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COVER PHOTO BY RICHARD ROBINSON



"IT ALL CAME BACK"

A TRENCHANT ANALYSIS OF THE POP REVIVAL

Somehow, it never occurred to me that supporting and encouraging the '70s pop revival would lead to controversy. It seems, however, that many people (including some of otherwise excellent taste and judgment) prefer to think that 1975 is exactly like 1971, that nothing has changed, that there's no evidence of '70s rock reverting to a '60s pop aesthetic.

The strongest argument against the pop revival seems to be that things aren't exactly as they were in the "golden age" of 1964-67. If things are really changing, where's the go-go mania, the teenage dance crazes, the constant barrage of great raving records, and the teeming hordes of punkoid garage bands? Tough questions, perhaps; but only if you're wearing blinders and earplugs that limit your perception to the American Top 40 charts. All these things have been sweeping England for over three years, and are beginning to sprout up across America like Suburbia's inevitable crop of crabgrass.

The whole controversy, however moot, has led me to examine the causes behind the changes of trends in contemporary pop music. And if you'll bear with me, I think we can arrive at some interesting answers; or at least some questions more worthy of our consideration than "Is it all coming back or not?"

What we're really talking about is cycles. Are there cycles in rock or not? And if so, what determines them, and what outside factors affect them? It gets pretty sticky, all the more because nobody really understands popular culture, particularly the teenage segment. But after 20 years of rock history, we should be able to make a few deductions at least.

THE "TEN-YEAR" FALLACY

The first pattern everybody noticed was the so-called "ten year cycle"—Elvis in '55, the Beatles in '64; slush rock in '60, mush rock in '70. It seemed like a good theory, but then by 1974 everybody was asking "where are the new Beatles?" The fallacy of the 10-year theory was that it was based on mechanical extrapolation rather than any true analysis of how previous pop explosions had evolved.

As near as I can determine, what we're actually talking about is a series of two-year cycles. These cycles take in a lot of factors. The age thing, for one; in two years, enough kids have graduated from their teenage years (12-18) and enough have arrived from below to substantially alter the composition of the teenage market. And after 6 years, you have an entirely new audience.

But that's only one factor. Kids are listening to music long before age 12 these days, and by the time their buying power becomes significant they've already been conditioned by several years' worth of the older generation's music. It takes a long period of mediocre music to produce a generation that doesn't remember the glories of the previous

decade (and one reason so many artists are having hits now with old Beatle and mid-60s songs is that, for the first time, there's a large teenage audience that never heard these songs before).

SOMETHING NEW

Another factor is attention span. Pop culture and rock especially are so trendy and fad-conscious that two years is about the limit of any one thing. Not only the audience, but the disc jockeys, the record producers and the musicians themselves start looking for something new.

Looking back, every significant phase in rock has had roughly a 2-year peak run, with a year or two of germination beforehand and maybe another year of petering off afterward. Rockabilly (56-58), Wimp rock (60-63), Girl groups (62-65), Surf (63-64), Instrumentals (59-61), British Invasion (64-65), Punk rock (64-66), Folk rock (65-66), Acid rock (67-68), Art rock (67-68), Downer rock/Heavy metal (69-71), Singer-songwriters (70-72), Glitter (72-74), etc. The trends overlap, and some linger on for years after their peak (as boogie sludge has done the last few years), but all seem to start with a creative bang, run for a couple of years, then taper off.

There seems to be a rough pattern to this turnover of styles as well, gravitating back and forth between extremes in the age-old "thesis-antithesis-synthesis" formula. Rock has two sets of polar extremes: ultra-hard vs. super-soft (Slade vs. John Denver), and studio pop (total fabrication) vs. street rock (total spontaneity) (Abba vs. Mahavishnu, or Andy Kim vs. NY Dolls). Each axis seems to have its own cycle; no extreme ever holds sway very long in undiluted form—most of the time trends move across the spectrum at one tangent or another.

NON-MUSICAL FACTORS

Now, let's look at some of the outside factors that have influenced the cyclical flow of rock in the past decade. Foremost is the political climate of the country. In 1963, under Kennedy, we were full of idealism and optimism. We felt that youth could change the world, an attitude this generation carried through to its ultimate consequences, and there was a sense of destiny all around. Kennedy's death was a heavy damper, but the breakthrough of the Beatles a month later was all it took to ignite those ideals again. The history of '60s rock is just as much a history of this "children's crusade" as it developed through protest rock, flower power, and when that failed, the radical movement (and its splinter faction which advocated a spiritual revolution).

The political orientation of youth in the '60s influenced everything to do with the music. There'd been nothing like it in the '50s, so already it was impossible to apply direct parallels. Beyond even the overt political moves, the overall mood of

the populace determines everyone's attitude toward getting involved in music and pop culture, which was reflected in the prolonged popularity of progressive rock, and the subsequent era of oppressive grunge.

Sixties rock and youth culture ended in 1968 with the confrontations in Chicago and the election of Nixon. At that point, the radical movement had done its utmost and failed, while rock had gotten as far out as it could go, and was foundering. From there we entered an era of what future rock historians may well refer to as "Nixon rock." For four years youth was taking downers, listening to sludge. The casualties of drugs and radicalism sought asylum (literally) in bland folk music, Jesus communes, whatever they could find that offered no challenges.

But however interminable they seemed, those trends were only that, and after a couple of years they inevitably faded. The first turning point was 1972, when the folk and heavy metal styles began to falter, and when England (being somewhat ahead of us by virtue of not having to endure the American political situation) was swept by pop/oldies mania, and glitter rock (essentially a revival of the 1965 Mod movement—or a twice removed equivalent of it, at any rate). In 1973, glitter brought England a whole new sense of teen mania, fashion trends, dance/discotheque fervor, and a series of hot singles sensations who looked and sounded like analogues of the mid '60s pop heroes, but with '70s styles and energy level. What it lacked in spontaneity it made up in studio craft and sheer synthesized energy. It was the first clear indication of rock's vitality being rekindled.

BACK IN THE U.S.A.

In America it was a different story. Going through different cycles, we weren't as ready to accept glitter. Even our own pop revival acts—Dolls, Raspberries, Blue Ash, etc.—met with less than instant acceptance. This was because America had developed its own alternative to glitter (which was fulfilling the hard-rock quotient) in the flashy boogie band (Winters, B.O.A., Derringer, Cooper, etc.), and this trend had to work itself out over 1972-74.

This, I guess, is where many made the mistake of concluding 1974 was no different from 1969, seeing this trend as a simple extension of heavy metal, which it wasn't. The music was harder, tighter, flashier; theatrics and costumes were employed, even some '60s songs and arrangements. It wasn't the Sweet, but it wasn't Black Sabbath either.

But in 1974, although this style of music continued to prosper, it was clear that it had peaked, and a lot of new influences were seen developing. The minor trends of 1974 all point toward a major pop explosion over the next two years. I'm talking about the revival of Beatlemania, the girl-group sound and female vocalists in general, the surf music trend, the bubblegum revival, and the strong resurgence of studio-crafted pop singles.

All this has begun coming about because of the natural turnover of cycles. And now that Nixon is out of office and a general climate of optimism has returned to America, the process has been accelerated.

BRAND NEW GENERATION

Most important, we have today a large teenage audience that wasn't around in the '60s, has no direct memory of the British Invasion, Dylan, flower power, any of that. The first records they heard were bubblegum or maybe Monkees, and they've been buying Deep Purple and the like since then, by rote. But they're ready for something fresh and exciting, something they can call their own.

Many 12-14 year old kids today are familiar with only 2 or 3 Beatle songs, which is why so many people are redoing them, and other songs of the early/mid '60s, and having hits. They're new songs. In the same way, the styles and attitudes of the '60s are due to be adapted by the '70s generation, just as we looked to the '50s rockers as models in the early stages of the '60s pop revolution.

But you can only go so far with parallels. It's not necessarily "all" coming back—as if anyone would seriously want a rerun of the '60s anyway.

[Continued on page 16]

Back again with the second column-as-we-see 'em--more obscure classics, oddments, name-dropping and shameless solicitations for rare records. By the way, if any of my fanatic followers out there (you know who you are--wish I did) are wondering why my byline in this issue is restricted to this column and the Beatle novelties--well, "space limitations" prevented the inclusion of my meticulously-researched survey of the Santa Barbara-Ventura-Oxnard rock scene and a definitive, scholarly Swingin' Medallions overview. At this rate I'll have to start my own fanzine...

WE GOT A THING, IT'S CALLED RAIDER LOVE

One of the distinct advantages of living in Southern California is the opportunity to catch Paul Revere & the Raiders' semi-annual stint at Knott's Berry Farm. Figuring it was about time for a Raiders update, Terry and I, along with Mark and DeeDee Shipper (Mark, as you'll recall, was singlehandedly responsible for the Raiders Revival of '72--in fanzine circles, at any rate), made the run.

What a show! First thing you ought to know is the boys are back in uniform--three corner hats and everything! Sometimes they do steps, too. Second point is that Mark Lindsay doesn't come on till halfway through (attired in a smart jumpsuit--brilliant, in fact). Revere dominated the Lindsay-less segments with an imitatingly hokey accent, cornfed comedy (labelled by Keith Allison, the stiffest straight man I've ever heard), and his cheesy Edsel-grille piano (the ultimate in grille cheesiness) with actual headlights.

In their first set they launched into a series of early LP cuts ("Do You Love Me", "Ooh Poo Pah Doo") and proceeded to perform over 20 songs in two sets, including a dozen of their hits from "Louie Louie" to "Indian Reservation" ("Steppin' Out", "Just Like Me", "Him Or Me", "Mr. Sun, Mr. Moon" and a great "Hungry" among them). Lindsay was below par at first (contributing the lamest version imaginable of "The Bitch is Back"), but caught fire in the second half, when the group pounded out a ferocious "Taking Care of Business" that topped BTO and sounded a lot like vintage Slade. Although a rather jaded attitude seemed quite apparent at times, the Raiders still put on a peerless performance. Hope they keep plugging (and make another record, damn it).

CULT 45's

Seems to be Shipper's month--his former clients, the Droogs, have a new record out and it's easily their best yet. "Ahead of Love" (Plug & Socket PNS 003, for those who're counting) has a great chorus, a vastly compelling guitar hook and a wild multitracked break (or so it sounds). "Get Away", the flip, is even better, a vicious rocker with a slight Seeds flavor, but more adventurous than anything Sky Saxon ever sang-inspired stuff. If psychedelia and progressive rock had never happened, this is how '68 rock might have evolved by '74. Though he and the Droogs have come to a parting of the ways, you can still get the record through Mark at Box DH, Panorama City, CA 91402 (\$1.75 ought to cover it).

DRUIDS - "Cool Calm & Collected"/"Sorry's Not Enough" (MNO 101)

This was right next to the Droogs on the shelf, and turned out to be much more brilliant than I'd remembered. A-side has a hypnotic two-chord folk-rock riff and is an excellent American adaptation of the Merseybeat and Byrds' innovations. The flip eclipses it, though; perhaps the best Merseybyrds combination I've heard. Great bridge, great chorus, great surf/folk-rock guitar riff, tremendous record. With a little luck they could be even bigger than the Grodes.

FAINE JADE - "It Ain't True" (Providence 420)

Heard this at Greg's two years ago, finally found it. This mysterious disk sounds like it's threatening a psychotic crack-up (like the Craig, last column) but never quite gets there. It's got a simple-minded two-chord tune & a fruity vocal, but there's a vicious recurrent moronic fuzz riff and the nastiest one-chord fuzz drone break ever conceived--really grungy. Amateurish, inept, crazed, and near-brilliant. It's the flip of a perfectly innocuous, trivial pop ditty. (Collectors note: Faine Jade also made a forgettable LP on the RSVP label that turns up occasionally in cutout bins.)



KEITH EVERETT - "Don't You Know"/"Conscientious Objector" (TMP-Ting 118)

First called to my attention by Mike Saunders, but he underrated the A-side (a hit in Chicago in '65 or '66). It's one of the best minor-chord Zombies variations around, with a bizarre break which sounds like Everett trying to imitate a lead guitar with his voice, as if they couldn't afford the extra instrument on the session. The flip is a reactionary folk-rock expose (sample: "They hide under the name of conscientious objectors/They might as well be defectors"), enjoyable stuff. Somebody ought to explore the realm of right-wing rock (Spokesmen, Jan Berry's "Universal Coward" and numerous records on Anthony J. Hilder's Impact label, which bear charming inscriptions like "Our Country Can Never Go Right By Going Left"--even on surf instrumentals).



•Faine Jade: at the brink of psychosis.

TRACEY DEY - "I Won't Tell" (Amy 912)

Very probably Bob Crewe's greatest girl-group production, something like the Four Seasons meet the Ronettes. Full-to-bursting production job, with a monster chorus and great singing by Tracey, whose other records are good enough but nowhere near this one. Some odd effects, too--a Jewel Akens-style lead (three months before "The Birds & the Bees" came out), a false ending, and a very strange massed-strings maneuver that sounds like a mellotron.

KNICK-KNACKS - "Without You" (Columbia 43600)

A light, delicate record with infinite appeal. The lead singer's voice sounds like the leaders of the Shangri-Las or the Angels, but more vulnerable; and the spoken parts and chorus add up to a perfectly charming single.

NEW GENERATION - "Smokey Blue's Away"/"She's a Soldier Boy" (Imperial 66317)
J.K. BABY - "Heartbreaker" (Imperial 66409)

These are early Sutherland Brothers relics, and quite impressive. "Smokey" is a lachrymose

lament in a string-laden folk-pop arrangement, pleasant enough. But the flip is superb, neat harmonies a la the Sutherlands of today, a great hook bridge, and powered throughout by that archetypal hyperactive late '60s British bass style (pioneered by John Entwistle earlier and heard on records like "Love Grows" and "Nothing But a Heartache", among many others). Fine effects stuff, right up Alan Betrock's alley.

"Heartbreaker" (written by Iain Sutherland and probably sung by him) is a straightforward rocker with nice melodic touches and a break straight out of "It's All Too Much" by the Beatles, very commercial-sounding. And from the same period (Imperial 66390) and producer (Barry Kingston) comes a record by the Eggy (clever name), "You're Still Mine". It's a raucous pop-psychedelic showcase, a fine synthetic pop tune interrupted by disembowelled guitar sounds (much like Jeff Beck's "Hi Ho Silver Lining"). "Hookey", the flip, is slightly more normal, a heavy rocker with a stomping chorus sounding like the Equals--an underrated group in their own right.

Finally, I tracked down the Searchers' 1972 album *Needles and Pins* (British RCA 1480), wherein they re-cut several of their hits, and it turns out to be first-rate. Most of the tracks (especially "Take Me For What I'm Worth", "Needles and Pins" and "When You Walk in the Room") retain the economy and sparkle of the original versions but are just different enough to make the album sound fresh and exciting. An infinitely playable LP.

OTHER PICKS TO CLIQUE: Apple's "Buffalo Billycan" (Page One 21,012) sounds uncannily like Syd Barrett... Nazareth's "Love Hurts" (Mooncrest 37-UK) is an impassioned rock rendition of the Everlys/Orbison classic... "Rainbow Ride" (Steed 711), Andy Kim's greatest, and the Ides of March's "Girls Don't Grow on Trees" (Parrot 326), both terrific "Last Train to Clarksville" ripoffs... "Ahh..." by Amnesia is a fine heavy riff-rocker; it's new and available from 10107 Arden Ave, Tampa, FLA. 33612... "There's Not One Thing" by Manchester's Just Four Men (Tower 163, on the flip of Freddie & the Dreamers' "Send a Letter to Me") is an excellent Searchers-style tune; even better in the same vein is the Outlaws' "Don't Cry" (Smash 2025)... And many more, but time prevents....

Remember, you too can win fame and glory by nominating your own Picks to Clique--just send deserving records to me, care of this column, P.O. Box 7195, Burbank, CA 91510. Decision of the judge (me) is final (cute way to score records, eh?). Seriously, any kind of feedback is welcomed.

Winding up, the Rollin' Rock Rebels (heavily plugged last issue) broke up within a week of publication--power of the press. Turns out the State of Mickey & Tommy, spotlighted last issue, were a French duo who also wrote songs and arranged for Johnny Hallyday, the chameleonic Gallic pop idol, during his flower-power phase. Finally, my compliments to Jay Kinney for his disturbingly accurate caricature within the *Reverberation* logo above. I don't normally swing baseball bats at garbage cans, though--except in the most figurative sense!

THE RETURN OF *THE FLAMIN' GROOVIES*

AMERICA'S COOLEST TEENAGE BAND IS MORE ALIVE THAN EVER!

BY GREG SHAW

"I reckon that in 1980 or so, those of us who survive will look back and view 1968-72 as the years of sterility, mediocrity and excess. And among those who are smashing into the apathy and prolonging the myth of excitement through these dead years of rock are the Flamin' Groovies." -- Pete Frame, ZIGZAG 25

In the last two years we've seen revivals of everything from Beatlemania to bubblegum and surf music, but the one thing that's been missing since about 1967 and most blatantly absent from today's music scene is the good old teenage rock & roll band, the kind there used to be thousands of, the kind from which every major innovation in rock has sprung.

Things are changing. Rock & roll bands (as opposed to supergroups, concept groups, and groups dedicated to maintaining an aesthetic distance from their audience) are once again appearing. Local bands are popping up around the country playing good, simple '50s and '60s derived rock & roll, and soon they'll be everywhere. In that light, it's interesting to look around and see what became of their counterparts in the '60s.

The ones that made it (Stones, Who, Beach Boys, etc) big enough at the time have stayed around, fighting a losing battle against the onset of age. But those who hadn't made it when the style went out of fashion in 1968 were decimated almost totally.

What happened to the Standells, Seeds, Shadows of Knight, Knickerbockers, 13th Floor Elevators, Clefs of Laven-dar Hill, Sonics, Outsiders, Astronauts, etc. etc. ad infinitum? Did these bands stick it out, struggling to keep the music they'd created alive?

No, they didn't. When things began to change they either gave up and left music completely, or sold out to what they hoped would be commercially acceptable, whether it be psychedelic grunge, jazz rock, country rock, or a local production of "Hair", just as most of the '50s rockers had jumped into country or bland pop mediocrity at the first opportunity.

Only a handful had the dedication, the commitment, the strength of purpose to stay with what they believed in, even if it meant years of working in small clubs



Photo by Richard Robinson

The '75 Groovies: Chris, David, James, Cyril and George--watched over by St. Brian

with little compensation or recognition. And in 1974, these hardy survivors began at last to reap some of their overdue rewards.

The Raspberries (who've been unwavering Mods since '65) have finally been accepted on their own terms, and should be stars from here onward. Earth Quake (who also started in '65 with Kinks and Yardbirds material) are building a national following through singles on their own Beserkley label (after being screwed around by a record company that didn't understand or believe in them) and the Wackers (who I first saw in '66 doing all Beatle songs) have changed personnel and returned as the Dudes, currently one of the most popular bands in Canada and ready for an American breakthrough.

It hasn't been easy for any of these bands, but having stuck it out they're now prepared to take on the '70s with a hard-

won sense of unity and sheer experience that no come-lately group could stand up against.

The Flamin' Groovies have endured perhaps more hardships and disappointment than any of their fellow survivors, been screwed so many times by managers and record companies that it became a way of life, and been without a recording contract for so long that some of their best friends aren't even sure if they're still together. But they are, and all the hard times have only intensified their dedication. Strange as it seems, they are infinitely better today than ever before, and even though they haven't played together publicly since leaving England in '72, their music has continued to grow and evolve. When the Flamin' Groovies finally emerge, I can't think of any band in the world with greater potential to create real mania and show the world what a rock & roll band should be.

1975 will be the Flamin' Groovies' tenth year in the arena. In 1965, as the Chosen Few, they were one of the many garage bands around San Francisco (and as an interesting sidelight, both Earth Quake and the Wackers are also Bay Area bands, which puts 3 of the 4 survivors I can think of in an area that's rarely thought of these days as the home of anything teenage).

Cyril Jordan (guitar), Roy Loney (vocals), George Alexander (bass) and Tim Lynch (rhythm) were in school together and had this band which played school dances and social affairs. Roy and Cyril were collectors and fans of '50s rock, as well as being heavily into the Stones, Lovin' Spoonful, Kinks, Byrds, DC5, Raiders, and of course the Beatles. This group jammed a lot, but did no professional gigs. They also bore no relation to the Chosen Few who recorded on Autumn, nor any of the other Chosen Fews you might be familiar with.

In 1966 they changed their name to the Lost and Found with the addition of Ron Greco on drums. This band also did little of note, and in the summer they broke up. Cyril and Tim went to Europe for the summer, while George joined a group called the Whistling Shrimp. That fall, they all got back together as the Flamin' Groovies.



A rare shot of the Chosen Few, outside the gym where they first played "Louie Louie".

The San Francisco scene was in full swing by then, with plenty of jobs for local bands (this was a few months before the armies of out-of-town musicians moved in) so the band began getting more serious. Danny Mihm was brought in as drummer (he'd been in the Whistling Shrimp with George, and subsequently with Andrew Staples, who changed their name to Group B and issued 2 singles on Scorpio---see WPTB #12). Another '50s collector (as well as a former juvenile delinquent), Mihm became an integral part of the group, and thus their music took on an unusual blend of Chuck Berry, Elvis and



The Lost & Found at a 1966 Battle of the Bands. L-R: Roy, Tim, Cyril, George & Ron Greco. Off to the left, the Mystery Trend were setting up. Butch Engle & the Styx eventually won

the '50s rockers, combined with a good-timey Spoonful sound and a Beatles verve.

Unfortunately none of this was what the folk/psychedelic/freakout oriented San Francisco scenemakers were interested in, so the Groovies were never accepted by the older "hip" community that ruled the S.F. rock scene. They had a few gigs at the Fillmore and Avalon ballrooms, but played mainly the smaller clubs, along with a lot of out-of-town gigs.

In 1968 they joined several other local bands (Country Joe, Mad River, Frumious Bandersnatch) who had put out EPs of their own music. Independently, they recorded and pressed 2,000 copies of a 10" LP with seven songs called Sneakers, which is now one of the most sought-after collectors' items of its era.

Sneakers caught the Groovies at their earliest stage of development, and it reveals their orientation quite well. There aren't any overt oldies included, the songs are all originals, with a good-humored buoyancy and sense of simple fun combined with an overall rock & roll sensibility. There was nothing like it in San Francisco at the time except for the Charlatans, who were already fading in popularity as the scene began taking itself too seriously.

Following this, the Groovies were at the peak of their local popularity, playing frequently at the Straight Theatre (an old movie house in the heart of Haight St. whose expensive renovation, financed by a group of LA music biz investors, was finished just as the Haight scene began fading away....) where they put on shows with the Charlatans.

With the success of Sneakers, and since they were about the only San Francisco group still unsigned, their manager Alfred Kramer (formerly an assistant to

Bill Graham) was able to get them a deal with Epic Records. Thus began the first of the Flamin' Groovies' recording fiascos. They went to L.A. to cut an album, and a guy named Steve Goldman was brought in as producer. According to the group, he had no idea what he was doing, spent hours every day just setting levels, and managed to stretch the sessions out to 2 1/2 months, at a cost of \$80,000.

The group meanwhile was playing constantly around LA and San Diego, where they worked up a version of "Rockin' Pneumonia" that was to become their first single. Initial response was strong; it got airplay in New York and San Francisco, making the Top 30 at KFRC, with one of the country's tightest playlists. Epic was caught by surprise, having no backup copies for the stores, and no coordinated promotion effort planned. The stations that were playing it stopped when they got no sales reports, and the record died. The album, pressed in very small quantities, had an overall fun-and-good times sort of flavor and included several strongly commercial tunes. When nothing happened with it, the Flamin' Groovies left the label dissatisfied.

At this time, they were touring and performing heavily. They were enormously popular in Detroit and the mid-west. One tour took them through Omaha, Salt Lake City, Cleveland, Philadelphia, and Cincinnati (where they appeared at Ludlow's Garage on a bill with the Stooges and Golden Earrings---what a show that must've been!).

Meanwhile, they had started getting involved in the San Francisco scene. Bill Graham had just moved out of the old Fillmore Auditorium and relocated at the Carousel Ballroom downtown, so the Groovies rented the old Fillmore in the spring of 1970, as a rehearsal hall which





Groovies





•In all honesty, girls, how long's it been since you cast your orbs on three such obvious teenage dreamboats?

they used themselves and rented out to other local groups. Soon they were promoting dances there. They booked acts ranging from the Grateful Dead and Hot Tuna to Pink Floyd, with themselves as the house band. Sez Jordan: "when we got back to San Francisco we had really changed, mainly from seeing the MC5. We had a new sense of energy and stage movement, and we were really getting hot."

The old Fillmore was getting hot too, as more and more of San Francisco's original rockers (who had given up the scene in disgust when Graham began to monopolize everything) began coming out of the woodwork for the Groovies' weekly dances. The culmination of it all was one show which starred the Stooges, Alice Cooper, and the MC5. It went on all night, and people were talking about it for weeks.

Unfortunately it all ended when the Groovies' business manager ran out with all their money. They went back on the road to try and get things moving again, and ended up in New York with no money in their pockets and sad prospects. This was when local hustler Richard Robinson found them and promised he could get them signed to Kama Sutra with a \$16,000 advance. This sounded good to them, and so they made the deal. An album called *Flamingo* was cut at Pacific High Studios in San Francisco, with Robinson as producer, Richard Olsen from the Charlatans as engineer, and Commander Cody as guest pianist.

It was an excellent album, with a heavier, more Stones-like feel than

Supernazz, which had been more in the group's original Charlatans/Spoonful mold. It got impressive reviews (Ed Ward: "One of the year's ten best. In their own natural way, these guys are doing what the Stones have to try harder and harder to do." Lenny Kaye: "One of the finest rock albums to be released this year.") and it looked like the band was on its way to success and stardom at last.

In early 1971 they returned to New York to cut a second album for Kama Sutra at Bell Studios. Word quickly spread around town that the sessions were the in-crowd happening, and the studio became a real scene, with all the rock writers in New York and quite a few assorted musicians adding their presence and (in some cases) talents. Guest musicians included Jim Ibbotson, Jeff Hanna and Jimmy Fadden of the Nitty Gritty Dirt Band, Jim Dickinson, and even Richard Meltzer.

On its release, *Teenage Head* was immediately acclaimed as a classic. Coinciding with the release of the Stones' *Sticky Fingers*, the album forced many reviewers to the conclusion that the Groovies held the edge as '70s rock & roll punks. But there were still problems. Neither Kama Sutra album was selling, and the company didn't seem interested in doing much promotion or advertising.

During the *Teenage Head* sessions, Tim Lynch was arrested for draft evasion, and replaced by James Farrell, whom they'd known through Mike Wilhelm of the Charlatans (who was then fronting a band called Loose Gravel). Chris Wilson, the Groovies' current lead singer, was another Loose Gravel alumnus.

"Roy was starting to get weird," re-

calls Jordan. Although Loney had up to then written most of the group's songs, now it seemed "he was trying to get us to do different material, songs so lame even James Taylor wouldn't sing them. We did a short tour at that time, out through Detroit and Ohio, where we got screwed bad by a promoter. When we got back, Bill Graham wanted us to play the Fillmore, but we had to do two sets and we didn't have enough songs worked up, so I told him we couldn't make it. Roy and I had a big argument about that, he thought we should go on anyway. After that, he left the group."

The Flamin' Groovies did eventually play the Fillmore, as part of the special "Closing Week" series of concerts at Fillmore West, which were broadcast in full over KSAN-FM in June, 1971. The Groovies did a dynamite set which included "I Can't Explain", "Sweet Little Rock & Roller", "Have You Seen My Baby", "Road House", "Doctor Boogie", "Slow Death", "Shakin' All Over", "Teenage Head", "Louie Louie" and "Walking the Dog".

Following that, they did a series of gigs at local clubs like Keystone Komer, the New Orleans House, and the Longbranch Saloon in Berkeley, where I saw them a few times in late '71. The Longbranch has been the home of Earth Quake and Asleep at the Wheel. It's a rough little room on the bad side of town, with sawdust on the floor and lots of cheap beer. It was perfect for the Groovies, who commanded the stage like true rock & rollers, giving me a weird kind of déjà-vu feeling that this was what it must've been like back in England in the first days of

the Yardbirds and Stones. They were electrifying, Cyril with legs apart, bending into his guitar; Chris leaping about the small stage, pointing his finger and shaking his hair. This is the last of the true Mod bands, I thought, though the hippies and bikers in the club didn't seem to be aware of it. They just danced.

But things were at a standstill for the group, however great they were becoming. They still had trouble pulling more than 50 or so to their gigs, and eventually they decided it just wasn't happening. Cyril considered starting a new group with Mike Wilhelm, but finally they agreed to give it another go. After a short-lived tenure as the Dogs (they thought a new name might help, but soon realized they were better off with one people were at least familiar with) they decided on one last-ditch effort.

They wrote a letter to Andrew Lauder, head of A&R at UA Records in England. They'd known Andrew through Robinson, and knew he was a fan of theirs. Maybe, they thought, if they could go to England, they could get a fresh start. Lauder liked the idea, and sent Cyril some money to come to London and discuss it. UA agreed to bring the group over, and when they arrived it seemed that UA was committed to building them into the next pop sensation.

All decked out in flash velvet duds, and equipped with the latest gear, they blitzed England, playing something like 250 dates, all across the country. Everywhere they appeared, the audiences went crazy. Mania scenes were the order of the day. At one show, they even observed the kids in the audience spontaneously locking arms and swaying back and forth to the music. It was like nothing the Groovies had ever seen. They played the Cavern Club too, where people told them the walls had heard nothing like it since 1964.

The original plan was to cut five singles, building the group as a phenomenon along the lines of Slade and Sweet. Cyril looked up his longtime idol Dave Edmunds, who agreed to produce them. Eight songs were cut at Rockfield Studios. The first single was "Slow Death", a four-minute anti-drug song that was issued

against the group's judgment. They feared it would be banned by the BBC, and they were right. It got to #1 in Switzerland however, and was popular all over the Continent, particularly in France.

After one of their shows, a critic from Melody Maker named Roy Hollingworth wrote a scathing review, the basis for which seemed to be that he had been kept from going backstage or something equally petty. UA was shaken, however, and seemed to lose interest from that point. The Groovies went off to France, where they toured widely and were received like superstars. It raised their spirits, but when they got back to England and found that their second single (an old Frankie Lee Sims song called "Married Woman") had been pressed in quantities of less than 400, they realized something was wrong.

The song they'd wanted out was

(who left to join the Hollywood Stars) and eventually by David Wright, who'd played in local bands in Nebraska along with Jeff Richardson, the Groovies' new manager. They got close to deals with several companies, including Mercury and Capitol, and even cut some demo tapes for the latter. (Including an incredible pop masterpiece called "Shake Some Action"), but something always went wrong.

And that brings us up to late 1974. Towards the end of the year, noting the success of Earth Quake, the Groovies decided it wouldn't be a bad idea to put out their own records again. If the big companies weren't interested, at least they knew the fans still were. An arrangement was made with Who Put the Bomp to press and distribute "You Tore Me Down" (the tapes of which they owned) and cut a B-side. The song recorded was the Raiders' "Him Or Me (What's It Gonna Be?)",

which was taken at a faster tempo, with three guitars and a 12-string overdub, giving it a slight folk-rock flavor. It's a powerful recording, and coupled with the tremendous Edmunds-produced A-side, this new single is without a doubt the high point of the Flamin' Groovies' career.

"It's like after all these years, we've finally found our own sound," says Jordan. "Before, we were trying to go in too many directions. But the group is together now like never before, we've written some new songs you wouldn't believe, and we're ready for action."



•Early 1973, just back from England and ready to kick out some jams. As it turned out, however, all that got kicked out was the drummer

"You Tore Me Down", an electrifying Beatle-inspired track on which Edmunds had lavished the full Spector production. Martin Davis (President of English UA), who evidently had them type-cast as a '50s group, turned thumbs down. It was an impasse, and the group decided to return to America where, it was implied, they would relax for awhile and then be brought back to England to resume their quest for stardom. And that was the last they heard from UA.

Fortunately, they'd signed no contracts with UA, so they were free to pursue an American deal. Unfortunately, nothing came through. Danny Mihm left the group, replaced briefly by Terry Rae

Among their plans are recording with Brian Wilson and Spring ("We got to be tight with them over in Holland; we were gonna do a version of "Keep Your Hands Off My Baby") and more work with Edmunds, whose ideas are amazingly parallel to their own. ("In fact, there was even talk of him joining the group. We'd like to have him tour the U.S. with us.")

It took time for the cycle to come around again, but 1975 will be the year of teenage rock & roll, and nobody is as good or as experienced or as real as the Flamin' Groovies. They're gonna make it this time.

(See following page for complete Flamin' Groovies discography and special record offer.)

THE FLAMIN' GROOVIES

DISCOGRAPHY

SINGLES:

- | | | |
|-------|--|-----------------|
| 11-69 | Rockin' Pneumonia and the Boogie Woogie Flu/The First One's Free | Epic 5-10507 |
| 2-70 | Somethin' Else/Laurie Did It | Epic 5-10564 |
| 71 | Have You Seen My Baby?/Yesterday's Numbers | Kama Sutra 527 |
| 72 | Slow Death/Tallahassee Lassie | UA UP 35392 (E) |
| 72 | Married Woman/Get a Shot of Rhythm and Blues | UA UP 35464 (E) |
| 74 | Jumpin' Jack Flash/Blues From Philly's | Skydog FGG 002* |
| 75 | You Tore Me Down/Him Or Me (What's It Gonna Be?) | Bomp 101 |

EPs:

- 63 Sneakers: I'm Drowning/Babes in the Sky/Love Time/My Yada/
Golden Clouds/The Slide/Prelude in A Flat to Afternoon
of a Pud Sna zz B-2371
- 74 Grease: Let Me Rock/Dog Meat/Sweet Little Rock 'N Roller/
Slow Death Skydog FGG 001*

ALBUMS:

- 69 Supersnazz (Epic BN 26487) Love Have Mercy/The Girl Can't Help It/Laurie Did It/A Part From That/Rockin' Pneumonia and the Boogie Woogie Flu/The First One's Free/Pagan Rachel/Somethin' Else/Pistol Packin' Mama/Brushfire/Bam Balam/Around the Corner
- 70 Flamingo (Kama Sutra KSBS 2021) Gonna Rock Tonite/Comin After Me/Headin For the Texas Border/Sweet Roll Me On Down/Keep a Knokin'/Second Cousin/Childhood's End/Jailbait/She's Falling Apart/Road House
- 71 Teenage Head (Kama Sutra KSBS 2031) High Flyin' Baby/City Lights/Have You Seen My Baby?/Yesterday's Numbers/Teenage Head/32-30/Evil Hearted Ada/Doctor Boogie/Whiskey Woman

*NOTE: These Skydog records were issued by the Flamin' Groovies fan club in France. They were made from live tapes recorded in the Groovies' San Francisco garage. "Jumpin Jack Flash" comes with a great picture sleeve adapted from the Stones' "Got Live If You Want It" EP jacket. This EP also comes with a deluxe cover and jacket.

