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ABSTRACT

The most extensive use of dream imagery in popular culture occurs in the visual arts, and in the past five years it has become evident that music video (a semi-narrative hybrid of film and television) is the most dreamlike media product of all. The rampant depiction and implication of dreams and media fantasies in music video are often strongly encouraged by the lyrics and soundtrack, formal requirements. Song lyrics, sometimes fragmented and rarely telling a coherent story, encourage elliptical video narratives, arbitrary and/or unrealistic settings, and direct address to the camera. The visuals often imply that the singer is thinking or dreaming the soundtrack. An informal analysis yields several key nonverbal indicators of dream in pop records, such as whispering, frequency filter effects, echo, reverberation, tremolo, sounds played backwards, a tendency to take liberties with rhythm, instrumental improvisation, and sometimes a background drone effect. The theory of dream imagery and mediation aids in explaining some of the more mysterious features of several popular videos, such as (1) "Shame" (Motels), (2) "Don't Come Around Here No More" (Tom Petty and the Heartbreakers), (3) "Heaven" (Bryan Adams), (4) "Undercover of the Night" (Rolling Stones), and (5) "Good Lovin'" (Young Rascals). (Lyrics for these five songs are included, and footnotes and an extensive selected bibliography are appended.) (NKA)

Dreams and Mediation in Music Video

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A music video segment of the USA Network program Night Flight is interrupted by a commercial for the Wall Street Journal. This is surprising in that music video is customarily aimed at teenagers, who have little interest in Wall Street. We expect to see Journal ads on Sunday morning news and discussion programs, not on a late night video show. But the juxtaposition of Wall Street pragmatism and video escapism seems less incongruous at the end of the commercial, as the announcer recites the Wall Street Journal's slogan: "the daily diary of the American Dream."

It is widely known that the music video aesthetic or attitude is a fad that has spread throughout American popular culture.[1] In the case of the Wall Street Journal we can note a related phenomenon, namely the spread of "dream" as a selling tool. There are dream houses, dream cars, dream lovers, and dream vacations. All these added together constitute a major portion of the "American Dream." We might add to the list a combination washer-dryer, which, according to a current TV commercial, originated in a Maytag repairman's dream. Meanwhile, a radio commercial currently playing in St. Louis refers, without any hint of humorous intent, to "the nachos of your dreams."

There are many additional examples which demonstrate that fascination with dreams is widespread in popular culture. People like to talk about the dream they had last night. Everyday language is filled with words and phrases such as "daydream," "dream come true," "pipe dream," "dreamboat," and numerous others. The most famous speech in recent history is "I Have a Dream." Literature has relied on dreams and dreamers from Lady Macbeth and Don Quixote to Madame Bovary, Alice in Wonderland, and Walter Mitty. Popular song lyrics invoke dreaming with striking frequency. A class of mine came up with the following examples in only minutes:

"You Tell Me Your Dreams (I'll Tell You Mine)"

"Dream Weaver" (Gary Wright)

"Dream a Little Dream of Me" (Mama Cass)

"Dream On" (Aerosmith)

"Dreams" (Fleetwood Mac)

"Dreaming" (Anne Murray)

"Beautiful Dreamer"

"Pipe Dream" (Blues Magoos)

"California Dreamin'" (Mamas and Papas)

"I Had Too Much to Dream Last Night" (Electric Prunes)

"I Gotta Dream On" (Herman's Hermits)

"Sweet Dreams" (Eurythmics)

"Daydream" (Lovin' Spoonful)

"Day Dreaming" (Aretha Franklin)

"Nightmare of Percussion" (Strawberry Alarm Clock)

"#9 Dream" (John Lennon)

"Dreamin' Room" (Don Fardon)

"Nightmare" (The Crazy World of Arthur Brown)

"I Like Dreaming" (Kenny Nolan)

"The Impossible Dream" (from Man of La Mancha)

"Dream Lover" (Bobby Darin)

"Daydream Believer" (Monkees, Anne Murray)

"Dream Baby" (Roy Orbison)

"Last Night I Had the Strangest Dream" (Pete Seeger)

"I Had a Dream" (Paul Revere and the Raiders)

And we were confining ourselves to songs with titles having something to do with dreaming. Joel Whitburn's Pop Annual 1955-1977 lists an additional 22

songs whose titles begin with the word "Dream" or some variation thereof.[2] To make a list of all the hit songs whose lyrics make direct reference to dreaming or a dreamlike state, we would have to include hundreds and probably thousands of titles. And this is not even to mention the many songs that merely refer to or imply sleep, fantasizing, worrying, hope, aspiration, wishful thinking, trances, hallucinations, drug trips, hypothetical encounters, and all the other dreamlike phenomena that are common in song lyrics.

It is often pointed out that dreams are highly visual. We might therefore expect that the most extensive use of dream imagery in popular culture would occur in the visual arts. This seems to be the case, particularly in film and television. Theorists have gone so far as to propose that these two media are metaphorically equivalent to dreaming, witness the common phrases "film as dream" and "television as dream." An interesting inversion also exists in the theory of the "dream screen," which is essentially equivalent to the notion of "dream as film."

Film as Dream

The similarity of films and dreams is a well established tenet in film theory and is also readily accepted by filmmakers and film audiences. Among theorists, Robert T. Eberwein and Vlada Petrić in particular have written extensively on "film as dream." Eberwein argues that "each experience of film provides a kind of 'birth' into a new world. Instead of causing a loss of unity, this birth leads to a 'sleep' which returns us to something like the perceptual world [William] Wordsworth says we inhabit before birth and as children. In this sleep of film, as in our dreams, we are at one with our perceptions."[3] More concretely, Petrić argues that we experience films in a manner analogous to dreaming. For example, films, like dreams, are experienced in a dark environment, and in fact the screen itself is dark for

one-third to one-half of a film's duration, due to the stroboscopic nature of film projection. The viewing subject, like the dreamer, is in a comfortable and rather immobile position. Most feature films last around 90 minutes, which is roughly equivalent to the average length of the human "dream cycle." Moreover, films, like dreams, are often quickly forgotten.[4]

Filmmakers and film audiences tacitly agree that films and dreams are similar. This is demonstrated by the prevalence of the "dream sequence," a convention so well known that it is subject to frequent parody. We are all familiar with cliches used to introduce a dream sequence, for example harp music combined with the gradually defocusing image of a person dozing off to sleep. The dream itself is often indistinguishable from nondream footage--that is, we wouldn't recognize it as a dream if we had not been signaled that a dream was coming. Sometimes there is no opening signal and the dream is only announced after it is over. This is done by means of another cliche, the shot of a person waking up suddenly, revealing that the sequence we have just been watching was the character's dream (often a nightmare). Some of the most interesting films ever made use these and other dream indicators in ambiguous ways or as parody in order to confuse the issue of what is real and what is a dream (The Cabinet of Dr. Caligari, Meshes of the Afternoon, Un Chien andalou, The Discreet Charm of the Bourgeoisie, Persona). Whatever else these films do, they draw attention to the subjectivity of characters, the filmmaker, and the audience--and they underscore the fact that in some cases the exact same imagery can be accepted either as an observation of the external appearance of a character and the world, or as the character's dream, or occasionally as somebody else's dream.

