"Whoopee! We're All Gonna Die!": The Inimitability of Woodstock

Marina Bajić
University of Maribor, Maribor, Slovenia
marina.bajic@um.si

Woodstock Music and Art Festival is one of history's best known and most culturally significant event. At the height of the war between the United States of America and Vietnam, it allowed the people to come together and enjoy three days of love, peace, and music. However, with later iterations of festivals bearing the name Woodstock, the core message of love and peace lost itself among the music and the people. If Woodstock 1969 brough together people who wanted to make art, enjoy music and enjoy each other's company, while simultaneously express their dissatisfaction with the Establishment, the 1994 and 1999 versions brough forth people who only wanted to express their dissatisfaction with each other. A festival with the name Woodstock was never put on again.

DOI
https://doi.org/10.18690/um.ff.3.2025.11

ISBN
978-961-286-994-6

Keywords:
Woodstock,
Vietnam War,
music,
music festival,
Woodstock 1994,
Woodstock 1999

University of Maribor Press

1 Introduction

In 1969, Richard Nixon became president, and the United States was in the midst of a decade-long war in Vietnam. Rock musicians joined forces with folk artists in a long tradition of protest. Bands including Creedence Clearwater Revival, Country Joe and the Fish, and The Rolling Stones, along with artists such as Jimi Hendrix, Joni Mitchell, and Joan Baez, centred their music around the war, emphasizing its senselessness and restoring faith that it might end as quickly as possible. In 1969, the people had reached a point where they needed something more to help them through uncertain times and finally have their voices heard. Then, a sunny day in Bethel turned into a day worthy of the history books: the Woodstock Music and Art Fair. However, despite many attempts at reviving the music festival, the most notable being in 1994 and 1999, the fame and cultural impact of Woodstock 1969 was never matched and has not been attempted since 1999. Today, Woodstock has attained mythical status as a historic event that symbolizes the power of the people to oppose through peaceful means war and government violence. For those who were there, it represents nostalgia for a bygone time, and for those who were alive at the time, the slogan "make love, not war" epitomizes its message. We shall see how the Woodstock Festival affected and motivated later generations of musicians and music fans, and how, after over fifty years, it has influenced not only music, but society and culture in general.

2 A Brief Look at the Vietnam War

To help understand all the nuances of and the complex relationships between the United States of America and Vietnam, and within the ideological debates among Americans, I will briefly summarize the Vietnam war in order to highlight the importance of Woodstock.

In 1954, Vietnam was split into two: North Vietnam and South Vietnam. The communist government of the North was also known as the Viet Cong. With the support of the United States and its sales of weapons to South Vietnam, it seemed that its involvement in the war was not too far off. "Thus in 1950 the Truman administration extended to East Asia a containment policy that had originally been applied in Europe. The first American commitment in Vietnam, a commitment to help the French suppress the Vietminh revolution, was part of this broader attempt

to contain communist expansion in Asia" (Herring 1991, 107). However, pinpointing one single cause for war is always difficult.

During John F. Kennedy's administration, serious questions arose about the war and if it was indeed the most productive course of action. "As Kennedy repeatedly explained, he doubted – rightly as it turned out – that American intervention in Southeast Asia would enjoy much support from the nation's most important allies, or from the Congress, or from the American people. Again and again he questioned whether Indochina was an appropriate place for the United States to fight" (Kaiser 2000, 4).

By 1965, the United States were completely involved, and the Vietnamese had dubbed the war the "American War." There were many attempts to get American troops out of Vietnam, like the Manila Conference in 1966, under the supervision of Johnson, who promised "American troops […] would be out of Vietnam six months after a cease fire" (Gardner 2002, 233), which ultimately did not end up happening. The final accords were signed in 1973:

> On January 27, 1973, the Agreement on Ending the War and Restoring Peace in Viet-Nam was signed by representatives of the South Vietnamese communist forces, North Vietnam, South Vietnam, and the United States. A cease-fire would go into effect the following morning throughout North and South Vietnam, and within 60 days all U.S. forces would be withdrawn, all U.S. bases dismantled, and all prisoners of war (POWs) released. (Spector 2024)

All U.S. forces were out of Vietnam by March 29th, 1973, and the war officially ended in 1976: "[…] on July 2, 1976, the country was officially united as the Socialist Republic of Vietnam with its capital in Hanoi. Saigon was renamed Ho Chi Minh City. The 30-year struggle for control over Vietnam was over" (Spector 2024).

