

WHO PUT THE BOMP!

FOR ROCK AND ROLL FANS

SUMMER, 1974

\$1.00

IN THIS ISSUE:
THE STANDELLS • SEEDS • LEAVES



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WHO PUT THE BOMP

NO. 12

"It's All Pop"

SUMMER, 1974

CONTENTS

ARTICLES

THE STANDELLS by Greg Shaw.....	6
THE SEEDS by Ken Barnes.....	8
GNP-CRESCENDO RECORDS by Greg Shaw.....	11
THE KNICKERBOCKERS by Bill Small & Ken Barnes...	12
THE LEAVES by Ken Barnes.....	13
THE BEAU BRUMMELS by Bill Small.....	14
AUTUMN RECORDS by Greg Shaw.....	15
THE PUNK BANDS OF NORTHERN CALIF. by Greg Shaw	26

COLUMNS

THE BEAT (editorial) by Greg Shaw.....	4
REVERBERATION by Ken Barnes.....	5
WPTB REVIEWS (albums) by Greg Shaw.....	17
JUKE BOX JURY Junior (singles) by Greg Shaw.....	18
FANZINES by Greg Shaw.....	19
FEEDBACK (letters from readers) edited by Ken Barnes..	21
FADEOUT (editorial) by Greg Shaw.....	30
OVERDUBS (errata & addenda).....	30
CLASSIFIED ADS.....	31

LABEL LISTINGS

GNP-CRESCENDO.....	11
AUTUMN.....	15
TOLLIE.....	20
INTERPHON.....	20
LIVERPOOL SOUND.....	30
MIKE.....	30
INDEPENDENCE.....	30



We saw in the last issue how the influence of '50s rock, applied to the local vitality of a city like Liverpool, was able to create an incredible impact. The same process has been observed in other places, other times. Memphis in 1956, San Francisco in 1966, and going back beyond rock to Chicago in the '40s, St. Louis and Kansas City in the '30s, New Orleans in the '20s etc etc.

What we're talking about seems to be a process whereby the great untapped potential of music to effect people on a major scale has been tapped from time to time, refined through a particular stylistic or aesthetic approach, and focused through a given city or region where some combination of factors has produced the proper chemistry.

In rock, more than in other musical genres, it has worked this way because of the rapid turnover of styles, fads and fashions—or more precisely, of generations. Regardless of what some would have you believe, rock & roll is essentially teenage music; as each generation grows older, its tastes require something more complex, and the big problem in recent years is that a lot of people have been unable to accept the fact that most of what we call rock is not rock & roll.

But that's another tangent. The point is, rock & roll is not 1955-58; it's 12-17. Each generation is influenced by what it hears, up to about the age of 12-13 when many kids get instruments of their own and begin trying to duplicate it. Kids of this age go for simple music, which fortunately is about all they're able to play themselves, so after a couple of years they form bands and copy records, eventually breaking up when they go off to college, or maybe continuing awhile longer, sometimes even becoming local or national stars if indeed there was any talent present. But those teenage years, that's when rock & roll is most important to them.

This is where regional music scenes become important. One group in an area finds a successful sound, others imitate it, the whole thing is refined, and then, sometimes, it breaks out. Granted, most of it is totally derivative, imitative and ultimately worthless. But then again, when you pick up some of these local records cut by high school kids, it's amazing what some of them manage to come up with. With no idea what they're doing, they break all the rules, and occasionally the product is sheer brilliance.

It's this freedom to experiment, combined with regional influences that tend to have more genuine vitality than any homogenized international musical style, that enables major breakthroughs in pop music to emerge from the most out-of-the-way, unexpected places. I mean, Liverpool! Who would have thought?

Most of the Liverpool musicians were around 16-20 when things started popping in 1962. They were old enough to have played in skiffle bands (the British mid 50s equivalent of simple rock & roll) and they also remembered and knew the most primal American rockers of the era—Presley, Lewis, Perkins, Penniman, Domino, etc. So there was no question about what music they'd play, and the regional influences provided the rest.

In America, it happened somewhat differently. The generation who grew up imitating Elvis was cut short in 1959 when late Southern rockabilly singers were forced out of the marketplace by teen idols backed by high-powered moguls out of Philadelphia and New York. The same thing was happening in England of course, and there was a period from around 1959-62 when the two countries followed a parallel course, with local bands playing mostly instrumental rock, based on the Ventures and the Shadows, respectively.

Where it branched off was 1962, when the Liverpool influence (an unexpected fluke breakthrough) got all the instrumental groups in England into vocals and '50s classics. America meanwhile was coming off two years of Twist-mania and other dance crazes, which had the effect of bringing on R&B influence into American instrumental music, as well as giving a boost to R&B itself.

By 1963 R&B in America was booming, with the aforementioned dance bands and dance craze records, the Phil Spector

style girl groups, the growth of Motown etc. England had no comparable counter-force to its white musical style of Liverpool, which was certainly based in early 60's American R&B, but only at second hand.

For all of these reasons, American teenage music didn't take a new direction until surf music, which had its national impact in 1963-4. Surf music changed everything, just like Merseybeat did in England, or, d between the two styles they had kids all across the country coming up with local variants.

Previously, local bands were dance bands and nothing else. There were scenes of a sort—the Northwest with the Wailers, Kingmen, Raldeen etc., and other areas with similar bands but without local record labels that lasted long enough to make any impact. But the really prolific local scenes of the mid 60's began developing only when the mixture of dance R&B and Merseybeat was catalyzed by surf music, a style easily adaptable by instrumental bands.



The Astronauts, the first really big rock group to emerge from Colorado, were the inspiration for hundreds of others who followed in their path to create the short-lived but prolific Colorado music scene—ten years before John Denver!

The Astronauts sprang up in Denver, and were soon copied by a hundred local groups. The Wailers in Seattle began promoting themselves as a surf band. The Trashmen in Minneapolis, as well as a plethora of other bands, began unleashing a torrent of exciting new sounds. And so it was across the country. Surf/hotrod music, combined with Merseybeat, produced a hard, fast, simplistic form of music, while the R&B background of the musicians and other factors like the availability of more modern guitars and amplifiers, not to mention the introduction of the fuzzbox, and the added stimulus of Dylan, folk and folk-rock, sparked an amazing era in the history of American rock.

It was an era in which local bands with a locally inspired approach to combining these influences, were able to reach national stardom—a stardom that didn't last long, perhaps, but long enough to get out a couple of albums and a few hit singles, leaving behind the short-lived style known as 'punk-rock' and evolving directly into acid-rock and the 'progressive' music of today.

For a very large generation, larger than that which regards the 50s as nostalgically today, this was the Golden Age of Rock & Roll. These were their teenage years, before they outgrew the simple joys of plain old 3-chord progressions. If you're in your 20's now, they were part of your teenage years.

As promised in issues past, we're going to be examining these local scenes one at a time, along with other peripheral aspects of the same era. Let this issue serve as an introduction, setting the premise for what's to come. The groups covered here—The Standells, Leaves, Seeds, Knickerbockers, Beau Brummels, etc.—each have their own story. Each was part of one or another local scene, and each outgrew it to a more lasting extent than most of their contemporaries. And that's about all they have in common, except that they were all punks, they were all great, and they've all been long overdue for more recognition.

The most interesting thing about these groups may well be the fact that they were so atypical of the punk-rock genre. In my review of *Nuggets* that appeared in *Rolling Stone*, I tried to draw an analogy between punk and rockabilly, a connection I think could use some expansion.

Rockabilly artists fall readily into two categories: the handful who had hits (Presley, Lewis, Perkins, Orbison, Cochran, Vincent, Holly, and that's about all) and the hundreds that were totally unknown, regardless of what may have been equal ability (Fathens, Mac Curtis, Johnny Carroll, etc.). The odds against the rockabilly artist were much greater than those confronting practitioners of other styles, partly because the music itself was too raw for the masses, and partly because the genre itself was a short-lived transitional reaction to a collision of larger forces that was taking place in pop music.

In 1955, popular music, dominated for decades by crooners and big bands, was being assaulted by country & western, rhythm & blues, and the sudden appearance of a vast generation of teenage music consumers. It was chaos, and when the smoke cleared rock & roll would be left as a strong, fairly unified force. But rockabilly was a limited, intense style that was around for three years at best and at its peak for only a year or so, at the jagged edge where country and R&B first met. As such, it holds a strange fascination to this day, and remains one of the most powerful genres in the rock & roll idiom.

With punk rock, you can apply the above equation almost exactly. Out of thousands of punk records released on weird local labels from the backwaters of the country, only a very few made the national charts at all, the rest were lucky to get local play, great as they were. The punk style was just too hard, too offensive, too insulting to all musical and social standards. The music itself was a reaction to the input of Merseybeat and Dylan on the traditional rock/R&B/dance band style, coinciding with another large-scale outburst of teenage energy. Its evolution can be traced from 1964, but 1965 and 1966 were its main years, after which protest became more sophisticated and most of the punk musicians dropped out or went into acid rock.

The parallel holds up, on these and other points as well. Which is, I suppose, of no more than passing interest except to those looking for more evidence in support of the 'Ten Year Cycle' theory. Viewing the '70s in accordance with that theory, we see ourselves now involved in a scene similar to that of 1962-3, with plenty of holdovers from the previous decade still knocking around, and new trends (glitter, production pop, the mod revival) slowly gaining more acceptance but still awaiting a catalyst.

Whether there will be a 70's equivalent to punk-rock and rockabilly remains to be seen. There would need to be a much higher level of teen mania, and at least a couple of overwhelming new musical influences. Obviously, anything like that would have to be a couple of years off at this point. When it arrives, if it arrives, then we'll truly be able to say the '70s have a style of their own. For punk rock, and rockabilly, were to my mind the purest crystallization of the attitudes, stances, and musical essences of these respective decades.

If any of you readers have any comments to add to this discussion, I'd appreciate hearing them. It will probably become a lot more clear as we get deeper into discussing all the individual groups and regions that made up the punk era, and I think the end result will be the most accurate basis for understanding rock in the '60s that has yet been devised.

WHO PUT THE BOMP

Get the real inside scoop on
Freddie, Dave Clark, Herman,
The Kinks, Merseybeats, The
Beatles, Nashville Teens,
Wayne Fontana, Gerry &
The Pacemakers, The
Zombies, The Pretty
Things, The Hollies,
Ian & The Zodiacs,
Small Faces, Brian
Poole & The Tremolos,
Billy Fury,
Dave Dee, The
Mondrangers,
Marianne
Faithfull, The
Troggs,
The Who, The Yardbirds,
Them, Creation, The
Walker Brothers, The
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British "Big Beat" groups. Don't miss it!

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STILL AVAILABLE!

In case you haven't noticed, Who Put The Bomb has been a jointly-administered affair since the British Invasion issue. This first installment of what threatens to become a regular column is designed to emphasize that circumstance, as well as to comment on oddball records and facts/rumors/legends which don't fit in anywhere else, to tie up other assorted loose ends, and to allow me to shoot off my typewriter in general. Reverberation actually should have appeared last issue, but we were a bit rushed, having only 18 months to slap it together.

Since the British Invasion issue was assembled with such blinding speed, naturally numerous errors (some of which were cringingly crutinous) and overights slipped past our crack proof-reading team (who can normally spot the alcoholic percentage on a bottle of rum two miles away). We got a lot of helpful corrective correspondence, for which we're extremely grateful. Most of the information can be found in the feedback section, and the rest will be recorded in the hopelessly bulging Money-beat Discography Project files (nearing completion but still full of holes, and tentatively scheduled for early 1982 publication—just kidding, I hope). Anyway, we're still in avaricious need of further info, so any tidings you have can be sent either to Greg at his well-known box number or alternatively to me at P.O. Box 7195, Burbank, CA 91510 (fanzine publishers, also take note). All mixtapes are welcomed.

Speaking of mixtapes, which we sometimes do, I haven't seen too many lately and Greg has a pretty comprehensive rundown (in a non-pejorative sense) elsewhere in these pages: but I would like to register my own auditory plug for Alan's TRM, which has become frighteningly authoritative and always entertaining as well. And I'll add an advance plug for a one-shot called Brain Damage, which was supposed to be ready last December and, if the publishers get their way, may never come out. Seriously, it is almost finished, and should emerge around the same time as this Bomb does (and there's a helpful prediction). Said publishers/editors are three of rock-fandom's most luminous lights—Gene Sculth, Mike Saunders, and Mark Shipper. I wouldn't want to give the contents away (I sure wouldn't want to sell them, either), but parodies run rampant, and it should be hilarious. It better be, after all this groovy-tous hype.

Mye should also be forthcoming for the Rollin' Rock Rebels. I don't plan to use this column to plug band in general, and I'm not widely known as a bopping rockabilly fanatic either, but this aggregation (assembled by, as you might've guessed, Ron "Sahy Budy" Vester) deserves all the raves they can get. Comprised of young local rockers, plus that Eager Boy himself, Texas rockabilly legend Ray Campi, and the pride of Boston, Tony Conn, the Rebels mix obscure and well-known classics and rock the hell out of them. Superb playing and singing and infinite enthusiasm make the Rebels an unforgettable attraction in any back—not to mention the mind-boggling spectacle of Conn rolling on the floor savagely attacking his Fender bass (just like he did it in '56 for Life Magazine's photos). Not to be missed!

CULT 45's: Wherein we examine recorded curiosities which deserve a solo spotlight in the mag. This will hopefully be a continuing feature of this column, and ideas, suggestions, and worthy records are welcomed...

MOMENTS—You Really Got Me/Money Money (World Artists 1032)

I was playing a few new records I'd recently unearthed, and happened to spin this one just as I was reading a letter to the Bomb from Don Hughes. He mentioned an interim association of Steve Marriott's between the Frontiers (and his bouncy solo outing "Give Her My Regards") and the Small Faces, called the Moments, wondered if they had a record out, and suddenly (not a moment too soon) it clicked. The B-side is more identifiably Marriott, a rollicking lazily-paced song more like some of the more lethargic Humble Pie tracks or something like "The Universal" rather than the hard-rocking early Small Faces sound. It was written, incidentally, by Alan Caddy of the Tornados and Don Charles, a stock balladeer who did have one interesting Merseybeat rocker, "She's Mine," on the World Artists issue just before this one. "You Really Got Me" is an oddly jerky cover, quite interesting. Coming out after the Kinks had already bottled up the hit, it was doomed to instant obscurity, and I don't know if it ever came out in England at all.

JEFFERSON HANDKERCHIEF—I'm Allergic To Flowers (Graf-Tenfe 59371)

A priceless artifact of 67's floral era by title alone, but a neat record in itself. A sinuous, pseudo-oriental arrangement sets the scene as the protagonist delineates his girl's charms ("she wears a button on her shoulder saying 'I'm a flower child'"). But when she hands him a rose, he's rocked with sneezes and wails the title phrase—most heartrending. It was conceived by Dave Burgess (of "Tequila"/Champs fame) and Challenge staffer Keith Colley (who wrote some Knickerbocker singles and had Spanish language hits on his own, plus one quasi-ecryptal disc called "Chocolate Record", featuring the punch line: "If you don't like it, you can eat it!") Any info on that one will be vastly appreciated.

STATE OF MICKY & TOMMY—With Love From 1:00 to 5:00 (Mercury 72712)

This came out in summer '67, with a delightful light melody combined with crashing (though undramatic) Who/Creation instrumental work (drumming especially), plus orchestration again not far removed from the Creation style. It's a mesmerizing record, but seems hopelessly anonymous. Micky and Tommy are unnamed Jones and Brown, presumably. Another record, "Frisco Boy" (72758, somewhat inferior) is produced by Lou Reizner



and arranged by Jim Sullivan (perhaps the Big Jim Sullivan of Tom Jones fame?), so maybe they're English (maybe it's even Mickey Jones of Man, for all I know). Anyway, a terrific record.

THE CRAIG—I Must Be Mod (Fontana 1579)

Some theorists hold that the best rock & roll is made by artists constantly working on "the edge" (of psychotic crack-up, total breakdown, etc.). I'm sure this demented record isn't what such theorists had in mind (they're talking about lyrical speed demons like mid-sixties Dylan and Lou Reed, more likely), but it's right there overhanging that mystical chasm. It opens with breakneck guitar leading into a pulsing riff punctuated by savage slashing chords and machine-gun drumming faster than anything since Led's "Seven & Seven Is" (an edge classic in its own right), and even wilder. There's a piercing, frantic lead break, and the record is constantly teetering on the brink of uncontrollable frenzy. The manic record I've ever heard. Produced by Larry Page in early 1967.

GRAPES OF WRATH—Cause It Was There For Every Year (Vita 006)

A wild number set to a pulsing two-chord riff, the record sounds like a cross between "Gloria" and "Pushing Too Hard" (musically more like the former, vocally like the latter) with more Seeds influence in the "Girl I Want You" organ. The flip's kind of interesting, too—the instrumentation and the "Turn Turn Turn" type lyrics are obviously Byrds-inspired, but the vocals sound like the Brothers Four or one of those MOR/folk smoothie quartets. Label's from Son Pedro, if that helps.

MASS CONFUSION ROCK BAND—The War Rages On/Mass Confusion (Matshy 101)

The A-side is a rather dirge-like protest song, musically/vocally not unlike some of the slow numbers on Love's first album. The lyrics are great, though—"orders come from high above/are you a hawk or a dove?"—and near the end of the song switches target bewilderingly:

"People who say they care
Walk with flowers in their hair
They say love is all we need
Yet there's no substitute for speed..."

But the flip is even stranger, an ominous tune punctuated by occasional rock flurries which manages to drag virtually the complete scope of modern sociocultural phenomena into its remarkably murky world-view. Lyric samples follow:

"I walk through bowers of flowers and bomb shelters
Looking for symbols and puppy dog tails"

"Should I smoke menthol or charcoal or may
Ask Maharishi if God isn't dead?"

"I walk through bowers of flowers and bomb shelters (with repetition of an apparently cherished bit of deft phrasing)
Wondering if someone is waiting for me
Take out the trash, that's the fifth time I've told you
I'll take my surfboard and head for the sea"

The chorus sums it up, I guess:

"Listen to the sound of our mass confusion
Maya Maya Maya it's all illusion"

D-MEN—Don't You Know/No Hope For Me (Veep 1208)

Don't You Care/Movin' Around (Veep 1209)

An East Coast band of general obscurity, the D-Men's output on Veep (a UA subsidiary not known for anything but R&B in general) is quite impressive. "Don't You Know" has a collage-style organ and is otherwise an excellent ersatz Merseybeat tune, while "No Hope For Me" has a modified "Be My Baby" beat (substituting a guitar chord for the emphasized drum beat), organ similar to the A-side (sounding almost like Del Shannon's stuff here) and a fine folk-rock sound. "Movin' Around" is a forgettable instrumental, but "Don't You Care" is a raucous pop-rock, not as good as the first single, but notable for an energetic guitar break extremely similar to the Stones' in "It's All Over Now." The group may well be faceless pawns of the Wadham/Askew team, later responsible for the Fifth Estate and the Blades of Grass—they get the writing credits. Anybody have more information?

This could go on for days (and probably will below), but I'd better hold up for a minute. I'll tack a batch of addenda and other semi-factual oddities to the end, and wind up by once again inviting correspondence, advice, and slander. Also, for informational purposes (not to mention the aggrandizement of my personal record collection), I'm looking for interested readers who'd like to sell/swap records—particularly from Britain and Europe and Australia, but also here in the States. All-so surveys (and by the way, did any of the pirates in Britain ever issue printed surveys?). Old copies, xerox/facsimiles, anything along those lines from '56 through '68 (after that they become pretty well homogenized). I can trade waxes of '65-'67 L.A. surveys and suchlike minor indulgences if anybody's interested, but in any case all tundraes are eagerly solicited.

ODD ZEN ENDS

A few stray corrections/additions regarding last issue... Gerry & the Pacemakers' "Don't Let The Sun Catch You Crying" was an original song, not to be confused (except by me) with the Ray Charles single of the same title... Dick Taylor remained with the Pretty Things through S.F. Sorrows, as was not reported in the original article... The John Stewart teamed with Scott Engel on the exploitative Tower "Walker Bros." recordings turns out not to be John Maus as I erroneously assumed. This duo also recorded as the Madmen on Cloister 6308, a spectral monster instrumental called "Mounted". Live that down, Scott... On the Planet label, the Carduays' "Tick Tock" (1972) did come out in the U.S., which probably means 121 (Gnomes of Zurich) did too...

When "To Sir With Love" hit, both Pickwick and Parrot rushed out slopshod LPs containing a good portion of Lulu's Decca material, with and without the Luvers. The Pickwick budget item (Lulu) has a lot of orchestral/pop tracks from her second British LP, but also includes "He's Sure The Boy I Love" and a couple of rosy rockers (check out Doris' "Dream Lover"). From Lulu With Love is also plagued with slush like Chris Montez's "Call Me" (a British single for her), but has the essential rockers—"Shout", the Stones' "Surprise Surprise", and the sublime "I'll Come Running"; plus "Here Comes The Night" and (surprise, surprise) "Lies by the Knickerbockers. Everything but "Just One Look", in fact... And yes, Jimmy Page was definitely one of Neil Christian's Crusaders....

Both the Overlanders and Unit 4:2 were rather cavalierly dismissed as "folk groups" last issue. They were that, basically, but both made a few really excellent records. The Unit 4:2's later, less successful releases were often fascinating (particularly "I Was Only Playing Games" (London 1009), displaying Beach Boys-like complexity). The Overlanders cut an interesting folksy treatment of Johnny Preston's "Cradle Of Love" (Hickory 1362), but their crowning achievement was "Don't It Make You Feel Good" (Hickory 1275), a stirring beat number with chord changes straight out of Bruce & Terry or the Fontastic Baggies. The song was written by the Shadow (their slightly less sparkling version is on The Shadow Know LP, Atlantic 8097); and it's interesting in light of Hawk and the boys' influence on all the American instrumental surf bands that they could also write one of the few British songs that qualify for the vocal surf genre. In passing, all the Shadows' vocal numbers I've heard sound quite strong (including the two Marvin Welch & Farrar albums, good Marmalade-like harmony material)...

Another big hit recommended single of the era is Ian & the Zodiac's "No Money No Honey/Where Were You" (Philips 40369), one side a roving rocker, the other a lovely, ethereal, harpsichord/symphony-dominated tune. Recorded in Germany, it was arranged by Klaus Doldinger, a big name in Teutonic cosmic-rock circles these days....

Touting the Midwest of late: the Chia Express and 1910 Fruitgum Company. Bring back bubblegum... and on that note, it turns out the original version of "Little Bit Of Soul" (a Carter-Lewis tune) was cut in 1965 by a British group called the Little Darlings (UK Fontana 539). And finally, do your best to get hold of the Creation reissues (UK Charisma CS 8); a truly fabulous album.

LOVE THAT DIRTY WATER THE STANDELLS BY GREG SHAW



It goes without saying that the Standells are one of the most important groups of all time. No pre-'66 group from LA could even compare to them except the Seeds, and there were few anywhere who could approach their faultless distillation of all that made up the "punk" style—Stones riffs, taunting vocals, vicious lyrics, burning fuzztone, everything right down to the black turtlesnecks was absolutely archtypical. They were one of the first punk groups, along with the Kingsmen and Raiders, and one of the longest-lived as well.

Although they recorded extensively before really making it, it was the entrance of producer/songwriter Ed Cobb that was their turning point. Cobb, a former member of the Four Preps, was a punk pioneer, single-handedly exploiting the rich San Jose scene (Chocolate Watchband, E-Type, etc.) and being closely involved in the great Tower/Sidewalk group of labels. It was Cobb who wrote and produced what was to become the Standells' anthem, "Dirty Water."

"Dirty Water" was one of those perfect records, almost in a class with "Louie Louie." Built on a simple yet unforgettable six-note riff, it featured a rasping, sneered vocal and an early Stones harp solo. It was a huge national hit, far bigger than most other classic punkers. The album that followed, their first with Cobb, was a masterpiece. There they stood on the cover, looking like Terry Knight & the Pack, dressed in mod clothes from Macy's "Tiger Shop," looking cool and curling their lips slightly. Inside was one of the best albums of rock's best year. It opened with "Medication," an absolute classic of droning fuzztone/reverberation spiff. And the lyrics! "She does to me what other girls don't do; she blows my mind when she starts to shake." This poem to the fabbed Girl Who Does It is followed by an equally classic mockery of the equally fabbed Girl Who Holds Out, a contemptuous number called "Little Sally Tease" (also cut by the Kingsmen, Don & the Goodtimes, and others).

Still on side one, we go through a slow filler called "There's a Storm Comin'," and into "19th Nervous Breakdown." Sneers and contempt are again the order of the day, as the Standells pay tribute to the acknowledged masters of scam. They put on a good show, matching the total electric fullness of the Stones' sound almost exactly, from a simpler, more earthy angle. And this is followed by "Dirty Water," closing out one of the finest LP sides in all rock & roll.

The other side is weaker, but still adheres to the rock-bottom essence of punk structure. The chords change from E to A and go through all the other time-hallowed progressions with the assurance of Guy Lombardo playing "Auld Lang Syne." It includes "My Joe," the unflinching clue that you hold a 1966 album in your hands. Side two also contains "Roi," the haunting flip of "Dirty Water," with great echo-chamber harmony, a driving, yearning plea for a girl to dance, and the best four-bar freestyle instrumental break this side of the Yardbirds. But the honors for side two must go to Ed Cobb, who delivered another immortal statement in "Sometimes Good Guys Don't Wear White." In those days we were all eager to be impressed by this kind of high school philosophy (witness the earnest attention given songs like "Universal Soldier" and "Mister You're a Better Man Than I"). But the Standells, while delving into the genre, lay waste to these ivory tower musings with smug ass-kicking righteousness as they taunt: "If you think those guys in the white collars are better than I am baby, flake off! You don't dig this long hair, get yourself a crewcut!"

The Standells were well established two or three years before Cobb met them and produced "Dirty Water." Larry Tamblyn (who'd recorded and produced records on Faro, an East LA label) teamed up with Tony Valentino in 1962, and in '63 picked up Gary Lane and Dick Dodd, a former Mouseketeer. In 1964 they appeared in *Get Yourself a College Girl*, a strange movie featuring the DC's, the Animals, Stan Getz and Jimmy Smith. In it, they performed two songs: "The Swim" and "Bony Moronie." The cover photo shows them in high-styled pompadours, matching tuxedos and ties. In those days they were the classic proto-punk band, their repertoire consisting of work-em-up standards like "Shake," "Ooh Poo Pah Doo," "Money" and the inevitable "Louie Louie." This period is well-documented in their Liberty album, *In Person at P.J.'s*, recorded live.

It features the above songs in addition to "I'll Go Crazy," "Linda Lou," "So Fine," "Help Yourself" and "Peppermint Beetle." The seeds of later greatness are clearly present, the major differences being the dominance of the organ, the relatively passive role of the guitar, and the reliance on established, over-worked material. But their nascent ability is as obvious as it must've been to Ed Cobb.

Other early credits for the Standells include music for the films *Zebra in the Kitchen* and *When the Boys Meet the Girls*, appearances on *Shindig!*, "Ben Casey," *The Bing Crosby Show*, "The Munsters," "American Bandstand," "The Lloyd Thorton Show," "Shebang," "Shivaree," "Hollywood A-Go-Go" and "Hollywood Discotheque." Also under their belts were tours of Japan and Central America. In short, they had paid their dues by the time success found them.

Getting back to 1966, "Sometimes Good Guys Don't Wear White" was put out as a single from the first Tower album, became a minor hit, and was featured on their next LP as well. That album let off with "Why Pick On Me," notable for its near-Eastern ragareck overtones. Its message was the usual one of outraged pride. The source of the Eastern influences became clear with the next song, "Faint Is Black." Yes, it's back to the Stones, whose own version of the song was one of the most powerful things on the air at the time. This is less successful than "19th Nervous Breakdown," as the crucial drum part is beyond the abilities of Dick Dodd. Much better is "Black Hearted Woman," a cry of rage underscored with mysterious organ and ping-pong guitar notes. The album also includes a version of "My Little Red Book" that's better than Manfred Mann's but not as good as Love's, a kind of right-on song called "Mr. Nobody," and a great Cobb number, "Have You Ever Spent the Night in Jail." They knew their audience, these guys did, and they weren't talking about any dumb drug bust either. When they sing "have you ever spent the night in jail? Well I have..." you know they were there for something basic and teenage, like swiping hubcaps, or cruising around with open bottles of Colt 45 in the car, or crashing a frat party, or maybe even trying to run some old codger off the road. The kind of stuff any kid could identify with.

Though they had replaced bassist Gary Lane with Dave Burke, probably because of Lane's adamant refusal to comb his hair down over his forehead, this second album was a marked comedown from the first. But the third was worse yet, being little more than a shameless selfcut. *The Hot Ones* presents their versions of eight current hits, plus reruns of "19th

Nervous Breakdown" and "Dirty Water." Their limp arrangements of "Sunny Afternoon" and "Sunshine Superman" are somewhat mitigated by "Last Train to Clarksville," and they almost pull off "Elton Red Riding Hood" and "Black Is Black," but "Eleanor Rigby" is a real stinkeroo and they should've known better than to pit their talents against "Wild Thing."

Of course, we must appreciate their position. It was now the early part of 1967, and nobody wanted to hear about dirty water; if you were hip, the place to be was San Francisco, blowing your mind with the Gateful Dead. The Standells were lucky enough to even be allowed to record at this point...It's a wonder they were able to make one last album—and that it turned out so well.

Between *The Hot Ones* and *Try It*, the Standells were involved in an extraordinary film called *Riot on Sunset Strip*, based on the Strip riots of summer '66, and released in 1967. I don't know how much publicity those riots got outside of California, but here they were big stuff. The *Sunset Strip*—actually a mile or so stretch of it just west of Crescent Hts., was THE hangout for kids during the period equivalent to the beginning of the Haight/Ashbury in San Francisco. The teenagers felt the same desire to gather and make the scene communally, but in the absence of a bohemian community to do it in they were left to mill on the sidewalks that connected the various teen clubs and hotdog stands that passed for meeting places. The Whiskey, Pandora's Box, The Trip, It's Boss, Ciro's...the legendary names, now mostly gone, were the focal points of a scene dominated by Sonny & Cher, Love, the Mamas and Papas, the Turtles, P.F. Sloan, Rodney Bingenheimer, Kim Fowley and the Byrds—stars who, in those days, still walked among the people and made the Strip scene themselves, much as the Dead and the Jefferson Airplane were part of the street scene up north.

It was a scene of teenyboppers in bellbottoms with go-go boots, polka dot shirts and Jim McGuinn granny glasses, desperate to escape their drab impersonal surroundings, and finding their only haven in these small clubs that dotted the cold, wide expanse of Sunset Blvd. Rock music drew them there, but those who couldn't afford to get into the clubs, or had just left, or simply liked the street scene better, gathered until the sidewalks were jammed for blocks and the big hotels and restaurants

"Did Pink Floyd belong to the Standells' fan club?"