SPECIAL OFFER TO BOMP READERS

The new Flamin' Groovies single "You Tore Me Down"/"Him Or Me" is now available on Bomp Records. This first pressing is limited, and there may never be a second pressing on this label. Furthermore, a small number of picture sleeves have been made. These will not be available on store copies, they're intended for promotional use and for Bomp readers who order the record by mail. The supply is limited and when they're gone, there won't be any more. These are sure to be collectors items before long, so you'll want to get yours now.

Price: \$1.50 per copy, postpaid
\$2.00 with picture sleeve

Who Put the Bomp, Box 7112, Burbank, CA



One of the hardest-to-find collectors' items of the '60s is the Flamin' Groovies' Sneakers LP, put out by the group in 1968 and never available outside the San Francisco area. It contains seven full original songs of surprisingly good quality. Copies of Sneakers have gone for around \$25 each in our auctions, when we could get them, and there's never been enough to fill the demand for this sought-after album.

However, we've located a small quantity of mint, sealed copies, which are being offered to Bomp readers only (no dealers please) for the ridiculously low price of \$15. Yes, for hardly more than the price of a tank of gas, you can have a genuine rock classic. And, at the same time, help out everyone's favorite underdog band. Because the profits from the sale of these albums will go toward helping the Groovies buy some of the equipment they need to go on the road again.

Needless to say, the supply is limited, so be sure to get your order in soon. As a special bonus, for those who request it, you can have your copy autographed by one or more members of the Flamin' Groovies, at no extra cost.

SKYDOG RECORDS

Grease: A four-song EP, 33 1/3 rpm, recorded live in San Francisco by the Flamin' Groovies. The sound is raw, crude, basic and tough. The material is pure, energetic rock & roll. "Let Me Rock" has a solid Stones/Mott guitar riff crashing through it. "Dog Meat" is like the Easybeats doing Eddie Cochran. Kineticism abounds. "Sweet Little Rock & Roller" is the kind of rocker the Groovies have always been renowned for, and "Slow Death" is an early arrangement of the song that later came out on British UA. Alive Forever! (more grease): An extended-play 45 (each side over 5 minutes) of the Flamin' Groovies, also recorded in San Francisco, 1971. "Jumpin Jack Flash" needs no introduction; "Blues From Philly's" is a great, noisy rocker with roots in "Under My Thumb". Fantastic heavy-gloss picture sleeve.

Skydog Records are put out in France and Holland by a group of fans dedicated to the Flamin' Groovies, the MC5, the Velvet Underground, Blue Oyster Cult, Kim Fowley and other cult-appeal artists. Although the tapes are of course home-made, the quality of the packaging and pressing on these records is the highest. Skydog Records are available in the United States exclusively through Who Put the Bomp.

PRICES: Grease EP, \$6 -- Alive Forever! 45, \$4 -- Also available, Skydog LP 401, Rock 'n' Roll Animal by Lou Reed, a live bootleg of fair quality including "Heroin", "Waiting For the Man", "White Light White Heat" and 5 other cuts. -- \$8.



The weird world of BEATLE NOVELTIES



BY KEN BARNES

Beatles nostalgia, the sole portion of the touted '60s nostalgia boom to really take off, is still raging out of control. Although a bit mystifying, this mania gives us a convenient excuse for delving into the fascinating netherworld of Beatle novelties--records (mostly from '64-'65) attempting to exploit Beatlemania for commercial gain (usually in the crassest manner imaginable).

Interestingly, their success rate was perfectly dismal. Only four Beatle novelties made the *Billboard* charts; only one ("We Love You Beatles" by the Carefrees) ascended higher than the 80's. But that didn't stop the record nabobs (153 attempts by our count, doubtless quite a few more as yet uncollected). Being in a wide-open commercial market suddenly hit by an inexplicable but overwhelmingly commercial phenomenon, they responded with a wild and wondrous welter of novelty items, on a profusion of labels.

It's startling to note the number of well-known musicbiz personalities involved. Besides your anonymous groups and local DJs (Casey Kasem, Tom Clay, Arlen Sanders), there were old-liners from the middle of the road (Ella Fitzgerald, the Four Preps, and Allan Sherman) and faded hitmakers of the past hoping for a last free ride on Beatle coattails (Johnny & the Hurricanes, Larry Finnegan, the sublime Ernie Maresca, and even the recently-hot Angels, who began their downward slide with "Little Beatle Boy").

One-shot novelty artists figured the Beatles were a surefire gimmick for repeat success (Rolf Harris, Murray Kellum, Bill Buchanan of "Flying Saucer" fame). Larry Williams and Johnny 'Guitar' Watson cut a Beatle novelty; so did Booker T. & the MG's. And a few Beatle novelty artists went on to become rather well-known in their own rights--Penny Valentine (later a top pop journalist for *Disc & Music Echo* and *Sounds*), the Bon Bons (later the Shangri-Las) and one Bonnie Jo Mason (now reunited with the producer of her "Ringo I Love You", Phil Spector, and better known as Cher).

The records themselves break down into a number of categories. Most easily dispensable are the stock instrumentals dressed up in Beatle titles (Benny & the Bedbugs' "Beatle Beat", the Buddies' "The Beatle" etc.). Then there are the non-rock novelties--hostile ("I Hate the Beatles" by Allan Sherman, "Letter to the Beatles" by the Four Preps); slushy ("Letter From Elaine", Casey Kasem; "Letter to Paul", Arlen Sanders); or satirical break-in records (Buchanan & Greenfield's "The Invasion" is, as you might expect, pretty funny; Ed Solomon's "Beatle Flying Saucer" is not).

Often the name alone was the thing. Novelties were cut by the Beatettes, the Female Beatles, the Canadian Beatles, the American Beatles, the U.S. Beatle Wiggs, the Buggs, the Bug Collectors, the Insects, the Baby Bugs, etc. A few of these had nothing else to do with the Beatles. Others, like the Buggs' "Buggs vs. Beatles" and the Bug Men's

"Beatle You Bug Me" carried American resentment/envy/hostility to the rock front.

There were a few generalized comments (Vito & the Salutations' "Liverpool Bound") or takeoffs on other British hits ("Mrs. Brown You've Got a Lovely Daughter" inspired several) but the majority by far were unabashed Beatle tributes, mostly sung by apparently lovelorn females. Most were aimed at the Beatles in toto, but of the individualized paeans, Ringo scored a stunning sweep. John and Paul got theirs later on, after John became controversial and Paul "dead", but in 1964-'65 Ringo had the market virtually all locked up. To date, there are no known George novelties.

Beatle novelties had run their natural course by early 1965 (Angie & the Chicklettes' "Treat Him Tender Maureen", directed to Ringo's newlywed wife, was one of the last of the breed in the spring of that year). Aside from the aforementioned John and Paul topical numbers, a few song-title tributes (see below) trickled out. But the initial Beatlemaniac fervor obviously could never again be matched. Nor have any other acts been eulogized in anywhere near that profusion. There might have been a few for Buddy Holly, Johnny Ace and other '50s casualties, and Elvis generated a dozen or so. In the '60s, there were death records for Janis, Otis and others, and marginal efforts like Kristofferson's "Blame It On the Stones" or Blossom Dearie's "Sweet Georgie Fame". Recently the Osmonds inspired a few British-made bouquets (amusingly enough, the tune of "My Bonnie", used by Bonnie Brooks and others for "Bring My Beatles Back to Me" was also employed for a ditty called "My Donny Lies Over the Ocean"). But "a few" doesn't quite match 150--the whole Beatle novelty boomlet, then, stands as yet another tribute to the unparalleled impact of the Beatles.

A FEW HIGHLIGHTS

The Beatles naturally aroused considerable envy in American males, who watched mystified as four scrawny mop-tops won the hearts of almost all American females. Fortunately, there were American rock artists to give voice to these inchoate emotions. Sonny Curtis (the ex-Cricket and singer/composer of the *Mary Tyler Moore Show* theme) put it simply: "A Beatle I Want to Be" he proclaimed through a Lou Adler production featuring some tasty Merseybeat facsimile sounds. Gene Cornish & the Unbeetables (yes, *that* Gene Cornish rascal) nursed a covert desire for tonsorial liberation--"I want to be a Beatle and never comb my hair." A good record.

For Ray Ruff & the Checkmates down in Texas, the situation was a bit aggravating. "She told me 'you're square' cause I didn't have shaggy hair", Ray sings, to a tough Buddy Holly-ish track. But in Minnesota, it was a state of outright war. The Buggs (not related to the Beatle-imitating album

group), to the tune of "I Want to Hold Your Hand", laid down a pugnacious challenge: "We'll have to rumble, Beatles vs. Buggs" and even threaten to unleash, if necessary, the ultimate weapon--Raid.

The B.R.A.T.S. (Brotherhood for the Re-establishment of American Top Ten Supremacy), as their name implies, were visibly upset about the British taking over, armed with a "Secret Weapon"--an unnamed Liverpool band. No alternative is proposed, however, during the course of this Coasters-style novelty. Brad Berwick's frustrations can't be contained, though: "I'm Better Than the Beatles" he proclaims, elaborating in the flattest of tones: "Once the Beatles hear my song, they're gonna pack their things and go." Furthermore, they'll try to buy up all of Brad's records in the stores, and when that fails, they'll dissolve helplessly, relegated thenceforth to menial servitude ("Paul and John will mow my lawn"). The author of these gloating sentiments, we learn from Jayne Mansfield's picture sleeve notes (honest!) was Robert Young's co-star in the short-lived pre-Welby series *Window on Main Street*. Brad later moved into patriotic answer records, tackling Barry McGuire and other nabobs of negativity head on.

Murray Kellum, once a Long Tall Texan, dreamed he was a Beatle, onstage with the other 4 while "37 acres of twisting little shakers were screaming all over the place." It seemed idyllic to Murray. Meanwhile, Neil Sheppard (a recurring name on early '60s records) has got it all figured out. The title says it all: "You Can't Go Far Without a Guitar (Unless You're Ringo Starr)". He proceeds to sum up rock & roll history, retelling the rise of Elvis, the Beach Boys, the Rolling Stones, and the Beatles to a pronounced "Peggy Sue"/"Sheila" beat.

On the distaff side (as they used to say), adoration is the reigning emotion. The Patty Cakes (brought to you by those bizarre types responsible for the wondrous Jaynetts) delve into early generation gap outbreaks, declaring that despite their parents' decided disapproval they understand "them" (the Beatles, natch). Charming in inept lead vocals add to the appeal of this pretty number.

The fabled Bonnie Jo Mason record, produced and co-written by Spector and starring Cherilyn LaPier, one of his background vocalists, is far from a patented Spectorian blockbuster. It's based pretty closely on (as usual) "I Want to Hold Your Hand", and is a well-wrought imitation. The incidental circumstance of the record's non-greatness does not in the least detract, of course, from its status as perhaps the most coveted Beatle novelty single extant.

Angie & the Chicklettes (the same Feldman-Goldstein-Gottelher group who cut the amazing "I Want You to Be My Boyfriend" on Josie earlier) display admirable restraint and good will towards Maureen Starkey, who had just stolen Ringo away from 10 million American competitors. "Treat Him Tender, Maureen" they sing wistfully, evidencing

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"ARE YOU GLAD?"

every confidence in her ability to do so, but with a faint undertone of warning present too.

Best of the gratuitously-titled novelties (a sorry lot in general) is probably the Standells' "Peppermint Beetle", a lively dance rocker born of "Little Latin Lupe Lu." Other male tributes are more topical. Arlen Sanders, an LA dee-jay perhaps inspired by Casey Kasen's ultra-lush Beatle sob story "Letter From Elaine" (a good-sized Calif. hit), reads a girl's melodramatic "Letter to Paul", made up of various amatory Beatle song titles. The record is more noteworthy for its flip, an amusing, plagiarized update of "Hotrod Lincoln" called "Hopped Up Mustang", with a raging surf instrumental backup.

Harry Nilsson co-wrote the Foto-Fi Four's "Stand Up and Holler". The label orders "Play this side with film", and the record indeed seems designed to stimulate organized cheering when the Beatles appear on screen.

For some, the advent of the Beatles created troubling new dilemmas in their everyday lives. The Newbeats-styled lead singer of the Manchesters (written/arranged by David Gates) feels constrained to declare "I Don't Come From England" and the remainder of the song concerns his ongoing rivalry with a Johnny Cymbal-like bass singer, who thinks the lead vocalist sings like a girl (the Barbarians were still making similar implications in the fall of 1965).

In Donna Lynn's case, her boyfriend's new "Beatle haircut" had rendered him irresistible to all the girls in the neighborhood. Donna, who'd earlier jumped aboard the novelty bandwagon with "I'm in Love With George Maharis", had a clever solution, though--she got a Beatle haircut too. The Outsiders (almost certainly not an earlier version of the "Time Won't Let Me" group) had no such luck, though. Their girl thought she spotted them with another girl, but it was actually a guy sporting that long Liverpool hair. But when they take the girl to meet him, he's just returned from the barber shop, so they're still in hot water.

POST-MANIA NOVELTIES

After 1965, as mentioned previously, only the most significant Beatle events provoked recorded reactions. In 1969, a plaintive lass named Rainbo made a melancholy profession of her undying love for John Lennon--"The trip we took with Lucy was a trip I won't forget", even though "putting down your guru brought confusion and regret." Finally she admits, "I loved the things you showed me up till now John/But ever since that picture I don't think my love will be the same"--that nude photo on *Two Virgins* was just too much for the poor girl.

The McCartney death hoax motivated a group called the Mystery Tour to record an elegiac

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fun running the film with
this
specially
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AMERICAN BEATLES - It's My Last Night in Town/You're Getting to Me
AMERICAN BEATLES - Don't Be Unkind/You Did It To Me
AMERICAN BEATLES - School Days/
ANGELS - Little Beatle Boy/Java
ANGIE & CHICKLETES - Treat Him Tender Maureen/Tommy
ANNIE & ORPHANS - My Girl's Been Bitten by the Beatle Bug/
BABY BUGS - Bingo/Bingo's Bongo Bingo Party
BAGELS - I Wanna Hold Your Hair/Yeah Yeah Yeah Yeah
PENNY BAKER & PILLOWS - Bring Back the Beatles/Gonna Win Him
BEATLETES - Yes, You Can Hold My Hand/
BEATLETES - Only Seventeen/Now We're Together
BECKY LEE BECK - I Want a Beatle for Christmas/Puppy Dog
BEDBUGS - Yeah Yeah/Lucy Lucy
BEEHIVES (European) - I Want to Hold Your Hand/She Loves You
BENNY & BEDBUGS - Roll Over Beethoven/The Beatle Beat
BRAD BERWICK - I'm Better Than the Beatles/Walkin' On Easy Street
SHARON BLACK - Mother Dear You've Got a Silly Daughter/
BON BONS - What's Wrong With Ringo/Come On Baby
BONNIE & BUTTERFLYS - I Saw Him Standing There/
BOOTLES - I'll Let You Hold My Hand/Never Till Now
BO-WEEVILS - The Beatles Will Getcha/
B. R. A. T. T. S. - Secret Weapon (The British Are Coming!/
BRET & TERRY - Beatle Fever/The Beatle
B. BROCK & SULTANS - Do the Beatle/
BONNIE BROOKS - Bring Back My Beatles to Me/A Letter From My Love
DORA BRYAN - All I Want for Christmas is a Beatle/
BUCHANAN & GREENFIELD - The Invasion/What a Lovely Party
BUDDIES - The Beatle/Pulsebeat
BUG COLLECTORS - Beatle Bug/Thief in the Night
BUG MEN - Beatle You Bug Me/
BUGGS - Buggs vs. Beatles/She Loves Me
BULLDOGS - John Paul George & Ringo/
DAWS BUTLER - Ringo Ringo!/Clementine
CANADIAN BEADLES - Love Walk Away/I'm Coming Home
PETE CANDOLI - Beatle Bug Jump/
CAREFREES - We Love You Beatles/Hot Blooded Lover (#39)
CATERPILLARS - The Caterpillar Song/Hello Happy Happy Goodbye
CHUG & DOUG - Ringo Comes to Town/
TOM CLAY - Official IBBB Interview: Remember We Don't Like Them
We Love Them
BILL CLIFTON - Beatle Crazy/Little Girl Dressed in Blue
BOBBY COMSTOCK & COUNTS - The Beatle Bounce/
GENE CORNISH & UNBEETABLES - I Wanna Be a Beatle/Oh Misery
CAROL CRANE (Mrs. Brown's Lovely Daughter Carol) - Frightful Situation/
What Else Do You Do For Kicks
SONNY CURTIS - A Beatle I Want to Be/So Used to Loving You
LINK DAVIS - Beatle Bug/I Keep Wanting You More
RONNY DAVIS - Let's Beatle in the Rocket
DEL RICOS - Beatle Crawl/Beatle Hootenanny
DETERGENTS - Mrs. Jones (How 'Bout It)/Tea & Crumpets
DETOURS - Bring Back My Beatles to Me
SCOTT DOUGLAS - The Beatles' Barber/The Wall Paper Song
JIM DOVAL - Stranded in the 'Pool/Right Now
EXTERMINATORS - Beatle Stomp/
EXTERMINATORS - The Beatle Bomb/Stomp 'em Out!
CARLO FAIR - Beatle Bounce/
FANS - I Want a Beatle for Christmas/How Far Should My Heart Go
FEMALE BEATLES - I Want You/I Don't Want to Cry
TINA FERRA - R (Is For Ringo)/Modern Youth
GARRY FERRIER - Ringo-Deer/Just My Luck
LARRY FINNEGAN - A Tribute to Ringo Starr (The Other Ringo)/
ELLA FITZGERALD - Ringo Beat/I'm Falling in Love
FONDETTE - The Beatles Are in Town/
FOTO-FI FOUR - Stand Up and Holler/same
FOUR PREPS - A Letter To the Beatles/College Cannonball (#85)
FRENCHY & CHESSMEN - Beatle Bebop/
ROBIN GARRETT - Ringo's Revenge/You Run Around
HAIRCUTS - She Loves You/Love Me Do
LARRY HALLOWAY - Beatle Teen Beat/
DAVE HAMILTON - Beatle Walk/
JOHNNY HAMPTON - Beatle Dance/
ROLF HARRIS - Ringo For President/Click Go the Shears
CONNIE HOLIDAY - Mrs. James I'm Mrs. Brown's Daughter/Old Friend
HUCKLEBERRY HOUND - Bingo Ringo/
GEORGE HUGHLEY - Do the Beatle
INSECTS - Let's Bug the Beatles/
JACKIE & JILL - I Want the Beatles For Christmas/Jingle Bells
JECKYL & HYDE - Frankenstein Meets the Beatles/Dracula Drag
JOHNNY & HURRICANES - Saga of the Beatles/Rene
JONES BOYS - Beatlemania/Honky
JUDY & DUETS - Christmas With the Beatles/The Blind Boy
JUSTICE DEPARTMENT - Let John & Yoko Stay in the USA/

BYP 1001
BYP 101
Roulette 4650
Roulette 4559
Smash 1885
Apt 25080
Capitol 5144
Vee Jay 594
Warner Bros 5420
Witch 123
Assault 1893
Jubilee 5472
Challenge 9372
Liberty 55679
King 5881
DCP 1008
Clinton 1012
Philips 40290
Coral 62402
Smash 1878
GNP 311
United States 1934
Tollie 9024
Prestige 313
Crown 5399
UA 708
Fontana 427 (E)
Novel 711
Swan 4170
Catch 103
Dot 16592
Soma 1413
Mercury 72262
Merri 6011
Tide 2006
Nan 3004
London Int. 10614
Port 70038
Charger 101
ZTSC 9743
London 9638
Lawn 229
Dawn 557
Challenge 59292
Dimension 1024
Kook 1026
Sheridan 573
Roulette 4616
McSherry 1285
Apogee 105
Diplomacy X5
Golden West
Chancellor 1143
Express 801
Dot 16688
20th Century 531
Limelight 3022
Academy 112
Ric 146
Verve 10340
Arhoolie 507
Foti-Fi 107
Capitol 5143
Temple 2081
Mutual 510
Parkway 899
Parkway 903
Fortune 861
Rose 003
Epic 9721
Capitol 5447
Merri 6011
Gaye 004
Applause 000
USA 791
DCP 1126
Jeff 211
Sabra 555
Ware 6000
New Design 1008



CASEY KASEM - Letter From Elaina/Theme for Elaina
MURRAY KELLUM - I dreamed I Was a Beatle/Oh How Sweet it Could Be
DAVE KING - The Beatle Walk/
LENORE KING & TOMMY ANDERSON - Beatles is Back Yea Yea Yea
TERRY KNIGHT - Saint Paul/Legend of William & Mary
LADY BUGS - How Do You Do It/Liverpool
PAULA LAMONT - Beatle Meets a Lady Bug
LARRY & JOHNNY - Beatle Time pts. 1&2
VERONICA LEE & MONIQUES - Ringo Did It/Foreign Boy
LIL WALLY & VENTURAS - Welcome Beatles/
LITTLE CHERYL - Yeh Yeh We Love 'Em All/Nick & Joe
LITTLE LADY BEATLES - Dear Beatles/
LIVERS - Beatle Time/
DICK LORD - Like Ringo/The Name On the Wall
DONNA LYNN - My Boyfriend Got a Beatle Haircut/ (#83)
LYNN & THE MERSEY MAIDS - Mrs. Jones Your Son Gives Up Too Easy/
MAD ENGLISHMEN & FURYS - Beetle Mania
MANCHESTERS - I Don't Come From England/Dragonfly
ERNIE MARESCA - The Beatle Dance/
MARTY & MONKS - Mrs. Schwartz You've Got an Ugly Daughter
BONNIE JO MASON - Ringo I Love You/Beatle Blues
MR. MILLER & BLUE NOTES - Mrs. Brown You've Got a Lovely Daughter/
I'm Henry VIII, I Am

HARV MOORE - Interview of the Fab Four
MORAN - The Beatles Thing/Lady Loves Me
GENE MOSS - I Want to Bite Your Hand/
MOTIONS - Beatle Drums/
MYSTERY TOUR - Ballad of Paul/same (reversed)
NAN & JAN - Beatle Bop/Believe it or Not
NILSSON - You Can't Do That/Ten Little Indians
OUTSIDERS - The Guy With the Long Liverpool Hair/The Outsider
GIGI PARKER & LOVELIES - Beatles Please Come Back/In This Room
PATTY CAKES - I Understand Them/same (instr.)
DORI PEYTON - Ringo Boy/In the Spring of the Year
PHAETONS - Beatle Walk/
VIV PRINCE - Light of the Charge Brigade/Minuet for Ringo
DONNY RAE & DEFIANTS - Beatle Mania/
RAINBO - John You Went Too Far This Time/C'mon Teach Me to Live
RAINBOWS - My Ringo/He's Hooked on J's
RAJAHS - Tribute to the Beatles EP (Australian)
DELL RANDLE - Introducing the Beatles to Monkey Land/The Monkey & The Beatles

CINDY RELLA - Bring Me a Beatle for Xmas
RON RINGO - Ringo's Jerk/Queen of the Jerk
ROACHES - Beatle Mania Blues/Angel of Angels
BOBBY ROBERTS - The Beatles for Xmas/
RAY RUFF & CHECKMATES - Beatle Maniacs/Took a Liking to You
PETER RYAN - If We Try/I Can Hear the Music
ARLEN SANDERS - Letter to Paul/Hopped Up Mustang
GARY SANDERS - Ain't No Beatle/Ain't I Good to You
MIKE SARNE - An Englishman Sings "America Swings"/Can't Wait
SAXONS - Tribute to the Beatles EP
SAXTONS - The Beatle Dance/Sittin' On Top of the World
SCRAMBLERS - The Beatle Walk/The Beatle Blues
NEIL SHEPPARD - You Can't Go Far Without a Guitar (Unless You're

Ringo Starr)/Betty is the Girl For You
ALLEN SHERMAN - I Hate the Beatles/
ED SOLOMON - The Beatle Flying Saucer/Whistling Drifter
SONNY - Beatle Squash/
STANDELLS - Peppermint Beatle/The Shake
STARLETTES - Ringo/All Dressed Up
SWANS - The Boy With the Beatle Hair/Please Hurry Home
TEEN BUGS - Yes You Can Hold My Hand/
DARLENE TERRI - Ringo Ringo/A Real Live Boy
THREE BLONDE MICE - Ringo Bells/The Twelve Days of Christmas
TRIBUTES - Ringo Dingo/Here Comes Ringo
TWILITERS - My Beatle Haircut/Sweet Lips
JEANNE TURNBOW - Beatle Bug!summertime
UPFRONTS - Do the Beatle/
U.S. BEATLE WIGS - She's So Innocent (Oh Yeah!)/Finger Poppin Girl
GARY USHER - The Beatle/
PENNY VALENTINE - I Want to Kiss Ringo Goodbye/
VERNONS GIRLS - We Love the Beatles/Hey Lover Boy
VICE ROYS - Liverpool/
VITO & SALUTATIONS - Liverpool Bound/Can I Depend on You
VULCANES - Liverpool/
WEEKENDS - Ringo/I Want You
WHIPPETS - Go Go Go With Ringo/I Want to Talk With You
BOBBY WILDING - I Want to Be a Beatle/Since I've Been Wearing My Hair Like a Beatle
PAT WYNTER - Ringo I Want to Know Your Secret/
KENNETH YOUNG & ENGLISH MUFFINS - Mrs. Green's Ugly Daughter
LEON YOUNG STRING CHORALE - John Paul George & Ringo/
YOUNG WORLD SINGERS - Ringo For President/A Boy Like That

Warner Bros 5474
MOC 658
Teia 1004
Her Majesty 101
Capitol 2506
Chattahoochee 637
Loadstone 1605
Jola 1000
Centaur 106
Drum Boy 108
Cameo 307
Applause 1002
Constellation 118
Atco 6331
Capitol 5127
Ric 161
Vee Six 1023
Vee Jay 700
Rust 5076
Assoc. Artists 3065
Annette 1001

Swan 4256
American Arts 20
Epic 10987
RCA 8438
Mercury 72297
MGM 14097
Debby 069
RCA 9298
Karate 505
MGM 13225
Tuff 378
Ottie 101
Shara 103
Columbia 7960 (E)
Arlen 521
Roulette 7030
Dot 16612
Sunday Mirror 002

Shakari 101
Drum Boy 112
Juggy 701
Crossway 447

Lin 5034
Aardvark 101
Faro 616
Warner Bros 5676
Ascot 2213
Mardan 16084
Regina 305
Del-Fi 4237

Almont 314
Warner Bros. 5490
Diamond 160
Bee
Liberty 55680
Siana 717
Cameo 302
Blue River 208
Columbia 43042
Atco 6342
Donna 1391
Roulette 4546
Ben-Ron 1393
Lummtone 114
Orbit 531
Capitol 5128
Liberty 55774
Challenge 59234
USA 761
Wells 1008
Capitol 5285
Le-Mans 001
Josie 921

DCP 1009
Take Five 631
Diamond 183
Atco 6301
Decca 31660

"Ballad of Paul." They lead you through a thorough discussion of the clues, sort of a solve-it-yourself puzzle with an ambiguous ending apparently blaming it all on John. On the flip, they reverse the tape. Cute.

Terry Knight, never a slow reactor, came out with "St. Paul," a melange of mystical mumbo-jumbo with strange religious implications, some dumb lines about Sir Isaac Newton, and a lot of general lyrical and musical dolefulness.

Finally, the break-up of the Beatles in 1970 reached a Canadian group called Moran in early 1973 (that is, the implications of their irrevocable split penetrated their awareness.). Result: a catchy little number called "The Beatle Thing," bemoaning their collective passing. Interspersed through the lyrics were a few Beatle song titles, harking back to a venerable tradition.

That tradition was reinvented in 1967 by Nilsson on his first RCA single, consisting of intricately woven excerpts of Beatle songs built around a "You Can't Do That" framework. Just as good is a mysterious 1973 release by a pre-adolescent named Peter Ryan, masterminded by Bobby Flax and Lanny Lambert (writers of Bullett's "White Lies Blue Eyes" and Stories' recent "Another Love") on a tune called "If We Try". This is an astounding concatenation of Beatle titles, integrated into a fairly consistent lovelorn theme and an irresistible original tune. Counting casually, I came up with approximately 30 titles, not counting repeats, and it's all in all a rather staggering record (I'm afraid, however, that its issuance on the short-lived Aardvark label may hinder its general accessibility. It's worth digging out, though).

Those are some of my favorites, though I'm sure there are many more worthy of immortalization that I haven't heard yet. We welcome your additions to the accompanying list, compiled by Greg Shaw, Alan Betrock (many thanks) and myself.



ALSO AVAILABLE: #12, with the Seeds, Standells, Leaves, Beau Brummels, Knickerbockers, listings for Autumn, GNP Crescendo, Tollie, Interphon & more, plus the history of punk rock in Northern California. Still only \$1, while they last.

If you like Bomp, don't forget The Rock Marketplace. The ultimate source for '60s and '70s collecting info, great articles & discographies. Sample only \$1 from Alan Betrock, Box 253, Elmhurst-A, NY

HBR RECORDS

HBR Records was started by the Hanna-Barbera company in 1965 as an offshoot of their successful children's cartoon enterprises (*Huckleberry Hound*, *Yogi Bae*, *The Flintstones*, etc.). In addition to issuing records by characters on the shows (which, except for Pebbles & Bamm Bamm, were confined to a separate numerical series), HBR was a strongly diversified pop label, picking up some of the best available masters from England and the various local scenes of the U.S., and developing some excellent local talent in Los Angeles, where the label was based. Much of the credit for HBR's value as a collectible label must go to Tom Ayers, who as general manager had the responsibility of finding masters to release. Ayers had a long history, going back to the late '40s when he was an announcer on the famed *Louisiana Hayride* show (on which many legendary country stars, not to mention Elvis Presley, received their first national radio exposure.) Ayers had been active for many years in Texas, having worked with almost every artist, producer and record company in the region. Because of these ties, he was able to acquire for HBR some great Texas records by the likes of the Five Americans (leased from Jetstar/Abnak), Dale & Grace, Charles Christy & the Crystals, Scotty McKay, T.V. & the Tribesmen, and Positively 13 O'Clock--actually Mouse & the Traps & various other Tyler musicians on a goofy sendup of the Count Five hit.

HBR released other fine regional records by the Guilloteens (Memphis), the Dimensions (Portland), the Tidal Waves and the Unrelated Segments (Detroit) and the New Breed (Sacramento). They also had an arrangement with Pye in England whereby they released singles by the Riot Squad, Mitch Murray, Jimmy James, the Epics and others. Most of the American HBR records were released by Pye in England.

Locally, HBR attracted a circle of session musicians who issued records under such names as the Bompers, the Bats, the Creations IV, the Hogs, and possibly others. The Hogs record, an Edd Cobb-produced cover of the Davie Allen hit, is of great collector interest for its B-side, a Chocolate Watchband track over which Frank Zappa did an anonymous freakout routine. Another of HBR's most significant releases was 460 by Carol Connors and the Chains. Most famed, of course, are the Danny Hutton releases, his first solo efforts after leaving the Enemys and MGM, prior to joining Three Dog Night. Also of interest is 507, by the W.C. Fields Memorial Electric String band, probably an L.A. group. This record is a nice, good-timey double-entendre early hippie insiders song (like "Acapulco Gold") about a hippie elevator operator whose "ups and downs" provide some obvious wordplay. This group also made an excellent cover of "I'm Not Your Steppin' Stone" (actually it came out before the Monkees') on Mercury.

HBR went out of business in early '67, as did a number of important L.A. labels, as a result of Mike Curb's expansion from Sidewalk Productions, eventually ending with the presidency of MGM. Curb acquired ownership of a lot of these labels (not to mention the fine syndicated rock paper *The Beat*, which at one time published editions in 14 cities and was a valuable source of info on local groups) and then closed all of them down.

Today, Tom Ayres owns and operates Rodney Bingenheimer's English Disco in Hollywood (now called Hollywood's English Disco since Rodney's departure in February).

