an extraordinarily low ceiling. One night Townshend stuck his guitar neck up, and it came down not quite intact. He was so dismayed by the audience's stone-faced reaction to this neck breaking, the legend goes, he bashed the body to splinters to get a reaction. Soon drummer Keith Moon was obliging crowds' appetite for destruction if Townshend wouldn't, making rock rage a truly incarnational thing.

Rank 25



PETE TOWNSHEND Smashes His First Guitar

SUMMER '64



THE T.A.M.I. SHOW

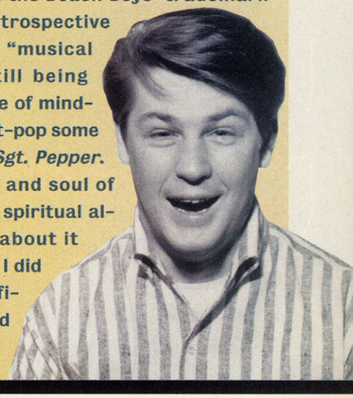
10/28&29/64

Videotaped before an audience of 5,000 rabid fans at the Santa Monica Civic Auditorium, this first-ever theatrically released rock concert film featured virtually everyone who was anyone in the expanding rock & soul cosmos: James Brown, the Rolling Stones (above), Chuck Berry, the Supremes, the Beach Boys, and Marvin Gaye were all shown in some of the most galvanizing performance footage ever captured. T.A.M.I. supposedly stood for Teenage Awards Music International, but no awards were presented on screen. It's said that Elvis Presley used to watch the film obsessively, studying Brown's still-astonishing dance moves. Of his band's part in the show, Keith Richards says, "It was like we'd died and gone to rock & roll heaven." **Rank 49**

BRIAN WILSON HAS A NERVOUS BREAKDOWN

12/23/64

It might have been drugs, family tensions, or stage fright, but in 1964, the man who wrote "In My Room" decided that's just where he'd stay. Rumors swelled concerning Wilson's mental health and music future after he "flipped out" aboard a plane bound for a Texas concert. But after more than a year of solitary living (and a little LSD), he delivered the classic Beach Boys album *Pet Sounds* (May 1966) and was crowned rock's insular genius. "I told the boys we'd do a lot better if I was home making tracks for them to sing to," Wilson says. "Before then, I never realized how far music could take me into myself." Stay-at-home Wilson married the Beach Boys' trademark harmonies to more introspective concerns and subtler "musical colors" (which are still being copied today), creating a piece of mind-expanding, psychedelic-era art-pop some say surpasses the Beatles' *Sgt. Pepper*. "*Pet Sounds* is the heart and soul of me," he says. "It's a very spiritual album. More people talk about it than about anything else I did in my life. There was definitely a halo over my head at that time." Rank 33



'60s

CLAPTON Quits The Yardbirds

3/13/65



'BIRDS OF A FEATHER... Clapton (second from right) and his Yard-mates

There's something about Surrey. In the early '60s, this small county was the epicenter of British guitar's three-headed monster: Eric Clapton, Jimmy Page, and Jeff Beck. When Clapton left the Yardbirds, giving up pop for the blues, it wasn't hard to find a replacement—though Page, Clapton's first choice, was content as a thriving session man. "I think I got the job," says Beck, "just 'cause I was Pagey's mate." One year later, with Beck firmly installed, Page reconsidered and briefly joined the Yardbirds, while Clapton formed the acid-blues trio Cream. Later, on Oct. 15, 1968, Page unveiled *his* post-Yardbirds band, the delicate combo Led Zeppelin, at (where else?) Surrey University, ushering in, among other things, heavy metal and two decades' worth of hair bands. **Rank 38**

KEITH RICHARDS WRITES (AND ALMOST LOSES) THE 'SATISFACTION' RIFF

5/6/65

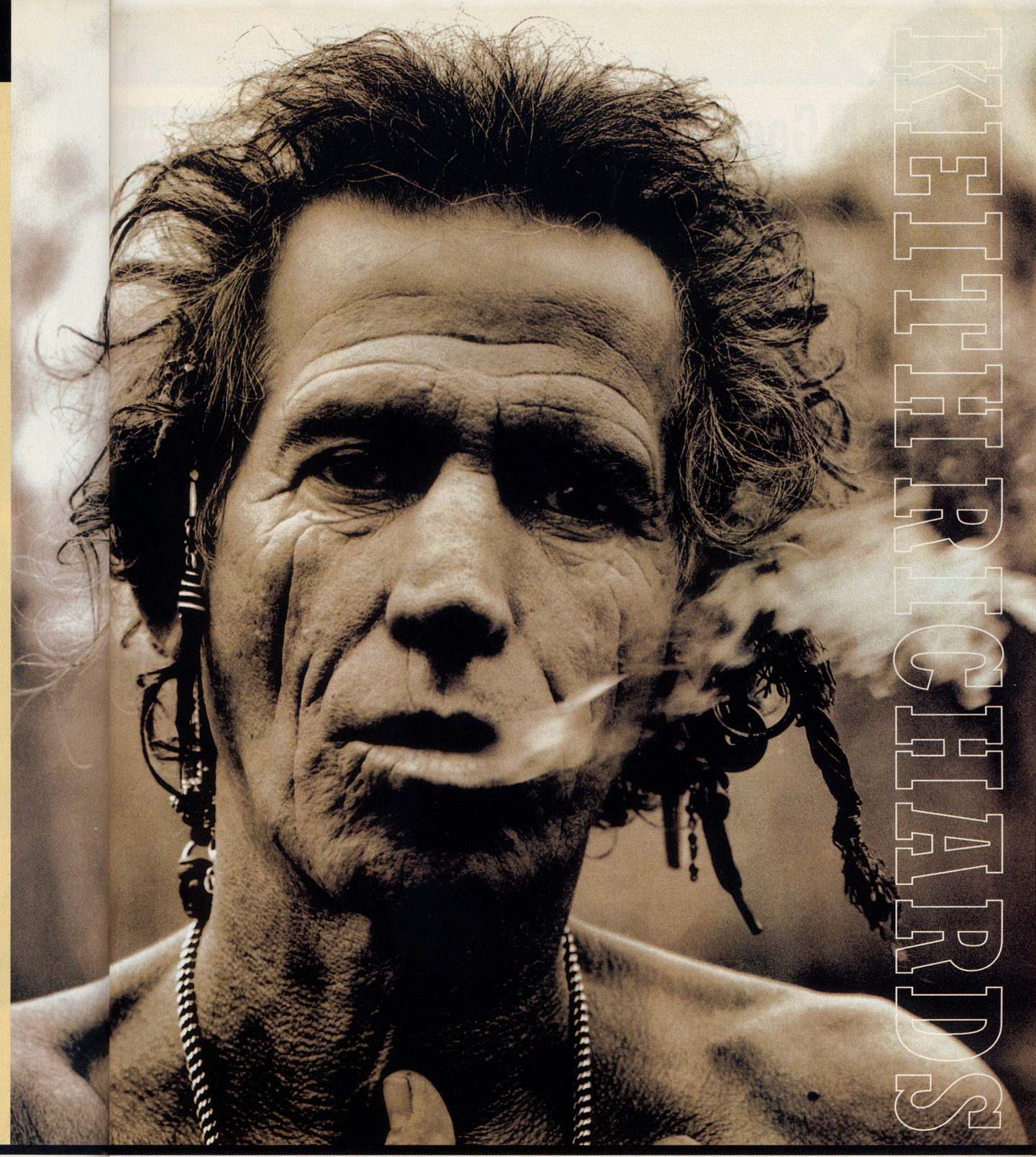
Exhausted from touring and dead asleep in his hotel room, Keith Richards heard music in his head. He roused himself, grabbed his guitar, taped the lick on a portable deck by his bedside, collapsed, and didn't play it back, he says, till the next day: "There was, like, 30 seconds of this riff—and the rest is me snoring!" Mick Jagger liked it *and* the lyric Richards suggested: "I can't get no satisfaction." A single that Jagger calls "pure teenage aggression" hit three weeks later, and the revolution had its anthem. **Rank 18**

