



American Music: The Unanswered Question

A Course in Music Appreciation

Lectures by **Jonathan FIELDS** and **Maurizio MANISCALCO**,
musicians and composers

Music for a Young People: The Birth of American Folk

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Simmonds: Good evening, and welcome to tonight's lecture, the third in a series of four entitled "American Music: the Unanswered Question." Tonight, Jonathan Fields and Maurizio Maniscalco will continue the journey through the history of American music with *Music for a Young People: The Birth of American Folk*.

Let me jump right to the introductions. Mr. Jonathan Fields is a composer, music teacher and lecturer, who graduated first in his class from Mannes College of Music, and then, in 1982, joined David Horowitz Music Associates, where he has been the award-winning composer of hundreds of television and radio spots. He has also composed a variety of musical works spanning multiple genres, including film scores, soundtracks for TV, a mass, hymns and many others. An accomplished guitarist, he has played in several bands including *The Michael Gordon Philharmonic*, *The Glenn Branca Ensemble*, and *The Bay Ridge Band*. In recent years, he has been a frequent lecturer and musical educator, and the author of several publications aimed at introducing new audiences to the world of classical music, including some of the listener's guide in the *Spirto Gentil* series.

Mr. Maurizio Maniscalco has been playing music and writing songs since the age of 10, while studying first and then working in human resources. Though born and raised in Italy, Mr. Maniscalco has been living in New York City with his family since 1994. A self-taught guitarist and percussionist, and a skilled singer and talented song-writer, Mr. Maniscalco throughout the years has developed a deep love for the blues—a music he knows thoroughly and performs in a very passionate way. He has recorded 3 albums with the Bay Ridge Band and one – “Blues and Mercy” – with his friend Jonathan Fields. He is also one of the authors of “Educating through Music” a four-volume series to be released this summer.

And now I hand the floor over to our musicians...

Maniscalco: Before we tackle tonight's topic, I would like to very quickly go over what we did during our first two gatherings, for those who were here, for those who were not. Basically we can see that native music wasn't found here in the United States for the simple reason that, just to be politically correct, no Indians were left when Europeans began to come to the US. So we had at first just hints of traditions from Europe—Dutch, French, Spanish and British, of course, and somehow it was just mirroring whatever these people had left behind. What began to take place at some point was something really new due to the introduction of slaves from Africa. To put it the way Bob Marley put it, “Stolen from Africa and brought to America...” They were brought here, and interestingly enough, they created something new. We hinted to the fact that slaves have existed all over the world and throughout history, but as a matter of fact, only here in the US did they come up with something new,

for a number of reasons. For sure, as you may know, they were forbidden to use their own languages, so somehow, whatever they wanted to express – that’s been the thread of the first two encounters, meaning music is something through which the heart expresses itself – they had to express in some sort of English. They were forbidden to use their native languages, so they had to come to terms with this new world, and particularly they came to terms with this new unknown before God with which they identified. At least they identified with His Son. The sufferings of Jesus seemed to be reflecting what they had been experiencing in their own daily lives. So the spiritual music...

Fields: The truth meets truth.

Maniscalco: Yes, last week with Vaneese, among other things she gave us a very lively and flesh example of what that singing was about, and particularly she came up with the sentence, “Truth meets truth.” The truth of their sufferings somehow met the truth of the Christian proposal; they made it their own and they started singing about it, and the spiritual music was born, what we call the spirituals. Through that, blending with their own rhythms and traditions and everything, the pentatonic scale was born, and a new journey began. The blue note was created. We saw how this bleeding heart found its deepest expression in a music called the blues. And then subtly we tackled classical music last week, and we tackled it because somehow classical music created here in the United States of America was as well a new creature, a new creation. Interestingly enough, once again, we needed a Czech guy, a guy from the Czech Republic, Dvořák, to come up with the Symphony from the New World. But still, the question of this bleeding, wounded heart, the question about where happiness, beauty, truth lie, stayed and remained. So much so that even a businessman from Connecticut who settled for his business here in New York City, Charles Ives, came up with a piece that remains as a pillar in the history of classical music: *The Unanswered Question*.

