

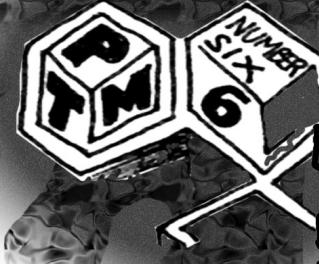
PSYCH TRAIL GIX



ISSUE # 6

First
WHAT
GOES
ON..

THEN:
Mr Oil Man:
Interview w/
Tommy Horricks
of The Jarvis
Street Revue. yep.



Followed by an Exclusive Interview w/ Don Brewer
of The Plastic Cloud

AND THEN

BLIEB ALIEN: The Untold Story Of Roky Erickson's
First Post- Elevators Band.

60's Psych & Beyond CD Reviews

READ The Ultimate Hawkwinder: Exclusive Interview
w/ NIK TURNER

DVD Reviews Book Reviews

Interview w/ Vernon Joynson-Author Of Fuzz Acid &
Flowers...and the always GROOVY 60's flix part deux

RANT:Annoying Co-Workers!!

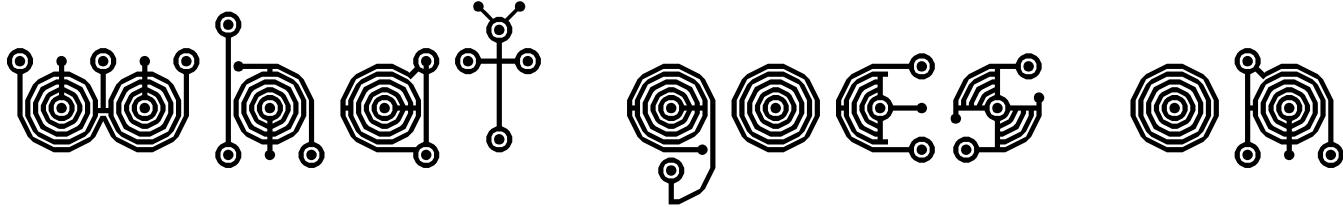
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Thanks To: Amanda Smith, Billy Miller, Patrick McGarrigle, Don Brewer, Tommy Horricks
Nik Turner, Vernon Joynson, Kori Fay, Jean Constant, Paul drummond, & HELIOS CREED



Hello everyone, and thanks for reading once again! Your support is always appreciated. As I sit here writing this introduction of the latest happenings on Easter Sunday, I'm also listening to "Easter Everywhere" by the 13th Floor Elevators and am reminded of music that is timeless, yes as this record spins for the who-knows-how-many times here in my lair as a cool Sunday spring breeze rolls through the window, it still sounds just as good as the day I heard it when I was a teenager. Unlike the disposable "clubbin" beats of today that are forgotten virtually the next day, this music lives on going on 50 years later! That really says something! It still inspires, is written about, and puts you into a clear-headed beautiful mental state where you realize that anything is possible really. Not to be gloomy or anything, but it seems like ever since starting this zine just a few years or so ago, conditions of the world have gotten much worse. I think that even more so now than any other time, we're in need of a revolution of the mind. Don't let your mind continue to be poisoned with the constant bleak outlook that is regurgitated regularly on the evening news, look past it all. As said in "Slip Inside This House," "every day's another dawning, give the morning winds a chance, always catch your thunder yawning, lift your minds into the dance, sweep the shadows from your awning, shrink the four-fold circumstance, that lies outside this house, don't pass it by." Take each day as something special, enjoy the cool breeze, breathe it in, and air-out your entire living space, as your head-space will in turn thank you for it ☺ I'm very happy with this issue, and I hope you all enjoy it. Take a strange trip into the full untold story of Roky Erickson's Bleib Alien, journey up North for some blistering cold-fuzzed-out Plastic Cloud adventures, climb into the pyramids with Nik Turner, and tune-in to sounds worth hearing. Enjoy!

THE JARVIS STREET REVUE

MR. OIL MAN

Back in 1970, up in the cold North of Ontario, Canada hailed a group that had already had the prophetic visions of the corporate, strictly-business, profit-driven, polluting, oil addicted, don't let the environment-get-in-the-way-of-a-buck bullshit world that we currently live in. Yes, the Jarvis Street Revue released their album "Mr. Oil Man," which is astonishing to listen to even more so today. It is even more relevant in the present day. Their epic title track "Mr. Oil Man" spoke of "oil being slick in the Gulf Of Mexico" and "Mr. Oil Man, you're killing all the fish again, you ruin all that water again," fully equipped with sounds of splashing water and trippy effects, this 13 minute monster should have been played full blast into the ears of the fat-cat business men who've succeeded in continuing to corrupt and pollute this place as time passes us by. I could go on and on about how great the record is (the incredibly trippy, haunting "Sally's Hymn," to name one), but you can read the review of that in the last issue of Psych Trail Mix, #5. I had a chance to catch up with lead singer/saxophone player of Jarvis Street Revue, Tommy Horricks and see what he had to say about his music, and this album released over 40 years ago that is eerily relevant to recent happenings.

When was the Jarvis Street Revue formed and how long before the recording started for "Mr. Oil Man"?

The Jarvis Street Revue was formed in 1970 in Thunder Bay, Ontario, Canada. The core was from a long evolution of bands, The Bonnvilles, Lexington Avenue, and The Plague. With the addition of Wayne Faulconer, guitar player from Kenora's 'Satin & The D-men' we became the Jarvis Street Revue'. We successfully played house band in the 'Flamingo Club for several years and became a local phenomena with 3 block line-ups every night. At this time we played six nights a week from 9pm-1am, practiced from 2am to 6am, went to the YMCA and worked out until noon and then slept until suppertime. We did this Monday to Thursday and recorded at DMG studio's every Sunday for a year where I produced and engineered 'Mr Oil Man'. We would sometimes record for 20 hours. I took the 4 track tapes to Toronto and approached the various record labels and we received glowing reviews from all, but Columbia Records was most enthusiastic.



Tommy Horricks

Were there any specific events back during that time that sparked some of the anti-big oil/anti-corporate/pro environmental themes that are throughout the record?

George Stevenson, our bass player, wrote the main theme concerning pollution and because we have always been aware of the concerns of our environment, the album became themed in this direction.

I heard the record for the first time just before the oil spill in the Gulf, and was amazed at just HOW prophetic that record was, you even mention "Gulf of Mexico" in the title song! What were your thoughts when the big spill happened recently? Maybe they should have listened to the Jarvis Street Revue?

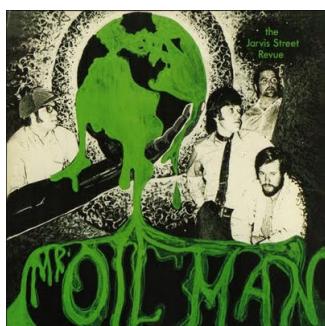
There is so much insanity and stupidity and corruption in our governments and ruling bodies that at 68 years old, life holds very little surprises for me. Just the fact that the album was never re-released despite the huge oil spill in the Gulf of Mexico is testimonial to this stupidity. I sent copies to all the news media resulting in absolutely no air play whatsoever.

What was the inspiration behind the song "Sally's Hymn"?

I believe 'Sally's Hymn' was relating to transcendental meditation which was popular at that time.

Did you guys tour a lot & did you play some of the longer songs on "Mr. Oil Man"? Seems like they may be difficult to recreate in a live setting. Also, what are you up to you nowadays, do you still create music?

About performing 'Mr. Oilman' live, it was even better than the recording and had powerful impact upon the audiences. We were playing large one night shows in eastern Canada and huge clubs in the west. The band did a 21 day cross Canada tour to promote the album but unfortunately for us, as was the case many times in those days, the album was not released until after the tour. We became an underground hit. The original album has sold on Ebay for \$1000.00 US. Today, I am playing with a high profile '50's band called 'The Sensational Hot Rods' and have never stopped entertaining and singing for 52 years. I toured for 22 years and have played all over North America and Dubai, Egypt, and spent several years in India. My main instrument is the saxophone. Please visit – www.tommyhorricks.com & www.thesensationalhotrods.com



"Mr Oil Man" Album Art

THE PLASTIC CLOUD



Way up North in the bitter cold of Canada in Bay Ridges, Ontario, hailed what many consider to be one of the greatest 60's psych groups of our time, THE PLASTIC CLOUD! Flying through the shadows of your mind, floating through the cosmos of time with some simply amazing, beautiful melodic Byrds-inspired psych, but also slamming you, driving a massive stake of FUZZ guitar right through your fuzz-addicted cranium with their harder numbers, they hit all the sweet spots. They only released one album in 1968, but it's an absolute classic, and anyone who digs fuzz-laden psych brain candy ("Shadows Of Your Mind," "You Don't Care," "Civilization Machine") as well as melodic, dreamy, trippy, trance-inducing sounds for the mind ("Epistle To Paradise" & "Bridge Under The Sky"), you can't go wrong with their self-titled masterpiece. The details of their story aren't really widely circulated and not much can be found on their brief but amazing output. I decided to delve in a bit further and see what could be uncovered on one of my favorite bands/records of all time! I was able to track down Don Brewer, the singer/guitarist for Plastic Cloud and he was gracious enough to travel back in time and give some details on the saga of The Plastic Cloud!

What were the first psych/garage bands that you got into that would later be the inspirations for The Plastic Cloud, I get a hint of some Byrds influence for sure?

The 60's was a time when bands were exploring new territories in music. Some, like me, moved with groups like the Byrds from the more traditional folk rock scene (where the lyrics and harmonies drove the genre with the instruments merely backing up the vocals) to a place where the instruments – guitar, fuzz box, etc. – played a starring role themselves. My favorites early on were Cream, Jimi Hendrix, Pink Floyd, The Yardbirds, The Who, Jefferson Airplane and the Grateful Dead. When one remembers that the Yardbirds employed three of the guitar legends of our time – Eric Clapton, Jimmy Page and Jeff Beck – garage bands everywhere turned up the fuzzbox, gave the lead guitar player more time throughout the song (not just in the melody break) and let the resulting sound take the songs where they wanted to go. Songs were no longer imprisoned by the radio 3-4 minute mental barrier (remember Iron Butterfly's 17 minute In-A-Gadda-Da-Vida?) and, man, it was more fun jamming at rehearsal than actually playing.



How did you come up with the name Plastic Cloud?

Our group had been playing local venues as The Ridgemen (Randy and I lived in Bay Ridges, Ontario along with a couple of former members) and we had decided to enter the Davenport Music Festival to compete with other bands for the chance to get a recording contract. We had already been mixing covers with original material and when Mike joined, we just didn't sound like Ridgemen anymore. We sat around after practice one day and threw out names. I loved the way the name Iron Butterfly described our kind of music – the beauty of the butterfly and the strength and raw power of the Iron. So, I wanted a name like theirs – a slightly oxymoronic mix of terms – and, well, I liked clouds and we tried lots of words with clouds until Plastic Cloud seemed to describe us and the music we produced. (It sure beat one that our bass player Brian liked – Joe Dick and his Magical Dog Rudy which I think was his answer to Country Joe and the Fish)

What was the inspiration behind that funny Tolkien-esque story that came with the record?

Jack Boswell of Allied Records asked us to write a “short group bio of how we got together and, you know, a little background stuff” and so we tried – it was bland, awful and read like a grade 3 show and tell story. I volunteered to rewrite it. I was a big Tolkien fan and I really took a serious look at the songs I had been writing – all of which had a certain fantasy edge to them. It was our style. Civilization Machine was a kind of 1984 revisited about a world controlled by a master computer; Face Behind the Sun was a search for other intelligent life and so on. So, I got silly and rewrote the bio as a fantasy where you could invent things which were a parody of real life. The more I went at it, the more fun it became and, well, the result was kind of over the top. Jack Boswell, it turned out, LOVED it and decided to make it an insert rather than just an album add-on. I think he liked being Jack Umpleby and so the story lived on as the insert. I wrote a song called Never Mess with the Frownse which would have been on album 2 which, alas, never happened.

The pictures of you guys in nature are really cool, the scenery looked beautiful. Can you recall the location that those photographs were taken?

Those pictures were taken in a couple of locations in Toronto – one being the old Allan Gardens.

I'm a fuzz-head, and I know it was many many years ago, but out of curiosity, what type of fuzz pedal was the guitar run through on the Plastic Cloud recordings? They're really good! Super fuzzy and abrasive tones going on there!

We had a couple we used – one was a VOX (I think) and the other which was the main one was made by Dennis Hewson in Ajax Ontario. Dennis ran a TV repair shop back then and he dabbled in electronic stuff. He made our first BIG amplifiers (which were heavier than Mama Cass but had beautiful range and sound to them) and made the fuzz pedal for fun – we never found anything that rivalled it.

What are your memories of the recording sessions for the Plastic Cloud record?

Bill Bessey had a recording studio (which Allied frequently used) built in the basement of his home. It had been primarily used for C&W bands so we gave his neighbours a slightly different sound. We did not lay down different tracks at different times but recorded each song live a few times and picked the best one. I think we did overdubs on Art's a Happy Man, but generally it was just the way we did the songs live. I had expected something more, but in retrospect, it really did preserve the band as it was. I would have balanced the vocal/instrument blend differently but, all in all, it was pretty well what we hoped it would be.

Did you guys ever play any live shows as The Plastic Cloud?

Oh yeah! We opened at the Electric Circus for the Chicago Transit Authority (who became Chicago); we headlined for a week at the Place Pigalle nightclub in Toronto (The crowd liked us but the manager thought we were too loud); we did a number of gigs throughout Southern Ontario including some weekend shows in Ajax. But, no “tours”, no big concert gigs – it just wasn't there for us.

Just curious, what is your favorite song on the record?

What a tough question! It's like trying to answer "Who is your favourite child?" Let me see...I guess Dainty General Rides and Civilization Machine to listen to and You Don't Care was the most fun to perform.