MasterTake

AGE 56 **BIRTHPLACE** London **ROCK ROOTS** At the age of 2, he sang along to his mom's radio—and supposedly had perfect pitch. **ROCK LEGACY** The original elegantly wasted rock role model

WHAT HAS BEEN THE MOST SATISFYING ROCK & ROLL MOMENT OF YOUR LIFE? Last night's show, but I'm hoping the one we're doing in an hour will prove to be even better.
WHAT WAS THE FIRST RECORD YOU EVER BOUGHT? Chuck Berry's "Johnny B. Goode." I bought it at the same time as Little Richard's "Good Golly Miss Molly."
IF THERE WAS ONE SONG BY ANOTHER ARTIST YOU WISH YOU COULD HAVE WRITTEN, WHAT WOULD IT BE? Chuck's "Memphis, Tennessee."
ANY GUILTY MUSIC PLEASURES? No, I could never think of music in terms of guilt. Guilty moments—I've pled guilty 25 times in a row, but not to music.
HOW DO YOU THINK ROCK & ROLL CHANGED THE WORLD, AND DOES IT STILL HAVE THAT POWER? It certainly did. Nothing's the same as the first impact. It's insinuated its way into the culture of every country in the world. It's one of the most subversive hidden forces—nobody can control it.
WHAT ARE THE ADVANTAGES OF BEING A ROCK STAR? They're quite obvious. It's sex, drugs, and rock & roll—nothing like it. Now that I'm a little older, I feel no different about it. I have no problems doing it at my age. I kind of feel like Count Basie or someone, just running a damn good band. I recommend it as a good job for anybody, if you can pull it off.
WHO BEST EXEMPLIFIES THE SPIRIT OF ROCK? I'm pretty good at it. Chuck Berry, in his heyday. Little Richard. Jerry Lee Lewis. Once you start talking about it, we all run into one. The greats are the greats. You know who they are.

GROOMING: COHL FOR BRIAN BANTRY; YARDBIRDS: KING COLLECTION/RETNA, LTD.; RICHARDS: GERED MANKOWITZ/GOVINDA GALLERY



KEITH RICHARDS

PHOTOGRAPH BY ANTON CORBIJN

DYLAN Goes Electric #4 MOMENT



7/25/65

Like a lot of things surrounding Bob Dylan, what's known in pop shorthand as "Dylan Goes Electric" splinters into a kaleidoscope of stories. Few agree on what happened when the ornery troubadour plugged in and amped up through "Maggie's Farm" and "Like a Rolling Stone" at the Newport Folk Festival. Bucking the legend, Dylan's organist Al Kooper claims the audience didn't boo because Dylan had forsaken the purity of acoustic folk; they booed because his set was too short. "We've read the untrue accounts for so many years," he sniffs. But famed producer Joe Boyd, then Newport's logistical coordinator, says tensions ran high backstage—Jedi folkies like Pete Seeger and Alan Lomax were appalled to see their Luke Skywalker roaring toward the Dark Side of psychedelic pop—while Dylan's earsplitting blastoff generated glee *and* disgust in the crowd. "The place just erupted," Boyd recalls. "Some people were cheering, some were booing. It was completely schizophrenic." Whatever the case, Newport became rock's shock heard round the world: Before it, pop and protest were mutually exclusive. In Dylan, they merged. Suddenly, and forever afterward, pop had *meaning*.

The Monkees Debuts



9/12/66

Hey, hey, they're the Monkees—and their TV bow paved the way for an entirely new relationship between music and the tube. TV execs were no longer satisfied with showcasing pop groups *Bandstand* style. The Monkees (like the Partridge Family after them) were manufactured out of thin air. The basic concept: Beatles lite. Every episode came complete with tension-free camaraderie, drug-free psychedelia, a potential radio hit, and manic music sequences—which, for the genealogy-minded, provide the missing link between *A Hard Day's Night* and MTV. **Rank 74**



The Who Record 'My Generation'

10/13/65

Why don't you all f-f-f-f... What teenager of any generation doesn't hope Roger Daltrey will finally spit out the implied epithet? "I think the stuttering bit was a gag that came about screwing around during rehearsal," recalls producer Shel Talmy, "and then when it came to the 'f - - - off' [aspect], it seemed even funnier and something we could get away with—and I guess we did. Of course the BBC banned the record, because it was detrimental to the stutterers of the world, which helped immensely." So did the three (count 'em!) key changes, a wild bass solo, and the timelessly resigned ferocity of "Hope I die before I get old." Who knew the Who would stick around for 30 years and still not f-f-f-fade away after recording the quintessential rock single? **Rank 35**