HBR DISCOGRAPHY

- 440 CREATIONS IV - Dance in the Sand/Little Girl
- 441 BOMPERS - Do the Bomp/Early Bird
- 442 SHORTY ROGERS & GIANTS - Theme From Johnny Quest/Vacation
- 443 ROGER & LYNN - Summer Kind of Song/Baby Move In 8-65
- 445 BATS - Big Bright Eyes/Nothing at All
- 446 GUILLOTEENS - I Don't Believe/Hey You
- 447 DANNY HUTTON - Roses & Rainbows/Monster Shindig
- 448 CORKY WILKIE BAND - Little By Little/Something Swinging
- 449 PEBBLES & BAMB BAMB - Open Up Your Heart/The Lord is Counting on You 10-65
- 450 JEAN KING - Something Happens to Me/
- 451 GUILLOTEENS - For My Own/Don't Let the Rain Get You Down
- 452 LOUIS PRIMA & GIA MAIONE - See That You're Born an Italian/Wonderland by Night
- 453 DANNY HUTTON - Big Bright Eyes/Monster Shindig Pt. 2
- 454 FIVE AMERICANS - I See the Light/The Outcast
- 455 CHARLES CHRISTY - Cherry Pie/Will I Find Her

- 456 LES BAXTER - Little Girl Lonely/Michelle
- 457 DARTTELS - Clap Your Hands/Where Do We Stand?
- 458 GERRI DIAMOND - Mama, You Forgot/Give Up On Love
- 459 POP-UPS - Candy Rock/Lurking
- 460 CHAINS - Carol's Got a Cobra/Hate to See You Crying
- 461 GEORGE CHAMBERS - The Ribbon/These Things You'll Never Know
- 462 ART GRAYSON - Be Ever Mine/When I Get Home
- 463 JEAN KING - Watermelon Man/The In Crowd 4-66
- 464 ANNE CHRISTINE - Kitty Up Go/I'd Fight the World
- 465 DeWAYNE & THE BLEDETTAS - Tennessee Stud/I'll Walk Along
- 466 GLORIA TRACY - I've Never Known/Out in the Street
- 467 LOUIS PRIMA - I'm Gonna Sit Right Down and Write Myself a Letter/Civilization
- 468 FIVE AMERICANS - Evcl-Not Love/Dont Blame Me
- 469 MURRAY'S MONKEYS - Gipsy/I'll Be Here
- 470 LAURIE JOHNSON ORCH. - Theme From The Avengers/Minor Bossa Nova
- 471 BOBBY LOVELESS - Baby No More/Nite Owl
- 472 DALE & GRACE - Let Them Talk/I'd Rather Be Free
- 473 CHARLES CHRISTY & CRYSTALS - In the Arms of a Girl/Young and Beautiful
- 474 BILLY STORM - Please Don't Mention Her Name/The Warmest Love
- 475 BOB & KIT - Autumn Too Long/You've Gotta Stop
- 476 SCATMAN CROTHERS - Golly Zonk!/What's a Nice Kid Like You Doing in a Place Like This? 4-66
- 477 DIMENSIONS - She's Boss/Penny
- 478 PAÇKERS - Pink Chiffon/Boondocks
- 479 PLUNKERS - Hippy Lippy Goosey/Night Time Love 480
- 481 EARL GAINS - It's Worth Anything/The Best of Luck to You
- 482 TIDAL WAVES - Farmer John/She left me all alone
- 483 FIVE AMERICANS - Good Times/The Losing Game
- 484 PEBBLES & BAMB BAMB - Daddy/The World is Full of Toys 6-66
- 485 RIOT SQUAD - I Take It That We're Through/Working Man
- 486 GUILLOTEENS - I Sit and Cry/Crying All Over My Time
- 487 SIMON T. STOKES - Tru:h is Stranger than Fiction/Big City Blues 488
- 489 PAUL FREES - A Girl/Portrait of a Fool
- 491 PETER HARCOURT - Sneaky Pete/Someone's in Love Again 492
- 493 DYNATONES - The Fife Piper/And I Always Will
- 495 SCOTTY McKAY - Waikiki Beach/I'm Gonna Love Ya
- 496 JIMMY JAMES & VAGABONDS - Hi Diddley Dee Dum Dum/I Don't Wanna Cry
- 497 JEAN KING - Don't Say Goodbye/It's Good Enough For Me
- 498 ABBEY TAVERN SINGERS - Off to Dublin in the Green/The Gallant FortyTwa' 499
- 500 POSITIVELY 13 O'CLOCK - Psychotic Reaction/13 O'Clock Theme For Psychotics
- 501 TIDAL WAVES - Big Boy Pete/I Don't Need Love
- 502 GEORGE CHAMBERS - Flood of Tears/Don't Make Me Go 503
- 504 PORTER JORDAN - Untouchable Woman/Nobody's Boy 506
- 507 W.C.FIELDS MEMORIAL ELECTRIC STRING BAND - Hippy Elevator Operator
- 508 NEW BREED - Want Ad Reader/One More For the Good Guys
- 509 FOUR GENTS - Soul Sister/I've Been Trying
- 510 EARL GAINS - I Have Loved and I Have Lived/Don't Take My Kindness for a Weakness
- 511 HOGS - Blues Theme/Loose Lip Sync Ship 512
- 513 SUNNY LANE - Tell It Like it Was/Trollin'
- 514 UNRELATED SEGMENTS - Story of My Life/It's Unfair
- 515 TIDAL WAVES - Action! (Speaks Louder Than Words)/Hot Stuff!

Other HBR releases, numbers unknown:
EPICS - Blue Turns to Grey/
T.V. & THE TRIBESMEN - Barefootin'/Fat Man

HBR also had a 7000 series devoted to children's records based on characters from the Hanna-Barbera cartoon shows, and a large number of children's albums.

EXCLUSIVE! BRIAN WILSON TALKS ABOUT THE BEACH BOYS, SPRING, AND HIS MUSIC



ON THIS SPECIAL, LIMITED-EDITION TAPE RECORDING.

This tape was made by UA back in 1972 when Spring were finishing their first album. On it, Brian and the girls engage in a very informal, personal discussion of their music, as well as other subjects that will amaze and delight every surf music fan. There's even a bit of impromptu music at the end!

Originally made in a limited edition of 25, with a special picture cover and booklet telling the story of Spring and the Honeys (written by Brian and Van Dyke Parks), this much-sought-after collectors gem has sold for upwards of \$60 in recent auctions. Now we're offering a high-quality copy, duplicating the tape and the cover exactly, but without the accompanying booklet, for a price everyone can afford. This edition is also limited, however, so get your order in soon if you want to own this unique artifact.

\$15, from WHO PUT THE BOMP
Box 7112, Burbank, CA. 91510 USA

The Beat

[continued from page 4]

What's coming back is that part of the cycle in which the qualities we valued in '60s rock will be applied to '70s rock and teen culture.

I suppose what a lot of people are looking for, when they say nothing has changed, is some phenomenon on the order of the Beatles and the innocence and sense of wonder that surrounded their era. Whether the phenomenon can happen without that innocence is something we've all wondered about; and whether a person's sense of wonder can ever return is questionable. But the way the Beatles affected teen culture in the '60s was radically different from the way Elvis did in the '50s, and I would expect any focal point act of the '70s to be equally different.

In my view, the Beatles and Elvis had such great influence because they acted as catalysts on conditions that were already present and waiting to explode. I don't see that kind of tension building up yet in the '70s, but the first stage is for kids to start thinking of themselves as a teenage generation with a unique identity, goals and grievances of their own. And to do that, they've got to reject the late '60s/early '70s generation and its music.

That's what we've begun to see happening, all around us--and while it's only the beginning, things have a way of developing. And that's why I said, back in 1972 when the signs first appeared, that it was all coming back. Enough has come back already that I'm more than satisfied with the present state of rock, with no doubts that a fantastic future lies ahead. Anyone who chooses to ignore it can do so if they want--but it's not gonna be easy.



HOLLYWOOD STARS

BY KIM FOWLEY

Sensations and phenomena come and go with such regularity in the music business that it doesn't pay to become too attached to any particular one. But in those who were fortunate enough to see the Hollywood Stars during their brief lifespan, there is a gnawing sense of unfulfillment, and a host of unanswered questions. What went wrong on this group's supposedly clear ride to the top? How could a band come together out of nowhere, dazzle and excite a jaded town like Hollywood, get signed (after a round of furious bidding) by the biggest company in the business, and then suddenly announce they were quitting?

To answer these questions and to further unwind the complicated skein of events surrounding their meteoric non-career, we asked Kim Fowley (the Hollywood Stars' founder, mentor, and personal Svengali) to explain in his own words how the whole thing came about and where it went wrong. His account offers an unusual insight into the workings of the music business and the behind-the-scenes maneuverings that can affect the career of even the best of bands.

This is as close to the true story of the Hollywood Stars as anyone is likely to get, although the reality of the group as a teen flash sensation has been approached with equal perception from an entirely different viewpoint by our teenage reporter on the streets, 15-year-old Lisa Fancher, whose appreciation of the Hollywood Stars follows Kim's report. Here, then, is the story of the '70s supergroup that never got off the ground—The Hollywood Stars, R.I.P.

—The Editors

HOLLY



STA

This story is as tragic as the story of Creation, because Creation were touted to be the ultimate English group in the mid-Sixties, record collectors now worship those trivial records, and there is an American counterpart in the Seventies. Someday people will look back and worship.....this article, about the Hollywood Stars.

The Hollywood Stars were a conceptual group from the start; they were formed to demonstrate the sort of group I felt was missing from the scene. I looked around in November of 1973, saw what was happening and what wasn't happening, and I saw that short, young teenagers didn't have anyone to look straight ahead at--not up to, but eye-level to. I remembered being in England a few years before in 1966, seeing the original Move sing "Zing! Went the Strings of My Heart" at the Marquee Club, and I thought an American, up-to-date version of the original Move plus the mod Who plus the energy of the Small Faces with music that the pseudo-intellectual album buyer could purchase, but that would also appeal to teenage girls (who certainly have been neglected in recent years) would cause everyone to rally.

Also, Hollywood was traditionally a place for garbage rock, teen rock, acne rock, slime rock. We didn't have anything going locally at that time, and there was an active local flesh scene that I knew would go for a group like this.

Mark Anthony, who at the time was driving me around for \$5 a day, was speaking to Marty Thau (manager of the New York Dolls) at a party, and we asked him how the Dolls were formed. He said "They were a bunch of broke street kids hanging around", and that gave me the first idea of how the Hollywood Stars should be formed. I thought of the name immediately, because I thought it would be a very good geographical identification, and I had a theory that since we don't have a monarchy in America, that the common folk of this country do want to worship something beautiful and gleaming. Therefore on a rock level this would be true aristocracy--stolen from the Hollywood Stars baseball team of 20 years before. Originally with two R's in mind, it came down to one in reality. The name was originally offered to Shaun Cassidy and his band, I thought they'd be good for the part. They rejected it, so I decided to form a group from

WOOD



IRS

scratch.

I remembered a few years before, around 1971, that I went to a swingers ball and a young rock singer named Scott Phares was singing like a miniature Rod Stewart or Mick Jagger and five naked girls leaped all over the dance floor and grabbed him and the police carted them all away--a true rock & roll riot. So I thought, aha, the ideal lead singer. I was mulling over this daydream a week or so before Nov. 8 when I saw him sitting on the barstool at Rodney's, so I said "what have you been doing?" He said he'd been driving cars cross country because it was the only way he could get back to Boston where he had been in an ill-fated rock band called Adrian who once had an album on Mainstream, long before he joined. So I asked him if he'd like to be in the West Coast version of the New York Dolls, and he said yes.

I then remembered a guy named Terry Rae, who looked like Paul McCartney recycled. He had British ancestry, and he also had been in a couple of groups at the Hullabaloo; he was in the Palace Guard with Emmitt Rhodes, and he'd also been in that group John Phillips had on Dunhill that were

supposed to be the Beatles, around '68. Plus, he was in the road version of the Music Machine and a late lineup of the Strawberry Alarm Clock. So I went up to him in the parking lot at the Rainbow and said "hey you wanna be in a band?" and he said sure.

Then I heard about a guy called Ruben de Fuentes who Terry said was a great technical lead guitarist, so I called and said "hey I'm sorry to bother you with a plastic trip like this, but we're putting together a teenage sensation and would like you to be involved." He said that was fine with him as long as there were girls and limousines and million dollar contracts and all that stuff. So he was in.

Next I rented this studio in the Valley that had horrible eggshell grey on the walls and ceiling. It was just like Liverpool, Liverpool was grey, so in my mind these were the new Beatles in the exact environment of the Cavern, which was grey. So we went in there and the first song they learned was "Russia" by Mars Bonfire, which was a song



• The first publicity photo: "I still had Hamburg fantasies at this point..."

comparing Disneyland to Russia and a teenage boy stealing rocket secrets. The second song was "Dressed to Kill" which I wrote with Peter Lyon who was with Rick Springfield then, and the third song was "Tough Guys Never Cry", which Mars Bonfire wrote.

It sounded good, but something was missing; I needed another voice. Although Ruben did sing, it was too much like Count 5, I wanted a hint of the Beatles. So Mark Anthony, who was still driving me for \$5 a day but was hoping to get signed somewhere as a solo teen idol, was asked to join. Which was ironic because he too was in a version of the Music Machine, but a different version from the one Terry was in.

Anyway Mark came down to the studio and played one of his songs, and he also showed them "Shine Like a Radio" which he had liked in another form, which was on my album, never issued, on Capitol called *Automatic*, featuring the bass player and drummer of the newly-reformed Spanky & Our Gang. So at any rate they were getting excited, I was feeling like Brian Epstein, and we started rehearsing 10 hours a day. For 3 weeks they got daily lectures on the history of rock & roll from a teenage point of view, from a Mafia point of view, from a gay point of view, from FM, AM, etc. We went over my stories of England, my ideas about how long hair sucked and it was time for something new, songs instead of noise, no lead guitar.... the band never jammed, they were never allowed to jam. They were never allowed to smoke cigarettes in the rehearsal room. Drugs were not allowed, but girls were, and as we started to rehearse and the fantasies got bigger, a few of the local slime were allowed into the studio, and they got excited too--because after all the music was about them.

During the time I wasn't with the band, I was spreading the word in Hollywood. Then I took the group around to all the teen spots--the lobby of the Hyatt House, Denny's, Rodneys. They looked so good together people would stop and ask "are you a group?" "Are they a group?" I'd say, "These are the *Hollywood Stars!*" Then I had the celebrated first photos taken where I posed them in black leather--I still had Hamburg fantasies at this point.

I started calling record companies, and they were interested, but the plan was to first learn an album's worth of songs, then throw the record men, groupies, teenage girls, and rock writers into a larger area than the rehearsal room, but someplace where the magic would stifle everybody. Because it's been proven that if you put people in a small area they think it's more exciting. The Peppermint Lounge was a hole in the wall, and so was the Cavern.

We decided that Studio Instrument Rentals would be the place; I was very insecure about the Whiskey, because I'd played there in '69, as the original asshole of rock & roll, wearing lipstick

under a Ku Klux Klan outfit and singing "The Bird is the Word" and I'd been banned from the place ever since.

So we rented SIR, and when Thanksgiving night came, 380 people showed up! I mean, that many people don't show up at the Whiskey for a \$100,000 group. Plus there was a hotshot press party at the Troubadour that night where people had the option of eating free turkey and hobnobbing with John Lennon and Mickey Dolenz and seeing Anne Murray live on stage. So the fact that they came to this lousy rehearsal hall to see the Hollywood Stars was sort of amazing. A lot of important people came down; Eli Byrd, former head of Liberty, was there. Columbia came in the person of Ted Feigan, who wanted to sign the



• Mars Bonfire, Hollywood Stars songwriter.

group, as did somebody from A&M. Sepp Donahower (a big local promoter; he did the "California Jam") came down and hated it, but he had always wanted to have a Beatles, and the next time he came to see the group he brought Denny Bruce, who had always wanted to have a Jo Jo Gunne--because he had been the original drummer of Western Union, which evolved into Jo Jo Gunne, or Spirit, which he thought were going to be the west coast sunnied Rolling Stones.

So anyway when Sepp and Denny came back the second time I had these guys acting like the Small Faces, bumping into each other on stage and like that, with real street punk authority. And this time Sepp liked them. So it was decided that Sepp and Denny would be their managers, because I had

always told the group that I'd read in Brian Epstein's *Cellarful of Noise* that the Beatles had a team of specialists, and I felt my specialty was conceptual songwriting and music publishing, doubling as a kind of PR man and pre-production record producer, but they also needed a modern equivalent of Brian Epstein in management, booking, record production, etc.

At that point Columbia and A&M were seriously vying for a deal, and IFA was lined up as booking agent. It was starting to get real exciting. Then Dec. 8 we were at the Whiskey, and a lot of heavies including Bob Ezrin were there to see it. The boys were introduced according to age, incidentally; the 17 year old came out first and we worked up to the 23 year old.

After that, the group was signed by Columbia. They'd made such a strong impression they were called back to the Whiskey for a week.

The songs they did at that time included "My Girlfriend's a Witch" (from an old October Country single, written by Michael Lloyd), "Escape", which ended up on Alice Cooper's album, "Shine Like a Radio", "Supermen are Always Gentlemen" and oldies such as "Roses and Rainbows", "High School Confidential"--but they were also doing "Try It" by the Standells and "Go Back" by Crabby Appleton, which came from Greg Shaw's record collection. We'd made an early pilgrimage to his house and pawed through hundreds of records looking for magic songs, before we decided to create our own.

We also did "When the Lights Go Out Again", ecology-rock. John Lennon came to see the group, and I had the singer make a reference to Liverpool, and he looked up and smiled. He came the day after Angela Bowie came. She said that "Shine Like a Radio" was a #1 record. Since the Hollywood Stars have broken up, Blue Cheer do it on stage. "Satisfied Electric Fingers" was another song, about dogs in the street. Then there was one great one that Scott and I wrote, called "Shortage of Love" and of course "King of the Nighttime World," about a boy in Hollywood whose teenage girlfriend sneaks out to prowls the streets. Also "Kiss and Run," which was like Tommy James & the Shondells recycled on a modern level--the attitude not the music Tommy, in case you're reading this.

Next the group went to Colorado for a gig, where they would play six shows a night and get insulted and become really hard and tight--because after all you can't keep playing the Whiskey forever. Sepp and Denny thought it would be a good idea if these guys played the way the Eagles and all these other bands left Hollywood in their time and got tight in front of hostile audiences. They paid all those dues, playing second-billed to Roy Buchanan and the James Gang, and when they got back that was when the problems with Columbia started.

They were trying to decide on a producer, and Ted Feigan's idea of a producer was a guy who'd come to his house, have impeccable table manners, sit there and be respected by all his friends from the '50s, and be loved by the brass at Columbia, so if the act failed it would be on such a high level it wouldn't make any difference because all the players on the team were stars. So Ted decided on Bill Szymczyk, who I never met the whole time, but according to the group he walked in the first day of recording and stayed 3 hours, and was never seen again during the 34 days they were in the studio. He left his engineer to do the whole thing. So after 300 hours at like \$150 an hour, the album still wasn't finished. They got basic tracks and a work vocal, and during all this time nobody was allowed in the studio, so when everybody heard the tapes for the first time they all groaned "Oh no, this is awful!"

As it turned out, Szymczyk was using this group, our money, my dreams, to let his engineer practice producing or something. And it hadn't been our idea to use Szymczyk in the first place, we thought Michael Lloyd should be the producer, because he had teen consciousness, but he didn't have Asylum appeal or heavy metal hits on the charts, so we were outvoted. So the problem was, after Szymczyk left the picture they needed someone to finish the vocals, but they could never find anyone with more gold records than him. They tossed around every name you could think of; even Randy Bachman was gonna do it for awhile.

Somewhere along the line, meanwhile, the big brass at Columbia had decided to shelve the entire



project. Feigan had been fired, and it was starting to look like an old mistake: Feigan's Folly, they called it. So they wanted to get rid of it. So these guys did the tear-stained gig at the "Death of Glitter" and then after that Sepp and Denny and I put the word out on the street that they were being dropped from Columbia and would entertain offers. But no record company could understand what had happened at Columbia, and as a result, no one wanted to take a chance on signing them. So even though a million kids were screaming, as far as the industry was concerned there was some kind of stigma on the group, and it got to the point where there was just no reason to continue.

We decided to cash in on the breakup with a farewell tour of the Whiskey a Go Go, on November 10, 1974. All the fans were down there, it was the big night, and Mark collapsed with the flu and couldn't go on stage. I went on and did a song called "Story of the Hollywood Stars" like "Story of Them" or "Story of the Animals" where I sang all of this.

Since then, Mark Anthony and I have been writing songs together and mailing them around. Mark wrote a song that the reformed Cowbills are interested in doing on their comeback album, and also has some that David Essex is listening to. Terry is now Blue Cheer's drummer, Michael Lloyd was gonna form a group with the rest of them but that never got off the ground. Ruben has formed a group that sounds like King Crimson on a Topanga Canyon level. Scott Phares joined a group that Jackie Mills (who produces Bobby Sherman) has in the studio, and his song "Revenge" may be recorded by REO Speedwagon. "Tough Guys Never Cry" meanwhile is being considered by Bo Donaldson.

The strangest news of all, and a fitting end to this story, is that a guy from Shinko Music in Japan, the same guy who signed the Beatles for Japan and made a fortune as a result back in the '60s, this guy went on a world search for the new Beatles and decided the Hollywood Stars were it. He wants to buy the rights to the album for Japan, so it may actually come out there someday, and these guys will be posthumous superstars. Until then, I guess they'll just be legends....



HOLLYWOOD STARS LIFELINE

Nov. 8, 1973 -- band formed
Dec. 17, 1973 -- first gig, headlining the Whiskey
Dec. 19, 1973 -- first time in studio (with Bob Ezrin)
Dec. 26, 1973 -- second gig at Whiskey
Dec. 28, 1973 -- Angie Bowie comes to see group
Dec. 29, 1973 -- John Lennon comes to see group
Jan. 11, 1974 -- Columbia interested in signing group
Feb. 4, 1974 -- first road gig (Boulder, Colo.)
March 22, 1974 -- First concert (with Brian Auger)
March 27, 1974 -- gig at Whiskey
March 28, 1974 -- signed with Columbia
April 22, 1974 -- first session at Record Plant; recorded first song, "Escape"
July 29, 1974 -- fifth Whiskey gig
Oct. 11, 1974 -- Trash Dance
Nov. 10, 1974 -- farewell appearance at Whiskey

WHO PUT THE BOMP

THE STREET GIVETH AND THE STREET TAKETH AWAY

BY LISA FANCHER

The Hollywood Stars served two very important functions: they were a fad, and they were L.A.'s (but mostly Hollywood's) very own band that we could cherish. And not just any old band could have filled that role, either. It took some agro and a lot of word-of-mouth. Everybody who was anybody (and even then some) were absolutely raving about them from about March on, sure that this would be the sensation we'd all been missing. Yeah, yeah, just like the good old days.

So I went to see 'em at the Whiskey to see if they could do anything about the late summer slump, not just that I'm as quick as the next guy to latch onto fads. Since Kim Fowley had discovered them, I didn't really know what to expect—they could've been jazz-rock or something—but I was impressed with the fact that they were headline, without even the benefit of a record.

Before Journey (the supporting act) left the stage, all these maggot-ridden groupies were making the exodus to the stage, giggling excitedly about what they'd like to do to Scott and the others. When the Hollywood Stars walked on stage these girls went BERSERK. It occurred to me that they might've been paid off, but then who would bother? Certainly not Kim.... After some incoherent babbling on Fowley's part, the boys jumped right into "Escape!", their official theme song. A great piece of pop triteness with a heavy bubblegum riff that you're sure you've heard before but can't quite place. The pure white lights are left on so we can revel in the flesh before us. An obvious ploy, except that there was a band you could really look at.



•Mark Anthony: from chauffeur to popstar, overnight.

They looked enthusiastic, like they were actually having fun instead of hating to be on stage and being bored with the audience, like most bands these days. They're running around the stage and bashing into each other, very un-popstar-like.

Next song is "Satisfied Electric Fingers"; stupid lyrics, great hook—a terrific song, actually. Who needs to wait around for Sweet with stuff like this? As the song ends, everyone in the audience is looking at each other with a surprised "I don't believe it, they're really good" look on their faces. Except for me, of course; I knew they were the band of my dreams the minute I saw them.

The Stars weren't about to let up yet, launching into "Shine Like a Radio", another song made for transistors and 3-inch speakers. You can't understand a word they're saying until the chorus, in which "shine like a radio" is alternated with "unhh's straight out of 'Hang Onto Yourself'".

following which the spotlight picks out the lead guitarist, who goes into a mock-violin passage that's just sooo romantic, it sounds like it was copped from a Lana Turner movie where some poor clown's begging her to marry him or he'll perish.



They dedicated "Roses and Rainbows" to us in the balcony. It sure wasn't the Danny Hutton flop I remembered. It rocks, and they deliver it with a look of utter sincerity that's just too too to be true. After this came a version of "Satisfaction" that didn't quite come off, but only because the Stars are spoiled rotten suburban brats who got everything they ever wanted, just like everyone else in L.A. They don't sing no blues cause they don't know what they are! And sexually frustrated? Hardly.

Every boy in the band is so pretty, so polaroid perfect; the counterpart to the proverbial California Girl. Not treachy like the Bay City Rollers, but more what Slade and Sweet are both aiming for. This sounds really dumb but I wanted to scream. Whew, it's out. I'm sure glad *Star Magazine* isn't around—what would they have thought?

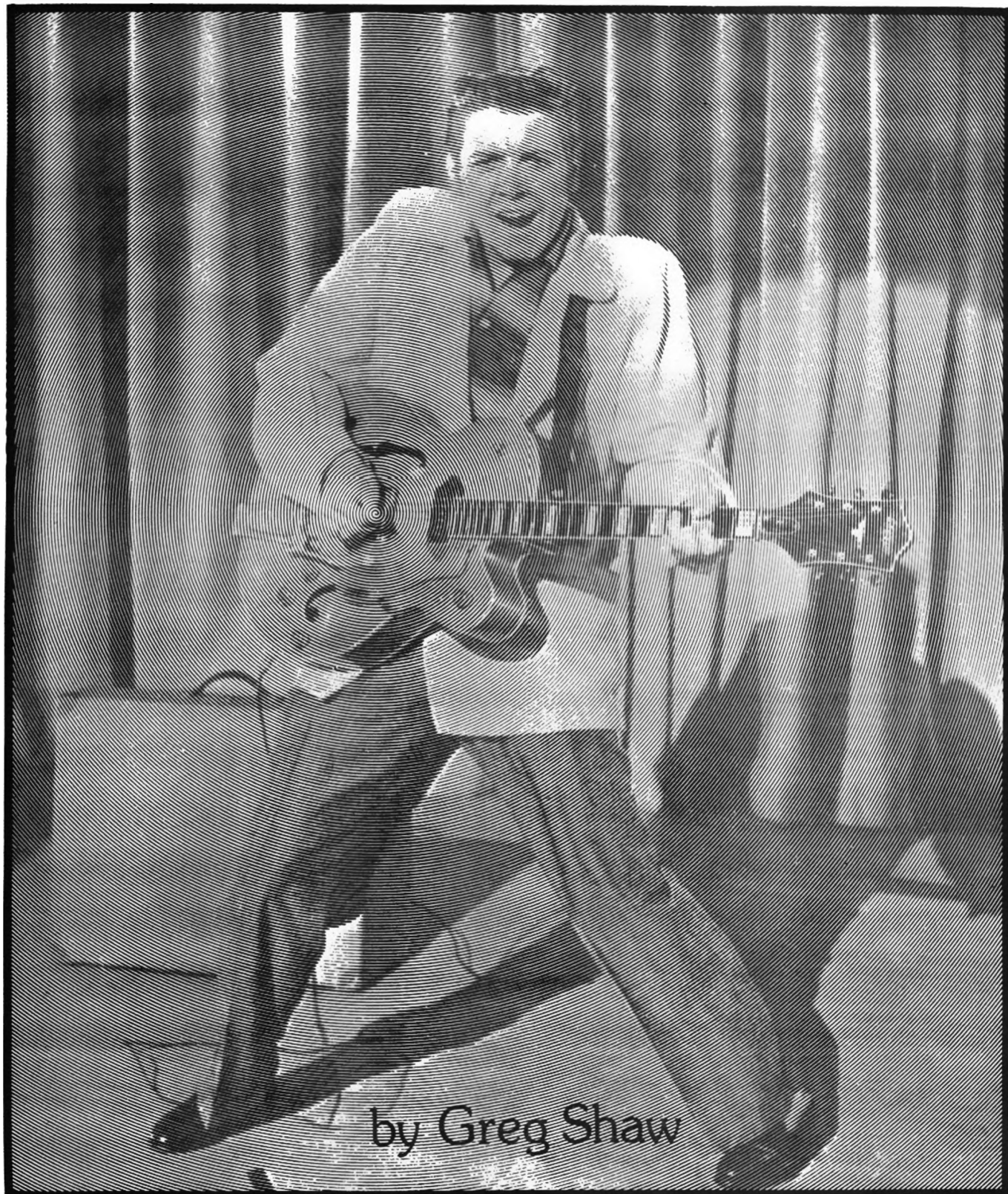
So I'd always go and see the Hollywood Stars whenever they were at the Whiskey or the Starwood or someplace, and they were always, without exception, killer-tight and totally hotcha. They kept getting better each time, tighter in their music and looser on stage, perfecting a form of charisma that was all their own. The clincher was the First Annual Trash Dance and Street Revival, or the death of glitter dance as a lot of people called it. All the Hollywood crowd was on hand including Rodney Bingenheimer and such glitter luminaries as Iggy, the G.T.O.'s (only two of the originals showed), Zolar X, the New York Dolls and the Hollywood Stars.

Everyone sounded pretty good until the Stars came on and made them look worthless. The crowd came tottering back from the bar to see what all the excitement was about; they'd never seen people in 7-inch platforms dancing before, and the people in those shoes couldn't believe they were, either. The Stars really outdid themselves that night; even us initiated fans were steam-rollered. Mark Anthony got pulled into the audience no less than 12 times to David Johansen's 3 and Iggy's one. The set was basically the same as they'd been doing before, but there was a new aura of electricity and true greatness that I hadn't felt before. I was now fully convinced that this band of my dreams were on their way to Shea Stadium and imminent glory.

That is, until a week later when I found out they'd broken up. So much for teen dreams.

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THE ROCKABILLY REVIVAL



by Greg Shaw

1974 was a year in which styles and ideas of the past made unexpected reappearances. While it has yet to be heard on the radio (save for a gratuitous mention in Mott the Hoople's "Roll Away the Stone"), rockabilly music has been coming on stronger in recent months than at any time since 1958.

We discussed in last issue's editorial how rockabilly, as the original germination of rock & roll created by the synthesis of rhythm & blues and country & western in 1953-5, was ultimately the most important musical trend of the '50s, even though its life was brief and its successful exponents numbered only a handful.

The rediscovery and subsequent revival of rockabilly by today's generation of collectors, fans and musicians is a healthy sign of rock's revitalization process, and the recent availability of so many early classics of rockabilly has made it possible for everyone to discover the unadulterated excitement and real teenage mania of this music. For that reason, we've put together this survey of obscure rockabilly currently in print, disregarding the commonly-known records of Gene Vincent, Eddie Cochran, Elvis, Buddy Holly, etc. The best work of all these artists is readily available to most record buyers, as are the hits of the Sun label in a variety of packages.

While the '50s revival in general has become exceedingly dull, the same can hardly be said of the rockabilly renaissance. The vitality of rockabilly has begun attracting the oldies purists who scorned it for years, with a resulting skyrocket effect on the prices of the original recordings and a proliferation of bootlegs.

But the oldies establishment came in a bit late. In the mid-60s, rockabilly fever swept over England, Scandinavia and Europe, at which time certain dealers bought up most of the rockabilly records remaining in America and took them back home. Some of these dealers have become wealthy in the process, and some have opposed reissues and bootlegs, while others have taken the opposite approach, hoping to increase the value of the originals by making more people aware of them through bootlegs.

COLLECTOR RECORDS

Most active among these has been a Dutch collector named Cees Klop, whose Collector Records has thus far issued over 15 albums. The best of these are single-artist collections including:

- 1013 - The Mickey Gilley Story Pt. 1
- 1014 - The Mickey Gilley Story Pt. 2
- 1015 - Bobby Lee Trammell, His Very Best

Gilley and Trammell are both well-known country artists now, but in the '50s and early '60s they were wild, JLL-influenced rockers, and these sets play well. There's

also a new one, 1022, by the Lonesome Drifter, that's pretty frantic.

The other Collector albums are anthologies made up of various singles, chosen apparently at random and poorly sequenced. But most are fairly rare, and worth hearing at least once. The best albums are:

- 1007 - Al Downing, Clyde Stacy, Bobby Poe
- 1008 - for the great Mickey Hawks stuff
- 1009 - 6 by Gene Summers, others okay
- 1012 - 2 good, rare David Gates cuts
- 1024 - Piano Rock & Roll

Considering they were taken from records, the quality of these albums is pretty good--better than most American concert bootlegs. However, the packaging is terrible (no photos or info) and there is little consistency to the line.

REDITA RECORDS

This Dutch company has issued six albums, with excellent packaging, good liner notes & covers, and some very worthwhile material. Best is 101, The Rare Little Richard, - consisting of outtakes from Richard's earliest Specialty sessions. Unfortunately it's out of print now, or at least it was when I tried to order it a year ago. Redita LPs 102 and 103 are collections of rockabilly singles, pretty decent. 104 includes material by Tommy Sands, Tony Sasanova, the Gone Allstars and other mediocrities, and can't really be recommended. But LPs 105 and 106 are really great--collections of extremely rare early Sun blues and rockabilly. I've also heard of a recent Redita album by Charlie Feathers, containing all his material not found on the British Rockabilly Kings album. Got to be fantastic....

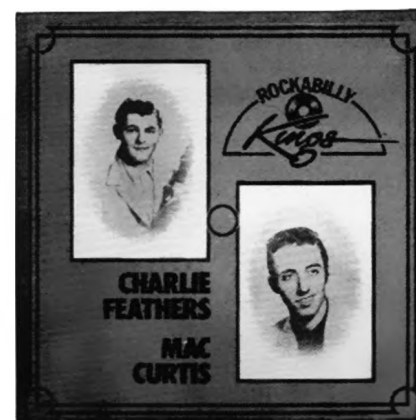
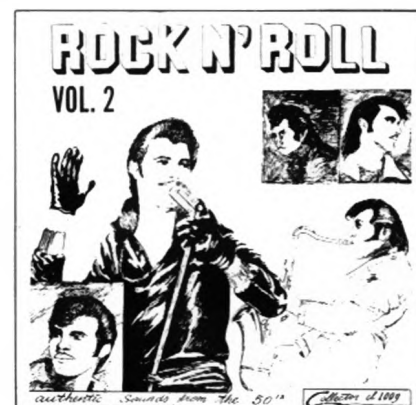
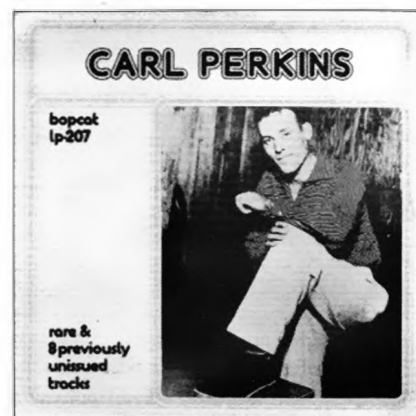
INJUN RECORDS

Run by Eagleton & Chalmers, noted auctioneers, this label specializes in repressing singles that are in demand but too rare to keep in stock. They've got a few classics--Groovy Joe Poovy's "Ten Long Fingers" (also on a Collector LP) Grant Grieves' "Four in the Floor", Vern Pullens' "Bop Crazy Baby" and Alvis Wayne's "I Gottem". 14 singles so far--the rest I'm not familiar with--and a Ray Campi EP.

UNION PACIFIC

A division of Red Lightnin', which boasts a fine line of blues reissues, Union Pacific started with an excellent album by Eddie Cochran called A Legend In His Time, which rounded up most of Eddie's pre-Liberty recordings, various interviews and other ephemera.

Following the tragic death of Ian Sippen, the label's founder, operations were taken over by Peter Shertser, who has completed three more albums. There's a Link Wray set including most of his Swan material, a Little Richard compila-





This photograph, taken 1956, shows the famed "million dollar quartet" of Sun Records: Jerry Lee Lewis, Carl Perkins, Johnny Cash and Elvis Presley, with a girlfriend of Elvis' named Marilyn Evans. Elvis started an informal jam that day by singing "Blueberry Hill" and they continued all day. Some spirituals from the session have been bootlegged in Eng.

tion with his early Peacock sides and some obscure '60s and '70s tracks, and an anthology called Transfusion that includes 16 good, fairly rare rock tracks by Conway Twitty, the Everly Bros, Ronnie Self, Vince Taylor, Nervous Norvus and others, plus a Buddy Holly interview. All these albums have excellent documentation, good covers and good sound quality--except for the last three, which are in a stereo-enhanced mono that detracts a bit.