Television as Dream

With the development of humanistic "television studies" (the most commonly used name among several) in the past decade, television's dreamlike qualities are also receiving attention. The two major studies pertinent here are by Peter H. Wood and Jib Fowles. Wood, in a widely cited essay, borrows heavily from Freud to establish the following "congruities" (among others):

> Both TV and dreams have a highly visual quality.
>
> Both TV and dreams are highly symbolic.
>
> Both TV and dreams involve a high degree of wish-fulfillment.
>
> Both TV and dreams appear to contain much that is disjointed and trivial.
>
> [B]oth TV and dreams make consistent use--overt and disguised--of materials drawn from recent experience.[5]

To a large extent Fowles duplicates Wood's analysis, but he also makes the following additional points: First, TV viewing is related to sleep in a temporal way. Most TV watching "occurs after the day's work is done and while people are edging toward sleep." Furthermore, statistics show that TV viewing has displaced sleep in Americans' "time budget," i. e. Americans now watch TV more and sleep less than they used to.[6]

In addition, Fowles summarizes other social research on TV watching to demonstrate that viewing is personal and private, enjoyable, needed, and casual.[7] All these adjectives seem applicable to dreaming as well. Fowles then compares TV programs and dreams as two different kinds of fantasies which are similar in the ways Wood listed and also in that, during both, "people experience characters, action, sequence, and at the end are often left with deep if fleeting sensations."[8] Lest TV be thought of as an inferior imitation of dreaming, Fowles says statistics suggest that "Americans find only about half their dreams to be truly enjoyable but fully 80 percent of the television

shows they select."[9]

It might legitimately be asked why it is worthwhile to compare television to dreaming. My answer relates back to Americans' "time budget." For several years the TV viewing time of the average American has been about six hours per day. It is often pointed out, usually with a hint of disapproval, that this is more time than we spend on any other activity except sleeping. However, we dream only about two hours per night,[10] so we actually spend more time watching TV than we do dreaming. The total time spent on dreaming and TV viewing is about ten hours per day. The total time spent on sleeping and TV viewing is about 14 hours per day. This is in addition to other fantasizing activities such as daydreaming, moviegoing, listening to the radio, etc. To summarize, there can be no doubt that Americans spend a major portion of their lives engaged with fantasy of one sort or another, and that TV is for many people the primary supplier of fantasy material.

The "Dream Screen"

The theory of the "dream screen" represents a curious reverse anthropomorphism on the same order as the idea of man-as-machine or brain-as-computer. The psychoanalytic theorist Bertram Lewin originated the notion of the dream screen in 1946.[11] Eberwein describes this screen as "the field on which [a] dream [is] inscribed."[12] The field is conceptualized as an imaginary surface onto which the mind "projects" the visual imagery of a dream. In an adult, the surface is supposedly a memory of, or metaphor for, the mother's breast, which is considered here as the last sight one sees as an infant before slipping into blissful sleep. The theory has apparently not been applied to TV, but the decline of breast feeding in the U. S. coincides rather closely with the rise of TV, so that if film = breast, perhaps TV = bottle (and Harlan Ellison did call television "the glass teat").

I do not wish to defend the dream screen hypothesis, only to point out that it has been seriously proposed as an aid to understanding dreams and other psychological phenomena. The idea is important in a consideration of music video because the content of music video is almost always fantasy. Frequently there are several layers of meaning, as when the music video is itself a fantasy, which is about itself or another fantasy, and which is about how fantasy is created in or perceived by the mind. This creation or perception is often depicted as occurring through television or some other medium of communication (film, photography, billboard, comic book, etc.). Take for example the video of a-ha's "Take on Me." In terms of the three layered structure I have just described, the video is a fantasy which is about a woman's fantasy which she creates or perceives using the agency of a comic strip. The still pictures in the comic strip somehow become endowed with motion, as if the page with its still pictures acts as the catalyst for the woman's movie-like fantasy. To put it another way, the page the woman stares at becomes the "dream screen" on which she "projects" the film-dream we see. My point is that the dream screen, or something very much like it, is a fact of life in the world inhabited by the characters in many music videos--regardless of whether Lewin's psychoanalytic theory has any validity in the real world.

The Music Video Phenomenon

Research on film and television as dream has been concerned primarily with narrative forms, i. e. fictional films and dramatic TV shows. However, it has become evident in the past five years that music video (a semi-narrative hybrid of film and television) is the most dreamlike media product of all. The key identifying characteristic of music video is its soundtrack, which in most cases consists of a single three- to five-minute pop record (the same recording played on radio and sold in record stores). Most music videos are

shot on film, edited and distributed on videotape, and shown on television.

Music videos are produced as promotional devices by record companies. Although recording artists have been making promotional films for pop records since the 1940s or earlier, the history of music video as an important cultural phenomenon is brief.[13] In the 1970s, rock bands, mostly European, began making video clips in large numbers to be used on TV shows in cases where the band could not appear in person. This practice began to catch on in the U. S. at the same time that cable TV entered a major growth period. In 1981, after extensive market research, the cable network MTV (Music Television) signed on the air with 24 hours a day of pop music programming consisting largely of music videos in a "format" occasionally interrupted for announcements by a video jockey (vj, like a radio dj). MTV has been an enormous success and is now being sold by one giant media conglomerate (Warner Amex) to another (Viacom).

The music video format generates high profits and large audiences for TV stations and networks. MTV has an estimated 200 to 300 part-time competitors in the U. S. and many imitators abroad. Music video is generally credited with revitalizing a moribund recording industry and sparking unprecedented growth in the video production field. It has boosted, revived, or made the careers of Michael Jackson, Duran Duran, Eurythmics, Culture Club, David Bowie, and many other recording artists. The music video "aesthetic" has spread to episodic TV series, commercials, feature films, magazines, fashion, and live concerts and musicals.