In the area began complaining that business was being scared away. The cops moved in, made mass arrests, busted heads, and provoked the riots. And that was the end of the Strip scene.

But not without a lot of protests, on the street and on record. The Riot on Sunset Strip film, pure exploitation though it was, ("...the mod, mod world of the Hippies, Teenyboppers and Partygoers... out for a new thrill or a new kick! The most shocking film of our generation!") was the source of a great collection of songs that came out as the soundtrack. Along with a few losers, there was "Sunset Sally," a rare Mugwumps track, "Like My Baby" by Drew, which was Dylan's "Spanish Harlem Incident" via the Byrds with the lyrics changed to: "See the girl, she wears dark glasses...", "Sunset Theme" by the Sidewalk Sounds, and "Children of the Night" by Mom's Boys, a teenybop protest song in the same mold as Sonny's "Laugh at Me." But moving past even these, we come to four real monsters.

Two belong to the Chocolate Watchband, and if the stuff in their albums was like this, they might not have been forgotten so fast. Perched atop the absolute pinnacle of starchy-eyed British Invasion vainglory, they scream out a killer song called "Sitting There Standing," a Ya Ya Ya Ya "Naze are Blue" ripoff just burning with Jeff Beck power chords and Chicago blues runs, the bass surging along past the point of distortion, and the vocalist ranging from hoarse snarls to high-pitched wails. It's fantastic, surpassed only by their other number, "Don't Need Your Lovin'," which gives the same treatment to the Kinks' "Milk Cow Blues," bringing in tambourines and maracas to carry the whole production to the ultimate level of greasypunk thunder.

Impressive, indeed, but nonetheless totally outclassed by the appearance of the Standells, with a song so supernally magnificent on a grungy California punk level that it puts those two shining Watchband monuments and all their own previous work in the proverbial shade. I refer to the title song, "Riot on Sunset Strip," which is the quintessence of LA punk and one of those rare songs whose lyrics bear quoting in full:

I'm gain' down to the Strip tonight
(I'm not gonna stay home and trip tonight)
Long hair seems to be the main attraction
But the heat is causing all the action
Bright lights everywhere
Pretty girls with long blond hair
Whose matter people? They don't care!

(chorus)
Just doesn't seem fair
To bug you cause ya got long hair
Even the parents are beginning to stare
Because of the sirens, on our street
It used to be neat, now it's just a place
For black and white cars to race
It's cousin a riot. It's cousin a riot, yeah!

The music is matched perfectly to the spirit of the lyrics, featuring an unforgettable guitar riff, every bit as inevitable as Keith Richards' on "Satisfaction" and actually more effective in the context of the song. Frustration and defiance color each word and note. It's also among the most powerful calls to violence rock has produced, capturing the potent thrill of rebellion in a way no one else has surpassed. The only record to approach this glorification of insurrection is the Beach Boys' overwhelming "Student Demonstration Time." Like the latter song, "Riot" features the sound of police sirens spliced in at the proper moments and succeeds totally in evoking the excitement of self-righteous confrontation. If it had come out during the riots, instead of a year later, who knows what might have happened?

Perhaps it was this film appearance that persuaded the moguls at Tower to give the boys one more chance, but they were hedging their bets just the same. Not only was "Riot on Sunset Strip" included, but both sides of the cover were taken up by the most outrageously crude hype since those old "party records" that promised naughty delights untold and delivered only a disappointing collection of tired dirty jokes. "Banned!" It screamed. "The most talked-about record of the year -- the most controversial record of the year -- the most exciting record of the year!" The record referred to was "Try It." Never heard of it? Not surprising: the whole controversy was the product of Tower Records' merchandising division, with perhaps a puny core of truth where some local radio station refused to play it because the group hadn't had a hit in two years.

Certainly there was nothing about the song that lent itself to controversy or censure--as the Ohio Express proved shortly after when they released it as their second single. Whereas a group like the Troggs, whose "Gonna Make You," "Give It to Me" and several others actually were banned, could justly have made such

claims, "Try It" was surprisingly tame. "Baby, I can tell you want some action; well action is my middle name. C'mon and try it..." What's the deal? But if you can forget your outrage at not being titillated, "Try It" is a fine song, in a class with the material on their first album. Another which deserves equal acclaim is "Barracuda," though it suffers from the excessive echo that ruins "Ninety-Nine and a Half," as if a return to Wilson Pickett didn't in itself herald the imminent demise of the group. Worse yet, they were penning imitation Pickett songs like "Can't Help But Love You" and padding things out with old standards like "St. James Infirmary."

But on the plus side, besides the three songs mentioned, we have "All Fall Down," which is truly remarkable for its resemblance to Pink Floyd's "Set the Controls for the Heart of the Sun"--the same basic riff, some organ sound and all, which



leads to interesting speculations. Were Pink Floyd members of the Standells' Fan Club? Not as outlandish a notion as you might think; the song ends in a walter of electronically-produced psychedelia and must've been released about the same time they were looking for a follow-up to their first album, also on the Tower label. Who knows, if the Standells had taken a hint from their pals the Chocolate Watchband and set their controls for outer space, we might have today a space-rock group that could put Hawkwind, Amen Duet and yes, even Pink Floyd themselves to shame. Can you imagine, "Riot on Deneb XII?" The world will never know what is missed...

But the Standells, alas, were too deeply steeped in punk tradition to venture far from those first ten chords, and they were getting along well enough as a nightclub act to have some vested interest in maintaining their image. So, like a thousand other groups that future generations will surely vilify us for not recognizing in their time, the Standells put out a few hopeful singles and perished off through the land of Las Vegas dates and declining bookings right into the inevitable oblivion which has claimed some of the greatest talents of our time. There they stand, arm in arm with the Trashmen, the Waiters and the Thirteenth Floor Elevators, hustled by an insensitive public into a tragic obscurity. I mean, when even a single like "Animal Girl" doesn't make it, you know Fate has turned its back on a group. So the Standells, when you come right down to it, never had a chance.

All the same, they're still around. After Dick Dodd left and put out a solo album with Ed Cobb, the others found a replacement and kept playing whenever they could, holding down day jobs on the side. I last saw them in late 1972, in a small Van Nuys club, playing the hits ("Honky Tonk Women," "Maggie May") and an occasional oldie for the faithful. They sounded great, although the eight other people in the club seemed more interested in their drinks and their dates. But that's the kind of place the Standells started from, so you could say they're back where they belong.

STANDELLS DISCOGRAPHY

LARRY TAMBLYN

Patty Ann/7 - Faro 601
The Lie/My Bride To Be - Faro 603
Destiny/This is the Night - Faro 612

LARRY TAMBLYN & THE STANDELLS (sic)

You'll Be Mine Someday/The Girl In My Heart - Linda 112

THE STANDELLS

Zebra In the Kitchen/Someday You'll Cry - MGM 13350
Peppermint Beetle/The Shake - Liberty 55680
Help Yourself/I'll Go Crazy - Liberty 55722
Linda Lu/So Fine - Liberty 55743

The Boy Next Door/B. J. Quetzal - Vee Jay 643

Don't Say Goodbye/Big Boss Man - Vee Jay 679

Dirty Water/Rari - Tower 185

Sometimes Good Guys Don't Wear White/Why Did You Hurt Me - Tower 257

Why Pick On Me/Me, Nobody - Tower 282

Try It/Poor Shell of a Man - Tower 310

Riot on Sunset Strip/Black Hearted Woman - Tower 314

Ninety-Nine and a Half/Can't Help But Love You - Tower 348

Animal Girl/Soul Drippin' - Tower 398

DICK DODD

Little Sister/ - Tower 447

Guilt/Requiem: 820 Latham - Attamck 102

ALBUMS

Get Yourself a College Girl - MGM E/SE-4273

Bony Moronie/The Swim

The Standells in Person At P.J.'s - Liberty LST-7384

Help Yourself/So Fine/You Can't Do That/What Have I Got of My Own/Money/I'll Go Crazy/Bony Moronie/Ooh Poo Poo Do/Linda-Lu/Louie Louie

Live And Out of Sight - Sunset SUM-1136

Louie Louie/Ooh Poo Poo Do/Bony Moronie/I'll Go Crazy

Linda Lu/Shake/Peppermint Beetle/So Fine/Help Yourself/Money

Dirty Water - Tower ST 5027

Medication/Little Sally Tease/There Is a Storm Comin'/19th

Nervous Breakdown/Dirty Water/Pride & Devotion/Some-

times Good Guys Don't Wear White/Hey Joe/Why Did You

Hurt Me/Rari

Why Pick On Me - Tower ST 5044

Why Pick On Me/Paint It Black/Mi Hai Fatta Innamorare

Black Hearted Woman/Sometimes Good Guys Don't Wear

White/The Girl and the Moon/Me, Nobody/My Little Red

Book/Mainline/Have You Ever Spent the Night in Jail

The Hot Ones - Tower ST 5049

Last Train to Clarksville/Wild Thing/Sunshine Superman

Sunny Afternoon/Lil' Red Riding Hood/Eleanor Rigby/Black

is Black/Summer in the City/19th Nervous Breakdown/Dirty

Water

Riot on Sunset Strip (Soundtrack) - Tower ST 5065

Riot on Sunset Strip/Get Away From Here

Try It - Tower ST 5098

Can't Help But Love You/Ninety-Nine and a Half/Trip to

Paradise/St. James Infirmary/Try It/Barracuda/Did You

Ever Have That Feeling/All Fall Down/Poor Shell of a Man

Riot on Sunset Strip

First Evaluation of Dick Dodd - Tower ST 5142

Lonely Weekends/Tell the Truth/Stone Blues Man/You Lied

to Your Daddy/Under Construction/Twenty-Four Hours of

Loneliness/Little Sister/Mary, Mary, Row Your Boat/Here

We Go Again



The Strange Fate of Sky Saxon & The Seeds



By Ken Barnes

At one point in the legendary T-N-T Show, filmed at Hollywood's HulaHula Club, Patula Clark is belting out one of her big beat ballads while strolling down the aisle through the audience. The camera pans across hundreds of ecstatic girls and enthusiastic, clean-cut boys; but then, as Pat approaches the front, you see this tall fellow in the aisle seat with a big grin and unbelievably long hair, down to his shoulders. He's leaning out into the aisle, and as Miss Clark passes by, she smiles gamely and clasps his outstretched hand, and he looks tickled half to death. The show goes on, but movie audiences across the land must have wondered fleetingly just who the hell that long-haired geezer was...

Turned out he had his own band, then playing the airport lounge circuit and other small clubs around L.A., trying themselves to deejays, and even cutting a few records, none of which went anywhere. A few months later, however, the guy with the long hair and his band were to capture the hearts of the entire Sunset Strip and beyond, and establish a legend that lives on (tenuously enough) to this day. His name: Sky Saxon (Richard Marsh, originally), and his band was The Seeds.

The Seed's first record, "Can't Seem to Make You Mine," was released around July '65, on the local GNP Crescendo label. It was a completely boggling record, spotlighting an almost ethereal piano (fairly unheard of at the time) and any number of indescribably anguished howls by Saxon at the end of every line. Further propelled by an instantly catchy tune, it was a unique sound, but the record was played about twice and then disappeared. They followed it up a few months later with a pulsing rocker called "You're Pushing Too Hard," and then with a lighter, fast-paced number, "Try to Understand," but both of these failed to score either, garnering even less airplay.

Two to the early flip sides deserve mention before moving on — "The Other Place," on the back of "Try to Understand," was a gritty dirty vaguely reminiscent on the Stones' version of "Downhome Girl," with a truly raunchy sax break (a first-and-only appearance in the Seeds' repertoire) and a great spoken ending, comparable to the Standells' immortal achievements in this area. And "Daisy Mae," the first single's B-side, is a Seeds' classic, a hyperadrenal tribute to Little Richard, performed in rip-roaring rock 'n' roll style with fairly spiffy piano

and guitar breaks, while Sky managed to mention all the right girls — Long Tall Sally, Miss Molly, Short Fat Fanny, Bony Moronie, that crowd — along with that poshest of thrill spots, Blueberry Hill, in the course of his poem to Daisy Mae (unaccountably pronounced as if she had stolen her first name from a prominent Cuban bandleader). The Penniman-style whoops alone are worth the price of admission (which was originally \$1.00, but may well be higher now in collectors' circles).

Meanwhile, the local group Love had scored an astonishing success by releasing an album in advance of their single ("My Little Red Book"), selling thousands of LP's around the area. The Seeds and GNP decided to come a piece of this new action, and so in the late spring of '66 their first album (*The Seeds*) suddenly appeared in local stores. A combination of an arresting cover photo and a lot of word of mouth got the Love album off the ground, and the same factors operated with the Seeds — although their cover wasn't particularly attention-grabbing in itself, the group sure was. Four sullen toughs with the longest hair anybody had seen; Sky hyper-cool in a pair of weird insect-erb shades, guitarist Jon Savage (the Indian of the group) with a couple of feathers in his headband, and Daryl Hooper (keyboards) and Rick Andridge (drums) looking equally urly. I'm sure hundreds of albums were purchased (like mine) out of pure curiosity, and the word quickly spread among Strip habitués and high school cognoscenti. Rumors were soon buzzing about a seven-minute track slated for their next album called "Acid" (1) and the first LP became a prototypical underground sensation.

With good reason, too — it's a great album, probably their best. The top track is generally held to be "Pushin' Too Hard," their most famous song and the archetypal Seeds tune — a relentless two-chord riff propelled by the distinctive electric piano and a super-simplistic but entirely appropriate guitar break. The words were supposedly composed in a frustrated ten minutes in a supermarket parking lot (according to Mark Shipper's bulging Teen Screen files), thus qualifying as rock 'n' roll lyrical art of the highest echelon; and Sky's punkish snarl was never more vicious as he spat out the spiteful message. "Pushin' Too Hard" was so good, in fact, that the Seeds used the riff over and over again during their career, especially on this album, where "No Escape" (except for one chord change) sounds exactly like it (on the live album the audience went wild over the intro, under the impression that it was "Pushin'"), and "You Can't Be Trusted" isn't far removed either.

But no matter, the Seeds were true Occult Masters of Plagiarism, stealing from themselves and others with superb taste; and the whole album was laced with outrageous melodic ripoffs, such as "Nobody Spoil My Fun" (another "Downhome Girl" copy) and "Lose Your Mind," straight from the Stones' "Not Fade Away" (the shameless Saxon even sang "gotta love won't fade away" at one point). In addition, "Can't Seem to Make You Mine" and "Try to Understand" are on the LP; and there's also the frenzied white-noise ending of "Girl I Want You," the mesmerizing pre-Dr. John voodoo incantation "Evil Hoodoo," and the hilarious call-and-response opening of "It's a Hard Life," among many other highlights.

The record company had re-released "Pushin' Too Hard" as a single, and it was once again going nowhere, when suddenly a late-night deejay character with the agreeably cuddly moniker of "Huggie Boy" (an East L.A. legend in his own right), on a basically middle-of-the-road L.A. station, KRKD, started playing the hell out of it (as well as "Psychoic Reaction," both of which he eventually caused to break nationwide, a feat for which he deserves a prominent bust — for cocaine, at least — in the Punk-Rock Hall of Fame). Other L.A. stations jumped on the disk. It became a huge smash, and the Seeds began fomenting widespread teen hysteria in the Greater Southern California region. Playing at U.C. Santa Barbara in the fall of '66, they shut down the headlining Jefferson Airplane; and a few months later an appearance at the nearby Earl Warren Showgrounds sparked near-mob scenes and repeated stogeward assaults — even screams. Daryl Hooper seemed, to the impressionable teenaged Seeds fanatic viewing the show, to be the most phenomenal keyboard artist extant, and his feet (seldom seen in that pre-Doors era) of simultaneously playing organ bass and electronic piano was truly awesome. Jon Savage appeared a consummate guitar technician (which he was; no one ever topped him in the realm of one-note guitar solos), and Sky's magnetism was all-encompassing — the American Jagger, without doubt.

The Seeds were flowering before the days when Dylan made year-or-more gaps between albums fashionable, so their second album, *A Web of Sound*, came out in late September '66, just as "Pushin' Too Hard" from the first album was starting to hit locally. The cover shot revealed Sky's prompt adjustment of

his lank locks to a more conventional mod British popstar length, and the group in general looked less forbidding. The album itself was a bit more polished, too, but was once again excellent (ditto the Oldhomiesque liner notes by producer Marcus Tybalt, also). Aftermath had just come out and "Goin' Home" had dazzled everyone's imaginations; so the Seeds jumped on the long-band wagon with a 14 1/2 minutes (longest ever at the time) cut called "Up In Her Room," a crypto-psychedelic sex-trovagone (perhaps a mutation of that rumored "Aid" track, which never did materialize). There were some electrifying sequences (especially the rave-up ending with "Sha La La" lifted from "Goin' Home"), and while its novelty was fresh it seemed quite impressive; but now (thanks to scores of subsequent seventeen-minute stultifiers) it tends to drag and, in combination with a slightly subpar cut called "Just Let Go" which precedes it, renders that side of *Web of Sound* one of the group's low points.

The other side is dynamite, though, featuring the follow-up to "Pushin' Too Hard," "Mr. Farmer," and five other delights. "Mr. Farmer" was the Seeds' first venture into sociocultural regions and, with all the growing-seeds imagery and suchlike, is a precursor of their subsequent plunge into the flower power milieu; however, pretension is minimal in this number, with lines like "He's always wearing seedy clothes" and "he looks like something from a very bad dream" keeping the tone light. Musically, it's more organ-dominated (as is the LP as a whole); commercially it was a top ten hit in L.A., but had only marginal national success. Otherwise, "I Tell Myself" and especially "Faded Picture" marked a more reflective and melodic approach for the Seeds, the former being very catchy (note the inexplicable overdubbed nasalities at the end, too) and the latter being quite poignant, what with Sky's passionate yearning to return to his innocent childhood and all that. "Rollin' Machine" and "Pictures and Designs" are rockers; while "Trippmaker" is a bona-fide stunner, riffs copped from Kinks' "Revenge" (possibly by way of Jimmy Page's "She Just Satisfies," if Sky ever heard it), and fascinating lyrics (especially at the time, when people could derive immense gratification from recognizing Donovan's "sugar cube" references in "Hey Gyp") about the subterranean trippmaker with his "orange, green and white crystallized powder," not to mention a Dylanesque police whistle, to boot.

After "Mr. Farmer's" local success in early '67, the Seeds were in solid shape. The Byrds were starting to fade, Love were becoming increasingly erratic, and Beach Boys were inactive; Buffalo Springfield were just becoming popular; so if you were "too old" for the Monkees, the Seeds were tops in L.A. (unless you were an ultraship snob who liked San Francisco groups). "Can't Seem to Make You Mine" was re-released and hit #2 in L.A., and the group became so big that fans began to pressure the leading pop paper of the era, the *L.A. Beat*, to run some articles on the boys, which were duly published and make fascinating reading, thanks to the hyperbolic efforts of the fabulous Lord Tim.

"Lord" Timothy Hudson was an English hustler type, an erstwhile KWB deejay who was later involved with such stellar aggregations as the Lollipop Shoppe, but his big triumph was the Seeds. He apparently hooked up with the band around early '67, and began bartering what media there were with ardent pronouncements like "The Generation of Seeds will overcome the Age of the Stone in six months" (June '67), and writing bios wherein Darryl Hooper gave his official age as "200 or more," playing himself up as a reincarnation of the great classical pianist; he reputedly got his start as a "stand-in for Beethoven" (a lovely hype, considering Hooper's apparent actual level of keyboard virtuosity). Tim was also responsible for the "Flower Power" tag which adhered albatross-like to the group for the rest of their career; he had Sky saying things like "The Farmer lives by the elements alone, the sun, the rain, and the earth, but the earth needs its seeds to sow the flower generation of the leaf and crying there on the earth below" or, more coherently, "Our sound is definitely not rock 'n' roll. Rock 'n' roll was started by Alan Freed. It's all about baggy pants, short hair, and dull colors. The sound has changed. Our music is blossoming forth with power and color. So we've given it a new name, one that fits the sound: flower music."

The first example of flower music was the Seeds' third album, *Future*, and the whole trip was set down for posterity. From the florid jigsaw-puzzle cover painting to the incredible hyper-spaced liner notes (by Lord Tim and Marcus Tybalt) to the even more vividly florid interior, it's flower power in its supreme ascendance. The lyrics were printed for the first time (previous omissions perhaps being influenced by mildly embarrassing stylistic quirks such as Sky's obsessional use of the phrase "night and day," on the first album, in at least ten separate instances on seven different songs); on a profusion of parti-colored petals. Both the archtypical punk raunch of the first album's verbal content and the incipiently psychedelic punk raunch of the second gave way for the most part to beatific visions ("March of the Flower Children," "Travel With Your Mind"), ominous nightmares ("Falling," "Six Dreams," "A Thousand Shadows"), and garbled social commentary ("Where Is the Entranceway to Play," "Two Fingers Pointing on You"). The basic keyboard/guitar/bass/drums sound was augmented (generally pointlessly) by tubas, cellos, stringed horns, sitars, tobas, and flugelboms; but with all that it's still a fine album, ridiculous and sublime and suited for both nepenthe and novel maneuvers. The genius of Sky Saxon and the Seeds was so all-pervasive as to overcome any formal or conceptual roadblocks (well, almost any; cf. the blues album, below).



An obscure, early lineup of The Seeds. No known recordings. Photo courtesy Mark Shipper.

Weaknesses were rife on *Future*, and the general quality of the songs had deteriorated to an extent. The lurching tubas of "Two Fingers" and "March of the Flower Children," and the inept crypto-vaga arrangement of "Travel With Your Mind" were rather irksome; and "Falling," a seven-minute bad-trip nightmare, can be a profound downer in certain moods, such as the one brought on by listening to all five Seeds albums chronologically in one afternoon in preparation for an article. On the other hand, it can be quite effectively hypnotic, and songs like the one-chord wonder "Now a Man" or the obscurotistically mysterious "Six Dreams" were undeniably impressive. "Where Is the Entranceway to Play" contained the immortal lines of poetry, "Like a pheasant under glass you're wilting away," and the album's spoken intro was likewise classic. "Painted Doll" tried too hard for poignancy, and was not materially aided in this pursuit by the odd strangled croon essayed by Sky therein, but it's ultimately sort of touching and amusing at the same time; and "Flower Lady and Her Assistant" made a solid sequel to "Mr. Farmer." "A Thousand Shadows" and "Out of the Question" sounded quite anachronistic, the former because it was another complete self-plagiarization of "Pushin' Too Hard" (with an added gratuitous spoken intro, Sky mumbling something about "I did it all for you, my flower child"), and the latter because it actually dated from late '65 as the flip side of their second single; it's a relentless rocker which is one of my all-time Seeds faves, and top cut on the LP.

Future, even without a big hit single ("A Thousand Shadows" mislabeled locally), made the LP charts in the 120's; but then the Seeds ran into commercial trouble. Personal appearances continued to go over well, but a late '67 single, "The Wind Blows Her Hair," was a dismal failure (it was a very pleasant sentimental love tune, pretty but overly repetitious even by Seeds' standards, and not very commercial). As intimated above, they'd started to lose the hippies when "Pushin' Too Hard" became an AM hit, and when they lost the radio the boppers deserted the fold as well. And then, to seal their fate, they released an LP called *A Full Spoon of Seedy Blues* (mysteriously credited -- from a commercial standpoint -- to the Sky Saxon Blues Band, despite the suggestive album title, pictures of the first three Seeds albums on the back cover, and a recognizable front cover shot of the group. Credit Sky with prescience for anticipating the subsequent '68 blues boom, but otherwise a worse move couldn't have been made).

Aside from possible identity crises among unaware consumers, the album was comprised of incredibly inept and wretchedly lame blues renditions, enough to instantly turn off all but the most devoted fans (many of whom passed up this LP and wrote the group off). Today, in small doses, the album is a hilarious unconscious parody of the most deadly species of white blues bands, but at the time outrage was more likely reaction; and the LP certainly had a drastic effect on the group's career. What highlights there were on the record consisted mostly of Sky's low down-and-dirty blues grunts and insinuating vocal growls, but such transient amusements are overshadowed by the stunning liner notes. First, Muddy Waters deposes:

"I sincerely believe that at last America has produced a group to be another Rolling Stones...When you hear this new blues album, you, the listener, will under-

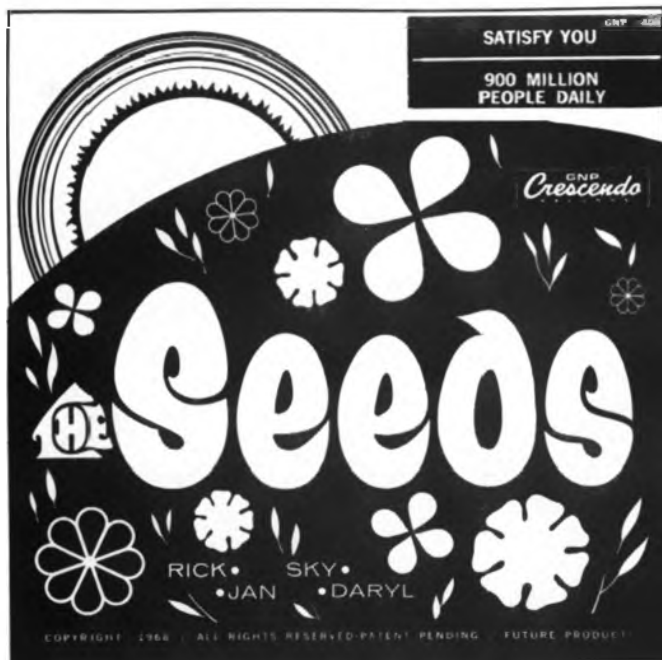
stand why I am so strong in my belief in the future success of these artists. Enthusiasm, desire, understanding, and above all ability made this session for me one of the greatest ever...Blues belongs to the soul, and they've got it!"

Then a *Variety* staffer appends an even more ludicrously laudatory LP review, opining that "With this ebullient [sic] bow blues offering, Saxon puts himself in the same league with such heavyweight blues belters as Joe Turner, Muddy Waters, and Joe Williams."

Anyway, Seedy Blues died the death (leaving the unanswered question of what ever possessed Saxon to record a blues album in the first place), and the Seeds' following began to diminish. They took to playing smaller venues, and still managed to attract a sufficiency of fanatic femme fans, but they were on the



downhill slide for certain now. Sky took to affecting a sleekly-styled mod haircut fresh from a Hollywood barber shop, and, rather inexplicably, a white burnoose (fresh from a Hollywood Barber shop, no doubt); and this Desert Chic image must have made a substantial impression (one way or another). But as the group continued to slide, they paradoxically produced a stellar recording effort, *Raw and Alive--The Seeds in Concert* (at Martin's Music Box in Orange County; one of the small dives they had taken to frequenting). Humble Harve, a notable L.A. deejay did a solid Brother Jesse Crawford number (a year ahead of the M.C.S. too) to get things rolling, and the excitement seldom logged. The LP contained solid versions of "Mr. Farmer," "No Escape," "Can't Seem to Make You Mine," and a more listenable 10-minute "Up In Her Room" (with a few new lyrics); plus six new songs, all good. Most of them shared a strange recurrent gypsy motif especially "Forest Outside Your Door" and (naturally) "Gypsy Plays His Drums," but in any case, all the



A couple of the Seeds' more unusual picture sleeves. The one on the left was printed full color on an oversize transparent polyethylene bag with a "love & peace to the world" illustration on the back, and is the rarest Seeds sleeve of all.

new cuts are enjoyable ("Night Time Girl," "Mumble and Bumble," and "900 Million People Daily All Making Love" being the stellar novelties). There's there's "Satisfy You," a brand new Seeds classic with killer chords and lyrics from the first album mold, combining sex and radio and TV's in quintessential teenage fashion. The LP closed with, appropriately, "Pushin' Too Hard," with Sky dedicating it to "Society, 'cause it still has a message."

Row and Alive was the last Seeds album. They continued to decline, playing prestige gigs like the Monterey (Co.) Teen Club (in the basement of a suburban church), and turning down other dates because Sky didn't want to "reduce his fee," (according to that eminent observer Lord David Sutch, writing in *World Count-down*, summer '69). There was a final concert at the Santa Monica Civic which reportedly went quite well, with Neil Young leaping up to shout a request for "Pushin' Too Hard," and there was a final mid-'69 GNP single, a double-sided attempt composed by the legendary Kim Fowley and current Phonograph Record publisher (then *World Count-down* editor) Marty Carl. Covering all the bases, one side ("Falling Off the Edge of My Mind") was a kind of bouncy acid country dirge, with some histrionic grunts by Sky; while the other ("Wild Blood") was a mildly heavy blues/rocker, half of which was blatantly copied from the Tramps' "I Can't Control Myself." Naturally, an ace record, but again a commercial failure.

Nothing was heard from the Seeds or Sky Saxon for two years, but then they suddenly reappeared, on the MGM label (after the dope purge, too), with a single called "Bad Part of Town." Result, instant classic, albeit even more iccombred than usual. It seems that Sky had been in the habit of issuing vainglorious proclamations about being the best band in the world during the Seeds' ascendancy, and had developed a strong psychedelically-induced megalomaniac complex. Meanwhile, associates and hangers-on were robbing him blind, reducing him to a state of delusional destitution in Topanga Canyon. The MGM association was somehow realized during this period; and "Bad Part of Town" has a decidedly screw-loose aura, in the playing, Saxon's phrasing (much last-minute syllable-stretching to fill lines), and the muddled lyrics ("Working in the coal mines of Pittsburgh and Philly, P-A"). It was a great song, though, with a captivating fuzz riff and much throwback charm. The flip, "Wish Me Up," was an oddly diffuse but pretty slow tune.

MGM resolutely released a second Seeds single in '71, top-side being a simple-minded flower song called "Love in a Summer Basket," with an extraordinarily ill-fitting rock-out break. Rather dismal, but the B-side, "Did He Die," was quite fascinatingly demented, full of disjointed tempo changes and a degenerated Doors-like monologue about some enigmatic Western killer figure. The record was cut off in mid-scream, and sounded definitely headed 'round the bend.

As of now, the other Seeds have long since scattered to destinies unknown (likewise unknown is the actual personnel on the MGM singles; the last GNP sessions were quite short on original group members). Sky (now calling himself "Sunstar") has become increasingly shabbier and other-worldly, at one point offering the rights to his compositions for \$200 while claiming his new music would sell "100 million" if only some company would see the light.