11/11/65

"What is this?" high school students in Summit, N.J., waiting to see local heroes the Myddle Class, must have wondered as the opening act—four pale New Yorkers, including a Welsh viola player and a female drummer—droned on about heroin. The first paying gig by the Velvet Underground (Lou Reed, John Cale, Sterling Morrison, and Maureen "Moe" Tucker) marked Tucker's debut with the group, and one of the first appearances by a female rock instrumentalist. She's considered a pioneer, but in the '60s was simply one of the boys. "It seems that's an 'issue' now," Tucker says. "Not then." **Rank 62**



'MOE' TUCKER Beats Down Rock's Gender Barrier



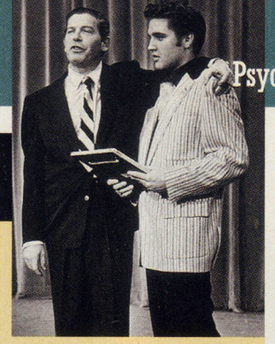
TECHTOCK

1965 Robert Moog shows elements of his early synthesizers. Also, William Lear (better known as the developer of the Learjet) sees his other great innovations, the 8-track cartridge and player, go into production.

1966 Philips introduces the cassette tape.

DYLAN: DAVID GAHR; THE WHO: CHRIS WALTER/PHOTOFEATURES; TUCKER: STEPHEN SHORE; MONKEES: PRESLEY: NBC; GLOBE PHOTOS; O'CONNOR: GAMMA LIAISON

TUBE SHOCKS



TV and rock & roll took off just a few years apart, and the tube proved a perfect medium for perpetuating rock's greatest cultural side effect: scandal. Herewith, a few of the more memorable moments in the history of televised pop:

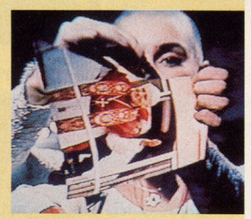
JUNE 5, 1956 Young **Elvis Presley** had appeared on *The Milton Berle Show* two months earlier, with a guitar. Returning on this fateful night (above), he left it behind, and America found out what he'd been hiding: his pelvis. Truly all shook up, columnists and religious leaders awakened to the evil in their midst—denounced by the New York press as "grunt and groin antics" and "a display of primitive physical movement difficult to describe...in a family newspaper." (Three months later, during an *Ed Sullivan Show* appearance, cameras would shoot the gyrating Elvis only above the waist—leaving the girls at home wondering what all that screaming in the studio was about.)

SEPT. 17, 1967 Blasting their way through *The Smothers Brothers Comedy Hour*, **the Who** rigged gunpowder to go off under Keith Moon's drum kit at the climax of "My Generation." The charge ignited more explosively than expected—burning Pete Townshend's hair and hurting his ears, bloodying Moon with cymbal shrapnel, and reportedly sending Bette Davis fainting into the arms of fellow guest Mickey Rooney.

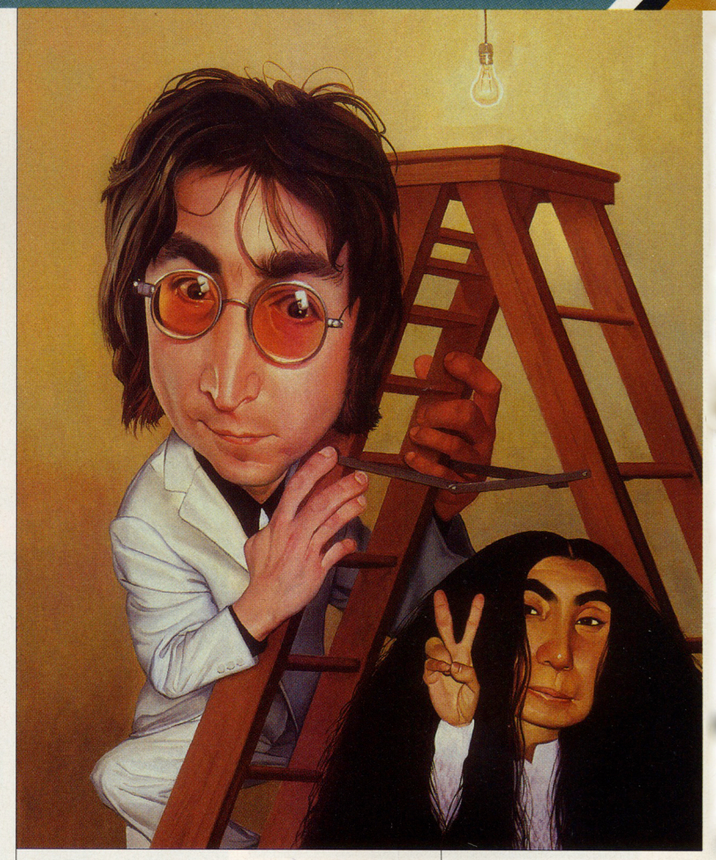
DEC. 1, 1976 Brit TV host Bill Grundy intended to provoke when he invited the **Sex Pistols** onto his chat show. "Say something outrageous," he taunted. "You dirty bastard," replied Johnny Rotten...and worse. Rotten would go on to wreak havoc on *American Bandstand* and give *Tomorrow*'s Tom Snyder trouble.

DEC. 17, 1977 *Saturday Night Live* fostered an anything-can-happen image, but creator Lorne Michaels reportedly freaked when **Elvis Costello** stopped a few bars into "Less Than Zero," declaring it irrelevant for a U.S. audience. He launched into the ferocious "Radio, Radio," which he finished despite a control-room censor's cries to "Cut him off!"

OCT. 31, 1981 John Belushi promised to cameo on a struggling *SNL* if **Fear** were booked. But producers didn't realize how out-of-control the punk band's slam-dancing fans would be.



OCT. 3, 1992 Angered by the Catholic church, **Sinéad O'Connor** (right) ended her *SNL* performance (some say her career) by blurting "Fight the real enemy" and ripping up the Pope's picture. Political protest, or spiritual psychosis? With O'Connor recently ordained Mother Bernadette Mary by a renegade priest, history isn't decided.