Music Video as Dream

Previous research has produced numerous conclusions about the visual and narrative structure of music video.[14] Three of these provide the foundation for the present study. First, music video is explicitly dream or fantasy

oriented to a far greater extent than any other genre of film or TV. Many videos suggest dreams through shots of people sleeping or waking up. Many include visual allusions to Surrealist paintings and films (the Surrealists fought against naturalism and what they saw as the tyranny of the rational, and claimed to take their inspiration from dreams, the subconscious, trance states, and a reality that lies beneath surface appearances).[15] The narrative in most music videos is fragmented, nonlinear, vague, and amorphous, like that of dreams. Almost every music video includes something that "can't be real": distorted colors, mixture of color and monochrome footage, animated sequences, specially staged sequences using robots, incongrucus or ambiguous editing, incongruous settings or action, and/or special effects depicting physically impossible acts (fast motion, slow motion, jerky movement, actions repeated through simulated film loop effects, freeze frames, matte effects for incongruous physical juxtapositions, multiple images of the singer, objects magically appearing or disappearing, etc.).[16]

Second, the story and visuals in music video are keyed to the soundtrack. Images of the singer are usually predominant because the video must sell the record and artist. Visual narrative is usually tied, often tenuously, to song lyrics. Singers frequently address the camera, a practice that is rare in film except in musicals and subjective camera shots. Direct address can mesmerize the viewer, as if the TV set were a window through which one was being watched or a mirror into which one looks only to see somebody else's face. The singer and viewer are thrust into intimate but mediated contact with each other.

Third, mediation as a mode of existence is a fetish in music video. As already noted, many music videos contain images of communication devices. The most common device is a TV set. Frequently we (who are watching TV) see

an image of somebody watching TV. Even when cameras and TV sets are absent, we often see characters on display and/or being watched or spied on by somebody else (and by us). In many cases there are cues implying that what we are seeing is "only TV" or "only a record"--an illusion generated by this or that communication device in a manner similar to the way the subconscious mind generates dreams. The TV set, juke box, billboard, etc. (we might also include windows and mirrors) is thus presented as a dream screen. Many videos create a three-way ambiguity: are the images and story to be interpreted as somebody's conscious experience of external reality, somebody's dream, and/or somebody's experience of a media illusion? And it is often ambiguous who the "somebody" is (the singer, another character, the director, the viewer, etc.).

Lyrics and the recorded soundtrack are formal requirements in music video. These in turn exert determining influence on visual structure. Dream imagery is a frequent and natural result of this process. Images of mediation constitute a category of dream imagery, particularly when conceptualized as manifestations of somebody's dream screen. In other words, the rampant depiction and implication of dreams and media fantasies in music video are not coincidental but are necessitated or at least strongly encouraged by the song lyrics and the recorded soundtrack.

Song Lyrics

Very few lyrics tell a coherent story or involve dialogue (which might require more than one singer, thus establishing a drama of sorts). Most contemporary lyrics, if analyzed as poetry, would be classified as lyric poems. Many are odes. In many cases the words are addressed to "you" (which usually does not literally refer to the radio listener or TV viewer). Song lyrics thus encourage elliptical video narratives, arbitrary and/or unrealistic settings, and direct address to the camera (which, along with the viewer,

becomes "you"; what is essentially eavesdropping when the audience listens to the singer addressing "you" on the radio becomes a mesmeric stare as the TV viewer becomes the "second person" in both the pronominal and point of view sense). Thus narrative structure, setting, and point of view in music video all have dream implications as a direct result of the poetic characteristics of song lyrics.

In most cases, music video is a star vehicle for the person or group whose record is being plugged. The camera seldom loses sight of the star for long. The major exceptions are videos in which a movie is the major object of promotion--in these cases, images of the singer may be interspersed with images from the movie. In the usual case of a video promoting a record, the most promotable item visually in a performer's image is ordinarily the face--therefore we see a lot of the face (and, of course, conventional wisdom holds that TV is a "close-up medium"). Bands tend to lose their identity as the camera focuses instead on the singer. To prove it's the singer, we see that person singing.

To whom are the words addressed? Not to a partner as in Fred Astaire-Ginger Rogers movies, because there usually is no partner. The songs were not written to be addressed to a partner in a narrative context. As already noted, the camera usually highlights one person--the solo singer.

Nor are the words very often addressed to any visible audience. Concert videos have visible audiences, but concert videos have to a large extent been replaced by concept videos, so these audiences are becoming rarer. Lip-synched, staged performance footage is also common. This kind of material is usually shot on a set that looks like a stage or studio. Occasionally there is an audience, but frequently there is not. In lieu of an audience, the singer often lip-synchs straight into the camera. This also happens with great

frequency in concept videos. In fact, the nonchalant artificiality and pseudo-intimateness of direct address lip-synch constitute one of the hallmarks of the music video aesthetic, underscoring that the record exists before the video and that the sync-sound technology of film is being simulated, not used.

The direct address shot is common in TV, very uncommon in film. It is different from the subjective camera shot in that there is no character from whose point of view the shot is taken. Instead of being expected to pretend we are seeing through the eyes of a character, we are expected to pretend the singer is singing directly to us. Simultaneously we are asked to identify, through our familiarity with the subjective camera convention, with the camera operator or director, i. e. with the creator of the clip. There is no character standing where the camera is, only the camera operator or director, being sung to by the singer. Subconscious logic tells us the singer wouldn't be singing to nobody. The subjective camera convention therefore thrusts us into a fantasy of identification with the creator of the image. This is one of the main reasons why music video seems like a dream--and seems so different from standard fictional films, dramatic TV shows, and even musicals and TV variety shows.

Those few pop lyrics that tell an explicit story can be, and often are, made into standard narrative films and television shows (Ode to Billie Joe, Harper Valley PTA, The Night the Lights Went Out in Georgia, The Gambler, Coward of the County, Convoy, the forthcoming film based on "Margaritaville"). Story songs are most common (but by no means universal) in country music, which seems to speak for a culture that remains more closely bound to an oral, bardic, storytelling tradition than does rock culture.