In the spring of 1973, famed impresario Mark Shipper became interested in cutting a single on Sky, backed by L.A.'s latter-day punk-rockers, the Droogs, to whom Saxon and the Seeds

were legendary heroes. There accordingly transpired a luncheon meeting attended by Mark, myself and (briefly) Greg Shaw; Sky was accompanied by a diffuse individual known as "Rainbow," apparently a guitarist. Saxon, sporting a lank full beard and drooping mustaches, boasted endlessly about his musical prowess, relating how the Rolling Stones were afraid to play on the same bill for fear of being "wiped off the stage," how his new music could outsell the Beatles, how he'd been to see God and come down again to tell the world, with constant effusions regarding Rainbow's guitar genius as well. All the while he stirred massive dollops of strawberry syrup into a cup of cold, muddy coffee, sipping at it as if to obtain some form of vital sustenance, but contriving to allow most of the viscous liquid to drip slowly from his mustache ends. He was eager to work with the Droogs, but logistical reasons prevented it; however, we did hear a tape of his latest musical creations. And through all the rambling hall-fire monologues and inept playing (particularly Rainbow's), the old Sky Saxon magic was still there, voice as distinctively nasal and cutting as ever, with some potentially (if edited severely) excellent songs.

When last heard from, Saxon had lost his gig as dishwasher at a Sunset Strip health food joint and would talk of nothing but the Seeds' TV appearance on "The Mothers-In-Law" some seven years ago. His post-Seeds travails qualify him as one of the most drastic casualties of the "psychedelic era," but his music, his stance, and his image will endure as classic for the genre and the period. Whether as a warning against the perils of megalomania (Saxon's Stones boast was apparently broadcast from '67 on), a saga of the seamy underside of the rock and roll business (he was easy prey for all manner of financial/spiritual ripoffs), or (preferably) a celebration of some of the Sixties' rawest, rockiest music, the Sky Saxon & the Seeds story is one to remember.



SEEDS Discography

SKY SAXON

They Say/Go Ahead and Cry - Conquest 777

THE SEEDS

Can't Seem to Make You Mine/Daisy Mae - Crescendo 354
You're Pushing Too Hard/Out of the Question - Crescendo 364
The Other Place/Try to Understand - Crescendo 370
Pushin' Too Hard/Try to Understand - Crescendo 372
Mr. Farmer/No Escape - Crescendo 383
Mr. Farmer/Up in Her Room - Crescendo 383
Can't Seem to Make You Mine/I Tell Myself - Crescendo 354
March of the Flower Children/A Thousand Shadows - Crescendo 394
The Wind Blows Your Hair/Six Dreams - Crescendo 398
Satisfy You/900 Million People Daily - Crescendo 408
Wild Blood/Fallin' Off the Edge of My Mind - Crescendo 422

Shuckin' and Jiving/You Took Me By Surprise - Productions Unlimited AJ 22
Bad Part of Town/Wish Me Up - MGM 14163
Love in a Summer Basket/Did He Die - MGM 14190

ALBUMS

The Seeds - Crescendo 2023

Can't Seem to Make You Mine; No Escape; Lose Your Mind; Evil Hoodoo; Girl I Want You; Pushin' Too Hard; Try to Understand; Nobody Spoil My Fun; It's a Hard Life; You Can't Be Trusted; Excuse, Excuse; Fallin' in Love

A Web of Sound - Crescendo 2033

Mr. Farmer; Pictures and Designs; Tripmaker; I Tell Myself; A Faded Picture; Rollin' Machine; Just Let Go; Up in Her Room

Future - Crescendo 2038

A Thousand Shadows; March of the Flower Children; Travel With Your Mind; Painted Doll; Flower Lady; Six Dreams; Out of the Question; Where is the Entrance Way to Play; Now a Man; Two Fingers; Fallin'

A Full Spoon of Seedy Blues - Crescendo 2040

Pretty Girl; Moth and the Flame; I'll Help You; Cry Wolf; Plain Spoken; The Gardener; One More Time Blues; Creepin' About; Bustin' Around

Row & Alive - The Seeds in Concert - Crescendo 2043

Mr. Farmer; No Escape; Satisfy You; Night Time Girl; Up in Her Room; Gypsy Plays His Drums; Can't Seem to Make You Mine; Mumble and Bumble; Forest Outside Your Door; 900 Million People Daily All Making Love; Pushin' Too Hard

THE GNP CRESCENDO STORY by Greg Shaw



Gene Norman

The Seeds' label, GNP-Crescendo, has an amazingly varied history for one so small, and is long overdue for some retrospective investigation. Gene Norman (the GNP in the name stands for Gene Norman Presents), who has operated the label in various forms for some twenty years, has much in common with the men who founded Atlantic in the late '40s. A jazz fan and collector himself, he started his own label as a means of being more closely involved with the music, and gradually broadened his roster to include rhythm & blues groups, among them the Robins, who later went to Atlantic as the Coasters.

This was on the Whipper label, an early subsidiary of GNP, which Norman might have been able to build into a large west coast R&B label on the order of Imperial or Modern. But Gene Norman never put as much effort into developing his record business as Wexler and Ertugun put into theirs, primarily because the record business was only a sideline for him. His real income came from the restaurants and night clubs he owned, with the record label as a vehicle for recording some of the acts that performed in his clubs. So after the Robins, whose "Cherry Lips" was a sizeable hit for Norman, his label was little heard of until he began signing a few of the groups that, as surf music fever struck California in 1963, were making the rounds of record companies, big and small.

Crescendo issued a few surf albums, with groups like Dave Myers & the Surftones (one of the best), the Renegades, and the Good Guys (with their Skateboard Music), and as 1964 rolled in GNP began putting out more and more material of interest. Beatle novelties like "I'll Let You Hold My Hand" by the Booties, girl group records by the Fashionettes and the Popsicles, and foreign groups like Billy Thorpe & the Aztecs (Australia) as well as recording local jerk bands like Jay Bentley & the Jet Set, Sonny Bono oneshot deals like "The Addams Family Theme" by the Fiends, and local would-be teen idols like Delaney Bramlett.

But none of this really sold, and until the Seeds broke with "Pushin' Too Hard", GNP's bread and butter came from the myriad Billy Strange and Joe & Eddie records issued by the company. As the Seeds proved new teen sounds could be successful, Norman inked more and more local groups, and while none of them went very far, there were some very fine sounds indeed put out by the likes of Mark & the Escorts, the Bows & Arrows, (with an obscure folk-rock Dylan cover) the Lyrics (a first-rate punk band), the Other Half (whose "I Need You" was a fairly large local hit, and a fine punker), the Foremost Authority, the Trippers, the Fire Escape (with a great album including "Psychotic Reaction", "Talk Talk", "96 To one" and Kim Fowley's classic "The Trip") and so on.

By 1968 both the Seeds and the LA teen scene were pretty much washed up, but GNP continued issuing records of note, primarily foreign acquisitions such as Ota & the Janglers' "California Sun" and "Let's Dance" and Don Fardon's "Indian Reservation" (the original version, and a hit, reaching #20 nationally in late '68). Around this time Norman also put out good records by the Paris Sisters and the Chantelles, and also picked up the Rumbles, Ltd., an excellent teen vocal group (sometimes reminiscent of the Four Seasons) from Omaha, who had recorded on Mercury, Capitol and Sire, as well as local labels.

If he'd had the resources, Norman could have built a group like the Rumbles into a nationally known act; he could have followed up Don Fardon's success; he could have broken Ota & the Janglers, who are huge in Europe. But it just wasn't possible. So GNP Crescendo is still there, in a tiny little office at the very end of the Sunset Strip. Every now and then they get a freak hit, like Python Lee Jackson's "In a Broken Dream" (another record that should, by all logic, have been much bigger) but the hits are still paid by Billy Strange and the other MOR product (the Mom & Dad's, May I Nutter, Bobby Nelson, the Manzaniilla Voices).

GNP Crescendo is one of the last of a nearly extinct breed of small, old-time independent record companies, and it's the kind of company we could use more of today. Even now, a group could walk in with a reasonably good record and get signed, after all the big companies have sold no. Just recently, Norman's son Neil cut his first record, a weird psychedelic space-rock freakout number called "Phaser-Laser". If GNP were no longer in business, I wouldn't have ever heard that record, which is reason enough for hoping they stay around. Someday, I have a feeling, the next Seeds will walk through the door, and once again GNP-Crescendo will be a label to reckon with.

* * *



Rumbles
LTD.

MANAGEMENT:
EDDY HADDAD ENTERPRISES
OMAHA, NEB. 68124



ABOVE--The Rumbles, Ltd., Omaha's greatest contribution to rock & roll, along with the Coachmen ("Mr. Moon"), later known as Professor Morrison's Lollipop. With their Four Seasons harmonies and solid pop potential, the Rumbles were one of GNP's latest (1969) bids for success. The Booties, below, were one of the first, with their 1964 release, "I'll Let You Hold My Hand". But what they were offering, an record at least, nobody was buying....

GNP Crescendo

DISCOGRAPHY

What follows is a selected label listing for GNP, eliminating all MOR, jazz and other irrelevant releases. This listing is taken from the company archives, so you may assume that every GNP release of interest is included here.

- 318 The Booties - I'll Let You Hold My Hand/Never Till Now
- 318 Oliver Morgan - Who Shot the Lala/Hold Your Dog
- 322 Fashionettes - Daydreamin' of You/Only Love
- 325 Bemo-Dean - This is the City/What's That You Got
- 326 Good Guys - Asphalt Wipe-Out/Scratch
- 328 Delaney Bramlett - Heartbreak Hotel/You Never Looked Sweeter
- 329 Amberlones - Charlene/Bandido
- 331 Mr. Lee - Lucilla/Lucilla/It's a Sin to Tell a Lie
- 332 Jay Bentley & the Jet Set - Watusi 64/I'll Get You
- 335 The Fiends - Theme From 'The Addams Family'/Quetzal Quake
- 336 Popsicles - I Don't Want to Be Your Baby Anymore/Baby I Miss You
- 339 Delaney Bramlett - Liverpool Lou/You Have No Choice
- 340 Billy Thorpe - Over the Rainbow/That I Love
- 345 Gene & the Esquires - Space Race/Rave On
- 346 Aztecs - Summertime Blues/Whatcha Gonna Do 'Bout It
- 347 Jay Bentley & Jet Set - Come On-Everybody's Got a Dancing Partner
- 348 Steve Wilson - Pretty Little Angel/When Will I Learn Not To Cry
- 350 Mark & the Escorts - Get Your Baby/Tuff Stuff
- 354 Seeds - Can't Seem to Make You Mine/Daisy Mae
- 356 Bows & Arrows - I Don't Believe You/You Know What You Can Do
- 357 Ray Brown & the Whispers - Fool Fool Fool/Pride
- 358 Mark & the Escorts - Dance With Me/Silly Putty
- 359 Billy Thorpe & Aztecs - Twilight Time/My Girl Josephine
- 361 Gene Norman Group - Masters of War/Don't Think Twice
- 362 Challengers - Man From U.N.C.L.E./The Streets of London
- 363 Delaney Bramlett - Better Man Than Me/Without Your Love
- 364 Seeds - You're Pushing Too Hard/Out of the Question
- 368 Challengers - Walk With Me/How Could I?
- 370 Seeds - The Other Place/Try to Understand
- 371 Billy Lee Riley - Gonna Find a Cave/That's the Bag I'm In
- 372 Seeds - Pushin' Too Hard/Try to Understand
- 376 Challengers - Wipeout/North Beach
- 377 Billy Lee Riley - Way I Feel/Si, James Infirmary
- 378 Other Half - I've Come So Far/My Pharmacist
- 381 Lyrics - My Son/Sa Glad
- 383 Seeds - Mr. Farmer/No Escape
- 384 Fire Escape - Love Special Delivery/Blood Beat
- 385 Delicatessen - The Red Baron's Revenge/The Dog Fight
- 386 Foremost Authority - Dance, Dance/Left Hand Lawyer
- 387 Trippers - Taking Care of Business/Charlene
- 393 Lyrics - Walt/My Man
- 394 Seeds - March of the Flower Children/A Thousand Shadows
- 396 Challengers - The Water Country/Everything to Me
- 398 Seeds - The Wind Blows Your Hair/Six Dreams
- 400 Challengers - Before You/Color Me In
- 403 Foremost Authority - Childhood Friends/Woe Is Me
- 404 Graduates - Listen to the Music/(The Shop of) Things to Come
- 405 Don Fardon - Indian Reservation/Dreaming Room
- 406 Tony Ritchie - Comin' On Strong/Could You Really Live Without Her
- 407 Renaissance - Gumbo/The Hi-Way Song
- 408 Seeds - Satisfy You/900 Million People Daily
- 410 Paris Sisters - Stand Naked Clown/Ugliest Girl in Town
- 412 Challengers - Chitty Chitty Bang Bang/Lonely Little Girl
- 414 Tony Ritchie - Has Anyone at the Party Seen Jimmy?/You Can't Win
- 415 Chantelles - Out of My Mind/More to Come
- 416 Foremost Authority - Go For What You Know/I Can't Get By
- 418 Don Fardon - Take a Heart/How Do You Break a Broken Heart?
- 421 Don Fardon - Sally Goes Round the Moon/How Do You Break a Broken Heart?
- 422 Seeds - Wild Blood/Fallin' Off the Edge of My Mind
- 423 Ota & Janglers - Let's Dance/Strolling Along
- 424 Don Fardon - Running Bear/Ruby's Picture
- 426 Flying Circus - Hayride/Early Morning
- 427 Ota & Janglers - What a Way to Die/That's Why I Cry
- 429 Johnny Apollo - I Don't Need No Doctor/Good, Good Woman
- 430 Rumbles, Ltd. - Try a Little Harder/California My Way
- 432 Ota & Janglers - California Sun/Baby, Baby, Baby
- 449 Python Lee Jackson - In a Broken Dream/Doin' Fine
- 462 Rod Stewart - Cloud Nine/Rod's Blues
- 473 Neil Norman - Phaser-Laser
- 475 Bill Haley - I'm Walkin'/Crazy Man Crazy

The Byrds' effect on the mid-sixties rock scene is incalculable and prime fodder for in-depth analysis (someday), but Los Angeles was most thoroughly galvanized. Folk-rocking Dylan-adaptors sprung up like weeds, and it's surprising no group called itself the Weeds, considering the prevalent naturalistic vogue in pop nomenclature. After all, in just a few months in 1965, there were the Seeds, the Grass Roots, and the Leaves, all with shallow roots stemming from the Byrds, Beatles and Stones, unfolding brash new protest statements and flourishing all over the local landscape.

The Leaves dropped into this febrile folk-rock ferment from suburban Northridge's San Fernando Valley State campus, where Bill Rinehart and Jim Pons had a band. After reshuffling their personnel to include vocalist/guitarist John Beck, guitarist Robert Lee Reiner and drummer Tom "Ambrose" Ray, they landed a gig at the then-thriving Ciro's bistro (where the Byrds were first propelled toward stardom). Attention was drawn, and they were signed to Penthouse Productions (run by Norm Reiner and controlled, I think, by Pat Boone, whom a few of the Leaves backed up on his folkie Departures LP on Tarragona some years later) and Mira Records, helmed by Randy Wood of Dot and Ronwood fame.

Mira and its more R&B-oriented counterpart label Minwood were fascinating enterprises. Among their artists were the Olympics; famed co-song composer and ex-Teddy Bear Carol Connors; the Family Tree (who evolved into Roxy and thence the Wackers); the Gas Company, whose "Blow Your Mind" was one of the most shrilly self-righteous generation gap tunes on record; the fabulous Bees, worthy of (and slated for) a short article of their own; and Teddy & Darrel, "Two Sweet Guys?" (as the record label expressed it), whose limp version of "Wild Thing" was one of the first instances of gay-rock emerging from the closet (which is where Teddy & Darrel presumably returned, promptly). Aside from the Forum's "The River Is Wide" (later a Grass Roots hit), and Jackie Lee (previously and concurrently half of the Bob & Earl duo) with "The Duck", the Leaves were the labels' premier hitmakers.

They kicked off their recording career in fine folk-rock fashion in late summer '65 with the self-composed "Too Many People". Walling off-key harmonies and a clumsy but catchy beat propelled distributors courageously assaulting the ethic of "Work from 9 to 5 just to keep myself alive; wear a suit and tie when I'd rather sit and die" and so forth. The flip was naturally a Dylan song, "Love Minus Zero", given an attractive Byrds/Turtles treatment. There was some L.A. airplay, but no hit.

The next Leaves release was a tune acquired from Frank Werber's (of Kingston Trio and We Five repute) publishing interests, written by a Bay Area folk artist named Billy Roberts but mistakenly credited by Werber to another of his contracted songwriters, Dino Valenti (alias Chester Powers, who, legend has it, turned over to Werber all rights to his composition "Let's Get Together" in return for being tailed out on a dope bust). The Leaves' "Hey Joe Where You Gonna Go" originally released around November 1965, was the first rock version of the song, claims by Love (whose LP rendition emerged before the Leaves' eventual hit recording) notwithstanding. This was a crude, frantic performance, sounding as if it had been recorded in one take. It was sloppier, speedier, perhaps a bit more exuberant than the hit version, but potentially less effective (and again, not a hit). The flip, a Rinehart/Pons original called "Be With You" was interesting as well, a highly likable Byrds/Beatles-type number.

The Leaves subsequently re-recorded "Hey Joe," slowing it down a bit, adding some power fuzz licks, more distinct guitar work, and a strong-impact instrumental bridge. With these changes and the already-present relentless rapid-fire riffing and desperate vocals, the song had all the ingredients for a hit and a future folk-punk monument. In April '66 it began to take off locally, becoming a colossal L.A. hit and all-time (with "Gloria") garage-band standard. Nationally the record was not as all-encompassing, failing to dent the Top 30. But it was successful enough to justify an album, likewise entitled *Hey Joe*.

Somewhere shortly before the album's June release, Bill Rinehart departed the band he'd co-founded (he went on to the abortive Gene Clark group, thence to the Merry-Go-Round, where for some reason he never wrote anything, and lastly to a 1973 solo single on the Mums label, an undistinctive version of Del Shannon's "Runaway"). His replacement was Bobby Arlin, who'd played around with various East L.A. aggregations.

The album was one of those delightfully derivative period collections, the chief influences being the contemporary holy trinity of Beatles, Stones, and most of all the Byrds (with a bit of Searchers as well). Leo doff rock and standard out was "Dr. Stone," an early marijuana double entendre song with a wild maraca-obssessed Bo Diddley/Stones beat. "Back on the Avenue" was a spirited instrumental with an exceedingly strong resemblance (no doubt coincidental) to the Stones' "2120 S. Michigan Ave.". "Just a Memory" and "Girl from the East" were appealing, slow, slightly Mersey-ish tunes (the latter composed by the notorious Bobby Jameson); and there was a straightforward tedious treatment of Lee Donay's "Get Out of My Life Woman."

The Leaves paid Byrds-homage by cutting "He Was a Friend of Mine," retaining the Byrds' folk-rock instrumental treatment (with some "When You Walk in the Room" riff to boot) but employing the old folkie lyrics. And Arlin's "War of Distortion" an early psychedelic novelty about "things that make it, things that dangle; distorted sounds from every angle," full of swooping

slide whistles and primitive alternating-speaker stereo effects, also featured the most uncanny McGuinn-vocal parody ever waxed. They also included the Searchers' "Goodbye My Lover," again very Byrds-like, and threw in a perfunctory "Tobacco Road" for added Anglo attraction. Another standout was Boyce/Mart's "Words," later of course a Monkees smash but even then a popular number (also recorded by the Boston Tea Party and Penthouse's Regents, the latter a minor local hit); the Leaves' version is probably the best. The hit version of "Hey Joe" was included, and in addition a more polished version of "Too Many People," with a standout guitar break. Hey Joe was by no means a landmark album, like the debuts of the Byrds and Love, but it was delightfully typical somehow, and highly enjoyable.

Mira could not, unfortunately, follow-up the hit. The immediate attempt was (again) "Too Many People," in what sounds like a third version (differing slightly from the LP rendition), which went nowhere at all. Various other permutations of "Girl from the East" and "Get Out of My Life Woman" were essayed, seemingly everything but the obvious hit choices, "Words" and "Dr. Stone," but the Leaves never again had anything remotely resembling a hit.

However, they managed to obtain a contract with Capitol in early 1967, initially releasing a single, "Lemon Princess"/

Much of the remaining material was quite trivial, notably the 4 1/2 minute one-chord mostly-instrumental "Flashback (The Rhythm Thing)" and the 35-second "Introduction to a Cartoon Show." "On the Plane" was a pleasant slow tune with an astonishing vacuity of lyrical content; and "The Quieting of Oliver Tweak (The Stone Freak)" (by one Michael P. Whalen, who had an album on the Pete label later, on impressive pinnacle of achievement) is an atrocious megaphone bit of vaudevilian drivel. Two originals, however, "Officer Shayne" and "With None Shoes," feature fairly demented lyrics and catchy tunes (the latter's sounding quite similar to the Robbs' "Race with the Wind"), and the overall impact of the LP is enjoyably positive.

But that was the end for the Leaves as far as recording was concerned. They gigged obscurely for a while afterward, and there were persistent rumors of their reforming and recording again through 1968 and 1969, but nothing ever came of it. Jim Pons left the group in '67 and joined the Turtles, moving on subsequently with Howard Kaylan and Mark Volman to the Mothers and the Flo & Eddie band. John Beck co-produced "Lady-O" for the Turtles in late 1969; otherwise his post-Leaves career is unknown to me. And Bobby Arlin formed the Hook (with Buddy Sklar), a most horrendous power trio who had two albums on Uni of minimal merit and were at least three times as

THE LEAVES by Ken Barnes



"Twilight Sanctuary," one of the stranger records of an era not exactly deficient in strange records. "Twilight" was one of the earliest L.A. country-rock fusions, full of superfluous whoops and such, but a likable record with attractive folk-rock vestiges. But "Lemon Princess" was a bizarre waltz-time exercise in diabolical possession, way ahead of its time, with the usual complement of freaky effects and irresistibly dumb lyrics. It was indicative of a zany "War Of Distortion"-inspired direction which dominated much of their Capitol LP, *All the Good That's Happening* (Flashback).

This album came out despite "Lemon Princess"'s decisive lack of success; and, while definitely not up to their first, had much interesting material. There were four covers, the most unusual being Manfred Mann's jokingly-autobiographical "One in the Middle," which was suitably Americanized to feature lines like "Jim Pons plays the bass," etc. Donovan's "To Try for the Sun" is on the surface a straight folkie version, but the vocals were so relentlessly deadpan-dumb that I've never been quite sure whether some sort of send-up wasn't being perpetuated. "Let's Get Together" (the Jimmy Reed song) established the useful transition between 12-bar and 12-string blues, and is entertainingly shabby; while Buffy Sainte-Marie's "Candle," in an agonized McGuinn vocal style performance, compared quite favorably with version by Quicksilver Messenger Service or (more obscurely) Sean & the Brandywines' early '66 rendition on Decca, and Matthew Moore Plus Four's original rock rendition in 1965 (White Whale).

bad live (on the second album, the original three were joined by organist Danny Provisor, a long-time L.A. figure who'd made a brilliant folk-rock record on Valliant, "It Really Tears Me Up," and later became a Grass Roots). Recently Arlin produced and masterminded a new version of "Hey Joe" by a group called Wonderlick on MGM; the record is quite decent, though the group was rather dismal live.

The Leaves were in no way crucial to the development of rock and roll, and weren't exactly major innovators either. But their one undeniable classic entitles them to a niche in the mid-sixties rock saga, and their records are well worth the attention of anyone whose interest lies in that direction. To place in the sadly-appropriate post-tense the declaration on the back of their first album, the Leaves were part of what was happening.

LEAVES DISCOGRAPHY

- Mira 202 Too Many People/Love Minus Zero
- 207 Hey Joe, Where You Gonna Go?/Be With You
- 212 You Better Move On/A Different Story
- 222 Hey Joe/Funny Little World
- 222 Hey Joe/Girl From the East
- 227 Too Many People/Girl From the East
- 231 Girl from the East/Get Out of My Life Woman
- 234 You Better Move On/Be With You
- Capitol 5799 Lemon Princess/Twilight Sanctuary
- Mira LP 3005 Hey Joe
- Capitol LP 2638 All the Good That's Happening/Flashback

THE KNICKERBOCKERS



by **Bill Small**

with additional material by
Ken Barnes

The Knickerbockers were formed in mid-1964 during the height of the Beatles craze, as a sort of Junior Four Seasons with guitars. They played at local high schools and colleges in the upstate New York area and featured entertaining stage patter as well as polished imitations of other bands, always on important part of their act. The band consisted of Buddy Randell, lead vocalist and sax (he played with the Royal Teens and co-wrote "Short Shorts"); Jimmy Walker on drums; and brothers John and Beau Charles on bass and guitar.

Their big "break" came in early 1965 when they performed with Jerry Fuller, a small-time solo act ("Shy Away," etc.) signed with Challenge Records in Hollywood. Fuller liked their commercial style, their straight appearance (the Knicks were matching charcoal suits with hair styles reminiscent of the previous decade) and their professional manner, so he signed them to Challenge.

The Knickerbockers' first single effort was penned by Fuller, titled "All I Need Is You." With great four-part harmony and a gentle bleating sax, Jimmy plaintively declared, "I don't need a bright moon, I don't need the month of June; They say you need these things for true love to bloom, but all I need is you... yaaaaa..."; hardly competition for the Beatles in late 1964 (the flip, "Bite Bite Barracuda," was a particularly lame cor hunc, written around a strikingly ill-conceived ferocious-fish metaphor).

An unusual and highly obscure first album followed shortly afterward, *Sing and Sync Along With Lloyd/Lloyd Thaxton* presents The Knickerbockers (with guest vocalist Phyllis Brown on three tracks). The album was made up of stock cover versions ("It's Not Unusual," "King of the Road," and Challenge's own "In the Misty Moonlight"), but with a couple of odd touches. For one, after the songs ended, there was another minute's instrumental run-through allowing the listener to sing along, a la the Beach Boys' *Stack-O-Tracks*, etc. And the record featured an amusing gimmick called here "Trick-Track," otherwise known as the "Magic Record," wherein the grooves were set up so that any time you placed your needle down you could get any one of the five tracks on the side, quite unpredictably—very entertaining, a real mind-boggler for all your friends, but a royal pain if you had a passion for Phyllis Brown's version of "Girl from Ipanema" and got the Knicks' "Hully Gully" six times in a row instead. At any rate, as the liner notes said, "It's almost as good as having Lloyd host your next party!" and there was an excellent cover of "I Want to Hold Your Hand" buried within, a sign of things to come.

A second album came out in early 1965, *Jerk and Twine Time*, again all cover except for a single, "Jerktown," they opened up with "You Really Got Me" and "All Day and All of

the Night" (inspired programming), closed with "She's Not There" and filled in the middle with dance numbers.

The third single hit the jackpot, however, "Lies" was an unabashed Beatles imitation, sounding more like the Beatles than the Beatles often did in late '65; in fact, when the record broke in Los Angeles many high school kids were firmly convinced it was the Beatles masquerading. At any rate it became a huge seller for Challenge (inspiring a large-scale label move into the teen field which produced great, —or at least interesting—records by the Braggs, an important early Bay area band, Christopher & the Tagas, Don Grady, Finders Keepers, Peter Pan & the Good Fairies, We the People, and "I'm Allergic to Flowers" by the Jefferson Handkerchief. The Braggs and three We the People singles are especially notable for savage three-edged punk performances).

The Knicks' follow-up album featured accolades from the stars: Brian Wilson: "These guys have class"; Ian Whitcomb: "I think they're tickety-boo (American translation—out of sight)" and a pretty good batch of songs. Side one was Beatles-flavored material in the style of the hit, notably Glen Campbell's excellent "Can't You See I'm Tryin'" (later a Fireballs flip side) and Seals & Crofts' "I Can Do It Better" (both members of the devolutive duo had been members of Challenge's mainstay instrumental group, the Champs, and Jimmy Seals had two singles on his own on Challenge in 1964–5 — not bad, either). Side two featured a Righteous-Brother-like "You'll Never Walk Alone" and "Horlem Nachurne," and all in all it was an excellent album effort (arranged by Leon Russell, too, for those keeping score).

On the strength of their hit and their talents of mimicry, the Knickerbockers became regulars on "Where the Action Is," where the decidedly porcine contours of Buddy Randell's face distracted many viewers to a considerable extent and obscured that fact that they were doing some fine cover material. "Lies" proved to be a one-shot, unfortunately; the follow-up "One Track Mind," a similar-styled number, had only moderate success and nothing else really made it. Nonetheless, "High on Love" and "Love Is a Bird" were terrific harmony rockers. On the other hand, "Chapel in the Fields" was a fairly dire slow tune, and "Can You Help Me" was dismal funk (its flip, "Please Don't Love Him," was an excellent four Seasons-style record, though). Near the end, Challenge resurrected "Wishful Thinking" and "I Can Do It Better" from the LP as singles, but they fared no better; the Knickerbockers never re-captured the hit-record allex.

Later on there were Jimmy Walker solo singles (Challenge

and Columbia) and likewise for Buddy Randell (Hit); and Walker "replaced" Bill Medley in the Righteous Brothers for an unsuccessful spell. The Knickerbockers, despite great musical strengths (vocals especially) hit with the imitation gimmick, and never really came up with anything startlingly out of the ordinary again. Mimic-oriented groups, while quite successful in live performances, often enough, have problems translating that aspect to record (and at least the Knickerbockers did far better than their Los Angeles impressionistic successors, the Knack). The Knickerbockers merely made excellent records, but without real distinctiveness. Brian Wilson notwithstanding, it wasn't enough just to "have class."

KNICKERBOCKERS DISCOGRAPHY

Challenge

- 59268 All I Need Is You/Bite Bite Barracuda
- 59293 Jerktown/Room For One More
- 59321 Lie/The Coming Generation
- 59326 One Track Mind/I Must Be Doing Something Right
- 59332 High On Love/Stick With Me
- 59335 Chapel in the Fields/Just One Girl
- 59341 Love Is a Bird/Rumors, Gasps, Words Untrue
- 59348 Please Don't Love Him/Can You Help Me
- 59359 What Does That Make You/Sweet Green Fields
- 59366 Come and Get It/Wishful Thinking
- 59380 I Can Do It Better/You'll Never Walk Alone
- 59384 As a Matter of Fact/They Ran For Their Lives

LP: *Sing & Sync Along With Lloyd/Lloyd Thaxton*
Presents The Knickerbockers

LP 621 Jerk and Twine Time
LP 622 Lies

BUDDY RANDELL

Unit 55209 Be My Baby/Randi, Randi

JIMMY WALKER

Challenge 59392 Always Leaving Always Gone/Drown In My Broken Dreams
Columbia 44742 Down (Go Away)/The Greatest Love
Columbia 44884 I Got the Best of You/Your Past Is Beginning to Show

Last minute addition: Buddy Randell sang lead on a late '71 Persimmon single (0126) by a group called Blowtorch. Titles were "I Want Sugar All the Time"/"C'mon And Get It", and sadly it's really nothing special.