We’re ready to take another step. We’d like to play and sing a song just to tackle tonight’s topic. What do you want to sing?

Fields: Dylan. *I Shall Be Released*.

Maniscalco: Yes, of course. Bob Dylan, a guy who will keep you company tonight.

Oh, every night we have some guests. Tonight we have Mr. John Ronan who will accompany us on bass and mandolin when the time comes.

They say everything can be replaced,
Yet every distance is not near.
So I remember every face
Of every man who put me here.

I see my light come shining
From the west unto the east.
Any day now, any day now,
I shall be released. ~REFRAIN

They say every man needs protection,
They say every man must fall.
Yet I swear I see my reflection

Some place so high above this wall.

Standing next to me in this lonely crowd,
Is a man who swears he's not to blame.
All day long I hear him shout so loud,
Crying out that he was framed.

Maniscalco: Okay. That was Bob Dylan. But before we get to Bob Dylan, let's try and understand where folk music comes from. Where does it come from? What is it all about? You've gotta make up something.

Fields: Give me some time. Well, so far we've been doing black folk music—blues, spirituals. At the same time we talked about all the music that all the immigrants from Europe brought—Scottish, Irish, English, French, Spanish, and they had their own tradition of music. This somehow blended in with the music of the slaves. There's a lot of talk back and forth, and a new form of European music began in America called folk music or traditional music, country music—there's bluegrass music, there's music from the South, music from the North. Remember the blue note, that note, that bending kind of thing? You heard Riro sing it a lot. I was playing some blue notes. There was a lot of talk in between the two cultures. I don't know if you've seen the movie about Ray Charles. Did you see *Ray*? Well Ray was playing with a country and western band, and the black guys we're telling him, Ray, what are you doing?" And he said, "Yeah, but they got stories." Next week we're going to talk about jazz and Charlie Parker who started modern jazz, bebop jazz, he used to go and listen to country music. This guy was the heaviest of all jazz musicians; he was called the grandfather of jazz musicians, and his black friends said, "What are you doing going to country?" And he said, "The stories." So folk music had a lot to do with the story of a people, and in this case it's young people.

Maniscalco: Yes, but you know what? When I was thinking about it, I was born in 1955 in Europe where the turmoil of 1968 was way stronger than it was here, with a few exceptions. And so I was thinking, folk music is traditional music. Tradition? That's a word I learned to hate. It was a given. Tradition equaled something that must be erased, forgotten, because it's passed, it's negative. Tradition, as a matter of fact, eventually I learned the meaning of it in school, but teachers didn't help me make that connection between the meaning of the word and tradition as a fact. Unfortunately, that's how people teach; you learn something, but you don't make the connection between what you're actually learning and the rest of the world. The Bible tells you the link between what you learn and the rest of the universe is called "wisdom". Anyway, I learned that tradition means to pass from my hands, for instance, to Jonathan's hands. Once it's in Jonathan's hands, it comes to a new life. It's still the thing that I gave him, but at the same time it becomes Jonathan's and it becomes new. It's recreated. It's like a song. It's an old song, a very old song, but it's played live and somehow it comes to life again. It's new. It's the old new thing. That's the beauty and the power of tradition if you have this awareness. Otherwise it's just turning back to the past and leaning on your Dutch, French, Spanish or whatever origins. Is it kind of clear?

So folk music is the music of a people, and it tells stories, ordinary stories. You look at your life and you sing it. And it's basically very simple. Just to talk musicology a little bit, we do it every now and then; most of it is built on the 1-4-5 structure.

Fields: I think it's because of a lot of the relationship with the blues is the spirituals.

Maniscalco: 1-4-5 may sound weird to you. Let us explain it to you. We told you during the first conference that the blues is basically a form. You call the opening key, and we can jam as long as we want because we know where it's going to go because it goes 1-4-5 which is the relation between the opening key and the following chord. Can you explain it?