Rock, along with mainstream pop and rhythm and blues, is more romantic, in two senses. First, rock performers are expressive in the tradition of

Romanticism--troubled young men or women displaying emotion for the audience and, in appearance, to it as well through use of the pronoun "you" and now through the vehicle of direct address to the camera. The pronoun "we" also has a second person implication sometimes in that it can refer to the singer and audience member. Imperative verbs and vocative case nouns are often used to imply the second person, as are lyrical constructions which place the listener in a position of "overhearing" what the singer is ostensibly saying to somebody else (an example is Steve Perry's recording of "Oh Sherrie," which is addressed to Sherrie, but which we overhear). The tendency toward expression (and away from mere interpretation) among performers has increased since the 1960s as performers now write their own songs in many cases.

Second, rock lyrics are concerned in most cases with romance, love, or sex. The writer is so caught up in these emotions that their expression is frequently in the present tense. The task of the singer is then not to tell a story so much as to emote.

Present tense and second person grammatical constructions do not necessarily suggest dreaming in their pure lyrical form, but when these lyrics are visualized in the form of music video, the resulting images must be seen both as a more or less deliberate translation from verbal language to image and also in the context of the lyrics, which are simultaneously present in the soundtrack. In other words, we know that the images were chosen after the lyrics and that the pictures therefore are bound to reflect or extend the verbal meaning of the song. Lip-synch accentuates this. But no matter what the images are, the words are still present as well, creating a context of tense and point of view within which the images must be interpreted.

Dreams are experienced in the present tense and from a privileged point of view, i. e. the dreamer participates in the action or is conveniently

situated so as to "overhear" what is going on, as in the kind of song lyrics just discussed. The reason records by themselves are usually not considered dreamlike is that a record has no visuals. Once visuals are added to a record, they ironically become the center of attention (as indicated by the name video, in contrast, for example, to the old name soundies) and the dream connection immediately becomes apparent. The point is that one of the main reasons videos seem to look like dreams is because of what's in the lyrics.

The Recorded Soundtrack

Almost all videos employ images of lip-synching (much of it combined with direct address). We understand that the singer is moving his or her lips but is not producing the sound we are hearing. Most videos also contain passages in which the singer is visibly not lip-synching, even though his or her singing is audible. In this case, the singing is essentially "voice-over." The special case where a speaker is visible on the screen during a voice-over is called an interior monologue (Laurence Olivier's film of Hamlet contains a famous example). The audience understands that it is hearing the thoughts of a character. In the "interior monologue" sequences in music video, the viewer/listener hears singing and instrumental backing presented as originating in the mind of the singer. Moreover, the sound of the singer's environment is blocked out. We may see a car crashing in a music video, but we will not hear it. The soundtrack of music video urges us in this case to identify with the mind of the singer, who is presented as oblivious to external sound and tuned in to an internal concert which occasionally erupts into lip-synch. In other words, the visuals often imply that the singer is thinking or dreaming the soundtrack.

What is the contribution of music itself to such an interpretation? Research in this area is skimpy, thus what I will propose is highly tentative.

The literature on dreaming concerned with media and perception focuses almost entirely on film, TV, and vision. Film and TV are discussed in terms of their visual component and their narrative structure. Narrative itself is considered primarily in visual terms, with little attention given to the role of dialogue in revealing or advancing narrative. The process of perceiving dialogue as sound, or as subtitle or intertitle, is ignored along with music.

We have a stereotypical view of what dreams look like. Our evidence about this comes from scientific, philosophical, and critical investigation, the work of artists, and, of course, dreaming itself. As we have seen, one of our basic assumptiona is that dreams look a lot like film or TV. But what do dreams sound like? We krow that dreams often have some kind of "soundtrack,"[17] but to what extent is it musical? In our cultural understanding of dreams, any possible equivalence of music and dreaming is widely overlooked on all fronts, including film, video, and even records. There are rare exceptions, for example the production number "inside a piano" in Gold Diggers of 1935 and the video of Don Henley's "All She Wants to Do Is Dance." The latter ends by suggesting "that was a record" or "that was a dream inspired by a record."[18]

Although records themselves sometimes suggest dreams, the clues they provide are almost always verbal rather than musical. The Beatles' "I'm Only Sleeping" contains backward guitar effects and a couple of sudden quiet passages--but would these be interpretable as dream or sleep if the words did not so indicate? The words of the Byrds' "Renaissance Fair" suggest dreaming. The music complements the words nicely but would not by itself connote dreaming. In the Beatles' "A Day in the Life," the musical passage after the lyric "Found my way upstairs and had a smoke/ Somebody spoke and I went into a dream" seems to be the dream Paul McCartney has just announced,

but without the announcement would we have any idea it was a dream? The reverberating vocal "ah"s in the passage seem to be the main indicators of what the dream is supposed to sound like--however, the lyric suggests that this is a daydream, possibly drug-induced, not a normal nighttime dream.

Judging from pop records, it is quite indeterminate what a dream subjectively sounds like. Sound effects are sometimes used to suggest dreaming, but these are what someone sitting next to the dreamer would hear--the yawn in Paul Revere and the Raiders' "I Had a Dream," the snoring in Bill Wyman's "In Another Land," the heavy breathing in the Crazy World of Arthur Brown's "Nightmare." What the dreamer apparently hears or remembers hearing in these songs is fairly standard rock, with a few unusual effects: a certain nasality in the Raiders' singing of "dre. . . eam"; a sustained "woosh" effect behind a filtered and tremolo vocal in "In Another Land"; a demonic frenzy in Arthur Brown's vocal, along with much dissonance in the instrumentation, in "Nightmare." Based on an informal analysis of these and other songs, it seems that the key nonverbal indicators of dream in pop records are: whispering, frequency filter effects, echo, reverb, tremolo, sounds played backwards, a tendency to take great liberties with rhythm, noodly improvising on guitars and other instruments, and sometimes a persistent background sound or drone effect. In addition, the records often have a segmented structure, with segment changes marking the passage into or out of the normal waking state.

This must be qualified by saying that this very loosely delineated "formula" can scarcely be distinguished from that which might be determined for musical depictions of drug trips, hallucinations, trances, etc. That is, dreaming seems musically similar to psychedelic experience, to the extent that there is a standard musical code for any inner experience or state of consciousness.[19]

One of the ideas behind psychedelic music was that it was supposed to be what a drug trip sounded like. Part of the historical significance of psychedelic music lies in the fact that it marks one of the few occasions when a style of music has been popularly associated with a psychological state more specific than mere mood. Psychedelic music went beyond impressionistic refracting of external events, to an alleged onomatopoeia of subjectivity. Musical genres come and go, but rarely is such a close association asserted between what goes on in the musician or listener's head and what comes out of the instruments or phonograph.