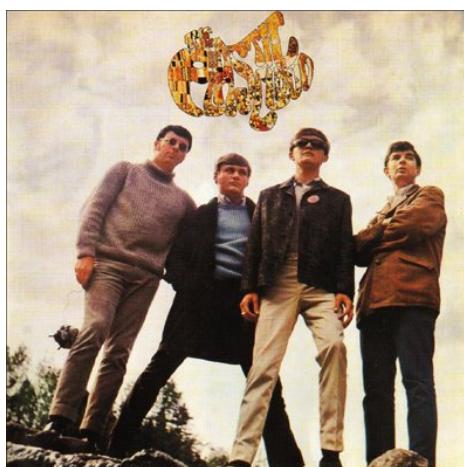
What was the psychedelic scene like in Canada back in the 60's? Were there any other bands in the area that you guys were friendly with?

It truly was a garage band scene in Canada. Trying to get recorded and AM play time was very difficult. It's a Canadian thing – If it wasn't British or American, well, it probably won't make it. We liked local groups like the Paupers, Lighthouse, and others but there were not a lot of bands like the Plastic Cloud that only played their own material. It was difficult to find gigs even with the album out because it only got FM play and little AM time so we really did not make a name for ourselves. Ironically, when we did do a gig for people who had heard the album, it was hard to do other new stuff when they wanted to hear Epistle or Civilization Machine over and over. I guess we knew we got the most fun just playing for ourselves and for a while it was enough, we had to face reality, however, when I graduated from University and began to article to become a Chartered Accountant (CPA in the US). There just wasn't enough there to make a career of it.

How did the group break up, or why did you guys not continue making music together?

As I mentioned above, we could not make a go of it being a band and nothing else. We all had other jobs to put bread on the table and we got married, started having families and by 1970-1971 it was hard to find time for our "hobby" and we just drifted away from it. We had lots of material we had played only for ourselves and it was frustrating not to share it full time. So we went our separate ways. We are all still friends and recently got together for dinner (with Randy on the phone from Edmonton) and marveled at the interest we get today on the Internet etc. Mike summed up the dinner (after a few adult liquid beverages) by saying "You know guys, we were better than we thought we were. We should have gone to California....."

There ya have it, some more information on the story of The Plastic Cloud, which are one of the greatest 60's psych bands of all time! A big thanks to Don Brewer for giving some more information on the band, he's a super nice guy and I'm happy to have had the pleasure of communicating with him. The Plastic Cloud only have one album, their self-titled masterpiece that you see to your right. In the past, the vinyl record changed hands for quite hefty sums, but now it is available at an affordable price thanks to Pacemaker/Lion Productions. The sound is superb on this release. Do yourself a favor and go pick it up before it goes out of print or something! This record was reviewed in the last issue, but again... AMAZING record, combining both dreamy/trance-inducing melodic folk-psych sounds as well as very heavy FUZZ-laden soundzzzz as well. If you're a fan of both, then I can't think of a reason why you wouldn't love this record. The sounds contained will definitely put you up in the "clouds," no pun intended, well, maybe a little bit! Also, the Pacemaker/Lion Productions release contains a nice little booklet of liner notes and the original artwork for the sleeve that's also very cool.



COLD SUN:

Live at The Austin Psych Fest – May 1, 2011

Austin, Texas

Photographs By: Jason Ladewig

Cold Sun reunited for the first time in almost 40 years at the Austin Psych Fest this year! Lineup included the original front man Billy Miller on lead vocals and electric autoharp, original psych guitar guru Thomas McGarrigle on lead guitar, original bassist Mike Waugh, also on guitar was Jasper Leach (Myonics), and drummer from The Blood Drained Cows, Tom Trusnovic. Throw on “Dark Shadows” and check out some photographs from the show!



L to R: Mike Waugh & Billy Miller



Eyes Of The Gecko



JOHNNY 23 G
SOUTH TEXAS Pm
CHALLENGERS E
FOR EVER D WAK UP
BIG OLD ROCK C
RITES ROLL A
ANOTHER WORLD En
TWISTED FLOWER G
HERE IN THE c
YEAR



Billy Miller's Instrument In Crime



I See Your Moonlight Eyes



Sounds of The Unknown



Liquid Laughing

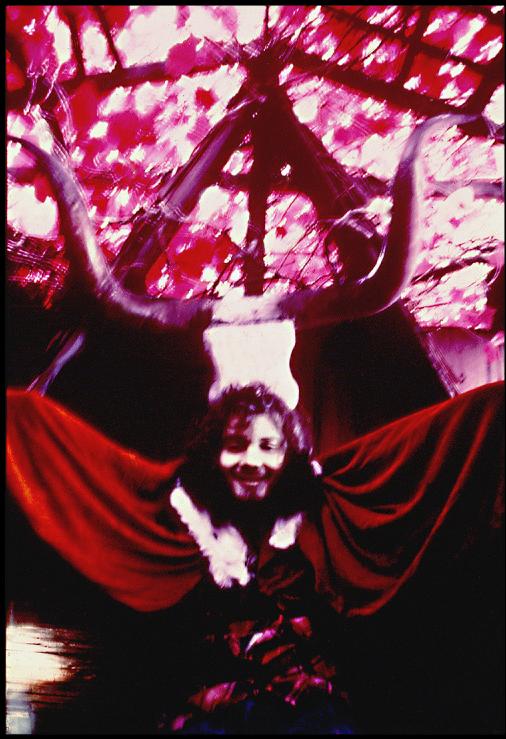


Beaming Right Through Your Third Eye



Austin's Peyote Psych Heroes

BLEED ALIEN



So, you most likely know the story of Austin, TX psych legends, 13th Floor Elevators by now, right? Well, for the sake of fluidity let's take a trip back in time in order to give you some knowledge on how things lead up to the main topic that will be the subject at hand. Roky Erickson had left his old band The Spades to join Stacey Sutherland, Benny Thurman, John Ike Walton and Tommy Hall in 1965 to form the 13th Floor Elevators. Tommy Hall, the band's leader was a psychedelic guru who was highly influenced by the works of Korzybski, Gurdjieff, Ouspensky, among others. Tommy merged religions and different ideas together and put out their psychedelic message of "The Quest For Pure Sanity." The band, especially since it was back in Texas in the 1960's, were highly controversial due to their advocating the use of psychedelic drugs such as LSD. Eventually, the band was busted for the first time at Tommy's place at 403 E. 38th St. in Austin, TX.



403 E. 38th St. Austin, TX

The band was constantly being monitored by the Austin authorities, with their scope set on Mr. Roger Kynard Erickson whom they wanted to set an example of. In 1969, on Mt. Bonnell Rd. Roky was in the car with a friend and they were pulled over and busted for marijuana. Faced with the prospect of 10 years hard time due to Texas' draconian laws on marijuana at the time, Roky plead insanity to avoid jail time and was sent to Rusk State Hospital for the Criminally Insane where he would be subjected to shock treatment along with thorazine injections. Well, they couldn't keep Roky down. At Rusk, Roky would write many many songs. While the authorities thought that they had Roky in their grasp and set an example of our psychedelic hero, Roky was biding his time there and laying the groundwork for what would become his next project that would certainly take many by surprise! Roky was eventually released from Rusk in 1972, and it wouldn't be long before he would express himself again with his music. Young Patrick McGarrigle would be one of the chariots to which would get things moving with Roky's upcoming project. On his bicycle one day, Patrick rides with a friend to meet Roky's mother, Evelyn. Patrick and Evelyn would develop a close relationship and trust together, enough trust to where Evelyn had asked Patrick to look after her son Roky in 1972 when he was released from Rusk. Evelyn Erickson was a rather eccentric character, an artistic type herself. At the time, she was a member of an antiquated Catholic order, a minor cult that went by the name of "Liberal Catholic Church," which was a rebirth of a sect that had branched off the Catholic Church 100 years previous, it had resurfaced in Austin. Evelyn knew the bishop as well as his assistant, Winston Taylor who had worked his way up to the position of exorcist. Well, Evelyn had assigned Winston Taylor to be Roky's advisor, exorcist, and spiritual bodyguard.



Patrick McGarrigle (circa 1972)

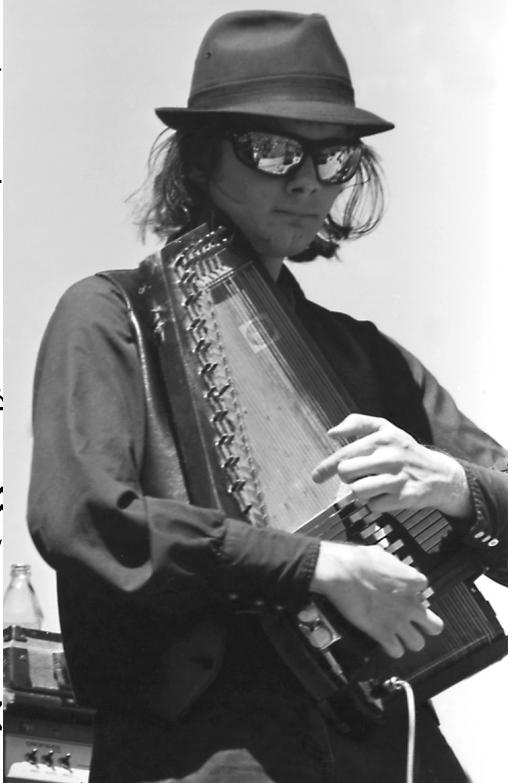
Winston Taylor would be the gateway to which one of Roky's future long-time band mates would meet him for the first time. Billy Miller of the legendary Austin band Cold Sun, went inside a restaurant and ran into Winston who told Billy that Roky was outside in the car, so Billy having been to a few 13th Floor Elevators shows back in the late 60's decided to say hello to Roky, and this was the first time he met him, but it wouldn't be long before the two had a much closer relationship. Billy had actually run into Roky again before their collaborations together... One day in Austin, Billy was hanging out with some friends and one of them had asked Billy to go pick up Roky, who had moved just down the street for a brief period, to join them for some food. This was a task that Billy didn't mind at all. He walked in and Roky was sitting in a chair looking sort of like an Elvis or James Dean kind of character. Roky had a kind of punk look, but also had that sort of cosmic, sage look about him as well. Roky was smiling and nodded at Billy. Roky had his shoes off, feet out, and there was a guy in a white robe washing his feet in a golden sort of bedpan looking thing.

The man was washing Roky's feet in a very ceremonial, ritualistic way while Roky just sat in the chair smoking a giant joint. The whole scene looked very holy, and to make matters even more strange there was a candle burning in the middle of the room, burning right into the shag carpet which at this point had become a large puddle shaped candle in the center of the room! Again, it wouldn't be long until Billy would develop a closer relationship with Roky. Patrick McGarrigle happened to be the brother of Thomas McGarrigle, who was the amazing psychedelic guitarist in Billy Miller's band Cold Sun, and Patrick was close friends with Evelyn Erickson, so he had been meeting the Ericksons bit by bit after this relationship had started, and Patrick would soon hook up relationships with these factions of the Austin scene that would lead to Roky's next big project. Patrick had seen Roky a few times at parties and things early on, but Roky was very guarded at that time. It wasn't until 1973 when Patrick had helped out a bit at the 13th Floor Elevators reunion gig at 10th & Lamar St. that he would interact with him one on one. Roky was always known to be a very sweet and kind human being, and even though he was a bit of a big deal in Austin at the time, he turned around to Patrick who had been walking many feet behind him and said "hey man." Patrick and Roky were friends now, a relationship that would continue on. Patrick had come a long way from being a young kid trying to enter the Jade Room in the mid 60's the see a 13th Floor Elevators show only to be stopped by his older brother saying that "it was not a safe place" for him. Yes, young Patrick McGarrigle, who at the age of 16, quit school and moved into the communal setting of West 33rd Street in Austin, Texas would be an integral part of legendary Roky Erickson's next venture.

Around 1974 Billy Miller was wailing away on his electric autoharp practicing the Cold Sun song "Live Again" with his drummer Hugh Patton. Roky happened to be there and liked what he had heard, he took an interest and walked into the session, and this was the first time he'd seen Billy perform musically. Around this time there was a book of a ton of Roky's lyrics and poetry entitled "Openers 1" that was originally published in 1972 in an effort to raise legal funds needed while Roky was at Rusk State Hospital, and Roky and his wife at the time, Dana had decided that it was time to put the book to music. It was 1974, the soldiers had started to return home from the Vietnam War, the big psychedelic scene was surely long over, but Roky was going to stir things up once again. This was after the 13th Floor Elevators and Roky was out of Rusk, at this moment he would begin to take more control of his own musical destiny without the guided hand of psych guru Tommy Hall. In Roky's younger years he was fascinated with monster magazines, weird comic books, horror movies, Hitchcock and just scary things in general. All these things and much more would come into play with Roky's mushrooming vision for his newest project. In late 1974, Billy Miller, previously of the band Cold Sun, had started to collaborate with Roky helping him to put his songs/poems together and arranging them to be played as music. The names of a few of the earlier songs they worked on; "Birds D' Crash," "The Interpreter," "Stand For The Fire Demon," "Hardest Working Man," and "Love Hieroglyphics." Billy actually didn't begin with his signature electric autoharp when he first started working with Roky, instead he stuck with either the bass or guitar to stick to the arrangement to get Roky used to it all for the studio and live shows. Roky already was a musical genius, and he had a ton of new material to work with! They would practice all of Roky's new songs, sticking to the arrangements and getting them ready for what would take many by surprise when it came to the vision that this musical genius would soon put out for others to hear.