BOPCAT

The people behind this label, distributed I believe by Redita, seem to have access to all the original Sun studio tapes. Good Rocking Tonight (Bopcat 101) has alternate & unreleased tracks by Billy Lee Riley, Warren Smith, Jerry Lee Lewis (including an amazing in-studio discussion where Sam Phillips talks Jerry out of joining the ministry and giving up rock & roll) and a whole side of Elvis outtakes & rarities.

Their second release is equally impressive. Carl Perkins (Bopcat 207) has 13 rare & previously unissued tracks by the original bopper, which shed new light on his true genius. Hopefully more Bopcat albums will be forthcoming, maybe even the "million dollar quartet" sessions with Elvis, Jerry Lee, Carl and Roy.

STATE OF THE ART

All of these companies are performing a valuable service in making the best of rockabilly available to the mass of record collectors, and a generation that never had the chance to hear it before. However, there's been a lot of controversy over the matter of royalties. Many rockabilly artists have vanished without a trace, but others have been located and are entitled, most collectors would agree, to some royalties from these albums.

Redita pays whenever possible, and Collector claims to but it's known that Chuck Higgins and Richard Berry haven't been paid, although they've asked. And Injun, which also claims to pay, has yet to pay Ray Campi. The status of Union Pacific is unknown, and Bopcat almost certainly isn't sending any money to Memphis. With the sales of these albums in the hundreds, and over a thousand in some cases, it could amount to quite a bit for some of these artists.

TO THE MASSES

These recordings are basically for the collector who's already familiar with the rockabilly field. The next step is to recruit a larger audience, and to that effect Phonogram Records (who control the Sun catalog in England) has compiled several magnificent albums that have brought the Sun rockabilly legend to the mass record-buying public.



The Sun Story is a 2-LP set that covers the highlights, from early blues to '60s pop, including great stuff by Billy Emerson, Harmonica Frank, the Prisonaires, Billy Lee Riley, Roy Orbison and several others. For those wish-

ing to investigate the Sun vaults in greater depth, there are Sun Rockabillys Vols. 1-3. These are intelligently assembled, fully annotated, and they all include a quota of unreleased songs and outtakes.

Vol. 1 is a strong start, with Perkins' "Put Your Cat Clothes On", Warren Smith's "Ubangi Stomp", Jerry Lee's "Milkshake Mademoiselle" and Malcolm Yelvington's "Rockin With My Baby". The other tracks are all rockers as well, making this one a great buy.

Vols. 2 & 3 provide a selection of Sun's best artists, with #3 being the strongest by far, having 7 unissued Perkins tracks, 8 Orbison songs, and 7 unreleased cuts by others including Yelvington, Eddie Bond, and Sonny Burgess. 22 songs in all. Fantastic.



Also on the Sun label, released in Holland, is The Jerry Lee Lewis Collectors Edition, which includes 11 Lewis songs never before issued. It also has great liner notes which tell how much all the musicians were paid for the sessions, and how many other Lewis recordings remain unissued (23, in case you were wondering).

With the success of these albums, other companies have jumped into the act. Rockabilly Kings (Polydor 2310 293) is another English set culled from the King Records catalog, with a full side each by Charlie Feathers and Mac Curtis, consisting of the best material extant by each artist. Thanks to this album, anyone can now hear "Bottle to the Baby" and "One Hand Loose", the sounds that have driven collectors privately wild over the years. Also rumored soon is a similar set from MCA, who have a great deal to draw on including Buddy Holly, Johnny Carroll and the Johnny Burnette Trio.

ROLLIN' ROCK

The most effective force for the survival of rockabilly as a viable genre in the '70s has been Ron Weiser's Rollin' Rock Records. Weiser is one of the most dedicated people I've ever encountered, and a true visionary whose belief in the power of rockabilly has never faltered.

He came to this country from Italy

in search of the grease and teenage mania he'd seen in the movies, and when he saw that it had faded and that his rockabilly idols were virtually forgotten, he immediately set about trying to change things.

Around 1971 he started Rollin' Rock Magazine, a demented magazine full of exclamation marks and raving tirades against the 'record mafia' that was keeping the original rockers down, ranting against progressive rock, and attracting a lot of people with the sheer outrageousness and spirit of his writing. He began throwing record hops, put out a 10" bootleg of torrid rockers, then started Rollin' Rock Records with a series of legal reissues by Sonny Cagle, Pat Cupp and Whitey Pullen.

These sold well, but Weiser was anxious to unearth some of the actual rockabilly artists and release some new recordings. He found Alvis Wayne in Oklahoma and cut an EP, but the real break came when he discovered Ray Campi, a hitherto obscure artist who'd cut a few frantic sides back in Texas in the late '50s.



Ray Campi, back in Texas in 1957, gets it on with his band at a high school dance.

Campi was in LA now, owned all his original masters, and had pressed up a single which he was selling to collectors in Europe, after being contacted by one of the English auctioneers. Weiser latched onto Campi, who eventually moved in with him, and they built a small studio at Weiser's place and began cutting new tracks, using a band made up of local rockabilly enthusiasts.

Instead of recreating old standards, Campi was composing original rockabilly songs, some with heavy country influence, others featuring dobro—a first for that instrument in this genre.

Campi has since become a cult idol among international rockabilly fandom, having released two albums and four singles of new material on Rollin' Rock. He's also become somewhat of a celebrity locally, since his rockabilly band started playing gigs at nearby high schools and oldie clubs.

Based on Campi's success, Weiser continued to expand, recording new ses-

sions with other '50s artists including Mac Curtis, Chuck Higgins, Richard Berry, Jackie Lee Cochran and Tony



Conn. He's also made trips to the South to record Charlie Feathers and Johnny Carroll, who he finally located after years of searching.

With 23 singles, 3 EPs and 5 LPs on the label, Weiser has built up a respectable catalog of contemporary rockabilly, proving to any who doubted that the form still has plenty to offer. His house has become an active scene, with recording sessions and rockabilly parties going on constantly, and rockabilly groupies of both sexes hanging around in abundance.

Though the Rollin' Rock recordings are of uneven quality, all the albums are worth owning on some level, and most of the material by Campi, Mac Curtis, Jimmie Lee Maslon and Alvis Wayne is of superior quality. The label's main problem at this point is a homogeneity of sound, due to the same musicians being on most of the tracks, but as more artists are brought into the fold, Rollin' Rock could become a potent force in bringing out the unrealized potential of the rockabilly form.

EVERYBODY GETS INTO THE ACT

Following Weiser's lead, certain European collectors have lately been working with local rockabilly-inspired acts, recording various remakes of classic songs. In general these records have been criticized as being superfluous.

One exception has been Sven-Ake Hogberg, a noted collector who, under the name of Hank C. Burnette, has recorded some genuinely frantic material. A virtual one-man band, he overdubbed all the instruments yet managed to come up with a live, authentic sound. Furthermore, his musicianship is excellent and his grasp of the genre good enough that he's able to alter the arrangements and create completely new songs of some worth. He has 2 LPs and various 45s and EPs issued in France, Holland and other countries.

The albums are both worth owning if you're a fan of the early Sun sound.

The Hank C. Burnette Sound (United Rock 501, dist. by Collector) features "Bottle to the Baby", "Ubangi Stomp", "Rock and Roll Granpa", "I Wanna Play House With You" and "Hot Rock. Multi-Sided (Diwa I) has "Don't Be Cruel", "Guitar Nellie" and several fine originals. Diwa's address is Postbus 612, Hengelo, the Netherlands. These albums are probably also available through Adri Sturm or Rune Halland.

THE FUTURE OF ROCKABILLY

By definition, rockabilly is a very pure and limited form. With its basic, simple and identifiably '50s sound, it's unlikely that any authentic rockabilly record, whether on Rollin' Rock or some major label reissue, could become a best seller today.

Nevertheless, rockabilly is destined to leave its mark on the '70s. From a short-lived, overlooked and nearly forgotten mid-'50s trend, it has come to be accepted as the purest expression of rock & roll delirium yet conceived. As such, it has a place as one of the primary elements in rock, and as awareness of this spreads outward through the hard core fans to the musicians who make up today's recording scene, we can expect to see a greater and greater rockabilly influence in contemporary music.

This in turn will help to eradicate the persistent oldies prejudice that's haunted the '60s rock generation, making it easier for the surviving rockabilly artists to continue making their music, and making everyone more sensitive to the qualities of intensity, sexuality, and crazed abandon that we should all pray will never again disappear from the world of rock 'n' roll.

Below are the addresses of the companies discussed in this article. Any of them should be happy to send you a catalog of their releases and price information.

Collector Records - Box 2296, Rotterdam, Holland
 Redita Records - Box 9812, The Hague, Holland
 Injun Records - 26 Stanford Ave, Hassocks, Sussex, England
 Union Pacific - 517 Eastern Ave, Ilford, Essex IG7 6LT England
 Rollin' Rock - Box 8174, N. Hollywood, CA 91608

The English Sun reissues can be obtained from Jem Records, Box 362, 3001 Hadley Rd, S. Plainfield, NJ. 07080. They may also be ordered, as can many of the private labels discussed, from J&F Southern Record Sales, 4501 Risinghill Rd, A Iradana, CA. 91001. Prices are reasonable and you won't have to wait weeks for overseas delivery.

Reviews



IDLE RACE
Impostors of Life's Magazine
 Daffodil DDAF 10046

Thanks to associations with the Move and ELO, the rarity of their records and the quality of their music, the Idle Race have long been enshrined in the topmost ranks of '60s "collectors' groups". This Canadian anthology will obviously be cause for celebration for legions of enthusiasts, and quite an ear-opener for the uninitiated, too.

Idle Race music is strictly pop—there's less rock content than ELO has, and an effete flavor, a music hall accent which may prove startling to the unprepared. But there are loads of harmonies, an endless supply of catchy tunes, and an impressive sophistication which rewards frequent listening. Probably the closest comparison, besides the lighter Move material, would be the 1966-69 Kinks.

Personal favorites include "Impostors of Life's Magazine", with an archetypal artificial '67 British rock sound, fat guitar chords reminiscent of the Creation and the Who. "Hurry Up John" has a bizarre guitar sound (see liner notes) and a fine rocking bridge, while "Girl at the Window" and "On With the Show" are delicate, pretty tunes. "Birthday" hints at ELO sound-layers in its lush arrangement, and on and on....

From a collector's standpoint, it's an indispensable package. From the first Idle Race album (released in the States but difficult to find), 10 of 13 tracks are present. From the second, British-only LP (quite rare), 7 of 11 surface; and, of 14 single sides (some of which were also on the albums), only two are absent ("Warm Red Carpet" and "Knocking Nails Into My House", the song Slade cut on their first LP). That means you get extreme rarities like "Impostors" and both sides of the "Here We Go Round the Lemon Tree" single, released only in the States and quite ephemerally at that (changing hands now at a \$20 minimum).

Full discographical details can be found inside the package, along with rare photos and an informative, effusive tribute by *TRM's* Alan Betrock. The LP can doubtless be ordered from better import shops everywhere, as they say, or the large import concerns like Jem and Peters International. Highly recommended.

—Ken Barnes



SWINGING BLUE JEANS
Hippy Hippy Shake
 Sonet Grand Prix 10025 (Swedish) '73

Brand New and Faded
 Sinus Music LP.60.SM.03 (British) '74

After their British hits ended, the Swinging Blue Jeans continued to be popular in Scandinavia, where this first album was cut in April '73. It's great to hear anything at all from them; their early hits were among the best rave records England produced in '63/'64. However, time has not made the Blue Jeans any wilder. The sound on *Hippy Hippy Shake* is clean, no noise to be found anywhere, and while the repertoire is mostly oldies, little excitement comes through. The best tracks are the title number, "Radancer" and "You're No Good." They also do "Bad Moon Rising", "If I Were a Carpenter", "Long Tall Sally", "Good Golly Miss Molly", "Lawdy Miss Clawdy", "Bony Maronie" and a long version of "Summertime Blues" complete with drum solo. All pretty ordinary, though it's never really offensive and, well, if Bill Haley can get away with this sort of thing for 20 years, they should be allowed to too.

Incidentally, there are still a lot of fine LPs in print on Sonet's Grand Prix line. You can get the Belfast Gypsies LP, the Rivas' *California Sun* album, a couple of Emile Ford LPs, and other good stuff no longer available in the US or England. More important, the best of Scandinavia's beat-era rockers (with the exception of the Hep Stars) can still be obtained. Over a dozen albums by Ola & the Janglers (all great) plus Ola's solo LPs, stuff by the Violents, Hounds, Lee Kings, and a couple of great compilations called *Beat Hits 65/66* and *Beat Hits 66/67* are all available. Try writing for a catalog to Sonet, Hornsbruggsgaten 3A, 117 34 Stockholm, Sweden.

Getting back to the Swingin' Blue Jeans, they released a British single called "Dancing" on the Dart label last year, which brought them some attention. It was a good pop/disco rocker, and an original song which pointed toward a new creative period for the group. "Dancing" is included on this most recent album on the Sinus Music label, along with still further remakes of "Hippy Hippy Shake", "Long Tall Sally", "Good Golly Miss Molly" and "You're No Good."

But those are merely obligatory; the meat of the album lies in the five originals on side two.

"Boomerang", like "Dancing" is aimed at the British disco market; nothing great, but good for dancing. "Rainbow Morning", a recent single, is a more produced pop tune, the most adventurous thing they've tried in years. "Baby Mine" is a nice unpretentious song of teenage desire, leading into the album's big surprise and most dynamic track, an excellent cover of Abba's "Ring Ring."

With the exception of this cut, the Blue Jeans' sound still has the thinness and lack of dynamism that characterized the Swedish LP. And compared with Abba's killer version, "Ring Ring" is pretty flat too. It's odd that this particular group, once the noisiest in Liverpool, should end up with this particular problem, but that may be due to the fact that singer Ray Ennis and bassist Les Braid are the only original members left, the new guys being guitarist Mike Pynn from Canada and drummer John Lawrence who, according to the liner notes, hails from Liverpool.

But it's not a bad album despite all, and in fact it includes what may be their best version yet of "You're No Good" and a very nice "Don't Make Me Over." And anyway, it's good to have them back. Now how about an album from the Nashville Teens....



KINGSIZE TAYLOR & THE DOMINOES
Real Gonk Man
 Midnight 2101 (American) '64

This may well be the rarest British Invasion album released in the U.S. Kingsize Taylor was of course one of the original Cavern Club beat kings, and this album consists of 1963 recordings made for Polydor in England. At the time, Taylor was extremely popular in Liverpool and Hamburg, but totally unknown in America, so it's a real mystery that this album was issued here. What's even odder, though, is the way they attempted to tie this excellent and typically raunchy set of R&B standards ("Money", "Twist & Shout", "Hello Josephine", "Hippy Hippy Shake", "Dizzy Miss Lizzy", "Dr. Feelgood", etc.) in with the Gonk craze that was sweeping England at the time. "GONKS INVADE USA" screams the headline on the back cover, and the liner notes, which go into detail as to what constitutes a real Gonk, are quite enlightening:

"What is a GONK??? A Gonk is a Humpty-Dumpty-like three dimensional cartoon stuffed toy which captured the fancy of British teenagers and

adults alike. Everybody had to own a Gonk. But it didn't stop there. Gonk became a hip new philosophy. According to *Honey Magazine*, Gonk girls try to achieve the homemade look, wear lipstick outlined in a darker color, use green false eyelashes. Gonk people have their own language. Typical Gonk expressions are 'You're wild!', 'You must be joking!' and 'It's not on the schedule!'. "

Whether you're a Gonk or a Womble, this is an album worth owning for its fine collection of early Merseybeat sounds. If you can't find the Midnight pressing, most of the same tracks can be heard on a Kingsize Taylor album issued recently in Germany--*Keep On Rockin'* (Brunswick 2911 109).



DICKIE LOADER & THE BLUE JEANS
Exclusively Yours
Parlophone PMCY 12018 (South African)

South African rock is a virgin field for collectors and researchers. It's known that Mickie Most had numerous hits there in the early '60s, but who's ever heard them? There must be thousands of records waiting to be discovered. This one just happened to come my way, bringing to light the existence of rockabilly/beat groups in S. Africa. It's Dickie's second LP (the first, pictured on the back, featured "Hello Mary Lou", "My Babe", "Let's Twist Again" and "Seven Golden Daffodils") and the highlights are "I'm a Hog For You Baby", "Break Up", "Teen Machine" and an odd rendition of Frankie Laine's "Jezebel". The sound is like Shakin' Stevens & the Sunsets (competent, exciting rock & roll but lacking American rawness) with vocals in an Elvis/Ricky Nelson vein. There's no date given, but I'd place it about 1963. Readers knowing anything more about South African rock are urged to write in and share their knowledge.



WISFUL THINKING
Live Vol. 1
Decca SKL 4900 (English) '67

Hiroshima
Ampex A10123 (American) '71

Wishful Thinking made a few fairly successful

singles ca. 1966-68, in a falsetto harmony style similar to that of the Ivy League or Tony Rivers & the Castaways. They never had a top 20 hit, although "Peanuts" (a cover of the Little Joe & the Thrillers oldie) did well in June '67. This LP, recorded shortly thereafter, is supposedly live. The songs are new takes, but sound more "live in the studio" with a few friends & groupies as audience.

For fans of Beach Boys/Four Seasons falsetto singing, this album is a real treat. The highlights are "California Girls", "Walk Away Renee", "Happy Together", "Papa-Oom-Mow-Mow", "Step By Step", and a long version of "Cherry Cherry." These, along with an original called "Turning Around", stand out as first rate recordings, with plenty of presence and a strong dose of kineticism, and vocals so pure and soaring it's hard to believe John Carter wasn't involved somewhere.

In the ensuing years, Wishful Thinking changed bass players and picked up Dave Morgan as songwriter. Morgan, who had an album of his own released around the same time (Ampex A10118) had written a couple of songs for the Move and released a single called "Don't Look Now But" which I can only describe as semi-demented protest reggae. He wrote all the songs on *Hiroshima* and while it lacks the overall excellence of *Live Vol. 1*, there are a few high points, notably "This Time Tomorrow", "Mary Goodbye" and "United States of Europe '79", which evoke shadows of the classic '66 British beat/pop sound.

If Wishful Thinking is still together, I think now would be a good time for them to start making singles again. They've been neglected for eight years, but it's never too late for any group who can sound this good.



SHAKERS
Break It All
Audio Fidelity 2156 (American) '66

HOMER & THE DONT'S
Shindig
Palacio 6162 (Venezuelan) '66

In *WPTB #10-11*, we discussed the phenomenon of beat groups sprouting up worldwide in the wake of the Beatles. These are the first two South American groups to come to light. The Shakers album was released here in '66 and can still be found with some digging. Although the liner notes are mostly filled with astrological data, they do tell us the Shakers were from Montevideo, Uruguay, and achieved fame in Argentina with their version of "Shaka". "Break It All" was evidently their big hit, a real big discotheque number inviting one and all to let it loose on the dance floor.

All the songs on this album are originals except for a Spanish interpretation of "Ticket to Ride". The Shakers wrote in a solid Beatle vein and were pretty good--as good as the Clefts of Lavender Hill, for instance. Outstanding numbers are "Only In Your Eyes", "Don't Ask Me Love" and "Won't You Please." The whole album plays well and is a minor classic of its type.



I'm indebted to Mike Saunders for this album by Homer & the Dont's, who evidently named themselves after the song "Honey Don't" which leads off the album. Their feel for '65/'66 English rock is as good as the Shakers', but they prefer covers and this album has therefore a more familiar, and also a looser, more live-sounding tone. Homer and his band are as good as any American group that ever tackled such numbers as "Off the Hook", "The Last Time", "Satisfaction", "Walking the Dog", "Because" and "Carol." They also do a nice version of the Searchers' "Till I Met You" and a couple of fair originals.

Records such as these have little ultimate significance, but they sure are fun to discover. Readers unearthing other beat/punk type records from unexpected parts of the world are invited to submit reviews--there've got to be hundreds more lurking out there....

RECORD NEWS IN BRIEF: Rune Halland, of *Whole Lotta Rockin'* fanzine fame, has produced an LP by a group of amateur Norwegians, called *More Rock*. Tracks include "Caterpillar", "Ten Long Fingers", and "Hippy Hippy Shake". Released only in Norway, you can get it from Rune for \$6 plus postage (about a buck by sea). Write to Rune Halland, Asv. 8, 1400 Ski, Norway. If you missed Ken's review in PRM, take note that Andrew Lauder's *Mersey Beat* album (British UA USD 305/6) is out at last. Two years in the preparation, this double set is a fantastic compilation of rare, early Liverpool tracks that really captures the spirit of the times. Any place that carries imports should be able to order it, or you can get it direct from Jem Records, Box 362, 3001 Hadley Rd, S Plainfield, NJ 07080. Also be sure to pick up *The History of British Rock, Vol. 2* (Sire). If you liked Vol. 1, you'll dig this one too.

Our old friend Charlie Gillett of *The Sound of the City* fame, has his own record label now, Oval Records. First release is *Another Saturday Night*, a compilation of recent singles issued on Jin and Swallow, Louisiana's leading cajun rock labels. If you like this kind of stuff (a sound like Clifton Chenier but with more rock-oriented material) you'll love this album. Standouts are Clint West's "Another Saturday Night" (which puts Car Stevens' to proper shame), Tommy McLain's "Before I Grow Too Old" and Johnny Allen's "Promised Land", which is also available on an Oval single. For information, write to Charlie at 156 Kennington Park Rd, London SE11 4DJ.

Fans of ultra-bizarre country rockabilly blues should already be aware of Harmonica Frank, who made a few outrageous and highly-prized singles in the early days of Sun Records. You might also know he reappeared a couple of years ago and has been trying to make a go of performing at blues festivals and such. Now he's put together an album of his rarest cuts from the '50s, with liner notes, pictures and all. You can get it directly from him for only \$6.00 Write to Frank Floyd, Box 446, Amelia, Ohio 45102, and tell him we sent ya.

Also of interest to fans of New Orleans R&B are two albums issued in England as a companion to John Broven's book (see review in this issue). *New Orleans R&B, Vols. 1&2* (Flyright 4708 & 4709) contain rare and not so rare tracks ranging from Professor Longhair (1949) to Chris Kenner (1964). Some standouts are Huey Smith's rare "Blues '67", Earl King's 1953 cuts with Huey Smith, a 1952 session with Guitar Slim, and some of Smiley Lewis' last recordings. Also included are Eddie Bo, Lloyd Price, Roy Brown, Joe Barry, Mac Rebennack, Jivin' Gene, Benny Spellman, Allan Toussaint, Jack Davis, and Dave Bartholomew. Flyright also offers an impressive line of vintage and contemporary blues; you can get these albums and their catalog from 21 Wickham Ave, Bexhill-On-Sea, Sussex TN39 3EP, England.

F · A · N · Z · I · N · E · S

MAN, I GOT ARS NOVA DISCOGRAPHY AND REPARTA AND THE DELRONS FOLD-OUT IN MY NEW ISH, CHUM!



HA! YOU FOOL! MY ZINE GOT INTERVIEWS WITH HAILE SELASSIE AND DESMOND DEKKER. AN' PLENTY NIFTY NATTY DREAD PIN-UPS!



kinney

COWABUNGA #1,2 - John Koenig, Box 1023, Midland, Mich 48640, 40¢.

A nicely-reproed new zine with Beach Boys on both covers (good start!) and excellent, in-depth fanzine reviews and lettercol. There's reviews of records and concerts too, but on the whole this is a fandom-oriented (or "fannish") zine, and long overdue too.

O.REXTASY #3,4 - Solomon Gruberger, 29 Ave. "W", Brooklyn, NY 11223, 75¢.

Two thick issues (48 & 98 pp) crammed to the borders with reviews of albums and concerts, written by real teenage fans, plus lengthy interviews (Brownsville) and lots on Suzi Quatro.



SHAKIN' STREET GAZETTE #15,16,17
Gary Sperrazza, 35 Knox Ave, Buffalo, NY. 14216. 50¢.

America's best local rock magazine just keeps getting better. #15 has Marlon Brando on the cover and Lester Bangs inside, with the most intelligent thing he's written in months (actually he wrote it 2 years ago...). #16 has Mike Saunders' punk roundup, a good piece on the early Byrds & Buffalo Springfield, and a terrific retrospective on the Monkees by Bernard Kugel. #17 is devoted to the Montreal scene, specifically the Wackers/Dudes. Sad to report, however, Shakin' Street is folding in February, so now's the time to get any issues you've missed.

BRUM BOYS #1,2 - Jack Springer, 1422 Northland, Lakewood, Ohio 44107.

This clubzine for the Move/ELO/Wizzard people is off to a fine start, #2 with lots of good photos and both full of vital info and comments from various group members. One thing tho, Jack-- you should put your address on the contents page! I can't find it anywhere in either issue...

AWARE #2 - Steve Kolanjian, 2068 8th St, Brooklyn, NY 11223, \$1.

Now merged with ROCK IT, this is a double-threat zine, loaded with info for the collector. This ish features an update of #1's fantastic Apple discography, a complete rundown of Hollies recordings, and label listings for British Apple and Rare Earth. There's also a lot on Harry Chapin, but nobody has perfect taste I guess...



ROLLER READER Vol.2#1 - Art Schaak, Box 1803, Studio City, CA 91604.

This zine continues to present a high literary standard with somewhat overly-serious, deeply analytical articles on Little Feat, Jesse Colin Young, John Stewart, Jesse Winchester, Paul Siebel, Charles Mingus, Jerry Riopelle, and more. Highlight of the issue is Lisa Fancher's imaginative piece on Cockney

Rebel. On the whole, ROLLER READER is shaping up as the ZIG ZAG of America, with more variety but without the marvelous charts that are still the best thing in the latter zine.



DENIM DELINQUENT #5 - Dee Daack & Jymn Parrett, 2423 Pattiglen Ave, La Verne, CA. 91570, 60¢.

Still my favorite fanzine, and improving phenomenally with each issue. This one outdoes Creem at everything they've been trying to do. The real, unexpurgated truth about Iggy, Kim Fowley, the Dudes, Moby Grape, Redwing and the whole LA rock scene. A great interview with Ron Asheton, and a review of Iggy at the Whiskey accompanied by actual nude photos shot backstage highlight the issue. Only problem is that most of the photos are out of focus, but at least they're original, and the overall graphic mania and teen spirit of this magazine are incredible.

HENDRIX INFORMATION CENTER

Dan Foster, Bostbox 3464, Amsterdam, Holland.

This is more a fanclub than a fanzine, a group of fanatics devoted to the memory of Hendrix and collecting every scrap of information about his life and career. They've put together an astonishing booklet listing all recordings, concert appearances, bibliography, all kinds of stuff. Don't know what they charge, but send a couple of bucks, it's worth it if you're a fan. Also check out the Jimi Hendrix Archives, Box 85, Seattle, Wash. 98160, they seem to be doing a lot too.

ROCKIN' PNEUMONIA #1 - Rune Halland, ASV 8, 1400 Ski, Norway

A new zine from the editor of WHOLE LOTTA ROCKIN', devoted to the usual '50s and early '60s rockers, but all in English for once. This ish has articles on Werley Fairburn, Tommy Tucker, Fats Domino, Charlie Gracie, the Wild Angels, Floyd Cramer and Chris Kenner.

SUPERSNAZZ #1 - Dave Neale, 125a Chadwick Rd, Peckham, London SE15, England.

Now that ZIG ZAG has gone big time, zines like this are springing up to fill the gap with enthusiastic, lengthy articles on some of the less-publicized artists like John Martyn, Leo Kottke, Copperhead and Caravan. A little weak on accuracy and documentation, but full of spirit.

HOT WACKS #3,4 - 104 Spring Gardens, Edinburgh EH8 8EY, Great Britain.

The general classification of SUPERSNAZZ applies to other new English zines as well, such as FAT ANGEL and this one, now in its 4th issue. #3 had material on Arthur Lee, Jim Capaldi, Chris Darrow, Tom Rush and the Sutherlands. #4 has Ry Cooder, Tim Buckley, Free, Average White Band, Beefheart, Traffic, Clapton and more.

THE CHEESE READER #1 - Mike Kolesar, 611 Naysmith Rd, N. Versailles, PA 15137. 25c.

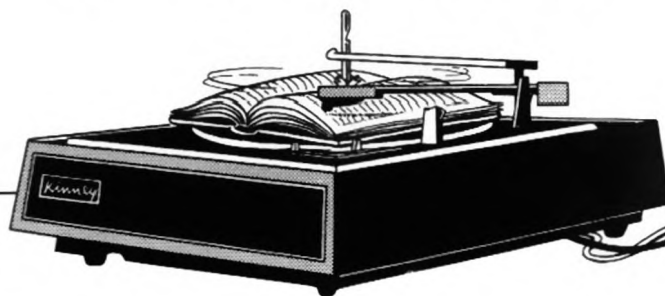
Fine debut here, with feature coverage of Ultimate Spinach (yeah, really!) Autosalvage and other late '60s trivia.



BRAIN DAMAGE #1 - Mike Saunders, 6621 Yucca #2, Hollywood, CA. 90028 50c.

Since the demise of FLASH and TEENAGE WASTELAND GAZZETE, there's been a serious shortage of satiric humor in rock fandom. This zine, two years in the works, was intended as a one-shot parody of the rock press, and it's all that--and much more. Saunders, together with Gene Sculatti and Mark Shipper, have put together a zine that hilariously lampoons all the pomposities of rock writers, prozines and even fanzines. Prime victims: R. Christgau, L. Bangs, R. Weiser, and the staff of this magazine you hold in your hands. All in good fun, and there should only be more zines like this to help us keep things in perspective...

B · O · O · K · S



Those Oldies But Goodies [A Guide to 50's Record Collecting]
Steve Propes
Collier Books, NY, 1973 (\$1.95, pb)

Golden Oldies [A Guide to 60's Record Collecting]
Steve Propes
Chilton Books, 1974 (\$6.95, hardcover)

Record collecting seems to have become a national pastime. As '50s collecting continues to grow and now '60s and even '70s fandom are picking up, suddenly everybody's a record collector. I'd say there are at least 50,000 people out there who consider themselves serious collectors --alho I've seen estimates up to 2 million.

There are enough of us, at least, that two major publishers have decided that Steve Propes' books would be commercial. The first, issued 5/73, contained a good basic survey of the '50s recording scene, the labels, groups, etc., with an introduction to the fundamentals of collecting, a brief discussion of different musical styles within '50s rock, and a number of short articles and discographies. These listings are very well researched and useful as a reference in themselves. This book's prime value, however, is to the '50s fan who has just become aware of the collecting scene and needs a reliable source of information on the relative value of records he's like to collect. The prices given are fairly accurate, as the value of '50s records has remained fairly stable in the last 2 years.

When it came to the '60s, Propes was both a little ahead of his time and a bit out of his depth. Primarily a '50s collector, he made the mistake of devoting considerable space to early '60s R&B records that have little value to anyone--'60s collectors lump it in with the '50s stuff it was a continuation of, and '50s collectors consider most of it junk. Wisely, Propes refrains from giving values on most of these, as few are worth more than a dollar. He does note the value of Phyllis and a few other exceptions, but on the whole he concentrates on brief descriptions and discographies of most of the major artists of the

period.

It isn't until 3/4 of the way through the book that Propes begins to touch on the real meat of '60s collecting, the California and English sounds. Since his source for prices is still the '50s collector magazines, not Bomp or TRM he fails to make note of what are the true '60s rarities, giving no price ranges for Beatle or early surf variants. Nor does he devote any space to the leading '60s collectables, the Move/Idle Race, Pretty Things, or punk rock.

What Propes couldn't have realized was that the late '60s far out weigh the early '60s in collector appeal. You'd assume that rarity would increase chronologically, but in fact there is virtually no interest by anybody in records from '59-64, except for oddities related to earlier or later names of interest. And in fact a number of '70s records (like "Natural Man" by the Marcus Hook Rd Band, issued 1972, now up to \$15 in value) are now rarer than most '50s and '60s records.

Taking everything into account, Golden Oldies is more useful as a general survey of '60s recording and a collection of fine (and reasonably complete, especially for the earlier stuff) discographies than as a serious guide to record collecting. Nothing in the book will prepare readers for the prices they'll encounter when trying to amass a collection of English, surf or punk records. But '60s collecting has been such an overnight phenomenon, and is evolving at such a pace, that it's still too early to pin down what's rare and what isn't. What ultimately be the rarest '60s recordings are, I suspect, yet to be uncovered. In another five years it should be possible to put it all into a more stable perspective. Meanwhile, you should get these books while you can. In time, they'll be collectors items themselves.

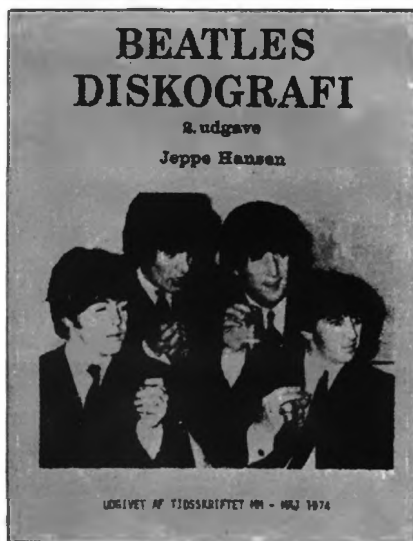
Walking to New Orleans
John Broven
Blues Unlimited (U.K.)

This is a book I've waited a long time for. The music of New Orleans has

always held a special fascination for me, and the city's music scene is so uniquely Inbred and isolationist that the only way to understand what makes all those records (from Fats and Roy Brown to Huey Smith, Aaron Neville, the Meters and Dr. John) so great is to understand the conditions that produced them.

John Broven's book is a marvelously complete survey of it all, from the birth of R&B right up to the present. He spent a lot of time in New Orleans, interviewing everyone he could find, and referred to interviews done by others for those he couldn't locate, so his own analysis and critique of the music is interspersed with fascinating commentary by the musicians who were there.