Fields: There's nothing to explain. [plays guitar]

Maniscalco: So we know that there are 7 notes, and if you count 4, from 1 to 4, that's the fourth. You count 5, that's the fifth, and it repeats. And most traditional music is built the same way the blues is — 1-4-5, only it's way happier, and it's always been very happy until a guy popped up on the scene and kind of wrapped it all together making the tradition, meaning the traditional form more fitting to whatever was going on.

Can you prepare the Woody Guthrie clip? That's the guy we're going to talk about because somehow historically that's the guy who picked from the past the melodies, the progression, but made it contemporary. We'll talk about it.

Just to give you a little information about Woody Guthrie. This guy was born in Oklahoma in 1912 and he was a very ill man. I don't know how much you know about American history, but I guess you know these big things, the Dust Bowl.

Fields: The Depression.

Maniscalco: Basically they coincided. The Dust Bowl, I don't know if you watched the movie or if you read *The Grapes of Wrath*, all these workers, all these farmers had to migrate, had to leave their land and move to California searching for something because this Dust Bowl was rolling around the Bible Belt, the heart of the United States. It was making their lives impossible. They couldn't really work the land, and so they had to move. The stock market crashed in 1929, so Woody Guthrie was 17 when all this disaster was going on, and he traveled with these guys from Oklahoma to California, and he learned all these ballads. He learned the blues that the black guys were singing; he learned all the tradition that was carried with it throughout the years, and he made everything his own. He started creating his own ballads, sticking to the same forms, the 1-4-5 for the most part, that kind of rhythm, but bringing in stories from the drama that people were actually and currently living in those years.

Fields: The Dust Bowl was a huge drought in the Southwest, Oklahoma, Texas, and the drought was so bad that the ground literally turned to dust, and there were huge black clouds in the sky. There was just no life whatsoever, and at the same time there was the Depression, so the banks were reclaiming all of the farmers' lands. So you had these two things that were really puncturing the American dream at a very high level for many people. If you know *This Land Is Your Land*, the last verse: "When the sun came shining/and I was strolling/and the wheat fields waving/and the dust clouds rolling." He's referring to the dust clouds from the Dust Bowl.

[Woody Guthrie clip plays]

John Henry by Woody Guthrie

John Henry when he was a baby
settin' on his mammy's knee

picked up an hammer in his little right hand
 Said "Hammer be the death of me me me,
 hammer be the death of me!"

Some say he's born in Texas
 Some say he's born up in Maine
 I just say he was a Louisiana man
 Leader of a steel-driving chain gang
 leader on a steel-driving gang

"Well", the captain said to John Henry
 "I'm gonna bring my steam drill around
 gonna whup that steel on down down down
 whup that steel on down!"

John Henry said to the captain (what he say?)
 "You can bring your steam drill around
 gonna bring my steam drill out on the job
 I'll beat your steam drill down down down
 beat your steam drill down!"

John Henry said to his Shaker
 "Shaker you had better pray
 If you miss your six feet of steel
 It'll be your buryin' day day day
 It'll be your buryin' day!"

Now the Shaker said to John Henry
 "Man ain't nothing but a man
 but before I'd let that steam drill beat me down
 I'd die with an hammer in my hand hand hand
 I'd die with an hammer in my hand!"

John Henry had a little woman
 Her name was Polly Anne
 John Henry took sick and was laid up in bed
 While Polly handled steel like a man man man
 Polly handled steel like a man.

They took John Henry to the graveyard
 laid him down in the sand
 Every locomotive comin' a-rolling by by by
 hollered "there lies a steel-drivin' man man man
 there lies a steel-drivin' man!"

Maniscalco: Those two guys, as you probably know, were black—Sonny Terry, a great blues singer and blues harmonica player, hollering and playing harmonica, and Brownie McGhee, the guitar player who played with Sonny Terry for many years. Just to underline the fact that Woody Guthrie, in a

sense, musically, didn't invent anything. He just made whatever was passed on to him his own. Only he compared what had been given to him with life, so for the first time you really hear what you would call protest songs.