JOHN MEETS YOKO

11/9/66

John Lennon didn't know what to make of the avant-garde exhibit he checked out at London's Indica Art Gallery. Pounding nails into a white board, climbing a ladder to view a painting—this was art? Still, he was intrigued enough to befriend the Japanese artist, Yoko Ono, who thought he was "beautiful" but was a little put off by his behavior. "I had a very poetic piece [involving] a fresh apple on a stand," Ono recalls. "He grabbed the apple and bit into it. I thought, 'How *dare* he? That's my work.' I was totally livid inside. He noticed and went 'Hee-hee' sheepishly and put the apple back on the stand." It was the beginning of a 14-year relationship, during which Lennon created much of his greatest music. Unfairly maligned by many, Ono proved to be a major influence and important collaborator, pushing Lennon toward bolder and riskier forms of artistic expression. **Rank 57**

Illustration by **ROBERTO PARADA**

Ten Essential Soul Albums

DICTIONARY OF SOUL Otis Redding • **LADY SOUL** Aretha Franklin • **WHAT'S GOING ON** Marvin Gaye • **INNERVISIONS** Stevie Wonder • **LET'S STAY TOGETHER** Al Green • **BACK STABBERS** The O'Jays • **BEST OF THE SPINNERS** The Spinners • **DIRTY MIND** Prince • **RAPTURE** Anita Baker • **THE MISEDUCATION OF LAURYN HILL** Lauryn Hill



ARETHA's First Atlantic Recording Sessions

1/24/67

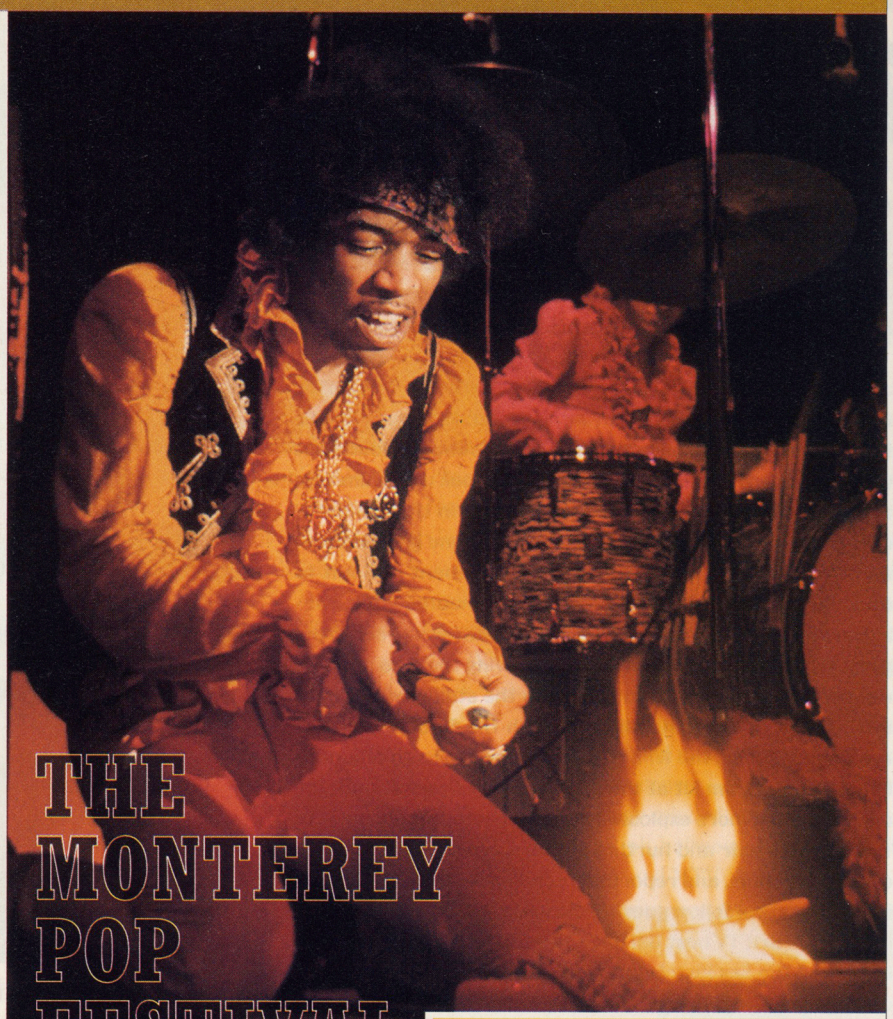
After six nearly hitless years with Columbia, 24-year-old Aretha Franklin arrived at FAME studios in Muscle Shoals, Ala., to lay down tracks for her new label, Atlantic. The moment she touched the keyboards for "I Never Loved a Man (The Way That I Loved You)," "a jolt of electricity hit the room," recalls producer Jerry Wexler. "It was magic." The single, featuring the Muscle Shoals rhythm section, was a crossover smash. By year's end, Aretha had five top 10 hits and was anointed "Queen of Soul." **Rank 26**

FREE-FORM RADIO IS BORN

4/7/67

Hey, wouldn't it be great to go on the radio and play *whatever the hell you want*? That was San Francisco deejay Tom Donahue's basic idea, and for a few glory years, FM stations all over the country followed his lead, helping expand the '60s generation's taste through wildly eclectic blocks of music (Dylan followed by the Fugs followed by Pharoah Sanders followed by King Crimson...). Alas, the inmates couldn't run the asylum forever: By the late '70s, with '60s utopianism fading rapidly, ratings-minded FM stations began clamping down on free-form jocks by instituting tightly formatted playlists. Count on the suits to screw up a good thing. Rank 31





THE MONTEREY POP FESTIVAL



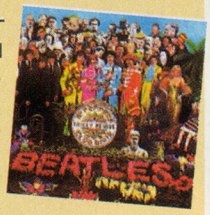
6/16,17&18/67

The weather was ideal, the vibes beatific, the music groovy. This great-granddaddy of rock shindigs, organized as a charitable event by producer Lou Adler and the Mamas and the Papas' John Phillips, drew more than 200,000 gentle souls to hear 32 artists over a three-day weekend in Northern California. Showcasing such soon-to-be greats as Jimi Hendrix (top), Laura Nyro, and Janis Joplin, Monterey also featured stars like the Who, Simon and Garfunkel, the Grateful Dead, the Byrds, and soul man Otis Redding (above), whose performance was an electrifying highlight. "Woodstock was about mud and survival," says Adler, "whereas Monterey was about the music." The concert also served as a wake-up call to music execs, who smelled cash among the flowers and patchouli. After seeing Joplin, "I got that proverbial tingle up my spine," says then–Columbia Records chief Clive Davis, who subsequently signed the singer and her band, Big Brother and the Holding Company, for an unprecedented $250,000, ringing in the era of big bucks for rockers. **Rank 17**

