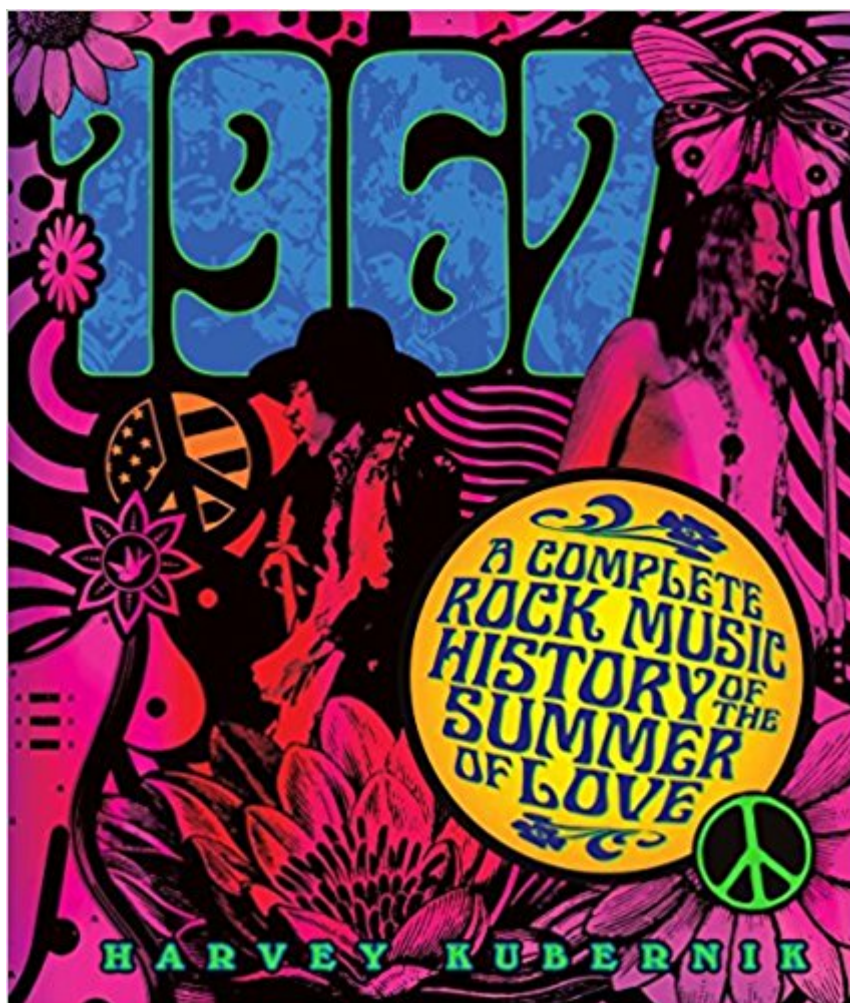


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1967: A Complete Rock Music History Of The Summer Of Love



Synopsis

Celebrate the 50th anniversary of the “Summer of Love” and the revolutionary music of 1967. During late spring 1967, tens of thousands of young people began streaming into San Francisco, kicking off a counterculture revolution and cultural explosion that was the Summer of Love. Now, on the 50th anniversary of that revolutionary event, acclaimed journalist and pop culture historian Harvey Kubernik takes us on an insider’s look at the happenings in San Francisco, Los Angeles, and beyond in the months leading up to, during, and after that seminal summer through the lens of rock music. This lush volume features a trove of little-known and previously unpublished interviews with scenemakers and musicians of the time and the people who knew them; psychedelic festival posters, concert flyers, and other 1960s ephemera; and stunning images from acclaimed photographers of the era.