THE BEAU BRUMMELS BY BILL SMALL

(The Beau Brummels were largely responsible for setting the stage for the American counterculture against the British Invasion. Ahead of their time in many ways, their rich vocals and electric 12-string prosodized (along with the Searchers in England) the Byrds and folk-rock. They were the first new American group to score a major hit with a novel sound during the Britain-dominated year of 1964, and they also helped focus attention on San Francisco as a musical center, for good or ill. Interestingly, February '74 brought tidings of the group's reformation (with the original musicians), rendering the following chronicle even more appropriate... Ed.)

The Beau Brummels were formed early in 1964 by lead singer Sal Valentino, and originally were five in number—also including Ron Elliott on lead guitar; Ron Meagher, bass; Declan Mulligan, rhythm guitar; and John Peterson, drums. By summer of that year they were playing all over the Bay Area in clubs and bars, and it was in one of these dives that they were "discovered" by Tom Donahue, well-known disc-jockey at KYA-San Francisco, who was looking for talent to sign for his new label, Autumn. Donahue liked the group's sound and was impressed by Elliott's composing skills. The group auditioned and cut their first release, "Laugh Laugh," the same day. It was a smash.

A lot of credit can be given to Donahue and producer Sylvester (Sly) Stewart here. From the very first all the Brummels' recordings were cut in true stereo and the production was excellent, especially by standards of the time. Introducing: The Beau Brummels, the group's first LP, was released in late 1964 and in many ways was one of the best albums of that year. Unlike most American bands, the Brummels had a definite style. They didn't try to imitate anybody in particular, though the British influence is obvious on several cuts, particularly "Not Too Long Ago" and "They'll Make You Cry." The album has its share of solid rockers (notably the often-covered "Still in Love With You Baby"—cut by the Kitchen Cinq, Boonies Cryque, Planned Obsolescence, and many others) as well as some softer ballads. It even contains a standout version of "Oh Lonesome Me" which predates Neil Young's version by a good five years. In all the LP is admirably well-done; the styles are fully developed and highly enjoyable.

Though it's not very well remembered, the follow-up single, "Just a Little" was a big hit as well. The Raspals thought it good enough to record for their first LP, and the single did make Billboard's Top Ten. Later releases "You Tell Me Why" (the "You" added so as not to confuse it with the Beatles number) and "Don't Talk to Strangers," both superb records, didn't go too far sales-wise.

With many mid-sixties bands turning out three, four, or five LP's a year, the Brummels took their time in recording and it wasn't until late 1965 that Beau Brummels Volume Two came out. By this time they had lost rhythm guitarist Mulligan, but they seemed to get by without him quite adequately. There wasn't much overdubbing going on on the second LP either. It's really quite advanced for its time with some surprising experimentation taking place, odd progressions and chording, yet still



Left to Right: Sal Valentino, John Peterson, Ron Elliott, Ron Meagher.

pretty much good old rock and roll. Sal had begun helping out with the writing chores, and his one independent original song, "That's Alright," is one of the album's best. The group tries some harmony but it doesn't quite come off except on "Sad Little Girl," a slow number with a long effective buildup. It's a good LP, though one gets the idea that the band was trying some new ideas that hadn't quite jelled at the time.

Late in 1965, the group released its fifth Autumn single, a John Sebastian tune, "Good Time Music." This was quite an unexpected turn from their past attempts; rather than Sal up front singing, the whole band tried to work together in three-part harmony. It didn't work, despite the rocking beat and catchy chorus. About this time Autumn was undergoing financial difficulties, and their entire stock of artists was bought by Warner Brothers. At the time this included, besides the Brummels, the Mojo Men, the Tikis (later Harpers Bizarre) and the Veatables (who ended up instead on the Uptown label). None of these acts really made it, yet their combined presence and direction has been cited as a major force in shaping Warner's attitudes and history. At the time, the Beau Brummels appeared to be the most commercially promising of the Autumn groups (although as it turned out the Mojo Men and Harpers Bizarre had the hit).

It was decided that the Brummels should update a Dylan tune in early 1966. "One Too Many Mornings" was chosen and the recording is an off-time howl. Not even Sal's voice can bring this one across; the lyric is at complete odds with the sauced-up rock tempo. A bomb and deservedly so. The group's next effort was a Valentino tune, "Here We Are Again," a nice sort of song with nothing especially outstanding about it. The B-side, "Fine with Me," is an Elliott original and quite good. Recording in the big time now, the group used overdubbed voices in excellent harmony and created a chirping, squawking rock masterpiece which always puts the listener in a good mood (it was subsequently a single by Sacramento's New Breed, later Redwing).

Along about this time Warner decided to release an LP by the Beau Brummels. This was summer 1966 and the band was still remembered. Although they hadn't had a hit single, an LP was planned to consist of other people's hits. Beau Brummels '66 featured such memorable ditties as "Louie Louie," "Mrs. Brown," and "Play with Fire," and the less said about it the better. Valentino does justice to "Monday Monday," but in the background some idiot is whispering "Cass...Cass..." wrecking the one decent number in the whole batch. It's thoroughly disappointing and completely worthless in evaluating the group's developing musical progression.

In late '66, the release of Tim Hardin's "Don't Make Promises" inspired. The group performs admirably and the song is perfectly suited to Sal's voice, which by now had developed a depth and resonant maturity which was quite striking. The other side of the single, Elliott's "Two Days Till Tomorrow" is an orchestral number complete with violins. It's a little gushy but enjoyable enough, and perhaps indicative of the group's direction.

Another single, "Lower Le Vel," was interesting and somewhat innovative for the period, but the B-side, the beautiful "Magic Hollow," was a milestone. Singing of magic and mystery, Sal's voice had never sounded better, and the group had suddenly acquired a harpsichordist (who later proved to be Van Dyke Parks lending a hand). In a lilting and wistful fog-echo Sal sings of faraway and "Magic...magic..."

The album Triangle could easily be one of the greatest albums to come from the mid-'60s era. By this time the Beau Brummels had dwindled to three: Valentino singing, Elliott writing and playing vibrant guitar, and Meagher still laying down his subtle bass lines. The Beau Brummels were strictly studio by this time but that didn't matter. Triangle is beyond adequate description in words; one has to hear it to understand and fully appreciate its merits and implications. Yet for all its beauty the LP was largely ignored.

Sometime early in 1968, "Are You Happy," one of the better Triangle tunes found its way onto 45 rpm, the flip side being a new tune, "Lift Me," which proved to be an indicator as to the group's next direction. Another single, "Long Walking Down to Misery," seemed to further establish this direction. Both songs have country overtones—the guitar riffs and general pace of the band lean that way, though not to a great extent. I'm not much of a country enthusiast, but I do like these singles.

Late in '68 Warner finally released what was to be the Beau Brummels' last album: Bradley's Barn, named after the studio in Nashville where it was recorded. It's a good solid, slightly counter-trifled rock album. At last the promise vaguely hinted at in "Oh Lonesome Me" was realized. From the notes we learned that the Brummels were now down to two members (Sal and Ron), but some very able session men, including Jerry Reed, lent a hand and came up with some really fine countrified easy-going rock. Tracks like "Jessica" and "Love Can Fall a Long Way Down" are pleasant, easy to listen to, and all-round good music. Another single, "Cherokee Girl," was pulled from the album, but went nowhere; and for the Beau Brummels, that was it.

I'll never understand why the subsequent singles were termed solo efforts on the part of Sal Valentino, because Elliott is there and there's not much change from the style of the last album. "Alligator Man" is a golden oldie penned by Floyd Chance, and

BRUMMELS SUED FOR ONE MILLION DOLLARS

The Beau Brummels along with their former manager, Tom Donahue and Robert Mitchell, and their present manager Carl Scott are being sued by Declan Mulligan, former member of the group. Mulligan is seeking damages totaling \$1,250,000 from his former partners.

Mulligan, if you remember, was one of the original Brummels who left the group about a year ago.

Several months after his split the other Brummels told The BEAT Mulligan had left for several reasons, one of which was his desire to go back to his native Ireland.

At that time, Sal Valentino stated that he felt the group had not suffered a tremendous loss when Mulligan made his exit but Ron Elliott disagreed saying that they had lost because they were minus one guitar—thus, changing their sound to a certain extent.

Mulligan now declares that he was the founder and leader of the group and charged in a San Francisco Superior Court that his four fellow Brummels had frozen him out of the business a year ago and have excluded him from their profits ever since.

The attorneys for Mulligan said the Brummels have had two hit singles and two hit albums, grossing sales in excess of one million dollars since they began recording in 1964.

Their biggest hit, "Laugh, Laugh," took more than 500,000

copies and was one of the biggest American-made records sold in England.

Mulligan is, therefore, seeking \$250,000 in general damages and one million dollars in punitive damages plus the dissolution of his own partnership with the other Brummels and a settlement of what they allegedly owe him.

At the time of this printing, the Brummels were filling concert dates on the East Coast and their manager was unavailable for comment.



OLD TIME BEAU BRUMMELS, way back when Declan Mulligan (left) was a member of the group. Mulligan is now suing the Brummels and their managers for over one million dollars in general and punitive damages.

I've always liked it quite a bit. It sounds countryish again, though not overly so; I'd compare it to "When You're Hot You're Hot" or something in that vein. Nonsensical but fun. "Friends and Lovers" is Sal's bid for the easy listening market, very uninspired. The last effort, "Silklike," even rated a review in *Rolling Stone*. Again, it is countryish but only on the surface, there being folkie roots and some real tight musicianship involved.

After this, Sal became involved in Stoneground and of late Elliott has been involved in production work (as he had been since '66 or so; his tune "Puppetmaster," which he produced for a Bay Area band called [Butch Engel &] the Styx, was a great record). Elliott also released an LP, *The Candlestickmaker*, late in 1969 which was generally ignored; countrified folkie stuff that goes down fairly well. There's some excellent guitar work (and Sal was there to help out too), and in all the LP is really OK. Elliott's voice is a little rough and certainly a far cry from Valentino's but it does suit his songs and is pleasant enough. He also was part of a forgettable group called Pan (one album on Columbia in 1973).

In '68 Vault Records issued a couple albums, combining unreleased tracks with old Autumn releases. The Best of the Beau Brummels is really a must for any rock collector interested in this period, as it contains the very best tunes from the Autumn days. Volume 44 is interesting for its alternate versions of several excellent tunes and a few unreleased cuts, but is of no real interest to non-Brummel enthusiasts.

In all the Beau Brummels produced about six albums worth of excellent, listenable music, ranging from folk to country to downright rock and roll. It's good clean stuff and still stands up very well today. Pick up on them and enjoy some roots; they were a memorable and always interesting group.

BEAU BRUMMELS DISCOGRAPHY

- Autumn B Lough Lough/Still In Love With You Baby
10 Just a Little/They'll Make You Cry
16 You Tell Me Why/I Want You
20 Don't Talk to Strangers/In Good Time
24 Good Time Music/Sad Little Girl
WB 5813 One Too Many Mornings/She Reigns
5848 Here We Are Again/Fine With Me
7014 Don't Make Promises/Two Days Till Tomorrow
7079 Magic Hollow/Lower Level
7204 Lili Me/Are You Happy
7218 Long Walking Down to Mystery/I'm a Sleeper
7260 Cherokee Girl/Deep Water
(Sly Valentino)
7268 Alligator Man/An Added Attraction
7289 Alligator Man/Friends and Lovers
7368 Silklike/Song For Rochelle

ALBUMS

- 12-64 Autumn SLP 103 Introducing the Beau Brummels
10-65 Autumn SLP 104 Beau Brummels, Volume Two
8-66 WB WS 1644 Beau Brummels '66
8-67 WB WS 1692 Triangle
10-68 WB WS 1760 Bradley's Barn
4-68 Vault LPS 114 Best of the Beau Brummels
9-68 Vault LPS 121 Volume 44
(Gentle Wanderin' Ways; Fine With Me; Dream On; I Want More Lovin'; I've Never Known; Oh Lonesome Me; When It Comes to Your Love; Doesn't Matter; More Than Happy; That's All Right; Can It Be; Louie Louie)

RON ELLIOT

- 10-69 WB WS 1833 Candlestick Maker

UNRELEASED AUTUMN TRACKS

Autumn recorded far more material with the Beau Brummels than was ever issued. The album which came out as Vault 121 was recorded in mid-'65, during the same period Volume Two was cut, and was originally intended as the third Autumn LP. "Fine With Me" and "Gentle Wanderin' Ways" were also mixed down to be the final Autumn single, but never issued. Excluding the tracks which surfaced later on Vault, these are the remaining unissued songs:

That's All That Matters; Peepin' and Hidin'; Sweet Georgia Brown; Here I Am In Love Again; My Lovin' I Will Go; I'll Tell You; I Grow Old; She Loves Me; Lonely Man; She's My Girl; It's So Nice; You Don't Want My Love; News; Pity the Cool (could be type for I Pity the Fool); Love is Just a Game; Talk to Me; It Sounds Like Rain; Low Down; How Many Times; Brown Eyes; Don't Do This to Me; I'm Alone Again; I Will Love You Still; Hey-Love; Tomorrow is Another Day; Some Day; Dec's Song; I'll Never Fall in Love Again (w/Bobby Freeman); Pete's Tune; The Jerk (w/Sly Stewart).

Some of these may have been issued under other titles, but the remainder still languish in the can, despite the fact they have been bought and sold twice already. Vault Records, which purchased the Autumn tapes at the same time Warner Bros. purchased the artist roster, sold Autumn to United Artists in 1973. In whose hands the possibility of a 'Great Lost Beau Brummels Album' still resides....



BEAU BRUMMELS—NAMED BEST NEW GROUP—DOING BYRDS' BIG HIT, "MR. TAMBOURINE MAN." (Photo: Robert Carter)

AUTUMN RECORDS

by GREG SHAW

Autumn was begun in the early part of 1964 by Tom "Big Daddy" Donahue and Bob Mitchell, leading DJs on San Francisco's top-rated KYA who were expanding into the music biz by promoting star-studded shows at the Cow Palace and getting involved with local musicians on the North Beach (go go club) scene. Later in '65, Donahue and Mitchell opened a club called Mothers in North Beach, bringing in the Lovin' Spoonful and the Byrds and helping ignite the San Francisco Sound.

But in 1964 they were still mainly jocks. Bobby Freeman, a San Francisco musician who'd had a few hits in the '50s, was in residence at a North Beach disco, and using the studio downstairs at KYA, Donahue began cutting a few songs with him, as well as others including Dino Valenti, Gloria Scott (perhaps the first he recorded, in late '63), Jim Alaimo, the Veetables, the Carousels, the Spearminits, Tyrone Spencer, Jim Washburn (another KYA jock) and Sly Stewart. Although all the above cut at least a few songs before mid-'64, it was Freeman who had the first release on Autumn.

"Let's Surf Again" didn't do much, but "C'mon and Swim" which hit at the height of the Coral Dado controversy, was a runaway smash, and Autumn was in business—although both partners remained at KYA, Mitchell until his death in '66 and Donahue until '68 when he went over to KMPX-FM. Sylvester Stewart, who'd been in various soul bands and was a jock on KDLA, joined Autumn as staff producer & arranger. He also cut a lot of songs himself, hardly any of which were released. In addition to his solo stuff, and an unreleased live album *On Stage With Sly* (7-64) he recorded with many of the Autumn artists, including Bobby Freeman, Little "E", and the Mojo Men, doing songs including "Beate Haircut" and appearing on stage with them for a long period of time.

Autumn was as selective as Philips in releasing singles, a policy which did not, however, bring them an equal share of hits. Many groups were recorded extensively but never released at all. Dino Valenti cut eight songs in early '64, Gloria Scott & the Tonettes did several, as did Lamona King. The Tikis recorded almost enough for an album. The Charlatans put down four tracks, their earliest recordings. Looking over the master tape catalog, there are also several baffling instances where a group cut just two songs in 3-track stereo, on which a mono master was later made, but no single issued. Gear One, with "I Should Be Glad"/"Hello Little Girl" (5-65) might've been interesting, some for the U.S., with "Just Me"/"How Can I Tell Her". Little "E" (Emile O'Connor, a legendary '50s Bay Area doo-wop king) cut three or four tracks that would surely be worth a listen. Not to mention the Girls, and The Bundles, probably a punk band, with "Mark My Words" and "Watch Me Girl" in 8-65. Autumn 4, a semi-surf sound, came out as The Upsetters, though the group was called first The Dreamers then The Impax on early takes of the song.

The demise of Autumn came about for fairly obvious reasons; while "Don't Talk to Strangers" and "I Still Love You" were pretty big around SF, Autumn had no national hits after #10. They were just a little ahead of their time, that's all; one of their last signings was the Great Society, whose "Someone to Love" (the original version) received strong initial airplay in the fall of '66. If they could have broken that record, and stayed in business long enough to sign up some of the other local groups like Big Brother & the Holding Company, the Charlatans, etc., or even kept the Great Society together and built Grace Slick into a star... Autumn could've been the home-town label San Francisco never had, and gone on to even greater things. Hell, if they'd just hung onto Sly for a couple of years... but then nobody in San Francisco ever did know how to run a record company....

AUTUMN DISCOGRAPHY

- 1 Bobby Freeman - Let's Surf Again/Come to Me
- 2 Bobby Freeman - C'mon and Swim, pts 1 & 2
- 3 Sly Stewart - Scot Swim/I Just Learned How to Swim
- 4 Upsetters - Droppin' the Mo'n/Autumn's Here
- 5 Bobby Freeman - S-W-I-M/That Little Old Heartbreaker Me
- 6 Rico & the Ravens - Don't You Know/In My Heart
- 7 The Spearminits - Jo-Ann/Little One
- 8 Beau Brummels - Laugh, Laugh/Still In Love With You Baby
- 9 Bobby Freeman - I'll Never Fall in Love Again/Friends
- 10 Beau Brummels - Just a Little/They'll Make You Cry
- 11 Mojo Men - Off the Hook/Mama's Little Baby
- 12 Dixies - Gelisho Girl/He's Got You
- 13 Carousels - Beneath the Willow/Sail Away
- 14 Sly - Buttermilk, pts 1 & 2
- 15 Veetables - I Still Love You/Anything
- 16 Beau Brummels - You Tell Me Why/I Want You
- 17 Chosen Few - I Think It's Time/Nobody But Me
- 18 Tikis - If I've Been Dreaming/Pay Attention to Me
- 19 Mojo Men - Dance With Me/Loneliest Boy in Town
- 20 Beau Brummels - Don't Talk to Strangers/In Good Time
- 21 Cassefairs - Just For You/This is a Mean World
- 22 Charly Shays - Ain't It? Babe/Then You Try
- 23 Veetables - The Last Thing On My Mind/Mansion of Tears
- 24 Beau Brummels - Good Time Music/Sad Little Girl
- 25 Bobby Freeman - The Duck/Cross My Heart
- 26 ---
- 27 Mojo Men - She's My Baby/Fire In My Heart
- 28 The Other Tikis - Bye Bye Bye/Last My Love Today

NORTH BEACH (Autumn subsidiary)

- 1001 Great Society - Someone to Love/Free Advice
- 1002 Little Juarez - The Corner Bullfight/El Jefe (The Chief)
- 1003 Chosen Few - I Think It's Time/Nobody But Me
- JEST (Autumn subsidiary)
- 1 Au Go Go - All Over Town/Walked For You

WANTED: FOUR GIRLS

JOB: to play pop music.

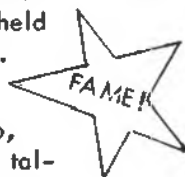
PURPOSE: to find the female Beatles, Stones, Who, Shangri-las of the 70s!



THIS COULD BE YOU!



We're looking for the girls who will take up where Suzi Quatro and Fanny leave off, the kind of girls who always dreamed they were in a Phil Spector group, girls with the desire and ability to carve out a place for women in '70s rock as significant as that they held in the '60s. Girls who can bring hysteria, magic, beauty and teen authority to a stage. Girls with youth, energy, dedication, wildness, discipline, dedication and style.



If you think you're such a girl, or know of one, pay attention. Who Put the Bomp, along with Kim Fowley (renowned maker of stars) is sponsoring a contest to uncover new talent in this field. The contest is open to all-girl bands, solo girls who sing or play an instrument, or any combination thereof. Entries will be judged by Kim Fowley and a panel of Bomp editors. Winners will be flown to Hollywood where demo records will be cut and the product (hopefully) sold to a major record label. Runners-up will receive a free 3-year subscription to Bomp and a free girl-group record of our choice. Send demo tape, photo and bio to: GIRLS, c/o Who Put the Bomp, P.O. Box 7112, Burbank, CA 91510. (Tapes can not be returned). Winners will be announced next issue.

Reviews



By GREG SHAW

As a followup to our "British Invasion Spectacular" issue, there are a number of recordings now available that provide essential and supplemental listening material for those not fortunate enough to have all the original records from the early days of British Rock. I don't know if we can claim any responsibility, but at least I'm pleased to report that of the initial repackagings from this era, most have been assembled with the kind of respect for the music and its documentation that this magazine has long advocated.

One album we can claim some credit for, and the one I'd recommend above all to novice collectors and just plain fans of all types, is Sire Records' History of British Rock. Despite my minor reservations about a couple of the songs used, I think this album, including 28 hits by top British groups of the '60s, comes off very well indeed. With the exception of recent sore thumbs by Rod Stewart and Uriah Heep, the songs all sound great together, and it's worth pointing out that this is the first album ever to bring together so many important British hits, as well as a few (like the Merseys' version of "Sorrow" or Cliff Richard's "Blue Turn to Gray") that may be new to American audiences. Considering the fact that most of these songs have not been available in any form in many years, the album takes on an even greater value.

The album was conceived, compiled and designed by Seymour Stein of Sire Records, together with Marty Cerf, Ken Barnes and Greg Shaw of this magazine. Our chief contribution was the four-page Memory Maker booklet, which was intended to be an insert, but ended up on the inner sleeves. It includes articles, photos, ads, reviews, all written, designed and produced by us. There's some very interesting stuff buried in its small type, for those who read closely, and I hope all of you will.

If justified by sales of this album, Sire is anxious to do several more albums, treating British rock in greater depth, using some of our eclectic favorites in addition to hits. The possibilities are tremendous—meanwhile, this is a very satisfactory start.

Merseybeat reissues meanwhile are running rampant in Europe. There's a series in France, some things in Scandinavia, and a wealth of stuff from Germany. England has just produced *Hard-Up Heroes* (Decca DPA 3009/10), a fantastic compilation by Roy Carr and Charles Shaar Murray of NME. Dig what it's got: "Some Other Guy," The Big Three; "My Baby Left Me," Dave Berry; "Tobacco Road," Nashville Teens; "So Much In Love With You," Mighty Avengers; "I Go Ape," The Rocking Vickers; "Now We're Thru," The Poets; "Good Morning Little Schoolgirl," Rod Stewart; "Leaving Here," The Birds; "First Cut Is The Deepest," Cat Stevens; "The Story of Them," Them; plus hits by the Small Faces, Zombies, Mayall, Graham Bond, "Everything's All Right" by the Mojos, and that's not all. The real classics on this album include Steve Marriott doing "Give Her My Regards" (1963), an obscure 1964 raver by the Warriors called "You Came Along," The Andrew Loog Oldham

Orchestra's ultra-rare "Do Doo Ron Ron," with Mick Jagger on vocals, Joe Cocker's first recording, the 1964 "I'll Cry Instead" (real fine version too), and David Bowie's "The London Boys."

There are photos of each act, production credits, original release numbers, and release dates, plus a one-paragraph bio for every song. It's not an expensive package, but it is a loving and well thought out production. There is a remarkable shortage of major hits in this 2-record set, only six really, but in terms of pure nostalgia this is probably a very commercial album in England. Personally, with free access to the Decca vaults, there are other selections I would have considered more important, but there's nothing to prevent Decca from doing another album, and I don't want to seem like I'm complaining about this one. It's a fine, fine job, and congratulations are in order to everyone who had a part in making it possible. Hopefully Pye, HMV, EMI, Fontana, Oriole and the other companies that were active in the Beat Boom will take the hint and open up their vaults as well. UA has been working for a couple of years now on a Liverpool anthology, containing all leased material naturally since UA wasn't active there really until '68, but it should be a great album when finished. Indeed, there's a lot to look forward to this year....

For those who can't wait, Star-Club Records in Germany has seven albums just out documenting the early years of the Mersey sound. The Star Club of course was where all the Liverpool groups went to play, across the Channel in Hamburg. The Beatles, Searchers, Swinging Blue Jeans, and lots of other groups got their start there. There was a Star-Club label which issued records by these groups at the time, all extremely rare now. The label has been reactivated, though, for this elaborate series of repackagings.

The Star Club Anthology, Vols. 1-5 includes some very tasty and unusual things, and not too many well-known hits either. There are several cuts by the Liverbirds, ("Peanut Butter," "He's About A Mover," 2 others), Liverpool's original girl group, some by the Rattles (Hamburg's answer to the Nashville Teens), including "Johnny B. Goode," "Shaggy Dog" and "Hippy Hippy Shake," none available on other albums, plus stuff by Ian & The Zodiacs, Lee Curtis & The All Stars, the Merseys, the Pretty Things, the Remo Four, the Mindbender and the Searchers.

There are some real oddities, too. German groups I'd never heard before, like the Faces, the Hi Fies, Jerry Williams & the Violents, the German Bonds, the Rivers, and the Screamers. Most are excellent beat groups, as good as their Liverpool counterparts anyway.

Then we have *The Star-Club Story*, a double-album with some of the same groups, but no overlapping songs, plus material by Kingsize Taylor, Davy Jones & the Blue Sounds, Howie Casey, the Roadrunners, Paul Nero, the Cavem Cat and the Star Combo, and nice liners. If you can't afford to order all 5 of the Anthologies, start here. Or, start with *Center of Beat*, a Star-Club testimonial issued by Brunswick, also German. It's a cheaper package, with unnecessary stuff by the Beatles and Tony Sheridan, but on the plus side it has material by Casey Jones & the Governors, Alex Harvey, the Somebody's (doing "Needles & Pins"), the Tremors, Boats Wellington, the Sham-rocks, the Giants, the Tuxon West Band, and the Bats, that you won't find elsewhere. The music dates mostly from 1961-65, although there are a couple of strange 1968 Tony Sheridan cuts, in case you were wondering what he sounded like 7 years later.

And while you're in Germany, check out Fontana's "Attention!" series, which includes albums by the Pretty Things, Searchers, Remo Four, Walker Bros., Manfred Mann, and the Rattles, most of which have cuts not readily available in other form. And if you're a fan of Kingsize Taylor (which I'm not, but at least he was one of the original Liverpool crew) there's a German Brunswick album containing a lot of the 1963 material such as "Hippy Hippy Shake," "Sweet Little Sixteen," "Dizzy Miss Lizzy," "Long Tall Sally," "Mashed Potatoes" etc.

It will cost you quite a bit to order these albums from Germany, but the double Star Club sets and some of the "Attention!" albums are available in America through Jam Records, Box 362, 3001 Hadley Rd., S. Plainfield, NJ 07080, or if there's a store in your town that stocks imports (or would like to) they can get just about anything direct from Jem. They might also carry the *Hard-Up Heroes*.

Have You Reached Yet? -- Clap + Nova-Sol 1001

This 1971 album by a bunch of LA kids is convincing evidence that the punk-rock mentality is alive and well. Clap consists of five average, long-haired, scruffy young men who obviously learned to play by playing along with records and, reaching the point where they could copy said records, decided to put out an album.

Their main inspirations are Allie Cooper and Led Zeppelin. Lead singer Steve Morrison (his brother Jim is in the group too) has a good, Cooper-like voice, and on the title song he does an amazing adaptation of "I'm Eighteen", adding lyrics about a tough girl who keeps messin' round. "Mamin' Thought" is a terrible ripoff of "Can't Explain" with horns carrying the guitar riff. The real killer is "Only Just an Act" which is "Swainway to Heaven" to the note, but with new lyrics of course.

Clap's originals aren't bad, particularly "My Imagination" and "Stop Tearing Me". There's lots of good punk ranting, whispered threats, and plenty of those garage echoes we all love so well. The cover's great too—it's got a photo of a lizard-skin platform boot on a stool with a flashlight beam on it! The album's probably not available, but you might try writing to Nova-Sol Records, Box 66, Manhattan Beach, CA 90266.



Mod Is... - The British Modbeat - Red Leaf 1002 (Canadian)

There was a time around 1965 when every area had its own-cast Mods. There might only be five within a hundred miles, but they knew each other, each subscribed to *Melody Maker* and ordered all the new English singles by mail... and quite often these local Mods formed bands. The Chais, the Litter, Chessman Square, etc. They liked to record B-sides of the most obscure British records they had, and some even affected British accents.

The British Modbeat was Toronto's manifestation of this syndrome, and I'm indebted to Mike Willmore for finding me their album. According to the liners, they were formed in 1963, and following the success of their single "Whatcha Gonna Do About It" their fan club opened a chapter in England!

Besides the hit, their album included covers of the Pretty Things' "L.S.D.", Spencer Davis' "Somebody Help Me" and the Merseys' "Sorrow" as well as a couple other British songs so obscure I can't even place them offhand. Unfortunately, the British Modbeat did not live up musically to their name or their album cover (which pictures them in a blinding array of paisleys) so don't go to a lot of trouble finding this album. It's strictly for the archives....

Lala-Colo - The Frenchies - Harvest C 064-12748 (French)

With all the decadence in Paris, it's a wonder no local version of the NY Dolls has appeared before this. But then, France of all European countries has always had trouble coming up with native rock & roll. Typically, the Frenchies are ob-

essed with American pop culture, and of course their imagery is as distorted as these they get from TV, films, and rock & roll records. It's this garbled imagery, combined with their quaintly earnest attempts to pay tribute to American culture and their crude, 2 & 3 chord rampage sound, that makes the Frenchies worthy of some interest.

From "Lola Cole":

"I love TV, I don't like the countryside! It's a drag!
Yer Walt Disney lipsticked in my room, I wanna taste it!"

Not to mention "I love Franking machines" whatever that means.

From "Mike's Bike":

"Please! Can you take off yer sun glasses
When you're making love to me
Please! Can you take off yer leather boots..." etc.

My favorites are "Dillinger's Coming" which has him coming down the street in a Cadillac with Sinatra and Graucha Marx, "Lane Turner Cheap Dreams" in which the Frenchies dream of being in a Hollywood movie ("One day I want to movie on 42nd street and I saw James Dean and I thought: Oh really! Oh really! I couldn't afford to buy a Porsche! It's alright! I bought a blue-jean...") and "Detroit Palmtrees" for its title alone.

The Frenchies are currently being considered by several American labels and the album should be released here eventually. Meanwhile, some of you dyed-in-the-bluejean gillhermaniacs might want to try and order it from France. It makes an impressive artifact to show your friends...

