

# Acid Rock: A Critical Reappraisal and Psychological Commentary

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The use of drugs to facilitate the creation and enhance the enjoyment of music is nothing new. However, the role that certain drugs have played in the rise and fall of musical forms has resisted analysis. This article seeks to explicate one circumscribed and briefly influential musical genre in terms of the drug with which it was associated even by name: acid rock. Acid rock was a specific style of rock music that became common during the 1960's, the heyday of LSD. Many popular musicians took LSD, both legally and illegally, and their experiences significantly affected the evolution of rock music.

LSD has several advantages for a case study of the effects of a drug on music, particularly in regard to the extensive psychological literature on it (Grinspoon & Bakalar 1979; Grof 1975). A number of early studies were devoted to the claim that LSD increased creativity (e.g., Krippner 1980, 1968). If true, a creativity-enhancing effect of LSD could itself possibly explain the rise of acid rock. However, the research indicated that LSD can at best be said to stimulate novel ideas among already creative people. These people typically become excited and enamored over their ideas during the LSD experience and some, but certainly not all, of these ideas were still regarded favorably when the trip was over. Among noncreative people, LSD seems to have no value in stimulating creativity, with the possible exception of eliciting unusual word associations (Zegans, Pollard & Brown 1967). The important point is that the ingestion

of this chemical did not lead directly to certain musical forms. The psychopharmacological properties of LSD did not create or shape acid rock per se, but LSD's effects made people sensitive and receptive to certain types of innovation.

LSD's sensory effects are well known (Baumeister & Placidi 1983; Grof 1975; Cohen 1967). In general, sensations are *expanded*: sensations are both *amplified* (increased in intensity) and what might be called *spread out*. LSD seems to disrupt the operation of neural mechanisms that inhibit sensory input and which thereby furnish stable, clear sensations. Synesthesia or the interplay and mixture of different sensory modalities is a frequent effect of LSD. For example, listening to music might induce one to envision a set of moving colored lights.

The LSD user feels awash in a stream of new ideas. Attention span is quite short, for each new idea carries the mind away. With strong doses, some LSD users have difficulty retaining a single thought long enough to voice a complete sentence. Fine motor skills, on the other hand, do not seem to suffer much, which is important for a musician.

LSD confers a sense of awe and inspiration that attaches to quite ordinary and mundane things. This sense of ubiquitous profundity makes it hard for the acid user to discriminate between a good inspiration and a mediocre or bad one. Undoubtedly, this incapacity for judgment helps account for the poor quality of some acid rock.

Finally, the operation of the ego seems greatly

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weakened by LSD (Grof 1975). Ideas come to mind unbidden. Indeed, ideas cannot be resisted even if the user would want to resist them. This fact accounts for both the occurrence of bad trip experiences among psychologically vulnerable users and for LSD's supposed value as an insight-facilitating tool in psychotherapy. LSD users are notoriously indecisive because they can see all sides and all possibilities to each choice and have trouble identifying with one of them. The egotistical inflation of self-esteem, to which cocaine users often attribute the appeal of the drug, seems absent from the effects of LSD.

For the purposes of this article, three rock bands will be examined who were clearly associated with acid rock. Each of these bands produced other forms of music, but in this writer's opinion all may be said to have done their best work during the acid phase. These bands are the Beatles (during the phase that included *Sgt. Pepper's Lonely Hearts Club Band* and *Magical Mystery Tour*), the Grateful Dead (who reportedly first gained renown through their association with the California acid festivals before the federal legislative crack-down on LSD) and the Jefferson Airplane. The latter was perhaps the purest acid band of the three, in the sense that they seemed to subject their music to the least amount of critical judgment and editing by persons not on LSD. For this reason, perhaps, their recordings are of the most variable quality of the three groups. In contrast, the Beatles seem to have used LSD for initial inspirations and then edited and mixed and refined extensively while not under the influence of drugs. Indeed, the *Sgt. Pepper* album contains some material that bears little trace of acid rock (e.g., "When I'm Sixty Four").

Although the effects of LSD on musicians who created acid rock will be emphasized in this article, its effects on listeners will occasionally be considered. It must be kept in mind, however, that acid rock was typically listened to by people who – if on drugs at all – were using marijuana, not LSD. This has led to several misperceptions and misconceptions of acid rock. Marijuana users, in contrast to LSD users, are often less discriminating, less sensitive to subtleties, and more enthusiastic about loudness and repetition.