Book Information

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Customer Reviews

“Packed with new interviews with principals like Carlos Santana, Michelle Phillips and Roger McGuinn, [1967] gives month-by-month accounts of the scenes in London, San Francisco, New York, and even Australia, where the Bee Gees were scoring their first hits. The result breathes new life into a wide-open cultural moment.” —Rolling Stone

Harvey Kubernik, a lifelong resident of Southern California, is a veteran music journalist whose work has been published nationally in *Melody Maker*, the *Los Angeles Free Press*, *Variety*, *Goldmine*, the *Los Angeles Times*, and *MOJO*, among others. He is a record producer and noted documentary film

and radio interview subject, and a former West Coast director of A&R for MCA Records. Kubernik is the author of several books, including *Canyon of Dreams* (Sterling), *Neil Young: Heart of Gold*, and *Leonard Cohen: Everybody Knows* (both Backbeat Books). He lives in Los Angeles.

"The vibe, energy, and fierce determination of counterculture freethinkers and impact players who disputed authority in 1967 helped shape an alternative environment that changed the fabric of pop culture in America and across the globe." "On our first U.S. tour we were in cities where all the kids came in prom gowns and tuxedos. Then we came back to Iowa a year later and they were having nude love-ins and everybody had their faces painted." Paul Kantner. "In Los Angeles all the superficiality is right on the surface and depth is beneath the surface, In San Francisco it's just the opposite." James Cushing, KEBF-FM. "If you do not believe, please wipe your eyes and see."

Human Be-In press release, 1967. Well, it's been 50 years since we all danced around in tie-dye and beads, banging our tambourines, waving incense, and passing out flowers to strangers. A true case of "that was then-this is now" if I ever saw one. But this book puts things in some kind of loose order that gives the reader an idea of what it was all about back then. 1967 was a pivotal year. Both the beginning and end of something new and exciting--in music, radio, clothing, TV, film, books, art, and attitudes. The author, Harvey Kubernik (of "Canyon Of Dreams...", "A Perfect Haze...", and "Turn It Up!") has again focused on a period when "change" and "new" were the watchwords for a whole generation. Five "stars" for both a book that comes close to the ideas of that time, and a bit of nostalgia on my part. Some people may see this book as an attempt to cash in on the "Summer of Love" nostalgia and/or interest by those who missed it--to each his own on that. The format of the book uses one chapter for each month of 1967. The lengthy Prologue sets the scene beginning at the end of 1966 with a broad view of different scenes (music, the arts, etc.) and gives a good idea of what to expect in the rest of the book--both in the text and visually. Besides a running commentary of the period covered in each chapter, there's many quotes from a cross section of people who were there--Marty Balin, Paul Kantner, Ray Manzarek, Bill Walton, Mary Wilson, Pete Townshend, Lou Reed, Gary Duncan, Jerry Garcia, Steven Van Zandt, Alan G. Watts, David Ruffin, Roger McGuinn, Jac Holzman, Bill Ham, Timothy Leary, Chris Darrow, Carlos Santana, Marshall Chess--you get the idea--and if some of these names are new to you, you'll like this book even more. Kubernik conducted a very lengthy list of original interviews--pieces of which are all through the book. But the real killer here are the b&w and color visuals--photos, posters, flyers, ads, artwork, etc. Just look at the end papers for a blast of psychedelic printing reminiscent of that era. Kubernik has wisely included side bars with topics like Tower Records, Hugh Hefner and Playboy Magazine, "The Beat