But the similarity noted between "dream music" and psychedelic music may be an aberration. There is danger in taking a historically specific aesthetic too much at its own word. It is also possible that the creators of psychedelic music meant something different than the average person would when they referred to dreams, or that dreaming is actually an experience quite different, in acoustic or other ways, from anything psychedelic. Possibly the situation changes over time as well.

On the other hand, the visual cinematic codes signifying a dream seem to have changed very little over the years. They now appear in conjunction with 1980s rock music in music video. This music has a remarkably homogeneous sound from the standpoint of arrangement, performance, and production. The chief characteristics of this sound include (1) a hard-edged quality achieved through synthesizers, electronic drums, and slick, wall-of-sound recording techniques; and (2) a prominent, danceable beat, often with a loud snare on beats 3 and 7 in 8-to-the-bar rhythm. There are many exceptions, but even these tend to fit easily into the acoustic flow of MTV or hit radio by virtue of their slick production and detached attitude. Overall, the aesthetic of MTV-type music seems to result from a synthesis of disco, heavy metal, and

punk/New Wave.

There is no evidence to suggest that this music bears any particular resemblance to the aural component in a dream. Psychedelic music, ostensibly more closely related to dreaming, is not a significant force in the 1980s. Bearing this in mind, the sudden proliferation of music video and its techniques seems to suggest that music has greatest significance in daydreaming, not nighttime dreaming. Hearing music (through any medium) can induce the listener to begin daydreaming that song. Whistling, drumming one's fingers, and singing in the shower are outward manifestations of the music one is daydreaming.

One of the reasons Muzak is annoying is that it interrupts daydreaming. We may choose to have our daydreams redirected by turning on the radio, but we seldom choose to hear Muzak. Usually it is thrust upon us, without our wanting it, at supermarkets, in elevators, and over the telephone while on hold. At the same time, Muzak is faceless and designed to go unnoticed, like background music in film, TV, and radio, or like organ music played between innings in a baseball game or in the background at a church service or funeral. This kind of music has little musical texture and no direct poetic meaning. The words are absent, if the song has words at all; theoretically the listener may recognize a tune and call forth some of the words from memory, but the effect of this on perception, interpretation, and emotional response is probably negligible in most cases.

In film and TV, background music prevents the mind from wandering. It subverts the tendency to daydream, often by presenting indecipherable melodies or obscure rhythms, which the viewer would find difficult to pick up, especially after only one hearing. Music serves the image.

Movie-record promotional tie-ins have traditionally been accomplished by setting aside a portion of the movie to showcase the record, which is a

foreground rather than background use of music. The most common place in a movie to do this is during the opening or closing titles. Putting the record in the middle of the movie interrupts the flow of the narrative and demands something more than titles in the visuals, meaning that the director must take time for an interlude (as in "Raindrops Keep Fallin' on My Head" in Butch Cassidy and the Sundance Kid) and try to pick images that contribute something to character, theme, mood, or plot. Musical films about show business are something of an exception, but even here the foregrounded musical numbers often seem to interrupt whatever narrative there is.

Music video dispenses with narrative context.[20] The foregrounded music acts as a catalyst for audio daydreaming and provides a passkey and invitation to the director to unlock, at least partially, the gates which open into the world of the viewer's nighttime, dream-state consciousness. As discussed earlier, lyrics often exert a similar force, inviting the use of imagery we interpret as dreamlike.

Musical production numbers in Hollywood films have traditionally had many of the same characteristics as music video. Suddenly, however, the individual record has become a point of departure for production, whereas before the film was almost always the most important thing. Even when it came to planning individual production numbers, some idea of the film as a whole exerted a determining influence on production choices. Music video has its own set of externally imposed imperatives, but fitting into a movie is not one of them. Instead, the imperative to promote a particular artist, recording, and song determines the form of music video--and that form is dreamlike.

Five Video Examples

The foregoing analysis is proposed as a general statement about the corpus of music video. At the level of the individual video, one must occasionally make exceptions or admit bewilderment, but in general the theory of dream imagery and mediation as I have presented it seems to hold. The following brief analyses illustrate how this theory can be used to explain some of the more mysterious features of five interesting videos. The song lyrics for each video are included with the analyses.

The Motels: "Shame"

Source: Song Hits Magazine, 49, No. 238, December 1985, p. 11.

SHAME
As recorded by Motels

MARTHA DAVIS

A very simple statement
A very simple crime
A lot of grief reflected
In how we spent our time
I want to change things
I want to make a change
I'm tired of spending time
Agonizing yesterdays.

Shame on me
Shame on you
Shame on every little thing
That we do
Shame on me
Shame on you
Now there's only one thing
That we can do.

Another empty day
Another day comes true
A lot of selfish dreams
Are waiting here for you
I've got to have you
I've got no one to blame
It's just the two of us
With nothing left to say.

But shame on me
Shame on you
Shame on every little thing
That we do
Shame on me
Shame on you
No there's only one thing
We can do.

Shame on me
Shame on you
Shame on me
Shame on you.

I've got to change things
I've got to make a change
I'm tired of spending time
Agonizing yesterdays.

Shame on me
Shame on you
Shame on every little thing
That we do
Shame on me
Shame on you
Now there's only one thing
We can do.

The Motels: "Shame"

The lyric, written by singer Martha Davis, is a love song, mostly in present tense, sung by "me" to "you." The love has gone sour. The couple spends a lot of time "agonizing [over] yesterdays." The singer "want[s] to make a change." Still, she says "I've got to have you." The most interesting overall characteristic of the lyric is its emphasis on shame and guilt. The most interesting individual passage for present purposes is: "A lot of selfish dreams/ Are waiting here for you."

Contrary to what the lyric might lead one to expect, the video consists mainly of images of the singer singing to her own image on a billboard (which sings back) or to nobody. She is in effect talking to herself, and this is occasionally underscored by interior monologue. The singer's lover is present in bed, but she does not address him. Instead, she daydreams, in brooding fashion, about what she would like to say to him.

If the situation were real, her singing might awaken him--but it is not real. We already know this from the lip-synch, but in this video there are clear implications of dreaming. For the most part the dream appears to be Davis's, but it is her lover who is asleep, and occasionally we see moving images projected on the wall next to his head as if the wall were his dream screen. The billboard seems to be Davis's dream screen. In the end she enters the billboard, like Alice through the looking-glass. The dream consumes itself and perhaps demonstrates the meaning of the line "selfish dreams." Perhaps Davis's shame is over being narcissistic, and when she uses the word "you" she refers to herself.

