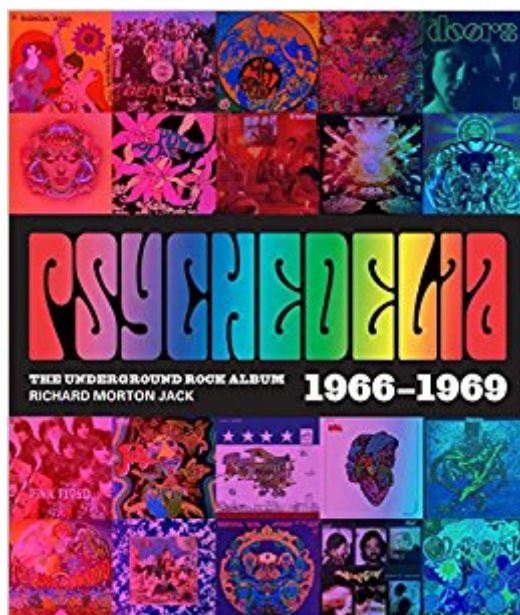


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Psychedelia: 101 Iconic Underground Rock Albums 1966–1970



Synopsis

The most colorful, detailed, and authoritative guide to the psychedelic albums of the 1960s ever published. As the 1960s progressed, a socially conscious counterculture emerged—one defined by rock and roll. Artists began to explore trippy new sounds, musicianship reached unsurpassable levels, and for a brief, glorious moment, audiences embraced the genuinely experimental. Never before or since were so many classic albums made in such a short time. From Cream's Disraeli Gears to the Zombies' Odessey and Oracle, *Psychedelia* examines 101 of the era's most groundbreaking records. Contemporary reviews, rare photographs, new interviews, and a plethora of iconic images and reproductions of cover artwork make this a treasure no music fan should be without. The artists include: The Beatles * The Byrds * Country Joe & the Fish * David Bowie * Donovan * The Doors * Fairport Convention * The Grateful Dead * Jefferson Airplane * The Jimi Hendrix Experience * Love * The Mothers of Invention * Pink Floyd * Quicksilver Messenger Service * The Rolling Stones * Small Faces * Traffic * The Yardbirds * and more!

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Customer Reviews

'Smartly presented and written with enthusiasm and insight, "Psychedelia 101 Iconic Underground Rock Albums 1966-1970" offers page after page of fun and fascination. Whether you're a novice or an original fan of these trippy tunes, here's a book begging for your attention. Dig in and dig it!' -- Beverly Paterson * It's Psychedelic Baby! * 'Illuminating and suitably visual, *Psychedelia: 101 Iconic*

Underground Rock Albums is a coffee table book that may inspire you to substitute that cup of coffee with something "a bit more potent." * "I'm talking about acid. You might want to take some acid while reading this book." -- Mike Segretto * Psychobabble * --This text refers to an out of print or unavailable edition of this title.

Richard Morton Jack is a regular contributor to music magazines including MOJO, Q, and Record Collector. He founded the specialist reissue label Sunbeam and is the editor of Flashback Magazine. His previous work includes editing a new edition of The Tapestry of Delights, a comprehensive book on the 1960s and 1970s British rock and pop, and he is dangerously close to buying his 3,000th LP. He lives in London.

What a groovy book. Discovered so many groups I wasn't familiar with..

"One could say we were a curious amalgam of strong-willed, uniquely talented, slightly insane visionary beings." Bobby Moses, The Free Spirits. "We just thought we were so good, that we could do what we wanted to." Peter Lewis, Moby Grape. "What we wanted to do is anything that people haven't done before." Eric Clapton, Cream. "If you can't play music well unless you're screwed out of your gourd, forget it." Solomon Feldthouse. Kaleidoscope (US). "There was nothing quite like Kak in 1969." Lester Bangs, music reviewer/critic. "We never tried to play music we thought would be easily accepted." Roger Chapman, Family. While there's nothing truly new here for longtime fans of '60s music, I still like this book partly because this is my era, the book is well done, and partly because it's great to read about albums I've always liked and thought had worth, but don't necessarily get the acclaim they should. Some people will see this book as just another money grab capitalizing on the "Summer of Love" anniversary, while others who missed the music when it was originally released will find some good interesting information. To each his own on that. Part of that fourth "star" is for nostalgia on my part. People who like album cover art books along with pertinent information on the bands (like me) should check out this book. This is somewhere between four and five "stars". The dreaded "nostalgia" keeps me from giving it five "stars". You may feel differently. The book has an interesting timeline of "psychedelic" music, a short history on LSD (with a photo of seemingly clean-cut, "square" actor Cary Grant who espoused the use of LSD), lots of period photos, and (equally important) color reproductions of album covers, almost full page size, included in the book. The color reproductions are very well done--the gradations of purple (for instance) on The Move's album "Move" is very subtle like the album cover itself, along with the various bright colors used for