Roots of the Summer of Love", and lesser known subjects like "Sundays Would Never Be The Same: Gary Pig Gold Drives Down His Summer of Love", and other subjects that tie in with '67. But I have to stress that it's the visuals that really make this book what it is. And taking nothing away from the many pertinent comments and observations of the many people included, along with music, 1967 was truly a visual year. The focus is primarily on S.F. and L.A., but also includes other regions (the South, New York City, London, etc.) that were swept up in all the hoopla of the "Summer of Love". Also included is a Playlist that focuses on particular songs/artists (mostly well known but a few surprises), and a separate list of pertinent albums that any fan of the late '60s will know. There's a list of sources used (extensive) and an Index that might come in handy depending on how deeply you get into the book. This is a fairly heavy, good quality, well made book. The covers are thick and substantial, and as I previously said, the visuals will set you back with how nicely they're reproduced. The only irritant is that some of the lettering in many of the captions didn't print clearly. Whether it's an attempt to be "arty" or an actual printing error is open to debate. If you've read the books listed above you have a good idea of this book's style and format. The text is entertaining and sometimes informative--depending on how much you already know and/or if you were there back then. Kubernik has touched on many topics and put them in an easy to read style. And when you see the visuals alongside the text it's hard not to get sucked in. This book will bring back memories if you were there, or it will give a sharper, more cohesive and concise idea of those weird, mostly wonderful times if you missed 1967. But I have to say that nothing takes the place of being there when all this was happening--what a time. But this book is a good entry into 1967 and the "Summer of Love". And if you're a deep fan of The Zombies and the album "Odessey and Oracle" (sic), check out the new book "The Odessey--The Zombies In Words and Pictures", just published. Plus, another cool book just published is "Psychodelia 101 Iconic Underground Rock Albums 1966-1970", by Richard Morton Jack. The book covers well known albums along with quite a few lesser known albums that are worth hearing, plus, the color printing of the album covers is very well done--crisp and as accurate to the original as possible. Then there's "Summer of Love: Art, Fashion, and Rock and Roll", which is actually a catalog of an exhibition in S.F. of the hippie era. One of the better books on the subjects in the book's title. Check them out.

Neat book for us old farts!! Lots of good pics from back in the psychedelic era.

There is a beautiful overview of the epic year 1967! The graphics are fantastic, and the photographs are stunning! A great book!

Excellent chronicle of the summer of love

well thought out book

Good

This is a coffee table book. A collection of rock and pop music photos, each with a page or two of discussion, some with interesting quotes or interviews. Some good pics of rock bands that were central to the "Summer of Love" scene, including the Grateful Dead, Jefferson Airplane and Big Brother. Pics of many other bands including the Bee Gees, the Rascals, the Monkees. Fine, it's what interests you. I don't object to picture books about pop music. I do object to false advertising. This book is not a "complete history" of anything. It includes bits and pieces of history but coverage is superficial. It doesn't include the detail or depth to qualify as a serious or comprehensive history. Mostly, it's a collection of pictures with discussions. It's like a hundred different short articles like you might find in pop music magazines. Fine, if that's what you're looking for. It's not what I was looking for. For an informative and highly enjoyable history about rock music of the era, I recommend "Summer of Love: The Inside Story of LSD, Rock & Roll, Free Love and High Times in the Wild West" by Joel Selvin. This is what I was looking for.

This psychedelically graphic book is weighing in at almost four pounds! It is another fairly priced "art" or "pop culture" book from Sterling Publishing. Music Journalist Harvey Kubernik knows his late 1960s music and also knows how to put together a "colorful" book. But this is not that kind of book you just pick up and start reading at the beginning. I learned that the moment it arrived. Yes, there a narrative there but with all the interview excerpts for those "who were there" (so many that three- page list of sources is included in the rear of the volume) you will get easily distracted. And then there are photos, posters and other ephemeral images. The book has a chapter for each month, but that doesn't matter much. Quotes abound (more than a few are from the author's younger brother, Kenneth). The title of the book - A Complete Rock

Music History of the Summer of Love - is, of course, a bit presumptuous. Is it
"complete"? I doubt it. And with sections on "Food
of the 1960s" and other "Lifestyle" sections (Hugh
Hefner and Playboy Magazine, for example), the author does veer off the "music
scene" often. And it's not all
"Rock". That "Summer of Love" included folk and world music. The best way to approach this book is to just pick it up and begin
leafing through it, and looking at the graphics and photo captions (as expected there are many by Henry Diltz.). Then go back and find
Kubernik's text. (It is there). Finally read the interview quotes but do that from front to back as the background on the interviewees is only listed the first time they
are quoted. No, this is not the best and certainly not the
"complete" history it sets out to be, but if you lived through 1967 as
a music fan, I still think you'll enjoy this book. I hope you found this review both
informative and helpful. Steve Ramm

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