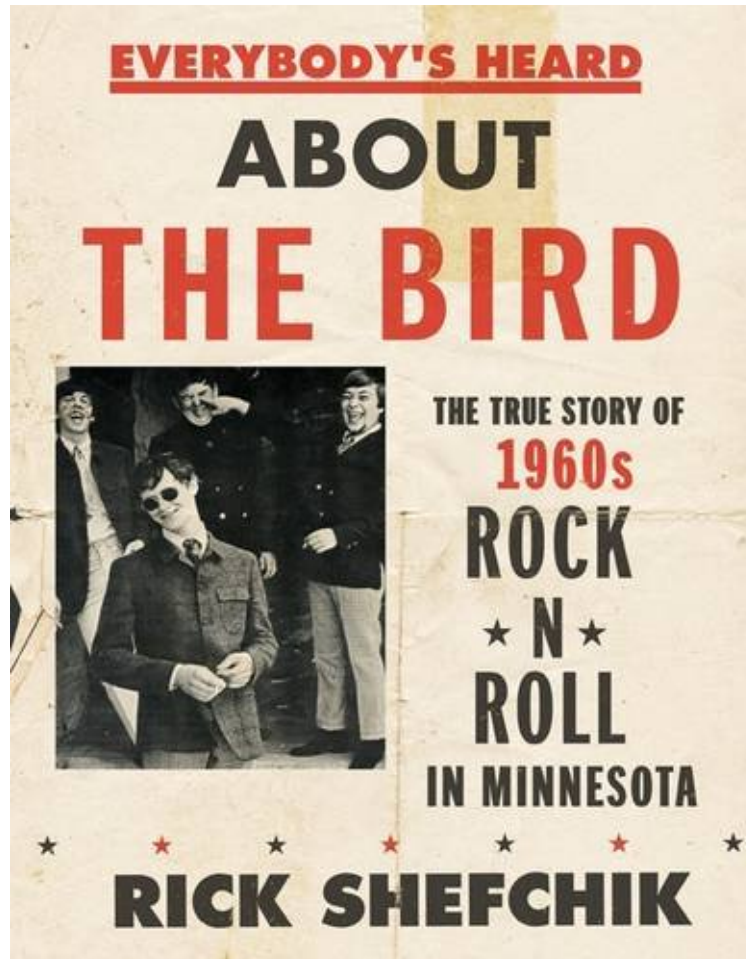


[Free] Everybody's Heard about the Bird: The True Story of 1960s Rock 'n' Roll in Minnesota

Everybody's Heard about the Bird: The True Story of 1960s Rock 'n' Roll in Minnesota

Rick Shefchik

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Rick Shefchik : Everybody's Heard about the Bird: The True Story of 1960s Rock 'n' Roll in Minnesota before purchasing it in order to gage whether or not it would be worth my time, and all praised Everybody's Heard about the Bird: The True Story of 1960s Rock 'n' Roll in Minnesota:

4 of 4 people found the following review helpful. More Than RockBy ZonnyRick Shefchiks Everybodys Heard about the Bird is about more than rock music. As someone from Minnetonka who played in bands in the Twin Cities area during the 60s, Ricks very well researched account is a walk down an especially fond memory lane for me. This was a magical time in our little part of the world, but also in America at large. Although Rick focuses on Minnesota rock, the general theme applies to anyone wanting to understand how things were during those times not just the music, but the motivations and circumstances involving young people then.Now weve got a coddled generation who simply dont understand what it means to work and overcome hurdles while seeking a goal whatever that goal is. We didnt have any

safe spaces back then and thank God for that. We were able to truly learn what it means to LIVE, mistakes and all. Everybodys Heard about the Bird embraces that in ways we never thought about while we were living that American dream. BTW, virtually every song mentioned in the book can be found on YouTube, usually with the actual 45 spinning on a turntable (remember those?) so you can pause at the mention of a song and listen for yourself creating a time warped multimedia experience. Fun read!

John Summer, San Luis Obispo, CA. 4 of 4 people found the following review helpful. Happiness is rock n roll

By Gay Lynn Haubner

Bliss was it in that dawn to be alive, But to be young was very heaven!

William Wordsworth was writing of the French Revolution, but this quote always seemed to me to be presciently about the 1960s. In Everyone's Heard about the Bird Rick Shefchik captures the joy of being 19, 18, 17, or even younger, creating sounds that were thrilling and new, or standing in front of the stage at an armory or Knights of Columbus hall and shaking your teenage tail feathers to the beat of rock n roll.