2.1 1969

In 1969 Richard Nixon became president. By that time, protests had already begun against the war; musicians wrote songs that centred around the message of how senseless the war was, performed them at protests, and were often arrested.

One of the most famous protests took place in 1967, when anti-war protesters marched on the Pentagon.

> They'd demonstrated before, thousands of antiwar protesters singing and waving banners and burning draft cards on the Mall in Washington. Now the organizers for the National Mobilization Committee to End the War in Vietnam wanted to go further — much further. On Oct. 21, 1967, they announced, antiwar protesters would march en masse past the Lincoln Memorial, across the Memorial Bridge all the way to the front steps of the Pentagon. And then they would try to levitate it. And storm it. And bring the military-industrial complex to its knees. (Mettler 2017)

The protests continued throughout the years, and in 1970, Nixon decided to visit the memorial: "In a long rambling discourse with students camping out in the Memorial, Nixon tried to suggest that he was as concerned for peace as they were – and to have them see Vietnam as he did, a necessary war to prevent a repletion of Chamberlain's popular, but tragically misguided, policy of appeasement" (Gardner 2002, 247).

Even in 1969, after the storming of the Pentagon and before his visit to the memorial, Nixon was concerned with how the U. S. should perceive the war, as the public's opinion was turning against it. That year, Nixon made two speeches: one on May 14th and the other, the notorious "Silent Majority" speech, on November 3rd.

In his first speech, *Address to the Nation on Vietnam*, it appears that Nixon was completely aware that the public wanted the war to end: "I know that some believe that I should have ended the war immediately after the inauguration by simply ordering our forces home from Vietnam" (Nixon 00:31). Nixon's reasoning for not ending the war was that they needed to finish what they had started: "We no longer have the choice of not intervening. We've crossed that bridge. There are now more than half a million American troops in Vietnam and 35 thousand Americans have lost their lives" (04:00). Nixon did not wish to end the war as that would mean all the lives lost in Vietnam would have been for nothing. Another reason Nixon gave for not stopping the war was the abandonment of South Vietnam to its fate: "Abandoning the South Vietnamese people, however, would jeopardize more than lives in South Vietnam. It would threaten our long-term hopes for peace in the world" (05:11). Nixon's words show that he was reluctant to end the war despite growing unrest.

Six months later, on November 3rd, Nixon gave a second speech, *Address to the Nation on the War in Vietnam*, more commonly known as his "Silent Majority" speech. By that time, Woodstock had already shown America just how divided it was in its

opinion of whether they should keep fighting in the war or not. The aim of the speech, Nixon explained, was to better acquaint the people with the policies: "I believe that one of the reasons for the deep division about Vietnam is that many Americans have lost confidence in what their government has told them about our policy. The American people cannot and should not be asked to support a policy which involves the overall re-writing issues of war and peace, unless they know the truth about that policy" (00:19).

Nixon repeated much of what he had said on May 14th, but what made this speech memorable was the appeal to what he believed to be the silent majority that had not loudly expressed its opinion on the war yet, which, to him, meant that they were supporting it: "So tonight, to you, the great silent majority of my fellow Americans, I ask for your support. I pledged in my campaign for the Presidency to end the war in a way that we could win the peace" (29:30). However, this was not the case. In 1969, "the war grew unpopular and opposition to the war gained respectability as prominent politicians and opinion-shaping elites began to speak out" (Bindas, Houston 1989, 13). Based on Nixon's speech, we can conclude that he was counting on the silent majority supporting the war, but more and more people were speaking against it.