### Sound

A major contribution of LSD to the evolution of rock music was expansion of the use of sound color. The interesting subjective distortions and spreading of sound caused by LSD led users to explore new musical sounds in the quest for fascinating sensations. Electronic refinement of musical sound was greatly stimulated during the

acid era.

This development can best be seen in the Beatles. Early Beatles' music was commonly a simple rhythm-and-blues arrangement: guitar, bass, drums and vocals, with few or no sound effects. The sitar appeared on the Beatles' records around the time that the Beatles may have first been exposed to LSD. The *Sgt. Pepper* album has a large variety of sounds. The acid influence is apparent in the drumming on that album, for the drums are used to create varied sensations and not merely to keep the rhythm.

The Grateful Dead did not vary their sound greatly. For example, they seem to have eschewed the "fuzz tone" distortion that was popular with the British bands but still achieved a very pretty, colorful sound. Noteworthy in this regard was their persistent use of the acoustic piano instead of one of the electric keyboards that were so predominant. The acoustic piano produced a sound that electric ones could not match. It also deserves mention that the Grateful Dead were not a particularly loud band, especially by comparison with other rock bands. Loudness is not essential to acid rock.

The Jefferson Airplane engaged in considerable exploration of sound, including their extensive use of combined sound effects with the guitar (e.g., reverb, which produces an echo-chamber effect, superimposed on fuzz tone), experimentation with sound collages (which was also tried by the Beatles), and especially the use of improvised blends of voices. Thus on the live concert recording *Bless Its Pointed Little Head*, several striking effects are achieved by having the male singer carry responsibility for getting most of the lyrics sung, while the female vocalist was free to oscillate between singing improvised harmonies, shouting in unison with the lead male singer and simply holding long notes. The last of these was especially unusual, for the female vocalist would be singing the same words (more or less) as the male lead and then would abruptly hold one word/note while he sang the next line or two.

One hallmark of the acid sound was subtle complexity. Admittedly, the subjective effects of LSD may have made things far less subtle for a user. Nevertheless, novel sounds, cultivation of the use of accompanying instruments (see section on Structure) and percussive contrasts produced auditory sensations that users sought. As stated above, loud volume was not essential, although it was often thrown in for good measure.

One more feature of acid rock's sound deserves mention. This was the occasional use of brief repetition of a simple phrase, with either increasing volume or increasing tempo. This tended to produce in listeners the sensation described by users as a "rush": a subjective

state of brief, agitated euphoria. The popularity of this device was quite possibly enhanced by the fact that marijuana users also experienced rush sensations and would therefore loudly applaud such repetition during live performances.

### Structure

As a rule, the chord structure of acid rock songs is extremely simple. Acid rock increased the musical sophistication of rock music in several respects, but the use of complex chord sequences was not one of them. The preference for simple chords can probably be attributed to LSD's disruption of the attention span and conscious memory. If one briefly forgot one's place while playing a song having 10 different chords, one would have great difficulty reorienting oneself if one were on acid. Use of written musical scores, even if it had been acceptable among rock performers, would not have worked because the hallucinogenic effects of LSD preclude easy reading.

Within the framework of a few simple chords, however, acid rock became highly complex. It was only during the acid era that rock musicians seemed to discover the great potentialities that lay in their instruments. Early rock musicians had simply strummed chords while they sang. Acid rock produced lead guitar solos, the use of "fills" (i.e., the insertion of brief, often improvised instrumental phrases between the singer's lines) and "jams" (i.e., group improvisations).

A good example of acid musical structure is the song "Truckin'" by the Grateful Dead. Their live recording of it fills an entire album side, yet it is almost all done on a single chord. The song ends with a lengthy jam on the one chord. Although it is quite difficult to jam over a single chord, because chord changes increase the ease of improvising melodic lines, the jam on "Truckin'" is not repetitious at all. The acid musician felt that there was an infinite variety within one chord and one rhythm, and occasional recordings seemed to realize this ideal.