Good Rockin' Tonight - Rocky Barra - Barratone 1002
Don't Knock the Rock - Rocky Barra - Barratone 1003

Rocky Barra is a young man from Livonia, Mich. who just loves the '50s. Not as "nostalgia" tho, just as good music. As he says on the liners here, "although critics may label it as 'too simple', it is this very quality which helps make (the pure rock sound of the '50s) so compelling to my ears..." Right on Rocky! Like Hank C. Burnette, who has a few records out in Scandinavia, Rocky tries to add something of his own to the old songs he does and even pens a few new ones in the '50s style. These aren't bad, particularly "Because I'm Weak", a Domino-like thing.

Barra excels on teen-ballad material—"You Cheated", "Donna", "Hushabye", "Crying in the Rain", "What Am I Living For", "Diary", "Angel Baby" etc. As a rocker, he lacks the forcefulness to stir up any real energy, and as a result "Good Rockin' Tonight", "Rip It Up", "Slow Down", "Blue Suede Shoes" etc. come off somewhat less than convincing. The inclusion of "Burning Love" and "Good Old Rock & Roll" completes the picture of a well-intended, somewhat too eclectic, capable '50s stylist. He's a good singer, and with decent production he could probably find the same success with '50s ballads that so many pop groups have achieved lately.

To sample Rocky's wares, send \$4 each or \$7 for both to Barratone Records, 35244 Parkdale, Livonia, Mich. 48150.

Out of Reach - Freddy Fender - Starflite 2001
Born to Be a Loser - Jimmy Donley - Starflite 2002
Louisiana Cajun Country - Doug Kenshaw - Starflite 2003
Volume One - T.K. Mullin - Starflite 2004

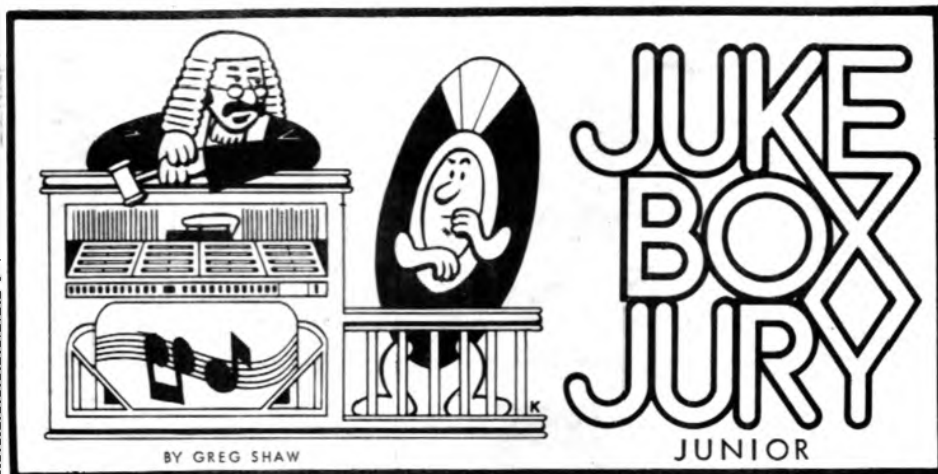
Huey Meaux should need no introduction. Probably the central figure in Texas music since the early '60s, Meaux has had a hand in hundreds of records, mostly around Houston but also from the Cajun region of Louisiana that borders Texas and from New Orleans where he did a lot of recording. He's best known for the Tribe label that had Str Douglas, Barbara Lynn, and even the Trashmen.

Starflite is Huey Meaux's newest label, and it's off to a fine start with two essential albums and two of some interest. Kenshaw I can always do without, but if you'd like to hear some of his earliest, most ethnic Cajun stuff, this is the album. T.K. Mullin is a legendary Texas balladeer, his "Graduation Night" was a huge local hit, but to me his slow, overly-emotional sound, backed with horns, is far from exciting. This album collects all his biggest hits, which originally came out on the L.K. label.

Doug Sahm will be happy to tell you how great an influence Freddy Fender was on him. Fender was a crazed Mexican who had a lot of hits singing Texas blues, but would duck back across the border to cut mariachi records whenever he felt the pressure of stardom & the record biz closing in. He's supposedly cutting a new album with Meaux now, meanwhile this album has many of his classic recordings, some in Spanish, some unexpectedly strange ("Jamaloa Forewell", "Cold Cold Heart") or simply unpeached ("Junco Partner"). The standouts are "Wasted Days, Wasted Nights" and "Crazy Crazy Baby", which have the sound of a funky Texas Fats Domino playing guitar instead of piano. This album is a cornerstone in the history of Texas rock.

Jimmy Donley is a name that deserves to be more widely known. His two main styles were pure Hank Williams country and solid gritty New Orleans R&B, and he was brilliant at both. He had a few minor hits of his own but mainly wrote songs for other local singers. An amiable, unassuming guy, he was ripped off by lots of big singers, including Domino, who took his songs, changed them slightly, and called them their own. Donley committed suicide in 1963; this album contains his best work and is another vital link in the development of Southern rock.

Starflite records can be ordered from 5626 Brock St., Houston, TX 77023.



I always enjoy discovering new singles of merit, which is the main reason I haven't gotten bored with my "Juke Box Jury" column (currently in Phonograph Record Magazine) even tho I've been doing it for almost four years. But I really prefer finding great, old singles I'd never heard before; they can shed so much light on the development of artists, producers, writers, labels, regions, etc. Compared to that, all a new single can do is sound good. As it's shaping up now, the 60s will probably turn out to have produced 100 times as many good, obscure records than the 50s did, and we're only beginning to discover how many that really is. This column will be devoted to discussing some of my more intriguing discoveries, and discussing questions raised by them. Naturally, if you have anything to add, your comments will be appreciated.

The Edge - Seen Through the Eyes/Something New - Enith 1011

There's gotta be some kind of story behind this record. Altho on a small, ephemeral LA label (more on that later...) it has a tremendously powerful production sound, full orchestration, and an overall quality you wouldn't expect. The group also must have made other records, they couldn't have been this great and just vanished. The names of the writers are J.W. Keith and R. Barcellona. They sound something like the Left Bankers, even more like Stories while Michael Brown was a member—that kind of moody, Zombies-inspired, heavily produced pop. The A side fits far better than anything done by the Left Bankers; I'd rank it with something like "Love Is in Motion." The label started out as Zenith, until they found out the electronics co. had already used the name on records. So they dropped the Z. They had at least 3 numbering series and obviously several more releases than those I'm about to list. Further info is definitely wanted.

ENITH T-5 Nick Venet - Lost and Found/My Dream
T-12 Dell-Coads - Love in Return/Hey Mr. Banja
T-19 Stan Worth - Wiggle Wobble Walkers/Roman Hall-
722 Ex-Cal Five - Dancing Girl/Talk is Cheap

Fresh Windows - Fashion Conscious/Summer Sun Shines -
Fontana TF 839 (E)

This is exactly the sort of record somebody ought to make today: I went nuts the first time I heard it and it still arouses me every time. It's kinda like "Dedicated Follower of Fashion" only it's about a girl, and it's not the least bit snide; what it really is is a glorification of those hip, mod girls you see doing the Frug in all those old beat flicks. The chorus is "Cuz she's a short-skirted, fashion-conscious long-haired girl!" (can't you just see her?) drowled out in a heavy British accent over a pounding Troggs beat, while the verses mention all kinds of trendy Camaby styles. Unfortunately it never came out here, and is obscure in England, but this is one well worth searching out.

The Tornados - Granada/Ragunboneman - Columbia 7455 (E)
The Peeps - Now is the Time/Got Plenty of Love - Phillips 40315 (A)

Here are two equally great, unknown British B-sides. The Tornados of course had "Telstar" and many other somewhat less thrilling instrumentals, of which "Granada" is one. But the flip is one of their rare vocals, and it's the kind of song that can easily insinuate itself into one's skull. The vocals are excellent, in a sort of Buddy Holly/Def Shannan vein, with the organ predominating in a vaguely folk-rock style, while the song, melody and lyrics are strong and the production...well, Joe Meek must have been on something when he did this.

The Peeps were also British, this is their only release I know of (9-65), and the A-side is a nice, Kinks/Searchers thing with full harmonies over a choppy rhythm and decent hard rock beat track. Turn it over, tho, and discover an absolute stone-kicker upbeat ballad in an amazingly pure Searchers/Jan & Zodiacs vein. On the chorus it picks up speed and sounds almost Beatlesish. Can't imagine why it wasn't a monster hit...

Jeremiah - Goin' Lovin' With You/No Sense Nonsense -
Phillips 40321

You'll notice a few Phillips records in this column: I've been getting into that label lately, they had some great undiscovered

things. This one was masterminded by Kornfield & Duboff, who recorded "Goin' Lovin'" on their own as the Changin' Times (followup to their hit "Pied Piper", the original), also on Phillips. Damn who Jeremiah could be, he's got a punk rasp, Sonny Bono voice and a good raw production sound. A side is a pleasant bubblegummy ballad (a Koppelman-Rubin product) but the flip is a really diverting protest ditty, with Dylan-parody harmonica and classic dumb lyrics like "they say my shirts should be white collar—who needs 'em anyway?" Among other things, Jeremiah protests kids who dress sloppy. I like a punk who stands up for what he believes in.

Chris Sandford - I Wish They Wouldn't Always Say I Sound Like
The Guy From the USA Blues/Little Man—No-
body Cares - Fontana 1534 (A)

That last one reminded me of this. It opens with a few wheezy gasps on the harp while Chris draws out the title (in a real ringer of a Dylan takeoff (and there were enough of those for a meaty article, I'm sure...)) then goes into a tale of how the singer was pegged by a record exec to be a teen star, made to wear denim jeans and sing funny...an obvious parody of Donovan's career. Sandford made several records in England, this is his only known release here.

The Others - Oh Yeah/I'm Taking Her Home - Fontana 1944 (A)
The Fairies - Get Yourself Home/I'll Dance - HMV 1404 (E)

English readers mention both these groups in our lettercol this time. I've had the Others disc for quite awhile, it's one of my longtime faves. One of the most genuinely raunchy records to come out of England. The Fairies I just got, and I play it constantly. It's from '64, and not only is it the most authentic punk rock record I've heard from England, it anticipates American punk rock by two years. Considering Twink was a member of the Fairies at this time, and later joined the Pretty Things when both of them were in their spacy phases, it's interesting how similar to the Pretty Things sounds. Similar, but rawer, cruder than the latter group ever was. Heavy, pounding garage echo drums. Blistering grunge guitar. And a vocalist with an uncanny resemblance to Sean Bonniwell. Truly fantastic. Both sides, too.

The Trems - You Can't Touch Sue/Story for the Boys -
Epic EPC 1972a (German)

It's the Tremeloes, but you'd never recognize 'em. This record, which comes with a great flashy pic sleeve, came out only in Germany, unlike the previous two Trems releases in England. It sounds like the Sweet, a perfect Rodney's disco record. Worth whatever it takes to get it, glam fans.

The Whyte Boots - Nightmare/Let No One Come Between Us -
Phillips 40422

Well I've saved the killer for last...records like this make me wish we could offer an audio supplement with each issue... Imagine if you can the Shangri-Las at the ultimate they never reached. That same voice, but more sultry, with a pout you can really get your teeth into, opens the record with this line, over dramatic catonettes: "Yeah...no boy's worth the trouble I'm in!"

But there are other twists ahead as the scenario unfolds. Here she is, standing with her friends, as the other girl, the one who took her Bobby away (showin' off in class, wearin' his ring) walks by. They urge her on—go on, you can beat her, wipe that grin off her face! She didn't want to fight, but they were all pushing her forward...then, screams, chaos, scratching kicking, bloodlust, a little whimper, a dead end. What happened? Police sirens draw closer as the tabs, I didn't mean to hurt her, I didn't wanna fight, honest...

Great plot, right? But that's only half of it. These girls are absolutely amazing singers, and whoever produced this record (P. Sawyer & L. Burton) could teach everybody a few lessons. It's tight, dynamic, with two distinct melody hooks each powerful enough to sustain a top-notch hit. You gotta hear this song, the way it builds, the way the girls are always in there, up front, projecting an image as street-tough and trashy as, well, the Dolls, for lack of a comparable girl group. This is without a doubt one of the top five girl group records of all time. And amazingly, no one seems to know about it. Let's hope more copies turn up soon so more people can hear this classic.

I tell ya folks, nobody could be more surprised than me at how large rock fandom has grown. The 50 or so fellow fanatics I used to correspond with back in 1970 are now well-known activists, with articles and fanzines of their own appearing all over the place, and whole new generations of kids coming along and adopting rock fandom as a way of life as though it had always been there. Simply amazing. Amazing also is the diversity as well as the proliferation of fanzines today. Not many are what I'd call really outstanding, but there's something of value in most of them.

While I could no longer feel safe in attempting to give a definitive list of fanzines currently being published, I will attempt to mention in this column everything I receive, with as many comments as I can cram in. Readers are urged to use these comments and listings as guidelines for checking out fanzines they haven't seen. A quarter will bring a sample copy of most any of them, and thereafter most can be obtained free for letters of comment or any show of interest. Remember, more than anything, fanzines need readers to survive. To help direct you to where your interest lies, the listings are broken down into several convenient categories.

1. FAN CLUBS AND ONE-ARTIST FANZINES

A. Beatles

STRAWBERRY FIELDS FOREVER--Joe Pope, 310 Franklin St. Box 117, Boston, MA 02210. Frequent, lively, full of clippings, photos, trivia and anything Beatle-related.

THE APPLE PRESS--Linda Kretschmann, Box 212, Hawthorne, N.Y. 10532. Last issue, '73 was in September. May not still be publishing.

PEPPERLAND--John McGinn, 190 N. Beverwyck Rd, Lk. Kiwanah, NJ. First issue 8/73 was thick with photos, reprints, discs, and lists of bootlegs for sale, though suffering from bad repro. Haven't seen one since.

HERE THERE AND EVERYWHERE--Offshoot of SFF; same address. First of series of specials, this one on George Harrison.

B. Other

SLADE PARADER--Lydia Laske, 3 Haven Plaza, N.Y. 10009. A crazy little magazine, about Slade, the Dolls, and glam rock in general. Meltzer writes for it; so do I!

WACKADOO--Box 71, N.D.G., Montreal 260, Quebec. About and by the Wackers, this was the only issue I saw before the group broke up. A must for Wackers fans, get one if you still can.

ELVIS COUNTRY--Box 665, Miami Beach, FLA 33139. There are a million Elvis Fanclubs and mags. This is not the best of them. Seems to be a fairly new one. Lotsa news, at least.

MELLOW NEWSLETTER--Jack Springer, 1422 Northland, Lakewood, Ohio 44107. The official organ of the Move/ELO/Wizzard fanclub, always has the best news & info. Soon changing name to BRUMBOYS.

JOHN DOWD FANNY CLUB--Bum Bank, Box 45, Garden Bay, B.C. Canada. John Dowd is a noted artist whose work has appeared many times in WPTB (you know, the Disney stuff). His bizarre approach to media has been picked up by some crazy people in Canada who mail all sorts of strange things. Definitely one of the mailing lists to be on.

HOT RAZ TIMES--Urban Gwerder, Box 2468, CH-8023, Zurich, Switzerland. Urban is one of the world's original and most fanatic Zappa fans; his frequent weirdo publications, a jumble of languages and images, have been coming to me for years. Zappadich and other freaks take note.

ELECTRIC WARRIOR--Natalie McDonald, 100 Prospect Ave #2F, Hackensack, NJ 07601, 50c. Second issue has a complete T. Rex disco, some poetry, gossip and a pinup. Enthusiastic, gushy and fun.

STAR SPECIAL--Teri Farris, 122-20 Boardwalk, Rockaway Park, NY 11694. Formerly DAVID'S GIRLS (Casidy that is) this neat little mag has now expanded to cover all teen idols from David Johansen to David Bowie, catering to teenage Foxy Ladies everywhere. 30c.

2. COLLECTORS' FANZINES

A. ROCKABILLY & ASSORTED OLDIES:

SMG--Barry Lazell, 23 Homewood Road, Rainworth, Mansfield, Notts. England. The best rounded oldies fmz, recent articles on John Stewart, Bobby Darin, Ellie Greenwich, Freddy Cannon, Royal Teens, plus reviews and columns.

RUMBLE--Same address. Specializing in instrumentals, from Link Wray to Dick Dale. Three data-packed issues so far; a good start in an overlooked field.

KOMMOTION--Pete Smart, 55 Hazelwood Road, Limpsfield, Oxted, Surrey, England. Another SMG publication, this is a fat, fact-filled mag with stuff on Sanford Clark, Rick Nelson, Sonny Burgess, Gene Vincent, Presley, plenty of reviews & trivia.

WHOLE LOTTA ROCKIN'--Rune Holland, Asv 8, 1400 Ski, Norway. Lotsa pics, articles and craziness on mostly rockabilly but some surf and other stuff.

NEW ROCKPILE--Eddie Muir, 12 Romney Close, Brighton, Sussex BN1 7BQ, England. Mainly late '50s and early '60s.

ROCKVILLE, INT.--Adri Sturm, Nieuwstraat 2, Vrouwenpolder, Holland. Only about half in English, but easily the

F · A · N · Z · I · N · E · S

I GOT CHECKLIST IN MY LATEST ISH ON COOLO OBSCURE PINK FAIRIES SWEDISH ELP OUT-TAKES OF 1969!!

STRICTLY KID STUFF! I GOT CENSORED ANDREW LOOG OLDHAM LINER NOTES AND SECRET DETAILS OF PETER NOONE'S 1966 LOBOTOMY OPERATION IN MY NEW ZINE!!!



best '50s and rockabilly photos anywhere, plus discographies and many good articles. Monthly.

ROLLIN' ROCK--Ron Weiser, 10735 Bluffs Drive, N. Hollywood, CA 91604. What can I say? If you haven't seen this wild magazine by now, and heard all the records on Ron's Rollin Rock label, you just can't call yourself a rocker.

FOREVER--Shizuo Miyashita, 4-71 Yamasaka-Cho, Higashi-Shimizu-Ku, Osaka 546, Japan. All in Japanese, but great reading for types in English song titles etc. Lotsa discographies, photos, stuff on Gene Vincent, Jim Pewter, Swan Challenge & Phillies labels, etc. Good layout & repro.

THE SUN SESSION FILE ON JERRY LEE LEWIS & BILLY LEE RILEY--Martin Hawkins, 229 Godinton Rd, Ashford, Kent, England. First of a series to include Cash, Perkins, Rich and the Sun blues artists, this 42-page illustrated booklet includes session discographies (dates, personnel, unreleased tracks) from the Sun label, laboriously reconstructed (since Sam Phillips kept few or no records) and absolutely invaluable for the collector.

B. SOUL, BLUES, MISC. R&B:

SHOUT--Clive Richardson, 46 Slades Dr, Chislehurst, Kent, DR7 6JX. The oldest & best mag covering black music of all kinds, always great discographies (latest ish: Robins, Big Maybelle, Tuff listing, Lieber & Stoller 'songography').

HOT BUTTERED SOUL--Chris Savory, 36 Scrapgate Rd, Minster, Sheppey, Kent ME12 2EA, England. Another fine SMG publication, HBS is up to 30 issues, each one packed with discographies, articles and reviews, all soul with the emphasis on early & mid 60s.

TCB--Jackie Lee, 48 Chapstow Rd, London W2 5BE. Devoted to Tamla/Motown and nothing else.

BLUES LINK--94 Puller Rd, Barnet, Herts. EN5 4HD, Eng. New blues magazine with emphasis on country blues & jug bands. Impeccable layout & great photos on quality paper.

STORMY WEATHER--Lenny & Debbie Goldberg, Box 591, Forestville, CA 95436. Probably gone under for the last time now, but #8 with Crash Craddock, the KYA story, Weiser on Jackie Lee Cochran, reviews & auctions, may still be available.

SOLID & RAUNCHY--Roy Simonds, 75 District Rd, Sudbury Town, Wembley, Middx. England. Frequent mag with many reviews of old & new R&B albums.

LIVING BLUES--Jim O'Neal, Box 11303, Chicago, Ill. 60611. America's best blues mag, with emphasis on blues artists who are still alive and performing. This is a great magazine and a strong force for keeping the blues alive.

BIM BAM BOOM--Box 301, Bronx, NY 10469. \$1. Always a bargain for doo-wop and nostalgia fans, loads of articles, photos and discs on groups both known and obscure. Auctions, too. Indispensable for any collector.

RECORD EXCHANGER--Box 2144, Anaheim, CA 92804. \$1. In the same league as BHB, a high quality bimonthly devoted to vocal groups and other '50s rock. Good auctions.

MUSIC BIBLE--P.O. Box 68, Brooklyn, NY 11214. \$1. Published by Kope, an oldies outfit. MB is a shoddy production, mostly sale lists, a few poor articles. Occasional gems, however, especially for '60s collectors.

REMEMBER THEN--Fred Kaslon, 2125 Bath Ave, Brooklyn, NY 11214. \$1. Some people behind this one, a little better quality, tries to cover the whole field of nostalgia--comix, movies, records, etc. Nice Randy & Rainbows piece in first issue, some good auctions.

3. GENZINES

These are general-interest fanzines, as a rule they don't include discographies or hard-core collectors information, inclining more toward reviews and commentary on the contemporary music scene and analytic or humorous discussions of various rock-related topics.

BEYOND OUR CONTROL--Mr. Bear, 1302 1/2 Atwater, Bloomington, IN 47401. A thick and varied zine with reviews and commentary on current records, films, books, etc. Newest issue is excellent: good critiques of the rock scene & press.

INITIAL SHOCK--Steve Miller, 2412 E. 4th St, Bloomington, IN 47401. Part of the same group that puts out BOC, this used to be pretty similar, but latest issue is tabloid with articles on obscure midwest punk bands (good start) and some big-time Imitation Rolling Stone record reviews (not so good) and lotsa teenage enthusiasm.

BOOGIE--John Bialas, 221 Venetian Ave, Gulfport, MS 39501. Southern rock is big, and so is this fmz, the South's leading amateur journal. Many reviews, columns, articles, etc. Always plenty of good reading.

SUNSHINE--Dennis Matrano, 9 Orange St, Newburyport, MA 01950. Ordinarily a nice, innocuous zine with emphasis on the Boston area, latest issue includes results of a rock critics poll, stuff by Meltzer, Toaches and other funny, vicious material. A great improvement, as was the previous issue with reports on the rock writers' convention.

CRETINOUS CONTENTIONS--Crescenzo Capece, 201 Ave. J, Brooklyn, NY 11230. Haven't seen this one in awhile but I wouldn't take any chances on missing this fantastic, insane fanzine. Almost more zany, fanatic rock and roll enthusiasm in one issue than I can take. This zine is the spiritual successor to TEENAGE WASTELAND GAZETTE.

ROLLER READER--Art Schook, 4338 Laurel Grove, Studio City, CA 91604. 16-page first issue included articles on the Stones, Quicksilver, Spirit and lots of reviews. Editor's approach is low on facts, high on subjective impressions; occasional flashes of brilliance, as in his Blue Oyster Cult piece in the much-improved second issue--BOC's manager said it was the best piece he'd ever seen on them. Worth reading for sure.

SPOONFUL--Fred Whitlock, 11 Randolph St, Teaticket, MA 02536. Latest issue, #4 is their first Annish (anniversary issue) and includes stuff on Bowie, Fawley, John Stewart, a long thing on space rock, a funny fantasy bio of the Looking Glass by Crescenzo Capece, and reviews. Good cover by Eddie Flowers.

FAT ANGEL--213 Eastgate Lane, S. Harrow, Middlesex, England. A unique zine, not only in coming from England, which has few non-collector fanzines, but also by combining coverage of the Stooges, Allmans, etc. with authoritative reviews of oldies and reissues. An altogether well written, knowledgeable zine, neatly mimeoed with nice printed covers.

ROCK ON--Ken Highland, 8452 Ridge Rd, Brockport, NY 14420. Think this one's folded, but back issues are probably available. \$1/m dittoed format, semi-factual content with emphasis on British groups: Beatles, Kinks, Move, etc.

AWARE--Steve Kolanjian, 2-68 E. 8th St, Brooklyn, NY 11223. 75c. Tremendous first issue, with totally definitive article & discography on Apple Records, plus an Alan Price Interview & disco, article on the Magic Mushrooms, and extensive auction list. It's been a year and no #2, sad to say.

SILVER TRAIN--Stephen Klein, 81-55 160 St, Floral Pk, NY 11004. First 2 issues very promising, articles on Lennon, Brats, bootlegs, Elton, Kinks, etc.

DENIM DELINQUENT--Jymn Parrett, 2421 Pattiglen Ave, La Verne, CA 91750. 50c. Formerly published in Canada, Jymn is now in LA and it shows. This great issue is a 24-page offset magazine (like WPTB) full of Jymn's Impressions of the US, guide to bargain bins, Iggy interview, bootleg survey, Mike Nesmith interview, rock star coloring book, all kindsa great stuff--really nice layout & production. This is very much what a fanzine should be...

THE ROARING SIXTIES--Frans Steensma, Thomas a Kempisstrasse 17, Amsterdam 1016, Holland. How about that! A magazine devoted to 60s rock, and from Holland no less. Two issues into their second year, they've covered the San Francisco sound, 4 Seasons, Del Shannon, Merseybeats, Yardbirds, DC3, Bachofers, Neil Sedaka, Animals, Bonzos, Johna Children, Left Banker, Manfred Mann, pirate radio, and more. Lotsa photos & discographies. Nothing in English, unfortunately.

HYPERION--Mark Jenkins, 53 1/2 West St., Annapolis, MD 21401. 50c. Another one that's made big strides, new issue is a 40-page web offset with stuff on Iggy, Kim Fowley, Alice, Lou Reed, Dolls, Osmonds, and a report on midwest rock.

FINDERS KEEPERS--Donald Jackson, 1043 Vine St., Adrian, MI 49221. Small, varied fanzine devoted to music, sci-fi and other arts.

HEAVY METAL DIGEST--Darryl Sugerman, 3455 Jasmine Ave #12, LA 90034. Darryl's pretty busy these days managing Iggy and Roy Manzarek, but not too busy to put out this fine third issue with articles on Mott, Bowie, Slade, Sweet, BOC Black Sabbath and plenty more.

EUROCK--Ardie Patterson, 2326 E. Thomas E., Fresno, CA 93701. 50c. First issue of a new zine devoted to German space rock, articles on Amen Duet, Tangerine Dream & Co. Just what you needed!

DIDDY-WAH-DIDDY--Brad Balfour, 1104 Fuhrman Ave., Cincinnati, OH 45215. 25c. Another first issue, and a nicely laid out mimeo job. Articles on jazz, ecology, Gary Snyder, some poetry.

REVIEWSIT--Tom Luba, 614 1/2 N. Oneida, Appleton, Wis., 54911. 20c. Dedicated to covering all the worthy record the mass media ignore. Redwing, Dust, Lindisfarne, more.

THE ROCK MARKETPLACE--Alan Betrock, Box 253, Elmhurst, N.Y. 11380. Of anything currently being published, TRM is the most essential to any collector or fan of English, surf, girl group, punk and esoteric rock of any kind. Alan's interests coincide with those of WPTB, but TRM offers a scottish approach with photos, discor, short stories, long articles and reviews on a wide range of topics in each issue. Resemblances, Easybeats, Spector, Jon & Dean, 10cc articles in recent issues set on unbeatable standard. Send 75c for sample.

4. LOCAL-BASED FANZINES

Like *gizmos*, but distributed in stores locally and geared

to a local scene through reviews of concerts, radio, etc., this is a new breed of fanzines unique to rock fandom. There are more of 'em every day too, perhaps another sign of returning regionalism in rock...or at least rock fandom.

RAUNCHY ROCK--Bob Lufacci, 164 Jules Dr., Staten Island, NY 10314. Contributors include Meltzer, Abrams, Tsches and others with reviews of records, books, concerts, etc., along with interviews and even fiction & poetry.

SHAKIN' STREET GAZETTE--Gory Speranza, c/o SUCB, 1300 Elmwood, Buffalo, NY 14222. Student Union Rm 421. This spirited magazine is an outgrowth of the lunatic fringe of the University of Buffalo's student paper THE STRAIT, which has gone almost independent and may become one of the nation's most exciting local publications. Gory, along with Mike Sajacki, Joe Fembacher and the other staffers are hardcore rockers, as recent cover stories on Mott & Bowie have demonstrated. Their articles & reviews are often of professional standard, and there's good coverage of British releases and pop news. Also these people sponsored a rock critics symposium, and anybody that crazy deserves your support!

WILUS TIPSHEET--1302 1/2 Atwater, Bloomington, IN 47401. From the people who bring you BEYOND OUR CONTROL, this is a lively sheet reviewing new records and events centered around the campus radio station.

KANAWHA ROCKER--Terry Lowry, 237 Kenna Dr., S., Charleston, W. VA. 25309. Devoted to the W. Virginia music scene, also includes album reviews.

GREAT LAKE--Drew Mercalf, 14 Blontyre Ave., Scarborough Ontario M1N 2K4, Canada. An outstanding zine, widely distributed locally, with stuff on Canadian music as well as oldies, American rock, English rock, you name it. Editor has solid knowledge of rock and great design ability.

THE SCENE--1314 Huron, Cleveland, Ohio 44115. This is less a fanzine than one of those community entertainment papers, but with the quality of the writing, the solid critical ability of the staff, and definitive coverage of the exciting local

scene, this magazine is a must for all true fans. They have an edition in Pittsburgh now too, and may be coming to your city soon...

THE QUEEN'S JESTER--Box 8086, Cincinnati, Ohio 45208. Not as consistently excellent as THE SCENE, but valuable for its coverage of the Cincinnati/Kentucky/Southern Ohio region. Good music coverage by Brad Balfour.

THE RECORD RAG--Chris Knab/Mike Wright, Aquarius Records, 524 Castro St., San Francisco, CA 94114. The guys at this record store decided they knew more about music than the people whose magazines they were selling over the counter, and they were right. A varied, tasteful, spunky little zine that has lashed out at the Bay Area's sick music scene and done much to support good rock & roll. You'll like it--and it's free!

NEWSIC--W5JR Radio, St. Joseph's College, 54th & City Ave., Philadelphia, PA 19131. Most college radio stations publish boring playlists. W5JR, like WILUS, spices theirs up with articles, reviews & photos.

GROFFITI--Skip Graft, Box 166, Rockville, MD 20850. Another unique approach...Graft combines articles on oldies (Troggs, Shades of Knight, Box Tops, etc.) with retrospectives on the likes of Uriah Heep, Deep Purple, Moodies, plus profiles of people in the music industry from producers like Lambert & Potter to local promo men, and reviews of local radio shows. GROFFITI is priced like a hip sheet (\$20/year), and almost worth it just for "Saur Notes" humor column, but he might have a special rate for peasant fans like you & me, so why not ask.