Roky's Wife Dana (circa 1974)



Billy Miller

In a way, Roky was a lot like Bob Dylan in that he didn't really even want to talk about his past with the 13th Floor Elevators, instead preferring to look ahead and follow his path that lead forward rather than looking back in time at another period of his life. In interviews during the Bleib Alien era, it would even seem that Roky had a bit of disdain for and didn't really look back fondly on his time with the Elevators. As Roky was well known in Austin, Billy Miller thought the wise move would be to keep the local "good ol' boys" out of the whole thing; *'My take on that was to keep the other local people out of it. Because none of them wanted to see him doing anything far out, they wanted to see him do what they were doing... this country, lazy-folky sort of thing. Roky was a world class act and the local scene there really had nothing to do with his sound, and it shouldn't. None of the people from the old days were qualified to play Roky's music, you know... they weren't punk rockers.'*

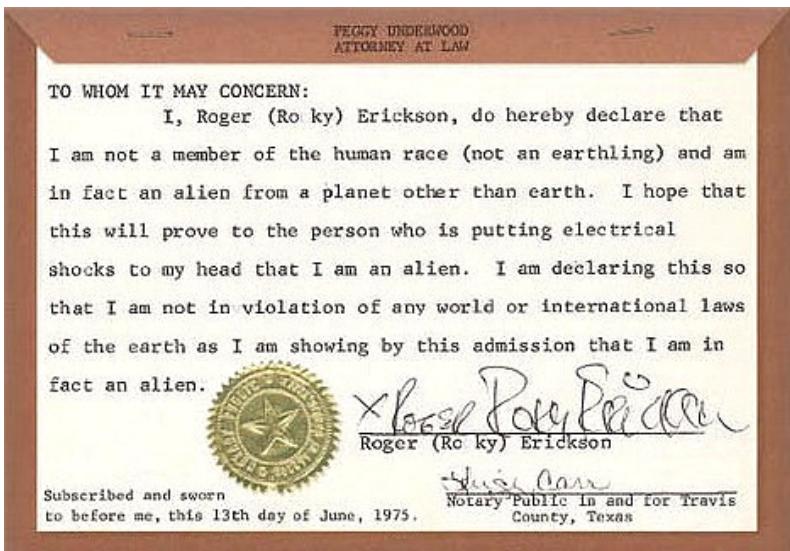
And so, in 1974 out of a demonic, foaming alien-womb, an entity was born entitled BLEIB ALIEN; a drumstick started to poke out and pound pound pounding on the alien's womb emerged Hugh Patton, there was a boom-boom-booming bass emerging and out squirmed Mike Ritchey, then a strange object started to emerge out of the aliens birth canal, it was a weird harp shaped thing with pickups on it and out came clutching this object was Billy Miller, and last, but certainly not least who was perfectly comfortable within the alien came long locks of brown hair and wailing in a James Brown-like scream was the one and only mastermind of this entity, ROKY ERICKSON! This was Roky's new baby, his new project, and he had plenty of material for it. A completely different direction than what the 13th Floor Elevators had him going in. It was known that in the old days of the 13th Floor Elevators, that Tommy Hall would sort of play the father of Roky, and Roky was always the child. Well, that wasn't the case with this. Roky would be the leader now in the newest manifestation of his creative genius. Billy Miller even tried hard to keep the 13th Floor Elevators aspect away from the whole thing and for good reasons; *"I guess I was concerned with rehabilitating Roky's image. Strangely enough, people in the regular music scene, they had nothing but animosity towards the Elevators, for the most mundane, dumb-ass reasons, like they were late for shows, or didn't show up, or they cancelled out, or they spent too much time between songs, or they were out of tune, like WHO cares? It was like a bunch of wimpy cry-babies in the whole Texas music scene at that time. Not the cowboys, those guys were cool. We respected Willy and Waylon and those guys. They weren't a bunch of crybabies."*



Roky Erickson (circa 1975)

As far as the name of the band, BLEIB ALIEN, Billy wanted to call it something else; *"I think I was wrong now, but I was trying to make a point to Roky 'don't give it some name that disc jockey's can't pronounce.' I tried to get Roky to call it 'The Aliens', but I realize I was wrong."* Yes, Roky had his reasons for the name he had chosen. In an interview that transpired in 1976 with Gregg Turner (Angry Samoans, Blood Drained Cows) that appeared in BAM magazine in 1980, Roky explains Bleib Alien; *"Oh, let me see, Bleib Alien is actually.. gracious, Bleib Alien, Bleib see, in the bible they always tell stories that the devil was once an Angel, but he never was, he always is, he could be an Angel, but he is the Devil. And, uh, he has to be, good and evil. And evil in a way that he is Devil. And Bleib Alien is the Devil. And gracious goodness alive, and Alien is just kind of like a, oh gracious, it's a safety guard, the Alien part of it, it's just kind of a... like if I'm the most nervous man I've ever met, then I'd wonder about the Alien part. It's just, it's really strange, you know."* Billy Miller also had a take on the strange name Roky had chosen; *"I think he had this sort of attitude, like that's HIS bible, haha. I mean most writers don't really figure the bible needs a re-write, but Roky is unusual."* In a rare interview from 'Not Fade Away - Vol. 1, No. 1, Fall 1975' Roky delved even further into the meaning of Bleib Alien and even talked a bit about his 13th Floor Elevators days in comparison; *"Well, no. Like with Bleib Alien being brand new. when we first came out we were brand new in the psychedelic sense. And whereas Bleib Alien will talk about the demon rising into the clouds, and they infer the cloud-filled room of smoke, or it says "firing to your heart's desire" for the fire demon, where in the Elevators, we would actually say, "Let me take you to de empty place" and it would sound like a spade saying "the empty place," like Uncle Remus, and he says let me take you to DMT place, which is DMT, which is dimethyltryptamine, which gives you a trip for fifteen minutes of beautiful hallucinations."*

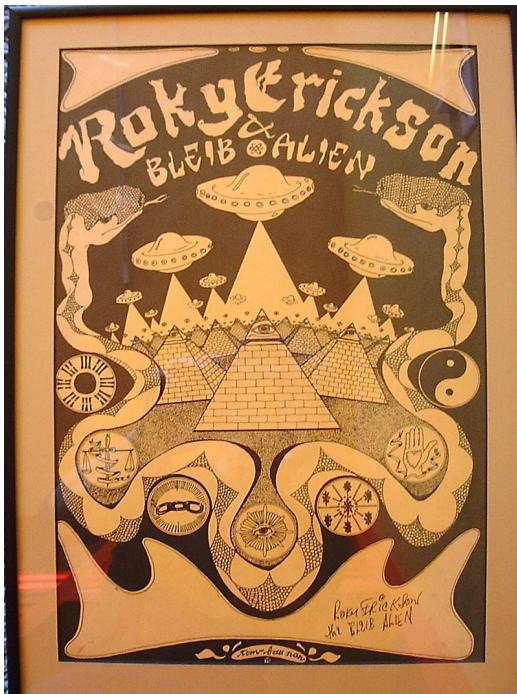
In that same interview with Not Fade Away, Roky goes even further into the concept behind Bleib Alien; "Now we try to play space sounds, influenced by the thrill, the fun of being able to go to a horror movie and being scared out of your—you know, just sitting there watching something like "The Curse of the Demon," where Dana Andrews picks up a poker and it's real hot and he drops it, and the guy next to him just laughs, 'cause he did it, you know...and then he walks to the woods, and there's this fire thing chasing after him. So the Bleib Alien [his current band at the time] is kind of on that thing, all the more to let you think about things like that." Roky even believed that he was an alien from another planet and had it legally notarized etc.. At one point, he directly compares his work to the Bible; "It's like whenever they printed Jesus, I had written Alien & Martian. I'm an Alien from Mars."

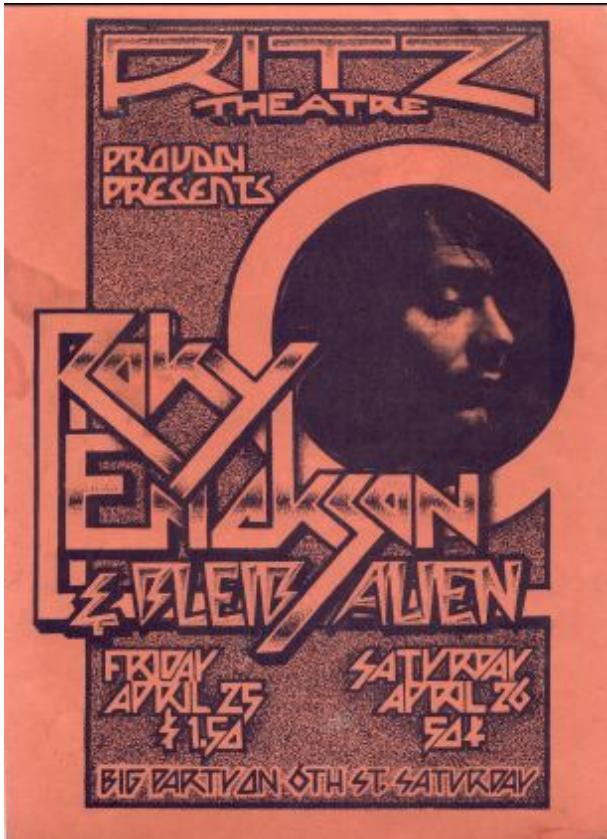


Roky Erickson (circa 1975)

But it wasn't all just horror or alien themed with Bleib Alien, that would become the main theme later on around 1976 with Roky Erickson & The Aliens. Roky also had these amazing deep songs such as "Hardest Working Man," which was a revolutionary and political song, it had a highly socialistic message, a prescription for the world, and a revelation of another world that's possibly in some parallel dimension Roky is suggesting that you can get to. There was also "Warning" which spoke of "the social and political injustices, are the ones that slander peace & liberty, they are the brain-washers, the propaganda starters, they try to rob you from the cradle, even though you are unable, they wish there could be paranoia, but they can't succeed, when you have faith in he and he trust each other, sisters and brothers." Yes, the powers that be or anyone at all could not keep Roky down, his creative vision now was possibly at its height, mushrooming into something so wild and far out that maybe punk rock had opened the door for it all, and in an era of dull 70's era country bumpkin type stuff, Roky shook things up and made things a bit more interesting. Patrick McGarrigle even thought the name of the band could be something else, fitting of the themes of Roky's songs at the time; "Roky's Residual Acid Folk Rock Band, this could have been the name of the band. And doing what were distorted protest songs and instead of protesting actions, they were protesting the mind sets behind those actions utilizing Roky's encrypted lyrics. I really think this is what Roky was getting at! Like the Elevators were doing also."

One funny note is that Billy Miller initially never even had the intention of joining a band with Roky, he thought that maybe he could help Roky make it big and then possibly have his band Cold Sun open for him; "I had no intention of doing gigs or starting a band. I just wanted to introduce Roky to some big time producer like David Bowie or Bob Ezerett or somebody." Billy soon realized that Roky had such a wealth of new material and he was happy to help Roky get those sounds out there; "He had all these songs! Most of the incredible songs in the world at that time were being written by Roky Erickson." A club called The Ritz had opened on October 18, 1974 with Doug Sahm (Sir Douglas Quintet) playing at the grand opening. It would only be a matter of months before Sahm would be in the audience at the Ritz watching the first ever live show of Bleib Alien. Jim Franklin, the owner of the Ritz at the time, along with Roky's wife Dana, had successfully secured Bleib Alien their first live show at The Ritz on Friday April 25, 1975. Patrick Macgarrigle, with little means, would help fund the project. He even purchased the Gibson Les Paul that Roky would play at the first Ritz show on credit at JR Reed's Music. Strange things always seemed to surround Roky, and Patrick got a nice taste of the strange shortly before the upcoming Ritz show; "I have seen what appears to be abortions of physical normalcy around Roky and in this town in general, and I was not high. Once in Roky's house in East Austin, during the lead up time to





the Ritz show we were all getting ready to leave Roky's house to go eat at the Denny's, I had been up all day and had a day shift at Hope House, so I opted out and said I would catch everyone the next day. Well they left the house quickly, for why I can not remember, but they left me sitting there on the sofa. This is strange because usually I am the first to leave any given situation, and I'm at a loss to say why I would be left there? Well, a minute passed after they drove off and all of a sudden the curtains flew around like crazy and the lights flicked off, scared the hell out of me. And it seemed something rushed by, seemed like it." The Ritz show came on somewhat of a short notice and people had to scramble a bit to get it all together properly as Patrick points out, who at first was suggested to play at the show, but being very shy, he knew he would freeze onstage; "Billy got the drummer and the bass player together and with considerable arranging, in a very short time space, and with his autoharp put a 25 plus song set together and performed the Ritz Bleib show. It was incredible! For me for sure." Anticipation was building to see what Roky Erickson's new project would sound like. Well, the weekend of the Ritz show happened to coincide with the 1975 Texas Film Festival, and the main attraction happened to be Tobe Hooper's "Texas Chainsaw Massacre." No one would predict just how perfectly Roky's new music would fit in with the main film at the festival that year. No, the premiere of Roky's solo career wouldn't be "Easter Everywhere," but rather "Halloween Everywhere" in the late spring of Austin, Texas 1975. Billy Miller had brought along a briefcase full of lighting charts so Patrick would make sure that

