SSD (Shitty Second Draft) Project 2 Olivia Lightner

Claim: Music can be used as a mode of influence over an audience.

 Alrighty, I wanted to start off by saying that this draft will look a little different than my last—less formal! Woohoo! This will help me get into character and develop a voice for my Project 2. That being said, contrary to my first draft (website based), I decided to share my second project in the form of a podcast. Considering my claim and topic, this mode will be a much better fit, and I’ll have more fun in the process of making it!

 Introduction: This is a crucial part of any podcast. Here, I will introduce myself, my sponsor, as well as bring up other forms of media one could access or simply contact me on. During this project, the media connections and sponsors will be fake, but for project 3…well we’ll cross that bridge when we get to it! Following my brief introduction, there will be quirky transition music leading into me establishing the topic of the day: Music Influence.

 From here, I will play a 20 second segment from my youtube source (Codeproe). This soundbite expresses several interviewees views on self identity through music culture in the 1960’s. This will provide a smooth transition into my discussion of the beginning of the music revolution and its effects on young adolescents. Another soundbite of screaming girls will follow along with “Twist and Shout” by The Beatles. “Twist and Shout” will fill dead air and pose as background music as I go into my discussion of the British Invasion. I will tie in information from Hoffbeck (source) to the impact that the Beatles had on a small Minnesotan community, as well as Kotarbra’s article on rock ’n’ roll to further advance my topic. Kotarba’s article also describes the sociological stand point on personal identity, alluding to my next segment: how music dramatically influenced the social and cultural worlds of adolescents in the 1960’s and 1970’s.

 At this point, I will talk about the 1950’s as a period of conformity amongst young Americans. President Kennedy will be introduced as a figure head of this so called conformity. His demise will stand as a turning point in the minds of young adolescents. In order to eliminate continuous talking, I will bring in a voiceover of a reporter stating the death of President Kennedy. This will transition into my discussion of the hippie movement. As I continue my discussion “Volunteers” by Jefferson Airplane will play as background music. This song is the epitome of music influence and social reform. It sings of the younger generation starting a revolution (“one generation got old, one generation got soul, this generation got no destination to hold”.)

 From here, I will take research from Smith (source) and talk about the rise in psychedelic music and culture. This new wave of music rose as a result of increase in government control in the lives of Americans. Coupled with new influences of hallucinogenic drugs, psychedelic rock sparked the beginning of the world renowned hippie movement. This movement was like nothing America has seen. The younger generations wanted social change, no longer did they share the 1950’s conformity ideals, they wanted to stand out and change the way society functioned. I will draw information from *The Annals of the American Academy of Political Science* by John Howard, through his in-text description of the four character types of hippies: (1) the visionaries, (2) the freaks and heads, (3) the midnight hippies, and (4) the plastic hippies. The visionaries gave birth to the movement. It lived and died with them in Haight-Ashbury. Haight street, during its primetime in 1967, was a breeding ground of peaceful protests, communal living, psychedelic experimentation, as well as home to the first true hippies of its subculture. These visionary hippies offered an alternative to the typical social system. Rather than attempt to seize power, they only asked to do their own thing in creating a society based on love, music, drugs, and sharing. The freaks and heads were hippies who heavily based their movement around drugs. Their main ideology was to expand their minds and conception of reality through hallucinogenic drug use, LSD, and the more common use of marijuana. I will draw information from Miller (source) to expand on details of the drug LSD. Plastic Hippies can describe those people who piggy back on movements and styles to merely keep up with a fad. Businesses soon found the hippies’s absurdity and oppression to be marketable, and began selling items such as leather skirts and headwear to so called plastic hippies. The midnight hippie can be described as older people apart of the hippie movement. These “older” people were around 30 years and participated in social reforms and protests in the 1950’s. Sadly, back then there was no Haight-Ashbury to drop out into.

 Next, I will describe the various songs and artists that fueled other protest movements (anti-war protests, civil rights, women's rights, and student protests to name a few). Much of this information will be relayed from a *Music Educators Journal* by Rock, as well as Simon Hall’s article *Protest Movements in the 1970’s: The Long 1960’s*. Specifically, Horowitz (source) information will be used to describe campus radicalism. A few famous names of those contribution to such protest movements are, Woodie Guthrie, Rod Stewart, The Beatles, Pink Floyd, and the Who. To transition into my interview, I will play a segment of “Billy Don’t Be a Hero” by Bo Donaldson & The Heywoods, an early 1970’s band. This song truly relates to my Interviewee Rick Joswick because he was the drummer in the famous band. I will ask him various questions on his experience as a musician in the 1960’s and 1970’s, as well as his stance during the music revolution.

 To conclude my podcast, I will relay some of my previous information and further my topic by describing how music continues to influence current generations. Catchy outro music will play as I sign off and thank my audience for tuning in.