The video contains the obligatory slow motion footage and a shot in which the lover disappears. The entire video is in widescreen style, drawing attention to the fact that we are watching a movie on TV, possibly implying

that the TV is our dream screen.

Tom Petty and the Heartbreakers:

"Don't Come Around Here No More"

Source: Song Hits Magazine, 49, No. 234, August 1985, p. 31.

DON'T COME AROUND HERE NO MORE

(As recorded by Tom Petty and The Heartbreakers)

TOM PETTY
DAVID A. STEWART

Hey hey
Don't come around here no more
Don't come around here no more
Whatever you're lookin' for
Hey don't come around here no more.

I've given up stop
I've given up stop
I've given up stop on waiting any longer
I've given up on this love getting stronger
Don't come around here no more
Don't come around here no more
Don't come around here no more
Don't come around here no more.

I don't feel you anymore
You darken my door
Whatever you're lookin' for
Hey don't come around here no more.

I've given up stop
I've given up stop
I've given up stop you tangle my emotions
I've given up honey please admit it's over.

Don't come around here no more
Don't come around here no more
Don't come around here no more
Don't come around here no more.

Stop walking down my street
Don't come around here no more
Who do you expect to meet
Don't come around here no more
And whatever you're lookin' for
Hey don't come around here no more
Hey.

Honey please don't come around here no more
Whatever you're lookin' for.

Tom Petty and the Heartbreakers:

"Don't Come Around Here No More"

The lyric consists of the singer telling his lover (or ex-lover, as the case may be) to leave him alone. The lyric is in present tense for the most part and has a strong I-you orientation, especially through its use of imperative verbs.

Nothing in the lyric suggests the Alice in Wonderland motif of the video. However, the record uses sitar (visible in the opening seconds of the video) to set up the psychedelic/hallucinogenic framework which provides an aural rationale for the Alice imagery. The video begins with Alice eating something offered to her by the sitar player. The remainder of the video is presumably her hallucination, and an unpleasant one it is.

The unreality of the situation is suggested primarily by setting, costumes, props, action, and editing. This video is less ambiguous than many others in making clear whose dream (Alice's) we are seeing. Subjective camera is used heavily, almost always from Alice's point of view. At one point she sees two live video images of herself in a magical pair of eyeglasses worn by singer Tom Petty, i. e. she sees herself as he sees her.

Petty terrorizes Alice throughout the video. At the end, he and some friends eat her (her body is made out of cake). This is presented as her fantasy, but Petty made the video. In other words, a male presents a cannibalistic fantasy framed in such a way that it appears to originate in the mind of a female (who is or has been his lover, according to the lyrics).

Bryan Adams: "Heaven"

Source: Song Hits Magazine, 49, No. 234, August 1985, p. 5.

HEAVEN

(As recorded by Bryan Adams)

BRYAN ADAMS
JIM VALLANCE

Oh thinkin' about all our younger years
There was only you and me
We were young and wild and free.

Now nothin' can take you away from me
We've been down that road before
But that's over now
You keep me comin' back for more.

Baby you're all that I want
When you're lyin' here in my arms
I'm findin' it hard to believe
We're in heaven.

And love is all that I need
And I found it there in your heart
It isn't too hard to see
We're in heaven.

Oh once in your life you find someone
Who will turn your world around
Bring you up when you're feelin' down.

Yeah nothin' could change what you mean to me
Oh there's lots that I could say
But just hold me now
'Cause our love will light the way.

Baby you're all that I want
When you're lyin' here in my arms
I'm findin' it hard to believe
We're in heaven.

Yeah love is all that I need
And I found it there in your heart
It isn't too hard to see
We're in heaven yeah.

I've bin waitin' for so long
For somethin' to arrive
For love to come along.

Now our dreams are comin' true
Through the good times and the bad
Yeah I'll be standin' there by you oh.

And baby you're all that I want
When you're lyin' here in my arms
I'm findin' it hard to believe
We're in heaven.

And love is all that I need
And I found it there in your heart
It isn't too hard to see
We're in heaven, heaven.

Bryan Adams: "Heaven"

"Heaven" is a song about a love that is in full flower. The orientation of the lyric is strongly I-you and present tense. One line proclaims: "Now our dreams are comin' true"; however, the chief distinguishing characteristic of the lyric is the heaven metaphor.

The key production problem in making the video would seem to be how to visualize heaven. The solution in this case was to depict a world filled with TV sets. "Heaven" is essentially a staged performance video in which Adams lip-synchs on a stage in front of an auditorium filled with TV sets. Each TV set displays a moving image of adoring female fans enjoying the "concert." Each member of Adams's band is represented by a stack of TV sets which, together, form a composite picture of the musician playing his instrument.

At the end of the video, we discover that Adams previously fell asleep with a TV set on and we have been seeing his dream, apparently "projected" through the TV set as dream screen. He wakes up and turns off the TV set, which is now displaying nothing but snow.

His dream was of a world where only he is real; everyone else exists only inside a TV set. Heaven implies death, but this is a dream and it is unclear whether anybody has died--perhaps the people inside the TV sets are in limbo.

Where is the lover to whom the song is ostensibly addressed? The shots of fans are all group shots and rather anonymous--it is doubtful that the lover is among them or that the crowd itself is the lover. The lyrics stand against any interpretation that the lover is a member of the band or that Adams's "heaven" is self-love or love of TV. Instead, the lover seems almost to have disappeared. The song may be about love, but the video is about the

singing (actually the lip-synching) of a love song in Adams's dream of TV heaven.

The Rolling Stones: "Undercover (of the Night)"

Source: Song Hits Magazine, 48, No. 217, March 1984, p. 4.

UNDERCOVER (Of The Night)

(As recorded by The Rolling Stones)

MICK JAGGER
KEITH RICHARDS

Hear the screams of Centre Forty-Two
Loud enough to burst your brains out
The opposition's tongue is cut in two
Keep off the street 'cause you're in danger
Four-hundred thousand "dispares"
Lost in the jails in South America.

Cuddle up baby
Cuddle up tight
Cuddle up baby
Keep it all out of sight
Undercover
Keep it all out of sight
Undercover of the night.

The sex police are out there on the streets
Make sure the Pass Laws are not broken
The Race Militia it's got itchy fingers
All the way from New York back to Africa.

Cuddle up baby
Keep it all out of sight
Cuddle up baby
Keep it all out of sight
Cuddle up baby
Keep it all out of sight
Undercover
Undercover
Undercover
Keep it all out of sight
Undercover of the night.

