
Abstract

Between 1968 and 1975, the political rhetoric and activist strategies of United States social movements transitioned from communalism and mass protests to a language of individualism and personal politics. This dissertation argues that the contemporary singer-songwriter movement in Los Angeles provides a window into the major cultural and political shifts of the 1970s. Its musical aesthetic, which promoted confessional songwriting and self-reflection, encapsulated this rise in individualism. Using ethnographic research with participants of the singer-songwriter movement, I construct a cultural history that demonstrates how this music played a significant role shaping the personal politics of the women's movement and anti-war ideologies. Chapter 1 traces the singer-songwriter movement as an extension of the acoustic performance practices established during the United States folk revival. Chapter 2 explores the local music scene in Los Angeles that fostered the singer-songwriter movement, investigating how live performance practices influenced the discourses of authenticity surrounding the singer-songwriter as intimate, vulnerable, and personal. Chapter 3 compares the personal narratives of confessional songs to the organizing strategies of second wave feminisms, showing how music by singer-songwriters acted as a form of consciousness-raising within the context of the U.S. women's movement. Chapter 4 examines personal rhetoric in a second social
movement—anti-Vietnam War protests—illustrating the ways in which confessional songs mirrored the new language of dissent among anti-war activists. Chapter 5 examines the impact of the 1970s singer-songwriter movement on the present day Los Angeles scene and looks at the legacy of the political work singer-songwriters engage in the twenty-first century. Such an examination reveals how the singer-songwriter movement articulated highly politicized sentiments through their personal songwriting, shaping the discourses of protest in the United States during the 1970s.
TROUBADOURS traces Carole King, James Taylor and the singer/songwriter scene during the late 1960s and early 1970s. The film also interweaves the intriguing story of the ‘world famous’ Troubadour club that cemented their musical legacy, the mercurial impresario named Doug Weston who ran it, and the performing careers of some of the best songwriters of their generation – and perhaps any generation: Carole King and James Taylor, as well as Jackson Browne, David Crosby, Joni Mitchell, Bonnie Raitt, Eagles and many others. The ‘Troubadour’ of the title was (and is) a club in Los Angeles where people could come together, talk, jam, and socialise. singer-songwriters and rock. In 2011, a documentary about the club called Troubadours: Carole King / James Taylor & The Rise of the Singer-Songwriter was released. History and cultural significance. The Troubadour played an important role in the careers of Hoyt Axton, Jackson Browne, BTS, The Byrds, Neil Diamond, Elton John, Eagles, Carole King, Love, Joni Mitchell, Van Morrison, Bonnie Raitt, Red Hot Chili Peppers, Linda Ronstadt, J.D. Souther, James Taylor, Tom Waits, and other prominent and successful performers, who played performances there establishing their future fame. Retrieved June 4, 2017. ^ “Stone Temple Pilots Welcomes New Lead Singer Jeff Gutt at Los Angeles’ Troubadour”. Billboard. November 15, 2017. External links. The documentary “Troubadors” looks at the West Hollywood nightclub that nurtured Carole King, James Taylor and other talents of the 1970s singer-songwriter movement. Once upon a time in Lotus Land, the Troubadour, a 300-seat nightclub in West Hollywood, Calif., became the center of the singer-songwriter movement that dominated American pop during much of the 1970s. Created by Doug Weston, a wild-haired eccentric whose favorite attire was a green corduroy suit that earned him the nickname Jolly Green Giant, the club is fondly remembered in Morgan Neville’s documentary “Troubadours” as the place that kick-started a musical genre. Mr. Weston died in 1999, but the Troubadour still flourishes. Start your review of Hotel California: Singer-Songwriters and Cocaine Cowboys in the LA Canyons, 1967-1976. Write a review. Aug 09, 2012 Jason Coleman rated it liked it · review of another edition. Shelves: musique, greatest-hits. The time: mid 60’s to late 70’s The place: Los Angeles, California, specifically the Laurel Canyon (and beyond) music scene. Barney Hoskyns is a writer, editor and British music critic, who ushers us through a rise and fall era in the California musical scene. We’re given snapshots of the singer/songwriters with their backgrounds, their personalities, their genius, their quirks. I The time: mid 60’s to late 70’s The place: Los Angeles, California, specifically the Laurel Canyon (and beyond) music scene. House of Blues Los Angeles. Live music venue. El Rey. Live music venue. The Hollywood Palladium. Performance & event venue. The Echo. Troubadour. 27 March at 15:00. The Southern California natives, Fu Manchu have a quintessential Californian stoner-rock sound that we just can't get enough of. 26 March at 15:00. Indie singer-songwriter Mackenzie Scott, a/k/a TORRES sings effortlessly beautiful music that is perfect for any mood. Check out this song, “Cautious Rose” from her upcoming album, and you’ll understand why.