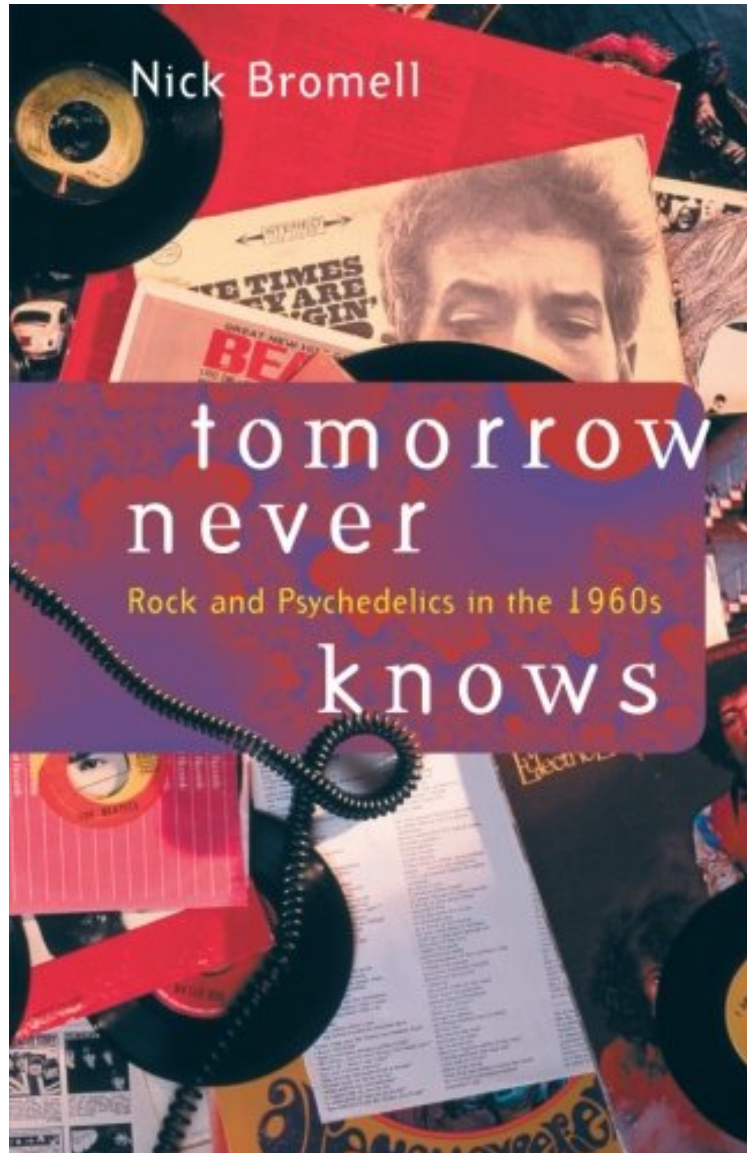


[Library ebook] Tomorrow Never Knows: Rock and Psychedelics in the 1960s

Tomorrow Never Knows: Rock and Psychedelics in the 1960s

Nicholas Knowles Bromell

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#1279160 in Books Nicholas Knowles Bromell 2002-04-15 2002-04-15 Original language: English PDF # 1 8.50 x .70 x 5.50l, .63 #File Name: 0226075621234 pages Tomorrow Never Knows Rock and Psychedelics in the 1960s | File size: 49.Mb

Nicholas Knowles Bromell : Tomorrow Never Knows: Rock and Psychedelics in the 1960s before purchasing it in order to gage whether or not it would be worth my time, and all praised Tomorrow Never Knows: Rock and Psychedelics in the 1960s:

4 of 7 people found the following review helpful. Interesting but...By A Customer Bromell was there. So was I. But Bromell goes wild analyzing the spaces between words in Beatles or Dylan songs. While the spirit of the 60s is

