

Západočeská univerzita v Plzni

Fakulta filozofická

Bakalářská práce

2012

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**WOODSTOCK MUSIC AND ART FAIR IN FILM AND
LITERATURE – THE EMBLEM OF THE HIPPIE
COUNTERCULTURE**

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Katedra anglického jazyka a literatury

Studijní program Filologie

Studijní obor Cizí jazyky pro komerční praxi

angličtina - francouzština

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Plzeň 2012

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

Plzeň, duben 2012

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I would like to thank my supervisor Mgr. Vladana Šimáčková for her advice which have helped me to complete this thesis.

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1 INTRODUCTION

The Bachelor's thesis is concerned with the significance of the Woodstock Music and Art Fair for the hippy movement. Its objective is to show various aspects relevant to the idea of the Woodstock Festival being the climax and the strongest statement of hippies in the sense of its very existence by embodying their fundamental values without political agitation.

The topic was selected with respect to its timeless character which incorporates a continuing relevance for the present state of society and establishment.

The topic contributes to the field of cultural studies, i.e. a field dealing with the dynamics of culture with regard to its historical and contemporary characteristics.

The first chapter of the thesis contains political and sociological background concerning the formation of the hippy counterculture. The second chapter refers to the hippy movement itself, its origins, ideology, lifestyle and the repression from the government. The third chapter consists in characterization of hippy activism and its areas while the fourth chapter deals with the Woodstock Festival. The main theme of this chapter is the meaning of the festival for the counterculture, investigated from several perspectives including those of the professionals, participants, local residents and press. It is supported by sub-chapters concerning its origins, certain aspects of its organization relevant to the hippy ideology, and its legacy. The fifth chapter is concerned with the present-day impact of hippies.

The method applied in this thesis is a use of primary sources. Most of the sources are printed monographs on the topic, for instance *The Road to Woodstock* by Michael Lang and *Back To The Garden* by Pete Fornatale. This Bachelor's thesis also includes information from a few films such as a documentary *Woodstock 1969* of director Michael

Wadleigh or Milos Forman's Hair. In addition, complementary Internet sources were used, for instance the e-book Hippies from A to Z by Skip Stone.

2 POLITICAL AND SOCIOLOGICAL BACKGROUND

2.1 Main issues causing the opposition of society in the 1960's and the early 1970's

It is widely believed that the period of American history mentioned above contains some of the most remarkable changes in the society that were both of positive and negative nature. This may be understood as a sort of a break-through with regard to the tension that has been escalating among the American citizens for a substantial amount of time. The decade in question was marked the most by the Vietnam War, a lengthy conflict considered by the wide public as a major political misjudgement. [1]

2.1.1 Racism

A long-term issue deeply rooted in minds of the Americans since the arrival of the first black slaves, it became a public concern due to the first strike, more precisely a sit-in, of four segregated students on January 1, 1960. [2] The raise of awareness related to the oppression of black people peaked with a series of peaceful marches led by Dr. Martin Luther King calling for the equality of civil rights. [3]

The Detroit turmoil is very imaginatively portrayed in a musical film "Across the Universe" directed by Julie Taymor and released in 2007, which is dealing with the era in question (see Appendix 1). One of its opening scenes shows a black boy hiding behind a car singing Beatles' song "Let It Be" to express the pointlessness of this conflict. [4]

These events were followed by an assassination of Dr. King in 1968 which shocked the nation and incited a further violent development of black resistance. [5]

2.1.2 Vietnam War

As argued by Tindall and Shi [6], President John Fitzgerald Kennedy, who was believed to be a newly-acquired asset to the American government, witnessed the growth of crisis in the Southeast Asia and sent a number of military advisors to the area, however, he never seemed to incline to the idea of an overt conflict.

This statement does not correspond with the version of Andrew Roberts [7], the author of A history of English-speaking peoples since 1900, which notes that the President's true intention was to outwardly equivocate about this matter and conduct unofficial military operations at the same time.

Neither of these versions can be confirmed or disproved in view of his assassination in 1963 that shook the nation and its idea of the American Dream. [8]

This situation resulted in direct U.S. involvement in the Vietnam War following a controversial decision of the subsequently elected head of state Lyndon Johnson. Beginning with the operation Rolling Thunder and continuing for example with the so-called Christmas Bombing in December 1972, the strategy of air attacks along with ground assaults became a new American policy regarding Vietnam. The ranks of troops in the front rapidly increased until the withdrawal of the army in 1969 after reaching its peak comprising 540.000 men. [9]

2.1.3 Watergate scandal

The order came from a Republican Richard Nixon, whose presidency arose from the election in 1968. [10] The conservative policy demonstrating his ability to control the future development of the society, complied with the middle class, however, the Vietnam withdrawal decision caused contradictory reactions and undermined his position of infallible leader. During the following presidential election in 1972, Nixon got

involved in a dubious act comprising of a break-in into the Democratic National Committee based in the Watergate complex in Washington D.C. Later, in the course of a complicated investigation, it became known as the Watergate scandal. It was the final drop to his presidency and caused a loss of his credibility with the general public. [11] It should be noted that this affair definitively contributed to a long period of national distrust in the American leadership.

2.2 U.S. political climate as a source of mass movements

The fierce nature of the fight of black people for the civil rights and a number of already stated negative factors constituted the major causes for large-scale social changes. Together with an unstoppable bureaucratization, they stirred up a protest of generation of college students who were born in the 1960's. Having lost the illusions about the flawless system, they singled out from the society and their manners of doing so became incompatible with the consensus. [12] This reaction may be pre-eminently ascribed to their age and unpolluted minds.

Based on the view of the author of *Dějiny Spojených států amerických* [13], this act encouraged other mass movements initiated by social groups that would not be allowed to exist as a part of "normal" society because of their very essence, among other American Indians or homosexuals. The latter group manifested itself for the first time by a wave of the so-called Stonewall Riots. The name is derived from a music club in Greenwich Village, bohemian quarter of New York City.

The purpose of the Women's Liberation Movement was to break free from the stereotyped way of life that has been bound by numerous conventions lingering in the society for centuries. [14] Its manifestation can be seen in Milos Forman's motion picture "Hair", which contains a character of Jeannie, a young woman who becomes pregnant, however, does not take into consideration the identity of the father of her child. [15]

The original student movement split into two branches, the first of

which, New Left, was a representative of somewhat more traditional and organized approach to resistance – it defended its beliefs by means of politics. On the other hand, the second group of insurgents known as the counterculture, or more precisely the hippie movement, acted upon a different philosophy. Its members could be characterized by a distaste for political schemes [16] and their core values were peace and love (for more detail, see 3.2). [17]

2.3 Social Movement Theory

Aldon Morris, the author of the article *Reflections on Social Movement Theory: Criticisms and Proposals*, states that the original mid-twentieth-century definition of social movement specifies it as a type of collective conduct comprising a great amount of individuals who arise on the occasion of a major crisis of cultural or social character. Its fundamental features are impulsive nature and contradiction with the existing values of the social system. The basis of the mass movement is usually an irrational way of thinking accentuated by unpredictable emotions (mass hysteria, elation) that have a deep impact on its surroundings. It includes both followers and opponents [18] - in the case of hippy counterculture, the latter was represented by the government.

The present research, represented by an article of Goodwin, Jasper and Polletta [19], confirms the importance of emotional core for the formation of mass movement and the sociologists highlight the necessity of further studies of the relations between these two elements.

3 HIPPIE MOVEMENT

3.1 Origin

The word "hip", a root for "hippy" or "hippie", is not a creation of the counterculture itself. It came into existence as a popular expression used among its predecessors, the Beats, in the 1950's. From the semantic point of view it could be understood as "aware of". After that, it was transferred through the media into the vocabulary of the general public that used the term "hippies" primarily for a new phenomenon it was confronted with – the emerging peace movement. However, in the course of the following years it was attached to a slightly negative connotation due to the abandon and the unkempt appearance of its members. According to Skip Stone, the first occurrence of the word in question was registered on September 5, 1965. It was coined by Michael Fallon, a San Francisco author, in an article concerned with a meeting of Legalize Marijuana, the first organization which campaigned for a legal use of this drug, [20] and the Sexual Freedom League. [21]

The antisocial features embodying the hip culture can be traced all the way to the antecedent artistic groups based on a similar ideological essence. They manifested themselves throughout history within more or less regular intervals [22], for instance the idealistic utopians of the 1940's [23] or the aforementioned Beat Generation of post-World War II writers. [24]

San Francisco, California was the heart of the counterculture. The Haight-Ashbury district and the Golden Gate Park represented the main destinations where the Beat era gave birth to a new youth movement. The influx of its followers progressively increased and peaked with the first Human Be-In, a gathering which took place on January 14, 1967 featuring speeches of famous personalities such as Allen Ginsberg and Timothy Leary, live music and psychedelic drugs. This event became a starting point for a social phenomenon called Summer of Love [25] and

thus acquainted hippies with the general public.

3.2 Ideology

The very essence of hippy philosophy are the values of peace, love, freedom and tolerance where peace and freedom are conditioned by the existence of love and tolerance. "Loving means accepting others as they are, giving them the freedom to express themselves and not judging them based on appearances." Freedom represents the basic prerequisite for personal development which suggests that this value cannot be subject to compromise. This fact accounts for its fundamental importance for the counterculture. [26]

This dogma is applied within a concept of harmonized community. The author of *Hippies: A Guide to an American Subculture* [27] takes a rather reserved stand on this matter, stating that there is a certain degree of inconsistency to be found in the hippy ideas. The given example refers to the emphasis they put on the interests of the individual and community at the same time with their typical youthful idealism.

The values of the hippy counterculture were in immediate contradiction with those of the existing establishment, primarily the incessantly expanding overall control and consumerist way of life [28] marked among other things by decreasing natural resources. In addition, the duplicity of state officials repeatedly manifested in their actions, especially in the artificially created positive public image of the war in Vietnam. [29]

As interpreted by Skip Stone, one of the crucial aspects of the hippy ideology consists in a complete abandonment of political tools to reach its objectives. This reality is reasoned by the unwillingness of hippies to use similar means as the establishment they are opposed to in the first place. Enforcement of their collective conviction is compensated for by simply putting their beliefs into practice. This also enables them to see the national issues objectively as they are not involved in the political scene. [30] As a result, the direct impact of this movement was limited to the

cultural field. [31]

Furthermore, the followers of the hip culture act upon the definition of so-called consensual crime, i.e. albeit in general, there might be some harm resulting from their way of life, its repercussions remain limited to their originators. [32]

The background of the hippy adherents was in the majority of cases represented by the middle-class wealthy families [33] which implies that their decision to join the movement was not influenced by anything but a free will.

This theory is supported by the statement of John McCleary which stresses that the epicentre of changes is generally situated within the marginal social groups and the young. The fact that the members of the middle class tend to be benign in their opinions and thus are mostly content with the present state of things in the society [34] accentuates the difference in the way of thinking between hippies and the majority.

3.3 Government repression

The independent and extremist character of the movement entailed a negative governmental response as concerns arose that the established order accepted by the majority would start to be questioned. The message of the counterculture focusing on peace and love was omitted in the media and therefore a misleading image was disseminated across the nation. [35]

The most effectual way to manifest the hippy values were numerous demonstrations with the aim of putting an end to the protracted conflict in Vietnam. Nevertheless, these anti-war activities proved very controversial with the authorities who often resorted to violent means of suppressing them, notwithstanding its pacifist nature and objectives. [36] The foregoing film "Across the Universe" contains an expressive collage scene which incorporates all the elements mentioned, connecting the war images with a demonstration being dispersed by the police. The scene is

tinged by two covers of Beatles' songs blended together, namely "Helter Skelter", standing for the turmoil of the moment and "Across the Universe", [37] symbolizing the possibility of peaceful resolution.