3 Music and Vietnam

Through all forms of protest, from camping at the Lincoln Memorial to storming the Pentagon, what crystallised most with people was music—specifically, rock music.

> We know that, during the invasion, Vietnamese and domestic resistance to it could be figured only in marginal cultural forms such as poetry, street theater, or black music, while it was unassimilable by industrial culture except in television news coverage, where graphic but distanced violence coexisted with meaningless pseudo-analysis. With the singular exception of *The Green Berets* (John Wayne, 1968), Hollywood was able to approach Vietnam only in more or less vague allegorical displacements that often took the form of conspicuous aberrations of other genres. (James 1990, 79)

James explains that bringing the public closer to what was going on required interpretation, to appeal to the masses: "They rewrote genocide as rock and roll" (James 1990, 80).

Rock and roll was the perfect genre to express rebellion against the war through art. "Since its birth rock music has been rebellious. The central themes of the new music included sex, freedom from parental authority and youth. Dominated by black-influenced rhythm and blues, rock music conflicted with society norms" (Bindas, Houston 1989, 1). Thus, rock and roll appealed to people protesting the Vietnam War. However, Bindas and Houston argue this was a marketing ploy: "Only when the American public altered its opinion toward the war did the record industry and prominent musicians redirect their music by marketing songs with antiwar themes" (1989, 1). James, on the other hand, sees rock and roll as the only solution: "With the San Francisco Renaissance, rock itself took up the tradition of antiwar folk songs, to begin an engagement with the invasion that, while always fitful, nevertheless continued through punk to the present, even to the use of battle footage in rock videos" (1990, 80).

Bindas and Houston argue that the rock music that developed was not about Vietnam itself but related to the larger picture of the anti-establishment stance: "To many, the Vietnam War represented everything corrupt, mad and entrenched about the Establishment. […] To both branches of this New Left, the Vietnam War *was* the Establishment. Logically, rock music should have exploited what appeared to be a huge antiwar, anti-Establishment market" (1989, 4). It was through this anti-Establishment stance that rock and roll became the medium that connected people's dissatisfaction with the war to music and art.

However, the music did not gain much popularity when it aired during the war. "The more provocative the song, it seemed, the fewer the sales" (Bindas, Houston 1989, 9). Even the popular "I-Feel-Like-I'm-Fixin'-to-Die Rag" by Country Joe and the Fish was not that popular at the time. "The song, while a favorite today among the Vietnam generation, received little air play and sold few copies before the group's appearance at *Woodstock*" (Bindas, Houston 1989, 9). Things took a turn in 1967, however, as the general public began to grow weary of the war: "After 1967, the music industry changed as the musical traditions of folk, soul, blues and rock blended and merged, and technology in amplification improved. Listeners and bands formed a closer bond by identifying themselves as outsiders and members of a counterculture" (Bindas, Houston 1989, 10)

By 1968, bands were releasing albums that connected more with their audiences. Even though, according to Bindas and Houston, anti-war rock songs still did not criticize American involvement in Vietnam, they managed to evoke a "sense of helplessness and viewed the war as an absurd creation of the Establishment's military madness" (1989, 11). This allowed the people listening to these songs to find a sense of connection with the lyrics; even if they could not fully understand the intricacies of the war and the accompanying politics, they could express their feelings about it through music.

3.1 Unfortunate Son, Born in the U. S. of A

Nowadays, when one thinks of the quintessential rock anthems that defined the Vietnam War, "Fortunate Son" by Creedence Clearwater Revival stands. Even though the band performed at Woodstock, this song was not featured in their set list.