This is one of the best-researched pieces of rock history yet published, with plenty of great photos, and lacking only detailed discographies--although it does list every N.O. record that made the charts, and all available LPs featuring N.O. artists. Whether or not you're a fanatic for New Orleans R&B, you'll find this book fascinating and informative. And if you're a fan, you'll find it utterly essential. Order from Blues Unlimited, 38a Sackville Rd, Bexhill-on-Sea, Sussex, England. (Also see LP reviews, p.27)

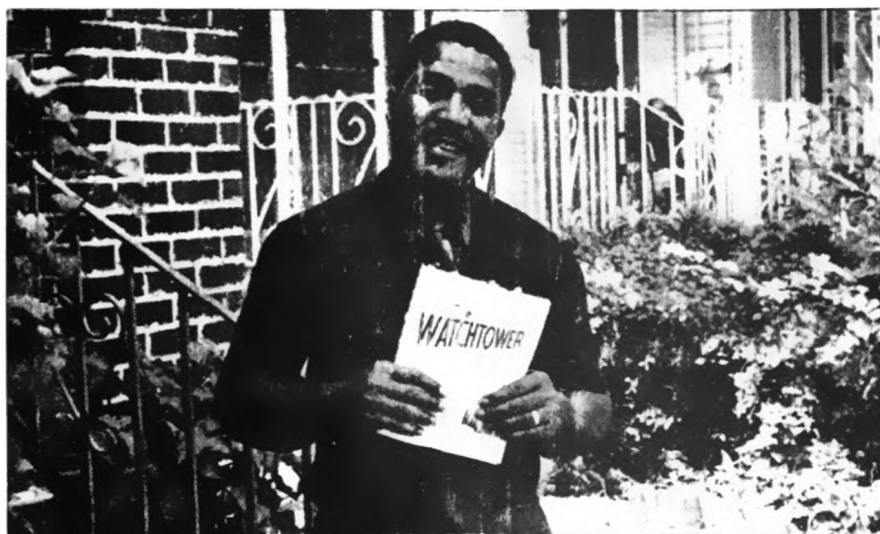


Beatles Diskografi
Jeppe Hansen
Tidskriftet MM

Groot Wit Platenboek
Uitgeverij Good News, Rotterdam

Besides being the second home of rockabilly, Holland is shaping up as a major center for research into '60s rock. Over the last couple of years there've been definitive fan-published discographies of the Stones and Dylan (with lyrics and annotation), and of course the excellent magazine *The Rockin' Sixties*. And now these two books.

Beatles Diskografi is an incredibly



•Huey "Piano" Smith, man of the cloth, shows off some of his new material in this recent photo.

detailed history of the Beatles' recording career. Organized by year, it lists each session, tracks released and unreleased, even which bootlegs they appear on. Also included are TV and radio appearances of which known recordings exist, keyed to the bootlegs on which they can be found. Continuing into the late '60s, the same treatment is given to all the Apple artists. The book is complete up through the end of 1973, and concludes with a lengthy index of all songs mentioned in the book, alphabetically by title; an Apple LP discography; and a list of Beatle bootlegs. The whole thing is in English except for a few short introductory paragraphs which can be fairly easily deciphered. An incredibly useful book, it can be ordered for 25kr (or the equivalent) from Giro 16 01 28

Grørdals Parkvej 6A st. tv.
2720 Vanløse
Holland

Groot Wit Platenboek is an equally useful volume for those interested in collecting bootlegs. It includes fairly up-to-date rundowns of all existing boots on 47 different artists. While the Dylan, Beatles and Stones sections will eventually be outdated, they are valuable for including many early discs now unavailable. The book is far from complete, but this is one reference work that should be in every collection. Order from

Postbus 197, Rotterdam, Holland

Kinks Kommemoratie
Gene Davidson
Kinks Appreciation Society

Davidson started the first of the new Kinks fan societies some four years ago, and despite lack of cooperation from WB or RCA, has continued putting out newsletters and trying to promote the Kinks during some of their leanest years. This special kit is the culmination of all his efforts. A bound, limited-edition book

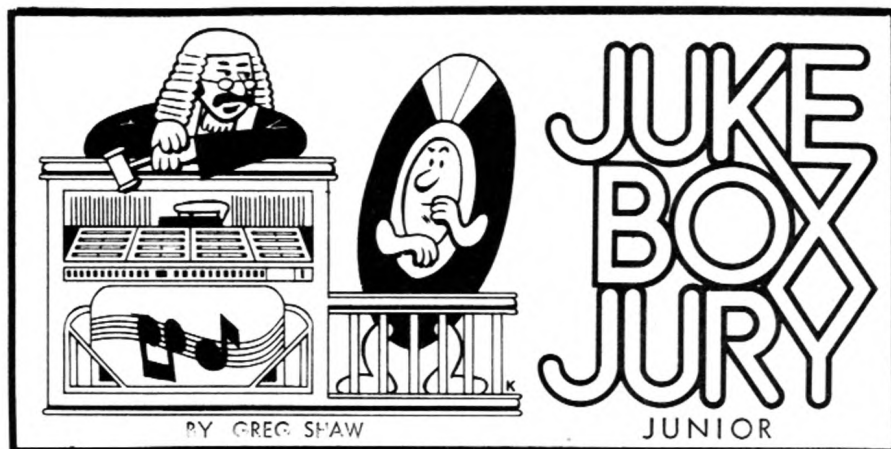
of 45 pages, it contains all sorts of articles, listings, photos, drawings--a total summary of everything to do with the group. Included are photostats of the label from the unreleased "Four More Respected Gentlemen" LP, a complete discography, list of unreleased songs and albums, comments from the Kinks and others, and much more. Plus, the book comes in a special sleeve which also contains a glossy photo, a mat photo suitable for framing, and... a privately pressed 45 record of "This Strange Effect". Kinks demo from '65, never finished or released. Only 500 of these kits were made, so you'd better act fast to get one. They're available from Gene at 4339 Ridge #12, Cleveland, Ohio 44144.



The Young Lust Reader
Jay Kinney & Bill Griffith
And/Or Press, San Francisco

I've known Jay Kinney a long time, since the days when *Nave* and *Metanoia* fought it out for "best fanzine of 1970" in the *Focal Point* poll. We got sick of

(cont'nued on page 32)



Capt. Groovy - "Captain Groovy and His Bubblegum Army" - Super-K SK 4

Bubblegum music is an aquired taste so I don't expect everyone to share my affection for the Archies, Lancelot Link, etc., but this is one record no reader of this magazine could fail to love. Perhaps the ultimate accomplishment of the Katz-Kasnetz team, this side takes early bubble at its punkiest (as Ohio Express' "Try It") and elevates it to heavy metal, throwing on a heavy dose of British psychedelic pop. Even Jimi Hendrix would've loved this record. Where bubblegum is almost by definition totally controlled and predictable, this one threatens to break through into sheer mania.

Vamp - "Floatin'" - Atlantic 584213 (E) '68

Here's a record that deserves to be better known. The first time I heard it, I thought I was hearing the best record Bowie ever made before 1972. It turned out to be not Bowie at all but Viv Prince--sure sounds like him tho. The song is a lazy, thickly-textured ballad with some gorgeous, English-accented melodies and fantastic drumming

McKinleys - "Someone Cares For Me" - Swan 4185 (A) 4-64

The McKinleys were a British girl group who made several other records, but this is their classic. Written by Carter & Lewis at their best, it could've been meant for the Crystals, and whoever produced it obviously had that in mind. You never heard so many castanets on an English record!

The Group - "Baby, Baby It's You" - Warner Bros. 5840 (A) 7-66

This Gary Zekley production sounds like Brian Wilson and Curt Boettcher interpreting "Be My Baby." The melody and lyrics are a little too obviously derivative, but considering what it's derived from, it's a strong tune with exceptional production. Watch out for it.

Walkers - "Sha-la-la-la-la" - Sunburst 522 (A)

This excellent record is the only known American release by one of the top Danish groups circa 1968. The tune is fairly straight, catchy bubble-pop, but the singing and production are so strongly English that it's disconcerting. And the flip, "High School Queen", sounds like Dave Edmunds doing a Paul Simon arrangement of "Beach Baby". A real oddity.



King Uzniewicz & His Uzniewicz-Tones - "Surfin' School"/"Cry on my Shoulder" - 1-Shot 175 (A)

Talk about your mystery records. The only thing I know for sure about it is that Al Nalli (who manages Brownsville Station) put it out. It could well be Brownsville. Quite simply, it's the crudest garage record I've ever heard. No group, no matter how bad, could have seriously made this record--whoever did it had to work at making it sound this way. I mean, in the first 8 bars they blow an E-to-A change. And the lyrics: "Surf surf baby, 'gonna surf all the way to school..." The singer then yells "Do the surfer stomp!" and in comes a kazoo doing a parody Steve Douglas sax solo. The drummer meanwhile is stumbling all over in search of the beat. This is better than the Bonzos--one of the most amazing rock satires of all time.

Junco Partners - "Take This Hammer" - Columbia DB 7665 (E) '65

Talk about dynamics--this is one of

the most kinetic records ever, on a par with the Yardbirds and early Kinks. The song is an old skiffle standard done in British R&B style, dominated by rhythm guitar, harp, and a raw vocal. There are no guitar solos, no flashy effects, just a solid rhythm that doesn't let up for a second, a guitar lick thrown in here and there. Extremely understated, but that only adds to its power. They start to get down toward the end with a harp solo that cuts Cyril Davies (in fact this is the only English R&B disc I've heard that tops "Country Line Special") and then it's over. Hear it if you can; it's a classic.

Leon Russell - "Everybody's Talking 'Bout the Young" - Dot 16771 '65

This is a classic too, of a different sort. Haven't you always wanted to hear Leon sing a corny Sonny Bono protest song? This hard-to-find disc, the rarest of Leon's solo releases from his mid 60s session days, is the answer to your dreams. Co-written by J.J.Cale, it hits all the bases Barry McGuire missed--Cuba, the Congo, middle-aged adults, the Klan, and of course China, Vietnam and the atom bomb. And for a surprise twist, Leon puts down the protesters and defends our fighting boys. This must've been one of the first anti-protest protest records.



The Thyme - "Love to Love" - Bang 546 (A) '66

This record, produced by A-Square but leased to Bang, is probably the best-produced pop single made in Detroit in the mid-60s. It's a Neil Diamond song, which helps, but instead of Diamond's usual formula, this tune sounds like something from the Zombies, with an unforgettable minor key melody and a tasty guitar/electric piano solo. Hard to believe this wasn't a big hit, but it will be around your house the minute it hits your turntable. (For more on the Thyme, see page 40)

Apple - "The Otherside" - Page One POF 110 (E) '68

Apple had a couple other singles on Page One and a cover of Scaffold's "Thank U Very Much" (Smash 2143) released here, but this one stands out as an undiscovered classic. It combines early English

pop psychedelia (like the first stuff by Pink Floyd, Soft Machine, etc., when they were making pop singles) with a Mod sort of mentality reminiscent of the Sell Out Who. Pounding electric pianos and soaring guitars make this a truly atmospheric record. Oddly enough, it was the B-side of a boring number called "Doctor Rock".



AC/DC - "Can I Sit Next to You Girl"/"Rockin' in the Parlor" - Albert Productions AP-10551 (Australian '74)

Vanda & Young have been back in Australia for 2 years now, and produced a few things, including a new album by Stevie Wright, their former vocalist with the Easybeats. But this record tops them all.

AC/DC is most likely just V&Y with some studio guys; if it is a real group, their similarity to the early Easybeats is startling. The Easies, of course, were known for their overpowering dynamics and taut kineticism. And this record is a modern evolution of that classic sound, with heavy '70s riffs and themes--as if the Sweet had listened nonstop to "Friday On My Mind" and "Sorry" and "Easy As Can Be" for a week and then gone out to try and outdo it.

"Rockin' in the Parlor" is a good, 50s-ish tune, not unlike recent Mud singles. But "Can I Sit Next to You Girl", a real teenage stomper in the Chinnichap tradition, is the real triumph. It starts off like "Rubber Bullets", builds into a power chord structure just bristling with energy, and includes some incredible dynamic effects--like pure fuzz noise echoing from channel to channel, then fading out as a machine-gun rhythm guitar fades in, rising to a powerful blast as they scream out the title over and over. Overall, a stunning record.

The Pebbles - "No Time at All" - UA 4C-006 - 95088 (Dutch) '74

Not only Zombies, but a bit of Searchers and early Colin Blunstone go into this mesmerizing record. The crisp, precise perfection of '65 English pop is resurrected brilliantly here, with soft breathy vocals and a terrific guitar break. The Pebbles have a couple of other singles out in Holland, plus an album in



England that unfortunately doesn't include this song and is not really remarkable. On the basis of this song, though, the Pebbles could turn out to be a very important group.



Rainbow Stardust - "Two Shy"/"Juicy Groove" - Lovestar Records '74

This is the closest thing to a new Seeds record there's ever likely to be. Rainbow has been the guitarist in Sunstar's (nee Sky Saxon) band for a couple years now, and this debut disc shows him to be every bit as great a singer as he is a guitarist. Sky claims he's the world's greatest guitar player. If you think the Seeds were better than the Stones, you'll probably agree with him.

Actually, this is not a bad garage punk record. With decent production it could be okay. The subject matter is fine, "want to need you, but I'm too shy..." Teenage as could be. Don't know where you can get it though--maybe if Rainbow reads this, he'll let us know...

GREMMIE'S GOSSIP: Dave Edmunds plans to put out an album soon containing "Baby I Love You" and some of his other masterpieces... Brinsley Schwarz have a new 45 in England, a high-energy remake of Tommy Roe's "Everybody"... also new from the UK is "Tell Me Why"/"I Should've Known Better", a 2-side Beatle remake by Lime-light (UA 35779)... Blue Cheer have re-formed & cut a demo of a Kim Fowley song called "Fighting Star"... Vanda & Young recently produced "My Little Angel" by William Shakespeare, followup to his #1 Aussie hit "Can't Stop Myself From Loving You".

BOOKS

(continued from page 30)

science fiction fandom together, and since then Jay's covers and cartoons have graced just about every issue of WPTB.

But besides being a friend and Bomp contributor, Jay Kinney also happens to be one of the top names in the "underground comix" field. Being as objective as possible, I've always ranked Kinney with Crumb and very few others as the only "underground" cartoonists with any taste, humor or real talent.

Outgrowing the standard underground format, Kinney found in *Young Lust* the ultimate model for satirizing sexual mores and society on the widest possible scale.

Kinney is one of the first humorists to pick up on the foibles and outright stupidities that have become endemic in the so-called "youth culture", and his insight is deft and merciless. In "My Rock and Roll Lover", Pam is a 14-year-old teenybopper with Ohio Express posters on her wall who goes to a concert and ends up back at the hotel with the guitarist from God & the Bunwads. She wonders what degradations await, until discovering that her lover is a plant fetishist.

"Armed Love" was done at the height of the Weathermen/student riot era, set in Ann Arbor, and concerns a group of white panthers who learn the truth about armed revolution by eating a policeman. My favorite, "Karmic Love" has a young man and woman fall in love in Calcutta, 2003, and realize they'd been lovers in a 20th century former life. All the cliches of hippie mysticism are trotted out and made to look suitably ridiculous.

The best of Kinney's work in this vein appears in the just-issued *Young Lust #4*, a full-color job including "Smeared Twilight" in which Kinney shows us the ultimate extension of the whole New York degeneracy scene, a world where all the kids are queer and drug-sotted, with green hair and rubber clothes. There are people like that walking the streets now of course, which makes this kind of satire both timely and necessary. And needless to add, quite funny.

The *Young Lust Reader* is a compilation of the first three issues of *Young Lust*, and through it Kinney (and his fellow artists Bill Griffith and Justin Green, with minor contributions by others) hope to reach the masses this material deserves. If you haven't got all 3 issues already, you'll want this for sure. It sells for \$3.95 and can be ordered for that plus 50¢ postage from And/Or Press, Box 3431, Rincon Annex, San Francisco, CA 94119. You can get *Young Lust #4* and a large selection of other comix from the Print Mint, 830 Folger Ave, Berkeley, CA 94710. I particularly recommend *Occult Laff Parade #1*, with a great Kinney spoof of fraud religious cults. (\$1.25)

THE CAMEO RECORDS STORY



The Cameo label was formed early in 1957 by Bernie Lowe, an orchestra leader who subsequently had numerous releases on the label. Anticipating the rise of Philadelphia as a teen recording center, Lowe (who lived in the suburb of Wyncote, later the name of Cameo's budget subsidiary) started the company at a small office on Locust Street, then moved to 309 S. Broad, where Cameo remained until 1964.

Cameo's first releases were by Charlie Gracie, a pseudo-rockabilly singer whose first 3 singles made the charts. "Butterfly" hit #7 and was awarded a gold record. Dave Appell was the house producer/arranger/songwriter responsible for a large number of the songs recorded by Cameo, and with his group the Applejacks had a fairly large hit with "Mexican Hat Rock" in the fall of '58. Timmie "Oh Yeah" Rodgers also had a pretty good hit with "Back to School Again" in a sort of Chuck Willis style, and of course "Silhouettes" by the Rays was one of the biggest hits of 1957. Billy Scott with "You're the Greatest" and John Zacharie (now a famed NY disc jockey) with "Dinner With Drac" also made the charts, along with "Bad Motorcycle" by the Storey Sisters.

With the exception of Zacharie, Gracie, and Ray Vernon (Link Wray's brother), Cameo was from the start a very pop-oriented label. They remained true to that orientation through the years: I don't think they issued a single rocker in their first 7 years, although ironically they became one of the hottest teen labels of that era. The first breakthrough came late in the summer of 1959, when Bobby Rydell's "Kissin' Time" jumped to the Top Ten. From that point, Rydell was a superstar, and issued on the average a new single every three months for the next six years. They were all fairly big hits, several of them two-sided smashes. In short order Rydell was joined by Chubby Checker, on Cameo's Parkway subsidiary (launched 5-59), the Dovells, the Orions, and Dee Dee Sharp.

By now, Philadelphia was a bustling center of recording activity, with other labels including Swan and Chancellor (Freddie Cannon, Frankie Avalon, Fabian, Danny & Juniors, Dickie Doo & Don't's, etc.) cashing in on the teen crazy. The Philadelphia boom followed on the heels of the New York doo-wop explosion, and because the Philly singers were white (mostly Italian) and their records had a wholesome sound and clean, innocent subject matter, they were favored by radio programmers, society at large, and even a lot of kids in the more sheltered enclaves of suburbia. Philadelphia represented the first major effort of the music business establishment to clean up the raw outburst of rock & roll, and it was overwhelmingly successful. The industry—distributors, radio people, trade magazines, booking agents, etc.—supported the Philadelphia sound; many saw it as a move to elevate this crude music to a more meaningful plane, as the new teen idols churned out albums full of old big band standards.

In addition to industry support, the Philly sound was helped enormously by Dick Clark's *American Bandstand*, which broadcast nationally from Philadelphia every afternoon. Clark's perennial need for live talent offered the local labels a powerful means of exposing their artists and creating new stars virtually overnight. This gave the

Philadelphia labels, chiefly Cameo, Swan and Chancellor, a considerable edge over their competitors, and supplied the foundation they needed to remain in business well into the Sixties.

After the first wave of Philadelphia mania died off, a second burst of activity arose in 1960-61 when the Twist set off a huge national dance mania, which spread even to such far-removed circles as the jet set and middle-aged ballroom dancers. The Twist was a typically raunchy dance spawned in the black ghettos and first put on record by Hank Ballard & the Midnighters, who five years earlier had found themselves in a very similar situation when "Work With Me Annie", a grossly suggestive record, became an across-the-board smash in several expurgated versions by other artists. In 1960, Chubby Checker took Ballard's song and sold a couple of million copies, then did the same a year later, besides following-up with quite a few similar twist records.



Suddenly everybody was making millions off of the Twist, and Cameo was right in there. And as the Twist fell off, Cameo forged ahead to invent and popularize a staggering series of derivative dances, most of which caught on as discotheque fever swept the country. The Popeye, the Waddle, the Monkey, the Bird, the Dog, the Fly, the Watuti... and dozens more. This kept Cameo booming through 1964.

On the whole, Cameo did not produce many notable records in this period, for all their hits. Their policy was to release a lot of records by a small number of hit artists, and they stuck to it. Not only with singles (most of which came with lavish full-color picture sleeves on all store copies), but albums as well, with Rydell, Checker, Sharp, and the Orions having over a dozen apiece, not counting endless permutations of hits collections.

Cameo's reputation as a hit factory with little concern for artistry changed when Lowe sold the company in 1964 to Alfred Rosenthal, a local record distributor. Rosenthal kept the studio in Philadelphia but moved Cameo's offices to New York. He also brought in several bright young assistants who virtually ran the label from then on, with Rosenthal keeping a low profile. These assistants included Cecil Holmes, Marty Thau and Neil Bogart, who in particular was to play a leading role. Bogart, formerly a would-be teen idol himself who recorded several excellent sides under the name Neil Scott, spent a lot of time in the midwest and was responsible for picking up the many regional records that were released nationally by Cameo in the mid-60s and account for most of the label's collector appeal. Bogart's significant acquisitions included Evie Sands, Bobby Sherman, The 3½, the Dantes, the British Walkers, and the Ohio Express. Bogart himself cut a single on Cameo, his last as Neil Scott.

During this period Cameo also released many important British records through a reciprocal agreement they had with Pye Records in England. They had the first two Kinks singles (although the second was never officially issued), in addition to records by the Ivy League, the U.K.s, Pete Best, Sounds Orchestral, Sandra Barry,

Jackie Trent, the Undertakers, and Screaming Lord Sutch.

In 1967, Rosenthal sold out to Allan Klein, and shortly thereafter the label's troubles began. There were SEC investigations of alleged stock manipulations, and when Cameo issued a 45 by Ed McMahon which received an inordinate number of freebie plugs on the *Tonight* show, the FCC took an interest as well. Eventually, Klein found it expedient to shut down the company, although he still owns it and all its masters. Recently, the Cameo/Parkway hits were reissued on a series of singles and extremely obscure albums on Klein's ABKCO label.

Bernie Lowe pretty much vanished from the music business after departing Cameo, with the exception of a singular appearance as executive producer of an album by the Sidekicks on RCA in the late '60s. Bogart left Cameo to form Buddah Records, taking with him the Ohio Express, Curtis Mayfield and assorted other Cameo people. He now heads Casablanca Records, of Hudson Bros./Kiss/Fanny (and Johnny Carson!) fame. Marty Thau has gone on to achieve fame as manager of the New York Dolls. The original Cameo office on Broad Street in Philadelphia is now the home of the Gambia/Huff/Bell organization. Harry Chipetz, general manager of Cameo under Lowe, and Joe Tarsia, who engineered all the early Cameo records are (respectively) general manager and owner of Sigma Sound, the studio where most of Philly's soul hits are cut today.

Labels distributed by Cameo included Cheltenham (a short-lived early subsidiary), Fairmount, Pagaent, Lucky Eleven, Calla, Mayfield, Windy City, Sentar, Cotton, Conlo, Willmac, Vando, Winchester, Chariot and Villa.



CAMEO RECORDS DISCOGRAPHY

- 105 CHARLIE GRACIE - Butterfly/99 Ways
- 106 LAURA BRYANT - Billy/Part Time Gal
- 107 CHARLIE GRACIE - Fabulous/Just Lookin'
- 108 (not issued)
- 109 RAY VERNON - Evil Angel/I'll Take Tomorrow
- 110 DAVE APPELL & APPLEJACKS - Love in the Jungle/Chitter Chatter Baby
- 111 CHARLIE GRACIE - I Love You So Much it Hurts/Wandering Eyes
- 112 LAURA BRYANT - The Kiss I Never Had/I Don't Hurt Anymore
- 113 JIMMY GAVIN - I Sit in My Window/Lonely Chair
- 114 BABS TINO - My Honeybun/Sweet Cakes
- 115 RAY VERNON - Terry/I'm Countin' On You
- 116 TIMMIE "OH YEAH" RODGERS - Back to School Again/I've Got a Dog Who Loves Me
- 117 RAYS - Silhouettes/Daddy Cool
- 118 CHARLIE GRACIE - Cool Baby/You've Got a Heart Like a Rock
- 119 ROLLIE MCGILL - People are Talkin', 1/52
- 120 JERRY ARNOLD - Race For Time/Let's Take a Ride
- 121 BILLY SCOTT - You're the Greatest/That's Why I Was Born
- 122 LILLIE BRYANT - Good Morning Baby/The Gambler
- 123 CAMEOS - Merry Christmas/New Years Eve
- 124 LAURA BRYANT - Bobby/Angel Tears
- 125 MIKE PEDICIN - Shake a Hand/The Dickie Doo
- 126 STOREY SISTERS - Bad Motorcycle/Sweet Daddy

127 CHARLIE GRACIE - Crazy Girl/Dressin' Up
 128 RAYS - Rendezvous/Triangle
 129 CO-EDS - Juke Box/Big Chief
 130 JOHN ZACHERLE - Dinner With Drac, 182
 131 TIMMIE "OH YEAH" RODGERS - Take Me To Your Leader/Fla-Ga-La-Pa
 132 DAVE APPELL & APPLEJACKS - No Name Theme/ Dinner With Drac
 133 RAYS - Rags to Riches/The Man Above
 134 COEDS - La La La/Juke Box
 135 MELVIN SMITH - Open the Door Richard/Zaki Sue
 136 RAY VERNON - Window Shopping/I'll Be So Good To You
 137 MIKE MILLER & JACK CASEY - Don't Mess Up My Hair/I Need You
 138 DAVE APPELL & APPLEJACKS - Moonlight Serenade/Walk On
 139 JOHN ZACHERLE - 82 Tombstones/Lunch With Mother Goose
 140 CARROLL BROS - Dearly Beloved/Red Hot
 141 CHARLIE GRACIE - Love Bird/Trying
 142 PLAYBOYS - Over the Weekend/Double Talk
 143 BILLY SCOTT - A Million Boys/The Town of Never Worry
 144 KENNY FRANK & RAY - Everybody Loves Saturday Night/I'm Going Away
 145 JOHN ZACHERLE - I Was a Teenage Caveman/Dummy Doll
 146 MADMAN JONES - Jess' One Mo' Time/Oh Henry
 147 CRAZY MORLEY - As Long as We're Happy Together/I Chicken Out
 148 DAVE GARROWAY'S ORCH. - Dance Everybody/Danny Boy
 149 APPLEJACKS - Stop Red Light/Mexican Hat Rock
 150 GEORGIE YOUNG - 9 More Miles/Sneak
 151 GAINORS - The Secret/Gonna Rock Tonight
 152 PEGGY KING - Does He Really Love Me/Beautiful Love
 153 BERNIE LOWE - Sing, Sing, Sing/Intermission Riff
 154 4 OF A KIND - You Were Made to Love/Love Every Moment
 155 APPLEJACKS - Rocka-conga/Am I Blue
 156 GAINORS - You Must Be an Angel/Follow Me
 157 STAN NEWMAN - Jenkins Band/Parade
 158 APPLEJACKS - Bunny Hop/Night Train Stroll
 159
 160 BOBBY RYDELL - Please Don't be Mad/Makin Time
 161 SEQUINS - To be Young/The Mountains
 162 BERNIE LOWE - Bonaparte's Retreat/Charleston 59
 163 MARSHALL LYTELL - Click-Clackin' Wheels/Just Pretend
 164 BOBBY RYDELL - All I Want is You/For You, For You
 165
 166 DREAM GIRLS - Don't Break My Heart/Oh This Is Why
 167 GEORGIE YOUNG - Feel so Good/Two Weeks with Pay
 168 BOBBY RYDELL - Kissin Time/You'll Never Tame Me
 169 BOBBY RYDELL - We Got Love/I Dig Girls
 170 APPLEJACKS - Love Scene/Circle Dance
 171 BOBBY RYDELL - Wild One/Little Bitty Girl
 172 MATT STEVEN - Jimmy's Girl/I Was There All the Time
 173 GEORGIE YOUNG - Gold Rush/That's Tough
 174 BERNIE LOWE - Garden of Eden/All This is Heaven To Me
 175 BOBBY RYDELL - Swingin' School/Ding-a-Ling
 176 CAMEOS - Best of Can Can, 182
 177 APPLEJACKS - Untouchables/Memories
 178 JACK WEIGAND - Shangri-la/Stairway to the Stars
 179 BOBBY RYDELL - Volare/I'd do it Again
 180 WILLIS SISTERS - A Little Bit Older/Do I Worry
 181 FRANKIE BRENT - More of Everthing/Bangin on The Bongo
 182 BOBBY RYDELL - Sway/Groovy Tonight
 183 TANI JONES - Easy Come, Easy Go/Learnin the Blues
 184 DAVE APPELL - Theme from the Young Ones/September Song
 185 JACK WEIGAND - 16 Candles/Prisoner of Love
 186 BOBBY RYDELL - Cherie/Good Time Baby
 187 FRANKIE BRENT - Amigos/Hi Ho Silver
 188 INTL. POP ORCH. - If You Love Me/Carmen
 189 NEIL DARROW - I Trust in You/Dont Let Our Love Go Wrong
 190 BOBBY RYDELL - That Old Black Magic/Don't Be Afraid
 191 INTL. POP ORCH. - La Strada/Summer Day
 192 BOBBY RYDELL - The Fish/Third House
 193 TINY ROBIN - A Letter from You/First Kiss
 194 LEROY & ROCKY FELLERS - Unfinished Fifth/River Wide
 195 DINA RAYE - Little White Diamonds/Afternoon Slow Dance
 196 FRANKIE BRENT - Rang Dang Doo/Hold It
 197 CARL & COMMANDERS - Farmer John/Cleanin Up
 198 ORLONS - I'll be True/Heart, Darlin Angel
 199
 200 INTL. POP ORCH. - Old Man River/You'll Never Walk Alone
 201 BOBBY RYDELL - I Wanna Thank You/Door to Paradise
 202 CARL MADURI - Miss Teenage America/What a Night
 203 APPLEJACKS - Mexican Hat Twist/Cherry Valley
 204 PAUL HAMPTON - Nothing's Impossible/Maybe Tomorrow
 205 BOBBY RYDELL & CHUBBY CHECKER - Jingle
 206 Bell Rock/Imitations

207 DAVE APPELL - Happy Jose/Noxious
 208
 209 BOBBY RYDELL - I've Got Bonnie/Lose Her
 210 MYER DAVIS - MD Twist/Let's Twist Again
 211 ORLONS - Mr. 21/Please Let it be Me
 212 DEE DEE SHARP - Mashed Potato Time/Set My Heart at Ease
 213 CARROLL BROS - Bo Diddley/Dont Knock the Twist
 214 BOBBY RYDELL & CHUBBY CHECKER - Swingin' Together/Teach Me to Twist
 215 SKYLINERS - Everone But You/Three Coins in the Fountain
 216 PHILADELPHIANS - I Missed Her/The Vow
 217 BOBBY RYDELL - I'll Never Dance Again/Gee it's Wonderful
 218 ORLONS - Wah-Watusi/Holiday Hill
 219 DEE DEE SHARP - Gravy/Baby Cakes
 220 MIKE SARNE - Come Outside Fountain of Love
 221 CARROLL BROS - Sweet Georgia Brown/Boot It
 222 APPLEJACKS - Struttin in the Summertime/Anytime
 223 JO ANN CAMPBELL - I'm the Girl from Wolverton Mountain/Sloppy Joe
 224 TONY YOUNG - The Mash/The Wah-Watusi
 225
 226 RICK & MASTERS - Flame of Love/Here Comes Nancy
 227
 228 BOBBY RYDELL - Cha-Cha-Cha/The Best man Cried
 229 SEAN THOMAS - I Just Don't Love You Anymore/I'm Going Home
 230 DEE DEE SHARP - Ride/The Night
 231 ORLONS - Don't Hang Up/The Conservative
 232 OBERST NICHOLSON - Lost Patrol/Jericho
 233 ROOMATES - Sunday Kind of Love/A Lovely Way To Spend an Evening
 234 PETE ANTELL - Night Time/Something About You
 235 JACK PLEIS - What Kind of Fool am I/I Left My Heart in San Francisco
 236 JOHNNY GEE - Rocket Ride/Why Dont you Love Me
 237 JO ANN CAMPBELL - Let Me Do It My Way/Mr. Fix-It Man
 238
 239 DON COVAY - Popeye Waddle/One Little Boy Had Money
 240 CLINT EASTWOOD - Cowboy Wedding Song/Rowdy
 241 JOE BROWN & BRUVVERS - It Only Took a Minute/All Things Bright and Beautiful
 242 BOBBY RYDELL - Butterfly Baby/Love is Blind
 243 ORLONS - South Street/Them Terrible Boots
 244 DEE DEE SHARP - Do the Bird/Lover Boy
 245 HELEN O'CONNELL - The Sweetest Sounds/Witchcraft
 246 BEETHOVEN BEN - Georgia on my Mind/The Gang That Sang 'Heart of my Heart'
 247 RICK & MASTERS - Let it Please Be You/I Dont Want Your Love
 248 DAVE APPELL & APPLEJACKS - Back in Sixty Seconds/Hippies Waltz
 249 JO ANN CAMPBELL - Mother Please/Waitin for Love



Label design # 1, 105-179
 light orange (some early #s pale yellow)

250 ANGLOS - You Turn me On/Raining Teardrops
 251 DON COVAY - WiggleWobble/Do the Bug
 252 BOBBY RYDELL - Wildwood Days/Will You Be My Baby
 253 LUTHER RANDOLPH & JOHNNY STILES - Cross Roads, 182
 254 SMOKEY VINCE LA SPADA - There's a Hole in My Cigarette, 182
 255 DENNY RANDELL - Hey Chickie Baby/There's Gonna be a Showdown
 256 JOHNNY MAESTRO - Over the Weekend/I'll be true
 257 ORLONS - Not Me/My Best Friend
 258 VANDERBILTS - Dreamy/Lila's Theme
 259 DAVE EDWARDS - Big Men Cry/Lonely Teardrops
 260 DEE DEE SHARP - You'll Never be Mine/Rock me in The Cradle of Love
 261 MAYNARD FERGUSON - Antony & Cleopatra/Naked City Theme
 262 CLARK TERRY - More/The Good Life
 263 INTL. POP ORCH. - Slaughter on 10th Ave/Blue Tango
 264 PETE ANTELL - Keep it Up/You in Disguise
 265 BOBBY RYDELL - Woodpecker song/Little Queenie
 266 MERV GRIFFIN - Always/Hey Pretty Baby

267
 268
 269 BEARCATS - Theme from '8 1/2' / Tracy's Tune
 270 LITTLE CHERYL - Can't We Just be Friends/Heaven Only Knows
 271 DARDENELLES - Baby, Do the Froog/Alright
 272 BOBBY RYDELL - Let's Make Love Tonight/Child-hood Sweetheart
 273 ORLONS - Crossfire/It's No Big Thing
 274 DEE DEE SHARP - Wild! Why Doncha Ask Me
 275 MAYNARD FERGUSON - Blues for a Four String Guitar/Groove
 276 LITTLE CHERYL - Mama, Let the Phone Bell Ring/Can't We Just be Friends
 277 CHANTS - I Don't Care/Come Go with Me
 278 BEARCATS - I Think That I've Been Thinking/The
 279 PETE CARROLL - You're a Dog/Fiasco Fuzz