Fields: A little tangent. What was added to the blues with country musicians—you saw the train at the beginning? It's kind of this traveling music because it had this hobo thing, and a lot of these poor guys, the only way they could get around was by getting on a train, traveling from place to place. They would jump on big freight trains and go from town to town to look for work. Guitar picking developed from that. It's called Travis picking. It's kind of like a traveling sort of feeling. It goes something like this...[plays guitar] And everybody can enter into it. It's easy. It's like going somewhere.

If you think about Simon and Garfunkel who were much later...think about *The Boxer*. It's the same beat. Simon was making his own that kind of traveling beat. A lot of Simon's early songs are about searching and wandering, which was kind of the experience these guys were having in the 20s, which came out in protest. Again those are brought out in the later 60s in America.

Maniscalco: That's the development. Woody Guthrie wrote lots of songs. There's a very interesting collection called exactly *The Dust Bowl*, but the focus, once again, is real life, the hardship that people had to go through. This was looked at with some kind of concern. The guy also had this visible sign on his guitar, "This Machine Kills Fascists," that most people didn't like.

Fields: He fought in World War II.

Maniscalco: He did? Eventually he died kind of young of a very serious neurological disease, but he was around for quite a while and he wrote lots of songs, and they're all about real life—even funny songs, but all about life. And among them he had to sing about America. He didn't like *God Bless America* at all, and that's the reason why we have *This Land Is Your Land*. He hated *God Bless America* because he considered it to be too corny; he considered it to be saccharin sweet, and being sort of an anarchist himself, he didn't really like this formally religious approach to the meaning and the existence of the United States of America. I don't know if you know the lyrics to *This Land Was Made for You and Me (God Bless America)*—that's the original title. That's how he named it on his first manuscript. We're going to sing it.

This land is your land, this land is my land
 From California, to the New York Island
 From the redwood forest, to the Gulf Stream waters
 This land was made for you and me. ~ REFRAIN

As I was walking a ribbon of highway
 I saw above me an endless skyway
 I saw below me a golden valley
 This land was made for you and me

I've roamed and rambled and I've followed my footsteps
 To the sparkling sands of her diamond deserts
 And all around me a voice was sounding
 This land was made for you and me
 The sun comes shining as I was strolling

The wheat fields waving and the dust clouds rolling
 The fog was lifting a voice come chanting
 This land was made for you and me

As I was walkin' - I saw a sign there
 And that sign said - no tresspassin'
 But on the other side.... it didn't say nothin!
 Now that side was made for you and me!

In the squares of the city - In the shadow of the steeple
 Near the relief office - I see my people
 And some are grumblin' and some are wonderin'
 If this land's still made for you and me.

Maniscalco: As you can imagine, a guy like this gathered around him lots of interests, but he basically remained a rambler himself. He had some jobs; he had three wives I think.

Fields: He died in Coney Island.

Maniscalco: He had a number of kids; some of them are still in the music business somehow. He mingled with the communists. In Europe we've always had some serious communist party. In America, you've never had one, except in the 30s, and I always wondered why because in terms of social justice, or lack of it, there's always been a lot going on here. Anyway, in those years, there was a lot going on, and people like Woody Guthrie somehow represented this cry for social justice. People like Pete Seeger, they always did it through music. They were used by the communist party. The communists always tried to take him on their side, but Woody, like Dylan, never really gave in to this kind of belonging. He basically remained an anarchist. And I would like to read a quote by Fr. Luigi Giussani about what an anarchist is all about, because somehow it expresses fully and probably beyond Guthrie's own self awareness what this man was all about. Giussani says in *The Religious Sense*:

Only two types of men capture entirely the grandeur of the human being: the anarchist and the authentically religious man. By nature, man is relation to the infinite. On the one hand, the anarchist affirms himself to an infinite degree, while, on the other hand, the authentically religious man accepts the infinite as his meaning.