"Fortunate Son" aimed to highlight class differences as they affected the military draft. This can be seen in the lyrics:

> It ain't me, it ain't me
> I ain't no senator's son, son
> It ain't me, it ain't me
> I ain't no fortunate one, no. (Fogerty 1969)

Almost two decades later, Bruce Springsteen's "Born in the USA" examined anti-Vietnam War sentiment in retrospect; this set of lyrics has since been recognized as a patriotic song. Springsteen highlights the disregard for the returned soldier,

> Come back home to the refinery
> Hiring man says, 'Son, if it was up to me'
> I go down to see the V. A. man
> He said, 'Son, don't you understand?' (Springsteen 1984)

"Born in the USA also highlighted class differences, as Creedence Clearwater Revival did with "Fortunate Son":

> Got in a little hometown jam
> So they put a rifle in my hand
> Sent me off to a foreign land
> To go and kill the yellow man (Springsteen 1984)

This critique of the war makes the chorus of "Born in the USA" sound bitter, as opposed to patriotic, as the song is usually perceived by people today. Today, the returned soldier is a "cool rockin' daddy in the U.S.A," while in reality, he was a regular man forced to fight in a war that he, in many cases, did not support.

4 Three Days of Peace and Music

From August 15th to August 18th, the general American population was able to connect their sense of dissatisfaction with the war to the anti-Establishment music, which allowed them to fully express and understand their feelings, and it all combined to create the Woodstock Music and Art Fair. "It was not meant or planned in any way to be one of the most significant cultural events of the decade, attract half a million people, become a symbol of the decade and bestow the town of Woodstock, New York, with lifelong fame" (Hewitt 2011, 121). Yet, the events of the war and the need to be heard prevailed, and to this day, no other music festival has had such an impact as Woodstock 1969.

Even if it was not planned, even if the intention of the festival was to fund the building of a studio in Woodstock, the increasing dissatisfaction with the Vietnam War and the growth of the hippie movement created one of the most historically significant music festivals. It all started two days before: "On Wednesday 13, two days before the festival was due to start, word leaked out, and the hippie community moved in. As the organizers rushed around trying to get everything in place, 50,000 people arrived and placed themselves right in front of the main stage" (Hewitt 2011, 122).

The hippie movement had brought their "make love, not war" slogan all the way to Woodstock, where for three days, they were able to vent their frustrations about the war the best way they knew how – through music: "The stillness of disorientation," as Hodenfield called it in *Rolling Stone*.

4.1 The Sound of Woodstock

In a 2009 interview for *Rolling Stone*, republished in 2019, Joan Baez recalled her time at Woodstock:

> And not just Woodstock, but the whole time period when it was music and people feeling community with each other because they had either been in the civil rights movement or the movement against Vietnam. It was like a perfect storm and I realized that Woodstock was like the eye of the hurricane because it was different. It was this weekend of love and intimacy and attempts at beauty and at caring and at being political. (Greene 2019)

Joan Baez was among the many notable names who performed at Woodstock. Friday's lineup included acts such as Richie Haven and Arlo Guthrie; Country Joe McDonald opened the festival on Saturday, and Santana, Creedence Clearwater Revival, The Grateful Dead and many others followed. The festival ended on Sunday with acts such as The Who, Joe Cocker, and Crosby Stills and Nash, with Jimi Hendrix giving the last performance of the festival.

As Baez says, many people came to the festival to celebrate love, intimacy and music. Woodstock gave people the opportunity to come together with their favourite artists and express themselves through art and music. Baez herself is an artist who performed at Woodstock and used her performance to express her dissatisfaction with the war. "She was six months pregnant and missing her husband David Harris, who was in a Texas prison for refusing to fight in the Vietnam War" (Greene 2019). Her husband, as Baez told her audience before playing "Joe Hill," had already started a hunger strike: "And I was happy to find out that after David had been in jail for two and a half weeks, he already had a very, very good hunger strike going with 42 federal prisoners, none of who were draft people" (0:06). With her song, "We Shall Overcome," she delivered a hopeful message for the audience.