Label design # 2, 179-465
 red & black

280 BOBBY RYDELL - Forget Him/Love, Love Go Away
 1070 BOBBY RYDELL - Forget Him/A Message From Bobby
 281 CLARK TERRY - Amen/East Side Drive
 282 FRANK D'RONE - Have a Good Time/Mr. Blue
 283 APPLEJACKS - Hot Toddy/Dance of the Hours
 284 SQUIRELS - Grandma's House/PHILADELPHIA MINSTRELS - The Girl that I Adore
 285 CRUSADERS - Boogie Woogie/At the Club
 286 JAYNELLS - I'll Stay Home New Years Eve/Down Home
 287 ORLONS - Bon-Doo-Wah/Dont Throw Your Love Away
 288 CHASE WEBSTER - Uptown/Where Are You
 289 BERNIE LOWE ORCH. - Blue Velvet/That Sunday
 290 LOS SENORS - Anapola/Acapulco
 291 NORMA LEE - He/Go Bless Me
 292 LITTLE CHERYL - I Love you, Conrad/Come Home
 293 EMBLEMS - Cruel World/Whenever I'm Feelin Low
 294 ALLEN FUNT ORCH. - Cee Cee's Theme/Theme From 'The Young Ones'
 295 ORLONS - Shimmy Shimmy/Everything Nice
 296 DEE DEE SHARP - Where Did I Go Wrong/Willyam, Willyam
 297 CHANTS - I Could Write a Book/A Thousand Stars
 298 MERV GRIFFIN - Have I Told You Lately that I Love You/I'm Sorry I Made You Cry
 299 MARK DINNING - January/Joey
 300 JAY WALKERS - Restless People/Sleep, Sleep
 301 CHUCK MERRIAM - Broken Glass/Chuck's Monster
 302 SWANS - Boy with the Beetle Hair/Please Hurry Home
 303 LEN BARRY - Don't Come Back/Jim Dandy
 304
 305 JOHNNY MAESTRO - Make Up My Mind/Lean On/Me
 306 ALLEN REYNOLDS - Julie Never Meant a Thing/You Beautiful Child
 307 LITTLE CHERYL - Yeh, Yeh, We Love 'em All/Nick And Joe Callin'
 308 KINKS - Long Tall Sally/I Took My Baby Home
 309 BOBBY RYDELL - Little Girl You've had a Busy Day/Make Me Forget
 310 CHUCK DePOLIS - Miss Daisy De Lite/View From My Window
 311 JACK MERLIN - Drip Drop Shala La Blues/My Debbie
 312 CHASE WEBSTER - Cry, Cry Darling/Suit Case
 313 MARK DINNING - Should we do it/Call Her Your Sweetheart
 314 (not issued)
 315 JACK WEIGAND - Stairway to the Stars/Prisoner Of Love
 316 MIGIL 5 - Mockin' Bird Hill/Long Ago and Far Away
 317 GEORGE KIRBY - Meat on my Tomatoes/No Communication
 318 LEN BARRY - Hearts are Trump/Little White House
 319 ORLONS - Rules of Love/Heartbreak Hotel
 320 BOBBY RYDELL - World Without Love/Our Faded Love
 321 DAVE APPELL & APPLEJACKS - She Loves You/Bongo Beach
 322 INTL. POP ORCH. - Carpetbaggers/If You Love Me
 323 BREAKAWAYS - That's How it Goes/He Doesn't Love Me
 324 BAKER TWINS - Words Written on Water/He's No Good

- 325 DIMPLES - Dreaming of You/Please Don't Be Angry With Me
 326 DREAMLOVERS - Oh Baby Mine/These Will Be the Good Old Days
 327 JOEY & FLIPS - Beachcomber/Fool, Fool, Fool
 328 'TEDDY MERTENS - This is my Prayer/My River of Memories
 329 DEE DEE SHARP - Never Pick a Pretty Boy/He's No Ordinary Guy
 330 JUDY STONE - 4,003,221 Tears From Now/Hello Faithless
 331 FASHIONS - Baby That's Me/Nick and Joe Calling
 332 ORLONS - Goin' Places/Knock Knock
 333 MARLINS - Everybody do the Swim, 182
 334 CAMELOTS - Don't Leave Me Baby/EBONAIRES - Love Call
 335 DEE DEE SHARP - Good/Deep Dark Secret
 336 CANDY & KISSES - The 81/Two Happy People
 337 STYLETTES - On Fire/Packing up my Memories
 338 MAURA & MARIA - Rain/Rain/INTL POP ORCH - Rain, Rain
 339 BOBBY ROBERTS & RAVONS - How Can I Make Her Mine/I'm in Love Again
 340 RICHARD STARR - Witchcraft Love/Singing the Blues
 341 SCREAMING LORD SUTCH - She's Fallen in Love With the Monster Man/Bye Bye Baby
 342 U.K.'s - Ever Faithful, Ever True/Your Love is All I Want
 343 IVY LEAGUE - What More do you Want/Your Love is All I Want
 344 BILLY & ESSENTIALS - Remember Me Baby/That Actor
 345 KINKS - Long Tall Sally/I Took my Baby Home
 346 ORLONS - I Ain't Comin' Back/Envy (In My Eyes)
 347 DEE DEE SHARP - To Know Him is to Love Him/There Ain't Nothin' I Wouldn't Do for You
 348 KINKS - You Still Want Me/You Do Something to Me (probably not issued)
 349 HI-FI's - I Keep Forgettin'/Why Can't I Stop Lovin' You



Label design #3: 466-2002
orange & yellow

- 350 SOUL AGENTS - SEVENTH SEAS, Let's Make it Pretty Baby
 351 BOYS - It Ain't Fair/I Want You
 352 ORLONS - Come On Down Baby Baby/I Ain't Comin' Back
 353 STYLETTES - You'll Go First/My Boy
 354 BOBBY ELLIS - It's the Talk of the Town/She Got A Heart of Stone
 355 CANDY & KISSES - Solder Baby/Shakin' Time
 356 IVY LEAGUE - Funny how Love can be/Lonely room
 357 DEE DEE SHARP - Let's Twine/My Mama Said
 358 MILLIE THOMAS - All Over Again/Take Me Home
 359 MARTHA SMITH - As I Watch You Walk Away/It Always Seems Like Summer
 360 D.KOOK & THE KASUALS - She's Good to Me/Broken Glass
 361 BOBBY RYDELL - Voce de la Noite/Ciao, Ciao Bambina
 362 MARK LONDON - Stranger in the World/Mountain
 363 TOM BURT - OK Girl/All Through the Night
 364 DEWEY EDWARDS - I Let a Good Thing Go By/Come on Over to My Place
 365 IVY LEAGUE - That's Why I'm Crying: A Girl like you
 366 JOHN SCHROEDER ORCH - Fugitive Theme/Don't Break the Heart of Kimble
 367 TWEEDS - A Walk in the Black Forest/Three O'Clock in the Morning
 368 BITTER SWEETS - What a Lonely Way to Start the Summertime/Mark My Words
 369 SIR HAROLD J. CROMER - The Thing Nick and Joe Callin'
 370 JORDAN BROS - Good Love Goes Bad/Drask Down and Cry
 371 JOHNNY DAY - Something Real/I've Made up my Mind
 372 ORLONS - Don't You Want My Lovin'/I Can't Take It
 373 JIMMY WISNER - A Walk in Space/El Senor Joe
 374 LONNIE YOUNGBLOOD - Come On Let's Strut/Youngblood Feeling
 375 DEE DEE SHARP - I Really Love You/Standing in the Need of Love
 376 HEP STARS - Cadillac/Farmer John
 377 IVY LEAGUE - Tossing and Turning/Graduation day
 378 EXCEPTIONS - Down by the Ocean/Pancho's Villa

- 379 KNIGHT OWLS - Goody Galum-shus/What
 380 HONEY LOVE & LOVE NOTES - We Belong Together/Mary Ann
 381 MIKE CLIFFORD - Before I Loved Her/Shirl Girl
 382 DEE DEE SHARP - It's a Funny Situation/There Ain't Nothin' I Wouldn't Do For You
 383 RAY & EILEEN - All Right/Two Little People
 384 ORLONS - No Love But Your Love/Envy
 385 JOHN SCHROEDER ORCH - You've Lost That Lovin' Feelin'/Funny How Love Can Be
 386 JEANNE HATFIELD - Time/Unprejudiced Girl
 387
 388 IVY LEAGUE - Our Love is Slipping Away/I Could Make You Fall in Love
 389 JOHN SCHROEDER ORCH - Agent Double-O-Soul/Night Rider
 390 TWO OF US (Barry & Hilla) - We'll Build a New World/Get Together
 391 PETER BEST - Boys/Kansas City
 392
 393 JERRY BLAVAT - Discophonic Walk/Back to School One More Time
 394 BOYS NEXT DOOR - There is No Greater Sin/I Could See Me Dancing With You
 395 MIKE CLIFFORD - Out in the Country/Countin'
 396 BOBBY PARIS - Tears On My Pillow/Night Owl
 397
 398
 399 REAL DON STEELE - Tina Delgado is Alive/Hole in My Soul
 400 BOB SLED & THE TOBOGGANS - Here We Go/Sea and Ski
 401 BLUE-EYED SOUL - The Shadow of your Love/Look Gently at the Rain
 402 IVY LEAGUE - Running Round in Circles/Rain Rain Go Away
 403 BOBBY SHERMAN - Happiness Is/Can't Get Used To Losing You
 404
 405 BOBBY MARCHAN - There's Something About My Baby/Everything a Poor Man Needs
 406 TOMMY MARIS - Don't Come Cryin' to Me/Wait For Me My Love
 407 NICKY DeMATTEO - I Wanna be Lonely/Little Red Kitten
 408 GARI & THE PRISTINES - Losers' Club/Let Me Go, Lover
 409 LOVENOTES - Baby, baby, You/Beg Me
 410 FRAGGIES - Stick with You/I Wanna Love You
 411 COLBY HAWKES - I'm Gonna Jump Right Off (the Brooklyn Bridge)/A Little Love Goes a Long Way
 412 BILLY & LILLIE - Nothing Moves/The Two of Us
 413 EVIE SANDS - Picture me Gone/It Makes Me Laugh
 414 JERRI MICHAELS - Give it all to Me/Like a Madness
 415 SOUTH ST. MISSION BAND - Hooka Tooka/Theme From The Young Ones
 416 JOHNNY RESTIVO - Suzanne/I'm Just a Boy
 417 RICHIE DENNIS - Dear Judy/Forever and a Day
 418 JOEY ROBERTS, JR. - That Man's Got No Luck/Once in a Lifetime
 419 GENTLE MEN - Come On (If You Can)/Only Me
 420 ALL NIGHT WORKERS - Honey and Wine/God Bless the Child
 421 THE MOB - Wait/Mystery Man
 422 DESTINATIONS - Tell Her/I'd Rather Be Hurt
 423 BLUE EYED SOUL - Something New/Tonight I Am A King
 424 JAMIE COE & GIGOLOS - Green Back Dollar/But Yesterday
 425 3 & 1/2 - Don't Cry to Me Babe/R&B in C
 426 FOUR SHARPS - The Fire Pipe/Happiness Is
 427 JOSEPHINE XIII - Down on the Funny Farm (Oy Vey)/Break the Drums
 428 QUESTION MARK & MYSTERIANS - 96 Tears/Midnight Hour
 429 BOBBY MARCHAN - Money Maker/Just Be Yourself
 430 THE BOLD - Gotta Get Some/Robin Hood
 431 DANTES - Under My Thumb/Can I Get a Witness
 432 DAN DANIEL & DULCET SOUNDS - Just Me, My Mom and Dad/Theme
 433 TEDDY BOYS - Where Have All the Good Times Gone/La La
 434
 435 BILLY & LILLIE - You Got Me By the Heart/Hear You Better Hear
 436 EVIE SANDS - The Love of a Boy/We Know Better
 437 RATIONALS - Respect/Feelin' Lost
 438 BOB SEGER & LAST HEARD - East Side Story/East Side Sound
 439 FABULOUS FLIPPERS - Harlem Shuffle/I Don't Want to Cry
 440 JOEY ROBERTS, JR. - La La La La/Raggedy Ann
 441 QUESTION MARK & MYSTERIANS - '8' Teen/I Need Somebody
 442 3 & 1/2 - Problem Child - Hey Mom, Hey Dad
 443
 444 BOB SEGER & LAST HEARD - Sock it to me Santa/Fiesta Time
 445 THIRD RAIL - The Subway Train that Came to Life/B-side: A Train Rush Hour Stomp
 446 REACTORS - Do That Thing/IA
 447 DAN DANIEL & THE SQUIRRELS - The First Christmas Carol/Grandma's House
 448 TEDDY BOYS - Mona/Good Morning Blues
 449 IVY LEAGUE - My World Fell Down/When You're Young
 450 SENSATIONAL EPICS - I've Been Hurt/It's a Gas
 451 3 1/2 - Hey Gyp/Hey Kitty, Cool Kitty



Label design #4: some 2002's only
pink, blue & white

- 452 HIGH SOCIETY - People Passing By/Star of Eastern Street
 453 BOBBY MARCHAN - Meet Me in Church/Hooked
 454 FABULOUS FLIPPERS - Shout/Lovelight
 455 RATIONALS - Hold On Baby/Sing
 457 CAPT. JESSE FOUNTAIN - I'm Marchin'/When it Rains Love (It Pours Love)
 458 BARBARA CHANDLER - (You Forgot) in the Still of the Night/Go
 459
 460 GEORGE JACKSON - When I Stop Loving You/That Lonely Night
 461 TOMMY & RIVIERAS - Detroit City/Messin' with The Kid
 462 HERMOINE GINGOLD - Does Your Chewing Gum Lose its Flavor/I've Got the Rudy Vallee Blues
 463 SWEET THREE - I Would If I Could/Don't Leave Me Now
 464 JIMMY VELVET - Take Me Tonight/Young Hearts
 465 BOB SEGER & LAST HEARD - Persecution Smith/Chain Smokin'
 466 BRITISH WALKERS - Shake/That Was Yesterday
 467 QUESTION MARK & MYSTERIANS - Smokes/Can't Get Enough of You Baby
 468 SEMI-COLONS - Beachcomber/Set Aside
 469 BOBBY MARCHAN - You Better Hold On/Help
 470 SHAGS - Long as I have You/Tell Me Yourself
 471 TONY ORLANDO - Manulito/Sweet, Sweet
 472 DELFONICS - I Was There/You've Been Untrue
 473 BOB SEGER & LAST HEARD - Vagrant Winter/Very Few
 474 ED McMAHON - Beautiful Girl/The Loving Heart
 475 EVIE SANDS - Angel of the Morning/Dear John
 476 NEIL SCOTT - Let Me Think it Over/(I Don't Stand) A Ghost of a Chance With You
 477 OUTCASTS - Today's the Day/I Didn't Have to Love Her Anymore
 478 FUN SONS - Hang Ten/Don't Hold it Against Me
 479 QUESTION MARK & MYSTERIANS - Girl (You Captivate Me)/Got To
 480 JULY FOUR - Frightened Little Girl/Mr. Miff
 481 RATIONALS - Leavin' Here/Not Like It Is
 482 TERRY KNIGHT - Lizbeth Peach/Forever and a Day
 483 OHIO EXPRESS - Beg, Borrow and Steal/Maybe
 484 DANDY DAN - If Love Is/(I Don't Stand) A Ghost of a Chance With You
 485 3 1/2 - Angel Baby/You Turned Your Back On Me
 486
 487
 488 JIMMY VELVET - Roses are Blue/A Touch of Velvet
 489 BOBBY MARCHAN - Rockin' Pneumonia/Someone to Take Your Place
 490 THOMAS A. EDISON ELECTRIC BAND - Methyl Ethyl/The Name of the Game
 491
 492 HERMOINE GINGOLD - Something Stupid/Millions of Hearts
 493
 494 BOB SEGER & LAST HEARD - Heavy Music, 182
 495 TERRY KNIGHT - Dirty Lady/Come Home, Baby
 496 ? & MYSTERIANS - Do Something To Me/Love Me Baby
 497 SID DOHERTY - Lonely Sounds/When the Lights Go Out Tonight
 2000 VILLAGE STOMPERS - Sing This All Together/
 2001 OHIO EXPRESS - Fry It/Soul Struttin'
 2002 EVIE SANDS - Billy Sunshine/It Makes Me Laugh

APPROXIMATE RELEASE DATES

1957: 105-128	1963: 236-288
1958: 129-155	1964: 289-340
1959: 156-170	1965: 341-380
1960: 171-183	1966: 381-462
1961: 184-205	1967: 463-495
1962: 206-235	1968: 496-2002

NOTE: missing numbers were in all likelihood not issued.

Special thanks to Jim Foley and Peter Kanze.

Next issue: Parkway Records

SOUNDS of the SIXTIES



Part Two: MICHIGAN

BY DICK ROSEMONT

Michigan, and Detroit in particular, spawned one of the most prolific and influential music scenes of the '60s. Motown of course paved the way for the soul music explosion, and produced some of its most enduring stars. But beyond that, Michigan as a rock & roll center has a rich history that's never been fully acknowledged, let alone documented.

As established elsewhere, soul and grit were integral elements of every Detroit musician's style, from Grand Funk to Suzi Quatro, they all name Motown as their prime influence. Because of this, Michigan rock has always embodied an extra special quality of earthiness and strength.

The punk era sparked an awesome amount of local recording in Michigan, and unfortunately for us, these records are among the rarest of their period, compared to local records from other regions which can still be fairly easily obtained. The nationally-released Michigan records, however (particularly those of Mitch Ryder, Question Mark & the Mysterians, SRC, Bob Seger, the MC5 and the Whoies) provide ample evidence of the region's identity and value as a punk center, even before the underground era of the Grande Ballroom, Stooges, Brownsville, Frost, Amboy Dukes and others whose work is better known to today's audience.

Dick Rosemont, our Michigan correspondent, has done an amazing job of researching and rounding up details of the early days of Michigan rock. Except for Dan Bourgoise's introductory history of pre-1964 Detroit, Dick is responsible for the entire bulk of the articles and discographies included here, and without his contribution, this survey could never have been possible.

THE EARLY YEARS

BY DAN BOURGOISE

Rock & roll was delivered to Detroit in the mid-Fifties by radio personalities like Micky Shorr, Casey Kasem, Jack the Bellboy, Robin Seymour and Tom Clay. The Motor City certainly had its share of 'race records' and hillbilly music, but both elements were far too polarized to bed down and spawn a new strain. That marriage would have to be consummated elsewhere. However, as rock began to dominate the airwaves, only a few locals (LaVerne Baker, Jackie Wilson) ever dented the national charts.

By the end of the '50s and in the early '60s, a rock culture was beginning to form. Jack Scott had a string of hits and his local club was the hottest and most influential music spot of its time. Dances were held every weekend at the Walled Lake Casino, hosted by DJ Lee Alan, featuring out-of-town artists who lip synched their hits and scores of local bands who always played for free.

Appearances by area favorites such as the Royaltones, Johnny & the Hurricanes, Steve Monahan & the Tremelos, Paul London, the Young Sisters, Little Stevie Wonder, and a 16-year-old Diana Ross & the Supremes were common at 4 or 5 different hops in one night. In 1961, Del Shannon became a local phenomenon when "Runaway" sold 4 million copies worldwide. Shannon's continued hit streak, coupled with the early success of Motown Records, gave young Detroit musicians the feeling that they might now indeed be in a position to shape and influence the sound of rock & roll.

The opportunities for a career in music were very limited to Detroiters in the early '60s. Other than Motown, the city had very little to offer. There was Fortune Records, a seedy little operation on 3rd St. that scored with Nathaniel Mayer and Nolan Strong. Probably the most successful independent company was run by Harry Balk & Irving Michanik. Their success with white acts like Johnny & the Hurricanes and Del Shannon made them unique in the city. However, their

business tactics were devious; as was common in those days, when they signed an artist he became their property. They produced all recordings under the banner of Embee Productions (most of which were released by the NY-based Big Top label) and their publishing arm allowed them to gobble up the songs of any promising young writers who came to them in hopes of hitting the big time. Under the pseudonyms of T. King and I. Mack their names went on every record as writers and they took most of the royalties.

The only artist who fought back against this was Del Shannon, who finally got free in 1965, though lawsuits are still going on to this date and all royalties from his many hits have remained in escrow pending settlement.

When rock was grown up enough to enter the bars, musicians could realize the dream of earning a living and having fun at the same time. The local Detroit bands sustained and prospered as the English Invasion increased the respectability of rock groups. All musical forms were neatly incorporated into the show, and played with a vigor that would later become the Motor City trademark. Among the best bands of this era were Billy Lee & the Rivas, Doug Brown & the Omens, and Jamie Coe & the Gigoles.

Jamie Coe & the Gigoles were Detroit's most popular bar band. His "How Low is Low" was a huge local hit and did well nationally. He also scored with "The Fool" on Big Top. Coe was another of Balk & Michanik's artists and, while being important locally for many years, he never achieved any real national importance.

Constantly challenging Coe for best band was the younger Doug Brown & the Omens, from nearby Ann



Del Shannon, Detroit's first rocker.

Arbor. Brown attracted a huge following and his bands were always among the tightest and played the best rock & roll. Brown's stage presence and leadership were legendary.

The band was rarely recorded, but a solo Doug Brown single was released on Checker in 1962—believe it was called something like "Susie Baby". Brown always stayed on top of all musical trends and had a keen ear and awareness. In 1964, he began working with a 17-year-old protege named Bob Seger, and the two wrote many songs together. Brown & Seger went into the studio with the Omens and Steve Monahan and recorded demos of all their original material, paid for by Del Shannon, who became their publisher. Later, after Shannon moved to California, Seger joined the Omens and with organist Al Colini and drummer Bob Evans (later with Smith) this was one of Doug's most powerful bands.

Dan Bourgoise grew up in Detroit, managed a record store there in the early '60s, and was the first to record Bob Seger and Doug Brown. He's worked with Del Shannon for many years, and co-authored several of his songs.

MICHIGAN PUNK-ROCK

SUBURBAN DETROIT

Detroit proper never had much of a local scene (other than Motown, of course). Everything came from the suburbs, but it was called Detroit. The suburbs are Detroit: to some, Ann Arbor is Detroit. To the rest of the country, Detroit was Motown Records. But out beyond the inner city lay a punk scene that was to emerge as one of the most vital, creative, and musically unique of all regional scenes of the Sixties.

Before 1964, the area had its handful of high school bands, playing the usual teen hops and annual State Fair "Battle of the Bands" competitions. If you were lucky, you got to accompany a local DJ at the Walled Lake Casino or Motor City Roller Rink. These spots were greasy all the way; always full of the rebellious youth that characterized the era—Michigan had its American graffiti too.

The rise of a tangible local scene paralleled the development of the Hideout teen clubs and record company. Dave Leone and Ed "Punch" Andrews recognized the potential for a regular club featuring live bands. They had been impressed with a group called the Fugitives, out of Birmingham, and set them up at a rented hall in Harper Woods. Opening night of the Hideout ("It sounded like a good name...") in May of '64 brought 87 people and two fights. But here was this band playing songs like "Louie Louie" and doing things people had never heard before on stage. The word spread; two weeks later, 337 teenagers showed up.

Suddenly there was an organized spot for kids to go on Friday nights. The Hideout thrived; and in addition to growing audiences, there were growing numbers of local bands. The Hideout spurred this growth, although with the onset of the British Invasion and rampant teen mania, the timing was right. One of the first regular Hideout bands was the Pleasure Seekers, formed by a former Hideout concession stand cashier—Suzi Quatro.

The Fugitives went on to become the name band in the area. Originally called the Tremelos, they were 5 innovative high school students, who you'd see in class Monday despite the fact you'd seen them on stage as stars Friday night. The core of the band (Gary Quackenbush, Glen Quackenbush and Elmer Clawson) later evolved into the Scott Richard Case (with of course Scott Richardson). They were into the Pretty Things and Cream before anyone had heard of them. When *Fresh Cream* became popular, people still associated "I'm So Glad" with the Case due to their previous cover version.

THE BOOM BEGINS

By 1965 there were countless punk bands popping up, particularly in the richer suburbs of Grosse Pointe, Birmingham, and Bloomfield Hills, where parents could shell out \$1000 for equipment and not miss it. High school sock hops were passing up DJs as attractions and offering "Live Bands!" Other clubs were started—the Hullabaloo, the Crows Nest, the Pumpkin, the Birmingham-Bloomfield Teen Center. A second Hideout opened in Southfield, drawing over 600 the first night. It seemed as though everyone and his brother was in a group.

Most bands at this time built their reputations through live appearances as opposed to radio exposure. Motown was the only major label and they were all-black

- OPENING -
FRIDAY, MAY 21

THE OXFORD 5 **THE YORKSHIRES**

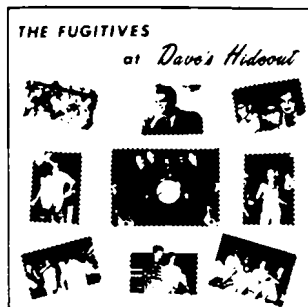


Workout with 2 of
Birmingham's finest bands

Time 8:12 Admission \$100

at the time. Local labels soon came into being, however, although more for the purpose of promoting the groups than to seek hit records.

Dave Leone started Hideout Records right after the club hit. Previously he had produced the Fugitives on D Town (a small R&B label) but the records had no distribution. The few copies pressed were passed around town to promote the band and are virtually impossible to find today. The first Hideout release was an album titled *The Fugitives at Dave's Hideout*. The record itself was technically awful—a basement recording fed through a PA at the Hideout and re-recorded with enthusiastic crowd reactions. The material ranged from "Love Potion #9" and "Louie Louie" to originals like "Friday at the Hideout." 500 copies were sold for \$3 each at the hall.



The first Hideout single also has an interesting history. The Underdogs, a Gross Pointe band, had become popular at the Hideout and Leone wanted more exposure for them. A friend supplied an "original" poem that was set to music and recorded. "Man in the Glass" was then subjected to a massive promotional campaign. It started to get airplay and was even picked up by Reprise Records. Then Leone discovered the lyrics were cribbed verbatim from a poem used at Alcoholics Anonymous meetings! He was forced to let the record die.

The Underdogs later became one of the first white acts signed to Motown. "Love's Gone Bad" on their VIP subsidiary was quite popular and a fine cover of the Chris Clark song.

As the demand for bands grew, disc jockeys started getting involved. For his part in helping get a record played, a DJ would ask the group to appear with him at one of his self-promoted hops. A number of acts got their songs played this way, such as Tim Tam & the Turn-Ons (whose Four Seasons-like "Wait a Minute" became a large regional hit) and the Shy Guys. The Shy Guys even re-cut their hit "We Gotta Go" with new lyrics about WKNR jock Scott Regan ("The Burger Song").

The Reflections, like Tim Tam & the Turn-Ons, were a singing group who appeared with other bands who provided instrumental backup. Their original hit version of "Just Like Romeo and Juliet" reached the Top 10 nationally in 1964. They put out many follow-ups on Golden World and later ABC, but never scored again.

Golden World, their original label, was the product of Ed Wingate, who also headed Wingate, Ric Tic and other minor labels. The labels' releases were mostly soul (Gino Washington, Edwin Starr, Detroit Emeralds) with a bit of jazz and rock.

1965-67 brought a steady stream of popular groups and hit records. The Tidal Waves and the Wanted scored with covers of "Farmer John" and "Midnight Hour" respectively, after being picked up by national labels. A punk band called the Unrelated Segments had a couple of

fine hits, "Story of My Life" and a strange follow-up, "Where You Gonna Go." One of the few songs reflecting the British sound was the Human Beings' (not to be confused with the Human Beinz, from Ohio) "Because I Love Her", complete with 12-string and fake accents. This was probably the best produced local record which never made it, despite being released nationally by Warner Brothers.

There were many other notable records that never got exposure. The groups that opened Hideout #2 both laid down fine original material. The Yorkshires' "Tossed Salad" displayed strong vocal ability, while the Oxford Five's "The World I've Planned" was smoothly catchy.

Regarding the Yorkshires, I'm convinced they initiated the popularity of Them's "Gloria". After receiving the British single and working up the tune, they drunkenly got into an extended, "risque" rendition, and from then on the song was notorious. Groups were even forbidden to play it at certain Catholic high schools! Unfortunately, the Yorkshires never recorded the song, and it took the word spreading to Chicago for the Shadows of Knight to cash in.

For fans of early Suzi and Patti Quatro, there's the Pleasure Seekers' "Never Thought You'd Leave Me" and their later single on Mercury—two of the rarest Michigan records. Another Hideout release not to be overlooked was "Such a Lonely Child" (written by Bob Seger) by the Mushrooms, containing future Eagles member Glenn Frey. It was another pseudo-English production, this time reflecting the Kinks.

MITCH RYDER

More than anyone else, it was Mitch Ryder who catalyzed the teen rock revolution in Michigan. He was the first since Del Shannon to make it nationally as a white teen star, and he was the first to present the Detroit version of blue-eyed soul that was to form the basis of the local sound. His band was the model on which hundreds of kids fashioned their groups.



• Mitch with Smokey Robinson at the Twenty Grand, '64

He entered music with a high school band called the Tempest, which didn't last long. After that he spent a couple of years hanging out with black musicians at jazz clubs like the Village and the Tantrum, eventually forming an all-black group called the Peps, doing Smokey Robinson material. After an audition with Thelma Gordy, the Peps were signed to Tamla, but Mitch left the group because of money disputes, returning to the Village where he was soon headlining under the name Billy Lee. Billy Lee & the Riverias became the hottest of the greaser bands in 1963, and cut their first record for Reverend James Hendricks' *Carrie* label. The Riverias consisted of Jim McCarty on guitar, drummer John Badanjek, bass player Earl Elliott and Joe Kubert (who'd been with Mitch since the Tempest) on rhythm. After another local record, which received slight airplay on WXYZ, Billy Lee & the Riverias became the house band at the Walled Lake Casino, which was the place to go in those days. They were drawing as many as 3,000 a night when Bob Crewe, a young New York producer, heard a demo tape and signed them.

They spent six months in New York, practicing in a hotel room until Crewe thought they were ready to record. Then they cut a 4-track stereo tape of all the songs they'd been doing live, and from that Crewe selected "Jenny Take a Ride" for the first single. The song went Top 10 in December '65, and introduced the 2-song medley form that Ryder carried through several other smash hits, the biggest of which, "Devil With a Blue Dress/Good Golly Miss Molly" reached #4 in Oct. '66. The name Mitch Ryder was chosen from a phone book because Crewe thought Billy Lee & the Riverias sounded too dated. Overnight, Billy Lee was forgotten and Mitch Ryder was a star.

Crewe, however, wasn't satisfied with that. His machinations with the group constitute one of the all-time legendary stories of rock manipulation. Thinking Ryder would make a great Vegas-type superstar, he worked to split up the band, finally succeeding during the recording sessions that produced "Devil With a Blue Dress" and the rest of Mitch's subsequent hits prior to



And the Motor City Five (MC5) were even kicking around the studio in their early days. "One of the Guys"/"I Can Only Give You Everything" (the Them/Troggs tune) hinted at their transition from a soul group to a kick-ass rock & roll band. Their ultimate in high energy display has to be the early recordings of "Borderline" and "Looking at You" on A-Square (the actually put out by John Sinclair), both of which showed up in weaker versions on albums.

"What Now My Love." By then, he had Mitch wearing \$10,000 costumes, touring with a 40-piece band, and paying for it all out his royalties to the extent that at one time he was in debt to Crewe for over \$100,000. Ryder later claimed to have received nothing more than a \$15,000 advance during the course of all his million-sellers. Finally, after several years of legal hassles and financial disasters, all of which struck at a time when Ryder should have been taking advantage of his string of hits to build a solid career foundation, he was able to get free of Crewe. But by then his name had faded, his band was gone, and despite a new label (Dot) who made a good move in sending him to Memphis to record at Stax, his career seemed finished. Another couple of years elapsed before Ryder announced a new group called Detroit, whose superb debut album on Paramount drew rave reviews and a bit of airplay. Mysteriously, then, that band also disappeared, and to this date there has been no news of Ryder or his activities. It's too bad, because what he represented in '65 is still valid (and much needed) today. Rock & roll as tough, gritty and real as it comes. Mitch Ryder, wherever he is, is still the spirit of Detroit. Let's hope he shows up again soon.

--Greg Shaw

MITCH RYDER DISCOGRAPHY

(Billy Lee & Riverias)
 Carrie? Fool For You? ('63)
 Hiland? Do You Wanna Dance? ('64)

(Mitch Ryder & Detroit Wheels)
 New Voice
 801 I Need Help/I Hope
 806 Jenny Take a Ride/Baby Jane
 808 Little Latin Lupe Lu/I Hope
 811 Break Out/I Need Help
 814 Takin' All I Can Get/You Get Your Kicks
 817 Devil with a Blue Dress/I Had It Made
 820 Sock it to Me Baby/I Never Had It Better
 822 Too Many Fish in the Sea/One Grain of Sand
 824 Joy/I'd Rather Go to Jail
 826 You Are My Sunshine/Wild Child
 828 Come See About Me/Face in the Crowd

Dynovoice
 901 What Now My Love/Blessing in Disguise
 905 Personality & Chantilly Lace/I Make a Fool of Myself
 916 The Lights of Night/?
 934 Ring Your Bell/Baby I Need Your Loving & Theme For Mitch (also Dynovoice 305)

Avco
 4550 Jenny Take a Ride/I Never Had It Better

Dot
 17290 Sugar Bee/I Believe
 17325 Direct Me/?

(Detroit)
 Paramount
 0051 I Can't See Nobody/?
 0094 It Ain't Easy/Long Neck Goose
 0133 Rock & Roll/
 0158 Gimme Shelter/Oo La La Dee Da Doo

LPs
 Take a Ride - New Voice 2000
 Breakout - New Voice 2002
 Sock it to Me - New Voice 2003
 All Mitch Ryder's Hits - New Voice 2004
 Sings the Hits - New Voice 2005
 What Now My Love - Dynovoice 31901
 All the Heavy Hits - Crewe 1335
 Detroit/Memphis Experiment - Dot 25963
 Detroit - Paramount 6010



FROM THE SUBURBS TO THE STREETS

1967 was the transition year, bringing the rise of ballrooms and flower children. Dave Leone, returning from National Guard active duty, found the Hideouts nothing like the way he'd left them, and was forced to sell out to Punch. Local groups split up as members graduated from high school. Clubs in rented halls faced mounting neighbor complaints...larger facilities were needed for growing crowds. National acts were becoming realistic attractions.

Nearly overnight, the Detroit scene focused on the Grande Ballroom, opened by a farsighted Dearborn schoolteacher-turned-entrepreneur: "Uncle" Russ Gibb. Many bands continued intact (Rationals, Woolies, MC5) while others modified (Fugitives to SRC, Frost to Bossmen, Scarlet Letter to Savage Grace). At the same time, a second wave of local groups blossomed. Bands like Brownsville Station, Amboy Dukes, Psychedelic Stooges, Sky, 3rd Power, Frijid Pink, Frut, Teagarden & Van Winkle, and the Up were born out of the ballroom days.