Tell us something about the hobos because somehow they were an expression of this.

Fields: I already mentioned that the hobo movement is associated a lot with Guthrie and also many famous American literary figures who were known as the Beatniks. These guys were also associated with jazz. These guys were wanderers, searching, trying to break every rule, every boundary that seemed to be imposing on their freedom. The most famous is Jack Kerouac who wrote *On the Road*. There's a whole group of these guys.

It would be great if we could go to Bob Dylan now because I think it's important to come back to this idea of the anarchist because as far as music goes, it pops up in a couple different periods very strongly. Seeger who had this kind of idea with Dylan, who we're going to talk about next.

Maniscalco: Hobos, just to give you an idea, people like Woody Guthrie himself, but also John Steinbeck or Jack London were hobos at some point, homeless men who would jump on these freight trains and would go wherever the train would go in search of what? Searching for whatever their environment couldn't give them. And they had to move, and this was a huge country to explore and to discover, a very anarchist attempt.

Now as we prepare for the second clip, the question becomes, after folk music takes this step, what's next? What happens? We're talking about the 30s, the 40s, the early 50s.

Fields: After the war.

Maniscalco: Right after the war. So what happens now? Let's take a look at this.

Film clip of *This Ol' Riverboat* by the New Christy Minstrels

This ol' riverboat walkin up the river
 Keep her steady as you go
 Heave the lead and pay the line
 Now we're markin' on the twine
 Four fathoms below
 Way up the river we go.

This ol' riverboat walkin' by the levee
 Keep her steady as you go
 Think I hear the captain say,
 Full ahead we're on our way
 Three fathoms below
 Way up the river we go.

Keep on a-movin' gotta beat ol' Dixie
 Or we'll come back empty I know
 Way down the river I can hear her whistle blow.

This ol' riverboat churnin' muddy water
 Ease er' down and take it slow
 Can't you hear that rumblin' sound
 Lord, I think we've run aground
 No fathoms below
 You'd better pray it ain't so.

We're muckin' bottom, and here comes ol' Dixie
 Singin' who's got that cotton to sell?
 Ah, but when she's passin'
 We're risin' high on her swell.

We're on the move again.

These two riverboats, racin' up the river,

Then ol' Dixie runs aground
 There she stands high and dry,
 And we're walkin' right on by
 I can see the lights of town
 We're gonna roll that cotton down

This ol' riverboat seen a lot of water
 Lot of cotton, you can bet.
 You can ask anyone you meet,
 They say she can't be beat.
 She ain't never been yet.
 Can't you hear that whistle blow.
 Way up the river we go.

Walkin' up the river we go
 Up and down the river we go.

Fields: Remember last week you heard Vanese sing? You heard her sing spirituals, Go Down Moses, slowly, full of sadness, waiting for freedom. What happened in the 50s in American, after this terrible period of depression, what happens? World War II. Americans become the saviors of the world, the economy recovers, but musically speaking what happens? The white audience is introduced to black music. But it can't really take the pathos of it because black music always seemed to have a kind of question, a sadness that required a kind of pause to think about things. You heard the singing. There was still a little bit of that blues note, there was a little bit of reference to that type of music. *This Ol' Riverboat* is talking about the South. This was on television. So all of a sudden, this music that was born from the South, or folk music, was becoming the music of the new, young, exuberant, exploding American society. American society started realizing that now this new type of energy was really the center of the salvation of the world at a certain level. I'm not going to give a judgment, but just think about what was in Vanese's voice, what was in that expression, and think about this other expression. As a musician I always tend towards, maybe I'm wrong, but there was always the sense, that's so human, that there's a limit, that I can't get that happiness. For me, I guess that's what I relate to a little bit more when Vanese was singing last week. This music from the New Christy Minstrels is beautiful, melodic. You know who that was? Yes, you do. The one who sang *Eve of Destruction*, Barry McGuire. So in the 50s you have this type of very antiseptic kind of music. This is what was commercial. This would sell. People were also singing this together. But you see what happens; this doesn't last. This is not able to capture the public. Elvis Presley is the rock and roll side of this.