the portraits. Or the Grateful Dead's "Anthem of the Sun" album which is pretty crisp. Or the "Gandalf" album--very close to the original. And I've always liked the Steve Miller Band's album "Children of the Future"--all the colors are there, bold and correct, with the words on the bottom one-fourth of the cover easily read. Along with a synopsis of each album, also included is the release date, country of origin, and personnel. This is similar in style (but with less graphics) to the recently published book on the 1967/"Summer of Love" by Kubernik, published by the same company. Also included are tie-in subjects relating to the music of the period like "10 Great British Psychedelic Singles", "10 Great American Psychedelic Singles", "Psychedelia On Celluloid", and a few other topics. There's also a much needed index for handy, fast reference. Many of the albums are very well known and obviously rate inclusion ("Blonde On Blonde", "The Doors", "Happy Trails", "Mr. Fantasy", etc.), but it's the lesser known albums that make this book worth reading or at least perusing through at random, that will keep your attention. Bands with good/great/interesting albums include Pearls Before Swine, Hapshash and the Coloured Coat (the band was members of Art/Spooky Tooth), Blossom Toes, The Free Spirits (with Larry Coryell and Bob Moses), Kaleidoscope (both U.S. and U.K. bands--the U.S. band is Jimmy Page's favorite band), The Golden Dawn, Autosalvage, Ill Wind (with Debbie Harry on some backing vocals), Os Mutantes, Kak, SRC, The Insect Trust, Andwella's Dream, Clark-Hutchinson, Fifty Foot Hose (in their own way as good as another electronic based band The United States of America--also here), and a number of others are worth knowing about. Personally I never thought I'd see Autosalvage (who released a good album on RCA way back then) listed anywhere, or The Insect Trust (two interesting acid-folk albums), or Andwella's Dream (an album with rock/progressive sounds). And there's other groups included who released good music that relatively few people picked up on at the time. No doubt you'll have some bands in your head that deserve inclusion and bands that you think shouldn't be included, but overall this is an informative, interesting, and (yes) fun book to read and marvel at just how much good music was being released in those years--seemingly every week. Another book published to coincide with the unrepeatable year of 1967. Because of that I was a bit wary about it's worth, but after going through it I have to say that the author did a nice job in selecting what to include. A lot of my personal favorites are here--quite a few albums that never became well known but deserve to still be heard---even in the present time. If you're relatively new to "psychedelic" music from the late '60s and want a book that lays out in a clear concise manner, many good/great albums--both well and lesser known--check this book out. Pretty cool--even for people (like me)--who were around then and still own all the LPs. It's been a good time for interesting books on '60s music and bands--this book, Kubernik's book on '67, and The Zombies' book on their "Odessey

and Oracle" album.

Nice book!

Item as described. Highly recommended.

As someone who grew up in the sixties and who was into the music of the times, I was surprised and pleased to see this book advertised. I was anxious to see it, but had some fear that it would be a coffee table type book that was long on colorful illustrations and short on substance. I shouldn't have worried. It is an interesting and informative volume that was well thought out and carefully researched. It features one album each by 101 different bands or artists, some well-known and some quite obscure (there were several I had not heard of). Each article is accompanied by an excellently reproduced full-page illustration of the relevant lp cover as well as, usually, one other photo. While these artful, and sometimes flamboyant, album covers are part of the history of the times and should definitely be shown, it is the accompanying essays that are the meat of the book. When appropriate, the essay features a discussion of the band's personnel, their backgrounds, and the formation and breakup of the band. With the more obscure bands, this is informative, as in those cases I found myself asking "just who are these guys anyway?" With the more familiar bands this discussion is not so much needed and less is said. The author also discusses the circumstances under which many of the lps were recorded, and that is often interesting also. In several of the essays the musicians have provided current quotes, which help explain what went on. Many of the essays also include vintage reactions to the lp. These are welcome and the author should be commended for doing the necessary research. I saw little rock criticism during the sixties and the reviews from that time are interesting. I was surprised to see the negative initial reaction to "Forever Changes," but have to say that, to a small degree, I agree with it, as I think the lp is not strong melodically and is a bit overrated. The author has clearly done his listening, and his opinions of the music are realistic and rational, if maybe a little inflated. He is probably a devotee of the genre and probably looks for things in the music that would not mean much to a more casual fan like myself. Still, he is objective and avoids the temptation to label everything a "lost masterpiece." He is not afraid to point out flaws, as he shows in his discussion of The Stones' controversial "Satanic Majesties" lp. On the other hand, he does not engage in the extreme revisionism we sometimes see in current

music criticism. His approach seems to be to describe the music as best as can be done in print, give his assessment, and leave it to us to decide if we want to hear the lp. He is an excellent writer and his somewhat low-key style works well. Of course, part of the fun of a book like this is disagreeing with it. The author's decision to only feature one lp per artist leads to some enormously influential lps being omitted (Electric Ladyland, Trout Mask Replica etc), and I sometimes think his choices are a bit puzzling, with Donovan's "For Little Ones" over the glorious "Sunshine Superman" being the most inexplicable. For what it's worth, my favourite lp is by the band Listening, whose lp on Vanguard reveals solid musicianship and contains the classic "Stoned". Many people are more knowledgeable than I about this genre of music and they should enjoy assessing the author's choices and opinions. I only heard a small number of these lps when they were originally released, but CD reissues have enabled me to have heard about half of the listed lps now. Will this book inspire me to seek out and listen to those I haven't heard? Well, probably some. My periodic adult delving into psychedelic music has convinced me that most of these obscure bands are more interesting to read about than to listen to. Of course there's always the hope that I could stumble onto another C.A. Quintet or Thirteenth Floor Elevators, but I suspect most of these lps are probably mostly for hardcore psych fans. Still, my curiosity is aroused about some of these releases, which I guess is the author's aim. In any case, I would certainly recommend this book, and I hope that we see more about this era of music from this author.

This is a great book. it is a coffee table sized book with album covers and reviews of most of the music I remember back when I was playing in The Fallen Angels (featured). What a good job.

Left out the formation of Emerson Lake & Palmer

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