

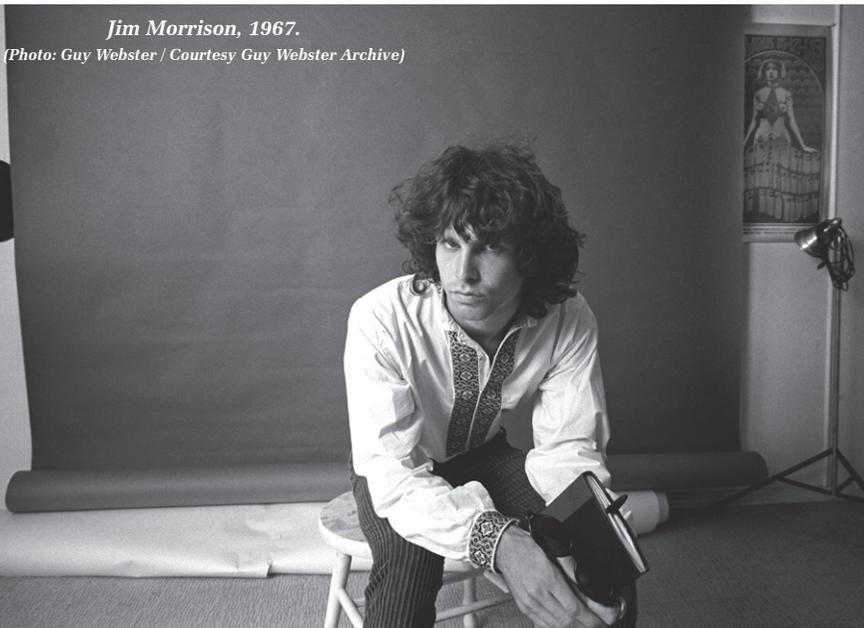
**1967: A COMPLETE ROCK MUSIC HISTORY OF THE SUMMER OF LOVE** by Harvey Kubernik (Sterling, New York; 2017; 264 pages)

Fifty years later, the phrase “Summer of Love” has come to define and encapsulate the year 1967 in the media, in the history books and, to some degree, in our own consciousness. But, as author Harvey Kubernik makes clear in this handsome new coffee table book, 1967 wasn’t only about love-ins, be-ins and young people with flowers in their hair, it was way, way more complex and richly-layered than that. Nineteen sixty-seven was about San Francisco, but it was also about London, Los Angeles, Detroit, New York, the world. It was about the Beatles, Jimi Hendrix, Jefferson Airplane, Janis Joplin, the Doors and the Grateful Dead, but it was also about



the Monkees, the Beach Boys, the Byrds, Buffalo Springfield, Otis Redding, the Rascals, the Seeds, the Mothers, the Velvet Underground, and the Rolling Stones. It was about Stax, Motown and Chess. It was about the Monterey Pop Festival in June, but it was also about the Fantasy Fair and Magic Mountain Music Festival the previous weekend, the Human Be-In in Golden Gate Park in January, and the 14-Hour Technicolor Dream in London in April. It was about the Elysian Park Love-Ins, but it was also about Detroit’s summer race riots. It was about landmark singles like “For What It’s Worth,” “Waterloo Sunset,” “A Whiter Shade of Pale,” “Bernadette” and “Brown-Eyed Girl,” and groundbreaking albums like *Sgt Pepper’s Lonely Hearts Club Band*, *Younger Than Yesterday*, *The Doors*, *The Velvet Underground & Nico*, *Surrealistic Pillow*, *The Piper at the Gates of Dawn*, *Buffalo Springfield Again*, *Forever Changes*, *Safe As Milk*, *Disraeli Gears*, *The Who Sell Out*, *Their Satanic Majesties Request*, and *Days of Future Passed*.