All the young men they've been rounded up
And sent to camps back in the jungle
And people whisper people double talk
And once proud fathers act so humble
All the young girls they have got the blues
They're heading all back to Centre Forty-Two.

Undercover
Keep it all out of sight
Undercover
All out of sight
Undercover
All out of sight
Undercover
Keep it all out of sight
Undercover of the night.

Down in the bars the girls are painted blue
Done up in lace done up in rubber
The Johns are jerky G.I. Joes
On R & R from Cuba and Russia
The smell of sex
The smell of suicide
All these great things I can't keep inside.

Undercover
Keep it all out of sight
Undercover of the night.

Undercover of the night
Undercover of the night.

The Rolling Stones: "Undercover (of the Night)"

A short analysis cannot begin to do justice to this ambitious video. Discussion here will focus on mediation as a complicating factor in determining point of view and as a contributory element in the video's political meaning.

The video is included in the Rolling Stones' video movie Rewind. In this setting it is presented as having been dreamed by bass player Bill Wyman. This is not a very important point, but it does add inflection to a video that is already amazingly dense.

The lyric is one of protest against "sex police," the "Race Militia," "jerky G. I. Joes/ On R & R from Cuba and Russia," and repression around the world (and especially in "South America," although much of the video apparently takes place in San Salvador, usually considered part of North America). The lyric further protests the fact that all these matters are kept "undercover" and "out of sight." Although the video contains love scenes, this is not a love song and is not as I-you oriented as many other songs. Nevertheless, much of the lyric is addressed to "you," mainly through the repetition of such phrases as:

Cuddle up baby

Cuddle up tight

Cuddle up baby

Keep it all out of sight

Undercover

Keep it all out of sight

Undercover of the night

The lyric is filled with references to jails, soldiers, prostitution, and other specifics which could be presented literally, and with great impact, in the video. Rather than do this, the video keys on the tone and general

imagery of the lyric, using it as a rationale to present a patchwork of fast-moving narrative action framed as a nihilistic attack on repression and on standard TV depiction of this repression.

Here is a summary of the action. A couple, apparently American teenagers, watch TV while making out on a sofa in a living room. The boy wants to watch a channel which shows the Rolling Stones performing the song. The girl tends to prefer another channel which shows what's happening in San Salvador, where guitarist Keith Richards is portraying a goon squad thug who kidnaps a man at the San Salvador Holiday Inn. The kidnapped man had been watching singer Mick Jagger on TV performing the song. The kidnapped man looks like Jagger but apparently is not. Richards shoots the TV. A helpful passerby, played by Jagger, rousts the kidnapped man's lover from bed (where she has been cowering under the covers). Together they set out in pursuit of the kidnappers and victim. They see somebody executed who appears to be the kidnapped man. Wiser than the audience, Jagger and companion obtain information that the kidnapped man is being held at a church. They go to the church and crash their car through the door. They have a shoot out with some thugs including Richards and rescue the kidnapped man, who is not dead after all. Jagger is apparently wounded in the shoot out, because he collapses and apparently dies shortly afterward while driving away. Back in the living room, the couple who have been watching the performance and drama on TV begin making out rather passionately. The parents come home (it is not clear whether they are the boy's or girl's parents). The father is a military man. He reprimands the kids and then angrily tries to turn off the TV set as the Rolling Stones finish the song. The father's remote control device does not work, and he cannot turn off the set. Instead, a box wipe effect removes the picture from our screen and in effect "turns off" the father and our TV set.

The TV set is what links the genteel living room to civil war in Latin America. In both settings a TV shows the Rolling Stones playing the song. Through editing, the girl in the living room is matched to the kidnapped man's lover immediately after the execution. Then a shot of a TV set takes us to the information broker's office--but at first this appears to be a reverse angle shot of the living room TV set. This ambiguous editing interweaves the two settings thematically through the emblem of the TV set.

Keith Richards destroys a TV set, plays a goon, and is Jagger's adversary. Jagger dies in the end, but not before destroying a church and instigating a shoot out. Overall, the band positions itself against bourgeois TV, against authority as represented by the father who cannot turn off the Rolling Stones' image on TV, and in favor of chaos.

Two formal characteristics unusual in music video make the San Salvador footage seem particularly realistic. First, we hear the gunfire as it takes place in the action. Second, Jagger's character does not lip-synch. His persona in the performance footage does and therefore appears to be controlling the progress of the video, or at least commenting on it. A mixture of character and persona (drama and performance) is delivered to the living room, where the girl stares at it, often unable to give "proper" attention to making out. In one sense the girl is the major character in the video. We occasionally see "through her eyes," but more often see the TV as it reflects off them. We also see her occasionally from the point of view of the TV set. Through one means or another, we seem to identify most closely with her. Presumably her consciousness has been raised by the end of the video, and so has ours. What it has been raised toward is something like the sublime or surreal. Many videos head in this direction, but few go this far.

The Young Rascals: "Good Lovin'"

Source: Song Hits Magazine, 30, No. 5, June 1966, p. 31.

•GOOD LOVIN'

(As recorded by The Young Rascals/ Atlantic)
RUDY CLARK
ART RESNICK

I was feelin' so bad
Asked the family doctor what I had
I said "Doctor, doctor, doctor,
Mister M.D.
Can you tell me what's ailin' me?"
And he said "Yea yea yea yea yea
Yea yea yea yes, indeed
All you need is good lovin', (good
good lovin')
Good lovin' (Good, good lovin') Good
lovin' (good good lovin')
Good lovin'.

Honey please squeeze me tight
Don't you want your baby to be all
right
I said "Baby, baby, baby it's for sure
I got the fever, you got the cure."
Please say yea yea yea yea yea
Yea yea yea yea yes, indeed
All I need is good lovin' (good good
lovin')
Good lovin' (good good lovin')
Good lovin' (good good lovin')
Good lovin'.

The Young Rascals: "Good Lovin'"

This video was produced for the syndicated special Deja View, which aired in 1985. The record is twenty years old, therefore the promotional function of the video is minimized. Still, the video features the Rascals' singer Felix Cavaliere (but apparently none of the other Rascals) and is shot in standard music video style. The most notable feature of the video is the presence of much of the cast of St. Elsewhere. They give the video a potential promotional function for that TV series, but no footage from the series is shown (as movie footage normally is when a video is designed to promote a film).