3.4 Lifestyle

It should be realized that all the following features are closely connected to the hippy ideology. Each of them reinforces the expression of the peace philosophy, be it indirectly.

3.4.1 Visual characteristics

One of the most visible elements which helped to classify a person as a member of the hippy counterculture was long, untidy hair. [38] A well-known demonstration of this fact is represented by already mentioned musical Hair, released in 1979, with its title song explicitly stressing the freedom that is brought by an uncut coiffure. [39] It was complemented by eccentric clothes inspired by the Eastern oriental countries, for instance India, comprising a number of exotic patterns and materials. [40] The typical examples are "blue jeans, tie-dyed shirts [and] sandals". [41] Frequent accessoires included "fringed leather vests [and] headbands". [42] A non-consumerist tendency was indicated by a possibility to acquire this kind of outfit with almost no expenditure. [43]

3.4.2 Symbols, slogans and slang

In addition to their appearance, hippy adherents associated their beliefs with various symbols, the peace symbol (see Appendix 2) and peace sign (see Appendix 3) being familiar all over the world. The origin of the former dates back to 1958 when the Campaign for Nuclear Disarmament was launched and it incorporates the letters "N" and "D" taken from its appellation. The latter was established by Winston Churchill, symbolizing "V for victory". Therefore, hippies partially shifted

its meaning. Both emblems became generally known through a series of anti-war protests. [44] Other well-known symbols comprise flowers which gave birth to the widely used collocation "flower children". [45]

Apart from the visual aspects, there are slogans, another means of catching attention of the public. The catchphrase "turn on, tune in, drop out" [46] was coined by Timothy Leary, a Harvard professor and a hippy icon at the same time. [47] In his book of the same name, Leary explains the meaning of its individual parts. Firstly, dropping out is a synonym for a separation from every-day stereotyped activities. Secondly, turning on suggests an inner awakening often reached by drug use. Tuning in is a third phase which represents a new start with a changed approach to life. [48] Nonetheless, there is another frequent interpretation that occurs for example in the book *Dějiny spojených států amerických* that says people should take drugs, follow the crowd and abandon everything important in their lives. [49] This contrast implies that the general public tends to view the hip culture as a shallow social group without any future perspective.

The explained sample slogan is an illustration of the distinctive phraseology used by the counterculture which evolved among other things from the language elements of the Beats and blues music. A frequent way of creating a hippie expression was to merely shift its connotative meaning. This phenomenon was occurring, due to the philosophical character of the movement, in the direction from tangible sense of the word to the abstract one. A typical example is an adjective "deep" that is primarily used in its denotative meaning, e.g. "a deep lake" which is different from its usage in the hip context, e.g. "a deep thought". [50]

The linguistic inventiveness covered also other areas, for instance proper names. A great amount of them reference to nature, e.g. "Moonshine" or "Star". [51] However, the offspring of the hippy generation might find it hard nowadays to cope with names of this kind.

3.4.3 Return to nature and ecological efforts

The hippy tendency to reapproach nature became more evident since the oil spill accident near Santa Barbara in 1969. It stirred up a wave of environmental activities resulting in the first Earth Day which took place on April 22, 1970 and consisted in teach-ins and a student demonstration. The Ecology Movement later produced more radical branch of organizations, comprising for example Greenpeace. [52]

The source of the countercultural stance towards the environment is paganism and its offshoot called Gaian philosophy that is based on the idea of the Earth as one living and breathing organism. [53] In the 1960's, there was a frequent occurrence of hippies living in communes in the countryside in order to experience their ideology in real life. [54]

3.4.4 Religious beliefs

Definitions of paganism and gaianism are associated with Eastern mysticism through a principle inviting to search a way to the unification with the cosmic energy, i.e. an enlightenment. [55] One of the ways that hippies used to accomplish this goal was meditation, a technique belonging to Zen Buddhism. However, they were not limited by one teaching as this was not in harmony with their fundamental value of freedom. Therefore, they selected only the meaningful ideas from various religions and disclaimed the doctrine. [56]

3.4.5 Drug use

The options enabling the hippy adherents to reach temporarily the alternative state of being included intoxication by drugs. Marijuana, LSD (among hippies known as acid) and hallucinogens in general then counted among the most accessible and thus the most broadly used ones.

As argued by Skip Stone, the period following the end of World War II

was marked by a considerable development in pharmaceuticals accompanied by an extensive marketing strategy that proved very successful with the general public. The notion that medicaments are the answer to any difficulty was favourable to the promoters of LSD, Timothy Leary (introduced in 3.4.2) and Ken Kesey. While Leary advocated slightly more academic methods, [57] Kesey preferred to organize the so-called Acid Tests with the participation of a hippy group named the Merry Pranksters that were based on direct experience with psychedelics. [58] Both of them contributed to the expansion of LSD throughout the nation. [59]

3.4.6 Music

The popularity of mind-altering substances in the artistic circles grew by virtue of their alleged inspirational effects that were frequently related to the music composition. The connection of these elements resulted in a psychedelic entity that became both a uniting force and an efficient means of expression making redundant a need for a violent rebellion. The songs were aimed at the most pressing issues, as the anti-war lyrics of "Fortunate Son" by Creedence Clearwater Revival or the lingering social anxiety hidden in a piece called "Satisfaction" by a British band, the Rolling Stones. [60]

The influx of British music in the USA during the 1960's was defined by the Beatles who subsequently transformed from a commercial project into a voice of the hip generation. [61]

The power of music carrying a message has already manifested itself in the course of the Civil Rights Movement in the form of an omnipresent ballad "We Shall Overcome". [62] The influence of hippy musicians comprising the folk singer Bob Dylan, the black guitar legend Jimi Hendrix or Jim Morrison, the frontman of The Doors, can be traced all the way to the present days.

3.4.7 Free love

Another significant aspect of the counterculture was its dissenting attitude towards the established view of sex that was rooted in the minds of the Americans. It was marked by a rejection of birth control, marriage and commitment in general.

On the other hand, spontaneity and experimentation were on the rise. All these notions are showed in the film "Hair" (mentioned in 2.2) – the character of Jeannie practices random sex without protection, lives in the moment and does not make plans concerning the future of her unborn child. [63] The negative feature of this way of life was the inevitable spread of venereal diseases that was followed by the first surge of AIDS a few years later. This occurrence can be seen in the film "Forrest Gump" directed by Robert Zemeckis that is set in the period in question. One of the main characters, an ex-hippie Jenny Curran is diagnosed with an unknown virus and she is told there is no way to treat it at the moment. [64] Despite a number of drawbacks, free love was a typical symbol of freedom and independence of hippies.

4 HIPPIE ACTIVISM

A key idea for understanding the hip generation is the pure, uncorrupted way of thinking of its adherents as well as the fact that their simple ideals have persisted although they were eclipsed by the ill-considered development of the society. [65]

Hippies tend to be generally seen as somehow oblivious to their surroundings while paying attention to various means of distraction from the undesirable reality. Nevertheless, it is the unique nature of their protest that invokes this stereotyped point of view. [66]

Hippy activism can be observed above all in the context of pursuing objectives with the implication of peace. The movement which embodied the reaction to the Vietnam War was successful in terms of raising public awareness. [67]

The author of *Hippies from A to Z* makes a remark on the extremity of the situation that resulted from drafting increasing amounts of young people to Vietnam [68] and was even strengthened by the so-called draft lottery. This government measure consisted in drawing lots with birth dates in order to recruit men to join the U.S. forces [69]. The imminence of direct involvement in the war prompted members of the counterculture to resort to alternative methods so as to avoid recruiting. [70] "Between 1965 and 1975 the enrollment rate of college-age men in the United States rose and then fell abruptly." [71] This was due to the Student Deferments that made them temporarily ineligible for the admission to the army. In addition, there was a possibility to be assigned a Conscientious Objector status that describes "a person who has a firm, fixed and sincere objection to participation in war in any form or the bearing of arms, by reason of religious training and belief". [72] However, it was accompanied by a very careful examination. The ultimate solution was search for retreat in Canada. [73] Max Carrigan, a character from the film "Across the Universe" (for more information, see 2.1.1), is forced to resolve the

same quandary. [74]

For hippies, the anti-war activism was therefore one of the most efficient ways of making a change.

4.1 Major anti-war events with hippy involvement

The first mass peace happening was organized by an activist group called Students for a Democratic Society (SDS) and took place on April 17, 1965 in Washington D.C. It was a response to the President's decision to send the first battle troops to Vietnam, comprised approximately 16,000 protesters and passed without major incidents. [75]

It was followed by a march on October 16 that was under way all over the world and its attendance in the USA reached 100,000 people. Within the next two years, the situation escalated and the Vietnam Week, a global event accompanied by a symbolic draft-card burning, began on April 10. New York City hosted a demonstration of 400,000 only five days after the Vietnam Week. One of the speeches was carried out by Dr. Martin Luther King. The number of participants corresponded to that of military men in Vietnam at that moment. [76]

One of the widely known rallies of 1967 was situated in front of the Pentagon. It lasted for two days (October 21 and 22) and included 35,000 campaigners against war. At first, the tear gas was used in order to disperse the crowd but as the situation settled down, the violence gradually ceased and the hippy protesters made an attempt to explain their stance to the present guardsmen. However, at night, they were surprised by a violent action of the newly-arrived paratroopers who apprehended 647 people. As a consequence, a number of draft deferments were seized a few days after this incident. It stirred up a wave of resistance resulting in the so-called Stop the Draft Week that peaked on December 5 when demonstrators occupied the induction center in New York, among them was a hippie guru, Allen Ginsberg. [77]

The tendency to use an excessive level of brutality continued in 1968

during an anti-war rally in Chicago which overlapped with the Democratic Convention. Staged by the Youth International Party (generally known as Yippies) and led by an activist Abbie Hoffman, the protest was marked by somewhat anarchistic nature. Nonetheless, the reply of the mayor, Richard Daley outraged the nation because of both the number of policemen and their attitude. The three-day turmoil was broadcast by the state television that captured among other things random passers-by being beaten along with the rest of the protesters. [78]

On April 4, the Spring Mobilization against the Vietnam War commenced. The author of *The War Within: America's Battle Over Vietnam* argues that Martin Luther King, who gave one of his most memorable speeches in the course of this protest, expressed disagreement with an inclusion of traditional draft card burning due to its radical overtone. [79] It should be considered whether its exclusion would have added more respectability to the Spring Mobilization.

The animosity of the government towards the counterculture manifested once again in May when the National Guard used force to remove a peaceable hippy assemblage from the People's Park in Berkeley. [80]

The First Vietnam Moratorium, a march for peace that was spread across the USA, was marked by a record attendance of 15 million demonstrators within one day, October 15, 1969. A month later it was followed by the Second Vietnam Moratorium which has been labelled as the biggest anti-war rally ever taking place in Washington D.C. There was a recurrence of the Moratorium protests in April, 1970 with the participation of student organizations. [81]

The hippie movement took part also in the so-called May Day Protests, during which a number of participants were taken into custody, nevertheless, these proceedings were opposed by the justice and they were eventually acquitted. [82]

A rather atypical demonstration could be seen on June 22, 1972 in the

US capital. The appellation Ring Around the Congress precisely depicts its form – furthermore, it comprised mainly women and children. [83]

The Republican Convention taking place in Miami, Florida in August and the 2nd inauguration of Richard Nixon were accompanied by numerous anti-war gatherings. [84]

As the Paris Peace Accords came into force on January 27, 1973, the protesters demanded with an urgency the end of the American involvement in the Vietnam conflict. It resulted in a series of rallies organized in the second half of 1973. [85]

4.2 Other areas of activism

The massive movement for peace was supplemented by several other hippy campaigns, be it ecological efforts (for more detail, see 3.4.3) or still ongoing controversial issue concerned with the endeavour to legalize marijuana. [86] All these attempts manifested in some way the most important values of hippies to the public. This also occurred at various gatherings which embodied above all the hippies' sense of community and return to nature. In addition to the above mentioned Be-Ins (see 3.1), hippies organized the so-called Love-Ins which consisted in a manifestation of both an abstract and a physical conception of love. [87] The open-air music festivals of the 1960's and 1970's represented a popular means of achieving the same goals.