FRANKLIN: DAVID GAHR; FREE-FORM RADIO: H. ARMSTRONG ROBERTS; HENDRIX, REDDING: © JIM MARSHALL®

SGT. PEPPER USHERS IN ALBUM ROCK

6/1/67



Save for the odd Sinatra concept album, pop LPs had generally served as one-stop shopping if you wanted your 45s in one place. But the Beatles firmly established the album as art form by refusing to release a single off *Sgt. Pepper's Lonely Hearts Club Band*, while fans passed word that the only way to hear it was straight through. "They played it at midnight on the Philly station," remembers Patti Smith, "and me and my friends sat up and waited. When 'A Day in the Life' came on for the first time at like 12:30...I'd never heard anything like that." Neither had we. The Fab Four had traded B&W suits and ties and touring for Technicolor garb, studio trickery, and a revue full of guitars, sitars, music-hall burlesque, affirmations of old age and acid, and the world ending with an orchestral bang. Rank 15



ROLLING STONE Goes to Press

10/18/67

As the printing press heated up and the champagne chilled, a 21-year-old San Francisco editor named Jann Wenner hunkered down to write an 11th-hour manifesto for a new magazine. "*Rolling Stone* is not just about music," he proclaimed, "but also about the things and attitudes that the music embraces." Indeed, others were already treating rock as art (notably critic Paul Williams in *Crawdaddy!*), but Wenner was the first to shoot for something broader: a voice for a new *culture*. **Rank 48**

ALBUM COVERS GO WILD

1967

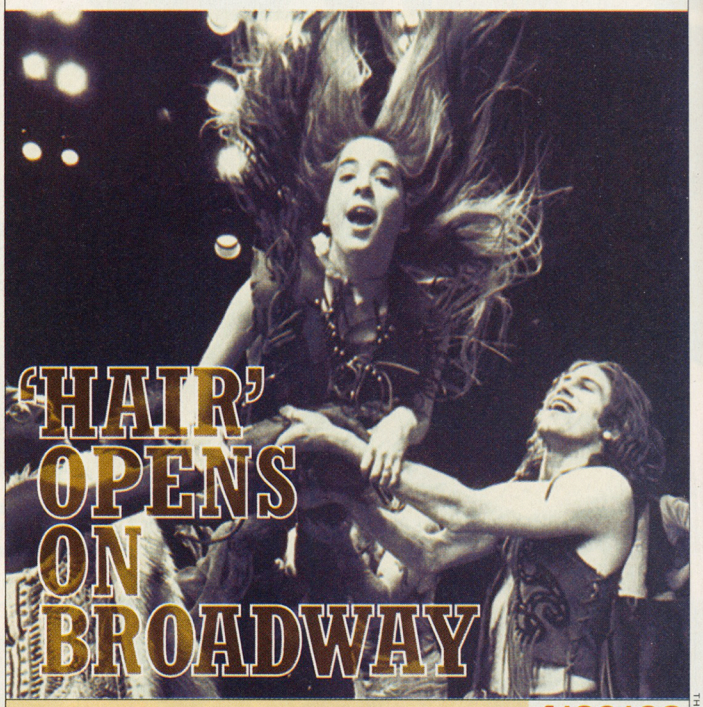
Back in the 1950s, when rock & roll was still the devil's music, chaste, portrait-driven album jackets were de rigueur. Then Elvis got drafted, Buddy Holly died, and psychedelia exploded. In 1967, the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*, Cream's *Disraeli Gears*, and the Velvet Underground's Andy Warhol-painted banana proved that a record cover could be a canvas. Later, Hendrix celebrated nudes, Bowie did drag, and kids deified Led Zeppelin and Yes by painting their graphics on jean jackets. But that was long ago. Today, with the lilliputian CD, says designer Chip Kidd, music video is the new album cover. "Nirvana's *Nevermind* may be a memorable image," he says, "but video is what kids react to." **Rank 55**



GRAM PARSONS' Date With Destiny

FEBRUARY '68

Although rock and country once stared uncomfortably at each other from opposite sides of a high fence, that began to change when the Byrds' Chris Hillman, in line at a Beverly Hills bank, was approached by "a sweet, slow-talking guy." The kid was 21-year-old Gram Parsons, a Southerner who dreamed of merging jangle with twang. After Hillman (center, right) helped Parsons (far left) fill out his deposit slip, Parsons landed an audition with the Byrds, during which the singer-songwriter burst into a Buck Owens tune. "We looked at each other and...wow," recalls Hillman. The revamped Byrds then recorded *Sweetheart of the Rodeo*, a blend of L.A. folk rock and Grand Ole Opry that forged the sound and nudie-suit look of cowboy rock. Rarely has the phrase "taking it to the bank" reverberated so loudly. **Rank 39**



'HAIR' OPENS ON BROADWAY

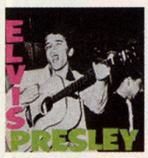
4/29/68

If you're going to the Great White Way, be sure to wear a flower in your hair.... That was the implicit message upon the opening of the rock musical *Hair*, which transformed San Francisco's Summer of Love into springtime for hippies on Broadway, complete with nekkid dancers letting their freak flags (and various appendages) fly. This was either the giddy triumph of the counterculture within America's *seat* of culture, or—if you take the cynical (i.e., easy to be hard) view—one of the first commercial co-optings of a generation's fleeting ideals. Its lasting merit is debatable, but *Hair* definitely put Broadway blue-hairs on notice: No genre would be safe from rock's manifest destiny. Rank 75

THE BYRDS: MICHAEL OCHS ARCHIVE; *HAIR*: MARTHA SWOPE/TIME INC.

THE 100 GREATEST ALBUM COVERS

A great album cover doesn't just grab you by the eyeballs. It transmits the essence of the music within: the phallic smirk of the Velvet Underground, the rococo spires of Yes, the mad-city conflagration of X. To wit, rock's best album art—a feast for the eyes *and* the ears.