Acid rock cultivated the creative use of what might be called the intermediate instruments: intermediate between the lead vocalist and the basic rhythm section. On the Grateful Dead's "China Cat Sunflower," for example, the guitarist quietly plays a melody behind the singer, one that is more complex than the singer's melody. Indeed, the idea of *accompaniment* was largely abandoned by acid rock musicians, who were far too impatient and distractible to persist at a simple repetition when a complex and varying part would do just as well. Even bass players sought complex and improvised lines, instead of just standing around keeping the beat

like their predecessors had done. On the live recording of "Somebody to Love," for example, the Jefferson Airplane bassist plays no two verses anywhere near the same.

The tendency to elaborate one's part might cause a band to go off in several different directions at once, leading to a fairly incoherent product. Among the good bands, this danger was avoided by having the players interact musically. The Grateful Dead achieved a high rapport throughout the entire band and the Jefferson Airplane typically had close interactions between guitar, bass and vocalists. The stress on group interactive improvisation seemed to diminish greatly in rock music after acid rock died during the 1970's. Group togetherness subsequently was sought in its opposite form, that of having a *tight act* in which the preplanned transitions were executed together by a well-rehearsed group. Such performances would of course have been impossible for the acid musician because of LSD's disruption of memory and attention as well as its ability to foster spontaneity and exploration. The rapport among members of an acid rock group was expressed in terms of spontaneity of communal creation, not in terms of the familiarity of well-rehearsed renditions.

The last feature of musical structure to be covered is melody. Acid melodies were not generally remarkable. To be sure, rock music in general has rarely shown much sophisticated interest in melody. In acid rock in particular, however, melody may have suffered because all the preplanned (i.e., composed) aspects of acid rock were simple. The complexity of acid rock was in spontaneous, improvised elaborations on the simple compositions. In short, the structure of acid rock was geared toward a performer with a weak memory and an abundance of inspirations.

### Emotion

The emotion in acid rock has a paradoxical character. It is often intense, but there is a detachment at its core. This may derive from the drug's effects. Insofar as LSD stimulated and amplified sensations, it would enhance and intensify emotion. However, the short attention span and the enhanced capacity to see various sides and implications of an issue work against emotion.

A main source of intense emotion in acid rock comes from the excitement of performing in front of a large audience. The audience counteracts the attention span problem by continuing to be there and to make noise, which has the effect of reminding the performer to be excited. Studio acid rock, in contrast to live performances, tends to be unemotional — as can easily be heard on the Beatles' acid records. It is well known

that at that time the Beatles had given up doing live performances entirely and one can only wonder how such performances might have affected their acid rock. Confined to the studio, they played a highly *intellectual* acid rock, which was full of ideas but had little emotion.

The Jefferson Airplane became similarly introspective and intellectual in the studio (e.g., *After Bathing at Baxter's*). Their occasional studio attempts at emotionality (e.g., "It's a Wild Time" on the above album) fall flat and are just loud and empty.

### Lyrics

As previously indicated, LSD stimulates novel word associations even in ordinary, noncreative people. Not surprisingly, acid rock had a drastic and lasting effect on rock lyrics. Several features of acid rock lyrics were notably distinctive.

At the structural level, acid rock sought new rhyme schemes. The standard June-moon and blue-you rhymes were quickly abandoned, just as repetitious bass lines were discarded. The quest for novel rhymes was tempered, however, by the impatience of the acid rock composer. It is unlikely that any acid rock composer ever spent a full day searching for just the right word. Slant rhymes were popular and the acid rock musicians were satisfied with rhymes that were close enough. Indeed, they were satisfied if only two out of four lines rhymed at all and sometimes even less than that would do.

Perhaps the most distinctive feature of acid lyrics was their lack of unity across the song. In the typical acid song, each verse is about something different. As mentioned previously, the LSD user has a short attention span and an intense fascination with anything that enters the mind. It would therefore be unimaginably constraining, after getting through the chorus or refrain, to have to resume the topic of the previous verse. For example, consider the first three verses of the Grateful Dead's "Truckin'" (©Ice Nine Publishing Co., Inc. 1971 & 1973. Quoted by permission):

Arrows of neon and flashing marquees out on  
Main Street  
Chicago, New York, Detroit and it's all on the  
same street  
Your typical city involved in a typical  
daydream  
Hang it up and see what tomorrow brings  
  
Most of the cats that you meet on the street  
speak of true love  
Most of the time they're sitting and crying at

home  
One of these days they know they gotta get  
going  
Out of the door and down to the street all  
alone

What in the world ever became of sweet Jane  
She's lost her sparkle, you know she isn't the  
same  
Livin' on reds and vitamin C and cocaine  
All a friend can say is ain't it a shame

Each verse has a different topical theme and a different rhyme scheme as well.