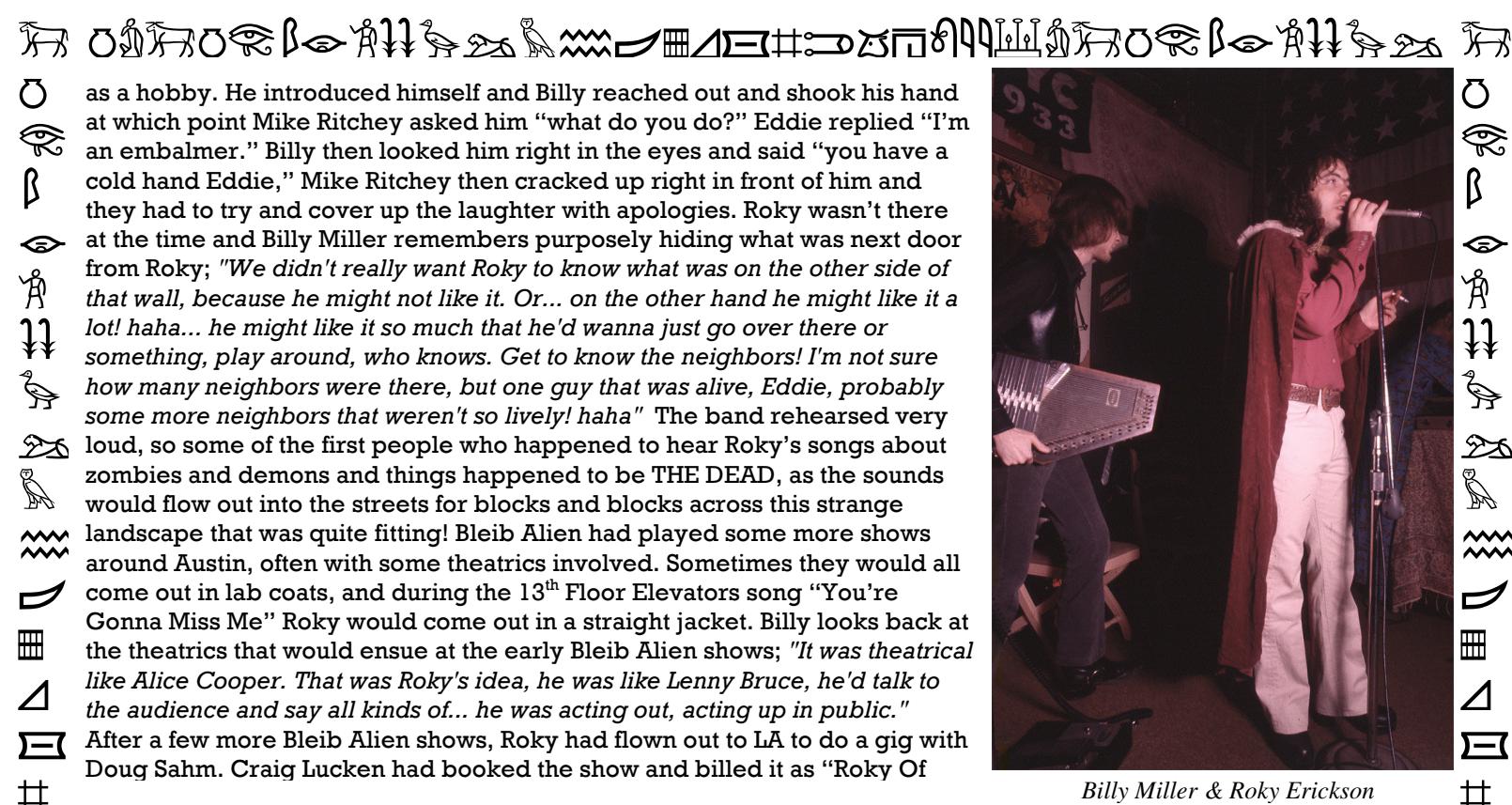
the light guy would get it right, and that there would be no milling around onstage between songs etc.. During lag time, the lights would go out to keep the flow of the whole show going. Jim Franklin rolled out onstage in roller skates to introduce the band. He acted like Roky didn't show up and kept shaking his head until finally shouting, "Here's Roky Erickson & The Aliens!" The show went over really well with the crowd in attendance that night. Mike Ritchey (bass) and Hugh Patton (drums) undoubtedly had the hardest job at the Ritz show, as they knew the material the least, however they held it together nicely. Billy's autoharp added a lot and filled in holes, making the sound much more full and giving it a sort of psychedelic landscape with the multitude of sounds that he got out of it. They played a full set, with some of the numbers being; "I'm Hungry," "Sweet Honey Pie," "Smother Me," "Red Temple Prayer," "Don't Slander Me," "Crazy Crazy Momma," "Birds D' Crash," "The Wind & More," "Stand For The Fire Demon," and even an old 13th Floor Elevators song, "She Lives." Doug Sahm, who was in attendance that night, was highly impressed with what he saw. Sahm was already a huge 13th Floor Elevators fan, his band The Sir Douglas Quintet even share the bill with them at a couple shows at the Avalon Ballroom back in 1966. He was backstage after the show and wanted to get them into the studio as soon as possible.



Doug Sahm produced the single "Red Temple Prayer/Starry Eyes." Roky had written "Starry Eyes" about his wife at the time, Dana. After a few rehearsals in Austin, the band headed to Dallas, where Mike Ritchey lived, to rehearse. It was in an industrial part of town, and the landscape was similar to that of the movie "Return of The Living Dead"; medical warehouses, moratoriums, cemeteries, funeral parlors and things. They would practice there ONLY at night as Roky & Billy preferred. It was at the Dallas rehearsals that the band had a run in with "Eddie The Embalmer," who happened to be working right next door. This day the drummer happened to be a couple of hours late, and this man came over who looked a bit like a salesman, and his name was Eddie. Eddie walks in and says "I write drum solos," and he happened to have a set of drums he played around with



Jim Franklin – Outside The Ritz
1st Bleib Alien Show



Billy Miller & Roky Erickson

as a hobby. He introduced himself and Billy reached out and shook his hand at which point Mike Ritchey asked him "what do you do?" Eddie replied "I'm an embalmer." Billy then looked him right in the eyes and said "you have a cold hand Eddie," Mike Ritchey then cracked up right in front of him and they had to try and cover up the laughter with apologies. Roky wasn't there at the time and Billy Miller remembers purposely hiding what was next door from Roky; *"We didn't really want Roky to know what was on the other side of that wall, because he might not like it. Or... on the other hand he might like it a lot! haha... he might like it so much that he'd wanna just go over there or something, play around, who knows. Get to know the neighbors! I'm not sure how many neighbors were there, but one guy that was alive, Eddie, probably some more neighbors that weren't so lively! haha"* The band rehearsed very loud, so some of the first people who happened to hear Roky's songs about zombies and demons and things happened to be THE DEAD, as the sounds would flow out into the streets for blocks and blocks across this strange landscape that was quite fitting! Bleib Alien had played some more shows around Austin, often with some theatrics involved. Sometimes they would all come out in lab coats, and during the 13th Floor Elevators song "You're Gonna Miss Me" Roky would come out in a straight jacket. Billy looks back at the theatrics that would ensue at the early Bleib Alien shows; *"It was theatrical like Alice Cooper. That was Roky's idea, he was like Lenny Bruce, he'd talk to the audience and say all kinds of... he was acting out, acting up in public."* After a few more Bleib Alien shows, Roky had flown out to LA to do a gig with Doug Sahm. Craig Lucken had booked the show and billed it as "Roky Of

The Elevators." At this point Lucken had started putting the Aliens band together, assembling a group of different musicians. Roky flew back to Austin once and then came back to LA with Dana around 75-76 and they stayed in motels. Craig Lucken sort of became Roky's manager. Eventually, Roky got in touch with Craig Lucken and insisted to him that Billy Miller play his autoharp in the new band. Billy flew out and moved to San Francisco to join The Aliens. There was a new band, Bleib Alien was no more and the name was changed to "Roky Erickson & The Aliens." Billy looks back and reflects on the differences comparing the new band with Bleib Alien; *"Roky was revealing himself and a bit more personal in Bleib Alien. With the Aliens, everything was more guarded. We were more or less hitting people with questions, more than answers. But I don't know how people took it, maybe they took it as answers. They responded very well to it. These were people who never heard of Roky, and they were going wild over it, just like the hardcore fans in Austin had been with Bleib Alien."* Patrick McGarrigle looks back on his time of being involved with Bleib Alien as a positive experience; *"The Bleib Alien was a great outlet and growing opportunity for me. I considered Roky's music, and more so his lyrics, to be beneficial to me and society as a whole. The lyrics are like beings from Roky's perch. All that I was learning about them said that they had social conscience, weight, and views!"* He also shares a strange occurrence that occurred just post-Bleib Alien; *"I was just arriving in San Francisco in 1976 and my belt broke! So I said hmm where can I get another. I was in San Rafael at a coffee shop and the waitress said there was a St. Vincent De Paul a few blocks away, so off I went. I walk in and was thinking to myself, I'm a vegetarian, maybe this time I should get a cloth belt, so the lady there helps me start looking and there it is, a very nice worn well cloth belt with a slip through buckle, cool, and it fit, my new belt. Wore it for a year, never really looking at it. It wore out and my girlfriend at the time said she would minny point me a new one, out of cloth. I had never looked at the buckle, but finally I noticed it.. IT WAS A TWO HEADED DOG BELT BUCKLE!! NO WAY!! I was flabbergasted! Strange I tell you!"*

Billy Miller reflects back on one last humorous story from the Bleib Alien days, and it too is incredibly fitting with all the other strange occurrences; *"There was a guy Roky knew from high school and he attended the first Bleib Alien show at the Ritz, and Roky remembers people from high school very well... Well, a few weeks later Roky came by my house and said this guy had died, hung himself in jail, and we were invited to the funeral. Roky wanted me to get up and go to the funeral. We went there and Roky was kind of having a good time. He was sort of the star of the funeral. This guy totally*

worshipped Roky and it just blew their minds that he showed up. You would think he was at a fair or a festival! I walked up and was looking down in the coffin at this guy, and I really knew I shouldn't do it, but I couldn't help but glance over at Roky and sure enough he gave me this really wicked grin to try to crack me up right there in front of the coffin. Roky could make me laugh if he really tried, ya know. And he was also kind of daring me to look the other way. I managed to cough to sort of cover it though! Roky got to carry the coffin too, he loved it!"



Patrick's Two Headed Dog Belt

Photograph Credits

PG #1: Roky w/ horns, PG#3: Billy Miller, PG#5: Roky singing w/guitar, PG#6: Billy Miller & Roky - all courtesy Jean Constant © hermay.org
PG#4: Roky Erickson & Bleib Alien Posters - c/o Paul Drummond/Psy-Fi Archives
PG#2: Patrick McGarrigle & Dana photos, PG#3&4: Roky pics, PG#5: Jim Franklin – Patrick McGarrigle

Nik Turner: The Ultimate Hawkwinder



Nik Turner is a legend in the history of music at this point. He is most known for his work in the incredible psychedelic space rock band Hawkwind. Nik Turner has been around for quite a while and continues music to this day. After his departure from Hawkwind he visited Egypt and spent some time recording some music with his flute in the Great Pyramid of Giza! He also formed Inner City Unit, which could be considered an early space punk/acid punk band. If you've seen Hawkwind these days with Dave Brock fronting the band, they may seem like crabby old men; they don't allow taping of any kind and even send people in the crowd to end it if it is occurring. Nik Turner is the opposite, he's completely down to earth and welcoming of admiration from his fans. You know, kind of a major part of psychedelia, with the camaraderie and all? In an interview with Flipside issue #89 with Nik Turner and Helios Creed, Helios said "I feel he's more of a Hawkwind than the Hawkwinds, you know?" I think this is very true, so Psych Trail Mix proudly crowns Nik Turner, "The Ultimate Hawkwind." Nik is a super nice guy, no music-biz bullshit. He was down to earth enough to be interviewed for my humble little zine. Enjoy.

So, before you were in Hawkwind back in the 60's, were you involved in the psychedelic scene at all, or meet many people/musicians from back during that time?

I guess I was involved in the scene from the beginning, I was always interested and involved in the music forever. Learnt to play sax when I was 17, and always played to some degree, but not as much as I should. Hung out with the Rolling Stones and Yardbirds before they made it, went to all the psychedelic concerts in the 60's, Ally Pally 24 Hour Technicolor Dream, Hendrix and Traffic at Olympia, all-nighters at the roundhouse, Floyd on Parliament Hill, Doors, Jefferson Airplane, Canned Heat, Soft machine, loads more, little knowing I'd meet them all later. Worked on Margate sea-front selling psychedelic paraphernalia, buckets and spades, shades, hats and sometimes drugs, worked in Holland in a rock and roll circus for a summer, took drugs, roadied for a James Brown act alike, lived the wild life, met musicians I'd later play in bands with, yes! What inspired you to want to visit Timothy Leary in Vacaville Maximum Security Prison, and what did you guys discuss together? (this was during the Hawkwind days?)

During a U.S. tour with Hawkwind, had a bit of a scene with Tim's 2nd wife Joanna, met her through the Hells Angels, didn't really get involved, too much respect for him. Was a great fan of his, politics of ecstasy etc. We talked about cosmic things; like everyone's a different element in the periodic table, all have a different atomic number... talked about freedom, ecology, his ideas like starseed, survival in outer space in large environment self-sufficient pods, the origins of life, DNA, the building blocks that were deposited here off a comet's tail, [comet kahoutek was influential at that time], lots more mind-boggling stuff.

What's your favorite era of Hawkwind, just in general when you had the most fun in the band?

I think I liked the early days when we had that fresh innocence, before corruption made its appearance. 69-74.

How much of an effect did psychedelic drugs have on the music of Hawkwind back in the early days? And do you still dabble in psychedelics at all today?

I think they had a profound effect on the music, till Lemmy, who didn't indulge, he just liked to speed. I have been known to indulge in healthy organics, on recent occasions.

What was it like touring with Helios Creed back in 93-94?

Touring with Helios was great, we had a lot of fun.

Did you see the Hawkwind doc on BBC a few years ago called "Do Not Panic"? What were your thoughts on it?

I thought the doc was very interesting, shame Dave wouldn't be involved because I was on it, he's become the antithesis of everything that made Hawkwind great, unfortunately.

What have you been up to nowadays? Any recent projects you've been working on?