5 WOODSTOCK MUSIC AND ART FAIR

This chapter does not represent an exhaustive list of facts related to Woodstock. The following aspects were chosen as they were essential for its realization, unique character and significance with regard to the hippie movement.

5.1 Music festivals before Woodstock

As argued by McCleary, musical events in the 1960's developed from the folk and jazz festivals which took place outdoors. They adopted also the original structure – apart from the concert, there was a fair offering a wide range of miscellaneous goods, usually hand-made items of craftsmen. Art exhibitions were a common part of these festivals. [88]

5.1.1 Monterey International Pop Festival

The first big rock'n'roll event of this period known as Monterey Pop lasted for three days, from June 16 to June 18, 1967. Its hosting city was Monterey in the state of California. [89] It was attended by 200,000 festivalgoers and designed as a non-profit festival. There were no major problems owing to its careful organization and the line-up contained some of the most famous musicians of that time, for instance Jimi Hendrix or Janis Joplin. Both of them became famous in the USA upon their Monterey performances. Other stars included The Who or Simon and Garfunkel. [90] The director D. A. Pennebaker gave birth to a documentary named Monterey Pop that captured the most interesting moments of this forerunner of Woodstock. [91]

5.1.2 Miami Pop Festival

Taking place at a horse-racing track near Coconut Grove, one of the first hippie communes located in Florida, Miami Pop was launched by Michael Lang, a young shop owner inclining to the philosophy of the

counterculture. [92]

He was also the future producer of the Woodstock Festival and Miami Pop provided him with the necessary experience.

Lang had the ambition to repeat the success of the Monterey Pop Festival and due to his single-mindedness and exceptional ability to address every difficulty with detached view he managed to meet all the organizational deadlines. Yet the event itself was marked by several typical misjudgements resulting from deficient planning such as counterfeiting of tickets and lack of funding. Festival dates were May 18 and 19, 1968 and the attendance reached the number of 25,000. The music program included inter alia a rock'n'roll singer and guitarist Chuck Berry and a psychedelic group the Mothers of Invention with its frontman Frank Zappa. [93]

The image of the festival in the press was of mixed nature. Whereas Miami Herald newspaper issued a statement saying that the counterculture poses a threat to the value of the local real estate, Fort Lauderdale News commented on the visitors of the event: "Call them hippies, flower children of whatever, this generation has much to its credit. ... All were pleasant, well mannered, gentle spoken." [94]

As an attempt to recompense the creditors for their financial difficulties, the producer Michael Lang organized another festival at the Miami Marine Stadium that was unsuccessful in the end because of inclement weather. As a result, a new location, the town of Woodstock in the state of New York, became a subject of his attention. [95]

5.2 Town of Woodstock and its significance for the festival

From the very beginning of its settlement, Woodstock was distinguished from the neighbouring villages by specific disposition of its dwellers. According to the interpretation of Michael Lang, the population consists of musicians, artisans and other people of artistic orientation who have created a long-lasting symbiosis with the traditional rural

atmosphere and ubiquitous nature. [96]

In the 1960's, there was a considerable influx of performers (e.g. Bob Dylan) who were attracted both by the potential of this quaint town and its reputation of "a shelter from the storm". [97] This metaphore refers to the problematic national situation of the period in question.

The Soundouts, a regular local event with live music and country ambience, inspired Lang to organize a festival on a similar basis on a large scale which would underline the simple values of peace and joy. [98]

5.3 Organization

The Woodstock Music and Art Fair was the first happening of its kind and size, [99] therefore there is a variety of aspects to it that did not demonstrate themselves until in the course of the preparations or even during the event itself. When in entirety, they impacted both the hippie movement and the general public to a degree which could not be foreseen.

5.3.1 Site

The crucial requirement for the site of the Woodstock Festival consisted in its location in the countryside which would allow to preserve the original concept and provide the necessary open space at the same time. [100] However, due to concerns over the potential detrimental effects of the event on the town infrastructure and its political implication the search for the site proved somewhat exacting. [101]

This subchapter provides a detailed look into this process as it is an important and characteristic part of the festival. It demonstrates the determination which was put into this project and the number of difficulties that had to be tackled in order to accomplish it.

5.3.1.1 Winston Farm, Woodstock

Naturally, the first choice of the producers led by Lang was located near the town of Woodstock. Spreading over approximately seven hundred acres of undulating landscape and adjoining the New York State Thruway, the Winston Farm represented an optimal site. Initial negotiations with the owner, Ralph Shaller, passed without difficulties. [102]

Nonetheless, in March 1968 the promoters' intention to situate the festival to Woodstock came to light. This caused a substantial increase in the rental sum that exceeded the budget cap and also aroused a negative reaction of the municipal and county bodies who expressed their disapproval of placing such event in Woodstock. [103] This situation implicated an unequivocal result for the production team – to find a new site as soon as possible so that they would be able to proceed as scheduled.

5.3.1.2 Mills Industrial Park, Wallkill

The lease of Mills Industrial Park in Wallkill was marked by a major misunderstanding between the Woodstock investors and the local zoning board which had the authority to issue a permit for the festival. The event was misinterpreted in the presentation of the former, primarily its size and intensity concerning music. Moreover, the human factor left its marks on the property. As interpreted by the author of *The Road to Woodstock*, the two-hundred-acre ground was leveled, with an absence of any green areas, suggesting a feeling of hostility. The necessity to meet the deadlines influenced the promoters' decision to rent the land despite its obvious shortcomings. [104]

One of the next steps included personal introduction to the townsfolk which later resulted in a town-hall meeting at the request of increasingly disconcerted citizens. The former concealment of the fact that the

Woodstock Music and Art Fair was to attract as many visitors as possible triggered an overall protest against its realization. [105] During the meeting, the producers were also notified about non-existence of their legal permit to organize the festival. [106]

Michael Lang and his partners were asked to present documents containing a coherent ensemble of exhaustive information on individual organizational areas to the Wallkill Zoning Board. However, this demand could not be satisfied at the moment since the majority of them were pending. The situation gradually escalated in an open conflict, with daily occurring telephone threats to the proprietor Howard Mills and other means of expressing the negative attitude towards the prospective event. [107]

The Concerned Citizens Committee was formed so as to prevent the production team from holding the festival. It was supported by several lawsuits, a petition and a new regulation "prohibiting crowds of five thousand and more from gathering". Meanwhile, the Woodstock staff was putting finishing touches to the scheme so that it could be submitted to the zoning board without delay. [108]

In an effort to show to the residents that there was nothing to be concerned about with regard to the impact of their temporary settlement in Wallkill, the hippies endeavoured to resume good relations with them by explaining in public how Woodstock would be beneficial for them. These talks were accompanied by visits of municipal institutions, inter alia a juvenile delinquency home and a mental hospital. [109]

The situation was criticized by a journal Times Herald-Record that stressed the unfeasibility of the board's requisitions. After one more meeting including a detailed presentation of promoters' intentions, the Wallkill Zoning Board passed a definitive resolution – the application for the festival permit was denied in view of the vague nature of information provided. [110]

This decision was followed by a bulletin published by the festival

organizers stating precisely that a legal action would be taken against the officials and assuring that the Woodstock Music and Art Fair would take place regardless of whatever difficulty (see Appendix 4). In order to keep that promise, it was necessary to proceed right away with the search of a new site. [111]

5.3.1.3 Yasgur's Farm, White Lake

White Lake is a small village belonging to the town of Bethel that is situated in the Catskill Mountains in the state of New York. [112] Since the beginning of the 20th century, the inhabitants consisted predominantly of immigrants of Jewish origin. The main source of income in this area was represented by vacationers coming from the neighbouring New York City. By 1969, the economic conditions in Bethel were not very favourable anymore due to considerable outflow of clientele to Florida. [113]

The Bethel Chamber of Commerce was a local organization whose main objective was to revive business in the area, nevertheless, it has not been succeeding in doing so. Its President, Elliot Tiber, was running a motel complex in White Lake with his family and thus had personal interest in improving its financial situation. One of the assets of his function was a legal authority to issue permits for cultural events. [114]

As portrayed in the film *Taking Woodstock* directed by Ang Lee (see Appendix 5), on July 15, 1969 the newspaper Times Herald-Record published an article referring to the situation explained above, in particular to the fact that Wallkill was no longer the venue of the Woodstock Festival. After reading it, Tiber became aware of the opportunity to boost the local economy substantially by the relocation of the fair to White Lake and thus he arranged a meeting with Michael Lang and his co-workers to make them an offer. [115]

A warm welcome at the El Monaco motel complex was followed by an inspection of the site. However, it proved to be unsuitable as the soil had a character of a swamp. The team of producers together with Tiber

eventually adopted an alternative solution - to rent fields in possession of a nearby-living farmer Max Yasgur who provided supply of dairy products to the townspeople. Yasgur's grassland was ideal due to its shape of natural bowl and its broad expanse [116] of six hundred acres (for sitemap, see Appendix 6). [117]

Two days later, the message about this significant progress was to be found in the newspaper nationwide and therefore it was necessary to introduce the ultimate image of the Woodstock Music and Art Fair to the general public. On that account, July 28 was fixed as a date of an official press conference [118] given by Elliot Tiber who was charged with public relations. [119]

As argued by Michael Lang, the meeting with the Bethel Zoning Board about granting a permit represented one of the last obstacles to overcome for his team. The board members viewed the matter without prejudice and were agreeable to the fact that all the aspects of the music fair were in accordance with the law. Max Yasgur expressed his support by appealing to their sense of tolerance. After a three-hour debate, the resolution was carried unanimously – the village of White Lake was officially hosting Woodstock. A 100,000-dollar loss resulted from its relocation from Wallkill. [120]

5.3.2 Promotion

The full name of the festival was "An Aquarian Exposition: The Woodstock Music and Art Fair". Each part carried a particular meaning suggesting an important aspect of this event. The first one was related to the astrological sign of Aquarius which stood for a period marked by positive human qualities for one thing and to an artistic exposition that was to be a significant feature of the upcoming fair for another. The town of Woodstock was the primary inspiration for the event and that was why its name remained despite its relocation to White Lake. [121] However, this fact caused a large amount of confused festivalgoers to arrive to this

actual town looking for the festival. [122]

Michael Lang and his partners decided on a simple slogan "Three Days of Peace and Music" and a logo that depicted a dove sitting on a guitar. In addition to these attributes the poster bore characterization of the grounds and artist line-up which did not favour any of the performers in terms of size of writing. This fact corresponded with the concept of Aquarian Exposition that was aimed at the counterculture itself (see Appendices 7 and 8). [123] This collectively agreed rule is another feature that distinguished Woodstock from the contemporary musical events.

Although Woodstock itself was not a political event, its publicity was to a considerable extent based on the idea of long-awaited turning point for the future of the youth movement. As argued by a Woodstock publicist Jane Friedman, the advertising campaign was goading people into discussions about the difficulties that accompanied the preparation of the festival and into taking their own stand. [124] It implies that the campaign contributed substantially to the hype that was surrounding this event at all times.