Elvis Presley ELVIS PRESLEY 1956



50,000,000 Elvis Fans Can't Be Wrong ELVIS PRESLEY 1960



With the Beatles THE BEATLES 1963



Bringing It All Back Home BOB DYLAN 1965



Sgt. Pepper's Lonely Hearts Club Band THE BEATLES 1967


Disraeli Gears CREAM 1967


Strange Days THE DOORS 1967



Velvet Underground & Nico VELVET UNDERGROUND & NICO 1967


"The White Album" THE BEATLES 1968



Cheap Thrills BIG BROTHER & THE HOLDING COMPANY 1968


Child Is a Father to the Man BLOOD, SWEAT & TEARS 1968


Bookends SIMON & GARFUNKEL 1968


Abbey Road THE BEATLES 1969


Blind Faith BLIND FAITH 1969

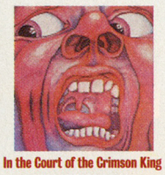

Trout Mask Replica CAPTAIN BEEFHEART & HIS MAGIC BAND 1969


Aoxomoxoa THE GRATEFUL DEAD 1969

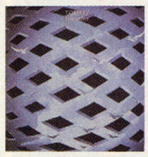

Hot Buttered Soul ISAAC HAYES 1969



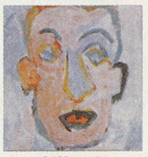
It's a Beautiful Day IT'S A BEAUTIFUL DAY 1969