Country Joe and the Fish's "Fish Cheer," is another example. As David James points out, "the lyrics position the listener as a GI[1] about to leave for Vietnam, and though the song was popular with GIs in Vietnam, it is directed primarily to the domestic refusal, to those who are not going to Vietnam" (1989, 132-133). The Woodstock performance concluded with Joe MacDonald saying, "Listen people I don't know how you expect to stop the war if you can't sing any better than that. There's about

[1] "a member or former member of the U.S. armed forces, especially a man enlisted in the army" (Merriam Webster)

300,000 thousand of you fuckers out there. I want you to start singin'" (2:00) at which point the crowd bellowed the poignant chorus. The "Fish Cheer" is a good example of the way the audience was able to express their dissatisfaction with the war through music and to do it in a way that not only connected them not only with the artist (in this case, Country Joe and the Fish), but with other festival participants as well.

Another notable performance that should be mentioned is the last one of the festival, which saw Jimi Hendrix take to the stage. "As the day wore on, people began to leave. By the time the festival's final performer, Jimi Hendrix, took to the stage there were 25,000 people left to hear the dynamic 16-song set" (Hewitt 2011, 122). Among those 16 songs was "Izabella," a song about a man who is away fighting in the war and longing to come home to his wife and child.

> That fated day, Hendrix tore through many of his scorching favorites, like 'Hear My Train a Comin',' 'Foxy Lady' and 'Fire,' before breaking into an improvised piece. Hendrix expertly played Izabella — his 1968 Olympic White Stratocaster — free-form style, for a few minutes and then into a distorted, wrenching interpretation of 'The Star-Spangled Banner.' (Duffy)

Hendrix's "The Star-Spangled Banner" stands out in particular because of its distortion. When Hendrix starts playing, one can hear the opening notes of the national anthem of the United States. However, as the song progresses, the notes of the anthem are harder to discern, and the sound Hendrix produces with his guitar more closely resembles bombs, gunshots, engines and crashes. Hendrix is playing the national anthem almost ironically, by distorting it as war itself is distorted.

By the time Hendrix was done playing, only the last lines, "the land of the free and the home of the brave", played, not sung, of course, were still discernible. There are several ways one could interpret Hendrix's choice to play these last lines clearly. It could be that he wished not only the United States but also Vietnam, to once again be the land of the free. He could have been praising the soldiers by saying that they were brave for fighting in the war. His choice could also be interpreted as ironic, saying that this was no longer either the land of the free (since the United States was engaged in a war), or the home of the brave (Nixon was too cowardly to end the war).

These three performances are, of course, only a few of many. Many artists like Joan Baez, Country Joe and the Fish, and Jimi Hendrix expressed their dissatisfaction with the war through music and Woodstock, while others simply came to play and have a good time. However, these performances are the ones that stand out because of how direct they are in their anti-war message. They also point to another issue: why the success of Woodstock 1969 has never been replicated.

5 A Product of Its Time

The success of Woodstock 1969 was a culmination of its music, dissatisfaction with the war, the rise of the hippie movement, and luck. It happened at the right place, at the right time, with the right people. However, two repetitions of the festival were far less successful.

Several iterations of the original festival bear the name "Woodstock," the two most notable being Woodstock 1994 and Woodstock 1999.

> The second Woodstock, billed as "Three More Days of Peace and Music," was a 25th anniversary show from Aug. 12-14, 1994. Yes, it had elements in common with the 1969 festival: torrential rain, mud, lots of naked people, drugs, alcohol and many historic performances, including some by artists who were at Woodstock '69, such as Joe Cocker and Santana. (Woodstock Music Shop)

The setlist also included prolific bands such as Green Day, Metallica, Nine Inch Nails, and Red Hot Chili Peppers. However, compared to Woodstock 1969, it only served to commemorate the 25-year anniversary and never garnered as much fame as the original. "In 1969, tickets were $18. In 1994, they were $135. Still, in this case, the song remained the same. Gatecrashers in 1994 meant very few tickets were taken after the first day" (Woodstock Music Shop).