Theories abound as to why more Detroit acts weren't successful nationally, from "the management never matched the talent" to "the talent was just a lot of energy." A number of national labels—Cameo, Warner Bros., Capitol—made serious efforts to develop something out of the scene, but never came up with anything more than one-shot hits. All the same, everyone seems to agree that the times were fun—and that, more than hit records, is what the Punk Era was all about.

ANN ARBOR

It's difficult to separate Ann Arbor from Detroit, even though some 20 miles of desolate marsh lies between them. Ann Arbor is primarily a college town, with the student populace and energy level that implies, as well as the diversity of backgrounds. Many of what became known as Ann Arbor bands had actually originated elsewhere.

Most everything in Ann Arbor had some connection with A-Square Productions, headed by Hugh "Jeep" Holland. Holland managed bands, ran A-Square Records, and later booked Detroit's Grande Ballroom.

The Rationals were the first group to come under Jeep's wing. With experience (and unchanged personnel) dating back to '62, the Rats were led by vocalist Scott Morgan. Their first recording was A-Square's initial release, a soulful rocker called "Look What You're Doing to Me Baby." It was crude but hinted at things to come, especially from Morgan. "Feelin' Lost", a distinct blend of the Kinks and Beatles VI, was a better record but still brought them little exposure. As the Rationals' popularity grew, Jeep was determined that they make the local charts. Their third release was a fantastic version of Eddie Holland's "Leavin' Here" backed with an equally exciting cover of "Respect"—considerably pre-dating Aretha's.

As "Respect" showed signs of becoming a hit, Holland substituted "Feelin' Lost" (an original) for "Leavin' Here". This coupling was sold to Cameo, where it broke nationally, then fell off as Cameo's financial troubles began (more on that later).

While with Cameo, the Rationals cut an inferior version of "Leavin' Here" and a competent rendition of Barry/Greenwich's "Hold On Baby." The band was entrenched in an R&B vein, and Scott Morgan became "The Legendary White Boy of Soul", rivaling even Mitch Ryder. Breaking off from Cameo, the Rats recorded the finest ballad ever done in Michigan, the Goffin-King tune "I Need You." It was amazing to see everyone stop and listen to it at the "high-energy" Grande.

In 1968, the Rationals split with Jeep and set up their own label, Genesis, with eternal DJ Robin Seymour. Its only release, "Guitar Army" just didn't make it. The group then signed with Bob Crewe (who may have been hoping to find another Mitch Ryder) and issued their only LP. Its highlight was "Handbags & Gladrags", a version that supposedly inspired Rod Stewart to tackle the song.

Scott Morgan is still hanging around Ann Arbor today, but many feel he's not what he used to be. He'll always be a local boy it seems, and maybe that's why he turned down an offer to join Blood, Sweat & Tears after Al Kooper left.



THE SRC

Jeep Holland was the man responsible for uniting Fugitives members with Scott Richardson (late of the Chosen Few) to form the Scot Richard Case (later shortened to SRC). In addition to their relatively lame recording of "I'm So Glad", Holland released "Get the Picture" (a Pretty Things song) after the band left him. They were billed, somewhat bitterly, as "The Old Exciting Scot Richard Case." I've never heard the record, but I suspect it's worthwhile, especially considering the Rationals were on the flip.

SRC was one of the most persistent bands around. After signing with Capitol, they built a studio (Morgan Sound Theatre) to facilitate their recording, as well as a service to other locals. Of their 3 LPs, *Milestones* remains the standout. Self-produced, it ranged from the ultra-tight "Up All Night" to a fine arrangement of "In the Hall of the Mountain King" (always a favorite of the Grande crowd). And for not being much of a singer, Scott Richardson managed to sound amazingly like Colin Blunstone on the epic "Angel Song."

In an attempt to "start clean and have a hit record", SRC became Blue Scepter around 1970. Blue Scepter's only release was a dreadful Motown arrangement of the Pretty Things' "Out in the Night." Back to SRC, their last record was a commercially oriented "Born to Love" on the group's own label, Big Casino.



A-SQUARE RECORDS

- 101 Rationals - Look What You're Doing to me Baby/ Gave My Love
- 102 Rationals - unreleased
- 103 Rationals - Feelin' Lost/Little Girls Cry
- 104 Rationals - Leavin' Here/Respect
- 105 Rationals - Hold On Baby/Sing
- 106 Rationals - Leavin' Here/Not Like It Is
- 107 Rationals - I Need You/Out in the Streets (Singl)
- 201 Thyme - Somehow/Shame/Shame
- 202 Thyme - Time of the Season/I Found a Love
- 301 Scot Richard Case - I'm so Glad/Who is that girl?
- 333 MC5 - Looking at You/Borderline
- 401 Apostles - Stranded in the Jungle/Tired of Waiting
- 402 Old Exciting Scot Richard Case - Get the Picture/ Rationals - I Need You (Kinks song; diff. from 107)

Numbers assigned, but records issued on Capitol only

(The reason for the confusing number system is that each group was originally assigned its own prefix. The MC5 record was produced independently by the group without Jeep Holland's knowledge; thus the odd #)

HIDEOUT

BATTLE OF THE BANDS

Wednesday - June 10

- DEL-RAYS
- BLAZERS
- ROYAL CHESSMEN
- RAM-RODS

PLUS: THE FANTASTIC FUGITIVES

Continuous Music You Pick The Winners

\$50 First Prize



HIDEOUT RECORDS

- 1001 Underdogs - Man in the Glass/Friday at the Hideout/Judy Be Mine)
- 1002
- 1003 Four of Us - You're Gonna Be Mine/Free Fall
- 1003 Four of Us - You're Gonna Be Mine/Batman
(Both B-sides on 1003 are the same; title might've been changed to cash in on Batman craze. The Fugitives also did this song, as "Fugitive".)
- 1004 Underdogs - Little Girl/Don't Pretend (also on Reprise 0446)
- 1005 T.R. & the Yardsmen - I Tried/Movin' Up
- 1006 Pleasure Seekers - Never Thought You'd Leave Me/What a Way to Die
- 1007 (Punch Records) Torquays - Shake a Tail Feather/Temptation
- 1008 (Punch Records) Doug Brown - T.G.I.F./The First Girl
- 1009 (Punch Records) Henchmen - Please Tell Me/Levin'
- 1010 (Are You Kidding Me? Records) Beach Burns - Ballad of the Yellow Beret/Florida Time
- 1011 Underdogs - Surprise Surprise/Get Down on Your Knees
- 1012 Four of Us - I Feel a Whole Lot Better/I Can't Live Without Your Love
- 1013 Bob Seger & Last Heard - East Side Story/East Side Sound
- 1014 Bob Seger & the Last Heard - Persecution Smith/Chain Smokin'
- 1121 Mushrooms - Such a Lovely Child/Burned
- 1221 Talismen - Vintage N.S.U./Taxman
- 1225 Mama Cats - Miss You/My Boy
- 1232 H.P. Movement - Heavy Music/Heavy Music Live
- 1070 Sunday Funnies - Heavy Music/Path of Freedom
- 1957 Brownsville Station - Rock & Roll Holiday/Jailhouse Rock (also issued on Polydor)
- 1080 Phantom - Calm Before the Storm/Black Magic, White Magic (also released on Capitol)
- 1236 Bottle Co. - Barkley Square/Lives for No One

LP 1001 - Fugitives - At Dave's Hideout

LP 1002 - Best of the Hideouts (Underdogs: Man in the Glass, Friday at the Hideout, Surprise Surprise; Four of Us: Feel a Whole Lot Better, I Can't Live Without Your Love, Baby Blue; Pleasure Seekers: Never Thought You'd Leave Me; Yorkhires: I Go Crazy, Hey, Hey, Henchmen: Please Tell Me; Doug Brown: First Girl)

LP 1003 Ron Coden - At the Raven Gallery

LP 1003 Pep Perrine - Live and In Person
(Codon's was first assigned the number and was so obscure it was overlooked when Perrine's album came out years later.)

NOTE: After the first 14 releases, the numbering system went random, so it's hard to be certain what was released. Any additions will be welcomed.

BOB SEGER

One of the foremost talents to emerge out of Ann Arbor was Bob Seger. From the early '60s on there was always a Bob Seger & the "This" or "That." By '65 he had joined Doug Brown & the Omens as organist. The Omens were one of the few area groups not connected with A-Square, as they played Detroit a lot and fell in with the Hideout crowd.

Seeger's first recording experience (after his Del Shannon demos) came doing backing vocals on "T.G.I.F."—a truly awful record. Then, as Dave Leone says, "Doug Brown had the respect to admit Bob was also a writer and a singer." What resulted was one of the oddest records ever: "The Ballad of the Yellow Beret" by the Beach Bums, on Are You Kidding Me? Records (actually Hideout, though they didn't quite want to admit it). An obvious take-off on the Barry Sadler hit, it was the first of many socially relevant songs by Bob, but also one of the first anti-protest records (Seeger & Co. were apparently quite serious in this vicious attack on draft evaders) and rather odd for one who was soon after making radical statements.



"Yellow Beret" caught on in some smaller outstate markets, and college students loved it on a camp level. Then came a telegram from Barry Sadler threatening a lawsuit. Dave Leone had to let another record die.

"East Side Story" was Seger's first record under his own name, despite the fact it was Doug Brown, Seger, and leftover Omens performing. After the session they came up with the name Bob Seger & the Last Heard (Leone never liked the name as it inevitably came out sounding like Last Turd!).

"East Side Story" shot up the local charts. Neil Bogart of Cameo Records picked up the song in his sweep of Michigan music, as well as the follow-up "Persecution Smith," "Vagrant Winter" and "Sock it to Me Santa" followed as Cameo-only releases, and had little success, although "Santa" is a classic (including the great lyric: "Santa's got a brand new bag!") as is the flip, "Florida Time", the only known song to glorify Florida's surfing scene.

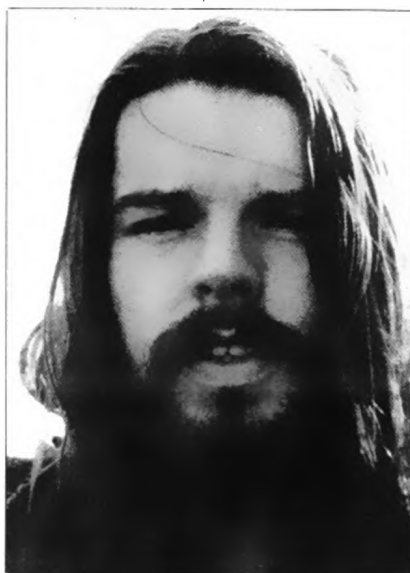
Then came the big one—"Heavy Music", a Seger/Brown masterpiece that would be right at home on today's charts. For those not fortunate enough to have the single, get hold of *Smokin' O.P.'s* (Reprise 2901) where it's reproduced. The 45 is worth finding, tho, for the alternate take on side 2, where Seger proclaims "N.S.U., SRC, Stevie Winwood got nothin' on me!"

With "Heavy Music", Bob Seger firmly established himself as a singer-songwriter-performer. Doug Brown went his own way (becoming Fontaine Brown in Southwind) and Seger accepted Punch Andrews as his manager (a factor contributing to the split of Punch and Dave Leone).

"Heavy Music" was a Midwest monster and if it hadn't been for Allen Klein's shady business practices, the song might've gotten the national recognition it

deserved. Klein was suspected of illegally manipulating Cameo's stock and the government stepped in, freezing the company, and virtually causing the label to disappear.

Seeger then moved to a "legitimate" company, Capitol (as did many ex-Cameo acts) and had his biggest hit with "Ramblin' Gamblin' Man" (#17 in *Billboard*). It was followed by "2 + 2 = ?!", another war statement. After numerous singles ("Lookin' Back" probably the best) and five albums for Capitol, and countless personnel changes, Seger and Punch turned independent, forming Palladium Records (as an extension of Hideout Records, which still exists on paper), with distribution through Reprise. Palladium has produced a number of successful artists, including Brownsville Station, but Bob Seger is still looking for that gigantic nationwide hit that's always eluded him.



BOB SEGER DISCOGRAPHY

(As the Beach Bums)
Are You Kidding Me? (Hideout) 1010 Ballad of the Yellow Beret/Florida Time
Hideout 1013 (also Cameo 438) East Side Story/East Side Sound
Hideout 1014 (also Cameo 465) Persecution Smith/Chain Smokin'
Cameo 444 Sock it to Me Santa/Florida Time (same)
Cameo 473 Vagrant Winter/Very Few
Cameo 494 Heavy Music, 1&2
Capitol 2143 2 + 2 = ?/Death Row
Capitol 2297 Ramblin' Gamblin' Man/Tale of Lucy Blue
Capitol 2480 Ivory/The Last Song
Capitol 2576 Noah/Lennie Johnson
Capitol 2640 Innuverus Eyes/Lonely Man
Capitol 2748 Lucifer/Big River
Capitol 3187 Lookin' Back/Highway Child
Capitol LP 172 - *Ramblin' Gamblin' Man*
Capitol LP 236 - *Noah*
Capitol LP 499 - *Mongrel*
Capitol LP 731 - *Brand New Morning*
(additional material on Palladium/Reprise, all from LPs)



WESTCHESTER RECORDS

1000 Yorkshires - And You're Mine/Tossed Aside
1001
1002 Fugitives - You Can't Make Me Lonely/I Don't Wanna Talk
1003
1004
1005 (LP) *Friday at the Cage a Go Go* (retitled *Long Hot Summer*) Oxford 5: Gloria, All I Really Want to Do, The World I've Planned; Lourds: Shake a Tail Feather, Out of Sight, Good Lovin'; Individuals: That's How Strong My Love Is; Fugitives: Said Goodbye, You Can't Make Me Lonely, I Don't Wanna Talk
(Note: The Lourds included first Amboy Dukes singer John Drake, and possibly Ted Nugent.)

THE FUGITIVES/SRC

FUGITIVES
D-Town 1034 A Fugitive (vocal)/A Fugitive (instr)
D-Town 1044 On Trial/Let's Get On With It
Hideout LP 1001 *Fugitives at Dave's Hideout*
Westchester 1002 You Can't Make Me Lonely/I Don't Wanna Talk
Westchester LP 1005: Said Goodbye

SCOT RICHARD CASE (SRC)
A-Square 301 I'm So Glad/Who is that Girl?
A-Square 402 Get the Picture/The Rationals-I Need You
Capitol 2327 Black Sheep/Morning Mood
Capitol 2726 My Fortune's Coming True/Never Before Now
Capitol 2457 Up All Night/Turn into Love
Big Casino 1001 Born to Love/Badaz Shuffle
Capitol LP 2991
Capitol LP 123 - *Milestone*
Capitol LP 273 - *Traveller's Tale*

(as Blue Scepter)
Rare Earth 5040 Out in the Night/Gypsy Eyes



THE SHY GUYS

Panik 511 We Gotta Go/Lay it on the Line (also on Palmer 5005)
Burger 5004 The Burger Song/
Palmer 5008 Where You Belong/A Love So True
Canusa 503 Feel a Whole Lot Better/Without You
UNI 55033 Rockin' Pneumonia & the Booga Loo Flu/Are You My Sunshine (same group?)

Hideout 1004 Little Girl/Don't Pretend (also Reprise 446)

THE RATIONALS

Danby's Men's Shops (no #) - Turn On/Irrational
A-Square 101 Look What You're Doin'/Gave My Love
A-Square 103 Feelin' Lost/Little Girls Cry
A-Square 104 Leavin' Here/Respect
A-Square 104/103 (also Cameo 437) Respect/Feelin' Lost
Cameo 455 Hold On Baby/Sing
Cameo 481 Leavin' Here/Not Like it Is
A-Square 107 (also Capitol 2124) I Need You/Out in the Streets (Sing!)
A-Square 402 I Need You/Scot Richard Case - Get the Picture
Genesis 1 Guitar Army/Sunset
Crewe 340 Handbags & Gladrags/?
Crewe LP 1334 - *The Rationals*
(Related Material)
Rainbow 2 Lightnin' - Hijackin' Love/First Time I Saw You Baby
Detroit 1000 Scott Morgan - Take a Look/Soul Mover





THE UNDERDOGS

Hideout 1001 (Also Reprise 0422) The Man in the Glass
Judy Be Mine (Friday at the Hideout)
Hideout 1004 Little Girl/Don't Pretend
Hideout 1011 Surprise, Surprise/Get Down on Your
Knees
VIP 25040 Love's Gone Bad/Mo Jo Hanna
Hideout LP 1002: Man in the Glass; Friday at the Hideout,
Get Down on Your Knees, Surprise, Surprise

SVR RECORDS

1001 Boys - I Wanna Know/Angel of Mine
1002 Boys - It's Hopeless/How do you do with Me
1005 Perfections - Am I Gonna Lose You/I Love You,
My Love
1007 Tidal Waves - Farmer John/She Left Me All Alone
(also released on HBR 482)
1008 (unknown) - Shake a Tail Feather/Night Walkin'
(SVR Productions)
HBR 501 Tidal Waves - I Don't Need Love/Big Boy Pete
HBR 509 Four Gents - Soul Sister/I've Been Trying
HBR 514 Unrelated Segments - Story of my LIFE/It's
Unfair
HBR 515 Tidal Waves - Action!/Hot Stuff!
Liberty 55992 Unrelated Segments - Where You Gonna
Go/It's Gonna Rain
Liberty 56062 Unrelated Segments - Cry Cry Cry/It's Not
Fair

(SVR was run by John Chekaway and Dick Cioffari. It was originally intended to be a classical label (their first and only LP was) as the initials SVR stood for Sergei Vasilievitch Rachmaninoff. The company was based in Lathrup Village.)

PALMER RECORDS

5001 Girls From Syracuse - Love is Happening to Me
Now/We Could Have Danced
5002 Tim Tam & Turn-Ons - Wait a Minute/Openia
5003 Shy Guys - We Gotta Go/Lay it On the Line (orig.
released on Panik)
5006 Tim Tam & Turn-Ons - Kimberly/I Leave You in
Tears
5008 Shy Guys - Where You Belong/A Love so True
5009 People's Choice - Hot Wire/Ease the Pain
5014 Tim Tam & Turn-Ons - Don't Say Hi/
5015 Tommy Frontera - Street of Shame/Merry-Go-
5018 Trademarks - I Need You/If I Was Gone Round

WHEELSVILLE RECORDS

101 Jimmy Gifford - I Wanna Be Your Baby/Misery St.
109 Fabulous Peps - With These Eyes/Love of My Life

IMPACT RECORDS

1003 Boss Five - Please Mr. President/You Cheat too
1004 Jock Mitchell - Work With Me Annie/ Much
You May Lose the One You Love
1007 Shades of Blue - Oh How Happy/Little Orphan Boy
1014 Shades of Blue - Lonely Summer/With This Ring
1015 Shades of Blue - Happiness/The Night
1017 Volumes - The Trouble I've Seen/
1019 Inner Circle - Sally Go Round the Roses/
1022 Human Beings - I Can't Tell/Yessir, That's my Baby
1024 John Rhys - Boy Watchers Theme/Nothing but
1025 Sixpence - You're the Love/What to Do Love
1026 Shades of Blue - How Do You Save a Dying Love?
1028 Shades of Blue - Penny Arcade?
1029 Wheels - Dancing in the Street/A Taste of Money
LP 101 - Happiness is the Shades of Blue

JAMIE COE & GIGOLOS

Addison 15003 School Day Blues/I'll Go On Loving You
Big Top 3107 But Yesterday/Cleopatra
Big Top 3139 The Fool/Got that Feeling
ABC-Paramount 10203 I'm Getting Married/2 Dozen &
a Half
ABC-Paramount 10267 How Low is Low/Little Dear,
Little Darling
Enterprise 5005 The Dealer/Close Your Eyes (also
released on Reprise 2951)
Enterprise 5055 I Was the One/Good Enough for You
Enterprise 5080 Green Back Dollar/But Yesterday
(also released on Cameo 424)



•The original MC5 in action; their best song, "Black to Comm", was never recorded.

SEASON OF THE THYME

Ann Arbor bands should be remembered for their vocal power--save for Scott Richardson. The Thyme relied on harmonies more than a single voice, and were exceptionally good at Byrds numbers. An early recording of theirs came out on Bang, called "Love to Love." Written by Bang star Neil Diamond, the song had potential but lacked production. After minor personnel changes, the Thyme recorded on A-Square--a haunting psychedelic ballad "Somehow" complete with fuzz guitar, and an exceptional cover of the Zombies' "Time of the Season". Their version got initial airplay but was left behind as the original took off. Surprisingly, the Thyme's was an extremely full-sounding record despite the lack of keyboards. Ralph Cole's 12-string work was perfect. Cole (who later started Lighthouse with Skip Prokop) always performed with his trusty double-neck Gibson. After Thyme's breakup, bass player Al Wilmot joined SRC.

THYME DISCOGRAPHY

Bang 546 Love to Love/Very Last Day
A-Square 201 Somehow/Shame, Shame
A Square 202 Time of the Season/I Found a Love

LANSING/E. LANSING

East Lansing is only 70 miles from Detroit, yet its music scene was completely detached. Most groups were Michigan State students who had graduated from the Motor City. Francis X & the Bushmen, longtime favorites at frat parties and dorm mixers, were transplanted Detroiters. Of course there were high school groups--Paris Bakery, Chancellors, Mission Frost--but nothing you wouldn't expect from any mid-size US city.

One of the exceptions was the Plain Brown Wrapper, composed of serious professional musicians. As a versatile 5-man group, they could reproduce side 2 of Sgt. Pepper perfectly. Unfortunately their recording career never matched their talent. Their only record worth anything was a cover of Steve Miller's "Junior Saw it Happen."

Another in the wave of futuristic songs (ala "2525") was "200 Years" by a group called Maxx. They were a popular "heavy" band, noted for their over-extended performance of "Inna-Gadda-Da-Vida."

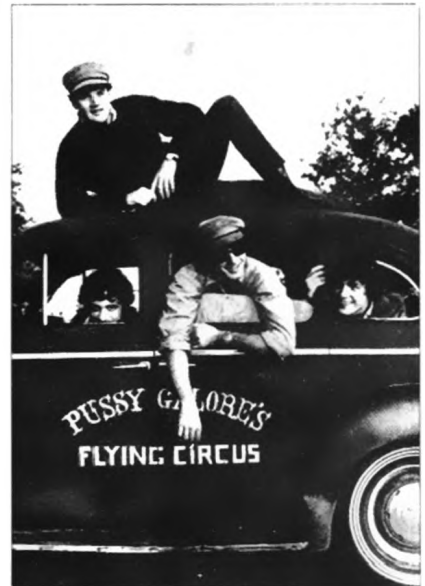
THE WOOLIES

The Woolies are undoubtedly the best-known group out of Lansing, through their version of "Who Do You Love". The band (still active) was organized in East Lansing, although its members came from Dearborn. Led by Bob Baldori, the Woolies headed to Chicago in '65, where they cut "Black Crow Blues" for an outfit called Triangle Productions. The record went nowhere but the group gained a following at MSU.

In the summer of '66, the Woolies entered the Vox Band-of-the-Land competition at the Michigan State

Fair. They won, but failed to see any of the promised trip to Hollywood, recording contract, or Vox equipment. After threatening lawsuits, the Woolies squeezed a flight to LA out of the contest agency. Carrying demo tapes, Baldori made the proverbial rounds of record companies and hit it off with Lou Adler, at that time with ABC-Dunhill. The band landed a contract and cut some tracks, including "Who Do You Love."

The record started to take off, but Dunhill it turned out was promoting the B-side, and in the confusion the record died, having reached #95 nationally. Meanwhile Adler had left Dunhill and the Woolies were stuck with a contract they no longer wanted.



•The Woolies, still playing bars after 8 years...

Back in East Lansing, Baldori realized the Woolies would be better off with their own label. "To do it right," Spirit Records was formed, but its early releases were non-Woolies, as the band was still tied to Dunhill. Spirit 1001, "You Haven't Seen My Love" by the Ones, remains one of the best songs on the label. (The Ones went on to sign with Motown).

Stormy Rice, who sang the lead on "Who Do You Love", felt East Lansing wasn't the place to make it. He packed up again for LA and subsequently recorded for Lou Adler's newly-formed Ode Records. Among the releases was the Moody Blues' "Go Now" as Stormy & Gabriel.

In the time since "Who Do You Love" the Woolies have been hanging out in East Lansing, playing bars, backing up Chuck Berry whenever he comes to Michigan, and releasing records...still waiting for that Big One to happen. Most have been weak blues recordings receiving sporadic local airplay.



SPIRIT/MONSTER RECORDS

SPIRIT

- 0001 Ones - You Haven't Seen My Love/Happy Day (originally released on Fenton 2514)
- 0002 Moppets - Cry Just a Little/Come See About Me
- 0003 Woolies - Bring it With You When You Come/We Love You B.B. King
- 0004 Next Exit - Soulful Child/I Know
- 0005 Coffee House Blues - Getting Over You/Goodbye Baby
- 0006 Woolies - 2-Way Wishen/Chucks Chunk
- 0007 Woolies - Vandegriff's Blues/Vandegriff's Blahs
- 0008 Woolies - Super Ball/Back for More
- 0009 Woolies - Ride Ride Ride/We Love You JB Lenoir
- 0010 Plain Brown Wrapper - Stretch out your Hand, 162
- 0011 (Ozone Records) Due East-Greek House/Knoxville High
- 0012 (Bomb Records) Otis - Everyday Grind/Livin' With My Cousin
- 0013 Woolies - Who do you Love/Feelin' Good
- 0014 Woolies - The Hootchie Cootchie Man is Back: Can't Get that Stuff

(LPs)

- 2001 Woolies - Basic Rock
- 2002 Bob McAllen - McAllen
- 2003 Ones - Back Home at the Brewery
- 2004 Earl Nelson Singers - Lift Every Voice
- 2005 Woolies - Live at Lizard's

MONSTER

- 0001 Magic - I Think I Love You/That's How Strong my Love Is
- 0002 Plain Brown Wrapper - Junior Saw it Happen/Real Person
- 0003 Bhang - Black Eyed Peas-Mellow Day

(Both labels were run by Bob Baldon. Spirit is still active.)

FLINT/SAGINAW

Flint/Saginaw, the upper wastes of Northern Michigan, may seem an unlikely hotbed for musical activity, but 3 important acts came out of the area: Terry Knight & the Pack, Dick Wagner's Frost, and Question Mark & the Mysterians.

Terry Knapp cum Terry Knight had been a disc jockey at CKLW (Windsor/Detroit) in the early '60s. By '65 he was ready for a taste from the other side, and assembling the Pack, scored locally with a decent "Better Man Than I." The record was on a Flint label, Lucky 11, and when the omni-present Cameo stepped in this time, they picked up the whole company. Thus it became Lucky Eleven Records, distributed by Cameo-Parkway.

After a couple of weak follow-ups, Knight & Co. hit again with "A Change is on the Way", an original in the "Shape of Things to Come" vein. Then came the dramatic "I Who Have Nothing" which hit the Top 50 nationally.

Eventually Knight split to make solo records, with the group continuing as the Fabulous Pack. A "Harlem Shuffle" remake from the Pack stirred interest locally while Terry's efforts were dismal ("Lizbeth Peach" with its pseudo-sophistication). Their "Widetrackin'" (referring to Widetrack Drive in Pontiac) was a reasonable rocker, with harmonies foreshadowing Grand Funk. Following Cameo's legal collapse, Lucky-Eleven went independent again at this time.

When Capitol Records picked up the pieces after Cameo—signing the Rationals, Bob Seger, Question Mark & the Mysterians and Terry Knight—the Pack weren't far behind. After a fair recording of "Next to Your Fire", Pack members Mark Farmer (formerly of the Bossmen) and Don Brewer came together with ex-Mysterian Mel Schacher as Grand Funk Railroad.

Dick Wagner was one of the most musically active people in the state—at various times being a writer, producer, singer, guitarist and performer. Wagner's group, the Bossmen, was quite popular at all the area high school hops and Saginaw's weekend hotspot, Daniel's Den. The Bossmen did have some interesting records, like "Here's Congratulations" with its Searchers flavor and strange 12-string/piano break, and "Help Me Baby" sounding like the Beatles' "Bad Boy." ("Help Me Baby" showed up later on the second Frost album).

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"I WHO HAVE NOTHING"
"BETTER MAN THAN I"
"A CHANGE ON THE WAY"



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When the Bossmen became the Frost (the first records billed them as Dick Wagner & the Frosts) their popularity spread to Detroit. The Frost then became part of the second wave of Michigan bands in the late '60s/early '70s. Of the group's three Vanguard albums, the first (Frost Music) was excellent. Dick Wagner has continued in music, mostly as a guitarist, and among other things was part of Lou Reed's band on his live album.

QUESTION MARK

Question Mark & the Mysterians fulfilled the dream of every punk band: a national #1 hit (#2 in total sales for the year)—and with a home recording at that! On paper, "96 Tears" is nothing; songs don't come any simpler. But the performance was perfect, and the record became an instant classic.

Question Mark (Rudy Martinez) and his Mysterians were Texas Mexicans relocated in Michigan. They were just like 1000 other bands in the land, their gimmick being an "anonymous", mysterious singer. But Martinez wasn't afraid to write and sing. Even if the songs were simple, they were usually catchy. "96 Tears" was totally infectious. Taken (according to legend) from a record called "Tears" by an Ohio group known as Patti & the Playboys, "96 Tears" was originally released on Pa-Go-Go Records out of McAllen, Texas. Interestingly, a Flint group called Count & the Colony also recorded on Pa-Go-Go, a Dick Wagner song published by Mysterians Music! Cameo picked up "96 Tears" almost immediately—Bogart's ear for bubblegum was never more sure, was never more sure.

Of course it was all downhill after that. "I Need Somebody" was okay, but nobody would've paid it any attention if Question Mark hadn't made his name. After two other quick chart records, the Mysterians were back where they started—nowhere. Their two Cameo LPs had all the qualities of supermarket records. But the group stayed alive, label hopping and releasing songs that made them appear stuck in a 1966 time warp. Last word was that Rudy is still gonna "make it" again.

OUR MEN IN FLINT

Another label out of Flint (actually Mt. Morris) was Coconut Groove. Run by local booking agent Paul Potts, I know of only 2 releases on the label (though I'm sure there were many). The Lime Frost's "Post Bellum Blues" (2036) and "So Many Times Ago" by the Dynasty (2038) were both psychedelic numbers. "Post Bellum Blues", a drug-oriented drone, was probably inspired by the Velvet Underground's "Heroin."

Credit for a number of popular Michigan records should go to WTAC radio in Flint. Being in a sub-secondary market, they were free to play local and unproven records. In addition to "96 Tears", WTAC is generally acknowledged to have broken the Who in this country.

OUTSTATE BANDS

From the number of Michigan records I've seen that can't be tied to any of the areas covered, it seems an awful lot of outstate bands recorded in Michigan. With all the small offbeat labels, it must have been easier for

LUCKY ELEVEN RECORDS

- 225 Terry Knight & Pack - I've Been Told/How Much More
- 226 Terry Knight & Pack - Better Man than I/Got Love
- 227
- 228 Terry Knight & Pack - Lady Jane/Lovin' Kind
- 229 Terry Knight & Pack - A Change on the Way/What's On Your Mind
- 230 Terry Knight & Pack - I Who Have Nothing/Numbers
- 231 Bossmen - Baby Boy/You and I
- 232 Jayhawkers - A Certain Girl/Come On
- 233 Kay Tolliver - Heartache is my Middle Name/My Heart's Not Expected to Live
- 234
- 235 Terry Knight & Pack - Love Love Love Love Love/This Precious Time
- 236 Terry Knight & Pack - The Train/One Monkey Don't Stop No Show
- 237 Debutantes - Love is Strange/A New Love Today

- 001 Bossmen - Tina Maria/On the Road
- 002 Chuck Slaughter - Get the Best of Livin'/Woman, a Pretty Woman
- 003 Fabulous Pack-Harlem SHUFFLE/I've Got News For You
- 005 Roxy Williams - Let the Horses Run/You're the One
- 007 Fabulous Pack - Widetrackin'/Does it Matter to you Girl
- 009 Anglo Saxton - Ruby/You Better Leave Me Alone (also released on Tower 401)

- 351 Sylvia Jo - Come Hell or High Water/I'm Living
- 352 Mark Farmer - I Got News for You/Down in the Valley
- 360 Janett Howell - A Man Like You/I Live for You
- 366 Mark Farmer & Don Brewer - Does it Matter to you Girl/We Gotta Have Love
- 367 Sherr Jerico - A Smile Never Hurt Anybody/If You Are There ('75 release, label relocated in Nashville)



TERRY KNIGHT

- Cameo 482 Lizbeth Peach/Forever and a Day
- Cameo 495 Come Home Baby/Dirty Lady '67
- Capitol 2409 Lullaby/Such a Lonely Life '68
- Capitol 2506 Saint Paul/William and Mary '69
- Capitol 2737 Lullaby/I'll Keep Waiting Patiently '70

QUESTION MARK

- Pa-Go-Go 102 96 Tears/Midnight Hour (a shortened version appeared on Cameo 428)
- Cameo 441 I Need Somebody/'8' Teen
- Cameo 467 - Can't Get Enough of You Baby/Smokes
- Cameo 479 Girl (You Captivate Me)/Got To
- Cameo 496 Do Something to Me/Love Me Baby
- Super-K 102 Hang In/Sha La La
- Tangerine 989 Ain't it a Shame/Turn Around Baby
- Cameo LP 2004 - 96 Tears
- Cameo LP 2006 - Action

THE BOSSMEN

- Dicto 1001 Here's Congratulations/Bad Girl
- M&L 1809 Help Me Baby/Thanks to You
- Soft 121 Take a Look/It's a Shame
- Lucky Eleven 001 Tina Maria/On the Road
- Lucky Eleven 231 Baby Boy/You and I
- Dicto 1002 Wait & See/You're the Girl For Me

(as Dick Wagner & the Frosts)
Date 1577 Bad Girl/A Rainy Day
Date 1596 Little Girl/Sunshine
(3 LPs and various 45s by Frost on Vanguard)

THE WANTED

- Detroit Sound 222 (also A&M 844) In the Midnight Hour/Here to Stay
- Detroit Sound 230 Knock on Wood/Lots More Where They Came From
- A&M 856 Don't Worry Baby/Big Town Girl

these groups to get on vinyl than some of the big city bands. Since there was more chance for airplay, outstate bands quite likely were more inclined to invest in recording.

Fenton Records (from Fenton, Mich.) is the one label that pops up everywhere. The ones I've come across differ so in numbering, it's hard to determine how many were released. Some of the odder ones are the Quests' "Scream Loud" with its falsetto harmonies, backed with an eerie reverberated instrumental called "Psychic", and "Faith 7" from Dave & the Shadows--a sort of "Telstar" from the backlands.

