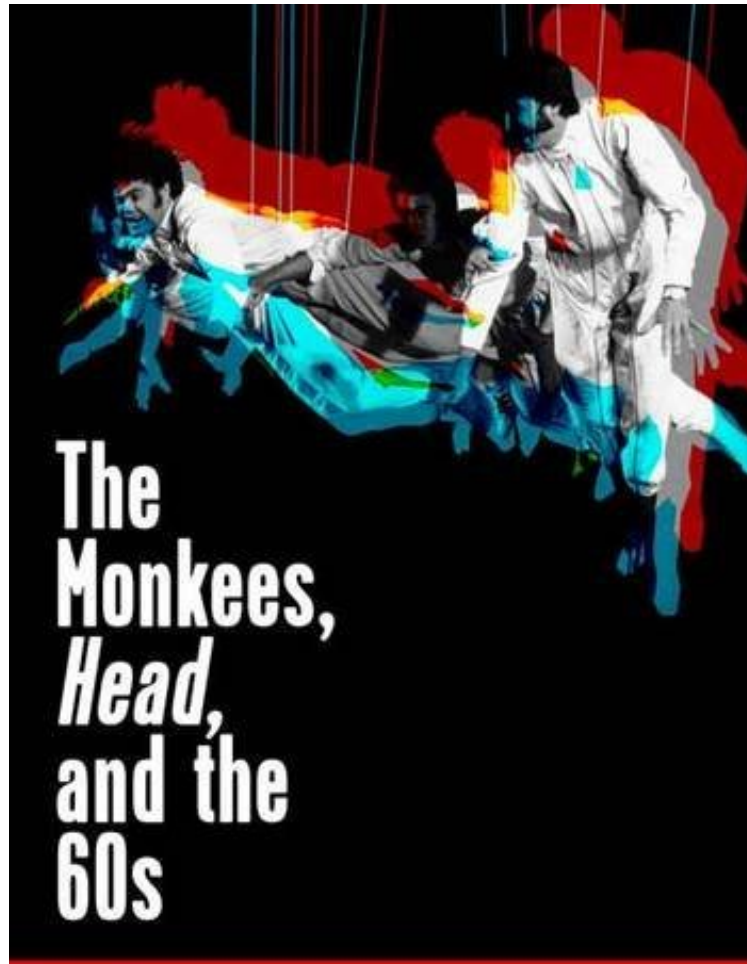


(Free pdf) The Monkees, Head, and the 60s

The Monkees, Head, and the 60s

Peter Mills

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Peter Mills : The Monkees, Head, and the 60s before purchasing it in order to gage whether or not it would be worth my time, and all praised The Monkees, Head, and the 60s:

14 of 16 people found the following review helpful. An Excellent Addition to the Library of Monkees Scholarship By Pete Zolli This is a fine book. Well-researched, informative, insightful, and engagingly written. It definitely helped me to appreciate "Head" more deeply than I had prior to reading it, even though I've seen the film many times. If I were to offer any criticism, it would be that the tone gets a little -- Over-eager? Fannish? -- at times, but it doesn't detract much from the overall experience. Some may even like that quality. Note, though, that this is a pretty esoteric work of Monkeesiana; not really for the nostalgic Davy-loving Grandma or casual fan of the TV show. But if you've read the