The artists who came to perform at Woodstock 1969 did so because they also saw it as a chance to speak about the Vietnam War through music, and simply to have fun. However, with Woodstock 1994, the festival was staged as a commemoration of the anniversary. The people who came did not do so because they wanted to be part of a community that was opposed to war and sought to express themselves through art and music. They came, simply put, to listen to their favourite artists and have fun. Even though the United States was involved in several military operations

at the time, those were no longer the driving force to come to Woodstock. Even though the festival was just as chaotic and disorganized as Woodstock 1969, without the impetus to protest a war through love and music, it lacked the kernel of earnest political concern that had marked the original.

Concert organization deteriorated at Woodstock 1999:

> Woodstock '99 was a shameful disaster. Promoters brought 200,000 young rock fans to a former Air Force base in Rome, New York, but failed to provide them with nearly enough toilets or free water. It was held on a scorching hot weekend in late July with temperatures above 100 degrees, and there was little shade. Bottled water was $4. (Greene 2021)

Metallica and Red Hot Chili Peppers made reappearances, along with Korn, The Offspring, Sheryl Crow and many others performing for the first time. None of the original artists from 1969 made a reappearance. This festival was the least successful of the three main Woodstock events.

> Musically and politically, Woodstock [1999] was the triumph of the bullies, with the fighters winning out over the lovers. Rap metal gloried in its new clout as the sound of mainstream American youth. But the bullies weren't the only fans who had fun: 200,000 kids decided they had to be there at the love-in. They did it all for the nookie. They raged against the latrines. They looked for somebody to love in the pit. And when they got there, they found that they had to live with each other, which was more than many of them could handle. They weren't the first Woodstock generation to fuck up this lesson. (Sheffield 1999)

There were no more political messages. There were none of the artists who had performed at Woodstock 1969, and the people had nothing to say at all. As Sheffield described it, people came to have fun but took the fun too far. Some felt they had to be there for the sake of being at a Woodstock festival. If Woodstock 1969 had been the home of the hippies, the place where people went to share love, Woodstock 1999 was the opposite. It was a place for the mainstream, an excuse to rage in the mud. Woodstock 1999 would be the last attempt (so far) at recapturing the magic of the original Woodstock.

When Joan Baez looked back on Woodstock 1969 in her interview with *Rolling Stone*, she said: "I realized that Woodstock [1969] was like the eye of the hurricane because it was different. It was this weekend of love and intimacy and attempts at beauty and at caring and at being political" (Greene 2019). When asked about the many times

people have attempted to recapture the magic of Woodstock, she gave this thoughtful answer:

> I guess you can't. You just can't. I think it's silly for people to try, but it's hard for people to give up nostalgia and give up what once was. They don't want to admit it can't be again. But I thought the idea of trying to have another Woodstock was absolute nonsense. It's just nonsense. Live Aid was an interesting little bump in history, just kind of came along. I have this thing about risk. That's why I think that Woodstock wasn't the revolution. It was just this careful sideshow that went on because in real social change, if there isn't a risk taken somewhere by somebody, it doesn't have a real meaningful impact. (Greene, *Joan Baez*)

As Baez points out, Woodstock was never meant to be a revolution: rock n' roll, at the time of Woodstock 1969, had already become highly anti-Establishment, and the Vietnam War, in a way, represented the Establishment. There was the momentum of anti-war sentiment and music coming together, completely by accident, to create three days of pure peace and music.

In his coverage of Woodstock 1999 for *Rolling Stone*, Robert Sheffield succinctly outlined the problem that arose with its 1994 and 1999 instalments: "But whatever else Woodstock is – commercialized, dangerous, full of good music and stupid fun and casual cruelty – it's also a recurrent part of American history, dredging up what's ugliest about our culture as well as what's exciting." Woodstock 1999 differed from its predecessors in that it almost forgot the core message of Woodstock and only brought out what was "ugliest about our culture," as Sheffield put it.

