

## **“Tomorrow Never Knows”: Language Change in Progress in 1960s America**

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### **Abstract**

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The 1960s are often cited as the most tumultuous and transformative years of the American 20<sup>th</sup> century, and a significant portion of this revolution is attributed to the counterculture of the era. In addition to the manifold political and social changes the counterculture invoked, it also brought about linguistic variation in terms of vocabulary. Whether they manipulated existing expressions to launch discussion or created new terms to describe changes as they occurred, dissenting counterculture groups altered the mainstream American English vocabulary to serve their revolutionary purposes. Initially, these lexicon changes further separated the counterculture from the primary culture, but as the 1960s came to a close, conventional culture had adopted many of the counterculture terms and manipulations. In this presentation, I examine the vocabulary used by various 1960s counterculture groups, their reasons and necessities for new terminology, and how and why the mainstream culture of the time adopted the innovative expressions. I propose that the phenomenon of mainstream adoption represents linguistic change in progress. The general age dichotomy between young counterculture rebels and the adult mainstream demonstrates a chasm between the two cultures created not only by ideology but generation. I suggest that media targeted specifically at American youth and a Generation X adolescent peak in the use of Baby Boomer counterculture terms bridged the gap between the counter and mainstream cultures and assimilated the counterculture lexicon into mainstream language. I also briefly examine how the counterculture vocabulary adaptation still occurs within the 21<sup>st</sup> century with the continued help of popular media, youth, and fascination with 1960s culture.

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## 1. Introduction

The popular television series *Mad Men* depicts the same surface issue in almost every installment: what advertisement will main character Don Draper imagine for this product? In the episode titled "Lady Lazarus," a deodorant business asks Draper and his company to create a commercial for a new body spray. They want to use music that "embodies chaos and fun, that sort of adolescent joy." They want The Beatles. One of Draper's associates insists they're impossible to get, but assures the company there are "a million bands that sound like that." Perhaps that sentiment held true for the advertising industry of 1960s America, but, to the counterculture, the youth experiencing that "chaos and fun," The Beatles epitomized their revolutions. Draper, a successful businessman and every bit the opposite of a stereotypical "hippie," doesn't understand their draw at all, and though he claims "we all know what The Beatles sound like" at the end of this meeting, it's not clear that he does. At the end of the day, his young wife presents him with The Beatles' album *Revolver* and instructs him to play "Tomorrow Never Knows." After a minute of listening, Draper turns it off, seemingly irritated with the sound.

The world around him, though, as depicted by a montage occurring while the song plays, continues to flow in the direction of the counterculture the Beatles (1966) are describing when they sing to "turn off your mind, relax and float downstream." Draper's associates smoke marijuana in the office while they work, and one longs for a sexual relationship with a woman not his wife, while Draper's wife attends an acting class that seems more like a meditation seminar. If the episode takes place the year *Revolver* came out, all of this occurs in 1966, the middle of the tumultuous 1960s that saw a war overseas in Vietnam alongside a fierce domestic cultural struggle between youth and adult America, among other, more specific conflicts. This scene in "Lady Lazarus" epitomizes that battle. Don Draper, representative of the adult mainstream culture, dismisses The Beatles, and while we don't know exactly how his younger counterparts feel about the band, their actions reflect societal changes the youth hoped to enact through their counterculture.

*Mad Men* conceptualizes that 1960s dichotomy between the youthful counterculture and the more adult mainstream culture fantastically because of its focus on the booming advertising world of the decade, a business stuck between the two sides and attempting to appeal to both.

In the end, Draper will include a rock song in the deodorant commercial to sell the product, just as he attended a Rolling Stones concert in an earlier episode in an attempt to get the band to sing a Heinz Baked Beans jingle. Any real ad man in the 1960s would have done the same to appeal to the young Americans at the time. Advertisers typically prey upon susceptible youths willing to buy anything to meet trends, and the Baby Boomer youth comprised more of the nation than their silent generation parents, so businesses changed their ads and products to appeal to the enormous young audience. Both mainstream and countercultural youths encountered the countercultural lifestyle and accompanying vocabulary through the media the movements manipulated to capture their messages, and they felt drawn to the rebellion and togetherness the revolutions represented. Thus, advertisers sold the counterculture, using its imagery and vocabulary to promote their products and entice the youth culture.