Maniscalco: It's like looking at tradition, turning back, it doesn't become your own, it doesn't have much to do except at the level of unreasonable hope with a future based on an unreasonable certainty in the present. That's it.

Dylan comes on the scene at the beginning of the 60s and it's a completely different approach, and we've got to play some Dylan music to understand how instead he managed to make whatever was given unto him, his own. Compared to his own life, to what was going on in the world, again, tradition re-happens. Tradition comes to a new life. We're going to play three Dylan songs, unless you don't want us to. Raise your hand. The first one we're going to sing is a beautiful... Dylan dealt with love, with politics, with drugs a lot. His songs reflect all of the above. This next one, to me, is very dear. It's not particularly known—*Tomorrow Is a Long Time*. You will hear the lyrics, but it's like poetry, so

you've got to work through the words. What it means to me is precisely what we've been talking about from day one—this unquenchable thirst for fulfillment that he identifies in the loved one, and the loved one is no longer there. I got up this morning and she's gone, sort of, so that I'm still aware that I'm surrounded by beauty. I'm not stupid. I've seen it. But it's only because of the presence of another, in this case the loved one, that I can come to really acknowledge the beauty that surrounds me. Let's try it.

If today was not an endless highway,
 If tonight was not a crooked trail,
 If tomorrow wasn't such a long time,
 Then lonesome would mean nothing to you at all.
 Yes, and only if my own true love was waitin',
 Yes, and if I could hear her heart a-softly poundin',
 Only if she was lyin' by me,
 Then I'd lie in my bed once again.

I can't see my reflection in the waters,
 I can't speak the sounds that show no pain,
 I can't hear the echo of my footsteps,
 Or can't remember the sound of my own name.
 Yes, and only if my own true love was waitin',
 Yes, and if I could hear her heart a-softly poundin',
 Only if she was lyin' by me,
 Then I'd lie in my bed once again.

There's beauty in the silver, singin' river,
 There's beauty in the sunrise in the sky,
 But none of these and nothing else can touch the beauty
 That I remember in my true love's eyes.
 Yes, and only if my own true love was waitin',
 Yes, and if I could hear her heart a-softly poundin',
 Only if she was lyin' by me,
 Then I'd lie in my bed once again.

Fields: I was never a big Dylan fan, but Riro said, “You’ve gotta become one.” And he gave me about eight CDs, and one was called *Nashville Skyline*. He decided he wanted to do a country album, and he did this with Johnny Cash, the most famous country singer. Bob Dylan, the most famous folk singer. This song *Girl of the North Country*, you should get it on *U Tube*. Johnny Cash sings the third stanza, and personally I think it’s the greatest white male vocal in American history, even in the Sinatra domain; it’s a song about not having a woman and somehow Cash expresses that great. If you’re a guy, you could be drinking with your buddies, and this comes on...

Maniscalco: We invited Bob Dylan tonight, but Kim found out he was busy. We couldn’t invite Johnny Cash because he’s dead, so we’re going to do it our way. And it’s like tradition in action. We make it our own and we express it the way we can and it becomes our cry for love to our loved ones.

Well, if you're travelin' in the north country fair,
 Where the winds hit heavy on the borderline,

Remember me to one who lives there.
She once was a true love of mine.

Well, if you go when the snowflakes storm,
When the rivers freeze and summer ends,
Please see if she's wearing a coat so warm,
To keep her from the howlin' winds.

Please see for me if her hair hangs long,
If it rolls and flows all down her breast.
Please see for me if her hair hangs long,
That's the way I remember her best.

I'm a-wonderin' if she remembers me at all.
Many times I've often prayed
In the darkness of my night,
In the brightness of my day.

So if you're travelin' in the north country fair,
Where the winds hit heavy on the borderline,
Remember me to one who lives there.
She once was a true love of mine.