These observations point to the fact that the success of Woodstock 1969 should be attributed to the right place, the right time, and most importantly, to the right people. Woodstock 1994 might have had the right idea, but it did not have the right people. Woodstock 1999 had none of that, with the attendees being polar opposites to those who had attended Woodstock 1969.

5.1 "Coachella – Woodstock in my Mind"

There are still many music festivals that take place around the globe and span a range of music genres. The most notable festival today, musically and culturally, is Coachella. Not only does it bring together the world's biggest artists, it also brings to the forefront trends in pop culture and fashion. For singer and songwriter Lana

Del Rey, it held another meaning. In 2017, she released a song titled "Coachella – Woodstock in My Mind":

> I was at Coachella leanin' on your shoulder
> Watchin' your husband swing in time
> I guess I was in it 'cause, baby, for a minute
> It was Woodstock in my mind
> In the next mornin', they put out the warnin'
> Tensions were risin' over country lines
> I turned off the music, tried to sit and use it
> All of the love that I saw that night (Del Rey 2017)

In a deleted Instagram post, Del Rey stated her reasons for writing the song: "I'm not gonna lie – I had complex feelings about spending the weekend dancing whilst watching tensions w North Korea mount. I just wanted to share this in hopes that one individual's hope and prayer for peace might contribute to the possibility of it in the long run" (Genius).

Even though Woodstock never managed to make the same impact after its original production in 1969, its cultural significance still reaches into the present. However, as Baez pointed out, it was simply a product of a time when people used music, peace and art to fight against the establishment and show their dissatisfaction with the Vietnam War. Its later repetitions in 1994 and 1999 focused more on "nostalgia", as Baez calls it, and "commercialization", as Sheffield designates it. They, in this sense, forgot the essence of the original Woodstock, which was anti-establishment, but pro peace, music and art and marked the culmination of a difficult time in history. Without these essential conditions, the genuine Woodstock experience can never be recaptured.

6 Conclusion

What made the original Woodstock festival important in history were the circumstances of its conception. People were growing dissatisfied with the war, and when someone tried to stage a festival to raise money for a new studio, they saw it as an opportunity to show their dissatisfaction, or merely to escape. Since rock music was growing more and more critical of the war as well, the event culminated in three days of music history. The Woodstock events of 1994 and 1999 lacked the qualities and the context that made Woodstock 1969 possible. Now, we can look back at

1969 and everything political and musical that surrounded that year. Even though anti-war messages are still prominent in music today, it is unlikely that any festival will be able to match the cultural significance Woodstock 1969 achieved. The effect of Woodstock, however, is comparable to that of Gandhi's philosophy of nonviolent resistance in defeating British colonialism; its overall success in helping to bring about the end of the Vietnam War is a valuable lesson for today, as we face growing threats of Nationalism and violence around the world.

References

Bindas, Kenneth J., and Craig Houston. 1989. "'Takin' Care of Business': Rock Music, Vietnam and the Protest Myth." *The Historian* 52, no. 1: 1–23. http://www.jstor.org/stable/24447600.

Del Rey, Lana. 2017. *Coachella – Woodstock in My Mind*. Polydor.

dnjnyc. 2016. "Joan Baez, 'Joe Hill' Live at the Woodstock Festival, 1969." *YouTube*. Accessed March 29, 2023, https://www.youtube.com/watch?v=l-JW4DKxwQM.

Duffy, Mike. "Jimi Hendrix and a Strat Named 'Izabella.'" Inside the Jimi Hendrix Stratocaster Named "Izabella." *Fender Guitars*. Accessed September 4, 2022, https://www.fender.com/articles/fender-performances/jimi-hendrix-and-a-strat-named-izabella.

Creedence Clearwater Revival. 1969. *Fortunate Son*. Fantasy Records.

"How Many Woodstocks Were There?" *Woodstock Music Shop*. Accessed January 2, 2024, https://woodstockmusicshop.com/the-three-woodstocks/.