5.3.3 Security

One of the crucial positives of this music fair is its specifically peaceful character which surprised the general public majority of whom expected that it would fail just for this very reason.

The basis for this result was the concept of the producer Michael Lang – to "set the right mood" and create mutual respect between the staff and audience by giving both equal responsibility for their actions. Another important task was to openly include the festivalgoers in everything that was under way and thus make them feel like a part of the event. [125]

The chief of security Wes Pomeroy was chosen for his non-violent vision of managing the potential conflicts. As for the question of narcotics, he and Lang found a compromise that consisted in the exclusion of hard drugs. Its violation on the grounds would be handled by themselves. [126]

In addition, Lang found a deterrent example of security at the festival held at the Mile High Stadium in Denver. The safety was supposed to be ensured by showing force, specifically by armed policemen, tear gas and police dogs. Nonetheless, this attitude proved improper as it incited violent reactions and subsequently caused a serious riot. This experience brought Michael Lang to a decision to have a plain-clothes police force. [127] It appears that this step was crucial for the success in the field of security as the uniforms were the primary source of negative emotions at the previous events.

Moreover, an interdiction of bearing arms was issued and the Peace Service Corps, which consisted of New York City officers, were instructed solely to be of assistance to attenders. The White Lake dwellers had their own security at disposition to protect both them and their property. On the second day of the festival, the National Guard offered their help with helicopters even though they knew hippies had opposite view of the war in Vietnam, as was remarked by a crew member Abbie Hoffman (introduced in 4.1). [128]

The festival zone was surrounded by a chain-link fence, however, in the course of the first day (on August 15) people started to climb over it and eventually took it down. [129] Additionally, several thousands of attenders had arrived days in advance when there had been neither ticket facilities nor site demarcation and were settled on the premises by then. Michael Lang consulted the situation with his co-workers. They were aware of the risk they would take by attempting to remove this multitude of people. They agreed that maintaining peaceful atmosphere was the core and most important value of the Woodstock Music and Art Fair and also the hippy philosophy and therefore proclaimed Woodstock to be a free event (the question of finances is further discussed in 5.5). [130]

This approach contributed to a large extent to the singularity of Woodstock and to its frequent comparison with a notorious Rolling Stones' concert in Altamont, California. It was marked by an aggressive

mood [131] which peaked when a member of a motorcycle gang of Hell's Angels, who were hired as stage security, killed a man [132] that drew a gun. [133]

Against all expectations, Aquarian Exposition proved to be an event without any kind of violence that was marked by good manners of its participants. [134] On the other hand, it needs to be considered whether such outcome was not a mere coincidence that had nothing to do with the foregoing measures.

5.3.4 Attendance

A particularly unique feature of Woodstock was the range of its impact. There has not been the today's variety of means to spread the word of such musical events at the national level, nonetheless, members of the counterculture covered from all corners of the United States. [135]

The first estimation of the potential number of attenders comprised more or less 200,000 people. [136] This amount proved to be incorrect because since the first overnight influx on July 18 occurred, [137] the size of the audience was growing proportionally as the festival approached. When Richie Havens, the first music act of Woodstock, was being flown by a helicopter to the stage, he saw what he said were nearly 500,000 festivalgoers spread across the fields (see Appendix 9). [138] The number of attendees would have been even higher, however, roughly 1,000,000 of people were asked to return after the site had been filled to capacity. [139] The final estimation of attendance carried out by the state police [140] tallied with that based on aerial photographs (see Appendix 10) which ranged between 450,000 and 500,000, whereas a local historiographer claimed that the preceding estimate did not include hippies under trees, thus according to him there were 700,000 festivalgoers in total. [141] The exact number has not yet been determined and it is very likely that it will remain this way.

On the given weekend, the 98-mile distance between New York City

and the town of Bethel could be covered in no less than 8 hours. [142] The local Route 17B which led to White Lake [143] was jammed for 20 miles (see Appendix 11). [144]

5.4 Residents' attitude

The potential of crowd of this size was intimidating for some of the residents [145] while others came to realize that from the economic point of view the Woodstock Music and Art Fair was invaluable for them since they were in need of financial recovery. [146]

Some of the 3,900 Bethel dwellers [147] expressed their disagreement with the event by various forms of threats, either indirectly by means of vandalism or directly by insulting the participants. [148] These attempts peaked on the first day of the festival with a human barricade on the Route 17B; nevertheless, it proved useless due to the participation of merely twelve protesters. [149]

On the other hand, a considerable amount of residents gradually started to treat the Woodstock team and attenders more positively owing to the already mentioned financial help and to their obvious determination to realize the ambitious project. To that end, the promoters also put a special emphasis on public relations in order to prevent the negative reaction they had experienced in Wallkill (for more detail, see 5.3.1.2). The favourable residents were of assistance to the festivalgoers in numerous ways – most typically by providing them with food and drink or accommodation. [150] Their comments on the politeness of the young hippies are captured in an authentic documentary called Woodstock 1969. [151]

On the one hand, it is natural that the fear of the unknown was preventing some of the residents from approaching Woodstock without concern. On the other hand, the change in the attitude of others showed that it was possible to overcome the prejudice held against it.

5.5 Finance

Another aspect that is interesting with regard to the hippy ideology is the financial dilemma that arose in the course of the first festival day.

An important point was made by the author of *Back To The Garden*, Pete Fornatale – from the very beginning, Music and Art Fair "was envisioned and executed as a capitalist enterprise". This statement is supported by the campground coordinator Stan Goldstein who added that this reality is often dismissed from peoples' minds regarding Woodstock. [152] This happens because the generally known idea of Woodstock is based on the selfless way of its realization which is not very compatible with the original intention of making a profit.

The standpoint of the initiator Michael Lang was slightly more moderate, trying to merge the commercial and creative elements and thus bring benefit to everyone involved. In addition, his main vision of Woodstock in this respect was general accessibility which was materialized inter alia by a separate free stage and a possibility to camp and eat free of charge. The admission price also corresponded to this idea. It was fixed to \$7 for one day, \$13 for two days and \$18 for the whole event in advance [153] and to \$8 a day as for regular ticket (see Appendix 12). [154]

August 11 was the day when the first festivalgoers started to arrive even though the official date of opening the grounds was August 13. The site was neither yet fully fenced in nor equipped with booths for ticketing. The latter was never put into operation. [155] Moreover, as stated in the preceding subchapter, when the fence was finished, it was taken down anyway [156] and thus shortly before the festival opening approximately thirty thousand people were already inside without a ticket. [157]

After the aforementioned discussion about the consequences of changing Woodstock to a free festival, John Morris, who was an indispensable member of the main production team, made a call to the Woodstock investors John Roberts and Joel Rosenman and explained

the situation. Eventually, they decided to proceed in spite of their unfavourable financial prospects. [158] A considerable number of attendees wanted to know where to make their contributions, therefore Wes Pomeroy suggested to establish a system to receive them. Nevertheless, this idea was not implemented. [159] Moreover, the promoters subsequently refunded 12,000-18,000 tickets. [160]

Indeed, the festival budget that was fixed to \$500,000 did not cover by far the eventual cost of \$2.4 million. [161] The deliberate decision that led to this result contributed to the uniqueness of Woodstock as the possibility that something similar would occur in the today's commercialized music industry is not very likely.

5.6 Drug element

It is generally known that Woodstock incorporated an open drug market. The stands offered a wide sortiment of illegal drugs, mostly hallucinogens such as LSD, marijuana, mescaline or certain types of mushrooms, although as discussed in 2.1.3.2.2, the hard drugs were not allowed by the promoters at the festival site. [162] As argued by Michael Lang, approximately eighty drug charges were brought against the festivalgoers by the state police. [163] On the other hand, the author of the book *Woodstock: An Encyclopedia of the Music and Art Fair* stated that the hired policemen were oblivious to the ubiquitous drug use and focused on assistance to the attenders who were disoriented as a result of its side effects. [164] The Woodstock staff comprised a commune of Hog Farmers who were hired for campsite coordination. In addition, they proved to have valuable experience in dealing with the negative effects of LSD trips. [165] For this reason, they were put in charge of so-called trip tents where they provided the necessary care to acid casualties. [166]

The drug aspect affected the recollections of the participants to a certain extent. For instance, there were serious doubts concerning the set lists after the festival as the majority of the performers were under the

influence of mind-altering substances as well as the audience. [167]

On the other hand, the presence of drugs at Woodstock did not engender any disruptive behavior and corresponded to the concept of consensual crime explained in 1.2.2.

5.7 Concert

The musical section of the Woodstock Music and Art Fair was distributed over all three days of the festival, with the first-day mostly folk performers starting in the afternoon. The main American and international acts were scheduled to play on the second and third day, i.e. on August 16 and 17 (for a complete artist line-up and set lists, see Appendix 13). [168]

The producer Michael Lang was charged with securing the musicians. [169] The final sum of artist fees reached \$180,000. [170] One of the most challenging deals for Lang was the planned highlight Jimi Hendrix, an exceptionally talented black guitarist who recently had become world-famous, and thus was used to accepting very high fees for his performances. The first quotation of his manager was \$150,000, however, the budget limit for each Woodstock headliner was \$15,000. Eventually, an agreement was made that Hendrix would perform twice for \$32,000 – to open the festival acoustically and then close it together with his group. The former, nonetheless, was not carried through since Hendrix did not manage to arrive on time. [171]

5.7.1 Friday, August 15

As interpreted by the author of *The Road to Woodstock*, the first concert day was marked by difficulties in time management due to the very problematic traffic situation (for more information, see 5.3.4). As noted above, Jimi Hendrix was not yet at the site and neither was the second choice for opening the festival, [172] a Californian rock band

named Sweetwater. [173] None of the present performers was favourable to the idea of being the first act of the Woodstock Festival [174] as a considerable amount of pressure and responsibility was connected with it.

After a little while, a folk singer Richie Havens decided to accept this responsibility and started his set at 5:07 p.m. [175] According to Elliot Tiber, his performance reflected the tense national atmosphere and the desire for change, [176] which were the most perceptible in the last of his many encores, a simple song entitled "Freedom". [177]

Among other musicians that played on Friday was Arlo Guthrie, a 22-year-old [178] son of a famous songwriter and working-class activist Woody Guthrie. [179] According to Pete Fornatale, he was a perfect prototype of a hippy in terms of his appearance, manner of speaking and behavior. [180] This impression was intensified by his insouciant demeanor after having taken an LSD trip. [181]

He was followed by a folk singer-songwriter Joan Baez [182] who was the last act of the first festival day. She performed a number of songs, for instance "Hickory Wind" and the Civil Rights Movement anthem "We Shall Overcome". [183]

5.7.2 Saturday, August 16

One of the surprising performances of Woodstock was a rather unknown Mexican musician Santana who curiously combined salsa rhythms with psychedelic music. [184]

Creedence Clearwater Revival, a band that was booked as the first headliner for \$10,000, was very successful despite a few technical difficulties. Among their hits played that evening ranked "Bad Moon Rising", "Born On the Bayou" or "Proud Mary". [185]

Another international star on the list that is interpreted by John Bassett McCleary as an icon of the hippy generation was Janis Joplin. [186] Although she was not completely well coordinated with her band, she sang her best-known songs such as "Try (Just a Little Bit Harder)" and

"Ball and Chain" with her characteristic tone of voice. [187]

Sly and Family Stone was one of the bands which caught the attention of the audience by their charisma, which was compared by the author of *Back To The Garden* to that of Bono Vox, [188] a lead singer of an Irish band U2. Musical historian Arthur Levy remarked that he experienced their performance in an unusually intensive way as a consequence of consumption of an acid trip. [189] Their performance peaked with a hit "I Want To Take You Higher" which was one of the key moments of the festival because it represented the abandon of the counterculture. [190]

5.7.3 Sunday, August 17

The third festival day was opened approximately at 2 p.m. [191] by a virtually unknown British singer from Sheffield, Joe Cocker. The same as apropos the group Sly and Family Stone, his performance was distinguished by a feature that has been remembered to these days – the unique stage moves, comparable to those of Elvis Presley or Mick Jagger. He also redefined the Beatles' song "With a Little Help from My Friends" by his eccentric interpretation at the end of his set. [192]

The formation Crosby, Stills, Nash and Young was one of the most anticipated acts of Aquarian Exposition for two main reasons. Firstly, each of its members was popular individually as each of them had experience with his own band (for instance, Stills had once belonged to a band named Buffalo Springfield which still had a number of fans), thus together they formed a so-called supergroup. [193] Secondly, it was their second live performance and it proved very successful with the audience, which in this case comprised even some of the other performers. [194]

5.7.4 Monday, August 18

Originally, Woodstock was to be a three-day event, nevertheless, the program was behind schedule since the very beginning, therefore the last

arranged and the most prominent performer Jimi Hendrix did not start to play until 8:30 a.m. on August 18. [195] This exceptionally talented guitarist originating from Seattle invented the term psychedelic music [196] and his influence on the artists of all music genres has been pervasive.