Fields: If you can, listen to the one with Dylan and Cash.

Maniscalco: It's slightly better than the one we just sang, slightly. But again, it's the experience of tradition; it becomes our own. I'm made of what has been given to me. I'm made of all the music that I've listened to, and then I'm made of my own experiences. That's the greatness of Dylan. You find the blues, you find gospel music, you find folk music, rock and roll also, not much, but, yes, you find it all and that is his heart, for better or for worse. And in fact, we'll listen to Mr. Bob Dylan on record, something fairly recent where at some point in his life, in the 60s, the late 60s, he sings, *It's Not Dark Yet, but It's Getting There*. But before that, we want to sing one of the greatest songs he ever wrote, *All Along the Watchtower*. What about this song? God only knows what he's talking about. Maybe LSD knows better.

Fields: Yeah, we're skipping to the later 60s. You notice how easily we just kind of pick up and play this stuff together? We didn't rehearse... Well, we rehearsed a little. It's easy to play this music together. There's a kind of universal quality to it. Folk music was named for that. People were able to enter into it and play together and build a community with it. We're going to go to jazz next week and talk about what happens after. But this kind of experience begins to disappear. But this music is easily played together, easily enjoyed, easily listened to, and Dylan keeps that; even in his drug music he keeps that involvement. Dylan also deeply influenced the Beatles. Remember he goes over to England and introduces the Beatles to marijuana, but also says to them, "You guys have the best music in the world, but it means nothing," which Paul McCartney didn't care nothing about. John Lennon became incredibly depressed about it. And you see what happened—where John Lennon's music goes and where Paul McCartney goes. But that's because of Dylan. Jimmy Hendrix was doing all this flailing around music; Dylan heard Hendrix and said, "You've gotta follow this kind of idea." Even U2, way before *The Joshua Tree* he went over to Ireland and said, "Do you guys know the Chieftains? Do you

know all these great Irish traditional bands?" He was trying to introduce U2 to their own tradition. And U2 said, "No, we don't." From that point Bono began to understand his tradition much more deeply and then the American tradition, and the result of that is *The Joshua Tree*, which is their great album. So Dylan's influence of writing music from this kind of experience influenced a lot of the music we've been listening to.

Maniscalco: Once again, music of a young people. Entire generations have identified with Dylan's music—*Blowing in the Wind*, you name it, and they always strive to pull him in as the beacon of their movement, and he never accepted, and God only knows what he actually understood of what he was doing, but for sure he was gifted. A genius is somebody who's gifted and somehow, as Giussani said, is capable of expressing what the rest of the people would like to. So they hear him and they say, "That's us; that's me." You listen to Bob Dylan, that's my heart! Even with the blues, my experience as a very young teenager in Italy with the blues. That's my heart! How could you write that about my heart? How do you know my heart? So Dylan expressed that in the 60s particularly. How do you understand all that is going on the way you do? There are a number of people who followed him and his influence on that kind of music is still huge. Joan Baez was one of them.

Fields: Did you ever see the film about the Newport Jazz Festival? There was a jazz festival in Newport way before the ideologies really kicked in here. You have an older period where you have a jazz festival where you have incredible jazz artists like Thelonious Monk, who we'll talk about next week with Mahalia Jackson closing the whole festival singing the *Our Father*, with Pete Seeger, Chuck Barry, this kind of mix. The promoters were just trying to promote what seemed to be good music at the time. In that period, folk music was completely acoustic. Dylan was influenced by rock and he decided, let's become electric. He showed up at the Newport Jazz Festival with the electric band. Pete Seeger, who was one of these guys who was promoting kind of a lefty, communist thing, freaked out and went behind the stage in a rage and pulled the power out, and told Bob Dylan that he had betrayed the entire movement. Well this is kind of who Bob Dylan is.