Inevitably, as countercultural vocabulary entered traditional American homes through news broadcasts and advertising, its use picked up in the mainstream, even among oppositional adults, who picked it up from their children as well as the ever-present media. As the decade matured and advertisers continued to market the counterculture to the Baby Boomers and the succeeding generation, most youths adopted the counterculture terminology and phrases to connect themselves with the cool counterculture of the generation before. When these adolescents aged, they brought that countercultural vocabulary, a staple of their language with which they grew up, into the foreground, beginning its total assimilation into our mainstream culture; today, we still use words like 'sexism' and 'psychedelic' that originated in the counterculture, though we may not recognize their origins. This great shift of vocabulary terms from the youth counterculture of the 1960s to the mainstream culture demonstrates language change in progress.

## **2. Counterculture Versus Mainstream Culture**

The label "counterculture" actually encompasses several distinct groups from the 1960s era, but because all of the organizations that fall under the countercultural "umbrella," so to speak, shared the goal of subverting the mainstream culture, history often lumps them under one title.

The methods and particular aims of the distinct groups varied. Social movements akin to the psychedelic revolution often centered on the use of hallucinogenic substances for expanding American consciousness and recreating the nation in a vision of peace and harmony (Lee, 1994, p. 113-114). Political groups like the New Left fought for a variety of issues like free speech and economic reform, as well as the civil rights, gender equality and disarmament that specific groups like the Black Panther Party, the feminist movement and Vietnam War protestors demanded (Klatch, 1999, p. 1-5; Lee, 1994, p. 127). Not only did these separate parties' means and ends overlap, but all of them were primarily run by American youth. The espoused leader of the psychedelic revolution, Timothy Leary, used the media to lure teenagers and young adults to his cause, and the New Left, civil rights, feminist and antiwar movements caught fire on college campuses (Lee, 1994, p. 114, p. 126-127; Shapiro, 1985, p. 4; Bloom, 2001, p. 6).

It's important to note that these groups all shared a general aim and youth population since they collectively stood in direct contrast to what counterculture author Tom Wolfe (1963) describes as "that vast mass of *adult* America, sclerotic from years of just being too old, whose rules and ideas weigh down upon Youth like a vast, bloated sac" (p. 95). The age difference between the youthful, revolutionary counterculture movement and the "adult" and straitlaced mainstream culture intensified the pre-existing conflict between the two ideologies; it became a clear battle of "us" versus "them," "young" versus "old," and this age dichotomy defines the cultural war of the 1960s as aptly as the clash between their respective "revolutionary" and reactionary political views and values.

The mainstream culture of the time opposed the counterculture on moral, social, economic and political issues. Mainstream values hearkened back to the "happy days" of the 1950s, when the nuclear family, the suburbs, capitalism, racial segregation, and anti-communist sentiments thrived (Lee, 1994, p. 4; Breines, 2001, p. 25). Drug culture, the sexual revolution, and New Left support for labor unions, nuclear disarmament and civil rights that comprised the countercultural youth movements threatened to destabilize those values of the mainstream that their parents and elders championed (Breines, 2001, p. 34; Bailey, 1999, p. 2; Gitlin, 1980, p. 5-6). Many researchers and scholars of the divided decade support the age dichotomy that Tom Wolfe distinguishes when he refers to "the vast mass of *adult* America" and "Youth."

WiniBreines (2001) discusses the New Left students shocking their parents in "The New Left and the Student Movement," Beth Bailey (1999) describes alarmed adults watching sexualized and protesting college students in her book *Sex in the Heartland*, and Alexander Bloom (2001), editor of *Long Time Gone: Sixties America Then and Now*, states, "One common denominator of the first moments of this new activism was the participation of young people.... Young people played central roles in the important events of the early 1960s" (p. 25; p. 2; p. 5). Clearly, the division between the mainstream culture and counterculture of the 1960s occurred not only on the basis of conflicting values, but also age, an important influence on the era's linguistic changes in progress.

### 3. Counterculture Vocabulary

Since American youths so drastically separated from their parents' society during this time, many components of their new lifestyles lacked a predetermined description. They forged into uncharted territory, and thus, they had no preexisting names to describe the elements they encountered in their journeys. Pioneers of the drug culture, for instance, had no name that epitomized the experience LSD provided. The drug surfaced publicly for the first time mere years before it gained enormous popularity with the counterculture (Lee, 1994, p. xxv). Previously, only government facilities like the CIA tested and accessed it, and they referred to it by its chemical name (lysergic acid diethylamide-25) and characteristics; they described the experience it evoked as "hallucinogenic" and likened to "psychosis" (Lee, 1994, p.xvii, p.54). At the dawn of the countercultural drug revolution, though, psychiatrist Dr. Humphry Osmond and author Aldous Huxley, brought together by their mutual affection for LSD, declared those terms too abrasive for the emotions and ideas the substance brought on, and they coined the term "psychedelic" to describe it instead (Lee, 1994, p. 55). The word means "mind-manifesting," which Osmond felt more apt to describe the effects of LSD than the previous terms that carried connotations of insanity (Lee, 1994, p. 55).