Although there were not many listeners left, Hendrix approached his performance very seriously in contrast to some of his previous ones where there was an obvious intention to entertain the audience. [197] As argued by Michael Lang and his co-workers Roz Payne and Tom Law, the most memorable moment of his two-hour set and the whole festival was his distinctive interpretation of the American anthem which Hendrix subsequently transformed into an acoustic metaphor of the Vietnam War, social anxiety and disturbances of the 1960's. [198]

5.8 Defining moment and climax of the hippie movement

From a strictly objective point of view, the Woodstock Music and Art Fair issued a statement which naturally resulted from a gradual escalation of changes that were under way since the 1950's. On the other hand, it should be realized that there was no prior plan of doing so. It simply happened in the right place at the right time. Nevertheless, Woodstock marked a peak of a new generation of so-called "baby boomers", children that were given birth after World War II and their way of life significantly differed from that of their parents. Its message was without doubt intensified by the unprecedented number of attendees which caught the attention of the United States, if not the whole world. [199] Thus, it can be understood as a kind of critical juncture in the history of the hippy era.

Its success also represents a proof that the ideological values shared by hippies can, under given circumstances, function in real life without difficulties. The given circumstances were all present [200] in the course of these "three days of peace and music". [201] One of them was the existence of obstacles and both the festivalgoers and staff heightened the

feeling of community by overcoming them. [202] In addition, they felt secure as this was the first time when there was such a number of hippy adherents at one place. This fact meant that they did not have to face practically any harassment on the grounds of their appearance or way of life. [203]

5.8.1 Myth of "Woodstock Nation"

In his book *Back To The Garden*, Pete Fornatale expanded on the idea that the notion of Woodstock has started to be associated with fiction the day after the festival ended and that its image in people's minds is now to a large extent detached from reality. A controversial Yippie activist Abbie Hoffman encouraged this process among other things by naming this illusion "Woodstock Nation". He explained its meaning during one of his public testimonies at the so-called Chicago Eight Trial, a consequence of the anti-war protest at the Democratic Convention (for more detail, see 4.1). It is a concept of the world where the hippy philosophy of sharing, cooperation and love is practiced by everyone. The members of "Woodstock Nation" are not free in terms of the establishment which is bound to control and consensus. [204]

The principle of "Woodstock Nation" was not favoured by Jane Friedman, one of the members of Woodstock advertising campaign team, who saw the music fair as "a political event in the sense of its very existence, as a demonstration of the countercultural lifestyle." This perspective was shared by Michael Lang and his business partner Artie Kornfeld. They held the view Woodstock has the potential to be the first event that would have an impact even without overt political dimension. The groups (e.g. Yippies, Medical Committee on Human Rights) constituting the underground movement were of the opposite opinion. Yet this question had to be answered in public. During a seminar attended by a large number of students, a decision was made to preserve the original approach focusing on the culture. [205]

Nonetheless, the exclusion of political agitation from the festival only contributed to its misinterpretation; the general public attached excessive importance to its political context.

5.8.2 Contradictory character

It is hard to define the Woodstock Festival unambiguously in light of the fact that it was attended by thousands of people each of which had their own subjective experience. Their ways of seeing the event were often diametrically opposed to each other. [206] This subchapter contains a theoretical basis for this statement.

5.8.2.1 Theory of Manifold Predictions

One of the possibilities of taking a close look on this matter is to illustrate it with a concept that originates from an Indian religion of Jainism [207] and is called the Theory of Manifold Predictions. It consists in an idea of several blind people touching an elephant and in the consequent inevitable inconsistency in their descriptions of the animal. According to this theory, if the issue is this complex, it cannot be analyzed as a whole until its individual parts have been examined. [208]

5.8.2.2 Rashomon Effect

The mentioned discrepancy between opinions epitomizes the so-called Rashomon Effect which is named after Rashomon, a film of a famous Japanese director Akira Kurosawa. Its main plot - a crime - is viewed from the perspective of four main characters whose descriptions substantially diverge. This means that each of the numerous participants of one event, in this case Woodstock, is right in a way with regard to his or her personal way of perception. [209]

5.8.3 Global view of Woodstock

In order to see the Woodstock Music and Art Fair in a proper perspective, it is necessary to include a large amount of versions of those three days of 1969 on the Yasgur's Farm. Firstly, there are authentic delineations of approximately half a million of hippies that attended the festival, [210] of another million of people that were asked to return when the site was at capacity [211] and of team of performers, promoters, engineers, security and medical workers and other staff members. These period accounts are completed by those of field reporters, residents and any other people who were directly involved. The reflection of Woodstock on society of the period is also an important component to be added. The second large group consists of the opinions gained in the course of years that ensued and are both of professional and lay nature. There is further a number of fictitious stories that are rooted in minds of those who claim untruthfully that they participated in this event. The third category contains the viewers of the documentary Woodstock 1969 and other films, the readers of various publications and of course verbal reminiscence of any kind. The last group covers rumours discussed in 2.1.5.1. Nonetheless, even after including everything aforementioned, one can never say with certainty that he or she fully understands Woodstock. [212]

5.8.4 Different standpoints

For the purpose of providing more complex view of Aquarian Exposition, following is a sample of interpretations which represent some of the categories listed in the preceding subchapter.

5.8.4.1 Indirect participants

To approach the subject from a humanistic viewpoint, the author of Back To The Garden included a formulation of an anthropologist Margaret Mead who is known for her research of stances towards sex maintained

by the inhabitants of the South Pacific. It should be also noted that her statement dates from January 1970, i.e. six months after the festival. She neither finds Woodstock to be an exceptional phenomenon in the sense of its existence, nor does she think that it had been a historical landmark which affected the development of years to come. On the other hand, she stated that the baby boomer generation consisting largely of hippies used Woodstock as a tool to find itself. [213]

A negative standpoint was adopted by Ayn Rand, an American philosopher and writer of Russian origin. She created the theory of Objectivism which is based on the belief that every human action is bound to stem from common sense. She compared the Woodstock Festival with another important event that occurred in summer 1969 – the moon landing. Whereas the latter is according to her a triumph of rationalism, the former lacks any sign of logical consideration. Her opinion of the counterculture is rooted in an idea that its members are only concerned with their basic needs which does not enable them to successfully accomplish any other goals, for instance, a music fair of this size. [214]

An interesting conflict of polarity arose from the publication of the New York Times' cover story about Woodstock on August 18, 1969. The article written by a staffer who presumed that the project is predetermined to fail criticized inadequate planning and pointed to the promoters' lack of responsibility. However, this version was in complete contradiction with the rolling reports of on-the-spot reporters who were supremely discontent with the tone of the editorial. This situation resulted in an additional article printed on the morrow which retracted the previous one and revised its stance to Woodstock to a predominantly positive one, highlighting its "quality of a social phenomenon" and "declaration of independence". [215]

In contrast to the newspaper bias against the event, Rolling Stone opted to openly praise the festival. It underlined the ability of participants

to tackle the issues which included among other things dramatic changes in the weather and gridlock. [216]

A reflection on Woodstock from the field of psychotherapy was carried out by Rollo May in November 1969. According to Pete Fornatale, her interpretation is especially precise as she took into consideration the time dimension of the matter – firstly, she remarked that the decade in question was a period in history when many social changes occurred, therefore it was likely that an event like this one would be overestimated. Nonetheless, she added that the Woodstock Music and Art Fair was a guidepost which would hopefully help to set the future development in the right direction. Secondly, she noted that it would take a long time before the potential influence of this kind of phenomenon became evident. [217]

Pete Fornatale used an excerpt from the work of Joseph Campbell, a mythologist and a writer, to comment on the unflinching interest in Woodstock and the reason why it was worth to realize it. In his opinion, it is the "experience of being alive" that has engaged the attention throughout generations [218] and that embodied the bottom line of this festival.

A representative of the lay view of Woodstock is Timothy M. Nolan who experienced it through the documentary Woodstock 1969. His impression is that this film and therefore also the festival is above all an authentic testimony about the time of hippies and their active engagement in the social scene. He also stated that the film allows to form one's opinion on the nature of the individuals within the hippie community as to a considerable extent, it focuses just on the random statements of Woodstock attendees. He used this fact to stress that Woodstock was free of the corporate business tools of today and he gave MTV and VH1 television channels as examples of excessive music commercialization. [219]

This sample contains a wide scope of viewpoints. One of them is

entirely negative, originating from an objectivist while those from the field of humanism and psychotherapy incline towards neutrality. There is also a conflict of two diametrically opposite perspectives which is resolved in favour of the positive, authentic one. An example of somewhat unfounded enthusiasm for Woodstock can be seen in the statement released by a renowned music magazine. The average television viewer expresses a generally positive approach resulting from his vicarious film experience.

5.8.4.2 Direct participants

The reactions of the actual participants of the Woodstock Festival differ from the foregoing ones in one significant aspect – they were affected, be it unknowingly, by their presence on the venue. This makes their accounts very subjective and it is imperative to treat them as such.