Nineteen sixty-seven was a cultural avalanche, and Harvey Kubernik does a sterling job of sorting through the rubble and organizing it into a cohesive, entertaining and historically-informed month-by-month chronicle that hits all of the above-mentioned key notes along with a full range of pleasing harmonics. As with all of Kubernik’s work, he is able to draw from a decades-deep archive of interviews, some with major figures who have since left the building, which he has bolstered with new conversations conducted specifically for this project. So the narrative includes quotes from an impressive list of artists, musicians, movers and shakers: Marty Balin, Paul Kantner, Jerry Garcia, Bill Graham, Timo-



Jim Morrison, 1967.

(Photo: Guy Webster / Courtesy Guy Webster Archive)

thy Leary, Ram Dass, George Harrison, Andrew Loog Oldham, Keith Richards, Pete Townshend, Graham Nash, Derek Taylor, Jac Holzman, Johnny Echols, Roger McGuinn, Michelle Phillips, Chris Darrow, Al Jardine, Mike Love, Brian Wilson, Burt Bacharach, Wayne Jackson, Steve Cropper, Berry Gordy, David Ruffin, Mary Wilson, Jerry Wexler, Marshall Chess, Keith Altham, Kim Fowley—the people who would be the times. Along with descriptions and analysis of significant works and events, there are also amusing sidebar tangents, such as session man Don Randi’s rundown on the places LA’s musical elite went to eat, or Dan Kessel’s memory of watching his father, the great session guitarist Barney Kessel, have a spontaneous jam session with the Buffalo Springfield at a San Francisco music store. “That’s the first time I ever played in one key for that long [about ten minutes],” he remarked afterwards.

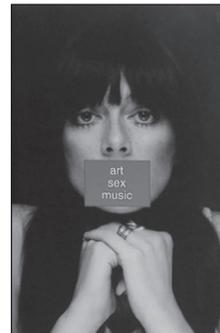
The author’s own observations are, as always, astute and well-rendered. His perspective anchors the book’s central vantage point firmly in Los Angeles, but the view from there, while not complete and all-encompassing, stretches for miles and miles—widescreen, Technicolor. The narrative is enhanced by a cornucopia of beautiful pictures by top-echelon photographers like Henry Diltz, Guy Webster and Gered Mankowitz, some of them previously unpublished (including an outtake from the *Between the Buttons* cover session), along with a range of other graphics and memorabilia. In tune with the book’s psychedelic content, some pages, including the cover, can only be fully experienced under a black light—though I imagine half a hit of Orange Sunshine would work just as well.

Fifty years on, 1967’s reverberations continue to shake our daily lives. Fifty years on, 1967 still matters. (MS)

Left: “FOLK YOU”—unidentified teen at a San Francisco Be-In, January 1967. (Photo: Henry Diltz)

**ART SEX MUSIC** by Cosey Fanni Tutti (Faber & Faber, 2017; 502 pages)

She’s fated to be best-remembered as a mainstay of the once and future Throbbing Gristle, ‘industrial music’ pioneers. Yet among defining moments in the earlier life of the Yorkshire lass born Christine Carol Newby was catching Dave Berry’s “somewhat creepy” local appearance in 1966, three years before she fell in with the celebrated Neil ‘Genesis P-Orridge’ Megson of COUM Transmissions, a parochial arts collective. He, Newby—shortly to adopt the alias Cosey Fanni Tutti—and other victims of the same passion took up residence in a former fruit warehouse overlooking the Humber estuary, which, named the Ho-Ho Funhouse, became party central for bohemian Hull.



COUM Transmissions’ activities prompted investigation by the *Yorkshire Post* and, consequently, *On Cue*, a Radio Humber-side program, that broadcast the company’s first presentation, developed after increasingly more theatrical messings-about that involved props and costumes designed mostly by Tutti, also a central onstage figure.

Next up was COUM entering the north-east heart of *Melody Maker*’s National Rock/Folk Contest (“we played last and came last”) with a set entitled “This Machine Kills Music,” and being commissioned by Hull City Council to co-ordinate events connected with *Fanfare for Europe* to commemorate the UK’s amalgamation with the EEC.

So far, so harmlessly épater *la bourgeoisie*. Yet city burghers got wind of the confrontational aspects of the organization and ‘happenings’ overly untoward for decent folk, despite the Yorkshire Arts Association bestowing COUM a