By labeling LSD a "psychedelic," Osmond and Huxley hoped to separate it from earlier negative associations and spread the word about the positive and mind-expanding experience they felt it induced. With the help of Timothy Leary, a former Harvard professor and well-known psychedelic advocate, use of the term skyrocketed. Leary loved the way the word sounded and the connotations it carried (Davis, 2010, p. 120).

It implied access to a more informed consciousness and greater open-mindedness, and he associated his "psychedelic" revolution with it to gather followers (Lee, 1994, p. 113). As thousands of young Americans joined the movement in search of a deeper understanding of the universe through the use of "psychedelic" drugs, the word and its message spread (Smith, 1969, p. 2046).

Other new terms accompanied "psychedelic" to describe the new drug experiences counterculture youths encountered. Leary used the term "far-out" to describe the types of ideas LSD inspired, saying that after taking the drug, he and poet Allen Ginsberg thought "far-out history thoughts at Harvard... believing that it was time (after the shallow and nostalgic fifties) for far-out visions, knowing that America had run out of philosophy" (Lee, 1994, p. 79). "Far-out" implied that their ideas on LSD removed them from any previous American thoughts and they were far outside of the established order. Leary also urged young Americans throughout the 1960s to "turn on, tune in, and drop out," widely disseminating the term "turn on," slang for taking acid (Lee, 1994, p. 89). The use of the word "acid" as a pseudonym for LSD also originated in the 1960s, taken from the shortened form of the drug's unabbreviated name, lysergic acid diethylamide (Partridge, 1984, p. 4).

Vocabulary changes occurred in countercultural movements outside of the psychedelic revolution, as well. The student-formed New Left, for example, brought about a major, though unintentional, vocabulary breakthrough. Though it advocated many ideas of equality, the New Left often pushed its female members into the background of the cause, as did many countercultural and mainstream environments of the time (Shapiro, 1985, p. 4). In personal accounts, the New Left females describe their positions in the group as domestic, and they note a distinct lack of female leaders; more often than not, their male counterparts regulated them to secretarial work and coffee making (Klatch, 1999, p. 167-168). Rather than accepting these traditional and mainstream feminine roles, the female students created terms to describe the discrimination they felt on the basis of their sex inspired by the vocabulary of the civil rights movement. In the 1950s, feminists had attached "male" to the word "chauvinism," also prefaced by the word "white" at the time to describe racial bigotry (Shapiro, 1985, p. 5). Taking a note from this '50s method of describing sexual prejudice, Pauline M. Leet, director of Special Programs at Franklin and Marshall College coined the term "sexism," modeled after "racism," in her presentation at a 1968 student-faculty forum (Shapiro, 1985, p. 5-6).

Female students of the New Left took up the term, happy to finally have a word to describe their discontent, and it spread quickly with the help of participants in the feminist movement (Klatch, 1999, p. 180-181).

Though the counterculture youth created and popularized now commonplace terms like “sexism” and “psychedelic,” they did not develop the vocabulary most often associated with the movement: “peace” and “love.” Most groups categorized by the term ‘counterculture,’ though, preached “peace” and “love” and appropriated the terms to fit the goals of their specific movement. The two words encompassed most aims and sentiments any group held (Kent, 2001, p. 53). The New Left, with its emphasis on unionization stimulate and disdain for the competitive nature of capitalism, and the civil rights movement, in a call for desegregation, advocated “peace and justice” for all Americans (Kent, 2001, p. 48-49). Leary connected his psychedelic movement with “love” and “peace,” advocating “nonviolent pacifism” and “loving the establishment to death” (Lee 1994, p. 167) A 1966 interview he gave in *Playboy* also suggested that his movement’s ideas of “love” reflected the sexual revolutionaries’ concept of “free love,” rival to traditional ideals of marriage and monogamy (Lee, 1994, p. 113; Bailey, 1999, p. 2). Of course, “peace” and “love” were keywords for the Vietnamprotestors who demanded disarmament and an end to government drafting and the war (Kent, 2001, p. 49). Protestors symbolized these sentiments through nonviolent resistance and protest, most notably by distributing flowers to soldiers at a rally outside of the Pentagon in 1967, resulting in one of the most poignant visuals from the 1960s (Lee, 1994, p. 205).