The site owner, Max Yasgur, was supportive of the conception from the very beginning and provided further assistance in various matters concerning the festival. At the press conference which took place shortly after the final music performance, he expressed his gratitude for the decent behaviour of everyone involved and set Woodstock as an example of altruism and concord. [220]

Personal involvement is a unifying thread of the book *Taking Woodstock* co-written by Elliot Tiber, one of the foremost initiators of this phenomenon. Whereas his primary motivation had been an ever-worsening financial situation of his parents, in the course of several days before and during the event he found himself surrounded by the people who shared the same values and accepted his homosexual orientation without prejudice. [221]

Michael Lang, a several times mentioned producer of the Woodstock Music and Art Fair (see Appendix 14), approached it as "a new paradigm in festival events" which would manage to interconnect the representants of diverse elements of the counterculture. He and his team proved their determination to realize this vision despite numerous drawbacks. In an

interview given shortly before the beginning of the fair, Lang emphasized the fact that the members of the hippie movement were the core of the whole event and therefore it would have been at variance with their own philosophy to become the cause of its failure. [222]

As explained in 5.7.1, the first performer of the festival was a guitarist and a singer Richie Havens. In his recent interview he talked about the meaning that Woodstock had for the current generation and also for the following ones – it intensified the impact of their wishes for a better society and spread the word across the country. He further added that this concert was the first of its kind and thus all the musicians were in a way put in the role of mere spectators. [223]

Hugh Romney, later known as Wavy Gravy, is one of the oldest members of the Hog Farm commune (for more information, see 5.6). With regard to Hog Farm's involvement in the course of the event he stressed the two-way helpfulness that was seen constantly throughout the festival and applied to its every aspect. [224]

Stan Goldstein, who was in charge of the campgrounds, [225] was also aware of this omnipresent volunteerism and described it as something that was unexpected but immediately proved to be indispensable. He characterized the audience as "its own self-policing, self-regulating, self-controlling entity". [226]

A comparison to another significant day for the counterculture was made by a yippie Paul Krassner – according to him, Aquarian Exposition was a symbolic compensation for the violent outcome of the demonstration during the Democratic Convention in Chicago (for more detail, see 4.1). [227]

In the opening scene of the documentary *Woodstock 1969*, a local antique-tavern owner Sidney Westerfield expressed his amazement at the unparalleled size of the event and remarked that due to the rush there was no time to go for additional food supplies, thus he was forced to eat "cornflakes for two days". He further stressed the politeness of the

attenders and said there was no basis for complaints with regard to this part of the fair. [228]

As argued by a festivalgoer Barbara L. Heller in relation to her personal experience, Woodstock was marked by an atmosphere that was entirely different from that during the anti-war rallies that she participated in. It did not incorporate the pressing feeling of need to change something and need to look determined. Instead, its concept consisted of diversion and community. At that time, no one realized that due to this particularity Woodstock is to become a unique phenomenon in the history of the hippy movement. [229]

As stated above, there was a preliminary assumption that the accounts of the people who were present at the Woodstock Festival would be substantially affected by the so-called magic of the moment. This assumption proved to be justified since all the given standpoints have a positive implication, highlighting mainly volunteerism, politeness, support, community and peace.

5.9 Legacy

The world-wide known director Martin Scorsese begun his career working as an assistant director [230] on Woodstock 1969, the only authentic film capturing the most iconic moments of the festival.

According to his interpretation, certain components were present at Woodstock that made it unrepeatable. It was the music which served as a way of expression, spirit of resistance to the establishment in the subtext and particularly to the war in Vietnam, abundance of hallucinogenic drugs and most importantly the "idea of rejecting the rest of the world and living in a natural state". [231]

Regardless of this tendency, Woodstock 25th and 30th anniversaries were celebrated by music festivals that tried to create the same impression as the original. [232]

5.9.1 Woodstock 1994

Taking place at the originally chosen site at Winston Farm in the town of Woodstock (for more detail, see 5.3.1.1), it attracted 350,000 listeners and offered a number of the original Woodstock stars such as Joe Cocker and Santana. The festival dates were August 12, 13 and 14 and, despite the overall commercialization, [233] the first anniversary concert was declared by its investor, Joel Rosenman, to be successful in terms of both the music and tone. [234]

5.9.2 Woodstock 1999

The 30th anniversary of Aquarian Exposition is infamous for the aggressive behaviour of its attendees that was provoked by a choice of musical groups with violent image. It was held on July 23, 24 and 25 at Griffiss Air Force Base in the state of New York. Hot weather and expensive water contributed to violent acts that were the most frequent during the performance of numetal band Limp Bizkit and alternative metal performers Rage Against The Machine. [235]

5.9.3 Woodstock 2009

The Rolling Stone magazine stated that another concert was planned to be held in honour of the 40th anniversary. However, it was cancelled approximately two weeks before its realization by Michael Lang, who remained the producer of the previous two Woodstocks, due to the lack of financial facilities. [236]

6 PRESENT-DAY IMPACT OF HIPPIES

The hippy counterculture has spread to many other countries - apart from the North America, its impact was very profound in "Western Europe, Japan, Australia and New Zealand". Though its influence gradually faded since the early 1970's, [237] it managed to affect contemporary society in a number of ways. Primarily, hippies showed to the following generations that every person has his or her own right to choose. As argued by Skip Stone, they further contributed to the elimination of certain consensual standards, stressed the urgency to protect the planet and demonstrated the possibility to protest against social inequities. [238]

Since there is a pattern for repetition of movements that revolt against the established system [239] and also because the hippy values are timeless, it is very likely that in a way, the future will bring hippies again.

The following subchapters deal with the current form of the counterculture, both within the baby boomer generation and the present one.

6.1 Original generation

The majority of erstwhile hippie adherents were forced to abandon their activist way of life, the most typically for the purpose of building a family. As a consequence, they have become gradually integrated into the establishment and accommodated themselves to a certain extent to the regulations of the society. [240]

Nevertheless, some of them have maintained their values in a way to these days and can be ranked among the representatives of one of the following basic categories of contemporary hippies. [241]

6.2 Present generation

Hippy culture that exists nowadays can be divided into four groups – there are neo-hippies who are still completely devoted to its philosophy of peace, love and tolerance and address the existing political issues the same way it was done in 1960's. The second category is called granola children. This hippy offshot does not thrive on changing the political situation - it inclines rather to the environmental view of the world. The third group consists of somewhat violent hippy alternatives with the name techno-hippies. They are distinguished by acting in an aggressive manner in order to achieve their goals. The last fraction of the current hippy movement are so-called rippies or also yunkers. They are the least hippies of all above stated groups as they only use some of their features (such as drug use) for their own benefit or so as to compensate for their own lack of sense of belonging. [242]

7 CONCLUSION

The objective of this Bachelor's thesis was to investigate the significance of the Woodstock Music and Art Fair for the hippy counterculture.

On the basis of the analysis in the chapter 5 Woodstock Music and Art Fair, the following result was obtained: with regard to its significance for the hippy movement, the Woodstock Festival proved to be the first and only event of its kind and size which embodied the fundamental hippie values reflecting on its individual aspects.

Peace, the foremost value of hippies, is reflected on the non-violent atmosphere which was to a large extent ensured by the pacifist concept of security. The selflessness of the initiators was demonstrated by their decision to make Woodstock a free event. The festival was approached as a gathering dedicated to the counterculture itself, it was not focused on the musical stars. This feature reflected on its promotion image. The ubiquitous drugs constituting another hippy feature were present, however, to what extent they affected the positive outcome of Woodstock is not verifiable. The concert comprised both average and outstanding performances, the latter considerably contributed to the unique experience. The whole event was marked by altruism that was shared by residents, performers, promoters, staff and festivalgoers and thus intensified the sense of community.

These goals were achieved due to the single-minded determination to reach the definite vision which was consequently fulfilled without compromise. This vision did not include a desire for overt political agitation and neither did its realization.

According to the diverse standpoints presented in the subchapter 5.8.4 Different standpoints, it was found that despite several negative implications, positivity predominates in the views of both indirect and direct participants.

The subject matter of this Bachelor's thesis has a considerable potential for further elaboration which may be carried out by a survey based on the theories explained in the subchapter 5.8.2 Contradictory character with a focus on the former festival attenders.

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10 ABSTRACT

This Bachelor's thesis is concerned with the importance of the Woodstock Music and Art Fair for the hippy counterculture. For this reason, it contains a brief political and sociological background regarding the hippy movement, characterization of the movement itself and its areas of activism. The part dealing with the Woodstock Festival includes selected aspects of this event which have relevance to the hip culture. In addition, it comprises different perspectives and accounts of both indirect and direct participants. It is followed by a description of the Woodstock legacy and the present-day impact of hippies. In this manner, various viewpoints relating to the idea of Woodstock being the emblem of the hippy counterculture have been demonstrated.

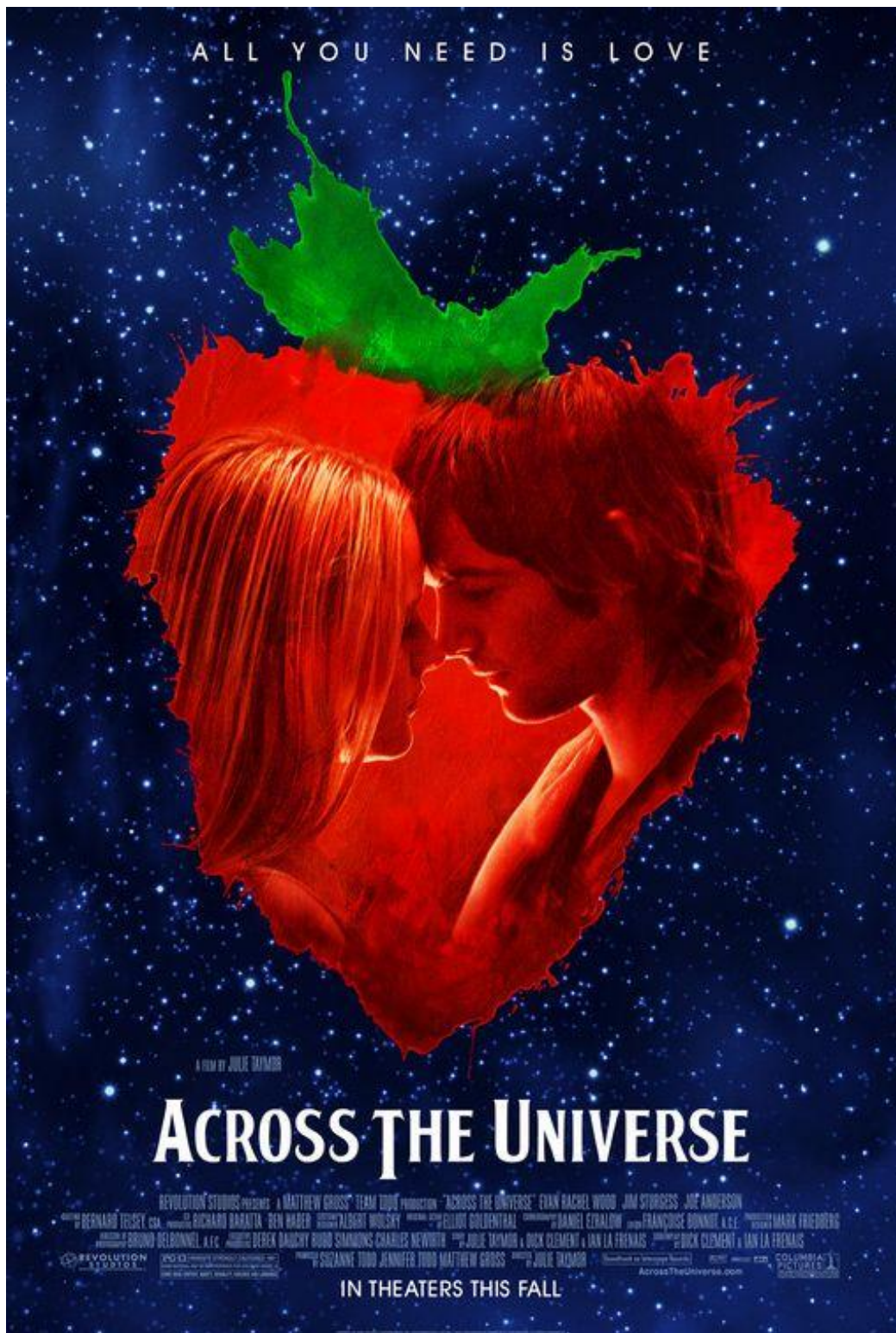
11 RESUME

Tato bakalářská práce zkoumá důležitost festivalu hudby a umění ve Woodstocku pro hnutí hippies. Z tohoto důvodu obsahuje stručný úvod do politického a sociologického kontextu, který se vztahuje k hnutí hippies, charakterizaci tohoto hnutí a oblasti, ve kterých se aktivně projevilo. Část zabývající se festivalem ve Woodstocku zahrnuje vybrané aspekty této události, které jsou významné s ohledem na hippie kulturu. Dále obsahuje rozmanité postoje a popisy jak nepřímých, tak přímých účastníků. Následuje popis odkazu, jenž tento festival zanechal a rovněž shrnutí dopadu hippies na současnost. Tímto způsobem byly demonstrovány různá hlediska myšlenky, že Woodstock je emblémem hnutí hippies.