Gardner, Lloyd. 2002. "The Last Casualty? Richard Nixon and the End of the Vietnam War, 1969-75." In: *A Companion to the Vietnam War*, edited by Marilyn B. Young, and Robert Buzzanco. Hoboken; Blackwell Publishers Ltd.

Greene, Andy. 2021. "Flashback: Rage Burns Flag, Woodstock '99." *Rolling Stone*, 23 July 2021. Accessed January 2, 2024, https://www.rollingstone.com/music/music-news/woodstock-99-rage-against-the-machine-burn-american-flag-242004/.

Greene, Andy. 2019. "Joan Baez Looks Back at Woodstock: 'It Was the Eye of the Hurricane'." *Rolling Stone*, 14 August 2019. Accessed September 4, 2022, https://www.rollingstone.com/music/music-news/joan-baez-woodstock-69-866677/.

Herring, George C. 1991. "America and Vietnam: The Unending War." *Foreign Affairs* 70, no. 5: 104–119. https://doi.org/10.2307/20045006.

Hewitt, Paolo. 2011. *'Scuse Me While I Kiss the Sky*. London: Quercus Publishing Plc.

Hodenfield, Jan. 1969. "Woodstock: 'It Was Like Balling for the First Time'." *Rolling Stone*, 20 September 1969. Accessed September 4, 2022, https://www.rollingstone.com/feature/woodstock-it-was-like-balling-for-the-first-time-229092/.

James, David E. 1990. "Rock and Roll in Representations of the Invasion of Vietnam." *Representations*, no. 29: 78–98. https://doi.org/10.2307/2928419. Accessed September 4, 2022.

James, David. 1989. "The Vietnam War and American Music." *Social Text*, no. 23: 122–143. https://doi.org/10.2307/466424. Accessed March 29, 2023.

Kaiser, David. 2000. *American Tragedy: Kennedy, Johnson, and the Origins of the Vietnam War*. Cambridge: The Belknap Press of Harvard University Press.

"Lana Del Rey – Coachella - Woodstock in My Mind." n.d. *Genius.com*. https://genius.com/Lana-del-rey-coachella-woodstock-in-my-mind-lyrics.

Merriam-Webster.com Dictionary, s.v. "gi," Accessed August 28, 2024, https://www.merriam-webster.com/dictionary/gi.

Mettler, Katie. 2017. "The Day Anti-Vietnam Protesters Tried to Levitate the Pentagon." *The Washington Post*, October 19 2017. Accessed August 8, 2022,

https://www.washingtonpost.com/news/retropolis/wp/2017/10/19/the-day-anti-vietnam-war-protesters-tried-to-levitate-the-pentagon/.

RichardNixonLibrary. 2017. "President Richard Nixon Address to the Nation on Vietnam, May 14, 1969." *YouTube*. Accessed March 30, 2023, https://www.youtube.com/watch?v=VeuACXCFex4.

RichardNixonLibrary. 2017. "President Richard Nixon Address to the Nation on the War in Vietnam, November 3, 1969." *YouTube*. Accessed March 30, 2023, https://www.youtube.com/watch?v=RPpOBu2LNCo.

Schreiber, E. M. 1973. "Opposition to the Vietnam War among American University Students and Faculty." *The British Journal of Sociology*, vol. 24, no. 3: 288–302. https://doi.org/10.2307/588233. Accessed March 28, 2023.

Sheffield, Rob. 1999. "Woodstock '99: Rage Against the Latrine." *Rolling Stone*. September 2 1999. Accessed January 2, 2024, https://www.rollingstone.com/music/music-news/woodstock-99-rage-against-the-latrine-182782/.

Spector, R. H. "Vietnam War." *Encyclopedia Britannica*. Accessed March 30, 2023, https://www.britannica.com/event/Vietnam-War.

Springsteen, Bruce. 1984. *Born in the U.S.A.* Columbia Records.