HOT FLASH--Box 59, Kalamazoo, MI 49005. Formerly a 2-page litho job, now a thick tabloid, covers the Michigan scene, and does it very well. Article on fanzines coming up, I'm told.

BUDDY--Stoney Burns, Box 19922, Dallas, TX 75219. Great magazine devoted to Texas music. No. 8 is a "Buddy Holly" special, and a fantastic tribute. Good writing, good layouts, good reading.

TOLLIE RECORDS

Most Sixties collectors think of Tollie only as the label that had a couple of early Beatle singles. That's unfortunate, and quite incorrect, as Tollie in fact was a fairly prolific label with a lot of little-known classics.

Established by Vee Jay as its pop subsidiary (Vee Jay itself was primarily a blues & gospel label) with their acquisition of the Beatles, like most such labels (Columbia's Date, Mercury's Philips, Chess' Janus, etc.) Tollie had a high ratio of purchased masters, as opposed to actual artists signed to the label. There were very few hits, but being a subsidiary the label was able to survive quite awhile, until the demise of the parent company, around 1966.

Of the early releases, several (9003, 9004) were soul records, the former with girl group overtones, 9002 was an excellent British semi-hit, 9005 was a Sam Cooke soundalike, 9009 was the same group that did "Let Me In", 9015 was a good cover of the Etta James song and a minor hit in some cities including San Francisco, 9015 was a nice teen pop sound by Ray Peterson, 9017 was a good Beatle imitation (prod. by Bacharach & David), 9018 and 9020 are excellent girl group sounds, the former a Gaudio-Valli production with a Dixie Cups kind of sound, the latter lives up to its title with a big beat production and snatches from the Beatles--some group that did "Gonna Have a Good Time" on Columbia with Kim Fowley. Their later Tollie releases are excellent as well.

9028 sounds like the Blossoms. 9024 is an unusual record--subtitled "The British Are Coming". It's a soul group that asks the question "where is Liverpool anyway? Well, the airport connected to the kidnap...etc. Joey Paige was a would-be teen idol that recorded for many other labels, including VJ. 9025 was co-written by Spector, and sounds like Dina Dasi & Billy. Terry Black was a one-man Canadian Liverpool. Sloan & Barri, who had an active involvement with VJ during this period (full story in an upcoming issue) produced him for Tollie, and it's a fine record. His album (The Black Plague, ARC 5001), released only in Canada, has 7 Sloan-Barri songs, Sharon Sheeley's "Poor Little Fool" and two Lennon-McCartney compositions, "Bad to Me" and "World Without Love", two songs which will give you a pretty accurate idea of his sound. "Unlucky You Care", huge in Canada, made the US charts for only one week in early '64. It's a great Mameyish sound, with solid folk-rock production.

9027 was a group with a good imitation of the Beach Boys sound as "Wendy"; 9037 is a nice pop remake, 9040 is a very tasty British girl-group hit. 9039 is one of the classic novelty records of the '60s, and interestingly, like 9037 and 9040 it's got a death motif. In this one, a guy & his girl are driving home from a Beatle concert when they pass a truck on the road and run smack into the Leader of the Pack and his motorcycle gang. It's got a really gruesome twist ending, too. The record actually made the charts for 3 weeks in Jan. '65.

9042 is a Ray Orbison soundalike produced by Joe South, and not the "Rubber Biscuit" group or the Chicago girl group by that name who recorded for Philips. 9045 was one of the many Sonny Bono productions that came out on VJ labels during the same period as Sloan & Barri's affiliation (see TRM 6 for more on this) and it's an outstanding folk-rockish sound. Both sides are good, but the A-side is of special interest. Written by Bill Wyman after Black got tight with the Stones during one of their tours, the DJ copies have a spoken intro by Wyman saying something like "Hi, this is Bill Wyman of the Rolling Stones asking you to give a listen to my friend Joey Paige...etc."

LABEL LISTINGS by Greg Shaw

Released June, 1965, 9049 is the last Tollie release we know of. It's a '50s-style R&B record, produced by Kim Fowley, a remake of the Magnificents' 1955 hit, also on Vee Jay, interestingly enough.

TOLLIE DISCOGRAPHY

- 9001 Beatles - Twist and Shout/There's a Place
- 9002 Downlands - All My Loving/Hey Selly
- 9003 Angelos - Bad Motorcycle/Backfield in Motion
- 9004 Moses Davis - For Dancers Only/Moses Grove
- 9005 Gary Summers - Good Will to You/Baby/Goodnight
- 9006 -- Sweetheart
- 9007 Kal David & the Exceptions - Sparakin/Daydreaming of
- 9008 Beatles - Love Me Do/P.S. I Love You
- 9009 Sensations - You Made a Fool of Me/That's What You've Gotta Do
- 9010 Them Other Brothers - Be a Good Little Girl/Just Forget 'Em
- 9011 Billy Joe Royal - Mama Didn't Raise No Fools/Get Behind Me Devil!
- 9012 Sam Fletcher - Friday Night/I'd Think It Over
- 9013 Sugar & the Spices - Boys Can Be Mean/Come On Over
- 9014 Rhythm Kings - Latin Ska/Burlesko To My House
- 9015 Dan & Alleyne Cole - Something's Got a Hold of Me/Gotta Find My Baby
- 9016 Rick & the Keens - Someone New/Daria
- 9017 Johnnie Walker - Rain From the Skies/You're All Mine
- 9018 Peggy Sans - Give Your Love/Snow Man
- 9019 Prodigals - Marsh/Judy
- 9020 Clinger Sisters - Shoap Shoap De Doop Rama Lama Ding Dong Yeah Yeah Yeah/The Lipstick Song
- 9021 Judy Thomas - Golden Records/Dan's Feel Like the Lone Ranger
- 9022 Sunbeams - Sing a Song/Good Old Days
- 9023 Barrett Strong - I Better Run/Make Up Your Mind
- 9024 The B.R.A.T.T.S. - Secret Weapon/Jail our Kinda Woman
- 9025 Joey Paige - Dream for Sale/Going Back to Tennessee
- 9026 Terry Black - Unless You Care/Can't We Go Somewhere
- 9027 Ragamuffins - The Fun We Had/Don't Be Gone Long
- 9028 Daylighters - Whisper of the Wind/Here Alone
- 9029 Ray Smith - Did We Have a Party/There Comes My Baby Back Again
- 9030 Ray Godfrey - Count Me Out/If the Good Lord's Willing
- 9031 Eddie McDuff - Toy Heart/Hello Lonesome
- 9032 Peanut Montgomery III - Slim & None/The Mover
- 9033 Eddie Wilson - Must Call On Me/Toast to the Lady
- 9034 James Shurt - Hepso Polka/Sax Polka
- 9035 Clinger Sisters - Golly Man/Puppet
- 9036 Dan & Alleyne Cole - Poor Fool/Leave Me Alone
- 9037 Jimmy Valvat - Teen Angel/Mission Bell
- 9038 Clinger Sisters - What Can I Give Him/Jingle Jingle Do
- 9039 Jimmy Cross - I Want My Baby Back/Play the Other Side
- 9040 Twinkle - Terry/The Boy of My Dreams
- 9041 Terry Black - Say It Again/Everyone Can Tell
- 9042 Chipe - Long Lonely Winter/Parry People
- 9043 Kal David - Come On Home/Dancing Danny
- 9044 Jimmy Cross - The Ballad of James Bond/Play the Other Side Again

INTERPHON RECORDS

Interphon was another Vee Jay subsidiary, established the same time as Tollie, but restricted almost entirely to British and foreign recordings. There were no hits on the label except for the Honeycombs' "Have I the Right" and Interphon has become a label much sought after by collectors of American pressings of obscure British recordings. Personally, I'm very hot for 7706, 7709, 7710, 7714, 7715, 7716, 7717, and 7718--any help would be appreciated!

7701 is fairly ordinary, the Soul Agents on 7702 were one of the earliest Marquee Club R&B groups, this one's pretty good, with a Bo Diddley arrangement of Roy Orbison on the B-side, the Chants had a very nice semi-Spector sound on 7703, followed by a German translation of Spector's "Be My Baby" on 7704, well produced too. Interestingly, the title is the only part sung in English. 7705 is another good girl group record, which might also be European in origin.

7711 is my favorite record on the label. It's Sloan & Barri, who were also involved with 7712, along with Lou Adler. I rank it one of the team's best-ever compositions, an absolutely irresistible folk-rock tune with a few Beatle licks thrown in. The Bonams later cut it, and probably others as well, but this is the classic, and possibly the duo's last waxing together before they retired into production etc. Sloan & Barri's may have been the only U.S. recordings on Interphon.

7715 was the first thing out by Tony McPhee's Groundhogs, in 1965, and is hopelessly rare even in England. The group moved to Planet, had one more release, then broke up for several years. 7718 is another cover of the Jagger-Richard tune cut by the Mighty Avengers, Ian & Zodiacs and others.

INTERPHON DISCOGRAPHY

- 7701 Hi-Fis - Will Yer Or Won't Yer/She's the One
- 7702 Soul Agents - I Just Want to Make Love to You/Meen
- 7703 Chants - She's Mine/Then I'll Be Home Woman Blues
- 7704 Suzanne Doucet - Sel Mein Baby/Das Geht Doch Keinen Etwas An
- 7705 April Byron - He's My Baby/Make the World Go Away
- 7706 John Chester & the Chessmen - Bye Bye Johnny/Miss Ann
- 7707 Honeycombs - Have I the Right/Please Don't Pretend Again
- 7708 Dinah Lee - Don't Talk About Love/Blue Bear
- 7709 --
- 7710 Peter Rosa - White Rabbit/Mad Harrier
- 7711 Phillip & Stephen - Meet Me Tonight Little Girl/When You're Near You're So Far Away
- 7712 Sheridan Hallenbeck Orch. & Chorus - Tokyo Melody/Michelle's Melody
- 7713 Honeycombs - I Can't Stop/I'll Cry Tomorrow
- 7714 Masonics - Mariner II/Call It a Day
- 7715 Groundhogs - Rock Me/Shake It
- 7716 Honeycombs - Color Slide/That's the Way
- 7717 Adlib - Neighbor, Neighbor/Lovely Ladies
- 7718 Ian Crawford & So Much in Love With You/She Goes With Someone New



EDITED BY KEN BARNES

WHISTLING JACK SMITH UNMASKED

....A while ago I read your British Invasion issue of WPTB. I thought I'd write to you about a few points in that issue.

Firstly, Pinkerton's "Assorted" Colours. This group became the Flying Machine while they were making a series for Yorkshire TV... Apparently the Flying Machine were a big deal in America but did nothing here. The Flying Machine still exist playing in north country clubs but they don't have a record contract. A mate of mine remembers that Pinkerton's records were given away as prizes in kids' comics.

Freddy Cartley and his motley crew are still in existence--they do kids' TV programmes, they're a bit dated now.

The Pretty Things came from the same art collage in Southern London as David Bowie (see the connection)....

Hot Sister Ray read Nigel Trevano's excellent 40-page book, map, on Lou Reed and the Velvet. If not I can highly recommend it. It's obtainable for 40p or equivalent + postage from White Light, Manderley, Alexandra Road, 1 Hagan, Redwuth, Cornwall, U.K., a long address.

England has another great new magazine following in the footsteps of Zigzag, Fat Angel and Supersnozz. It's called Oncha Rainbow (after the John Stewart song) and you can get it for 10p + postage from Peter O'Brien at 10 Lesley Court, Harcourt Road, Wellington, Surrey, U.K. The latest issue contains a Country Joe & the Fish chart by me as well as things about Dylan and other goodies.



COBY WELLS, aka
KAISER BILL'S BATMAN

Kerry Scott who wrote "International Heroes" is an English folk singer. I also have a single of Fowley's on the Action label called "Born To Make You Cry"--now that is weird, does anyone know anything about it?

Zoot Money of Donatlon's Charlot is now in Grimm's--a comedy band formed from the Scaffold, the Liverpool Scene and the Bonzo Dog Doo Dah Band. Also in Grimm's is Neil Innes, who is always seen wearing a yellow plastic duck on his head (I once saw him playing in a football match against Monty Python's Flying Circus).

A band similar to the Creation that you missed out is the Smoke. They made a weird single called I think "Jack Eat Sugarlumps" ("My Friend Jack", Columbia 8115--Ed.).

Peter Frampton of the Herd confessed that they never played on their records, tut, tut (womn't "From The Underworld" great though?).

I have been listening to a lot of Kim Fowley of late. His Love Is Alive And Well album is excellent--10 minutes each side. "International Heroes" and "ESP Reader" are weird.

Tommy Moeller (of Unit 4+2) had a brother who was Whistling Jack Smith who recorded "I Was Kaiser Bill's Batman"....

--DAVID HAMILTON

("Born To Make You Cry" came out here on Original Sound 98, and was Fowley's last record before the Capitol stuff in '72. And Zoot Money has recently reformed his Big Roll Band, with Andy Somers and Paul Williams; they're gigging about currently.--Ed.)

IN DEFENSE OF BECK

...As good as the issue is you messed up a few things in your Yardbird piece. You slighted Beck when you gave credit to Clapton on "I Ain't Done Wrong" and questioned Side 1 of Rave Up. Eric left the group in mid-December '64 and "Wrong" was recorded 3 months later with Jeff at Advision Studios--London, May 1965. Clapton stormed out of Olympic Studios in the middle of recording sessions when he found out "For Your Love", that "pop rubbish" (his quote) was to be recorded. His last effort with the group was "Got To Hurry" from those Olympic sessions. Incidentally, Jeff replaced E. in a matter of days (due to a tip from Jimmy Page to Keith Relf) and Jeff played harpsichord not guitar on "For Your Love" (I.B.C. Studios, Dec. '64. Because of Clapton's antics in refusing to record that crucial third single he is not credited on either For Your Love or Rave Up. Also, all of the first side of Rave Up is Beck. The earliest recorded track on it is "Heart Full Of Soul", Advision Studio--Feb. '65, a few months after Clapton's departure....

--BEN RICHARDSON

COME AGAIN PLEASE?

...I was absolutely nutted by the Shel Talmy and Pop Art Rock stuff... Someone would call my name. No answer. So I've been marked down as absent. Shit when you're alive who wants to get serious. Not me. Never. I've had a lot of trouble over that.

The Creation went completely unnoticed here and I'll never understand it. From the first, '64, the English thing seemed to mean more to me than most American sides. Except of course those American punkoids that threw out the same raw wildness right into our own backyards. You know who they are. The sound was simple. A bit raw. Oh hell I just loved it. And so when the first little energy happened around the Creation I

heard about it and made sure others could too. And the violin thing Page grabbed up. Page should really own up. Ah maybe not that so much as having the chance to rave about struggling bands. Very special bands. He didn't. He just didn't do it. Probably one of the biggest reasons I cared about Brian Jones as much as I did (and still do) even more than his Stones focus--which did burn down sooner than anyone at that time knew--was that he always pushed names--ideas--curiosities--of the media. So some little teen tramp like myself could finally go out and find some new excitement. Somewhere.

Anyway another personal favorite was the Easybeats piece. When I first heard FRIDAY ON MY MIND I was absolutely miserable. School made me puke. Literally. I was so bored so low-looking that the only thing I could do was puke. I did all over my Geometry teacher's book. He hated me. My girlfriend's (at that time) parents forbid me to ravage their daughter until my ears again made an appearance. And I was fixing a ham sandwich in the afternoon, AM radio blasting boogaloo when this amazing guitar came out. I ran for that knob so fast that sandwich was still in the air and back in my hand before it could move. And that line "Even my old man looks good". Well I went in and aimed my peepers at 'em. Yeah my old man. Looked right at 'em and he still looked lousy. Oh well. Absolutely irresistible tune....

Just like Mike "Kamel" Saunders' fanatic finger work for the Who's "Substitute" I personally got the Who's "Fire Brigade" played 12 more times than it would have been played. Which was 12 times. Much like Mike I couldn't tell you (maybe I could--yeah I could) what this stuff did to me. When I first heard "Fire Brigade" I called KOL and screaming and straining demanded they play it again. Well very politely (condescendingly) hell actually they said "maybe next hour". Next hour no sirens. Nothing. Bastards. So when request time came I blitzed the station with a variety of visual and oral entertainment rarely registered in human moves. Those magic moves people bobble about. Had them baffled alright. They told me one more dumb accent and I'd never hear it again. Hiss hiss....

And the first American appearance of Jeff Beck in the Yardbirds on Shindig. They went into "Heart Full Of Soul". And then came the solo and he BLEW IT!!! Completely messed it up. Missed it. Missed it bad. I thought he stunk. That hasn't changed much. No--I do like Beck. He's not predictable. A surprise or two is still in him.

Before I say--see ya-- I'd like to tell you something about that Sonics thing in the back of WPTB. They were big here, monsters even. But not at the Lake Hills Arena in Tacoma but at the Lake Hills Roller Rink in Lake Hills, a suburb of Bellevue. Where I'm from. Rich. Fat. Exclusive. Bellevue. High tone white light time. Tension in every direction. Mern minds. Not quite so sure--twisted chemical madness. A weird suburb stomping scene. Elliot Murphy has a little of that on record. Suburb steaminess. Perfect conditions for classic rock & roll riot. Gee. Anyway Lake Hills Roller Rink is seedy and grimy also cramped and cracked and if I can remember it right scary in a way 13 year olds get when they're unsure of themselves but everybody's screaming a crisp coolness and you're stuck on a dance floor groping about to "the Witch" or "Psycho" or "Strychnine". All No. 1 smash band--a-rani-runaway mad classics. The guys are all busted up and blown away in different places now. I do know that the ex-lead guitarist is working in a music store in town and if there's anything you want to know I can get a personal exclusive interview on the Sonics "Story". Wow.

Send me a postcard drop me a line

Stating point of view.

Indicate precisely what you mean to say

Yours sincerely, wasting away,

--MR. MOONLIGHT

...About the Troggs. I own the Mixed Bag LP which does seem hard to come by considering mine has no LP cover to it! "Purple Shades" is on the LP. If you'd like any further information on the album let me know, OK? Is there any truth to the rumor that David Bowie was in the Riot Squad?

About the Episode Six. I once met Roger Glover and had a good talk with him about the Episode Six. He told me they released 13 singles in their lifespan....

The Rats were English (as far as I know). They evolved later into Ronno who also included Trevor Bolder and Woody Woodmansey. I know of two 45's, "Spoonful" and "Sack O' Woe". Their both on Columbia, I believe. If you know any more I'd appreciate any info.

About the Rattles. I have on tape one other A-side called "Can't Move Sunshine Everyday" released in '71 or '70. They still exist because on the back of a German magazine, Bravo from Sept. '73 there's a color pin-up of the band. It also states that their newest LP is called Tonight The Rattles Staring Edna. I hope this little bit of information helps!

DANNY

(I'm sure many readers--including myself--would appreciate a track listing for Mixed Bag. OK?--Ed.)

MORE FAB FAX ON BRITAIN'S BIG BEAT

...I've noted down some points brought up by some of the features which (I hope) may be of some interest to you.

The Dakotas followed up "The Cruel Sea" with another instrumental but I can't really be sure of the title. The one which springs to mind is "Magic Carpet". Anyway the two singles (A and B sides) were subsequently released as an EP.

more FEEDBACK

I had forgotten all about Foran's Flamings. They were on a television programme which basically was "What The Beatles Left Behind" along with Rory Storm and the Hurricanes and I think Ian & the Zodiacs. Foran was a real extrovert character and the group recorded by far the best British version of "Do You Love Me" which came out about 2 months before either Brian Poole or the Dave Clark 5. And the Escorts. I always thought the reason "Dizzie Miss Lizzy" failed was because it was so stylistically similar to the Swinging Blue Jeans' "Hippy Hippy Shake" both released about the same time. Their next single was "I Don't Want To Go On Without You" which came out a week before the Moody Blues'. It was the centre of a minor fuss, one week the Escorts said they were upset at the Moodies recording it just after they had, the next week Mike Pinder stated the Escorts, saying they took it from the Drifters' original and not from the Escorts and did not really care about lesser groups or something along those lines. I must disagree with your attack on the Merseybeats. Although far from world shattering, they did make some good singles in "Don't Turn Around", "Last Night", and (especially) "I Stand Accused". When they became the Merseys, they made a good stab at "Sorrow" (not as good as the McCoys) and followed it with Pete Townshend's "So Sad About Me".

The Poets and the Beethovens headed a small but lively Glasgow scene. Live the Poets were amazingly good mixing original numbers and Tamla. They did superb versions of Smokey's "I Second That Emotion" and "Tracks Of My Tears". The Stoics played similar material but relied more strongly on instrumentalization. Unfortunately they recorded late (as the Dream Police) and were produced by Junior Campbell (then still with Marmalade) relying on his influence to a great extent. The Pathfinders were something else, very tight with an excellent lead vocalist in Ian Clews. Success did not come in the provinces, they moved to London and signed to Apple as White Trash (or Trash). Despite 2 fabulous singles ("Road To Nowhere" and "Golden Slumbers-Carry That Weight") and much publicity the group failed eventually leaving Apple in favour of Polydor. They changed their names again, this time to Jody, recording a couple of very commercial (and not so hot) singles before disappearing. However, Timi Donald has reappeared in Blue with ex-Poet and Marmalade Hugh Nicholson (the other Blueie Ian MacDonald fits in somewhere but I can't remember where). It's a shame the Pathfinders did not do better, even on the basis of their live act alone they deserved some means of success.

I had forgotten all about the Fairies as well. I saw them on TV singing "Come Get Yourself Home" sounding remarkably like the Pretty Things. They really were good, eventually becoming Tomorrow (with Keith West) and producing some fine "Flower power/Med" singles such as "Revolution" and "My White Bicycle". I always associate them and John's Children together although I do prefer the Children. A friend of mine met the Pretty Things in a ship shop around the time of "Honey I Need". Even then they were not on speaking terms with Viv Prince! The Pretty Things released two singles between "Emotions" and S.F. Sorrow, "Deflecting Grey" and "Talking About The Good Times", both of which were exceptionally fine (heavily influenced by "Strawberry Fields"). "Deflecting Grey" had about 4 different tunes crammed into it. Nevertheless they were excellent despite the lack of identity which their early work had.

The Creation have an album released now on Charisma with both Planet and Polydor stuff. Ready Steady Go had them on the day "Making Time" was issued and I really still do in my mind, especially the bowed guitar. Pye have been doing their usual release raking lately, having come up with the Golden Hour of the Kinks and likewise of the Searchers. Volumes One of each are fairly predictable but Volumes Two consist mainly of B sides and each boast all the cuts from celebrated EP's (Kinks: Kwyet Kinks and the Searchers: Ain't Gonna Give Ya). Both the albums have got 25 songs on them.

Another TV contemporary of RSG was Discs A Go Go which was a rather lame programme (concocted by a guy who did and still does the wrestling on the TV every Saturday). However it did feature lesser groups. The Taggery Five were on one week with a single "I'd Rather Go Out With The Boys (Than Out With You)" which I still remember the tune of despite only hearing it that once. The Yardbirds were on too (while Keith Relf was in hospital) and Eric Clapton was doing lead vocal chores ("Good Morning Little Schoolgirl"). It must be about the only film footage of the Yardbirds with Clapton.

—BRIAN HOGG

BEAT MANIA

...Did you ever hear an LP called Beat by the Beats? I've played this one even more times than any Move record. It sounds like the Beatles but with Vivian Stanshall on some vocals and Bev Bevan playing the drums. A lot of originals on this one too. It's on Design Records and makes the Buggs look slick by comparison....

—ED PINIGIS

...A few corrections that may or may not be pertinent...and some points I feel shouldn't have been overlooked:

Gerry & Pacemakers: mention of his "Girl On A Swing" single, but no mention of album of same name which included that all-time "rock classic", "Strangers In The Night" (!). Also, Gerry did have some great album cuts ("Strangers" not one of them!) the opposite was indicated most everywhere in your magazine. Examples: "A Shot Of Rhythm And Blues" from 2nd Album, a terrific version of the song, infectious, melodic, exciting!

Dave Clark Five: My own personal favorite 60's British group. I must disagree with Mike Saunders' comment that "Having A Wonderful Weekend" was a "terrible" movie. It was acclaimed in most reviews I read, including a long one in Time magazine. It was overlooked by most young people because of its title, I believe (and sparse publicity). Had it remained in English title (Catch Us If You Can) I feel fans would have related it to the current hit, and would have gone to view it. There was also no mention of Dave's influence on up-and-coming drummers. A whole article could be written on the subject, but capsulizing: Dave's group was the first to bring any kind of focus on the drummer as anything more than a timekeeper. He had flash and style, and most of all prominence. (Who can forget that astonishing intro to "Bits And Pieces" and the bomb-bomb in "Glad All Over", or the machine gun intro to "Do You Love Me"?—all of which used to be banged out on lockers by beginning drummers back in Jr. High).

No mention was made of their bizarre experiments, or of their parodies of other pop groups and people (Dylan, Walker Bros., etc.). No mention of their "Hey Jude"-ish version of "Get Together" from their If Somebody Loves You English EP.

Walker Bros.: Just a personal hate point: I do not find the Scott Walker/Engel Brel stuff "dismaying"—melodramatic, yes, but that is its appeal. Brel's lyrics lend themselves to melodramatic interpretation. With such Scott LP the two things I look forward to most are the Brel interpretations and Scott's poetic compositions.

Easybeats: Part of the excitement credits for the all-time Easybeat song "Gonna Have A Good Time" must go to Steve Marriott, who sang back-up vocals.

Small Faces: Trivia note—both Marriott and future Pieman Peter Frampton were child stars; Frampton could be seen recently on L.A. TV in a movie called "Davy", from when little Pete was about 8 years old.

Shindig!: One of my favorite memories was the jam between the Dave Clark 5 and the Beach Boys with Clark and Wilson (Dennis) doing double-drum chores and Lenny Davidson cutting loose with some blistering guitar. 'Twas on a Christmas show.

—WILLIAM STOUT

...This magazine is a true mine of information. What a lot of work you have done. And I know what I'm talking about: for the last two years I have been co-written on a Danish edition of a "Who's Who In Rock 'n' Roll". And that kind of work does take a long time!

Of course I have not been through the hole magazine yet. And certainly not with the magnifying glass! Nevertheless I have found a few places where I maybe can give a few supplying informations. Only maybe 'cause I don't think I can tell you anything new. Just two places of informations (certainly unuseful!) on groups that have had my interest:

The T-Bones (Gary Fort, Keith Emerson, Alan Turner, Keith Jackson and David Longston) are vocal-backed on a CBS single with Chris Barber and Kenneth Washington called "If I Had A Ticket". It's only the A-side (CBS 202394)—and it's recorded on April 26 or 28 1966.

To the Riot Squad I can tell you that David Bowie once was a member too—as a saxophone player—and as far as I know he's the sax-player on the Riot Squad single "Anytime" b/w "Jumps" on Pye 15752. I don't know when that single was released. It seems to have been sometime in '65....

—JAN SNEUM

...Congratulations on the British Invasion Issue—I was glad to see "You're No Good" by the Swinging Bluejeans mentioned—except for a few Dave Clark 5 songs it was the only British Invasion single I bought at the time and it's still one of my favorites. When the Beatles first hit I dismissed them as being for girls. At school (6th grade) I took a poll of the Beatles vs. the Trashmen as best group—the Beatles won of course and I soon admitted I liked them but briefly had a Dave Clark 5 fan club and wore a button with Mike Smith on it. One girl joined and I soon after started the Royal Order of Ghouls! For (R.O.G.F.) which boasted about 10 members and lasted almost a year! (Ghouls! is known for once having the Rivingtons on his show singing "Papa-Oom-Mow-Mow!" afterwards he pulled on the bassman's lower lip and said "Liver." He also had a local band who wore their hair longer than Blue Cheer but were exposed as fakes when he pulled one of their wigs off).

I play drums in Mirrors, formed by two long time Velvet Underground freaks, which recently was joined by Jim Jones on bass who you have corresponded with and has the largest rock collection I've ever seen (not to mention a tape of "Little Shop of Horrors")—We do great versions of the Troggs' "Feels Like A Woman" and the Velvets' "Ferryboat Bill."

—MICHAEL WELDON

...Not wanting to discredit anything in your Who Put The Bomb British Invasion Issue, you left out many Swinging Blue Jeans records—from the post-Ralph Ellis period:

1. Sandy/I'm Gonna Have You—Terry Sylvester's first record with the group—he sang lead on "Sandy".
2. Rumour Gossip Words Untrue/Now The Summer's Gone
3. Tremblin'/Something's Coming Along (B-side featured in the film "Poor Cow") at this point ex-Escort Mike Gregory joined the group on bass guitar—Les Braid moved to keyboards.
4. Don't Go Out Into The Rain/One Woman Man

Ray Ennis & the Blue Jeans:

5. What Have They Done To Hazel/Now That You've Got Me—last record with Terry Sylvester.
6. Hey Mrs. Housewife/Sandfly—lineup: Ray Ennis, Les Braid, Norman Kuhlke, Mike Gregory, Tommy Murray.

Music Major:

7. Happy/Where Am I Going—lineup: Ray Ennis, Les Braid, Tommy Murray, Mike Gregory, Kenny Goodlass (Mike Gregory sang lead on "Happy"—Kenny Goodlass formerly with the Escorts, replacing Pete Clark for 3 records).

Swinging Blue Jeans:

8. Rainbow Morning/

I don't know if these were left out because of space or what, but I thought you'd like to know.

...Escorts trivia you might not know: Escorts wanted their first single to be "Fortune Teller"—not "Dizzy Miss Lizzy". "DML" went to #1 in Texas—reason: Pete Clarke's brother a DJ there. Lineup: Terry Sylvester (vocals/guitar), Mike Gregory (vocals/bass), John Kincaid (guitar), Pete Clarke (drums). "I Don't Want To Go On Without You" drummer change, enter Kenny Goodlass. Single would have broken but Moody Blues issued it same week.

"The One To Cry", "C'mon Home Baby" (same lineup). "Let It Be Me" (lineup change: Pete Clarke rejoins, he produces and arranges record). Terry Sylvester leaves....

"From Head To Toe"/"Night Time": lineup: Mike Gregory, John Kincaid, Frank Townshend (drums), and Paddy Chambers (vocals/guitar). B-side was written by Chambers with Paul McCartney and produced by McCartney.

—JANIS SCHACHT

...Two Things: You seem not to realize that Megan Davies of the Applejacks is Ray Davies' sister. At least you should've mentioned it. Second, Dave Berry did have another hit in England called "Mama".

And "Mazart Versus The Rest" by Episode Six sounds like Love Sculpture's "Sobre Dance" and I have it on tape. Looking forward to the next issue....