I'm working on 2 new projects at the moment, one is the Nik Turner Project 9, a band playing all my songs from all my bands, [hw, Sphynx, Inner City Unit, Space Ritual, Nik Turner's Fantastic Allstars, Nik Turner Galaktikos, Nik Turner Band], also another new project, Nik Turner's Outriders of Apocalypse feat. the horns of Quetzalcoatl & much more, all new music, completely unrelated to HW, all about Mesoamerican culture, and the end of the 5th sun, very exciting and spectacular, will vid it onto youtube.

60's Psych

And Beyond

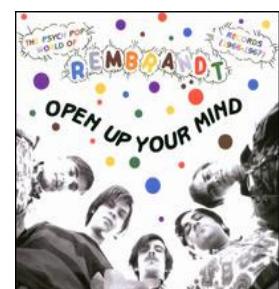
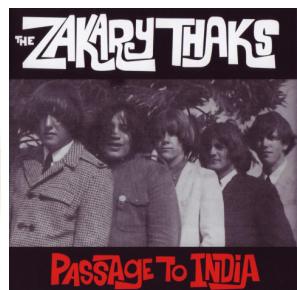
CD REVIEWS

Artist: The Zakary Thaks
Album: Passage To India
Label: Cicadelic Records

Cicadelic Records does us the service of putting out yet another collection of classic 60's psych. This time we travel down south to Corpus Christi, to hear the sounds of The Zakary Thaks! The disc spans hard Pretty Things-esque R&B numbers, and then the band evolved into more psychedelic-influenced sounds. The disc opens up with the scorching stomping fuzz-feedback infused romper "Face To Face," I love the guitar tones on this track, very heavy, fuzzy and powerful. "Passage To India" is some great raga-psych, kind of reminds me of some of the Dovers jangly numbers. "Green Crystal Ties" is a great song, it reminds me a LOT of another amazing band from the 60's called Clear Light. The lyrics are clearly inspired by all things psychedelic. "My Door" is great with the jangly ringing of the guitar accompanied by some inter-laced distorted leads. "Reality Is The Only Answer" is one of my favorites here, an eerie song with dark lyrics in the beginning, after each verse the guitar responds mimicking the lyrics in sounds. Great song! "Mirror Of Yesterday" is a great melodic number. "Please" is a sweet song, another melodic number, the backup vocals give it that great 60's feel, no one really does that anymore these days! "Bad Girl" is a KILLER 60's R&B number, reminds me a bit of some of the amazing fast, breakneck songs that were on the Outsiders (Netherlands) 1st record, I loved the pissed off lyrics too! True 60's punk! The rest of the cd has some alternate takes and things. I really wish their cover of the 13th Floor Elevators' "I've Got Levitation" was in better sound quality, it is a bit rough and muffled, but the label had to work with what they had access to, but it is nice that it's included. With this release from Cicadelic Records, you'll have everything you need by The Zakary Thaks in one little disc. Nice 20 page booklet as well, containing rare photographs, memorabilia and the lyrics! Great 60's Texas psych & R&B!

Artist: Various
Album: Open Up Your Mind
Label: Cicadelic Records

A nice compilation from Cicadelic Records, this compiles the records of a label called Rembrandt out of Chicago, 1966-1967. Starts off with The Nuchez's "Open Up Your Mind" from the mono master, the song is based on an LSD trip. Lots of great tracks; Nickel Bag's "The Woods." Awesome Lemon Drops tracks "I Live In The Springtime," "Sometime Ago," and much more. Decent 60's comp.



****FEATURE REVIEWS****

Bob Dylan - The Original Mono Recordings

Bob Dylan - The Bootleg Series Volume 9 - The Witmark Demos: 1962-1964

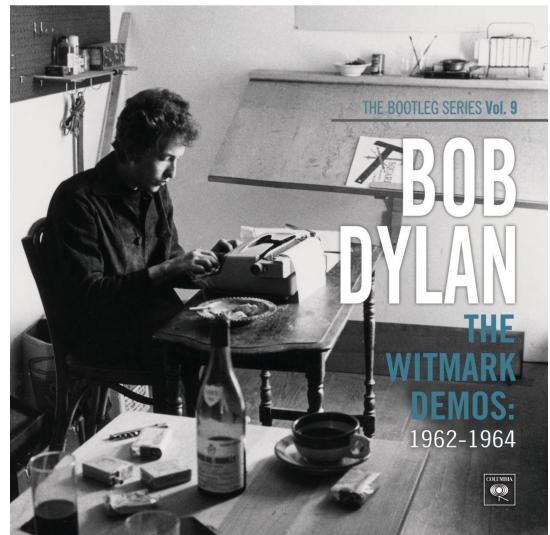
It was an exceptional year for fans of the great Bob Dylan, whom many consider to be the greatest songwriter of our time, and I happen to agree. Bob Dylan is a man who consistently put out years upon years of great music that is still played today just as much as when they were released, most likely even more so today! Now, I want to say something and I'm sure I'll get slammed by all the really big Bob Dylan fans, but what can I do? These releases are especially sweet for me because they're the Dylan years that I prefer. The first self-titled debut through "John Wesley Harding," as well as even before he officially started putting out records, as will be reviewed with "The Witmark Demos" – 1962-1964. Yes, I'm more of a fan of the man's earlier work, and I feel that his voice changed so much that he turned into "Frog Dylan" at one point. That's not saying that I don't respect what he's achieved his ENTIRE musical career, I'm just pointing out the Bob Dylan years that I prefer. With that said, these releases were surely a treat for myself. I listen to this stuff constantly and it seems as if I learn more and take away something extra with each listen.



Starting off with the lovely "Original Mono Recordings" Box Set that you see to the left. Here you get the first 8 official Bob Dylan records, from his self-titled debut in 1962 all the way through "John Wesley Harding" from 1968. The best part is that you're hearing these records the way that they were originally recorded, in MONO. And they sound great! A nice powerful punch is contained within the mono versions of these records. Many of the early records before he went electric, are just Bob Dylan, a microphone, acoustic guitar and a harmonica... what would sound better than mono for this? Even when he's backed by a band, the mono sounds so powerful and great! I won't go into reviewing the actual music of these 8 records, as they've been thoroughly covered elsewhere, but I will tell you about the actual packaging and what you get with this box... The packaging and convenience of this box set is a major plus for me. First there's a protective, somewhat thick outer

shell cover that you see in the photo at the top far left, to the right of that you see the even thicker cardboard case and it's in this that holds the 8 cd's that are contained in nice little digipack cardboard sleeves. Inside the box is also a beautiful 57 page booklet containing great photographs and information like lineup info and recording dates for everything. Also, one thing that I like about this box, and it may seem like a minor detail, but if you're a serious collector, it does matter... Compared with the Beatles - Original Studio Recordings Box that was released a couple of years ago, inside the cardboard digipack cases that contain the cover art, there's also a little paper sleeve that the cd sits in, so it's better protected from scuffs and things. With the Beatles Box, the cd's are just sitting inside the cardboard digipack sleeves with little protection. So, all positive with this handy, nicely put together box of all of the essential, brilliant albums from one of the greatest artists we will ever know!

The Bootleg Series Vol. 9 was just icing on the cake for me! With these early songs recorded 1962-1964, you get to hear the early demos of Bob Dylan contained within 2 cd's, jam packed with 47 songs! Many of these songs were recorded around the era of Dylan's first couple of records, so you get the early Woody Guthrie folk-inspired Bob Dylan type stuff, which I love; early versions of "Blowin' In The Wind," "Standing On The Highway," among others. Even some songs I'd never heard before, including "Rambling, Gambling Willie" which is one of my favorites. Nice outer cardboard case and a jewel cd case containing the cd inside, along with a great 56 page booklet of photos & info! Also, I really dig this front cover for some reason... yeah I know, maybe a minor detail, but it's such a cool photograph isn't it? Bob Dylan sitting there typing away on one of those old typewriters ala Hunter S. Thompson, aided with some cigarettes and what looks like a bottle of wine. Some great releases here for fans of Bob Dylan's early work. You can't go wrong with the purchase of either of these gems!



Artist: The Chocolate Watchband

Album: Melts In Your Brain... Not On Your Wrist! (2 CD)

Label: Big Beat Records



As usual, Big Beat Records delivers with this definitive Chocolate Watchband collection, *The Complete Recordings*. Straight from San Jose, California, the band formed in 1965 and featured an eclectic mix of hard, sneering blues, followed by some great psychedelia as the band evolved through the years. To me, the best lineup of the band featured Mike Loomis on guitar and David Aguilar on vocals. Aguilar sounds like a raunchier/garagey-er version of Mick Jagger. You can hear his extra ballsy Jagger-esque sneers on great bluesy songs like "Let's Talk About Girls," "Sweet Young Thing," "Sitting Here Standing" and one of my favorites on the whole collection, "Don't Need Your Lovin'." "Misty Lane" is one of the best of the more mellow songs on the record as it's just a relaxing trip with the wind blowing through your hair as you travel down the winding roads of Misty Lane with the Chocolate Watchband as your guide. "Medication" is another standout track, warning of becoming a slave to a "big ol' sack of Doctor pills." The band went through many lineup changes, however the music is for the most part, consistently good! The only track that I think is a bit cheesy really is "Loose Lip Sync Ship." This is another one of those great bands from the 60's that gave you the best of both worlds; early on they put out some great nasty, mean blues type stuff, then later evolved into some great psych with killer tracks like "Dark Side Of The Mushroom," and "Expo 2000." Check out their cover version of We The People's "In The Past," great cover, not quite as good as the original, but a nice take on it. As usual with the nice packaging from Big Beat, cool cover art and a nice 24 page booklet containing rare photographs, info and interviews. An essential collection for any fan of 60's psych/garage!

Artist: The Litter

Album: Distortions

Label: Arf Arf



The Litter is a legendary 60's psych/fuzz band from Minneapolis, they were formed in 1966 and this is their first record, "Distortions" which was released in 1967. One of the things that I love about this band is that they recorded many of their cuts with just blistering fuzz guitar, cranked all the way to the red.. not to mention some nice feedback to boot. The record opens up with a scorching version of "Action Woman," this is by far my favorite version with super fuzzed-out guitar and wailing feedback, this version is incredibly just raw and punk! They do a cool version of Buffy St. Marie's "Codine" as well, with great jangly guitar work. I was never a fan of the Who all that much, but I must say that The Litter's version of "The Substitute" is much better than the original, I dig the vocals a lot on this track, right up front in the mix, and a killer fuzzed-out guitar solo. "The Mummy" may be my favorite song on here, absolutely killer sustained fuzz guitar on this amazing instrumental with sweet feedback. To wrap up the record, they do an insane, over-the-top version of a song that countless 60's bands covered, "I'm A Man." Personally, I love noise, feedback and fuzz, so this may be my favorite version of the much covered number, and it's only 4 minutes, not going on too long like some versions. A bunch of bonus tracks including a live show at The Electric Theatre in Chicago on August 18, 1968, apparently it was recorded for a film called "Medium Cool." Nice liner notes with lots of info from Arf Arf Records, and as far as I know the best sounding version of the album you will find.

Artist: The Black Angels

Album: Phosphene Dream

Label: Blue Horizon



I'm always skeptical of newer psych bands, because it's almost never as good when people try to re-create the 60's stuff and not do anything original. With that said, I must say that The Black Angels were a breath of refreshing air when it came to new psychedelia. Again, more great psych from where else.. Austin, Texas! They have a diverse range of influences from 13th Floor Elevators to The Velvet Underground and Spacemen 3, and you can tell with their sounds. Grooving, even danceable tunes like "Haunting At 1300 McKinley" and "Sunday Afternoon." My favorite track is probably "Yellow Elevator." It takes you through many sounds, then the melodic part about 3 minutes in is beautiful and inspiring, almost a psychedelic call to arms if you will. The band utilizes various organs and different instruments, even an electric autoharp like Billy Miller of Cold Sun! The Black Angels also throw the annual "Austin Psych Fest." Snag this record and support new psychedelia!

INDEX



DC RECORDS

Artist: Index

Album: Black Album/Red Album/Yesterday and Today

Label: Lion Productions

Considered 2 of the “holy grails” of 60’s psychedelia, and rightfully so, these records from Index are raw, druggy and eerie. The records are recorded very lo-fi, but that kind of adds to the overall sound; like you’re sitting in a dark, cold basement with them while they wail away at their demented noisy tunes as spiders crawl across your face while you gaze into space as you’re serenaded into the unknown with Index as the guide! Their first record, The Black Album from 1967 contains a great take on The Byrds “Eight Miles High” with sampled sounds from an air pilot that sounds like it could have come out of World War II. “Israeli Blues” is a cool little instrumental, almost a surf guitar kind of feel to it, but a bit more raw and demented. “Turquoise Feline” is a great little lo-fi instrumental with endless wah wah-infused guitar throughout and heavy drums with great fills and pounding rhythms, one of my favorites on their first record. “Shock Wave” is another really cool instrumental, the drummer really displaying his talents here, not to mention more great utilization of the wah-wah pedal! “Feedback” closes off The Black Album, with a relentless assault of walls of feedback laced with lead guitar work. The Red Album is not quite as lo-fi and raw as their first record, losing a bit of that demented dark sound, but still good. “I Can’t See Nobody” is a sweet little love song. There’s another cover of The Byrds “Eight Miles High” on their second record as well, but it loses some of the grit from their lo-fi version on the The Black Album. Disc 2, Yesterday and Today features some nice tracks, including “Jill” which contains some nice fuzz guitar, but ultimately doesn’t hold up with The Black Album or The Red Album for that matter. I think the collection could have been kept to a single disc with their first 2 records. Beefy booklet of liner notes included with information and rare photographs. Essential 60’s psych!