amenable to me and I agree that rock was an integral part of the times (and quite meaningful - quite "lived" as Bromell would say), it can be overdone. Nevertheless, it's an interesting read and at times Bromell's analyses of songs are more interesting than how I experienced the songs back when they were released (I think his PhD helped him look back with a keener eye than I'll ever have). 0 of 7 people found the following review helpful. Piece of pap. By ____ Stay away from this piece of self-indulgence nonsense. I refuse to sell my copy or give it to the library for worry that someone else might read it. 17 of 19 people found the following review helpful. Beautiful writing and important contributions By A Customer Nick Bromell is a poet-essayist who has turned, over the years, in a fermentation like that which creates fine wine, into a writer of society and history. Our society, our history as a people. He was there in the national days of our youth, while the revolution churned and our own young hormones called out to the wind, in the 1960s. He was East Coast, I was West Coast, but we met somewhere in the middle of the world and I watched as he took in the cataclysmic world around us with a trenchant and absorbing point of view. We became friends. In the intervening decades, he became a University professor and teacher of English in New England, and I moved out into the bitter deserts of the West to be a lawyer and legal historian. Over the years the warm grace and humor of his thinking still sometimes has called me like a literate breeze blowing through the traces of my memory; a cold and clear creek moving through dark sands toward a koranic garden hidden in my dusty, hardscabble feelings. Now he has written a book about the sixties and their true legacy to us. Three things I must say. First, his writing continues to be beautiful, elegant and incisive. Second, he has made an important and rare contribution to the field of modern American studies. Third, his book is a valuable insight into one of the most important North American issues of our day. That insight is the genesis of the drug ethos in the rock-and-roll wing of the American counterculture -- of which millions of current social, business, and political American leaders were then part. It is a book unlike so many others of the genre, one that looks freshly and unflinchingly at the facts and is brutal in its honesty about a side of life that was often an intrinsic part of growing up then, but often is a part of tragedy and tears now. There is so much that was and remains misunderstood about the movement of the sixties and seventies. I know only one other book by an actual participant of the time that attempts to be honest about what happened -- Emmett Grogan's Ringolevio. But that work was marred by obvious exaggeration and obscurantism, and it was not literary. Bromell's book is objective, clear, and balanced, and it should be read by everyone with an interest in where we were, and how we got here.

Tomorrow Never Knows takes us back to the primal scene of the 1960s and asks: what happened when young people got high and listened to rock as if it really mattered as if it offered meaning and sustenance, not just escape and entertainment? What did young people hear in the music of Dylan, Hendrix, or the Beatles? Bromell's pursuit of these questions radically revises our understanding of rock, psychedelics, and their relation to the politics of the 60s, exploring the period's controversial legacy, and the reasons why being "experienced" has been an essential part of American youth culture to the present day.

From Booklist Back in the '60s, "there was something weirdly rigorous and instructive in the act of getting stoned and listening to music as if it mattered," Bromell opines. To support that assertion, he deconstructs the era's rock music, especially that of the Beatles, Bob Dylan, and Jimi Hendrix. Contemporary fans may be mystified by Bromell's discourse, but boomers, those veteran navel-gazers, will appreciate his parsing and peeling of the decade's ditties like so many glass onions, and much of his spiel will ring true to Woodstock Nation survivors. After all, what's hearing Hendrix without psychedelic experience? Bromell's excellent pop-cultural history also sounds a wake-up call for parents who experimented with psychedelics then but support zero tolerance now. The best discussion of '60s rock culture since Joel Selvin's Summer of Love (1994), it suffers only from shortchanging black '60s musicians other than Hendrix, such as George Clinton, the Temptations, and the Chambers and Isley Brothers, who will have to wait for another incisive '60s sex-and-drugs-and-rock-and-roll tome to tell their stories. Mike Tribby Copyright American Library Association. All rights reserved "[A] short, passionate study written from inside the history it tells." - Greil Marcus, salon; "Music historians and social historians understate the interrelations among drugs, rock and roll, and the sixties, in part because most are thoroughly daunted by them as writers and thinkers. Nick Bromell renders them like he's been there and understands them like he's thought long and hard about them afterward. Tomorrow Never Knows reads like the best journalistic criticism both stylistically and interpretively - it's vivid, credible, and original." - Robert Christgau; "Tomorrow Never Knows brings us closer to the heart of what we call the sixties than any other book I know." - Jon Wiener, The Nation; "Bromell is aware of the underside of drug use, but he makes a convincing case that... the Sixties produced a way of seeing the world that succeeding generations can learn from." - Rolling Stone From the Inside Flap "Tomorrow Never Knows brings us closer to the heart of what we call the sixties than any other book I know." - Jon Wiener, The Nation Tomorrow Never Knows takes us back to the primal scene of the 1960s and asks: what happened when young people got high and listened to rock music as if it really mattered-as if it offered sustenance, not just escape and entertainment? What did they hear in the music of Dylan, Hendrix, or the Beatles? Bromell's pursuit of these questions radically revises our understanding of rock, psychedelics, and their relation to the politics of the 60s, exploring the period's controversial legacy and the reasons why being "experienced" has been an

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