The first verse of the lyric tells a story: The sing ("I") was feeling bad and went to a doctor who told him the treatment he needed was "good lovin'." In the second verse, the lyric changes to present tense with a second person orientation. The singer appeals to "you" to provide the "good lovin'" he needs. The visual treatment emphasizes direct address in the first verse, as Cavaliere tells us the story. Since the story has a medical angle, the St. Elsewhere cast and others act out what Cavaliere is singing. In the second verse, Cavaliere addresses two women he hopes will provide some "good lovin'." These literal touches are mixed with the more usual music video modes: some "objectively" filmed lip-synch, nonchalant direct address, and interior monologue.

Cavaliere spends the entire video in bed. His vital signs are displayed on an oscilloscope (which resembles a TV set). At the beginning of the video he is near death. He is apparently ill through the entire video until the final shot, in which he is asleep and apparently not ill. Has the video been a dream? A hallucination caused by his illness or by the drugs he is given during the video? There is no dream screen per se, but the oscilloscope is frequently referred to as an indicator of his internal state. The St. Elsewhere staff may be his TV-inspired hallucination.

The video is particularly interesting as a case in which the usual economic imperative to promote a record is not present. That this does not seem to make any difference is an indication that the aesthetic conventions of music video are determined chiefly by formal considerations and are well on their way to constituting an aesthetic imperative which may inhibit the evolution of the genre.

Conclusion

The "need" to explain music video as a dreamlike construction arises from our expectations of TV drama. These expectations result from years of indoctrination into the standard codes of film and television narrative. When something "unreal" happens on the screen, we seek an explanation. By the same token, musicians and directors respond to the necessarily "unreal" visual and narrative universe they create in music video by building in justifications (e. g. "that was a dream") for the impossible and unlikely things that happen. The result of this collaboration of creators and receivers is the already conventionalized structure of music video. The process of convention building is interesting in itself, but an equally important ouctome is the restoration of recorded music (the aesthetic catalyst of music video) to a more prominent position in Western culture than it has held in years.

Notes

[1] See Sally Bedell Smith, "There's No Avoiding Music Videos," New York Times, 10 March 1985, sec. 2, pp. 29-30.

[2] Joel Whitburn, comp., Pop Annual 1955-1977 (Menomonee Falls, WI: Record Research Inc., 1978), pp. 464-465.

[3] Robert T. Eberwein, Film & the Dream Screen: A Sleep and a Forgetting (Princeton, NJ: Princeton University Press, 1984), p. 21.

[4] Vlada Petrić, "Film and Dreams: A Theoretical-Historical Survey," in Film & Dreams: An Approach to Bergman, ed. Vlada Petrić (South Salem, NY: Redgrave Publishing Company, 1981), pp. 1-48. See also J. Allan Hobson, "Film and the Physiology of Dreaming Sleep: The Brain as a Camera-Projector," Dreamworks, 1, No. 1 (Spring 1980), 9-25.

[5] Peter H. Wood, "Television as Dream," in Television as a Cultural Force, ed. Richard Adler and Douglass Cater (New York: Praeger Publishers, 1976), pp. 17-35, list drawn from pp. 21-22.

[6] Jib Fowles, Television Viewers vs. Media Snobs: What TV Does for People (New York: Stein and Day, 1982), p. 32.

[7] Ibid., pp. 30-31.

[8] Ibid., p. 33.

[9] Ibid., p. 37.

[10] Based on statistics in Hobson, "Film and the Physiology of Dreaming Sleep," pp. 13, 16.

[11] Bertram Lewin, "Sleep, the Mouth, and the Dream Screen," Psychoanalytic Quarterly, 15 (1946), 419-434.

[12] Eberwein, Film & the Dream Screen, p. 35. Bruce F. Kawin has proposed a similar concept, "mindscreen," which he defines as "a visual (and at times aural) field that presents itself as the product of a mind, and that is often

associated with systemic reflexivity, or self-consciousness." (Bruce F. Kawin, Mindscreen: Bergman, Godard, and First-Person Film [Princeton, NJ: Princeton University Press, 1978], p. xi.)

[13] My account of the history of music video and MTV relies on Michael Shore, The Rolling Stone Book of Rock Video (New York: Quill, 1984); Arnold S. Wolfe, "Rock on Cable: On MTV: Music Television, the First Video Music Channel," Popular Music and Society, 9, No. 1 (1983), 41-50; Gary Burns and Robert Thompson, "Music and Television: Some Historical and Aesthetic Considerations," convention paper, American Culture Association, 1984, available from Gary Burns, Speech, University of Missouri, St. Louis, MO 63121; Carl Levine, "Rock Video: The New Industry Catalyst," VideoPro, 3, No. 3, March 1984, pp. 26-32; and Smith, "There's No Avoiding Music Videos."

[14] See for example Marsha Kinder, "Music Video and the Spectator: Television, Ideology and Dream," Film Quarterly, 38, No. 1 (Fall 1984), 2-15; Gary Burns, "Music Video: An Analysis at Three Levels," Popular Music Perspectives 3, forthcoming; and Shore, The Rolling Stone Book of Rock Video.

[15] See Julien Levy, Surrealism (New York: The Black Sun Press, 1936).

[16] Burns, "Music Video: An Analysis at Three Levels," provides an informal tally of these and other effects in a one-hour video program, plus a list of other motifs and devices which seem to define the music video aesthetic.

[17] See Havelock Ellis, The World of Dreams, new ed. (London: Constable & Company Ltd., 1926), pp. 77 ff.; and Hobson, "Film and the Physiology of Dreaming Sleep," p. 16.

[18] For a detailed analysis of "All She Wants to Do Is Dance," see Burns, "Music Video: An Analysis at Three Levels."

[19] On the structural characteristics of psychedelic music, see Gary

Burns, "Attack of the Psychedelic Garage Punks," ONETWOTHREEFOUR, forthcoming. On the history of psychedelic music, see Gene Sculatti and Davin Seay, San Francisco Nights: The Psychedelic Music Trip, 1965-1968 (New York: St. Martin's Press, 1985). On the psychedelic aesthetic in general, see Robert E. L. Masters and Jean Houston, Psychedelic Art, with contributions by Barry N. Schwartz and Stanley Krippner, ed. Marshall Lee (London: Weidenfeld and Nicolson, 1968); and John L. Haer, "The Psychedelic Environment: A New Psychological Phenomonon [sic]," Journal of Popular Culture, 3 (Fall 1969), 260-266.

20 I am disregarding the occasional, and mostly inept, nonmusical introductory or concluding sequences shot in standard Hollywood narrative style.

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