Artist: The Peanut Butter Conspiracy
Album: Living Dream – The Best Of
Label: Sundazed



I know that many critics would probably dismiss the Peanut Butter Conspiracy and say that it's just too entrenched in 60's hippy dippy lingo and dated, but I don't really care! I think they put out loads of great songs as evidenced on this killer collection of their best from Sundazed Records. “It’s A Happening Thing” is a great song, really groovin’ and kind of makes me feel like I’m riding on a tie-dyed Volkswagen bus while dropping acid with Ken Kesey and The Merry Pranksters! “Why Did I Get So High” is a cool song displaying the great female vocals of Barbara “Sandi” Robison and some great jangly guitar sounds. At times they can remind you a bit of The Mammas And The Pappas, but I think I dig PBC a bit more! “Turn On A Friend (To The Good Life)” is a great song, declaring that “life is worth living” and “don’t be a miser, make your friends wiser.” “Living Dream” is very dreamy! Those vocals are so good from Barbara Robison! And these guys could play, so even if you don’t like a sound that’s so heavily reminiscent of the time, you cannot deny that they played great! If you dig West Coast psychedelic rock with great harmonies and jangly guitar sounds, you can’t go wrong here. As usual, great sound on this release from Sundazed. Dig it baby, it’s a happening thing!

Artist: Kaleidoscope (US)
Album: Pulsating Dreams - The Epic Recordings
Label: Floating World Records



In the last issue, I reviewed the Kaleidoscope collection from Collectables, but I don’t even need it anymore! This is the ultimate collection, everything you will ever need from the band. Again, this is the 60’s Kaleidoscope from the U.S., not the one from Mexico or The U.K. This amazing 3 disc collection contains everything the band ever recorded while signed to Epic Records from 1967-1970. You get their 4 albums and singles and b-sides! I insist you get this if you don’t already have it! It is absolutely essential stuff. Kaleidoscope were such a diverse band, and very psychedelic for sure. Guitars, sitars, banjos, even fiddles! It’s all here! Read more about the actual music in issue #5 of Psych Trail Mix, but again some favorites; “Egyptian Gardens,” “Pulsating Dream,” “I Found Out,” “Keep Your Mind Open” “Beacon From Mars.” ESSENTIAL!

Artist: Raven

Album: Back To Ohio Blues

Label: Owl



On the front cover, Raven looks a bit like Helios Creed! Well, like Helios Creed, Raven can also play a mean motherfuckin' guitar! This record was recorded in 1975 and is just bad-ass! I mean the guy just rips on guitar while singing some dark snarling declarations of gettin' high, having sex and going wild.. and it all sounds completely sincere! There's no pretentious bullshit here, this guy was the real deal! Psych-infused blues/biker rock music that is fun to put on during a night of partying for sure! Oh, and to give credit where it's due, they also have an amazing drummer. "Raven Mad Jam" may be my favorite track here; it sounds like Raven's ode to jamming and partying, an 8 minute assault with a nice little contrast at the end with some acoustic riffage accompanied by Raven's crooning. "War With My Soul" is also amazing, it's a bit more upbeat with some cool effects thrown in to boot. Get this if you can track it down, you won't be disappointed!

Artist: Electric Moon

Album: Lunatics

Label: Nasoni Records



On Nasoni records comes some great psychedelia of today! Yes, there is still great music being played out there and people who are still keeping the torch lit when it comes to music for the mind and promoting of travels to other dimensions. Lunatics consists of 5 tracks containing some great improvised psychedelic journeys! Jamming out to one kind of trip for a spell and then taking you through tunnels of new spaces. "Hotel Hell" is one of my favorite songs on the record, I didn't know it until I read the liner notes, but it's actually a cover of a song by Eric Burdon and the Animals, I checked out the original version upon finding this out! I think Electric Moon's spin on the song is amazing, and I may even like it better than the original! Electric Moon's version is more other-worldly and spacey. Sula Bassana cranks out killer psych guitar and organs with plenty of fuzz and effects, Komet Lulu's bass guides the music as the pulse of the sounds and Pablo Carneval's tribal drumming tops it all off. Really great cover art as well! Trippy psych of today from Germany!

Artist: Various

Box Set: No Thanks! The 70's Punk Rebellion

Label: Rhino

It's about time a quality punk rock box set hit the shelves! A friend of mine actually got a copy of this right when it came out in 2003, and we spent many-a-drinkin' nights up late listening to this music. I just got around to getting my own copy of this. One thing I will say is that it goes chronologically after the first couple of Nuggets Box sets of 60's material that Rhino put out, AND the size coincides nicely with those boxes. So, if you've got a spot on the shelf with Nuggets 1 and Nuggets 2, this box is the same exact size and will fit snug with those 2 boxes. It's 4 cd's of REAL punk rock music! Nowadays, you don't really know who is on your team as far as outsider punk rock related matters go; in today's day-in-age anyone can dye their hair purple and dress up in black clothes sending confusing mixed signals... dressing like an outsider, only to be found out to be part of the lame local bar scene in your area! 4 cd's here of true, outsider punk music. A lot of creative type punk stuff here, even tinges of psychedelia here and there as well. A nice variety; Ramones, Buzzcocks, Pere Ubu, Television, Iggy & The Stooges, Patti Smith, X, Devo, The Dils, The Germs, The Avengers, The Dickies, Fear, The Weirdos and so much more! The packaging is beautiful and you get a nice beefy 114 page booklet inside with information on each individual song/band that appears on the box as well as loads of photographs. It's well worth the money and this is a great collection to spin during a night of heavy partying!





FEATURE REVIEW

Artist: Helios Creed
Album: Galactic Octopi
Label: Transparency

It's been quite a long time since the last Helios Creed record, and myself along with what I'm guessing many other fans of the psychedelic guitar legend are jonesing for our fix of acid-space-punk madness. Well, 5+ years in the making, Helios unleashes his latest baby, **GALACTIC OCTOPI!!!** And folks, it was well worth the wait! For Galactic Octopi Helios handles the guitar and vocals, Lux Vibratus mans control of bass, synth & samples, Aleph guides things along with the drums/percussion, and a friend named Krystal from the band Galaxxy Chamber sits in on guest vocals on the songs "XCIII" and "Galactic Octopi." You may remember Krystal's vocals on Helios' "Kiss To The Brain" from 1992. Right off the bat on "Galactic Center" you can hear Helios' signature heavy guitar tones along with his searing space-synth guitar sounds, Helios sings "I can feel the sun, a place where we can have fun." Sounds like he's talking about escaping this loony place we call



Krystal

"We're Flying" is a really cool song, and Helios' guitar playing sounds not only bad-ass, but quite beautiful as well. There are dark spaces as well as some beautiful spaces on this record. On "Red Chopper" Helios puts things into perspective on the current state of things in the world, "I see people losin' their heads, I see people droppin' dead." This song is all backed by a killer rhythm section and Helios' amazingly trippy guitar work. "Stranger In The Manger" is one of the darker sounding numbers on Galactic Octopi, and it kind of reminds me of maybe something off of the old God Bullies record "War On Everybody," and it could fit in with one of those old 50's sci-fi b movies! "Clarification" is great with some nice warped vocals and crazy, insane, psychedelic guitar leads all throughout from Helios. "Galactic Octopi" closes out this journey through space nicely, and this one also has some vocals from Krystal accompanied by super distorted vocals from Helios, and we get to hear what sounds to me like the octopi squirming around in there as if to unleash a plethora of the little eight legged alien-like beings from space right into the room you're listening to this record in! It's fucking weird, and GREAT and HELIOS CREED!!!! This record is awesome! It's over an hour long, and 13 tracks of amazing music! HIGHLY RECOMMENDED!



HELIOS CREED TALKS ABOUT HIS NEW RECORD:

GALACTIC OCTOPI

How long did it take total, like when did you guys start collaborating on Galactic Octopi?

Oh you mean the boys... A few years ago with the bottom tracks, it was stretched out because we couldn't work on it everyday. But it came together. It's gonna have a lyric sheet, you know people like that.

What were some of the inspirations for this record?

Oh, warning people about an angry sun, you know what I mean? It's very unpredictable, there's no telling what the power of it contains, you know... No telling what it could do, and we're pretty close. Those big monster stars out in space affect us too. So yeah, stars are intense. And we got our own and it's even sort of a small one compared to some of them. They said there's stars out there that are almost as big as our whole solar system.

I hear some of it's about the current crazy state of the world, like on "Red Chopper" there's some of that.

Yeah. People are dying and losing their heads, and droppin' dead. And drugs are becoming more of a problem.. honesty, you know what I mean. Thievery. You gotta keep on your toes. You can't trust anybody, until you get to know them really well. I was gonna buy this moped type thing, and it got stolen like 2 days before I was gonna buy it! Hahaha... But at least it didn't get stolen from me! Hahaha I don't want a car, I wanted to just use it to go to the store. I'll find one.

I hear they're really good on gas.

Yeah, well this one is electric. So you just plug it in. I told my landlord and he said "you can't plug that in, it takes too much electricity." I said it hardly takes any electricity. I told him it probably uses as much as a 12 volt battery.

So, how did Krystal come about being on this one, was that planned or just an on the whim type thing?

Yeah, you know I told her she'd get to sing on another record eventually, and I thought this would be a good one. And I like what she does on it, she has a much bigger part on this one than she did the last one. And we manipulated her vocals too, ya know, make em' even more amazing.

Are you going to tour this record?

I'd like to, but I wish the gas prices weren't so high. If I could just get the clubs to pay a little bit more, because of that. Clubs know as well as we do that you can't stop music, ya know. If they stop music because of the gas prices, they'll go out of business too. We all gotta spend a little more I guess, for music. And I think most people will feel that it's worth it, I mean who wants to live without music of your choice, you know? Whether it's my music or someone else's music, everybody needs their music. Yeah, I would like to put together a Helios Creed, Galactic Octopi tour. I like playing live. I do need to get my amp fixed and some things prepared before that.

Anything different as far as different effects or things with the guitar that you did just kind of on the fly or whatever...experimentation.

Yeah, we've had a Fripp In The Box thing that we've been messing around with and different EQ tones that you might have not heard before. And as you said, I tried to get really psychedelic with it and not trying to sound like anybody else. Trying to be original with it, not even trying to sound like Hendrix you know...

Fripp In The Box?

Yeah, they're pretty cool. It's got this one switch you could press where you play, and then you press the switch and it plays the same riff backwards, right there live, you know... So that's pretty cool. You could have real live backwards guitar right there on stage, and that trips people out. Especially if you understand the whole theory of backwards guitar and how you blend a feedback with notes, you know... kinda trip people out... This is a way you could do it live without pre-recorded tapes, and I don't think there's anything wrong with that as long as it fits.

I read an interview with the guy that played drums on Boxing The Clown.

Oh yeah, Ray!

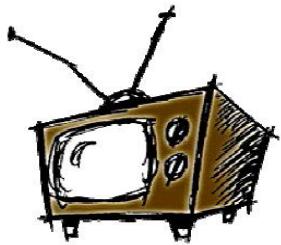
Yeah, and he was saying that he was amazed at how well you could get the backwards guitar, and how you created it on the song "Sister Sarah." He said it was incredible how you knew exactly what to do to get the right backwards sounds that you wanted.

Yeah, that's exactly what I'm talking about, you gotta think backwards almost. Hahaha... Yeah I love backwards guitar.



Helios Creed

Photo By: Christina Bishop



DVD & BOOK REVIEWS



Book: Timemazine #5

Order: mtimelord@gmail.com

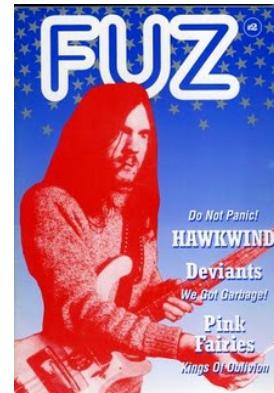
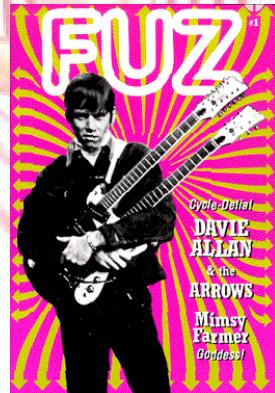
The 3 Timelords from Greece have once again put together another beefy issue of Timemazine, this one comes with a particularly cool front cover! Loads upon loads of great information on psychedelic music contained within the pages including a very interesting interview with Gary Duncan who was the guitarist for San Francisco 60's psychedelic band Quicksilver Messenger Service. His early life is discussed, his time in the Brogues, of course Quicksilver Messenger Service, and even dropping LSD with Richard Alpert and Timothy Leary! There's a fairly large interview with Sam Andrew from Big Brother and the Holding Company where he talks about various topics including Janis Joplin and the chance she may have had at possibly singing for the 13th Floor Elevators in the past. Their usual entertaining piece "Thoughts And Acts Of A 60's Mind" is included, with this issue featuring an interesting write-up from Merrell Fankhauser of Papardokly, HMS Bounty, MU among many others. Extensive feature on Fifty Foot Hose as well! Pick this up if you can!



Book: FUZ #1 & #2

Order: N/A

These have been out since 1997 (1st issue) and 2000 (2nd issue), I've been meaning to get them for years, but they went out of print. Luckily, I found copies of the only 2 ever made at Princeton Record Exchange in Princeton, New Jersey. I usually don't plug things, but if you can get out there, they're one of the best independent record stores that still exist in this country, so please go support them if you are ever in the area! These are a delight, both issues contain tons of pictures and things, great visuals to the equally great reading contained within. Issue #1 features a mean lookin' Davie Allan on the front cover with the double neck guitar, and it goes great with the title of the mag if you're familiar with Davie Allan! The full story of Davie Allan & The Arrows and their fuzz laced career is the first feature inside, chock full of info on the soundtracks his music was included in. There's an extensive Davie Allan discography at the end of the feature. Next is a cool feature on sexy 60's goddess Mimsy Farmer! Lots of info on all the exploitation films she was in and how she temporarily quit acting to work as a "psychedelic therapeutic assistant." Issue #2 features a great feature on Hawkwind focusing on my favorite Hawkwind era, the beginning, 1970-1975 "The UA Years." Lots of information on the band and tons of photographs including Nik Turner in the frog costume! Nice big shot of the late Barney Bubbles at the end of the feature who was the band's album art designer among other things. Also features on Pink Fairies as well as psych/early punk band The Deviants! Tons of awesome pics, great info, pick these up if you can find em'!