In the Court of the Crimson King KING CRIMSON 1969


Led Zeppelin LED ZEPPELIN 1969


Tommy THE WHO 1969


Layla DEREK AND THE DOMINOS 1970


Self Portrait BOB DYLAN 1970

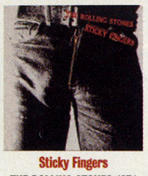


Weasels Ripped My Flesh THE MOTHERS OF INVENTION 1970


Live Peace in Toronto 1969 THE PLASTIC ONO BAND 1970

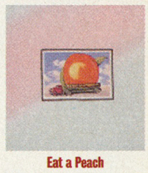

After the Gold Rush NEIL YOUNG 1970

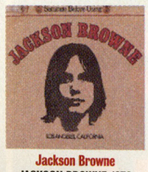

Maggot Brain FUNKADELIC 1971



Sticky Fingers THE ROLLING STONES 1971


The Low Spark of High Heeled Boys TRAFFIC 1971


Eat a Peach THE ALLMAN BROTHERS 1972



Jackson Browne JACKSON BROWNE 1972


Exile on Main St. THE ROLLING STONES 1972


Aladdin Sane DAVID BOWIE 1973

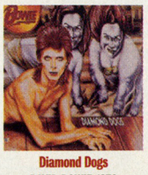

Raw Power IGGY AND THE STOOGES 1973


Houses of the Holy LED ZEPPELIN 1973


The Dark Side of the Moon PINK FLOYD 1973



Innervisions STEVIE WONDER 1973


Diamond Dogs DAVID BOWIE 1974


Country Life ROXY MUSIC 1974


Relayer YES 1974

Honey OHIO PLAYERS 1975

Wish You Were Here PINK FLOYD 1975

Playing Possum CARLY SIMON 1975

Horses PATTI SMITH 1975

Born to Run BRUCE SPRINGSTEEN 1975

Hotel California THE EAGLES 1976

Hejira JONI MITCHELL 1976

Silk Degrees BOZ SCAGGS 1976

The Royal Scam STEELY DAN 1976

Out of the Blue ELECTRIC LIGHT ORCHESTRA 1977

Rumours FLEETWOOD MAC 1977

Never Mind the Bollocks, Here's... THE SEX PISTOLS 1977

Some Girls THE ROLLING STONES 1978

More Songs About Buildings and Food TALKING HEADS 1978

Candy-O THE CARS 1979

London Calling THE CLASH 1979

Look Sharp! JOE JACKSON 1979

One Step Beyond... MADNESS 1979

Breakfast in America SUPERTRAMP 1979

Autoamerican BLONDIE 1980

Chicago XIV CHICAGO 1980

Peter Gabriel PETER GABRIEL 1980

Remain in Light TALKING HEADS 1980

Arc of a Diver STEVE WINWOOD 1980

Los Angeles X 1980

Almost Blue ELVIS COSTELLO & THE ATTRACTIONS 1981

Koo Koo DEBBIE HARRY 1981

Ghost in the Machine THE POLICE 1981

Tattoo You THE ROLLING STONES 1981

Thriller MICHAEL JACKSON 1982

Power, Corruption & Lies NEW ORDER 1983

War U2 1983

The Smiths THE SMITHS 1984

Born in the U.S.A. BRUCE SPRINGSTEEN 1984

Slave to the Rhythm GRACE JONES 1985

Rain Dogs TOM WAITS 1985

Licensed to Ill BEASTIE BOYS 1986

True Blue MADONNA 1986

In No Sense? Nonsense! THE ART OF NOISE 1987

Pet Shop Boys, actually. PET SHOP BOYS 1987

Sign O' the Times PRINCE 1987

The Joshua Tree U2 1987

Nothing's Shocking JANE'S ADDICTION 1988

3 Feet High and Rising DE LA SOUL 1989

Doolittle THE PIXIES 1989

Peace and Love THE POGUES 1989

Dangerous MICHAEL JACKSON 1991

Nevermind NIRVANA 1991

Dry PJ HARVEY 1992

Live Through This HOLE 1994

Definitely Maybe OASIS 1994

Monster R.E.M. 1994

Return to the 36 Chambers: The Dirty Version OL' DIRTY BASTARD 1995

Mellon Collie and the Infinite Sadness THE SMASHING PUMPKINS 1995

Balance VAN HALEN 1995

Odelay BECK 1996

Homogenic BJORK 1997

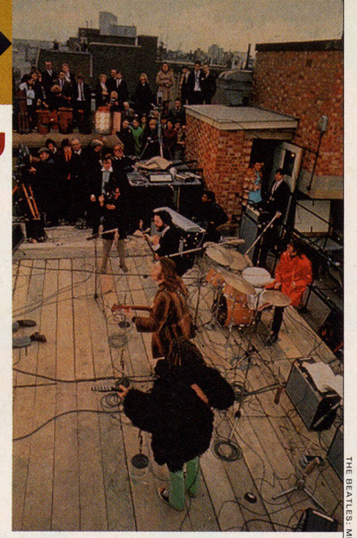
Order in the Court QUEEN LATIFAH 1998

Da Game Is to Be Sold, Not to Be Told SNOOP DOGG 1998

Dosage COLLECTIVE SOUL 1999

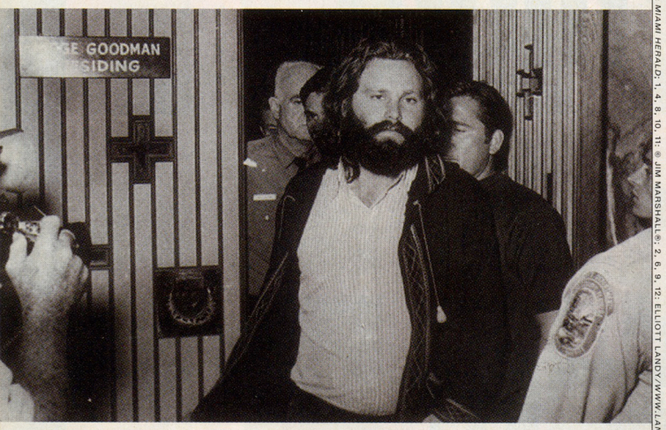
'60s

BEATLES' Rooftop Farewell



1/30/69

Touchy and exhausted near the end of the *Let It Be* sessions, the Fab Four hit the roof of Apple Studios and let out their last live gasp amid the spires, smokestacks, honking horns, and befuddled Babbitts of London's Savile Row. "We wanted it to detonate like a bomb," says director Michael Lindsay-Hogg, who captured the catharsis on film. Until cops shut them down, the Beatles got back to where they once belonged. "This lovely thing happened," says Lindsay-Hogg. "They *enjoyed* it." **Rank 66**



JIM MORRISON "Flashes" Audience

3/1/69

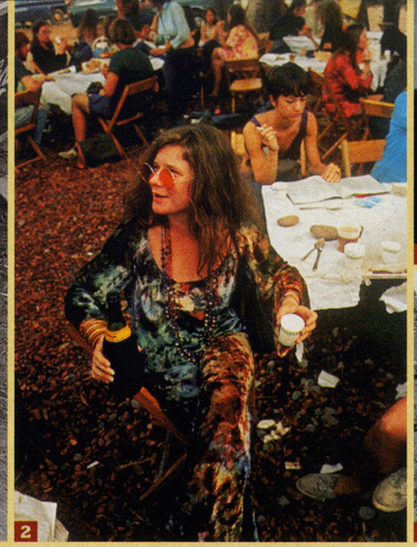
It was *already* overheated at Miami's Dinner Key Auditorium. Then, as the Doors played "Touch Me," a drunk, half-naked Jim Morrison taunted the crowd with the promise of exposing *more*. A near riot ensued, the stage collapsed, and the Lizard King was later convicted of using profane language and indecent exposure. What really happened? "Mass hallucination," contends keyboardist Ray Manzarek. "At the trial there were *hundreds* of concert photos—and not *one* of Jim's ivory shaft." **Rank 97**

THE BEATLES: MICHAEL OCHS ARCHIVE; MORRISON: *MIAMI HERALD*; 1, 4, 8, 10, 11: © JIM MARSHALL®; 2, 6, 9, 12: ELLIOTT LANDY/WWW.LANDYVISION.COM; 3, 5: BARRY LEVINE/WWW.LANDYVISION.COM; 7, 13: KEN REGAN/CAMERA 5



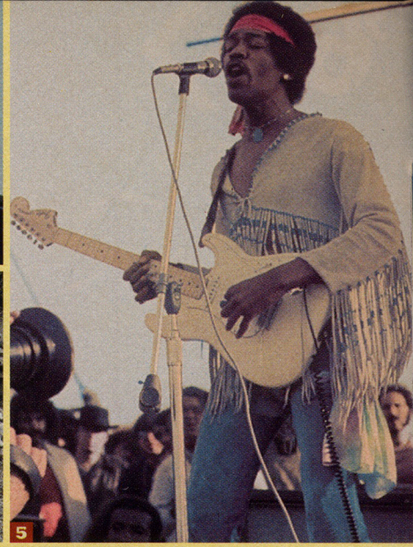
EVERYDAY PEOPLE
On the front lines at Woodstock: (1) Jerry Garcia; (2) Joplin; (3, 4, 6) peace- and free-loveniks; (5) Hendrix; (7) traffic jammers; (8) Santana; (9) Joe Cocker; (10) the Who; (11) Sly Stone; (12) hip huggers; and (13) mud honeys