The lyrics for the songs on the Beatles' *Sgt. Pepper* album often have unity, although in many cases this unity is just a loose structure that provides a framework for heterogeneous observations (e.g., "Good Morning, Good Morning" or "A Day in the Life"). This writer suspects that the more unified songs were refined by people who were not on LSD. The Jefferson Airplane, at the opposite extreme, are often cryptic to the point of incoherence in their lyrics. They carried the lack of unity to extremes: to the point of titling songs with no relation to any of the parts or verses. For example, the title of "3/5 of a Mile in 10 Seconds" is never explained and apparently has nothing to do with the song, except perhaps that it is a fast song. At the end of each refrain the male singer hurriedly shouts the title as an afterthought while the guitarist is beginning his solo.

Since rock music began, most of its lyrics had dealt with love. In acid rock, love lost its central emphasis. The egalitarian mentality of the LSD user finds everything fascinating, so love is nothing special. This development can be seen in the contrast between the early Beatles' music, which focused heavily on love lyrics, and their acid rock. All life and all activity catch the attention of the LSD user and love is just one activity among many. The acid rock sentiment expressed in the second verse of "Truckin'" (quoted above) is typical: Instead of wasting time wishing for love, one should go out on the street and see the fascinating spectacle.

When acid rock did turn to love, it was generally without romantic passion. As previously suggested, the acid user was typically detached from such emotions. Love, therefore, was treated as an existential need, not a consuming and individual passion. The Jefferson Airplane's famous song "Somebody to Love" exemplifies the existential, nonindividualistic approach to love. The verses of this song picture various vivid, picturesque, existential woes; and the refrain asks "Don't you want somebody to love? . . . You better find somebody to

love." Anyone will do, more or less.

One gets the impression that the idea of true love was mostly incomprehensible to acid rock musicians, who therefore adopted various vaguely mocking attitudes toward it. Moreover, everything is equally fascinating to the LSD user, so a pronounced and exclusive preference for one person was hard to conceive. Love could be imagined at best as a desired state of mind created by sharing experiences with someone. The partner was therefore interchangeable and replaceable. The desire for love was conceivable as the desire to experience a state of mind, not the desire for a particular person.

Given the passionate ideological discussions that pervaded the late 1960's as well as Timothy Leary's public statements about how LSD would help change society, one might expect acid lyrics to be full of preaching. Yet nothing could be further from the truth. Acid rock lyrics are almost entirely devoid of hortative messages. LSD had no ideology, Leary notwithstanding. It was a drug of sensation, not of discourse. Although many individuals claimed to gain valuable personal insights from LSD experiences, these apparently were sufficiently individual that no systematic *acid thought* emerged. Acid rock lyrics called the listener's attention to fascinating spectacles, but that is hardly preaching. And even that was done more as a reminder than as a lesson, for the acid user assumed the spectacle was fascinating to everyone. The second verse from "Truckin'" (quoted above) aptly illustrates this.

The closest thing to moralizing or preaching that this writer had found in acid lyrics was in the Beatles' "Fool on the Hill," which is about a person who remains on a hill all the time and looks at everything instead of participating in the society of others. At first glance, this song seems as if it will use the traditional theme of the wise fool. Although that is suggested, no special insights nor valuable experiences are claimed for the fool on the hill, except that he sees the sun going down and the world spinning round. Throughout the song there is a self-mocking attitude that is not just pretense or device. The traditional use of the wise fool tended to juxtapose *real*, hidden wisdom beneath the merely apparent foolishness. But in the Beatles' lyric, the fool is really a fool, even if he does happen to see things that others are too busy to notice. Acid rock could not moralize without self-mockery and, indeed, without insinuating the opposite of its apparent message along with the message.

Acid rock lyrics showed some interest in incorporating moderately vivid and colorful colloquial expressions into the songs. The goal of acid lyrics, in general,

was to capture and express some momentary or possible state of mind or feeling or circumstance. Common phrases associated with such states had a vivid appeal to the acid lyricist, no doubt partly due to LSD's enhancement of perceived profundity.