12 APPENDICES

Appendix 1

Across the Universe film poster [243]



Appendix 2

Peace symbol [244]



Appendix 3

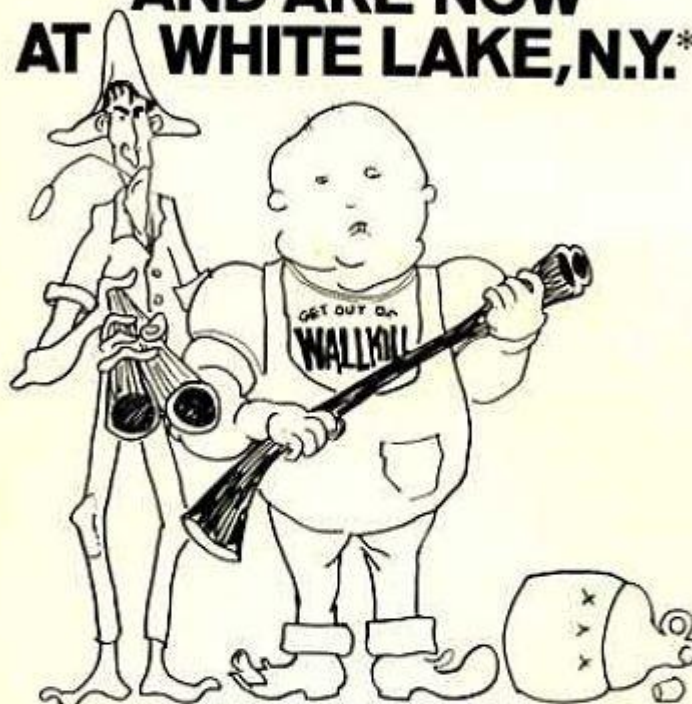
Peace sign [245]



Appendix 4

Woodstock relocation advertisement [246]

**TO INSURE
THREE DAYS
OF PEACE & MUSIC
WE'VE LEFT WALLKILL
AND ARE NOW
AT WHITE LAKE, N.Y.***



Certain people of Walkill decided to try to run us out of town before we even got there.

They were afraid.

Of what, we don't know.

We're not even sure that they know.

But anyway, to avoid a hassle, we moved our festival site to White Lake, Town of Bethel (Sullivan County), N. Y. We could have stayed, but we decided we'd rather switch now, and fight Walkill later.

After all, the whole idea of the festival is to bring you three days of peace and music.

Not three days of dirty looks and cold shoulders.

Just one more word about those concerned citizens of Walkill — They're not going to get away with this. Our lawyers have been instructed to start damage proceedings immediately. In the end, we suspect, those citizens responsible

will really have something to worry about.

Now to something a bit more pleasant.

Our New Site.

It's twice the size of our original site. (Who knows, maybe the people of Walkill did us a favor?) That means twice as many trees. And twice as much grass. And twice as many acres of land to roam around on.

For those of you who have already purchased tickets, don't worry. Your tickets, even though printed Walkill, will of course be accepted at our new festival site at White Lake in the Town of Bethel.

We'd also like at this time to thank the people of Bethel for receiving the news of our arrival so enthusiastically.

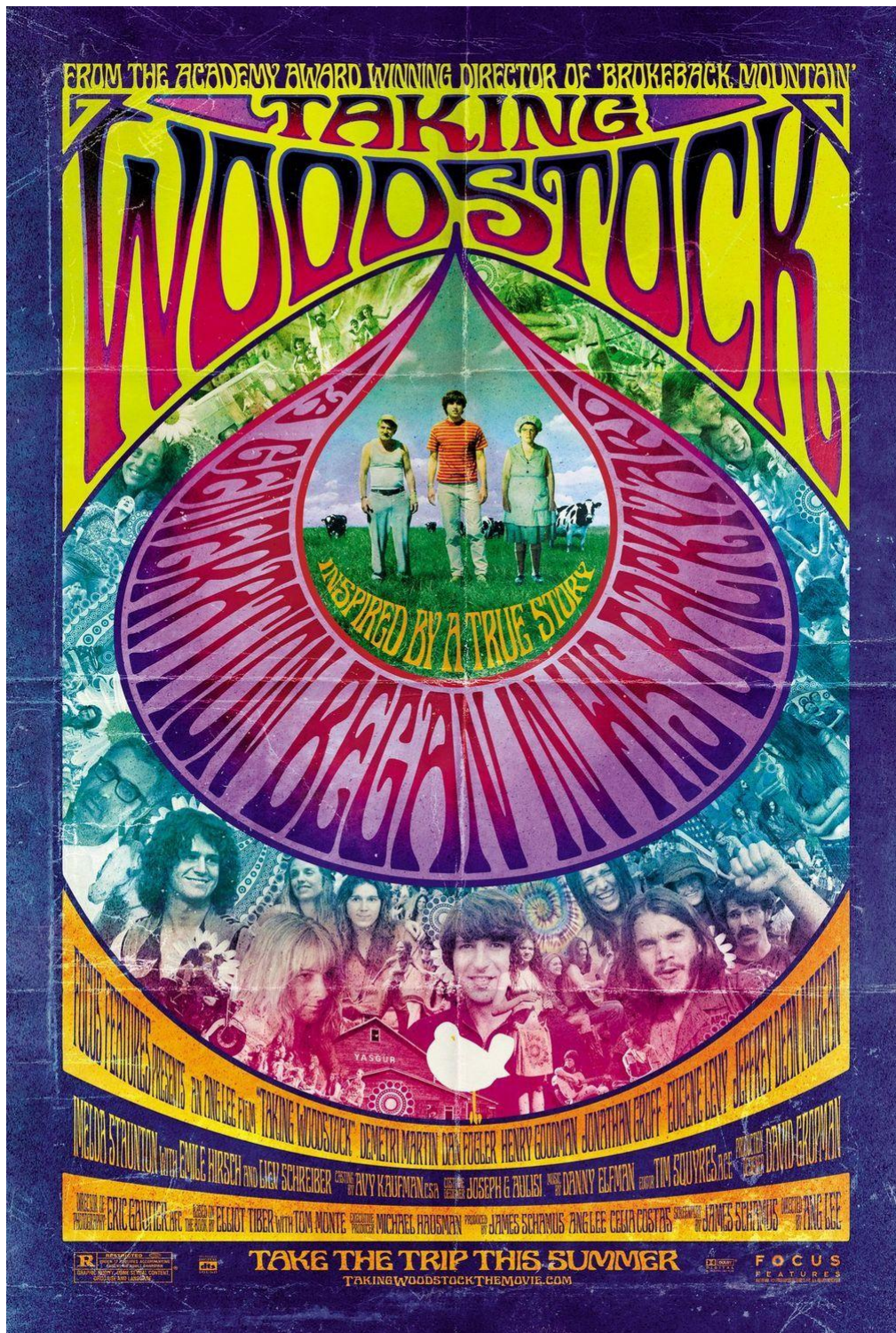
See you at White Lake, for the first aquarian exposition, Aug. 15, 16, and 17.

*White Lake, Town of Bethel, Sullivan County, N. Y.

WOODSTOCK MUSIC & ART FAIR

Appendix 5

Taking Woodstock film poster [247]



Appendix 7

The festival poster [249]

**WOODSTOCK
MUSIC & ART FAIR**
presents
**AN
AQUARIAN
EXPOSITION**
in
WHITE LAKE, N.Y.*

WITH

FRI., AUG. 15
Joan Baez
Arlo Guthrie
Tim Hardin
Richie Havens
Incredible String Band
Ravi Shankar
Sly And The Family Stone
Bert Sommer
Sweetwater

SAT., AUG. 16
Canned Heat
Creedence Clearwater
Grateful Dead
Keef Hartley
Janis Joplin
Jefferson Airplane
Mountain
Quill
Santana
The Who

SUN., AUG. 17
The Band
Jeff Beck Group
Blood, Sweat and Tears
Joe Cocker
Crosby, Stills and Nash
Jimi Hendrix
Iron Butterfly
Ten Years After
Johnny Winter

ART SHOW
Paintings and sculptures by artists on grass, surrounded by the festival's energy, will be displayed. Woodstock artists, photographers, and accomplished artists will be glad to discuss their work, or the excellent reputation of the surroundings, or anything else that might be on their mind. If you're an artist and you need to display, write for information.

CRAFTS BAZAAR
If you like creative handicrafts and you love you'll love our exciting bazaar. There's no charge. The bazaar features hand and other creations, as well as Eastern Cloths, many clothes, and more and more.

If you like getting into bands, or participating in a guitar, or getting into, or making one, stop by and let our artists show you what you can give and take.

FOOD
There will be coffee and drinks and dozens of various food and food combinations to experiment with.

**HUNDREDS OF ACRES
TO ROAM ON**
5000 acres for three days of total peace is also available in a nearby field. It's a flat, open space. Clear your mind and breathe the fresh air. Come and enjoy the outdoors, and let yourself relax and enjoy the moment with the animals of the Camp Zone.

**MUSIC STARTS AT 4:00 P.M. ON
FRIDAY, AND AT 1:00 P.M. ON
SATURDAY AND SUNDAY**

BY 10:00 P.M. 1000 tickets have been sold for a few more to be sold by participants to reach their goal.

**AUGUST
15, 16, 17.**

One day \$7.00 Two days \$12.00 Three days \$18.00

For tickets and information write to:
WOODSTOCK BUREAU
BOX 866, RADIO CITY STATION
NEW YORK 10019

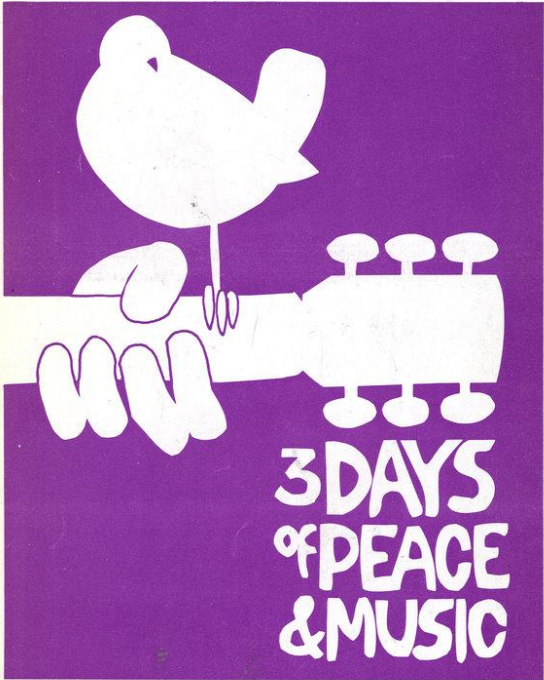
**3 DAYS
of PEACE
& MUSIC**

*White Lake, Town of Bathel, Sullivan County, N. Y.

Appendix 8

The festival brochure [250]

WOODSTOCK MUSIC & ART FAIR
presents
AN AQUARIAN EXPOSITION
in
WHITE LAKE, N.Y.*



**3 DAYS
OF PEACE
& MUSIC**

WITH

Joan Baez	Keef Hartley	The Band
Arlo Guthrie	Canned Heat	Jeff Beck Group
Tim Hardin	Creedence Clearwater	Blood, Sweat and Tears
Richie Havens	Grateful Dead	Joe Cocker
Incredible String Band	Janis Joplin	Crosby, Stills and Nash
Ravi Shankar	Jefferson Airplane	Jimi Hendrix
Sly And The Family Stone	Mountain	Iron Butterfly
Bert Sommer	Quill	Ten Years After
Sweetwater	Santana	Johnny Winter
	The Who	

FRI. AUG. 15 SAT. AUG. 16 SUN. AUG. 17

All programs subject to change without notice
*White Lake, Town of Bethel, Sullivan County, N.Y.