—IMANTS KRUMINS

...One mistake I must correct (I'll stand being corrected if I'm wrong, in fact if I am I deserve to be kicked in the head). The Hellions were from Worcestershire. Dave Mason was the lead guitarist, Jim Capaldi the drummer, and I think Luther Grosvenor (late of Spooky Tooth, Stealers Wheel, a solo stretch and now known as Aerial Bender with Matt the Model) on guitar. They made maybe 4 or five singles over here mainly on Piccadilly (subsidiary of Pye). They eventually broke up. Dave Mason became Spencer Davis' roadie, and Capaldi and I think Luther G. formed Deep Feeling who played around Brum just before/after some time as the Move were formed. They eventually went to London, backing Annie Ross, playing jazz clubs. Then they returned to Brum (mainly Elbow Room) and from that Traffic were born (I think Dave Mason played with D.F. for a time after his stint as roadie to S.O.)....

Have you ever heard of the Front Line? I'm not sure if they are English or American. They recorded on Atlantic, 1963, Atlantic 4057—I Don't Care/Got Love—songs by Lorrigan, Philippet. A good single, aggressive-punk sound....

—ROGER CARELESS

(--The Front Line is definitely a fine record. I'm sure it's a California group; it came out here in '66 on York 9000, Charlie Greene/Brian Stone's short-lived label then distributed by Atlantic (later Bell)—Ed.(KB))

(According to a letter that appeared recently in TRAM, the Front Line were a Bay Area group, originally called the Turtles until the Crossfires took that name, and including Gary Phillip, later of Copperhead fame. All this was new to me, altho I knew the original Grass Roots in San Francisco before their name was given to an LA studio group. Maybe Walt's informant got the two stories mixed up, although how the Front Line entered in I dunno. Anyway it's worth checking out...which reminds me, we're looking for copies of information re any records on Greene & Stone's PALA label—Ed.(GS))

PRETTY THINGS IN NEW ZEALAND

...I didn't immediately leap into WPTB coz I get the feeling that New Zealand is even better off than America for all the stuff you covered—and as someone who has read his Record Mirrors (the best English magazine for the WPTB period I think) about twelve times and GROWN UP with the Pretty Things and the Who and the Small Faces and all that, well...I thought WPTB was more for Americans who missed out on it all. Anyway I finally did get around to reading it and was suitably impressed—really! It reminded me that I love reading about those bands

over and over and over. And little bits like the comment on the Things' "Midnight To Six Men" being one of their best singles, etc., confirmed that all this was being written by people who know. Incidentally "Midnight To Six Men" didn't come out in New Zealand coz when the Things toured here they outstayed us so much by drinking whiskey on stage and lighting the stage curtains and staggering drunkenly onto the stage during Sandie Shaw's act and carrying dead crumpled onto our national airways etc etc etc (most of that was drummer Viv Prince who was the archetypal rover plus a brilliant drummer--"Roadrunner"--and who made a superb single called "The Light Of The Charge Brigade" on Columbia which was actually a middle of the road instrumental out of the famed Carter-Lewis stable) and anyway after the Things had completely destroyed our country they were forbad to ever return and their records mysteriously stopped coming out here. About two years later the abysmal Emotions made it here but meantime their "Midnight To Six Men" was changing hands for \$20 a copy to people with tombstones in their eyes.

So anyway as I read thru WPTB I think of about a hundred things to say as I read each page which I promptly forget as I move onto the next page--but in the Small Faces article for example it could perhaps have been mentioned that "Afterglow Of Your Love" was a magnificent single (same of us say their best) and that the single version was faster than the album version (hence even better) and that "Whom Bom Thank You Mom" was actually the A-side (in NZ anyway and I think England too). And the fact that Marlon Brando "pliss off baby" before one of the choruses could have been mentioned too seeing as it was such a daring thing to be done for those days. And it could also be mentioned that Ogden's Nut Gone Flake originally had their version of P.P. Arnold's stupendous "If You Think You're Groovy" at the end of the first side only they put the single on instead at the last minute. Most Faces freaks really wanted to hear them do that one.



The La De Da's: Maori Phil Key, Bruce Howard, Brett Neilson, Trevor Wilson, Kevin Borich (1966 photo)

And that leads onto the La De Da's from New Zealand, surely even better a white R&B covers album than that done by the Small Faces? Even better than Spencer Davis? It also has "How Is The Air Up There" and "Pied Piper" and "On Top Of The World" which was their first number one, tho I really never LOVED their R&B things seeing as I preferred pop-rock things. Didn't America get the Parlophone album of Easybeats bingles? 14 tracks up to "Friday On My Mind". The Easybeats were miles better before that single than after and this album is absolutely essential. All the bingles are on this one ("Woman"/"Wedding Ring"/"She's So Fine" etc.). The EP was magnificent too ("Easybeats", etc etc.).

--ROY M. COLBERT

(Also stated at one time for the Ogden's slot occupied by "Lozy Sunday" was an impromptu recording of the Ronettes' "Be My Baby". Would've loved to hear that), too... In an earlier letter Roy turned us on to some more fabulous Australia/New Zealand records, two of which deserve special mention because they were released in the U.S. The Groop (Australian band led by Brian Codd, who has an undistinguished album out here on Chel-sea): "Woman You're Breaking Me" is a brilliant pop-rock with great neoclassical riffs, truly delightful. Came out here on Jamie 1349, and there's a lesser follow-up on Jamie 1371, a version of the Band's "We Can Talk". There's also two records on Bell here by a group of the same spelling, but the sound, writing, and production credits are all different to I don't know. The other knockout was by the Fourmyula from New Zealand, who had at least 8 local Top Tanners. This one's called "Nature" (Bell 879), and it's an absolutely stunning pop harmony record, totally irresistible and an instant favorite of everyone who hears it. Flip's another Top Ten item called "Home". Look out for 'em--Ed.)

WALKER BROS., IVY LEAGUE

...I was especially pleased to see an article on the Walker Brothers... Did you know that Scott Engel stayed in a monastery on the Isle of Wight for a time? He left after fans found out he was there.

According to Mike Vernon's liner notes in the History Of British Blues on Sire, Keith Scott might have played piano on "Country Line Special", not Nicky Hopkins. He also lists Bernie Wotton as probable guitarist... Vernon also says in the liner notes that he sometimes sang with the Yardbirds when Relf was ill.

Neil London must have joined Fat Mattress after the Flower-pot Men because he is the lead vocalist on both of their LPs. Ken Lewis and John Carter can be found singing background vocals on Marc Wirtz's Ballroom. I recently saw an import list

that Pye has released a Golden Hour LP of the Ivy League. Should be worth getting, there might be over 20 songs on it....

--BERNARD WATTS

(-Golden Hour Of The Ivy League (GH 542) has 25 selections--all their singles, most B-sides, and odd LP tracks and whatnot. Included is their original version of "My World Fell Down", later gimmicked up with--as legend has it--Beach Boys Smile tracks by Gary Usher with his group Sagittarius. It's a fine collection--Ed.)

COUNT FIVE AWESOME; YARDBIRDS BORING

...The mag looks excellent. I've only glanced so far but I did read the letters page, both Simon's and Richard's letters were very valid in their own way. I've been playing through a lot of these records and although many of them consolidate my low opinion of sixties English rock, the amount of really exciting competently performed stuff is amazing. There was a lot of stuff I obviously missed in the sixties. I fell into the category that Richard describes, only a handful of British bands including Fame and particularly Oolite, Mayall, Yardbirds and Band were allowed to cover J&B stuff and be appreciated. We were all very proud of the fact that it took English bands to show U.S. kids how important Chicago and all Blues in fact were. The old term familiarity breeds contempt is never better utilised when describing localised or indigenous rock. Although I hold the Stollands' "Dirty Water"/the Kingstons' "Louie Louie"/Count Five's "Psychotic Reaction" and many others in awe as great records I would no doubt have treated them with the same disdain the Yardbirds received when performing at Leicester's premier rockspot of the sixties the El Rondo when (can you believe anyone doing THIS to Cream a few years later?) I left the auditorium in the middle of Clapton's "Spoonful" solo, crossed the alley out back and drank a couple of pints of beer in the adjacent pub whilst still able to hear the music and get back to the stage before he ended. And you thought he played long solos with Cream. They didn't call him "Slowhand" for nothing. Leicester used to move like and once (after all family are all local lads) and I could reel off loads of old tales like when the Beatles closed the first half of a headline show by Dal Shannon. In fact when I get through all I'm working on at the moment...I'll try and do it for you. Why not try and get a similar survey from others in blighty UK cities--Manchester, Newcastle, Birmingham, Glasgow, etc. Could be very interesting for U.S. readers in the same way as Blues and Rock-abilly etc. regional breakdowns are at the moment...

--BOB FISHER

ROCK ON CANADIAN TV

...At the moment I'm not going to comment at length but just mention a few anecdotes and stuff which are running through my mind at present.

I was truly pleased with, and read with a proud smile, the articles on the Walker Bros. and P.J. Proby. Proby particularly had a great influence I'm sure--not only was he a fantastic singer with his power, wide range, great phrasing and diction but he had such a fine sense of style and fashion and entertaining. He was a primary influence on the almost-as-pompous and imposing Carl Wayne (for reference see article in NME Feb. '68 in which Wayne lauds Eddie Cochran, Proby, and Shirley Bassey). Nik Cohn really captured Proby's mentality and graces with his anecdote on Jim's drunken "life story" narrative. Proby's a minor legend now and he was indicative of the vitality and frantic energy of the era.

Also, the article on Rock & Roll TV in America was a most necessary inclusion, since as we well know, its doubtful that the Beatles might not have broken without the massive exposure on the Sullivan show--where their charisma counted as much as the music.

My first visual exposure to the Beatles was not on Sullivan but some months previously on the Jack Paar show via a film clip of a live gig in (I think) Birmingham. At the impressionable age of 12 I was floored by their powerful sound ("She Loves You") and by the hysteria they instigated.

The idea of presenting rock and roll in sketches on variety shows has always intrigued me. A three-minute stint in the midst of all that MOR schlock and mindless comedy was a perfect vehicle to spotlight the guffaw power of r&r. Presley on Sullivan and Dorsey's (I saw it when I was 5 or 6 years old) the memory is very, very vivid, Beatles and Stones on Ed's biggie.

One of my favourite shows was Red Skelton which I watched without fail for two years solid. I saw the Manfrans, Hollies, Rockin' Berries (a rarity) and the Stones in a film clip doing "Carol" and "Tell Me" on the steps of the London Palladium with a Cliff Richard poster in the background--ironic, huh? One of my favourite memories from the Skelton show was the night the Kinks were featured. The chorus did their usual bit, singing the announcements, "and our guest star--the Kinks"--and there they were, Ray grinning cynically, the debut of those now famous gopping choppers--but they didn't appear and I was so angry I almost wept.

However the two TV gigs I've cherished most in all likelihood haven't been aired in the States. They are:

1) The Who on film in a Canadian Broadcasting show called Take Thirty, filmed in London. It was a live gig, a London concert, and the Who ripped thru "Jenny Take A Ride" (incredible, the chords) and "My Generation", during which Townshend smashed the guitar to pieces. The camera zoomed in on his face and he looked terrifying. The show was aired Oct. 3, 1966, and I ordered it 2 years ago to show for a history class but they sent the wrong show. I do intend to get a hold of it and video tape it sometime in the near future.

2) The other show appeared (I think) in late June or early July '66 as part of a series of odd films called "20/20" on the above-mentioned CBC. It was called "Pretty Things" and yes, it was that band a right doing "Midnight To Six Men", "LSD", etc. (I believe) at the Marquee. A truly incredible film which captures the Prefettes ranch animalism. It's probably why I sort of worship them.

Also I should mention I picked up a single last week on Much called "Satori"/"Ayala Red" by a group called the Mighty--both decks written by Pagliaro and produced by M. Pagliaro and G. Legios. Both are instrumentals, one with a voice akin to Pops yelping in the background. An oddity but not of much interest. Now if he could only come up with another "Lovin' You Ain't Easy" or "Some Sing Some Dance"....

--BOB LAWRENCE

FREDDIE & THE SCAPEGOATS

...Got the Bomp the other day. It's a fine job, albeit a little hard to read--I liked the old format better, I think I've said that before--but I miss the humor and general irreverence that was present in this issue only in the latter column. I also think there's a problem when you do one of these (essential) issues that covers a subject systematically by groups--there's been a rock writer's syndrome for some time where everyone looks around for some singer or group that no one else cares about and over-praises them in order to make his point--or his reputation. A lot of the pieces in this last issue grievously overrate the groups--I mean what's wrong with saying Freddie & the Dreamers were undervalued shit? Or maybe it's just a problem in differentiating between enthusiasms, "Good" slides so easily into "genius"....

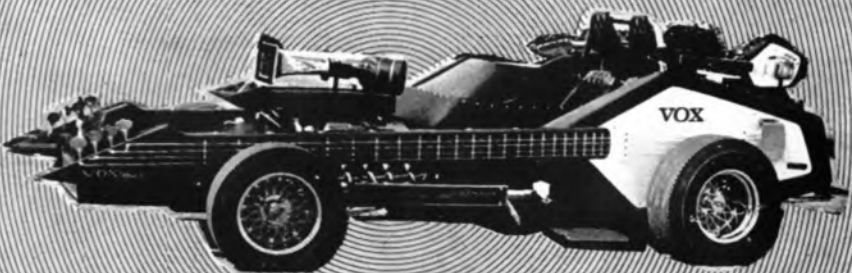
--GREIL MARCUS

(-Once more we're forced to take up the cudgels for the beleaguered Freddie & the Dreamers--(A) the place on the Manchester madcaps was quite obviously tongue-in-cheek, a device presumed by its author to be rather more appropriate than saying they were undervalued shit, and (B) quite often Freddie's music was at least fairly adulterated; "A Little You" and a number of LP tracks are thoroughly competent lightweight Merseybeat, though the music was of secondary importance to the comedy.

With that fiery defense out of the way, allow me to tender fervent compliments on your Bobby Vee liner notes, a definitively evocative piece.

(I dread to conceive of the reaction had the original MS of the Freddie article run last issue--it was nearly twice as long, with about five times as many accurately cay wit-ticisms, and may well have cost WPTB half its subscribers)--Ed.)

TUNE-IN & TURN-ON WITH VOX



more FEEDBACK

OUR KIND OF GIRL!

...I used to watch Shindig & Hullabaloo faithfully. Wore the grooves out on the first Stones LP. Used to be able to do a god Jagger imitation. Brian was my fave Stone. Was in love with Ray Davies until I read where he was married. My little sister cried the first time she saw George Harrison on TV. My other sister could do the Freddie. I thought Dusty Springfield was great and I wanted to look that way too. Sandie Shaw's "Girl Don't Come" and "There's Always Something There To Remind Me" are still two of my all time fave songs. I used to stay up late with the radio turned down low just to hear "All Day And All Of The Night" one more time. I loved the Yardley adverts on TV. Lennon was my fave Beatle and I tried in vain to get one of those black leather caps he used to wear. The Hullabaloo were uglier than the Stones and I liked it. Used to be turned on by P.J. Proby and got my first inklings of what sex was all about when I saw him on "Piccadilly Palace". Saw "Hard Days' Night" 6 times in one day. My Mom liked "Hippy Hippy Shake" I used to bum money off people to buy it and flip. Slept with John's first book—in his own words—under my pillow. I'm still in love with Collin Blunstone. Never got to see the Beatles live. "Tell Me" was my fave early Stones song. I almost cried the first time the Beatles left to go back to England. And someday, I used to tell myself, I'll get to go too...

Those are just a few of the things reading the British Invasion brought back. Many thanks for taking the time to write it. It was well worth the wait....

—BILLIE SANDERS

MOD MEMORIES

...When I last wrote I stated that Steve Marriott made a record with his backing group the Moments...around late '64 and early '65. He played regularly at my local "beat club" of the time, in Hounslow. The Attic Club....

If you would like me to, I'll take some photostats from old record papers and the pop music press that would be of interest...e.g. a feature on the High Numbers, Rod Stewart, and West London Club Guide with all the groups featured each night....

Throughout the copy of WPTB, I saw various mentions to books that seem to be available in the States, not to mention the Richmond Jazz Festival TV film. I went to that festival (August 1965) where in one night I saw the Who, Moody Blues and Yardbirds. Those were the days! I give anything to see that film. Yeah, honest you've no idea how great it was living round here around '64 to '66. It sounds unbelievable today when you tell younger kids that you could see stars like Pete Townshend, Mick Jagger and the Small Faces walking down Richmond High Street! I and a few friends had a long talk in Hounslow Bowling Alley of all places with none other than Steve Marriott. He asked me where I got my shoes from! You've no idea how great I felt....

You say also that the subcultures of R & R interest you, e.g., Teddy, Hippies, Mods, etc. Well if you want the closest definition I've ever seen to a "working-class West London 16-18 year-old Mod" in 1965, look at, study and listen to Quadrophonia, the latest Who LP. Nostalgia trips all the way! Wait for me anyway.

Well, that's about it, I think, just wanna give a mention to two great R & B discs that were never mentioned in the B. Invasion issue. "Oh Yeah"—the Others, "Pachman Farm"—the Rats. The Others were group of schoolboys that went to the local grammar school, 10 mins. walk from my house....

—DON HUGHES

LOCAL CORRESPONDENTS WANTED

...I was overwhelmed by the new Bomp, though a little disturbed on the side to see the proclamation, "Not a fanzine", and a definite shortage of random blatherings. That stuff did a lot in previous Boms to break up and make palatable the mass of data, even give it meaning and put it in perspective. Please give a little more attention to all of this if this turns out to be the popular complaint.

I'm salivating for a Chicago-punk section in Bomp (and would be more than happy to lend myself for the purpose of doing research for it). That stuff will be the bargain bin fodder in a few years. And lest we forget the Shadow of Knight, T.S. Henry Webb & the Flock, the Maids, Buckingham, New Colony, the Rovin' Kind, Illinois Speed Press, etc. etc. Anytime you're ready....

(from a later letter...)

Here's a suggestion for WPTB, which you may either choose to look into or discard; however, please consider publishing this letter as some other zine, fan or pro, might be interested.

What I propose is a section devoted to regional correspondence. Certainly there are emerging third-generation rock scenes in cities like L.A., Austin, Atlanta, New York and Chicago. Bands like the Hollywood Stars, the Dynominers, Hydra and Pent-water will soon be spreading their music nationwide. If you were to choose someone from each of these cities to document the local scenes, however at-the-time esoteric, this could prove invaluable when in later years we attempt to write the history of 70's rocknroll.

Consider: If some 1967 rock publication had thought of having local correspondents, we'd know a lot about Cyrus Erie, Eric Carman, and what has now become the Raspberries, thru gossip received from the Cleveland correspondent. Imagine if there had been a Chicago correspondent to tell us about T.S. Henry Webb's participation in such bands as the Flock and Dick Caine & the Exploident! Webb is soon to sign to Epic, and is one of the most touted uppin'-comers around. Ditto with the Dumch scene, the Maids, Buckingham, USA label, Perry Johnson when he had the Royal Blue/Venus label (he's with Dharma now), etc. A Miami correspondent could cover the Henry Stone scene; one from Austin, the armadillo world; the possibilities are endless. And think of what an important reference such gossip would become once fully fermented. Think about it.

—CARY BAKER

(—Readers who would like to send us short pieces on local acts of interest (w/photo if possible) are welcome. And a Cleveland columnist would be terrific.Ed.)



Chicago punk, coming up...

HOW TO REPACKAGE A CHEESY ANIMAL

...The Animals album bothered me pretty much when it first appeared, especially as I had written to Mike Ochs some months earlier to volunteer my interest in helping to compile an Animals repackaging. I proposed two albums, Big City, Big Heads, and Bad Service in Restaurants (a 2-record set of the 1963-66 Animals) and Psychedelic Schlemiel (a single LP of the 1967-8 Eric Burdon & the Animals). Of course I knew that was mostly fantasy, as was certain that MGM would never buy those arrangements and titles (they'd call it The Very Best of Eric Burdon & the Animals, Vol. XVII), but I still wasn't prepared for the absolute awfulness of the actual Abkco release. I was plenty pissed, and I wrote a nasty review for PRM.

After I read Greg's review, I began to mellow a lot about the Animals reissue—like he said, the music is great, and transcends the tawdriness of the packaging. If people want intelligent commentary on the songs, they can follow along with my WPTB article as a concordance. Billy Altman came to much the same conclusions as Greg in his Cream review of the Animals album, only he also warmed my heart for ever and ever by admitting that "the Animals and Eric Burdon were, at their prime, filthier and less socially redeeming than the Rolling Stones"—I've been trying to hammer that idea into people's thick heads for ten years come this August. All the dudes who are having nervous breakdowns over the Stones' current decline could have gotten that trauma over with clear back in 1966 if they'd cast their lot with me—doing that shit at 19 sure toughened me up for the "death of rock" and all the hassles they've come since.

Which is partly why I'm not losing too much sleep over the Abkco Animals set—as Greg wrote, the time to do it right probably hasn't come yet, and the Abkco album can help keep the Animals' recordings available until then. I don't know how to explain my aversion to "scholarly" repackages to you—I'm thinking of my Eddie Cochran Legendary Masters album. It's just perfect of getting the reissue job done—long selections, Lenny Kaye's notes, everything—yet I don't play it often, and I think that's because the package seems so bland and out-of-context in comparison to the music—it's not what the Brits looked like. I don't mind cheesiness per se, I just don't like the non-Animals representative cheesiness Abkco used. If I got to do Psychedelic Schlemiel my way, I'd use that photo (appeared in Rolling Stone co., 1969) of Burdon lying between Jimi Hendrix's legs, staring

worshipfully up at his balls. What a consummate portrait of the Eric ethic!

—RICHARD RIEGEL

(I don't mind cheesiness per se either, but shoddy reissues—in regard to the music—plus me off. When I play the Eddie Cochran package, I get 30 well-programmed songs, close to the best 30 that could have been selected. When I play the Animals album—which I don't, generally—I get a miserable 20 randomly-programmed, randomly-selected songs, complete with glaring omissions and pointless juxtapositions. I can live with a crappy package (or an overly-sterile one), but a dismal job on the music deserves to be slopped. Anyway, hope you have better luck when the time comes for the definitive Lou Christie repackaging—come to think of it, wouldn't mind getting involved with that one myself—Ed.)

GET OUT THOSE WANT LISTS

...A few...interesting recent finds: "The Rains Came" (51c Doug) by Big Sam and the House Wreckers on Eric; "Boy Wonder" I Love You" by Burt Ward on MGM written by Zappa; a James Gang record on Ascol (can't stand the group or the record but it sure seems like it ought to be a rare early record; an EP from Poland by George and the Beatovens with pic jacket and liner notes and songs all in Polish; another Wilde Heard record (I have one on a local label) this time on Philips with a pic sleeve and bio on the back containing the great phrase "Bill, the bass guitarist and lead singer, who can play the bass as easily with one finger as he can with four...." A guy like that should be famous. Probably the record I'm most proud of having garnered recently is "Save"/"The Syracuse" by Felix & the Escorts on JAG records. Since I was a student at Syracuse Univ. this record is of particular interest to me. A friend of mine is an in-late with the All Night Walkers on Round Sound, Cameo, Mercury—and he once offered me \$50 for this record if I could find it. He said the group recorded, walked out of the studio, turned around, and the studio had vanished, etc. He didn't have a copy himself and didn't even know if it was really ever released. Anyway, the other members of the group were Felix Cavaliere, later of the Raspberries; Mike Esposito, later of the Blues Magoos; with technical advice from Lou Reed who was also at school in Syracuse at the same time. The same cuts have appeared on a Design album featuring the Young Rascals and the Isley Brothers....

I have an instrumental on Capitol by Arthur Lee and the L.A.G.T. It is in any way possibly connected with Love?

At some point Bomp should do something about those groups that implied they were British, i.e. Great Scots, Scotland Yardiers, Playboys of Edinburgh, etc....

Anyone really interested in the Pirate Radio scene in England in the sixties ought to pick up (or try to) When Pirates Ruled The Waves by Paul Harris, 1968, Little Publications, Ltd. As far as I know it was only printed in England so someone from over there should be assigned the task of checking out additional copies. As long as I'm plugging books let me make slight mention of my friend Annie Passman's book The Deejays on Maximillion.

The Bomp mentioned the vagueness of the Dakotas backing Billy J. Kramer. From the English album Listen: Mike Maxfield, lead guitar; Ray Jones, bass guitar; Robin Macdonald, rhythm guitar; and Tony Mansfield, drums. Liner notes point out that his first group was the Phantoms and then a name change to the Coasters who decided to be semi-pro while he went pro and joined up with "Manchester's top instrumental unit, the Dakotas"....

—FRANK BRANDON

BLUE JEANS BOP

...Thanks for WPTB No. 10-11. The I'm a 50's rock'n'roll maniac, I really enjoyed your British Invasion issue. Just a few comments about the Swinging Blue Jeans. They certainly DO enjoy a revival nowadays. A release of "Hippy Hippy Shake" was a smash hit in Germany in the summer of 1973, and they've been touring a lot here in Scandinavia. They are as busy as they were in the old days, and they even released an album called Hippy Hippy Shake, recorded in Sweden April 16-17th, 1973, and the tunes are: "Hippy Hippy Shake", "Bad Moon Rising", "If I Were A Carpenter", "Good Golly Miss Molly", "Rockin' on", "Blowin' In The Wind", "Long Tall Sally", "Coronation", "Loudy Miss Cloudy", "Bony Maronie", "You're No Good", and "Summertime Blues". They're not in any respect as wild and exciting as they used to be, I'm sorry to say.

I am really looking forward to a SURF/HOT ROD ish of WPTB. Now THAT should really be something!!!!!! What about a general issue on the early 60's pop scene???

Shake & Boogie
RUNE HALLAND
Whole Lotta Rockin'

WE ALSO HEARD FROM: Greg Chiappuzzo, John McCarthy, Tom Small, Doug Hinman, John Koenig, Dave Cochran, Sue Fredericks, Jay Kinney, Andrew Lawder, Ellen Sanders, Chris Hamley, Allison Morris, Keri Schock, Jonathan Kuntz and many many many more. Thanks one & all, and keep those letters coming....

SHEET MUSIC.

*"...one of the most
convincing and valuable
pop efforts of the last
decade."*

(Alan Betrock, Phonograph Record Magazine)

**SHEET MUSIC. The new
highly acclaimed album
by 10 c.c.**



This is the first installment of our long-promised series of reports on local American rock scenes of the mid-Sixties. Future installments will include Ohio, Texas, Colorado, the Pacific Northwest, and Chicago. If you have information you feel would be useful in these areas, please write.

SPECIAL SUPPLEMENT!!

SOUNDS OF THE SIXTIES

PART ONE: THE BAY AREA

BY GREG SHAW

SAN FRANCISCO

San Francisco had perhaps the most unusual local music scene of any major American city in the Sixties. The closest parallel is with New York, which also had no punk bands to speak of, although the suburbs were crawling with them. San Francisco has many large residential districts that must surely have produced groups, but for some reason none, or hardly any, of them left any recorded trace. It can't be for any lack of recording facilities, for San Francisco had a lot more to offer than San Jose, chiefly the Golden State Recording Studio, where a group could cut demos and even release them on the studio's own label.

Oddly enough, the rare local records that do occasionally turn up are by groups that I, as a kid growing up in the area, never heard of, and always on a one-shot label. "Don't Walk Out On Me" by the Mark of Kings on Flip Top 2192. "Plastic People" by Wildwood on Magnum 420. "The Fire I Feel" by the Korpelbeggars on Trlg 202. Nobody ever heard of these records, but the labels all bear San Francisco addresses.

The problem with San Francisco was (1) there were no real clubs or places for local bands to play in '64 and '65 and (2) the psychedelic thing, which was influencing all the local kids by '65, just as the punk trend was catching on nationwide. And by 1966, the peak year for punk, San Franciscopunks were all in acid bands.

We'll explore this relationship between punk rock and the roots of psychedelic music in some future issue, because I think it's an important and overlooked transition phase, but for now I'd like to stick with the Bay Area punk scene, such as it was.

Actually there was an active, healthy and quite prolific punk scene on the suburban fringes of San Francisco, to a small extent in Marin County, a heavy concentration in the East Bay (Oakland, Alameda, Walnut Creek, San Leandro, extending out to Stockton and the Altamont area) and a loosely connected, extremely hot scene in San Jose (about 50 miles South of SF), which extended out to Santa Cruz and up the peninsula almost to San Francisco itself. Then there was a scene in Sacramento, some 200 miles away, that was also somewhat connected.

Most of the "San Francisco Sound" musicians came from folk, jug band or jazz backgrounds, but a few paid their dues on this punk circuit. Two of the members of Quicksilver had a band called the Bragues that issued 3 singles. The drummer of Blue Cheer came from a Sacramento group called the Oxford Circle. And the Wackers evolved out of the Family Tree, which appeared frequently in '66 doing mostly Beatles songs. Bob Segarini of that group has told me many stories of the Northern California teen group scene, most of which are too involved to repeat and should be the subject of an interview with Bob one of these days. There were a lot of groups, though, and a lot of teen clubs and dances, and quite a few of the musicians from that scene are still active in California-based groups.

SACRAMENTO

Sacramento is a city whose teen demographics merit more study than they've been given. The Beach Boys chose Sacramento because it was one of their most loyal markets. Completely landlocked, it always had plenty of local surf bands and surfer stomps. And, lest we forget, Gary Usher dedicated a song to the city.

Sacramento had three labels that I know of active in the punk era. The most prolific was Diplomacy, which started with Jim Deval & the Gauchos, a disco dance type band that I believe appeared on Shindig a few times. They had one album issued, *The Gauchos* (AB C-Paramount 506) recorded live in Fresno, Calif. The label was basically soul-oriented, but they had one excellent punk-pop band that appeared a couple of times at the Fillmore and later went on to become known as Redwing. That group of course is the New Breed, who also recorded at the time for World United and Mercury.

I know of only 3 releases on World United, two by the New Breed and one by the Oxford Circle (a wild screamer). The WU records had a better recording quality and were better musically than any of the other local releases, but only "Want Ad Reader" became a hit locally. The follow-up, "Sound of the Music" was an even better record, well produced with nice harmonies. On the flip was a Beau Brummels song. The group's only Mercury release is a fine version of the Zombies' "Leave Me Be." Much later, the New Breed was brought to Fantasy Records by Creedence Clearwater, who remembered them from the punk days and knew how good they were.

THE EAST BAY

The East Bay is one of the tougher parts of the Bay Area. Most of the greasers in Northern California live there, and preserve the punk lifestyle amid the grimy factories and shabby tract houses that make up the area. From the point

The New Breed made a lot of noise on the West Coast with their first single, *Green Eyed Woman*. Hope we'll be hearing more from them.



where Berkeley and Oakland meet, all the way down the east side of the Bay to the bottom tip and up to San Jose this environment stretches, completely foreign to the cultured reality of San Francisco or the intellectual mentality of Berkeley.