Before ending the discussion of acid lyrics, however, it should be stressed that acid rock was not exclusively interested in the meaning of the lyrics. How the words *sounded* was also quite important. This is in keeping with the acid orientation toward sensations. The words were often mere vehicles for creating the performance's sound. If the singer were improvising the melody and ended up having to skip a few words, and this omission altered or destroyed the text's meaning, this was of little or no importance. A good illustration of this indifference is on the Jefferson Airplane's live recording of "Somebody to Love" on the *Bless Its Pointed Little Head* album. Grace Slick's emphases seem indifferent to the content (i.e., meaning) of the words. They seem to be just sounds to her and one doubts that their meaning occurs to her during the entire piece. Indeed, what is the meaning of lines such as "The garden flowers are dead/Your mind is full of bread"? Yet she sings these lines with apocalyptic passion.

To illustrate some of the features of acid rock described above, consider the Beatles' song "With a Little Help From My Friends." It has the advantages of being fairly representative of studio acid rock and of being fairly well known.

The song has an odd, haunting beauty that is hard to locate precisely in the simple, repetitive beat, the unspectacular melody and the simple, unimaginative chord structure. This feature (i.e., the elusiveness of whatever accounts for the song's beauty) resembles many users' accounts of LSD experiences: The beauty was apparent to them but eluded articulation or analysis, which probably helped account for the acidheads' penchant for mystical or pseudomystical statements of ineffability. In this particular song, the beauty probably derives from the configuration of the parts, none of which is particularly special or striking by itself.

The song's feeling exemplifies the emotional qualities of studio acid rock in general. Great emotion is hinted and suggested, but the suggestion is then negated. The verse melody suggests an existential pathos or *Weltschmerz* and the refrain's melody is mundane and unemotional. The verse lyrics begin to suggest anxiety and loneliness, but the refrain lyrics deny concern. They imply that it all really does not matter, everything is okay, no big deal, "I get by with a little help from my friends." Although the refrain's casualness could be interpreted as ironic denial—as if the singer is just

refusing to face his feelings — it is also easy to take it as sincere. Undoubtedly, part of the song's artistic appeal derives from this ambiguity. The simultaneous suggestion of opposite emotional messages posed no difficulty or contradiction for the LSD mentality. Indeed, as previously noted, ambivalence was much more characteristic of LSD experiences than was unequivocality, which is why acid rock never preached or moralized beyond reminding people to look at everything.

The ambivalence of this song is further accentuated by a flavor of self-mockery and self-satire. It is never explicit, but it is unmistakable. For example, in the entire second verse, the lead singer helps the chorus of questioners to articulate a precise inquiry, but then he just answers "no," as if the questions were trivial and irrelevant — thereby mocking the effort that went into phrasing them carefully.

As is the usual case in acid rock, love is an existential need, not a focused passion. When the singer expresses a desire to love somebody, the chorus asks "Could it be anybody?" and he reiterates "I just need someone to love." The singer wants to participate in the human activity of loving, due to some existential restlessness. Any vaguely suitable partner would suffice for this. Again, the contrast here between acid rock's view and the traditional view of love in popular music should be emphasized. The traditional view had almost always described an intense and irreplaceable attachment to a particular beloved one.

In addition, the three verses of this song have no relation to each other. The first verse is about singing in tune, the second asks the singer whether he is lonely (he ends by saying "no") and the third concerns belief in abstract love at first sight and then proceeds to a cryptic, possibly sexual comment. The verse lyrics have no message or even any coherent, meaningful comment.

The instruments play interesting and innovative parts instead of merely providing accompaniment. The bass — especially during the verse — plays a series of lines that elaborate nicely on the simple chord pattern. Of course, given acid rock's disinclination toward repetition, each verse has a different bass line. Although a simple and repetitive beat is important to the rendition, the drummer continually adds subtle variations. The guitar tone is altered by means of fuzz (i.e., distortion), especially during the fill at the end of the first refrain. As stated before, such sounds were highly stimulating to the listening LSD user because the subjective effects of the drug elaborated them further.

It is important to note that the appeal of this song has far transcended this original version. The song's popularity with musicians is reflected in the wide variety

of recordings of it in different musical idioms. The song adapts well to different styles, perhaps because of its emotional ambiguity.