Most people today probably recognize these terms that various groups in the counterculture coined or appropriated and might easily associate some with the movement. For this to occur, though, the terms had to assimilate into mainstream culture. The definition of a “counterculture,” according to *Merriam-Webster*, is “a culture with values and customs very different from and usually opposed to those accepted by most of society.” Since these countercultural terms remain part of American vocabulary in the 21<sup>st</sup> century, “most of society” accepted them at some point. Somehow, these terms moved from the “very different” and “opposing” youth counterculture into the mainstream, a shift indicative of language change in progress.

#### 4. Media and Mainstream Shock

As previously described, the adult mainstream felt shocked about the counterculture youth's behavior. The parents of the college students involved in various movements didn't understand why their children turned away from the middle class, prosperous, suburban upbringing most of them received in the 1950s, and most adults believed that the decade's "optimism would generate satisfied and conformist young people" (Breines, 2001, p. 27). The counterculture youth depicted by the media, however, illustrated a harsh contrast to that vision of happiness and conformity.

Media presence and influence escalated in the 1960s as television became more prominent in American households and magazines and newspapers continued to hold the nation's attention (Frank, 1998, p. xi). All of these forms gave Americans increased and immediate access to events and trends occurring not only throughout the United States, but internationally as well. Most notable among these events was the Vietnam War, which historians frequently refer to as "the first televised war" (Mandelbaum, 1982, p. 157). The entire American population, regardless of cultural affiliation, viewed the horror happening abroad, undoubtedly leading to the youth discontent that characterized the counterculture (Lee, 1994, p. 133). Counterculture author Kurt Vonnegut expounds upon this discontentment in his famed antiwar speech "Fates Worse than Death," explaining that "it used to be necessary for a young soldier to get into fighting before he became disillusioned about war.... But now, thanks to modern communications, the people of every industrialized nation are nauseated by war by the time they are ten years old. America's first generation of television viewers has gone to war and come home again" (p. 145-146). Even young Americans who didn't serve in the war witnessed its violence and terror through their televisions, and, in response, they took up arms against the nation that drafted their peers for this hell.

As they protested, some young Americans noticed the media emphasis on controversial images of the war. Michael Mendelbaum (1982) reports in *Vietnam: The Television War* that news stations broadcast combat images of the war more often than general footage because the combat images were "more dramatic, more exciting, and therefore... more likely to attract viewers than other types of coverage" (p. 159).



Many young counterculture leaders realized this American attraction to the taboo and dramatic, and so, to gain followers and champion their causes, members of counterculture movements often acted provocatively to receive media attention. In this way, they broadcast their messages into more homes and gained more followers and recognition of their causes.

Timothy Leary, for instance, “knew he could get more coverage by making provocative statements, and he played upon the public’s infatuation with the sensational” (Lee, 1994, p. 114-115). He gave controversial interviews in magazines expounding on the religious state acid induced, as well as mentioning its sexual benefits (Lee, 1994, p. 113). He held massive be-ins attended by thousands of young, inebriated Americans chanting and dancing naked as he urged them to “turn on, tune in, and drop out” (Lee, 1994, p. 89). In other words, he encouraged them to “turn on” to drugs and “drop out” of mainstream society, and since media recorded and broadcast these gatherings so widely to a shocked America, this message made it to the minds of the youth not present at the festivals, a goal of Leary’s (Lee, 1994, p. 113).

Young Americans still living in the suburbs with their parents watched their peers communing and seemingly content, and they left their homes and traditional lifestyles by the thousands in search of the fun, color, peace and brotherhood Leary’s movement appeared to produce (Smith, 1969, p. 2046). Thus, an even larger crowd began using the terminology of the movement. In addition to the rapidly multiplying members of the counterculture, the frequency of controversial countercultural news stories pushed words like “turn on” and “acid” into the homes of mainstream Americans.