There has always been local rock & roll in the east bay. In the '50s there were rockabilly singers and R&B groups ("WPLJ" by the Four Deuces came out of Oakland, as have many fine blues recordings). In the early '60s there were

SACRAMENTO LABELS

WORLD UNITED RECORDS

- 001 New Breed - Want Ad Reader/One More For The Good Guys
- 002 Oxford Circle - Foolish Woman/Mind Destruction
- 003 New Breed - The Sound of the Music/Fine With Me

IKON RECORDS

- 169 R.C. & the Tambourines - Quirk/Tambourine
- 517 Yo-Yoz - Leave Me Alone/Stay With Me
- Fabulous Futuros - La Da Da Da/When You Ask About Love

Ikon was an interesting label with an indecipherable numbering system. There's no number at all on the Fabulous Futuros record, a fine cover of the Dale Hawkins song, and the Yo-Yoz record is a quite charming minor-key ballad. The label's main problem is that all their releases sound like they were recorded on defective cassette machines, which may be why they never got far.

DIPLOMACY RECORDS

- 1000 Jimmy Sandoval & Gauchos - Love Me One More Time
- 1 --
- 2 --
- 3 --
- 4 Just Taylor & Dippers - Over & Over/Go In Ape
- 5 Jim Deval - Stranded In the Pool/Right Now
- 6 Jim Deval - Beattle Rule/Pink Elephant
- 7 Jim Deval - Boney Maroni/She's a Very Nice Girl
- 8 --
- 9 Sis Watkin's - Here I Stand/Only You Can Give
- 10 --
- 11 --
- 12 --
- 13 --
- 14 --
- 15 --
- 16 --
- 17 Jim Deval - Maka Keep Yo! Big Mouth Shut/She's So Fine
- 18 --
- 19 Sandy Borden - Stand By Me/Deeper
- 20 Jimmy Holiday - The New Breed/Love Me One More Time
- 21 --
- 22 New Breed - I'm In Love/Green Eyed Woman
- 23 Jimmy Holiday - I've Been Done Wrong/I Can't Stand It
- 24 Diplomates - My Intuition/Sit Yourself Down

many dance bands, among them Tommy Fogerty & the Blue Velvets, and teen bands from Merced and Stockton (40 miles east, real "American Graffiti" country) used to come to Oakland to record. The Merced Blue Notes released records on Galaxy, the Fantasy subsidiary, as well as the local Frantic label that had other proto-punk stuff.

Fantasy was the Bay Area's only real record label in the early '60s, having national hits with Vince Guaraldi and selling lots of jazz and Lenny Bruce albums. In 1964 they signed Tommy Fogerty & the Blue Velvets, and the company's owner changed their name to the Goliwogs.

The Goliwogs did mostly British-derived rock, which set them apart from the majority of East Bay groups who did R&B at that time. But by 1965 they were joined by others, such as the Harbinger Complex, who did all Stones & Yardbirds (and played at my high school senior dance with yours truly providing a gen-yew-ine San Francisco-style light show with the AV dept's opaque projector...) and William Penn & His Pals, who did a lot of Raiders material. These and many other bands fought it out regularly at the many teen clubs and "Battles of the Bands" that characterized the era.

There were two main promoters who sponsored punk dances in those days. Al Manning of Action USA used Longshoremen's Hall in San Francisco (on weekends when there wasn't a Trips Festival taking place there) to bring in acts like the Wallers, Hondells, Leaves, Turtles, and many of the East Bay groups. Then there was Pete Paulsen and Bill Quarry of 'Teens & Twenties' who managed several groups out of San Leandro and sponsored dances at various armories and gymnasiums around the East Bay. Their biggest groups were Tom Thumb & the Hitchhikers, Stanley & the Four Fendermen, and the Harbinger Complex. A number of other groups on this circuit were managed by Barry Carlos of G-o-Teens Productions, including Peter Wheat & the Breadmen, the Canadian Fuzz, the Immediate Family, and the Nightcaps.

Some of the clubs where these groups would appear, teen clubs that advertised on the Top 40 radio stations and drew the high school crowd on weekends, included the Bold Knight in Sunnyvale, the Cinnamon Tree in San Carlos, Boss-a-Go-Go in Oakland, the Continental in Santa Clara, the Wildcat A-Go-Go and the Casino on Catalina Island (a popular resort, immortalized by the Four Preps in "26 Miles"—see later for an interesting parallel) the Rat-Fink a-Go-Go, Vets Hall in Oakland, the Rollarena in San Leandro, the American Legion Hall in Redwood City, Wayne Manor in San Mateo, Winchester Cathedral in Redwood City, the Big Beat A-Go-Go, Foresters Hall in Livermore, Tracy Ballroom in Tracy, and of course all the local high schools, universities, junior colleges, and frequent events sponsored by private groups.

It was a happening scene, all right. There was even a teen club, the Tiger-A-Go-Go, at San Francisco International Airport—in San Bruno (on the Peninsula, 12 miles south of SF) where I lived, as did the original Grass Roots, led by Bob Fulton, who if memory serves were also responsible for "My Lovin' Baby" by the Beauchemins (Mustang 3015). The only reason I bring up the Tiger-A-Go-Go is that it was the subject of a musical tribute by Buzz & Bucky (Cason & Wilkin, also known as Ronny & the Daytonas, whose "GTO" had just hit the charts).

Tiger-A-Go-Go/Bay City - Amy 924

A cool, semi-surfing sound record with great



Tom Thumb & the Hitchhikers: Dennis Dixon, Richard Alves, Paul Herrera, Ken Hampton, Steve Hoff.

Lyrics: "We hit the Golden Gate city on a Saturday night now, we met a California hippie said come along with me, I'll get you to the Tiger on time..." This was 1964, before anybody in California had even heard the word 'hippie', and the guys who made the record were from Nashville to boot! A real oddity.

There were a few groups on the Peninsula, but I don't think any of them recorded except of course the Grass Roots, who later played a few gigs at the Fillmore under another name after Sloan & Barti appropriated theirs for the "Let's Live For Today" group. I remember the Flamin' Groovies, who were then called the Chosen Few, being around a lot, but for the most part it was the San Jose groups that were most frequently featured at Peninsula clubs, of which Wayne Manor in San Mateo was the most popular among the kids at my school.

***** SAN JOSE *****

Without a doubt, San Jose was the hub of it all. San Jose is a lot more than most people realize; it's the fastest-growing city in California, maybe in the US, a miniature Los Angeles, creeping out in all directions from what was, 20 years ago, a sleepy little South Bay town. In the '50s industry discovered the cheap land, favorable zoning and available labor (mostly Mexican) and soon San Jose was the biggest bedroom community in Northern California. In the '60s, there were a lot of teenagers loose in the area, and the teenage community covered much of Santa Clara county and extended out to Santa Cruz, the nearest beach, where kids from the Bay Area and LA alike would spend summers surfing and partying.

EAST BAY LABELS

A few local punk groups besides the Goliwogs released singles on Fantasy (the Shillings, the Coachmen, the Chessmen, Tommy & the Hustlers) before the company decided to start a new subsidiary for their teenage releases: Scorpio.

SCORPIO RECORDS

- 401 --
- 402 Group 'B' - Stop Calling Me/She's Gone
- 403 Takays - Now/Ask Me No Questions (10-65)
- 404 Goliwogs - Brown-Eyed Girl/You Better Be Careful
- 405 Goliwogs - Fight Fire/Fragile Child
- 406 Group 'B' - I Know Your Name Girl/
- 407 Fantastics - Malaguna/Dance For An Unnamed Gypsy Queen
- 408 Goliwogs - Walking On the Water/You Better Get It Before It Gets You
- 409 Tears - Weatherman/Read All About It
- 410 --
- 411 --
- 412 Creedence Clearwater Revival - Porterville/Call It Pretending

AMBER RECORDS

- 3537 Barry Carlos & Night-Caps - Are You Running Away/Don't You Know (4-65)
- 6657 Peter Wheat & the Breadmen - All the Time/Baby What's New
- 4086 Ray Higgins - The Monkey's Disgrace/The Persian Cat
- 101 What-Nots - Nobody Else But You/Look Down

Amber Records was probably owned by Barry Carlos, and there were probably other releases, though it's impossible to tell from the numbering system. The last one listed, #101, has a different color label and may not be the same company.



Stanley & the Four Fendermen: Bob Manning (drum) Stan Welsenberger (voc.) Dana Scholtz (gtr) Gary Lucas (bass) Ron Stearns (organ)—they won the Hayward Recreation District's "Battle of the Bands"



The earliest known San Jose label is Hush, started by Gary Thompson in 1958. Joe Simon made his earliest recordings for Hush (actually based in Mountain View, a suburb of Palo Alto) with his group the Goldentones, and had a couple of minor hits. When Vee-Jay bought out Simon's contract, Hush became inactive until 1966 when they signed the Syndicate of Sound after hearing a demo of "Little Girl" cut at Golden State in San Francisco.

Actually, it had been active before that, with several surf records coming out on the Twilight label, some of which were local hits. "Surf-a-Nova" by the Trl-Tones has the distinction of being a surf/girl group record, and a good one. In 1966, Twilight was joined by Hush and another subsidiary, Duane, in releasing local punk product. The Brogues (early Quicksilver) record was a minor seller, along with the Wm. Penn, and of course "Little Girl" was a national smash on Bell, bringing Hush its only gold record.



The Mourning Reign, one of San Jose's biggest.

In 1966, the biggest San Jose groups were Count Five, the Chocolate Watchband, the Jaguars, the E-Types, the Mourning Reign, and the Baytoons. All these groups had local hits, but no national attention was focused on San Jose until May of that year, when Count Five broke nationally with "Psychotic Reaction", featuring their amphetamine Yardbirds imitation. The group released many other records, but never had another hit; they're still around, working in local factories and body shops. The next hit out of SJ was "Little Girl" by the Syndicate of Sound, which many people consider the best San Jose records. It had all the elements of a great punk song—taunting, insulting vocals, simple, grungy guitar chords, even a fuzzy tambouring. The SoS went on to record for several labels, without success, altho their 1969 Capitol single was a good try, with a fine Kinks cover on one side and a great psychedelic Animals arrangement on the other.

After the success of these records, a producer/songwriter/entrepreneur from LA named Ed Cobb (formerly a member of the Four Preps, and author of Brenda Holloway's "Every Little Bit Hurts") moved in to sign up the best of the remaining groups for his Greengrass Productions, which had a contract to supply masters to Capitol for their Tower and Uptown subsidiaries. Already successful with the Standells, for whom he wrote "Dirty Water", Cobb signed two of San Jose's best groups, the E-Types and the Chocolate Watchband, and took them to LA to record.

The E-Types had already issued one record locally, on the Link label, which was picked up nationally by Dot. Cobb recorded them on Uptown, Tower, and his own Sunburst label, but couldn't get a hit outside San Jose, although the group itself was potentially the city's best; their first record was a finely-produced, polished, Beatle-like rocker, the Sunburst record was probably the best version of Lennon-McCartney's "Love of the Loved", "Big City" was also excellent, and "Put the Clock" was a commercial Bonner & Gordon (who wrote many Turtles hits) song.

The Chocolate Watchband could have been the raunchiest punk group to emerge from San Jose, as evidenced by the two songs Cobb put on his "Riot On Sunset Strip" soundtrack, and "Let's Talk About Girls", immortalized on Nuggets. Their 3 albums all had a modicum of punk material—"I'm Not Like Everybody Else", "Medication", "Midnight Hour" and the great "Are You Gonna Be There (at the Love-In)" but the covers were full of pyramids, gods-eyes etc. and the psychedelic songs like "Inner Mystique" tended to dominate. The Chocolate Watchband were the first major punk group to succumb to the San Francisco syndrome; by 1967 most of the San Jose groups were trying to sound like the Grateful Dead and the city boasted light shows, love ins and all the rest. A sad ending.

But we're not at the end yet. The Watchband had a local Bay Area hit with "No Way Out", which even got on KYA. On the whole, however, Ed Cobb's attempt to bring San Jose to the world was a failure. An interesting sidelight is the ex-

istence of a record on Uptown 745 by a William Penn. Cobb had nothing to do with it, and it's known that there were Wm. Penn groups in other parts of the country, but who knows?

Which brings me to another mystery. One of the greatest psychedelic punk records of all time is "Blow My Mind"/"Swami" by the William Penn FIVE on Thunderbird 502. From the names, it's the same group as on Hush/Twilight, but the record is distributed thru a company in Buffalo, NY and must have come out much later, during the Maharish era. It's full of raw fuzz guitar and great, dumb mystic lyrics. "Blow My Mind" is a classic 2-chord punk rocker.

There were two other labels of some local importance, Jaguar and South Bay. Jaguar had the Jaguars, an extremely popular R&B band, and they also had Gropus Cactus, a group from somewhere in the East Bay that is still together (they had a single on Bell a couple of years ago).

South Bay was a strange label. Its first release was by the Preps, who'd had a single out 2 years previously on the Warped label. They changed their name to the New Arrivals, and according to their bio they were "clean-cut, collegiate, preferred tuxedos". They sounded sort of like Dino, Desi & Billy—as did the Odds & Ends, who may've been the same people. Starting with #104, they were a "Macy's 7-Up Production"—the two companies had a promotion going where they had groups playing at Macy's 'Tiger Shops' and kids would come to hear them, buy clothes, and enter contests & stuff. Macy's 7-Up had 2 other records, "It's Like Now, Baby" by the Vandals and an EP by Holly Penfield & the Fifth St. Exit,



songs composed by members of the New Arrivals. There was also a San Jose group called the 4th St. Exit, who had one excellent punk record, and there could be a connection.

A few of the better odd records from San Jose included "Waiting For You" by the Baytoons with a strong Liverpool sound, "I'm Not There" by the Lil' Boys Blue, which sounds like "Liar, Liar" by the Castaways, "It Couldn't Be True" by the Twilights, aged 10-12 (the record came with an annotated picture sleeve), "Suzy Cream-cheese" by Teddy & His Patches, a psychedelic raveup masterpiece, "Since I Met You" by the Marauders, and "Evil Hearted You" by the Mourning Reign. Another to look for is "I Think I'm Down" by the Harbinger Complex on Brent 7056.

The San Jose scene had a minor rebirth in 1968 when People hit #14 nationally with a cover of the Zombies' "I Love You" and went on to record 3 albums. That year also produced Orphan Egg, with an album on GNP, and Stained Glass, who came a little earlier (1967 was their big year) with one good single, Mann-Weil's "We Got a Long Way to Go" and 2 LPs. From then on, it's been strictly downhill. The Doobie Brothers have been the only thing to come out of San Jose since. But it was a great scene while it lasted.

HUSH · TWILIGHT · DUANE

- | | |
|----------|---|
| HUSH | |
| 1000 | Ben Joe Zeppa - Young Heartaches/Kidin' Herd |
| 100 | Ben Joe Zeppa & Hot Nates - Louise/Doctor Doctor |
| 101 | Goldentones - Little Island Girl/Doreatha |
| 102 | Goldentones - You Left Me Here to Cry Alone/Ocean of Tears |
| 103 | Joe Simon - It's a Miracle/Land of Love |
| 104 | Joe Simon - Everybody Needs Somebody/Call My Name |
| 105 | Misfits - My Mother in Law/Give Me Your Heart |
| 106 | Joe Simon - Pledge of Love/It's All Over |
| 107 | Joe Simon - Troubles/I See Your Face |
| 108 | Joe Simon - I Keep Remembering/Am Gone |
| 228 | Syndicate of Sound - Little Girl/You (originally released on Scarlet 503) |
| 229 | Gerry & Leslie - I Like That Girl/Me Love |
| 230 | Wm. Penn & Quakers - Little Girl/Somebody's Dum Dum |
| 231 | Diminished 5th - Doctor Dear/Do You Hear |
| DUANE | |
| 100 | -- |
| 101 | -- |
| 102 | -- |
| 103 | -- |
| 104 | Wm. Penn & Quakers - Coming Up My Way/Care Free |
| TWILIGHT | |
| 360 | Timbre Cling - Lovin' Care/Danny Boy |
| 401 | -- |
| 402 | -- |
| 403 | -- |
| 404 | -- |
| 405 | Parallels - Surf-a-Nova/Da Ditty |
| 406 | Trl-Tones - Surf-a-Nova/Kiss and Run |
| 407 | -- |
| 408 | Brogues - But Now I Find/Someday |
| 409 | -- |
| 410 | Wm. Penn & Quakers - Ghost of the Monks/Goodbye My Love |

NOTE: Wm. Penn & the Quakers was the same as William Penn & His Pals, a San Carlos (near Redwood City, 15 mi. from San Jose) group that did DC5, Raiders, Animals material, toured widely all over California, and featured Gregg Rolie (later of Santana) on organ.



William Penn & His Pals: Mic Leidenthal (bass), Mike Shapiro (lead gtr), Ron Cox (drums, grp leader), Neil Haltmann (vocals), Gregg Rolie (organ), Jack Shelton (rhythm gtr).



THE SAN JOSE LABELS

JAGUAR RECORDS

- 101 Jaguars - You'll Turn Away/The Gorilla
- 102 Jaguars - Another Lonely Night/Nite People Make It
- 103 Venus Flytrap - Have You Ever/The Note
- 104 Jaguars - St. James Infirmary/Good Time
- 105 --
- 106 Grapus Cactus - Gimme Some Lovin'/Music Maker

SOUTHBAY RECORDS

- 001 Preps - It Ain't Green Cheese On the Moon Baby! (It's Mozarella/The Moonracers)
- 102 Odds & Ends - You Dont Love Me/Be Happy Baby
- 102 New Arrivals - Take Me For What I Am/You Know You're Gonna Be Mine
- 103 New Arrivals - Scratch Your Name/Just Outside My Window
- 104 New Arrivals - Just Outside My Window/Let's Get With It

MISCELLANEOUS SAN JOSE RECORDS

- Golden Gate 0011 - Vandals - It's Like Now, Baby/Wet & Wild/Mustang George
- Mach's 7-Up 101 - Fifth St. Exit - It's a Goin' Thing/The Uncola Song/The Days and the Hours/Blue Bridge
- Rowena 792 - 4th St. Exit - A Love Like This/Strange One
- Chance 101 - Teddy & His Patches - Suzy Cream-Cheese/From Day to Day
- Skyview 001 - Marauders - Since I Met You/I Don't Know How
- Twilight - Twilights - It Couldn't Be True/Sum'pin Else
- Bat Wing 2003 - Lil' Boys Blue - I'm Not There/Take You Away
- Belfast 1001 - Baytovens - Such a Fool/Waiting For You
- Warped 5000 - Preps - Night Theme/What?
- Contour 601 - Mourning Reign - Evil Hearted You/Get Out of My Life Woman

SAN JOSE GROUPS

CHOCOLATE WATCH BAND

- Uptown 740 - Sweet Young Thing/Baby Blue Trap
- Uptown 749 - Misty Lane/She Weaves a Tender
- Tower 373 - No Way Out/Are You Gonna Be There
- Tower LP 5096 - No Way Out
- Tower LP 5106 - The Inner Mystique
- Tower LP 5153 - One Step Beyond
- Tower LP 5065 - Riot On Sunset Strip: Sitting There Standing; Dont Need Your Loving

E-TYPES

- Link E-1 - I Can't Do It/Long Before
- Dot 16864 - I Can't Do It/Long Before
- Uptown 754 - Big City/Back to Me
- Tower 325 - Put the Clock Back On the Wall/4th Street
- Sunburst 001 - The Love of the Love/She Moves Me

COUNT FIVE

- Double Shot
- 104 Psychotic Reaction/They're Gonna Get You
- 106 Peace of Mind/The Morning After
- 110 You Must Believe Me/Teeny Bopper, Teeny
- 115 Merry-G o-Round/Contrast Bopper
- 125 Declaration of Independence/Revelation In Slow Motion
- 141 Mailman/Pretty Big Mouth
- DSM-1001 - Psychotic Reaction

SYNDICATE OF SOUND

- Scarlet 503 Prepare For Love/Tell the World
- Del-Fi 4304 Prepare For Love/Tell the World
- Hush 228 Little Girl/You
- Bell 640 Little Girl/You
- Bell 646 Rumors/The Upper Hand
- Bell 655 Good Time Music/Keep It Up
- Bell 666 That Kind of Man/Mary
- Buddah 183 Mexico/First to Love You
- Capitol 2426 You're Looking Fine/Change the World
- Buddah 156 Brown Paper Bag/Reverb Beat
- Buddah 183 Mexico/First to Love You

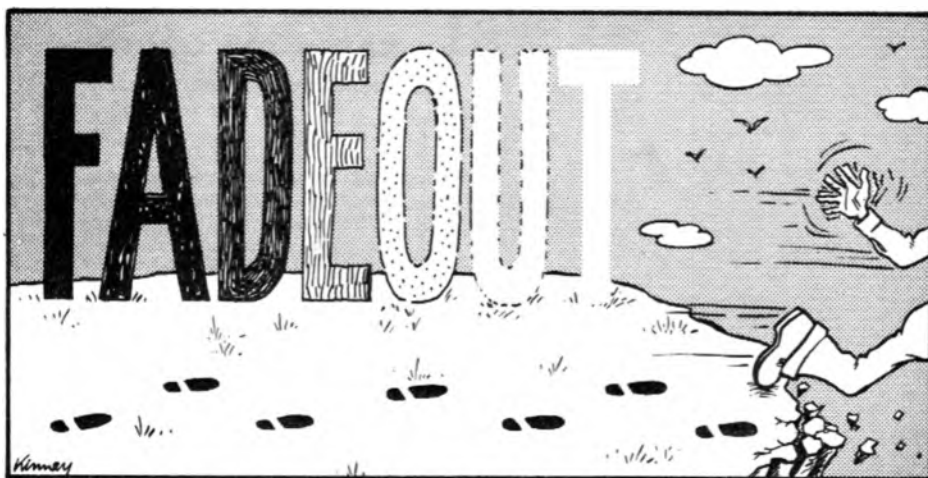
- Bell LP 6001 Little Girl

STAINED GLASS

- RCA 8889 - How Do You Expect Me/If I Needed Someone
- RCA 8952 - My Buddy Sin/Vanity Fair
- RCA 9166 - We Got a Long Way to Go/Corduroy Joy
- RCA 9354 - Mediocre Me/A Scene In Between
- Capitol 2372 - Farenheit/Twiddle My Thumbs
- Capitol 2521 - Gettin' On's Gettin' Rough/The Necromancer
- Capitol LP 154 - Crazy Horse Roads
- Capitol LP 242 - Aurora

PEOPLE

- Capitol 2078 - I Love You/Somebody Tell Me My Name
- Capitol 2251 - Apple Cider/
- Capitol 2499 - Ulla/Turnin' Me On
- Paramount 0005 - Livin It Up/Love Will Take Us Higher and Higher
- Paramount 0011 - Sunshine Lady/Crosstown Bus
- Paramount 0019 - For What It's Worth/Maple St.
- Paramount 0028 - One Chain Don't Make No Prison/Keep it Alive
- Capitol LP 2924 - I Love You
- Capitol LP 151 - Both Sides of People
- Paramount LP 5013 - There Are People



With this issue, you'll notice quite a few changes. Ken Barnes' "Reverberation" column and my own "Juke Box Jury Jr." will appear henceforth in every issue, full of info on obscure classics. The "Fanzines" column this time is a hopefully complete guide to all rock fanzines currently publishing. In future columns I will try to limit it to more detailed reviews of whatever new zines are received. If you put out or are thinking of starting a fanzine, be sure and put me on your mailing list so I can review your zine.

You'll also notice in this issue a general improvement in layouts and photos. There'll be further improvements in the appearance of the magazine, the first priority being larger type. We're really sorry about this, but at least the type is bolder than last issue and you should be able to make all of it out.

Also starting this issue, we'll be running a series of label profiles and listings. In general, we'll try to include all or most of the labels relating to the artists covered in a given issue, and also covering many small labels that had a good percentage of English, punk, and other interesting releases. If there are any you'd like to see (and please, don't ask for Philles! Let's see some imagination...) let us know.

For now, we could use help with these labels: Lown, RSVP, Vallant (both 6000 and 700 series), Amcan (403, 405, 407--), Kenite, World Artists (any before 1018; 1020, 1026, 1028, 1035, 1037, 1039, 1040, 1042-44, 1047, 1050, 1054, 1059-61, 1063--), American Arts, We Make Rock N' Roll Records, Boom (001-5, 008-11, 013, 015-21, 023--), Super-K (1, 2, 3, 5, 6, 7, 9, 11, 12, 13, 16--; 104--), Attack (1402, 1403, 1405--), GAR, Prism, Countpoint, Claridge (302, 305, 307, 310, 311, 313, 314, 315, 316, 318--), Southern Sound (101, 102, 103, 105, 106, 107, 108, 109, 111, 112, 113, 115-19, 121--; 201, 203, 205--). We need name of artist, both titles, and any interesting info regarding producers etc.

We've received many inquiries regarding the forthcoming book of UK discographies/Encyclopedia of British pop. We're still working on it, folks. It won't be published until we've exhausted all sources of making sure it's as complete as possible, which means another couple of months at least, maybe more. But bear with us, please; it'll be worth it.

Anyone who has any unusual tapes, whether of live concerts, broadcast or unreleased studio material by any rock act, should contact Charles Mayetta, 28 Driftwood Ave., Novato, CA 94947. Charles has probably the most comprehensive library of rare tapes in the country, and if you have something of interest he can trade you tapes of just about anybody you want. When writing, enclose \$1 and ask him to send you his mind-boggling catalog of tapes.

ERRATA & ADDENDA

This column is reserved for new information relating to articles, reviews, discographies, etc. published in previous issues. No significant addenda were received on #11, except for the disclosure that the Condorays record (Planet 122) came out here...but Ken's already covered that in Reverberation. But please, if you have any facts relevant to material in this issue, send it c/o this column...



This is one of the real mystery labels of the '60s. Their 3 known releases were all British semi-hits of 1964, and none from Liverpool. The Paramounts of course were an early version of Protol Harum, and this was their only US release. 902 is Ray Wood's old group doing an excellent Beatle rave-up, and both are quite rare and worth having. Leyton was an early-60s British crooner and this record is not especially interesting.....Greg Shaw

- 901 John Leyton - I Guess You Are Always On My Mind/Beautiful Dreamer
- 902 Mike Sheridan & the Nightriders - Please Mr. Postman/In Love
- 903 Paramounts - Poison Ivy/I Feel Good All Over



The Mike label was "a product of Andover Record Corp." and if there was an Andover label I'd like to see some listings for it...Mike didn't have many releases, but they did have three by Randy & the Rainbows, an excellent & underrated harmony group. Mike's other known releases include a cover of Bob Lind's "Mr. Zero" which we all know from the Keith Relf version, and the American release of Graham Bonney's

big British hit, "Baby's Gone". 4003 is a nice folk-rock/pop production. Info is needed on all missing numbers, and I could use copies of the Randy & Rainbows discs.....Greg Shaw

- 4200 London Knights - Go to Him/Dum Diddle Dee
- 4001 Randy & the Rainbows - Lovely Lies/I'll Forget Her
- 4002 Linda Rae - Look for the Rainbow/Tweenager/Tomorrow
- 4003 Attic Sounds - Pitter Patter/Where Are You
- 4004 Randy & the Rainbows - He's a Fugitive/Quarter to Three
- 4005 Half a Sixpence - Mr. Zero/Can It Be
- 4006 --
- 4007 --
- 4008 Randy & the Rainbows - Bonnie's Part of Town/Can It Be
- 4009 Graham Bonney - Baby's Gone/Later Tonight (1966)



The Independence label was formed in 1967 by Phil Skoff. Skoff was an Executive Vice-President at Liberty Records who had the ambition to form his own intentionally small label. He lined up independent distribution and most of the records released were master purchases, from Pye and EMI in Britain or local American labels.

The one exception was Skoff's signing of Delaney Bramlett, late of the Shindogs (whose Joey Cooper also released a record on Independence). Skoff was advised on the Bramlett signing by Leon Russell, the former Liberty staff producer; and the Bramlett record, and especially the Delaney & Bonnie single, seem to be the records Skoff took most pride in.

The one he was least proud of was a master purchase of a disk by a Pekin, Ill. band called the Third Bath. A slashing hard-edged rocker, "I Need Love" is easily Independence's best from a Bomp standpoint, along with the Montanas' "Difference of Opinion."

The Montanas, basically a smooth British pop group masterminded by Tony Hatch of Pat Clark/Jackie Trent fame, were the most successful Independence act, reaching the Top 50 in early '68 with "You've Got to Be Loved." "Difference of Opinion", a jagged pseudo-psychedelic rocker, was the flip. The Montanas recorded for Pye in England, had a couple of releases on Warrners in the States (including a dynamic Adrenaline Bros. pop-rock ditty called "That's When Happiness Began") and were signed by Skoff after hearing a demo of "Take My Hand". They issued five singles on the label, but only #83 made the charts.

In fact, it was Independence's only chart single. However the label's records sold well enough in local areas to endure thru mid-1969, a two-year run. Independence was not crucial to pop history or even an overwhelming success, but its operating philosophy of assorted master purchases did produce an interesting blend of releases.....Ken Barnes

- 76 Delaney Bramlett - Guess I Must Be Dreamin'/Don't Let It
- 77 Joey Cooper - Raspberry Rug/Just Like You
- 78 Delaney & Bonnie Bramlett - You've Got to Be Loved/In Love/Feel It/?? (their first record together)
- 79 Montanas - Take My Hand/Top Hat
- 80 Delaney & Bonnie Bramlett - Goodbye My Lover Goodbye/(unreleased) Searchers' song
- 81 unreleased
- 82 Clouds - Visions/Migoda Bus (LA group, originally released under group name Looking Glasses, on Media Records)
- 83 Montanas - You've Got to Be Loved/Difference of Opinion
- 84 Barry Lee Shaw - I Don't Want to Love You/Over and Over (British act which also recorded for Ascot)
- 85 Puppet Children - Puppet Children/Save Yourself For Me (American act produced by Wilder Bros, onetime Dick & DeeDee producers)
- 86 Third Bath - I Need Love/Mysteries
- 87 Montanas - I'm Gonna Change/A Step In the Right Direction
- 88 Chevrans - Love, I Love You/Dreams (Omaha group)
- 89 Montanas - Run to Me/You're Making a Big Mistake
- 90 Roger James Cooke - Skyline Pigeon/I'm Burning (the Roger Cook of the Cook-Greenaway/David & Jonathan team)
- 91 Marlene Dietrich - Where Have All the Flowers Gone/some, in German (unreleased. Previously issued on Liberty in mid-60s during Skoff's tenure)
- 92 Roger James Cooke - Not That It Matters Anymore/Paper Chase
- 93 Montanas - Heaven Help You/Round About
- 94 Chevrans - Mine Forever More/In the Depths of My Soul

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