Maniscalco: Okay, let's try it, *All Along the Watchtower*

"There must be some way out of here," said the joker to the thief,
 "There's too much confusion, I can't get no relief.
 Businessmen, they drink my wine, plowmen dig my earth,
 None of them along the line know what any of it is worth."

"No reason to get excited," the thief, he kindly spoke,
 "There are many here among us who feel that life is but a joke.
 But you and I, we've been through that, and this is not our fate,
 So let us not talk falsely now, the hour is getting late."

All along the watchtower, princes kept the view
 While all the women came and went, barefoot servants, too.

Outside in the distance a wildcat did growl,
 Two riders were approaching, the wind began to howl.

Fields: That type of arrangement, where you have a chord [plays guitar]; that's the type of language that you hear now in alternative music. In the 60s nothing happened, and you had the birth of the punk

movement. Punk is kind of a reflection of anarchism and in some way of this electric Bob Dylan. And that dies again and it comes back with Nirvana and Pearl Jam. Pearl Jam is really looking back to this type of passion. And that's the last time we heard it. Now you're into this alternative music that you hear which is using a kind of very simple chord language [plays guitar], a little darker than what we heard before. We started from Woody Guthrie folk music, anarchy, through Dylan. It begs the question we're going to ask.

Maniscalco: We'll end by listening to Bob Dylan. Sort of recent—*It's Not Dark Yet, but It's Getting There*. The man's been searching his whole life. His body's all scarred. You will listen to the lyrics. What is this search all about? Is there any folk music left? Think about it. Even when we get together and we sing together, what is it we sing together? We've gotta do somehow like the New Christy Minstrels, we have to turn back and sing *This Ol' Riverboat*. What is born in terms of popular music, pop music, music of the people nowadays? Rap? I don't know. You tell me. You think about it. As we said from the very beginning, we're only provoking you and giving you hints, possibly encouraging you to listen to some music and experience the fact that "he who is capable of reflecting upon what he's living, or what he's listening to is the beginning of every good." You've gotta listen and compare. That's always the method. *It's Not Dark Yet*, Bob Dylan, and then next week, the final step...

Fields: We'll talk about jazz which is kind of separate from the first few steps.

Shadows are falling and I've been here all day
 It's too hot to sleep time is running away
 Feel like my soul has turned into steel
 I've still got the scars that the sun didn't heal
 There's not even room enough to be anywhere
 It's not dark yet, but it's getting there

Well my sense of humanity has gone down the drain
 Behind every beautiful thing there's been some kind of pain
 She wrote me a letter and she wrote it so kind
 She put down in writing what was in her mind
 I just don't see why I should even care
 It's not dark yet, but it's getting there

Well, I've been to London and I've been to gay Paree
 I've followed the river and I got to the sea
 I've been down on the bottom of a world full of lies
 I ain't looking for nothing in anyone's eyes
 Sometimes my burden seems more than I can bear
 It's not dark yet, but it's getting there

I was born here and I'll die here against my will
 I know it looks like I'm moving, but I'm standing still
 Every nerve in my body is so vacant and numb
 I can't even remember what it was I came here to get away from
 Don't even hear a murmur of a prayer
 It's not dark yet, but it's getting there.

Fields: Remember *The Unanswered Question* last week?

Maniscalco: This is today's unanswered question.

Fields: Remember the title of the course—*American Music: The Unanswered Question*. This is how the blues ends up showing up in every level of music, some kind of sense of really looking for something.

Maniscalco: Thank you. Good night.

Simmonds: Thank you, Jonathan and Riro and also John Ronan, our bass and mandolin player.

Our fourth and final lecture of this series will be on Wednesday, June 4, again at 7 pm, in this very room and the topic will be *The Adventure of Jazz: A New Identity Shapes Up...Where Is it Going Now?*

If you want to receive information about Crossroads' activities and upcoming events, please feel free to leave your contact information at the table outside this room. And last, but not least, in order to defray the expenses of this seminar, we invite you to consider a free will donation either by cash or by check which you can place in the box at the exit.

Thank you and see you next week!