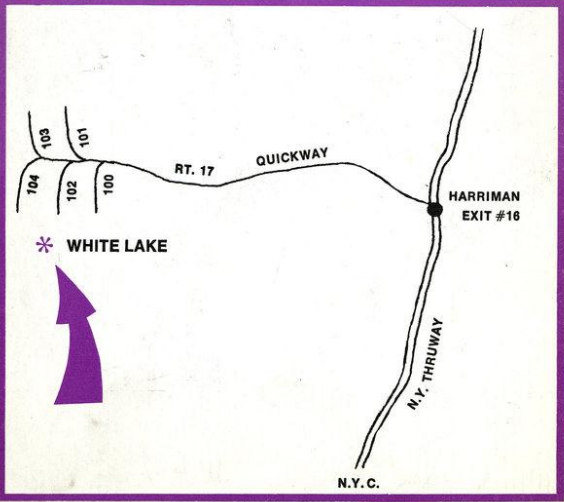
MOTELS ARE AVAILABLE IN SULLIVAN COUNTY AND VICINITY. FURTHER INFORMATION WILL BE AVAILABLE. PLEASE CHECK YOUR LOCAL NEWS MEDIA.

DIRECTIONS FROM BOSTON, MASS.
Take Massachusetts Turnpike to New York State Thruway—go South on Thruway to Exit 16 at Harriman, New York.

DIRECTIONS FROM PHILADELPHIA, PENN.
Take New Jersey Turnpike to Rt. 17 or New York State Thruway to Exit 16 North to Rt. 17 Quickway.

DIRECTIONS FROM NEW YORK
New York State Thruway to Exit 16, then take Rt. 17 Quickway to Exit 104. Proceed South for five miles.

(WITHIN 30 MILES OF FESTIVAL SITE TUNE TO WVOS 95.9 FM OR 1240 AM.)



WATCH FOR ROAD SIGNS TO PARKING AREA. THERE WILL BE BUSSING FROM PARKING LOTS TO SITE.

ART SHOW



Paintings and sculptures on trees, on grass, surrounded by the Hudson valley, will be displayed. Would be artists, ghetto artists, and accomplished artists will be glad to discuss their work, or the unspoiled splendor of the surroundings, or anything else that might be on your mind. If you're an artist, and you want to display, write for information.



CRAFTS BAZAAR

If you like creative knickknacks and old junk you'll love roaming around our bazaar. You'll see imaginative leather, ceramic, bead, and silver creations, as well as Zodiac Charts, camp clothes, and worn out shoes.

WORK SHOPS



If you like playing with beads, or improvising on a guitar, or writing poetry, or molding clay, stop by one of our work shops and see what you can give and take.



FOOD

There will be cokes and hotdogs and dozens of curious food and fruit combinations to experiment with.



HUNDREDS OF ACRES TO ROAM ON

Walk around for three days without seeing a skyscraper or a traffic light. Fly a kite, sun yourself. Cook your own food and breathe unspoiled air. Camp out: water and restrooms will be supplied. Tents and camping equipment will be available at the Camp Store.

MUSIC STARTS AT 4:00 P.M. ON FRIDAY, AND AT 1:00 P.M. ON SATURDAY AND SUNDAY.

It'll run for 12 continuous hours, except for a few short breaks to allow the performers to catch their breath.

(Gates open 10 A. M.)

Please Print

Send me _____ tickets for Fri., Aug. 15, at \$7.00 each

Send me _____ tickets for Sat., Aug. 16, at \$7.00 each

Send me _____ tickets for Sun., Aug. 17, at \$7.00 each

Send me _____ 2 day tickets for Fri. & Sat., Aug. 15, 16, at \$13.00 each

Send me _____ 2 day tickets for Sat. & Sun., Aug. 16, 17, at \$13.00 ea.

Send me _____ Complete 3 day tickets for Fri., Sat., Sun., Aug. 15, 16, 17, at \$18.00 each

Name _____

Address _____

City _____

State _____ Zip _____

Be sure to enclose a self-addressed, stamped envelope, with your check or money order (no cash please) payable to:
WOODSTOCK MUSIC, P. O. BOX 996
RADIO CITY STATION, NEW YORK 10019

Appendix 9

View of Woodstock audience from the main stage [251]



Appendix 10

Aerial photograph of the Woodstock site [252]



Appendix 11

New York State Route 17B during the Woodstock Festival [253]



Appendix 12

Woodstock regular ticket [254]



Appendix 13

Performers' line-up and set lists [255]

FRIDAY, AUGUST 15th, 1969**RICHIE HAVENS**

High Flying Bird / I Had A Woman
I Can't Make It Anymore
With A Little Help From My Friends
Strawberry Fields Forever / Hey Jude
Handsome Johnny
Freedom

COUNTRY JOE McDONALD

Janis
Rocking Round The World
Flying High
Seen A Rocket
Fish Cheer / I-Feel-Like-I'm-Fixin'-To-Die Rag

JOHN SEBASTIAN

How Have You Been
Rainbows All Over Your Blues
I Had A Dream
Darlin' Be Home Soon
The Younger Generation

SWEETWATER

Motherless Child
Look Out
For Pete's Sake
Day Song
What's Wrong
Crystal Spider
Two Worlds
Why Oh Why

BERT SOMMER

Jennifer
America

TIM HARDIN

If I Were A Carpenter

RAVI SHANKAR

Raga Puriya-Dhanashri/Gat In Sawarital
Tabla Solo In Jhaptal
Raga Manj Kmahaj
Alap Jor
Dhun In Kaharwa Tal
Medium & Fast Gat In Teental

MELANIE

Beautiful People
Birthday Of The Sun

ARLO GUTHRIE

Coming Into Los Angeles
Walking Down The Line
Amazing Grace

JOAN BAEZ

Joe Hill
Sweet Sir Galahad
Drug Store Truck Drivin' Man
We Shall Overcome
Swing Low Sweet Chariot

SATURDAY, AUGUST 16th, 1969**QUILL**

Waiting For You

KEEF HARTLEY**SAWTAHA**

Persuasion
Savor
Soul Sacrifice
Fried Neckbones

THE INCREDIBLE STRING BAND

This Moment
When You Find Out Who You Are

CANNED HEAT

Leaving This Town / A Change Is Gonna Come
Woodstock Boogie
Going Up The Country
Let's Work Together
Too Many Drivers At The Wheel

SATURDAY, AUGUST 16th, 1969 (cont.)**MOUNTAIN**

Blood Of The Sun
Stormy Monday
Long Red
For Yagur's Farm
Theme From An Imaginary Western
Waiting To Take You Away
Dreams Of Milk And Honey
Blind Man
Blue Suede Shoes
Southbound Train
Mississippi Queen

CREDENCE CLEARWATER REVIVAL

Born On The Bayou
Green River
Ninety Nine And A Half (Won't Do)
Bootleg
Commotion
Bad Moon Rising
Proud Mary
I Put A Spell On You
The Night Time Is The Right Time
Keep On Chooglin'
Suzie Q

THE GRATEFUL DEAD

St. Stephen
Mama Tried
Dark Star
High Time
Turn On Your Lovelight

JANIS JOPLIN

Raise Your Hand
As Good As You've Been To This World
To Love Somebody
Summertime
Try (Just A Little Bit Harder)
Kozmic Blues
I Can't Turn You Loose
Work Me Lord
Piece Of My Heart
Ball And Chain

SLY AND THE FAMILY STONE

Love City
Medley:
Dance To The Music
Music Lover
I Want To Take You Higher

THE WHO

Heaven And Hell
I Can't Explain
It's A Boy
1921
Amazing Journey
Sparks
Eyesight To The Blind
Christmas
Tommy Can You Hear Me
The Acid Queen
Pinball Wizard
Do You Think It's Alright
Fiddle About
There's A Doctor
Go To The Mirror
Smash The Mirror
I'm Free
Tommy's Holiday Camp
We're Not Gonna Take It
Summertime Blues
Shakin' All Over
My Generation
The Naked Eye

THE JEFFERSON AIRPLANE

The Other Side Of This Life
Plastic Fantastic Lover
Volunteers
Saturday Afternoon / Won't You Try
Eskimo Blue Day
Uncle Sam Blues
Somebody To Love
White Rabbit

SUNDAY, AUGUST 17th, 1969**JOE COCKER**

Delta Lady
Some Things Going On
Dear Landlord
Just Like A Woman
Let's Go Get Stoned
I Shall Be Released
With A Little Help From My Friends

COUNTRY JOE AND THE FISH

Rock And Soul Music
Barry's Caviar Dream
Not So Sweet Martha Lorraine
Thing Called Love
The Love Machine
Fish Cheer / I-Feel-Like-I'm-Fixin'-To-Die Rag

TEN YEARS AFTER

Good Morning Little Schoolgirl
I Can't Keep From Crying Sometimes
I May Be Wrong, But I Won't Be Wrong Always
Going Home

THE BAND

Chest Fever
Baby Don't Do It
Tears Of Rage
We Can Talk
Long Black Veil
Don't You Tell Henry
Ain't No More Cane
Wheat's On Fire
Loving You Is Sweeter Than Ever
The Weight

BLOOD, SWEAT AND TEARS

More And More
Something Coming On
I Love You Baby More Than You Ever Know
Spinning Wheel
I Stand Accused

JOHNNY WINTER

Mean Town Blues

CROSBY, STILL, NASH & YOUNG

Suite: Judy Blue Eyes
Long Time Gone
Blackbird
Guinnevere
Marrakesh Express
4+20
Helplessly Hoping
Mr. Soul
Sea Of Madness
Wooden Ships
Find The Cost Of Freedom

PAUL BUTTERFIELD'S BLUES BAND

Drifting Blues
Everything's Gonna Be Alright
Born Under A Bad Sign
All My Love Coming Through To You
Love March

SHANANA

Na Na Theme
Yakety Yak
Jailhouse Rock
Wipe Out
Teen Angel
The Book Of Love
Duke Of Earl
At The Hop

JIM HENDRIX

Message To Love
Get My Heart Back Together
Spanish Castle Magic
Red House
Master Mind
Lover Man
Foxy Lady
Jam Back At The House (Beginnings)
Izabella
Gypsy Woman
Fire
Voodoo Child / Stepping Stone
Star Spangled Banner / Purple Haze
Woodstock Improvisation
Willanova Junction
Hey Joe

Sets by Ravi Shankar, CCR, The Grateful Dead, Janis Joplin, The Who and Jimi Hendrix have had correct song orders verified. Other artists' sets may not be sequential or complete. Many sources list Richie Havens as having performed "Here Comes The Sun" which wouldn't have been recorded by the Beatles until the following month, so this claim is impossible. Most sources list Country Joe McDonald as performing "I Find Myself Missing You", which is actually titled "Janis" from Country Joe and the Fish's album I Feel Like I'm Fixin' To Die. Quill's one and only LP does not list anything like "Waiting For You", but the Incredible String Band's LP *Be Glad for the Song Has No Ending* does - so this song may be by the ISB. Joe Cocker can be seen and heard in the Woodstock movie adding "Just Like a Woman" to his set list - Also an 8mm home movie exists of him performing "Dear Landlord" on stage. Most sources list Canned Heat as performing after Mountain - but this is impossible as pictures & video clearly show Canned Heat in partial light at dusk and Mountain in full darkness.

Appendix 14

Producer Michael Lang and his assistant Ticia Bernuth Agri [256]