Those mainstream adult Americans felt disgusted by the lifestyles the counterculture movements promoted and feared for their children’s safety and lives, especially as groups like the Weather Underground and the Yippies sprung up (Smith, 1969, p. 2050). These assemblies also manipulated the media into displaying their messages, but violence seemed their main method of gaining national attention. Weatherpeople and Yippies flooded the streets of U.S. cities in protest of the war or conservative politics, and their violent methods and open rage sparked arrests and police brutality (Lee, 1994, p. 234, p. 214).

Even the Pentagon rally at which the media snapped that seminal image of Yippies placing flowers in soldiers' guns ended in tear-gassing and beatings (Lee, 1994, p. 205). The words "peace" and "love" filtered into American homes as footage of these protests rolled on televisions, but provocative violent images caught the camera's lens, much like the recorded situations in Vietnam. As the controversial counterculture flowed into mainstream adult America through news coverage, the age division widened. Adult Americans often felt that the beaten and arrested counterculture youth deserved the brutality for acting so wildly (Lee, 1994, p. 221).

Simultaneously, the youth mainstream culture began dwindling as thousands of baby boomers joined in their peers' counterculture to varying degrees. Some young people abandoned tradition entirely, while others enjoyed the messages of the counterculture from their suburban homes. This became increasingly easy to accomplish as popular music began to associate with the various movements. Bob Dylan reflected the unionization and antiwar sentiments of the New Left with his folk songs (Gitlin, 1980, p. 18). The Beatles, "turned on" by Dylan, sprinkled drug references throughout their discography with lyrics like "Turn off your mind, relax, and float downstream" and encouraged the brotherhood and connectedness that accompanied the experience, singing, "All you need is love." (Lee, 1994, p. 180). The Rolling Stones followed suit and played shows with psychedelic drug pioneers The Grateful Dead (Miles, 2004, p. 320). Promises of "love" and "peace" after "turning on" played across America on radios, and thousands tuned in to receive the message. Whether blasphemed by parents and adults or celebrated by youths, the counterculture seeped into the mainstream through the ever-present media, and the language moved with it. Youth especially "turned on" to the psychedelic lifestyle and terminology, and advertisers began to pick up on the trend.

## **5. Selling The Counterculture**

The youth population of the 1960s outweighed the adult mainstream in numbers. 84 million Americans composed the "Baby Boomer" generation that led the counterculture compared to their parents' "Silent Generation" of 35 million (Grodnitzky 2012). Businesses and advertisers wanted to sell their products to as many people as possible, so they reoriented their ads and products to the counterculture trends popular with the Baby Boomer youth. A Jaw Breakers candy advertisement from the 1960s, for example, incorporates the term "psychedelic" in front of a rainbow backdrop, spelled "Syko-Delic."

As Leaf Brands did with this Jaw Breakers ad, advertisers sometimes changed the spelling or wording of counterculture terms to avoid offending the sensibilities of the mainstream. Newspapers and magazines used the term “switched on” instead of “turned on” in an attempt to appeal to the counterculture-loving youth without making overt drug references (Miles, 2004, p. 351).

“Peace” and “love” were easier to market because they didn’t carry loaded connotations. Pop companies advertised with peace signs and hearts all over their products (Frank, 1998, p. 4). Those terms which activists and protestors initially used to attack “the system” cropped up in mainstream culture across America (Bloom, 2001, p. 6-7). Through buying the right products and listening to the right music, any teen could become a “hippie” without the concerted effort college students initially put into their movements.

Even the feminist movement wasn’t safe. The traditionally gender-prejudiced business world of the 1960s picked up on the words “male chauvinist,” “sexism” and “women’s lib,” coined and used by countercultural females, and twisted them into advertisements. One for Hush Puppy shoes screams “attention male chauvinist pigs” in bold letters, and, in the fine print, reads “Relax. When the ‘libs’ call us names like that it really means they think we’re rugged, masculine and virile.” The original meanings of many terms became lost in mainstream, consumer-driven America, and in this way, the media manipulated the counterculture just as the counterculture worked them.

At a certain point, though, it seemed not to matter who did the using and who was being used. The counterculture and the mainstream culture merged so completely that the Rolling Stones made Rice Krispies commercials, and parents bought the cereal for their children at the same time as the band played festivals full of LSD eating teenagers (Greenman 2008). Barry Miles (2004) writes in *Hippie* that “twelve-year-olds wore ‘Turn On, Tune In, Drop Out’ badges” (p. 351). Scholars refer to this amalgamation of the two cultures as the “commodified revolution” or a “commodification of deviance,” implying a fusing of the counterculture revolution’s with consumer America (Miles, 2004, p. 351; Frank, 1998, p. x).