A final observation concerns the brief and slightly ambiguous reference to drug use: "I get high with a little help from my friends." The line seems almost to have been stuck in for the sake of rhyme. Indeed, the song's attitude toward getting high (i.e., taking drugs) is as ambiguous as everything else. Taking drugs is regarded as just another human activity, no more or less interesting than any other, including love. Acid rock lyrics did not proselytize, even for taking drugs.

### CONCLUSION

Acid rock was a musical genre that sprang up around the use of LSD and similar drugs, such as mescaline and psilocybin. The music developed features that clearly derived from the effects of the drug, including the short attention span, the emotional ambiguity and the lack of unequivocal attitudes, the great interest in novel sensations, the egalitarian fascination with everything and with all activities, and the impatiently creative desire to explore complex and subtle elaborations. The psychopharmacological properties of the drug did not directly produce the musical forms. More likely, the drug created mental states with certain preferences and receptivities. Consequently, the music took on features that corresponded to these mental states.

The quality of acid rock as a genre was quite variable. This was partly because LSD made familiar conventions seem boring and irrelevant and because it engendered endless, egalitarian, spontaneous interest in exploring novelty in many ways. The acid user, therefore, found it hard to judge his/her creative products while they were being produced. In the era of live recordings and frequent drug use, acid-induced inspirations were not always subjected to critical morning-after reappraisal. Few people have uniformly good inspirations and LSD did not change that. As noted earlier, LSD did not produce creativity where none existed, so the untalented simply became loud and weird when they took acid. Therefore, it was perhaps easier for poor music to come out of acid rock than out of genres with more sober artists.

On the other hand, it is traditional to judge an artistic genre by its best works rather than by its worst or average ones. The best acid rock was quite good. It achieved levels of artistic quality that were undeniably well above those of earlier rock music. The *Sgt. Pepper* album was the best-selling popular album week after week for more than a year and although popularity is

hardly a sure index of quality, such remarkable success would be hard to imagine without a very widely based appreciation of the record.

The lasting influence of acid rock has been both positive and negative. On the positive side, the instrumental sophistication of acid rock has led to a continuing openness to use a wide spectrum of instruments and sound effects in subsequent rock music. On the negative side, it is as if the era of acid rock exhausted the possibilities of guitar solos. Recent rock music often has no guitar solos or uses them only for sound effects rather than improvised musical phrases.

The evolution of popular music into increasingly complex forms is a process with built-in limitations. Foremost among these limitations is the perennial market for dance music. Early rock-and-roll began as dance music during the 1950's, when jazz was becoming too complex to be danceable. Acid rock, due to its increasing complexity, became primarily concert and studio music and thus not dance music. It is therefore not surprising that the next two rock genres, disco and new wave, became popular as dance music even though older rock musicians regarded them as simplistic. One can only anticipate that these too will become increasingly complex, become concert music and be replaced by a newly simple and danceable form of pop music.

Jazz survived its evolution into concert music — although there was some doubt for a while — but acid rock did not. Probably much of the reason for the dwindling of acid rock was in the growing disfavor with LSD itself (Baumeister & Placidi 1983; Grinspoon & Bakalar 1979; McGlothlin 1975; Weil 1972). Musicians and their audiences took new drugs instead of LSD and

acid rock declined.

Acid rock's general questioning and abandonment of the traditional, guiding musical constraints in rock music has had a lasting impact. Love lyrics have returned but not to monopolistic dominance and there are many songs about other topics. Rhyming is no longer required, but the exploration of new and varied sound effects has continued. In particular, the synthesizer and phase shifter create sounds that acid musicians would have loved. Some idea of the possibilities for using the newer electronic technologies for acid music can be heard on the instrumental album *Mr. Gone* by Weather Report, an established jazz band that appears to have dabbled in acid music for this one album.

Acid rock's cultivation of group interaction subsided for a time after its demise, as rock returned to the more traditional arrangement of singer plus accompaniment. Recently, however, there has been renewed interest in interactive music and in creative use of the intermediate instruments in bands such as the Police and the Talking Heads. It is difficult to say how much or how directly acid rock influenced these developments.

A perennial problem in psychological aesthetics has been to explain how the creative process is shaped by mental states, ranging from emotion to insanity. This article has treated acid rock as a case study of such shaping of mental states. The state of mind induced by LSD ingestion affected musical creation in both positive and negative ways, such as directing attention to novel sources of inspiration and the inability to follow complex chord sequences, respectively. It remains to be seen whether other mental states affect creativity by similar processes.

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