MOMENT #9









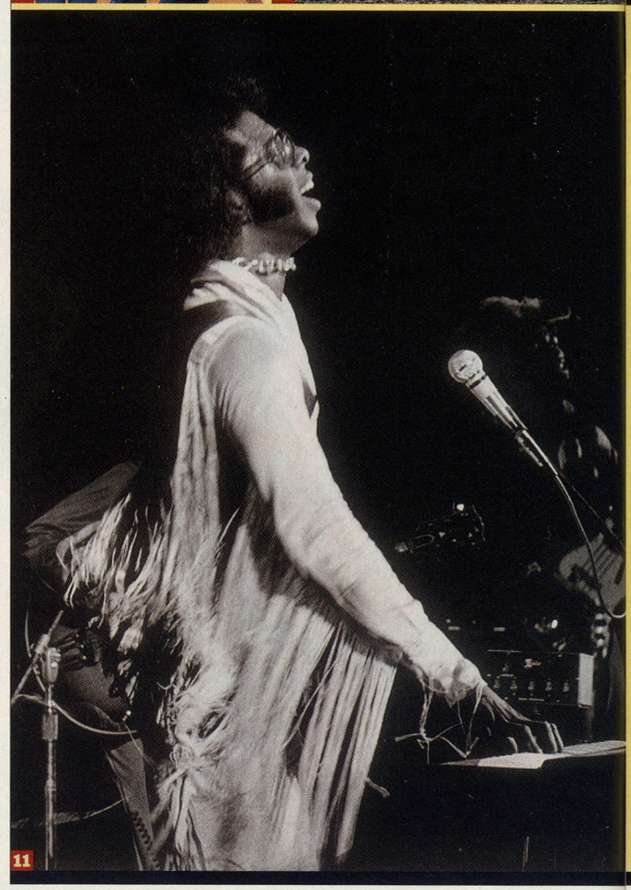


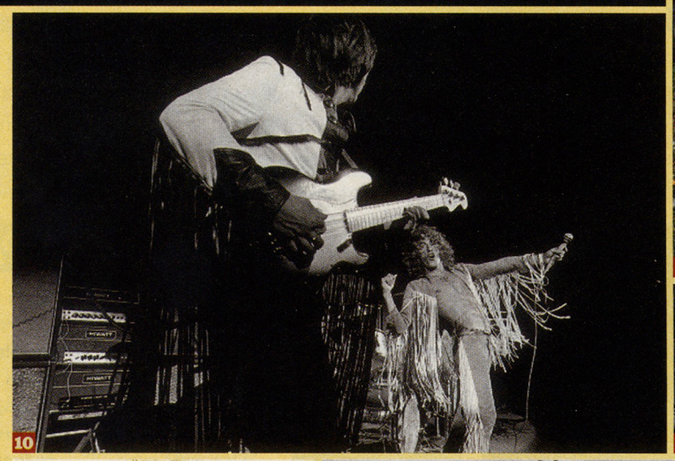


WOODSTOCK

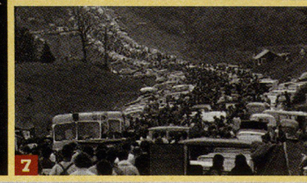
8/15,16&17/69

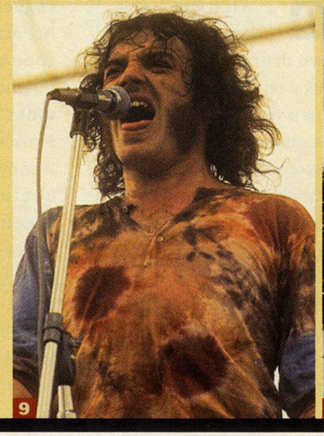
If geography were destiny, it might have been called the Wallkill Festival (after the original location). Or perhaps the Bethel Festival (after the actual site—Max Yasgur's farm, 45 miles from Woodstock, N.Y.). Either way, the quintessential outdoor rock event still seems less about place than state of mind. Despite its detractors, from the "Stop Max's Hippie Music Festival. No 150,000 hippies here" sign that appeared in Bethel three weeks before the concert to a 1989 *Wall Street Journal* editorial ("...about drugs, and without drugs it wasn't much fun"), Woodstock endures as the apotheosis of the Age of Aquarius. Far beyond its gilded lore—500,000 people, traffic jams, mud, crappy food, brown acid, three deaths, three births, Jimi, Janis, Creedence, the Who, and more—it stands as the incredible moment when, thanks to the power of rock & roll, we all just got along.











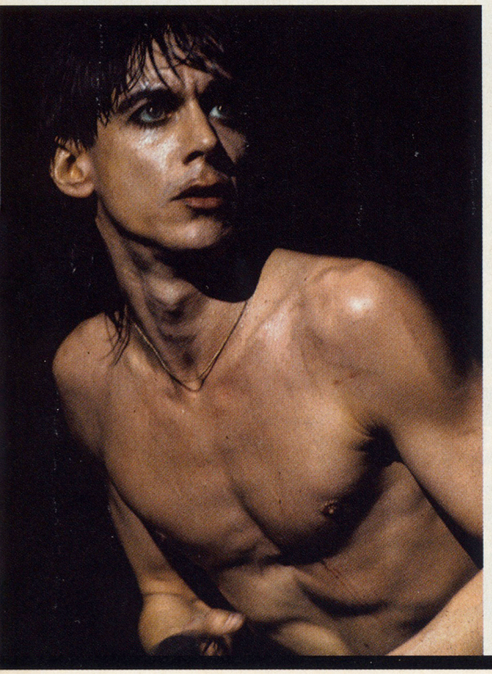




ALTAMONT

12/6/69

The Rolling Stones intended this free concert at a northern California racetrack to be a gesture of brotherly goodwill. It ended up being the ultimate bad trip, thanks to some out-of-control Hell's Angels, whom the organizers had misguidedly hired to provide "security." One 18-year-old man, Meredith Hunter, was fatally stabbed, and countless others in the audience were beaten, stomped, and terrorized. The Jefferson Airplane's Marty Balin tried to stop a fight—and was knocked out cold: "I woke up with all these boot marks on me, like tattoos." Along with the Manson family's grisly Tate-LaBianca murders the previous summer, Altamont—coming only four months after Woodstock—provided the ugly, discordant coda to the hippie dream of peace, love, and rock. **Rank 29**



IGGY POP Cuts His Chest on The First Stooges Tour

8/29/69

When proto-punk Iggy Pop gouged his flesh with two drumsticks at New York's State Pavilion on the Stooges' first national tour, it was a visceral foreshadowing of the violent onstage psychodrama that would characterize his performances up until the final implosion of the Stooges in 1974. The first rocker to make extreme self-abuse part of his act, Iggy would roll in broken glass, dive onto concrete, and beat his head with microphones. What inspired such behavior? No doubt his pre-performance regimen, which included "a couple of hits of orange sunshine." **Rank 58**

THE ROLLING STONES: ROBERT ALTMAN; IGGY POP: ANDREW KENT/RETNA, LTD.

APPALL IN THE FAMILY

More than any other style of music, rock brings out the beast in people. In concert and on record these reprobates are on a mission to disgust and—if they're lucky—disturb. At right, a shock-rock rogues' gallery (with apologies to Norman Rockwell). Clockwise from top: Alice Cooper, whose Grand Guignol theatrics set the stage; his most popular disciple, Marilyn Manson; bloody crazy Iggy Pop; Wendy O. Williams, the Plasmatics' chainsaw-wielding destructo queen; flying-animal foe Ozzy Osbourne; ahead-of-his-time voodoo guru Screamin' Jay Hawkins; Kiss demon Gene Simmons; poop-tossing punk terrorist GG Allin; and Chucky-toting maniacal MC Bushwick Bill of the unsettling Geto Boys.



Illustration by **MARK STUTZMAN**