other major works about the band, you're sure to enjoy this. 2 of 2 people found the following review helpful. Cult classic revisited, reviled band reconsidered! By R.L. Holly This is an important addition to the very small world of serious Monkees musicology studies. Peter Mills examines in brief the origins and career of the "Prefab Four" (as they were mockingly called by some cynics) before turning his attention to their glorious, mysterious, unfathomable (to some), 1968 movie "HEAD", the band's trippiest work of art, biggest commercial flop, and a landmark satire that has become an underground cult classic since its release. The author is in complete sympathy with the group and its musical and screen output, unlike so many casual music journalists, giving the Monkees their due as entertainers and cheerleaders for the revolutionary spirit of the Sixties. It's a refreshing perspective and long overdue, particularly when it comes to their sole big screen effort, fearlessly made in conjunction with director Bob Rafelson and chief screenwriter Jack Nicholson (shortly before his major leagues breakout). Mills takes a stab at analyzing a very complex and multifaceted film and generally does a good job of making the case for why it is important and what its layers of meaning might suggest. This is the first book-length treatment of HEAD and a valuable contribution to cultural history. Still, as a second-generation British fan, the author misses some of HEAD's puns and sly period references and catch phrases that would have been noted by contemporary American audiences (such as they were) and still make those of us of a certain age wink and smile. And Mills tends to downplay or be unaware of the heightened significance of HEAD on a certain targeted audience: those watching it under the influence of classic Sixties recreational substances. That is to say, the stoned and acid-head crowd. The Monkees, Rafelson, and Nicholson were all well versed in psychedelics by 1968 and HEAD is one of the most sublime evocations of the LSD experience committed to film. Yet another aspect of HEAD to fly over the "heads" of much of the Monkees TV show's teenybopper fans. The group's late 1968 TV special, "33 1/3 Revolutions per Monkee", a shorter, cheaper, less ambitious sequel to HEAD in a way, was equally twisted for American network television and just as acid-laced. (Mills does this this wacked-out special a disservice by underrating and misunderstanding much of what it was about. As a solid slice of contemporary, unforced hippie freakout that spins a history of music from Creation to Armageddon, it shines. This is what was in the air back then; only the Age of Flower Power could have even conceived of such an undertaking.) The writing is brisk and informative, even with some typos and errors of fact and date, altho' Mills occasionally lapses into unfortunate fanzine-gush when he's especially enthusiastic, and he tries too hard to make the case for the Monkees' greatness by running down efforts by their contemporaries like the Beatles. This is not going to convince anyone, attempting to boost the Monkees at the expense of the Fabs. It's probably best to drop this approach in any second edition. I'd also recommend deleting the long appendices material. Most of the best of what Rhino Records chief Bill Inglot has to say about his involvement in the Monkees music reissue projects is summarized in the main text anyway, and Bill Drummond's relation to the Monkees is, at best, tangential. Photographs would also make a nice addition -- this book offers none, a sadly wasted opportunity. 6 of 7 people found the following review helpful. I heartily recommend it to the die hard Monkee fan and student ... By P.D. Puddin Pork Peter Mills The Monkees: Head The 60ies is a seminal work. I heartily recommend it to the die hard Monkee fan and student of pop culture. The Monkees were so much more than a made for TV phenomena and Mr. Mills makes that abundantly clear. Micky, Peter, David and Michael's own persioanllitye were too big to be confined to the small screen. They had to make a movie and as Mills demonstrates Head, though controversial at the time, has proven to be a seminal statement on the Monkees, the 60ies and the film industry. Thank you Peter Mills for your wonderful book.

How has a group conceived as a short-lived commodity outlived many more 'real' bands by nearly fifty years? Why are The Monkees still important, and what does this tell us about their music, their TV show, and our understanding of popular culture today? Despite being built in Hollywood, and not necessarily to last, that is precisely what their music, TV, and cinematic output has done. They in many ways unique--as the first 'made for TV' band, their success introduced methods of marketing pop that have since become standard industry practice; their 'big screen' use of film and images in live performance is likewise now a firmly established principle of concert staging; and in the way they changed the rules of the game, taking control over their own affairs at the height of the success, risking magnificent failure by doing so. The Monkees invented a new kind of TV, gave a new model to the music industry, and left behind one of the most enigmatic movies of the modern era, Head. This book is about all that and more. Beginning by exploring the origins and personalities of the four Monkees before looking in depth at their work together on screen, on stage, and on record, The Monkees, Head, and the 60s is the first serious study of the band and the first to fully acknowledge their importance to the development of pop as we now know it. Jack Nicholson actually brought the book to my attention. Since neither of us are inclined to read books talking about ourselves - or for that matter about the movie world - I was surprised with this one. Peter Mills began as a musician, so his appreciation of The Monkees both as phenomenon and critic is well-founded. The Monkee history is astonishing. As for Head, no one has so thoughtfully elaborated on its meaning. The movie is elusive. But not to him or anyone who reads the book. And that includes me. - Bob Rafelson (creator of The Monkees / director of Head)

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