Book: Ugly Things #31

Order: www.ugly-things.com

As usual, another jam-packed issue from Ugly Things Magazine! This one features a great feature on the "Quattro Queens of Girl Garage" The Pleasure Seekers by Anja Stax, including a great interview with Patti Quatro. Nice feature on Norton Records by Mike Stax. There's a cool little feature called "Dead Hendrix And The Last of The Hipster Mohicans" all about music Jimi Hendrix recorded that wasn't released when he was alive. Nice interview with Chris Gerniottis from Austin psych monsters Zakary Thaks! Part 3 of their massive story on The Masters Apprentices. Also their extensive "Echoes From The Vault" reissue reviews, book & DVD reviews and much more!



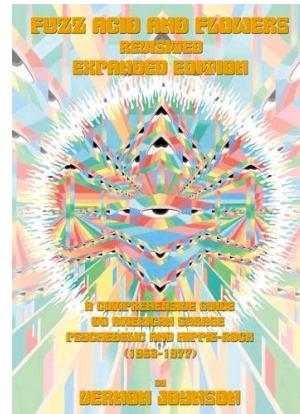
****FEATURE REVIEW****

Book: Fuzz Acid & Flowers

By: Vernon Joynson

I've waited to get my hands on one of these for years, and I'm glad that I've waited now that the "Revisited Expanded Edition" has arrived! It's quite a massive book at a whopping 1,398 pages! My one concern with it is the binding, so I will do my best to handle it like a

newborn baby and hopefully minimize wear and tear. Honestly, I'd consider this the Bible for fans of 60's Garage/Psychedelia! It's funny too because the pages are kind of thin sort of paper that you'd find in an actual Bible! I opened this book up as a Christmas gift this past year like I was that little kid in the movie where he gets the bb gun! This is truly an amazing resource of information! Apparently Vernon Joynson and Max Waller spent around 15 years putting together this monster, updating it etc.. and their efforts must be commended. The book is an encyclopedia of far out sounds spanning the years 1963-1977, yes a wide range to cover! Another nice feature is the 12 full-color pages of psychedelic album cover art! I've had this book for quite some time and still seemed to have just scratched the surface. The thing about 60's psych is that it's SO vast that it's hard to catch everything. So if you start to feel jaded at all, just browse this book and you'll find yourself seeking out tons of new music that you may not have heard of before, or maybe have heard in past and forgotten to dig up to check it out. There's also a section on compilations as well as "Top 20" lists which can be good starting points. If you can find this, it's a worthy investment, I've seen some used and new on amazon.com Now here's an exclusive interview done for Psych Trail Mix with the main man behind this massive tome, Vernon Joynson. Enjoy!



When did you first get into psych/garage music and who were some of your favorites?

I grew up mostly in Oxford, England. In 1966 I was 14. I was heavily into music and pirate radio was at its zenith. Arguably 1966-68 were the most exciting years in the history of rock and pop music. There was real synergy between these times of great musical innovation and the UK's first taste of commercial radio (albeit offshore, which gave it a delightful amateurism at times) as the BBC had a monopoly of the airwaves prior to this and played very little rock and pop at all. Prior to pirate radio the only other real outlet for listeners to hear all the new records was Radio Luxembourg, but that was only available in the evenings and the signal would often fade or become distorted. The other big problem with Radio Luxembourg was that it operated a system of 'Payola' where by only the artists signed to major record labels that would pay a fee to the station would get their latest records heavily promoted. Without a contract with a big record company there was little chance of obtaining enough airplay to develop the careers of new artists. For those readers who don't know there were quite a few offshore pirate radio stations that broadcast from ships, mostly in the North Sea (off the East Coast of England). The best were Radio London and Radio Caroline. I mostly listened to Radio London and from March 1967 DJ John Peel who'd been in LA until then had a late night show from 12 midnight - 2am called 'The Perfumed Garden' which introduced me to many of the most exciting US psych/garage acts of this era. But Radio London also had its own Top 40 and songs by bands like The Electric Prunes and Peanut Butter Conspiracy got into their charts and consequently got quite a lot of airplay. When I liked a band I often tried to buy their singles. I got some pretty strange expressions when I went to a shop called Taphouses, pretty much Oxford's only record shop in the mid-late sixties, and requested some of these! I also bought records by better known bands. I remember hearing The Doors' Light My Fire on Radio Caroline and thinking wow! I'd never heard anything like it - a winning vocal/organ combination. I dashed out to buy it and drove my mum mad playing it again and again at full volume...six times in succession if my memory is correct! The other main influence was friends, many of whom were also getting into the amazing sounds coming out of the States in this era. We listened to each other's albums and our knowledge grew as a result. It's really hard to single out particular bands but I loved The Electric Prunes at the time and also bands like The Doors, Love, Velvet Underground and It's A Beautiful Day. I still had yet to discover the likes of Quicksilver (later a big personal favorite), which I never recall hearing on radio in the sixties. John Cipollina is probably my favorite guitarist.

What inspired you to create such a massive tome on the subject?

After I left school I was a student for three years at Leeds University. I graduated with a 2:1 honors degree in Politics and then, when I started work in London and was earning money, I seriously started collecting records. It was now 1974. A lot of my friends were into music, though none quite as much as me. I set about tracking down a lot of the records I'd remembered from the mid-late sixties and along the way bought many more that were new to me (current and retrospective). I soon became frustrated by the lack of a decent guide to the more obscure ones. I thrive on a challenge and in the early eighties I set myself the task of producing what was the first encyclopedic guide to psychedelic music, 'The Acid Trip'. I touted it around publishers and Babylon Books was very keen to publish it. I could never recommend anyone to buy that book now and it's been out of print for many years but psychedelia was a bibliographical wilderness at the time. Every subsequent book I've written - 'The Flashback' and the various iterations of 'Fuzz Acid and Flowers' - has been an attempt to improve on the previous one. I'm sometimes surprised when I see how many I've written over the years alongside a full-time job and my other interests too.

You've done volumes on Canadian psych, UK, and American. Out of those 3 places, which do you think had the most exciting, vast psych/garage scene?

The US for sure. It's got a bigger population base and lots of regional diversity. Of course we all know there are some very good Canadian and UK psych bands too. I belong to an album club here in London and wanted to select a more obscure album to introduce the members to psychedelia. I chose Plastic Cloud - a superb Canadian psych band. If I'd wanted a better known one, I'd probably have gone for the first Country Joe and The Fish album.

What was the most rewarding part of publishing Fuzz Acid & Flowers Revised/Expanded?

Undoubtedly receiving feedback from readers who've been stunned by its extent of the book and enjoyed it, especially younger readers who weren't around at the time. The books take up a huge amount of my time and that of the collectors and friends who help with them. The positive feedback makes it all seem worth the effort. Also it must be rewarding for fellow collectors like Max Waller, Clark Faville, Nick Warburton and all the others who help with my books to hold the finished work and see their names in the credits. Hopefully they feel all the time they've invested has been worthwhile. It's all about spreading the word about these musical genres really. Of course I'm not the only person doing this now. I think my books have influenced others. Recently, Patrick Lundborg has published his 'Acid Archives' editions (focusing primarily on private pressings and very rare albums) and Richard Morton-Jack, a very clever guy, whom I know, has recently published 'The Endless Trip' (focusing primarily on major label albums). Both these publications focus on describing the music on albums in a bit more detail than my books do, although they don't include the line-ups, band histories, 45 discographies and descriptions and compilations appearances in the detail that my books do. They are both good books, which help to spread the word and some readers will probably want to have all three. I think we are all collectors who want others to discover the artists we write about, listen to their music and make up their own minds.

Will this volume be the definitive, final volume put out by you on the American psych/garage/hippie music of days gone by?

That's a hard question to answer. I'm always discovering more about these bands and I've no plans to retire from writing at present... I get too much pleasure from it. It is an impossible task for any book on a subject like this to be definitive, but I think this latest one is near to as good as we can get it in the space available. The sheer size of the book is now a problem in terms of binding. I continually update my records with new information though, so further volumes of any of my books can be produced relatively easily. We'll have to see what happens.

Book: Q65

By: Pim Scheelings

Order: www.ugly-things.com

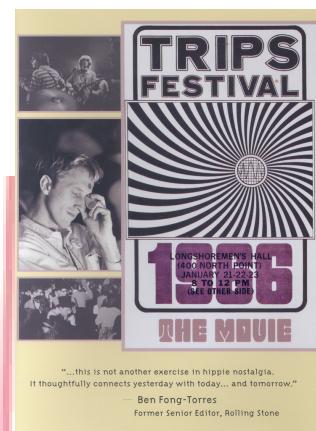
A book on Dutch Beat legends, Q65, who would've ever thunk it! This book was originally written in the Dutch language, but luckily it was translated! The book is written in an interview style, with direct quotes from surviving band members as well as people who recorded them in studio and other "rival" bands such as the Golden Earring. A particularly interesting segment of the book was the thoughts of Peter Vink, the bassist. He seemed to have quite disdain for the band and their antics and not treating him well and incessant breaking of his balls, but at the same time he reflected on how he did have a good time and it was an important part of his life. Lots of wild stories including how the band fought a gang of greasers after a show! The out of control singer Willem Bieler, the hip laid-back drummer Jay Baar... it's all here with plenty of rare photographs as well. If ya dig Q65, you can't go wrong with this!



DVD: Trips Festival

Order: www.tripsfestival.com

Well put together documentary on "The Trips Festival" that took place over the course of 3 days during January of 1966 at Longshoreman's Hall in San Francisco and was apparently one of the first rock and roll events that contained trippy visuals/liquid light shows, even video projections including footage of the Hindenburg crash overtop of a naked woman! Looked like maybe Woodstock, before Woodstock based on just the thousands of people that showed up and were dropping LSD together, which happened to still be legal at the time.. Even Ken Kesey and some of the Pranksters were in attendance! The LSD factor is stated in the film as why "The Trips Festival" was called "The TRIPS Festival." The Grateful Dead played, Big Brother & The Holding Company played, there was even chaotic Acid-Test like freak scene attractions like strobe-light trapeze artists. The film even gets into things years after the Festival like how the computer revolution was similar and tied in with the psychedelic revolution that preceded it. Must See!



DVD: Garbage Warrior

Order: www.garbagewarrior.com

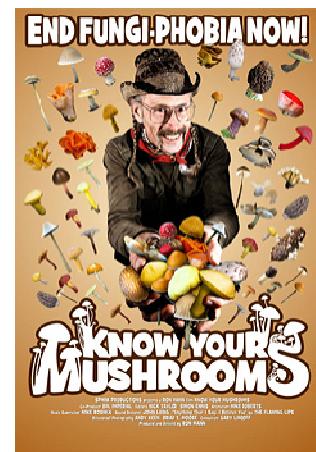
This is an amazing, incredible, inspiring documentary! Architect Mike Reynolds creates what he calls "Earthships," or sustainable living homes. Mike sees the impending doom of the environment and running out of natural resources, so he creates his Earthships which are solar powered, catch their own water from the roof and even the food is grown within, allowing you to be able to live completely off the grid! The homes he creates are also very unique... You know how sometimes you look at the block where you live and everything looks cookie-cutter? Well, that's not the case with these "Earthships," they almost look rather alien-like as if they've landed here from another planet! One rather scary part of the film is the hoops he has to jump through and bureaucratic bullshit to be able to do what he's doing, it was rather nauseating how DUMB the people in power are! This shows you the direction we NEED to go, and frankly should have been going in! Once the shit hits the fan, all the bozos in suits will be begging Mike for help!



DVD: Know Your Mushrooms

Order: www.sphinxproductions.com

Mushroom hunter Larry Evans along with a handful of other shroom-heads guide you through the fungi and webs of fluffy white mycelium in this fascinating documentary all about, yep, you guessed it, MUSHROOMS! The film is well put together with its home base being at the 2007 Telluride Mushroom Festival in Colorado. While the image declares "End Fungi-Phobia Now!" and "Know Your Mushrooms," you can't take this as a complete guide to knowing which mushies aren't safe to pick. They do cover a few which aren't safe, but delve in and research a bit further before foraging off into the wilderness to find yourself some shrooms. With that being said, this is a very interesting doc on mushrooms, there's a LOT more to them than you think. For one thing, and back to the Gulf oil spill once again, oyster mushrooms can be used to clean up oil spills! Yes, they help break down the pollutants and restore the environment to its original state. There's also at least 485 species of mushrooms being traded as medicine, but of course that is not in the general American awareness at this point in time. Psychedelic mushrooms are also covered nicely, including Gary Lincoff's story of his first mind-blowing mushroom trip. The mushroom dishes they were cooking up looked delicious! Watch this doc!



GROOVY FLICKS FROM THE

FAR OUT!

GROOVY!

DIG IT!

RIGHT ON!

PEACE!



DUDE!

KEEP ON TRUCKIN'!

OUTTA SIGHT!

SIXTIES [©]PART 2

It was a lot of fun putting together the first volume of “Groovy Flicks From The Sixties” in the last issue, so I decided for another “groovy” trip here with volume 2. Again, these are fun flicks from back then that transport you back in time. Chances are, there won’t be any flicks like this made in the near future, they are exclusive of the time. So, as Max Frost says in “Wild In The Streets,” DIG IT BABIES!