Everyone's Heard about the Bird" celebrates the innocence of the mid-sixties, from The Trashman making magic by combining two songs to create Surfing Bird without worrying about credits and royalties (I was happy to read that the creators, The Rivingtons, eventually got their due, and everyone ended up with a nice paycheck thanks to Family Guy) to the semi-tragedy of almost all of the young musicians and songwriters ending up with ridiculously bad management deals again and again. But these young Minnesota bands were happy to tour the Upper Midwest, even in winter, bringing live rock and roll to Fargo, Pierre, Austin, and even to my hometown of Duluth.

Shefchik seems to have interviewed everyone who played in a band in Minneapolis in the sixties, as well as tracking down dozens of band photos of heart-breakingly young kids having the time of their lives. For Minnesotans of a certain age, this is nostalgia catnip, bringing back Mr. Luckys, the all ages club I longed to go to, but which shut down before I reached the all ages minimum; the Excelsior Amusement Park, where Shefchik confirms that the Rolling Stones were booed but not pelted with rotten tomatoes; and the scary (to this Duluth girl) Twin Cities gangs, including the Greenies, who supposedly carried razor blades and demonstrated their menace by wearing Gant shirts.

The best way to read Everyone's Heard about the Bird" is on an tablet, where you can find every song mentioned on YouTube, including The Castaways playing Liar Liar in Its a Bikini World while a bored brunette in a hideous swimsuit gyrates in front of them. But like all the bands in this book, their happiness at playing their music is infectious. I closed Everyone's Heard About the Bird with a smile almost as big as the one worn by The Castaways middle school drummer.

5 of 5 people found the following review helpful. And the acknowledgments at the end--well may be the most telling as they reveal an obvious love affair with the music

By Scott Kaple

Yesterday, I finished the book--don't know how many times I said, "Wow, didn't know that" or "Cool" or "Incredible", and that was by page 40. Breadth of research is stunning. And the acknowledgments at the end--well may be the most telling as they reveal an obvious love affair with the music. I'll bet this book both illuminated and cleared out the memory palaces for a lot of folks. Epic account--a gift to those who lived it and loved it. May not cover every facet of the Minnesota music scene of the era, but a deep, deep dive into a very special place and time.

If you didnt experience rock and roll in Minnesota in the 1960s, this book will make you wish you had. This behind-the-scenes, up-close-and-personal account relates how a handful of Minnesota rock bands erupted out of a small Midwest market and made it big. It was a brief, heady moment for the musicians who found themselves on a national stage, enjoying a level of success most bands only dream of.

In Everybodys Heard about the Bird, Rick Shefchik writes of that time in vivid detail. Interviews with many of the key musicians, combined with extensive research and a phenomenal cache of rare photographs, reveal how this monumental era of Minnesota rock music evolved. The chronicle begins with musicians from the 1950s and early 1960s, including Augie Garcia, Bobby Vee, the Fendermen, and Mike Waggoner and the Bops. Shefchik looks at how a local recording studio and record label, along with Minnesota radio stations, helped make their achievements possible and prepared the way for later bands to break out nationally. Shefchik delves deeply into the Trashmens emblematic rise to fame. A Minneapolis band that recorded a fluke novelty hit called Surfing Bird at Kay Bank Studios, the Trashmen signed with Soma Records, topped the local charts in late 1963, and were poised to top the national charts in early 1964. Hundreds of Minnesota bands took inspiration from the Trashmens success, as teen dances with live bands flourished in clubs, ballrooms, gyms, and halls across the Upper Midwest. Here are the stories of bands like the Gestures, the Castaways, and the Underbeats, and the triumphs and tragedies of the most prominent Minnesota-spawned bands of the late 1960s, including Gypsy, Crow, and the Litter. For the baby boomers who remember it and everyone else who has felt its influence, the 1960s rock-and-roll scene in Minnesota was an extraordinary period both in musical history and popular culture, and now its captured fully in print for the first time. Everybodys Heard about the Bird celebrates how these bands found their singular sound and played for their elated audiences from the golden era to today.

"Engrossing and exhaustive, Everybodys Heard about the Bird is an invaluable pop history document that chronicles the nascent Minneapolis recording and music industry and early rock-and-roll stew. All in all, a labor of love that feels both fresh and long overdue." Jim Walsh, journalist, songwriter, and author of *The Replacements: All Over But the Shouting: An Oral History*