Language especially demonstrates this union. Within a decade, words like “far-out” moved from the mouths of the underground drug culture leaders who originally spoke them to TV sitcoms like *The Brady Bunch*. In one episode, the housekeeper Alice uses “far-out” to prove that she’s “on it.” Like Alice, even adults were “on it” with countercultural terms by the end of the 1960s to keep up with their kids, and some came to love the rebellious aspect of the commodified counterculture, enjoying the “psychedelic” patterns and clothing stemming from the cultural overlap (Miles, 2004, p. 351; Frank, 1998, p. 227).

Still, advertisers recognized the youth culture as the primary market influenced by countercultural effects, and, as the decade wore on, they targeted the generation to come with the symbols and terminology of the “revolution.” The “commodification of deviance” led to twelve-year-olds in 1969 sporting Leary buttons, hanging Allen Ginsberg posters in their rooms, sucking on ‘syko-delic’ gobstoppers and listening to *The Beatles*, and it ultimately created an adolescent peak (Miles, 2004, p. 351; Van Herk, 2012, p. 65). The up-and-coming generation used countercultural terminology more than the actual counterculture employed it. The terms became staples of their language, and as 1960s adolescents aged and continued using the words of the counterculture, they ensured that the vocabulary remained in circulation. If this hadn’t occurred, the terminology might have died out as the counterculture movements dwindled and died out. The succeeding generation picked up on the terms and enacted a change large enough to overcome the previous youth counterculture and adult mainstream dichotomy.

Many of the students and youths who led movements lost their faith and momentum as they noticed few significant changes happening to the national structure (Melton, 2001, p. 156). A number of influential leaders, not to mention countless members of the counterculture were jailed, and tension built among and between separate movements (Lee, 1994, p. 276). Police brutality escalated as well, and violence hit a peak at a festival at Altamont speedway and on the Kent State campus when several young Americans were killed (Miles, 2004, p. 320; Gitlin, 1980, p. 279). The counterculture movements deteriorated, but thanks to advertising and the media, the terminology remained an enormous part of American culture.

## 6. Conclusion

Philip Seymour Hoffman, portraying rock journalist Lester Bangs in the 2000 film *Almost Famous*, remarks to an aspiring music critic, "The war is over. They won." The film takes place in 1971, and Hoffman's character refers to rock 'n' roll, once central to the 60s counterculture, becoming what he calls "an industry of cool." It seems the entire counterculture became "an industry of cool," and the language change in progress that occurred during this time evidences it. As time wore on, the terms of the counterculture folded entirely into the mainstream, perhaps because of the enormous changes the movements did manage to make. "Sexism" remains in near constant use since the feminist movement continued to pick up speed after the 1960s and succeeded in enacting many changes for American women. The songs popularized by the youth counterculture loop on classic rock radio stations, educating young and old Americans about "Day Trippers," "peace" and "love," and they've played enough throughout the decades that they're now considered 'classic' facets of American culture.

The adolescents of the 1960s also helped to maintain these terms. The words of the revolution may have disappeared with the counterculture itself if not for the peak they experienced with the up-and-coming generation. Their everyday usage with those adolescents led to even further assimilation, illustrated by the terms' places in America today.

Traces of the counterculture remain throughout current advertising. The Beatles' "Revolution" sells Nikes and Starbucks plasters peace signs on their walls (Frank, 1998, p. 4). Certain colors and patterns are considered "psychedelic," and poster prints with "tune in, turn on, and drop out" printed on them circulate eBay and Amazon (Miles, 2004, p. 351). It seems that the vocabulary of the counterculture never left the world of advertisement.

With television shows like *Mad Men* and imitation music and art festivals like Coachella, Lollapalooza and Bonnaroo occupying prominent places in today's culture, the words of the 1960s continue to survive, and in these environments, they're reconnected with their original connotations.

The existence of the film *Almost Famous* in the 21<sup>st</sup> century demonstrates American society's continuing fascination with and connection to the counterculture of the 1960s, and as a national interest in the movement continues, perhaps more words from the revolutions will surface and assimilate. The countercultural vocabulary terms currently recognized seem permanently rooted now in American history and in modern, everyday usage, and with renewed curiosity of the decade, an interesting revival might occur and bring on another wave of language change inspired by the rebellious youth movement of the 1960s. Tomorrow never knows.

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