Movie: The Holy Mountain
Release Date: 1973

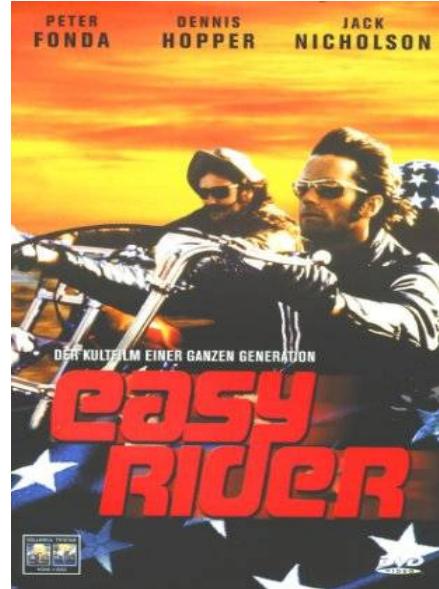
Ok, while not exactly from the “sixties,” close enough! I thought to make an exception because I think this, to say the least, super strange and weirdo-psychedelic film deserved a spot amongst the other strange and groovy flicks reviewed here. This film is bizarre, strange, demented and at many times disgusting throughout the entire duration! It’s a hell of a lot to take in and most likely requires a few views to be able to fully articulate exactly what the hell is going on! It starts with that looks like a Jesus-like man, at least what Jesus is depicted in most all the films and images you’ve seen him in. This Jesus like figure is shown dead in the dessert, then he comes back to life and begins his journey. It’s all here folks; midgets, a man with no arms or legs, the bearded lady, drug-pushers & more. The film is an experience even with just the outrageous sets and objects that are contained within, but at the same time it does make you think. Eventually the Christ-like figure meets the Alchemist which is played by the filmmaker Alejandro Jodorowsky, who introduces him to a group of people from different planets, at which point they all embark on a journey together to seek the secrets of eternal life.. heading toward their final destination, The Holy Mountain. You may put this on and think, “what the fuck?” But hang in there, I think it’s worth it. I found myself eagerly waiting for the next freak-show to unfold. Strap yourself in and prepare for a total mind-fuck. Also, the ending is unpredictable and sort of ties it all together. I won’t give it away though. It may just be the most bizarre film I’ve ever seen in my life! Watch it for yourself and see...



Movie: Easy Rider

Release Date: 1969

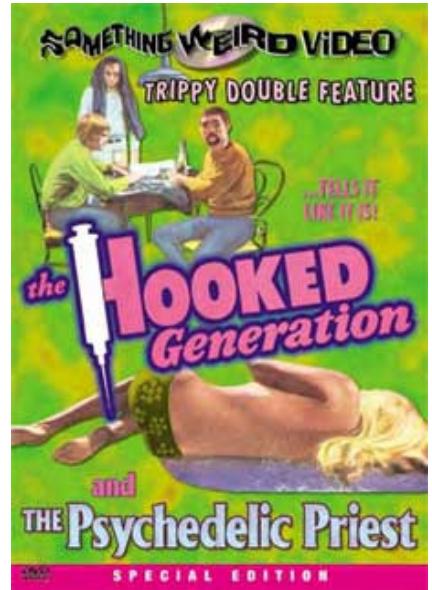
This one is a bit of a classic you could say. Peter Fonda plays Wyatt, and Dennis Hopper plays Billy and they are traveling across the country “in search of America.” I must say that it sure looks fun driving down the road in one of those old choppers! Anyway, this film is full of many fun scenes including one that was rather hilarious with Jack Nicholson who plays George Hanson. The guys are sitting around a campfire, Peter Fonda (Wyatt) rolls a joint and then peer pressures Nicholson into smoking it, “you’ve got to hold it in your lungs longer George.” For some reason that scene always struck me as funny. They encounter hippie-hatin’ rednecks, jail, bad LSD trips, yes this certainly could fit into the “Groovy 60’s Flicks” category! I always loved the scenery/landscapes of this movie also, they’re quite beautiful of the countryside. Great soundtrack with one of my favorite Byrds songs, “Wasn’t Born To Follow” and even The Holy Modal Rounders! Great 60’s flick about a couple of guys in search of freedom and all the strange trips they encounter along the way!



Movie: Electric Shades of Grey/The Psychedelic Priest

Release Date: Filmed 1971/Released 2001

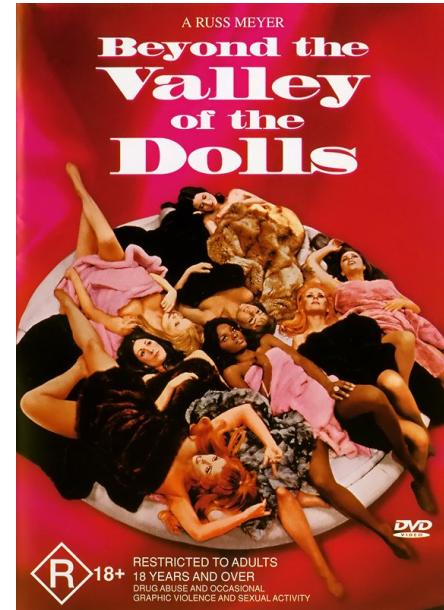
Only around the 60’s or very early 70’s could a film come out of a PRIEST who “turns on and drops out” and starts ingesting LSD! A big thanks to Something Weird Video for releasing this video for the first time, over 30 years after it was filmed! The film starts off with Father John walking down the street where he comes upon some hippies sitting in the grass, he takes a swig of some cola that unbeknownst to him, happens to be spiked with LSD! The LSD has quite an effect on Father John who apparently misses a few Sunday masses and instead of reading from scripture to people sitting in pews or handing out Holy Communion, he heads out to roam the country in an Easy-Rider-esque sort of way in an attempt to find himself. Along the way he meets a girl named Sunny who joins him on his journey. They witness birth, death, they camp together. Lots of twists and turns and surprises ensue. Lots of great scenes in nature and scenery, which I always love, especially when filmed on these older cameras. The film is low budget/lo-fi and retains sort of a charm because of it, and the hippies and things seem quite authentic! And for a film so old that has never been released, the transfer looks great!



Movie: Beyond The Valley Of The Dolls

Release Date: June 17, 1970

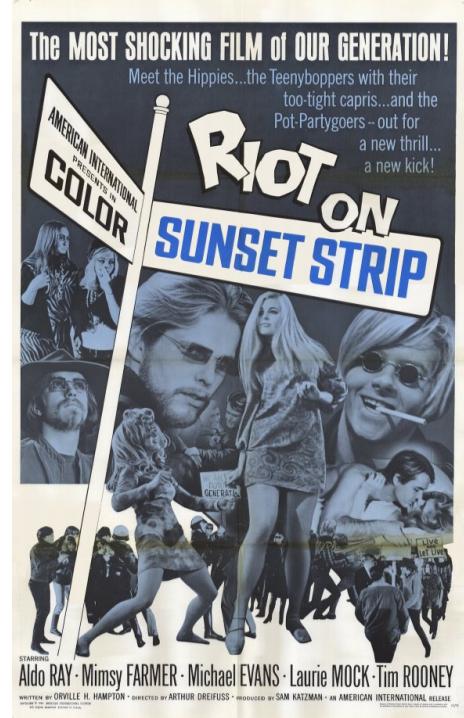
This Russ Meyer film that was rated X at the time of its release, is about an all-girl garage rock group (Kelly, Casey & Petronella) called The Kelly Affair who head to Hollywood to try and make it big... Well they get involved with all the sorts of sleazy things that go along with the world of big-time show business, and it's all in the film! Ultra-violence, lesbian sex scenes, drugs.... Yes, they make it big, but it all comes with a price once they fall in with the "teen tycoon," Ronnie Z-Man Barzell and other slimy Hollywood characters. The group's name is eventually changed to The Carrie Nations and as things progress in their career, their lives begin to unravel in a scene of alcohol and pill-fueled sex scenes, porn stars, drag queens, jealousy, attempted suicides, abortions, decapitations, murder. There are also loads of campy lines as well, yes there's plenty of comedy in here, if you get this type of comedy that is normally prevalent in "groovy flicks from the 60's." This is a very graphic cult classic that has that cool vintage quality to it, not to mention a few very shocking surprises at the end! The Strawberry Alarm Clock make an appearance too! OH yeah, it was co-written by Roger Ebert!



Movie: Riot On Sunset Strip

Release Date: March 1967

This flick is a really fun 60's exploitation film! You know, the usual where the straights don't understand long hair on boys and the "hippy" generation. A lot of this you hear in the guy that sort of narrates it at the beginning with his "walking around aimlessly" and "the big question of what to do about the youth problem." 60's goddess Mimsy Farmer plays the daughter of a policeman and she ends up "falling in with the wrong crowd," THE HIPPIES!! The authorities try to crack down by setting a curfew, and that doesn't really work all that well. Some humorous scenes ensue, including one with a hippy trying to negotiate with the policemen regarding changing the curfew from 10 to midnight. "We want the police to change their attitude, they don't have to act like private servants for the Sunset Strip establishment. And when we're questioned by police, we want to be treated like anyone else. We want enforcement based on law violation, not length of hair, manner, dress or economic conditions." The music is quite good as well, including an appearance from The Chocolate Watchband that merits the price of admission alone! Oh, and not to forget, one of the best scenes in the whole movie is the lovely Mimsy Farmer in an over-the top acid trip segment! It's all here; the sex, the drugs, the rock and roll, the cops that don't understand "dem there long haired hippies." Well deserved spot among the other "Groovy" flicks.





Co-Workers

All of us working class stiffs need to get up everyday and go through the 9-5 grind Monday through Friday, week after week. It never ends, the weekends go by in the blink of an eye and before you know it, you're right back in the office, or wherever the location may be that you're forced to spend the majority of your day in order to make a living. I believe that no matter where you work that you will have either people who you just laugh at, also people who annoy the living shit out of you, with the worst part being that you can't just get up and leave, you need to grit your teeth and get through it all in the long journey to get to the end of the work day... then you sit in traffic! I'm sure the list could be endless, but these are some of the categories that I came up with in the never-ending flow of "Annoying Co-Workers."

The Overly Joyous Morning Person

If you're not much of a morning person, you kind of just want to chill when you first get to work. Maybe sip a cup of coffee, browse e-mail etc... I like to call it "settling in." Basically, you need to prepare yourself to be there for 8+ hours of the day. Sometimes you don't have that option, and you will be overly hounded with "good mornings," and if it's Monday, "what did you do this weekend." Now these people at least mean well and aren't nearly as bad as some of the other categories listed here, but come on, it's a bit abnormal to be just THAT chipper in the morning! How about a compromise? At least give me the first hour or hour and a half, then you can make the rounds' at being that chipper social butterfly that you are. It's also kind of nauseating to hear an ensemble of never ending "good mornings" floating throughout the office.

The Big-Shot Business Man

These people won't even look at you, and they always like to make it look like they're in a rush and doing something REALLY important. Many times they're constantly on their cell phone, or just looking at it and texting some "super important" business stuff. Steer clear of them, because in their one-dimensional business mindset they don't even visually see other human beings and will mow you down without an afterthought as they hop into their BMW heading out for a 3 martini lunch.

The Cliques

Ahh yes, the cliques. You thought it ended in high school, HA, fat chance! This will continue to whatever work-place you attend. They travel in fairly small circles, their dialogue consists mainly of all inside jokes and quotes from TV shows and movies. If you spot their table in the lunch room and it's one of the only seats left, prepare to feel like the ultimate outsider, even an alien from outer space as you will have no idea what the fuck they are talking about and be paralyzed when it comes to finding any way whatsoever to enter the conversation.

The Overly-Horny Womanizers

The Womanizers. It's almost like these guys just think sex 24/7. I've seen plenty of them in action. What is it with these guys? Are they always backed-up? Maybe try masturbating once in a while to get that poison out and you won't act like such a douche falling all over yourself every time you interact with even a semi-attractive person of the opposite sex. As if women already don't have to deal with this shit enough when they go out in public being ogled by every douchebag who notices them, now they have to live with it at work.

Also, many of these guys make it so obvious... for example, you'll see them only talking to the top, most attractive women in the work-place... come on Slater, switch it up a little bit and throw an ugly duckling in there once in a while so it's not completely obvious that you're talking with your piggly wiggly prick!

The Rat

One of the lowest of the low that you will find in the work-place. They think that they will climb the ladder and set themselves up for a promotion or something, or even just score brown-nose points, when in reality, upper management really doesn't give half a fuck, but the manager/boss will probably say something to the ratted-on person just to follow proper "policy and procedures." Usually it's the lamest things they run to their masters about - "he's not wearing his tie today," "she took an extra 2 minutes on her lunch break," "he took an extra long smoke break," "she's wearing shoes that aren't in the dress code," "he complained about his job." Oh, these miserable little trolls come crawling out from the darkest dirty corners of the room, and they're very sneaky.. sending e-mails or leaving anonymous notes, truly pathetic sub-human parasites who have absolutely **NO LIFE** whatsoever. If you have any interests/hobbies that lie outside the work-place or even a fucking soul for that matter, then your brain wouldn't be clogged up with corporate-world back-stabbing bullshit where you suck upper management's asshole all day and rat on people who make the same amount of money as you and are there for the same reasons: to pay bills and put food on the table. GET A LIFE you miserable little soul-less trolls, you may still have time left to lift your brain out of the sad reality you've created for yourselves.

The Bullshitter

No matter where you work, there will always be, THE BULLSHITTER! Lying so much that you actually catch them in lies as they endlessly contradict themselves, but you never say anything, that would just be awkward. Instead you observe it and let them continue on with their display of never ending lies if that's what they need to boost their self esteem. They lie about everything from getting laid to whoopin' someone's ass! It's actually quite sad that they need to constantly lie through their teeth and live a false life in order to validate themselves as human beings. Often times I find myself just nodding and going along with surprised expressions and things on my face to satisfy them. Oh, you poor bullshitter...



Thanks For Reading Issue #6 of Psych Trail Mix