One characteristic that typified a lot of the outstate records was a strong English influence. The Rainmakers, out of Traverse City (home of the infamous Tanx Haus) did an original "Tell Her No" (Phalanx) that could easily be mistaken for Billy J. Kramer. Another Phalanx release, "She's Gone" by the Tornados, was interesting for its echo mix on the vocals. A fine record on Enterprise (possibly a Detroit label) was "I'm a Clown" by the Lazy Eggs, combining the sound of the Searchers and the Kinks. "Nightlife" by the Del-Tinos (Sonic 1451) was a direct take-off on the Stones' "Time is On My Side."



DICTO RECORDS

- 1001 Bossmen - Here's Congratulations/Bad Girl
- 1002 Bossmen - Wait & See/You're the Girl For Me For Me
- 1003 Bells of Rhymney - The Wicked Old Witch/She'll Be Back
- 1004 Sand - Sleep/Desperately

Dicto Records was headed up by Dink Wagner, who acted as producer on all the above releases.

PROPHONICS RECORDS

Prophonics Records and studios were run by promoter Paul Potts out of Mt. Morris (Flint). Most Prophonics releases were country, but he had other labels for groups who recorded at the studio including Coconut Groove and Washington Square.

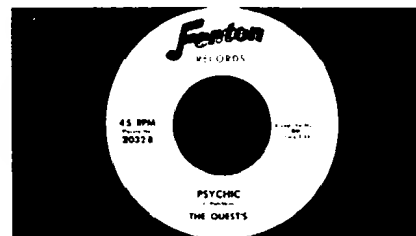
NOTABLE PROPHONICS RELEASES

- 2026 James T. & the Workers - Let Me See You Crying/I Can't Stop
- 2027 7th Court - One Eyed Witch/Shake
- 2028 Incredible Invaders - This Time/Boy is Gone (different take from Fenton 2040)
- 2029 Cecil Washington - I Don't Like to Lose/The Light Of Day
- Washington Square 2023 Warlocks - Girl/Hey Jo
- Washington Square 2025 Dimensions - Treat Me Right/We're Doing Fine

COCONUT GROOVE

- 2031 Soul Incorporated - My Proposal/Message to Michael
- 2032 Cherry Slush - I Cannot Stop You (written by Dick Wagner)/Don't Walk Away (also on USA 895)
- 2033 Flower Company - Did you Love me from the Start/Hey Joe
- 2035 Elation Fields - Light Side Table/Heat Wave
- 2036 Lime Frost - Post Bellum Blues/Pi O Ti
- 2038 Dynasty - So Many Times Ago/I Need You
- 2039 Nocturnal Day Dream - Had a Dream Last Night/Dark Dreary Night
- 2040 (mislabelled 4020) - Corrupters - I'll Go Crazy/I Feel Good

USA 899 New Breed - I'm Comin' To Ya/



FENTON RECORDS

- 942 Dave & Shadows - Faith 7/Playboy
- 2032 Quests - Scream Loud/Psychic
- 2040 Lyn & Invaders - Secretly/Boy is Gone
- 2066 Chancellors - Once in a Million/Journey
- 2070 Plagues - I've Been Through it Before/Tears From My Eyes
- 2072 Chancellors - Dear John/5 Minus 3
- 2088 Tribe - Fickle Little Girl/Try Try
- 2216 The Mussies - Louie Go Home/12 O'Clock July
- 2508 Black Watch - Left Behind/I Wish I Had the Nerve
- 2514 Ones - You Haven't Seen My Love/Happy Day
- 2518 Headhunters - Times We Share/Think What You've Done

THE REFLECTIONS

- Golden World 9 (Just Like) Romeo & Juliet/Can't You Tell by the Look in My Eyes
- Golden World 12 Like Columbus Did/?
- Golden World 15 Oowee Now/Talkin' bout my Girl
- Golden World 16 A Henpecked Guy/Don't Do That to Me
- Golden World 19 Shabby Little Hut/You're My Baby
- Golden World 20 Poor Man's Son/Comin' at You
- Golden World 22 Wheelin' Dealin'?
- Golden World 24 Out of the Picture/June Bride
- Golden World 29 Girl in the Candy Store/?

LP 301 - Just Like Romeo & Juliet

- ABC 10794 Just Like Adam & Eve/Vito's House
- ABC 10822 Long Cigarette:?

LABELS NOT LISTED

Wingate, Drew, Sidra, Dearborn, Golden World, Enterprise (all had some teen-oriented releases, but were primarily soul labels--as were of course dozens of other Detroit labels whose output does not fall within the scope of this survey...)

MISCELLANEOUS MICHIGAN RECORDS

- BED OF ROSES - I Don't Believe You/Hate - Deltron 813 (Saginaw) '66
- BLUES COMPANY - You're Dead My Friend/I'm Comin' - Pear
- BLUES COMPANY - Experiment in Color/She's Gone
- DOUG BROWN - Susie Baby/? - Checker '64
- CAMEL DRIVERS - The Grass Lovers Greener/It's Gonna Rain - Top Dog 200
- CAMEL DRIVERS - Sunday Morning 6 O'Clock/Give it a Try - Top Dog 103 (also Buddah 61)
- CAMEL DRIVERS - Everybody's Got to Do His Own Thing/Don't Throw Stones at My Window - Buddah 85
- CAPREEZ - Rosanna/Over You - Sound 126
- CAPREEZ - It's Good to Be Home Again/How to Make a Sad Man Glad - Sound 149
- CAPREEZ - Soulisation/Time - Sound 171
- CARNIVAL OF SOUND - I Can't Remember/Don't Come Around - USA (prod. D. Wagner)
- CHRIS CARPENTER - Waterfalls/This World - UA 50266 (orig. on Sidra)
- COUNT & COLONY - Can't You See/That's the Way - Pa-Go-Go 121 (Flint)
- DEL-TINOS - Nightlife/Pa Pa Ooh Mau Mau - Conic 1451
- JIMMY DENSON - Since I Lost You/Easy Steps - Chestnut 1
- MICKEY DENTON - Dance With Me Mary/The Other Side of Betty - Bigtop 3142 (many other releases)
- DETROIT WHEELS - Linda Sue Dixon/Tally Ho - Inferno 5002
- DETROIT WHEELS - Think/? - Inferno
- DETROIT WHEELS (as WHEELS) - Dancing in the Street/A Taste of Money - Impact 1029
- FABULOUS PACK - Tears Come Rolling/The Color of Our Love - Wingate
- FERIS WHEEL - Best Part of Breaking Up/Woman - Magenda 5653 (Saginaw)
- FRUIT OF THE LOOM - one Hand in Darkness/A Little Bit of Bach - Loom 101 (later FRUT)
- JOHNNY GIBSON - After Midnight/Walking On Down - Bigtop 3118
- JOHNNY GIBSON TRIO - Beachcomber/Swanky - Twirl 2012
- GRIFS - Catch a Ride/In My Life - AMG 1002 (also on 5D)
- H.P. & THE GRASS ROUTE MOVEMENT - You Don't Know Like I Know/On the Road - BBTC 3021 (written by Dick Wagner)
- NICK HARRIS & SOUNDBARRIERS - Music/Music/Big Nick - Northwest Sound 10
- HITCH-HIKERS - Someday Baby/Make Me Feel Good - Phalanx (pre-Thyme)
- HITCH-HIKERS - You're the One/Whispering Waves
- HUMAN BEINGS - An Outside Look/I Can't Tell - Impact 1022
- HUMAN BEINGS - Because I Love Her/Ain't That Lovin' You Baby - WB 5622
- TOM LAZAROS - All Your Little Games/Just Walk Away - Sound Patterns 9010
- LAZY EGGS - I'm Gonna Love You/As Long as I Have You - Enterprise 5060
- LAZY EGGS - I'm a Clown/Poor Boys Always Weep - Enterprise 5085
- LITTLE SISTERS - First You Break My Heart/Just a Boy - Detroit Sound
- TED LUCAS - Head in California/My Dog - Zonk
- MAXIMILIAN - The Wanderer/The Snake - Bigtop 3069 (Max Crook, Del Shannon's keyboard player)
- MAXX - 200 Years/Castles - Mainstream 714 (orig. on Signal Records)
- MC5 - I Can Only Give You Everything/I Just Don't Know Why - AMG 1000
- MC5 - I Can Only Give You Everything (remix)/One of the Guys - AMG 1001
- ME & DEM GUYS - Mercy/Wail It - Dearborn 511
- ME & DEM GUYS - Love Me/Yep - Dearborn 513
- ME & DEM GUYS - Smiling Phases/Mercy/Mercy - Pyrennes 2
- ME & DEM GUYS - Black Cloud/Come On Little Sweetheart - Coral Gables 2082

- MISTY WIZARDS - It's Love/Blue Law Sunday - Reprise 0616
- MOTOR CITY BONNEVILLES - High School Sally/Wrong Side - Red Rooster 310
- ONES - You Haven't Seen My Love/Happy Day - Fenton 2514
- ONES - Don't Let Me Lose This Dream/I've Been Good to You - Motown 1130
- PACK - Next to Your Fire/Without a Woman - Capitol 2174 (others as FABULOUS PACK)
- PLAGUES - That'll Never Do/Badlands - Quarantined 41369
- PLAIN BROWN WRAPPER - And Now You Dream/You'll Pay - This is Music 2114
- PLEASURE SEEKERS - Light of Love/Shme - Mercury 42542 (also see Hideout discog...)
- POPCORN BLIZZARD - Once Upon a Time/Hello - Magenda (Saginaw)
- PRECISIONS - Instant Heartbreak/Dream Girl - Drew 1004
- PRECISIONS - If This is Love/You'll Soon be Gone - Drew 1003
- PUPPETS - Love is a Beautiful Thing/I Ain't Gonna Eat Out My Heart - Red Rooster 311
- LINDA RAE - Earthquake/Winter Time - Meadowbrook 1002
- RAINMAKERS - Don't Be Afraid/I Won't Turn Away Now - Discotheque 875
- RAINMAKERS - Tell Her No/You're Not the Only One - Phalanx 1029
- RAINMAKERS - House of the Rising Sun/Do You Feel It - Lee 9178
- SCARLET LETTER - Macaroni Mountain/Outside Woman Blues - Mainstream 691 (pre-Savage Grace)
- SCARLET LETTER - Mary Maiden/? - Mainstream 696
- SIXPENCE - You're the Love/What to Do - Impact 1025
- SOUTHBOUND FREEWAY - Psychedelic Used Car Lot Blues/Southbound Freeway - Terra Shirma 67001 (also Roulette 4739)
- SOUTHBOUND FREEWAY - Crazy Shadows/Revelations - Swan 4272
- SPIKE DRIVERS - High Time/Often I Wonder - Om
- SPIKE DRIVERS - High Time/Baby Won't You Let Me Tell You How I Lost My Mind - Reprise 0635
- SPIKE DRIVERS - Strange Mysterious Sounds/Break Out the Wine - Reprise 0558
- SUNLINERS - The Swingin' Kind/All Alone - Golden World (pre-Rare Earth)
- THEO-COFF INVASION-Nocturnal Flower/Lucky Day - Dearborn 525 (Dennis Coffee's first, '68)
- THIRD POWER - We, You, I/Snow - Baron 626
- THREE REASONS - Cruel Cruel Cruel/Beachtime - Wheel-City 0041 (D-Town sub.) 8-65
- TINO & REVLONS - Little Girl/Little Girl/Rave On - Dearborn 525
- TINO & REVLONS - Lazy Mary Memphis/I'm Coming Home - Dearborn 530
- TONTO & RENIGADES - I Knew This Thing Would Happen/Little Boy Blue - Sound of the Scream 2212
- TORNADOS - She's Gone/Rainy Day Fairy Tales - Phalanx 1014
- UNDECIDED? - Make Her Cry/I Never Forgot Her - Dearborn 542
- ROBERT WALKER & NIGHT RIDERS - Keep on Runnin'/Everything's Alright - Detroit Sound 224
- TIMMY WILLIS - Don't Let Temptation/Gotta Get Back to Georgia - Veep 1288, Sidra
- WOOLIES - Black Crow Blues/Morning Dew - TTP 156 (first release)
- WOOLIES - Who Do You Love/Hey Girl - Dunhill 4052
- WOOLIES - Love Words/Duncan & Brady - Dunhill 4088
- YOUNG MEN - A Young Man's Problem/Angel Baby - Maltese 105 (protest song)
- YOUNG SISTERS - Casanova Brown/My Guy - Twirl 2001
- YOUNG SISTERS - Jerry Boy/She Took His Love Away - Mala 467 '64



KIM FOWLEY: The Leaves at one time had an import copy of "Nowhere Man" before it came out here and were doing the song live. People were saying they'd finally gotten better, until the Beatles version came out and they realized it wasn't an original. They used to do "Hey Joe" live long before they recorded it. I was sitting at a table once with Jerry Dennon of Jerden Records, and when I heard them do "Hey Joe" I said to him, "that's the next 'Louie Louie'". Dennon said, "no way." I also had a record on Mira, "American Dream" / "The Statue". The B-side was produced by Danny Hutton and featured Sonny & Cher's band. It was covered by Tommy Sands on Liberty. Incidentally, the Randy Wood who owned Mira/Mirwood was a black guy, a different person from the Randy Wood of Dot/Ranwood fame.

Marcus Tybolt was Sky Saxon, don't think you mentioned that. Jerry Williams was Swedish, not German. He cut "Garden of Imagination" which I co-wrote with Jan & Bernie Zackery, who also wrote "River of Salt" which Bryan Ferry did on his first album. The only other thing they did was a song called "World's Champion" which I also co-wrote. We sent it to Shel Talmy and it was cut by Tony Lord as the second release on Planet.

I wrote "Sea of Faces" which Unit 4+2 recorded but never issued. Another English group called Ways & Means did it on Pye. When I was in England I lived with P.J. Proby and Viv Prince. Proby wrote "Ain't Gonna Kiss Ya" for the Ribbons, covered by the Searchers. I produced that Hellions record with Jim Capaldi, etc. Luther Grosvenor was not in the group at that time. I also had European rights to the Sonics material, but couldn't get anybody to put it out.

As for the Standells, "Try It" was #1 on KRLA, not a flop as you said. It was another record that Huggie Boy broke. Gary Leeds of the Walker Bros. was once a Standell, in their Vee Jay days. He now

works in a take-out food place in Sun Valley.
Hollywood, CA.

RALPH BUONAGURA: Thank God for WPTB. The folks here in Brooklyn are definitely not as conscious of the importance of 60s music as they should be.

Enjoyed your piece on the Seeds. Since then there was a mention in Melody Maker that Sky Saxon had finished recording an album and was raving on about its excellence in his usual fashion.

The only local scene around here revolves around copy bands who do nothing but music by the heavies (Led Zep, TYA, Chicago, etc); but in 1967 there was one band that was worthy of exposure. They were called the Unplastic Revolution (really) and they combined elements of the Stooges and the Who. If they had got out of Brooklyn they might have been monsters.
Brooklyn, NY

(-Don't get yer hopes up, Seeds fans. There's a lot of 'new' Sky Saxon material recorded, but only garage demos, and none are likely to be sold in the near future. However, it is interesting to note that Sky, Sean Bonniwell and Lord Tim are all currently being managed by a guy who used to run Bido Lido's. The punk-rock revival does seem to be gathering steam... -GS -).

FRED MASOTTI: Enjoyed the latest issue. Great stories, and Ken Barnes' "Reverberations" column and the best fanzine review section yet. Also the "Sounds of the 60s" is another great idea. Publish the Pacific Northwest area next, okay? (- Coming soon -GS -).

About a record in Ken's column by the D-Men on Veep. I remember seeing them on Hullabaloo and they were an Eastern group whose first names all started with the letter D.
Hamilton, Ontario

(- Another mystery solved.... -)

PAUL LOVELL: I saw your mention of the Gauchos. They were indeed on Shindig as speculated, and also on an album entitled ABC-TV Shindig (Paramount 504). The album also has the Shindiggers (four numbers), Tommy Roe, the Tams, the Impressions, Steve Alaimo, Fats Domino, the Sapphires (great song called "Why Don't You Let Yourself Go") and the Spats.

West Roxbury, Mass.

(-Yeah the Sapphires were great. This was the same group that had a hit with "Who Do You Love" on Swan. Watch out for their "Slow Fizz" single on ABC.-GS)

BRIAN HOGG: Thanks for printing my letter in #12. A really fine issue it was too. A couple points about Chris Sandford. We have a TV series called "Coronation Street". It's supposedly a typical north of England terraced street and is on twice a week. Well, Chris Sandford played a character in the series around the time of his first release. He'd been on the programme regularly for a short time before as the mate of the local spiv Jed Stone. Well Jed decided to groom the lad for stardom. I can't remember the name of the character Chris played, but his records were released on the programme under the name of Brett Falcon. When they were released for real, they came out under the name of Chris Sandford. At the time, "Coronation Street" had the highest viewing figures of any TV programme so it was some way to break a record.

I like the idea of listing the fanzines. Did you get a copy of ours (Hot Wacks)? I'm starting up my own sometime in the new year, hopefully. It's gonna be called Bam Balam and will be solely on sixties U.S. groups. Issue one should have Paul Revere, the Flamin' Groovies, and the Cryan Shames...

Flat 1, Castellau House
Dunbar, E. Lothian
Scotland

I. KRUMINS: The State of Mickey & Tommy were French and very popular in France in the mid-late sixties. They had lots of good rock stuff over there. Ray Phillips is the only member of the original Nashville Teens left, but recently I heard someone called Ray Phillips (dunno if it's the same one) was forming a band called Woman.

Hamilton, Ontario

BILL JENTZ: Peter & Gordon may have broken up in '68, but in the summer of '69 they had a minor hit in Washington, DC called "I Can Remember (Not So Long Ago)". I've been trying to get it for 5 years--can anyone help?

23 Navajo Ave.
Lk. Hiawatha, N.J.
07034

more FEEDBACK

JOHN JOHNSON: "Baby Let Me Take You Home" was first done by Hoagy Lands (Atlantic 2217), released 3-64. Produced by Bert Berns. Pullman, Wash.

(-Can anyone verify whether this pre-dates the Mustangs version on Keetch 6002, an Atlantic-distributed label owned, I believe, by Bert Berns? -GS -)

DANNY BENAIR: A couple of notes on your letter column. The harpsichord on "For Your Love" is played by Brian Auger, not Jeff Beck. Brian Auger told me this himself. David Bowie never recorded with the Riot Squad. A friend of mine asked him. And Mick Ronson is not on "Sack O' Woe" by the Rats. It came out before he joined. He is on "Spoonful" tho, and "New Orleans" I believe.

Panorama City, CA

(- While musicians are notoriously unreliable sources of information, we tend to agree that Bowie never recorded with the Riot Squad. The bit about Auger is a new one on us, tho. Anyone got further evidence? - GS -).

FRED PATTERSON: Why didn't you guys give the Chocolate Watchband a bigger write-up? Your brief article left some questions unanswered. For example: Who was in the band? None of their albums give any names. Also, I have a single by a group called the Hogs (HBR 511). One side is "Blue's Theme", produced by Ed Cobb. The other is called "Loose Lip Sync Ship" and was written by Dave Aguilar and Mark Loomis (both of whom wrote songs for the Chocolate Watchband at one time or another) and produced by the Phantom. This tune is in 4 parts, the first of which is a note-for-note reproduction of "Gossamer Wings" from the No Way Out LP. The next part is a 50s-ish riff and talk sequence: "Oh baby, please come back to me, without you baby my whole complexion is a mess." The voice sounds exactly like Frank Zappa! Part 3 only adds to the mystery by being a Cecil Taylor type piano solo with mumblings in the background, sounding something like "Help I'm a Rock." This monstrosity climaxes with a church organ and a congregational singing of "Row Row Row Your Boat". And all in 3:02! What's the story?

(- I've wondered about that record for years. I'm convinced it was done by Zappa. The Watchband track could've come from Cobb or Aguilar, both of whom were active on the LA scene at the time. Can anyone clarify further? Kim? -GS-)

Also, regarding the album Have You Reached Yet by Clap. These guys grew up in my neighborhood and are THE band of the local scene, although there are others that are noteworthy--like R. Mutt (whose songs include "Pushin Too Hard", "You're Gonna Miss Me", "TV Eye" and "Horse Latitudes") and the Imperial Dogs (who look like Nazis in drag & use whips and flags with a picture of a dagger piercing a rose. They played at Rodney's recently, and freaked everybody out when the lead singer assaulted a guy in a wheelchair in the audience.

But the Clap is good. I saw them one time and they gave two guys a six-pack to take their clothes off on stage, which they did. Another time the lead singer wore a Nehru jacket and looked just like Sky Saxon. The album came out in '73, not '71.

In your Beau Brummels article you failed to mention the group called Pan that claims Ron Elliot and put out an album on Columbia (KC 32062). Elliot also played on the latest Randy Newman LP. Torrance, Calif.

TIM DOHERTY: Fine job on #12. The Seeds & Standells articles brought back vivid memories. I remember a TV show hosted by Art Linkletter that had the Standells vs. some preacher in a 'debate' on censorship. The bone of contention was "Try It". The preacher said it was obscene. The Standells, looking like 5 Italian waiters in their suits and slicked hair, just kept cracking up. The preacher knew he was being grossed out, but went along with it. Valentino kept shouting "you got a dirty mind!" at him. The audience loved it.

And the Seeds... KHJ Appreciation Concert, all seats 93¢ at the Hollywood Bowl, April '67. Supremes, Johnny Rivers, Seeds, 5th Dimension, Brenda Holloway. The Seeds stole the show. Saxon danced all over the grass. They and Love played Bido Lido's for years. I hope you do a whole issue on LA '65-66 sometime... Pacific Palisades, CA.

(- We're planning a Protest Issue that just might fill the bill. There was too much music to definitively cover in one issue, but it would be fun to try and isolate the spirit of the old Sunset Strip era. -GS -).

S. MEYER: I like yer idea of doing regional rock scenes. The best recording groups here were the Wildweeds with Al Anderson (now of NRBQ), Shags & Bluebeats. If you can find info on last 2 groups, let me know. Bluebeats had a GREAT 45, "Extra Girl." Some other bands that may have recorded were Damn Yankees, Quiet Ones (who were the house band at Bushnell Pk. (Hartford) "free things" for 4 summers. They broke up into Ghost Dance and Poison Foot, and I think they recorded as Synchron on Poison Ring Records). Also on Poison Ring were a band I went to college with--Fan-

cy, with an LP called Fancy Meeting You Here.

Brockport, Connecticut

(- Good to know the origin of that Fancy LP. That should settle those persistent rumors that the "Wild Thing" group had something to do with it. I have a record by the Shag--"You're a Loser"/"Crying" on Jo-Jo 101. Is this your Shags? There's also "Mean Woman Blues" by a Shags on Capitol 2511. Probably same group, with an Orbison song on each record. Incidentally, I could use that Fancy LP and the Bluebeats 45. - GS -).

SUE FREDERICK: You requested info on certain labels. Concerning Prism, while it's feasible others may have used it, Buddy Holly was forming his own label to be called Prism, at the time of his death. He wanted to establish a regional recording center at Norman Petty's Nor Va Jak studios in Clovis, NM. Buddy wanted to aid and produce struggling young, unknown artists and also produce his own recordings to be issued on the Prism label (planned and unrealized projects included an album of spirituals and one of Ray Charles songs). Among the artists he was helping were Lou Gardino and Waylon Jennings. Gardino recorded Holly's composition "Stay Close to Me" and Buddy produced and played guitar on Jennings' first record (King Curtis played sax on this and at least two other Holly tracks) "Jole Blon"/"When Sin Stops" (Brunswick). Some business cards and record labels were printed but no records were ever released, as far as I know. Executives were to be: Pres. - Buddy Holly; Promo - Ray Rush; Sales - Norman Petty. None of the plans for Prism were realized, of course, due to Buddy's tragic death.

You missed two fanzines. "Hit-Memories" started in Jan '74. Written in Dutch, it lists birthdays of stars for that month and hits for that month from 55-73 in US, UK and Holland. Editor is Gaatse Zoodma, Eewal 29, Birdaard, Friesland, Holland. Also "Big Beat of the Fifties", organ of the Aussie Rock and Roll Appreciation Society. Editor, Paul Simons, 22 Girloch Dr, Frankston, Victoria, Australia 3199.

How about articles on Del-Fi, Doors, Bobby Fuller, Buddy Holly, and 13th Floor Elevators? Richmond, CA. (- Del-Fi/Donna/Mustang and Bobby Fuller will be coming up in time. We're trying currently to track down info on some of the dozens of recordings Bobby made back in Texas. As for Prism, the label we need info on was based in Dayton, Ohio, and issued many records by local groups ca. 64-67. Your info on Holly's label, however, is fascinating and much appreciated. -GS -).

KEVIN WALSH: Great issue, esp. your survey of Bay Area

more FEEDBACK

punk. But what of the North Bay sound? The Front Line, the Pullice, the Electric Train? I talked to Gary Philippet today (he was in all 3), he was in the Train at the time the ID Band Book came out, tho he wasn't in the picture.

As for the Front Line, and my letter in TRM, the story about them being the original Turtles is true. Gary was in the group, they signed with Frank Werber to cut some demos, altho nothing came of the sessions. A promo man for Werber went to LA, and met the Crossfires or their manager. He gave them the Turtles name, and changed that of the Turtles to the Front Line.

San Rafael, CA

(- Okay, Mark and Howard--w haddaya got to say about that? -).

TONY MARTIN: A few years back, while I was living in Manchester, I had the Paramounts staying at my place for a couple of nights whilst rehearsing for their appearance backing Sandie Shaw at a nightclub, Mr. Smith's. The gig was notable for Sandie splitting after the first night, claiming some fake illness. Much more entertaining were Jimmy Powell and his Dimensions. They were a gas, more concerned with laughs than anything else. Mind you, Jimmy could sing! He was screwed outta thousands on "Sugar Baby Pts. 1&2." I also spent some time with the St. Louis Union, another fine bunch of guys. They were highly placed in a Melody Maker competition, made a few records--"Girl!" etc--then faded. Like most groups of the time, the great appeal was American r&b/soul. I remember Union going to lengths to acquire a copy of "Ain't Love Good Ain't Love Proud" by Tony Clarke, then rehearsing it intently towow the fans at the Twisted Wheel.

Croydon, Surrey, UK

NOEL De COURCY: Johnny Chester & the Chessmen and April Byron (Interphon discography, WPTB #12) were part of the Melbourne rock/pop scene during the early '60s. April Byron was on the scene during '65 and early '66, she made about three records for the Astor label. "He's My Bobby" struggled into the lower half of the Melbourne charts in late '65. Johnny Chester & the Chessmen were a very popular Melbourne band, formed in 1959. They were often in the Top 40 charts with records like "Hokey Pokey", "California Sun", "Teen", "Shakin' All Over", "Bye Bye Johnny" and "Summertime Blues." They were also a supporting act to quite a few

US rock acts that toured Australia, like the Beach Boys, Roy Orbison, Del Shannon, Chubby Checker, Bobby Rydell. They disbanded in mid '65.
Melbourne, Australia

BERNARD KUGEL: Bomp #12 was a really great American followup to the British issue. First off, your Standells piece was fine. But I think you should have mentioned in more detail their very memorable appearance on "The Munsters" when they played an outasight version of "I Want to Hold Your Hand" and a fabulous original, "Do the Ringo", with some really neat organ work.

We now come to my favorite page of the whole magazine: page 17. Why is it my favorite page? Well, partly cause of those four lovely ladies on the opposite page, but mostly cause of those dynamite records mentioned under the Hard Up Heroes album cover. Lately I've been listening to lots of early '60s British stuff, especially the great Searchers, DC5, and the terrific Cliff Bennett and the Rebel Rousers. Cliff and his gang are on an out of sight German album called Liverpool '65 which also features the Naturals, the Swingin Blue Jeans, and the Zephyrs, among others.

Brooklyn, NY

(- I'd like to get hold of that album, if anyone happens to spot one somewhere...
...GS-)

DON HUGHES: Your editorial was fantastic. It's everything that I've been thinking but couldn't put into words. I really wish you & your readers lived here, there's no one here into '60s rock. It's terrible, all this bloody imitation '50s R&R.

I recently got my stepfather's friend chattering about the old days, when he was none other than the proprietor of the Attic Club in Hounslow, where Steve Marriott & the Moments were a regular attraction. He claimed he had a tape of the group doing well known Beatles and Stones songs--how about that! Time slipped by and Marriott hit the big time, and when Bill Channel (his name) went to look for that tape and hopefully cash in, he found that some bastard had slipped in and pinched it!

On to another subject--The Others. I told you they were a local group to me. Well they did only make one record, then they had to cut their hair to go back to school! But they didn't sink without leaving a trace, because some smart-ass publicity boy from Phillips must have rung up the People (a Sunday newspaper) and told them the story. Naturally the People ran a near full page article on the group--which I'm trying to locate. If I do, I'll send you a copy.

Middlesex, U.K.

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And so another issue comes to a close. As you can see, we've made a few improvements, and as always we welcome your suggestions. Our most popular request has been for larger type (although Crescenzo Capece says he likes the microtype) and we've fulfilled that one at last. Next issue we hope to add more pages, more features, and maybe a little color.

Still need listings on certain labels. Can anyone help with Fontana (18-1900 series), Boom (003,4,8,10,11,18,19,20), Claridge (302,5,7,10,11,13-16) Southern Sound (103,5,7,8,9,11,12,13,16,17,19,21,22) Lawn (204,7,8,9,11,12,14,15,16,17,21,22,23,26,28,31,33,37-43,47) Valiant (704-10,13,17,22,38,40,46,49,52,53,57,59,62--), Amcan (403,405) Super-K (1,2,3,5,6,13,16--), Corby (any but 202,3,4,6,8,11,16,17) American Arts (1,3,5,7,9,11-13,15-19,21) and International Artists (101,3,5,10,14-15,18,32,34-5,37,40,43--)

Latest report on the Encyclopedia of British Rock: not finished yet. Also, since the volume of material has grown so vast, we're looking for an outside publisher. (Any leads would be appreciated). Meanwhile, anybody who sent in \$1 to reserve a copy can have it back if he likes....

A couple of publications I want to give a last-minute mention to. Michael Lydon (one of Rolling Stone's founding editors and a fine writer) has written a book with Ellen Mandel called *Boogie Lightning*. It's published by Dial Press, and is worth seeking out. Also worthwhile is a fanzine called *Reviewsit* (Tom Luba, 614 1/2 N. Oneida, Appleton, Wis. 54911) dedicated to overlooked new albums. New issue is 8 pages and quite nice.

Finally, I'd like to urge everyone to call your local radio stations and demand that the new *Flamin' Groovies* record be played. If they don't have it, send me the name of the program director and I'll make sure they get one. I'm also looking for people to distribute the record & Bomp in various cities. Please write if you're interested.....Greg Shaw

Errata & Addenda

LABEL LISTING ADDITIONS

Mike 4006 - Tock N. Tock - Daydream/Mike's Nickelodeon
Diplomacy 3 - Jim Doval - Donna/Scrub
Tollie 9006 - Big Three - Winken, Blinken & Nod/The Banjo Song (4-64)
Interphon 7709 - Takers - Think/If You Don't Come Back

Takers formerly the Undertakers (Liverpool). Diplomacy label apparently not from Sacramento, although it issued a lot of masters from there. Big Three on Tollie possibly the Mama Cass group. Liverpool Sound Records was formed 2-64 by Lee Hartstone's Independent Producers Group (IPG) in New York. Folded after first 3 releases (all Birmingham groups) bombed. Enith label still in business in LA. Jack Hoffman & Norman Malkin produced most records on the label, also a Doug Dillard album (Douglas Flint Dillard, 20th Century T-426) as an Enith Production. Additional Enith listings:

712 - Dell-Coeds - Love in Return/Hey Mr. Banjo
715 - Danny Welton - Sure Dreamin'/Hootchee Kootchee Mana
720 - Rubies - Sugar Cane/Is a Man Really Worth It?

SEEDS

Ken Barnes recently uncovered what must be Sky Saxon's first solo record, ca. 1962, under his real name, Richard Marsh:

Shepherd 2203 - They Say/Darling, I Swear That It's True

STANDELLS

Ooh Poo Pah Doo/Help Yourself - Sunset 61000

(as The Sillednats)

Don't Tell Me What to Do/When I Was a Cowboy - Tower 312 (5-67)



LEAVES

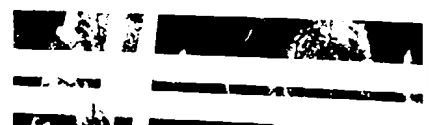
Mira 220 - Be With You/Funny Little World

Leaves album on Mira also reissued on Sutton, Mira's budget line.

BAY AREA

As expected, in covering such a large region, our listings turned out to be far from complete. There are probably a few dozen more Bay Area records yet to be discovered, but here are a few important additions:

Butch Engel & the Styx - I Like Her/Going Home - Loma 2035 (San Jose)
Harbinger Complex - I Think I'm Down/My Dear and Kind Sir - Brent 7056
Roy Montague - What's Holding/Revenue Man - Duane 103
Kaynines - Angel Eyes/That Ain't Right - Amber 3352 (East Bay)
Parrish & Wilde - Don't Fight It/Don't Take This Love Away - Invader 407
Merced Blue Notes - Mama Rufus/Bad, Bad Whiskey - Galaxy 744
Merced Blue Notes - Thompin' - Galaxy 748
Little Ronnie & Chromatics - I Was Wrong/pt. 2 - Galaxy 751
Fabulous Ballads - God Bless Our Love/pt. 2 - Bayview 11426 ('67) (Also LP: Here We Are - Bayview 1967)
Gloria Scott & Tonettes - I Taught Him/ - WB 5413



A better shot of the New Breed, ca. 1966

Gloria Scott & the Tonettes recorded extensively for Autumn Records, although nothing was issued. This one, which dates from early '64, was apparently leased to Warner Bros. Anybody know of any others?

The Merced Blue Notes were from an area about 50 miles east of the Bay Area, (where American Graffiti was set) and were the most popular band around in the early



THE PULLICE One of Marin's finest.

'60s; they played all the major dances and hops in Merced, Modesto, Stockton, Manteca and the surrounding region. They must have recorded more records for Galaxy (a Fantasy subsidiary).

Kevin Walsh of San Rafael asked why I didn't devote more space to Marin County. Mainly because so few recordings



The Danes, from Santa Rosa

were made by Marin bands. The Sons of Champlin were probably the first to record, and by then the punk era was long gone. I read in World Countdown that the Newman Center of Marin issued an anthology LP of local bands, but nobody seems to know about it.

I remember a lot of the Marin bands though. The Freedom Highway, who did Travis Wammack songs like "Scratchy" and Dylan songs nobody else ever touched, like "Oxford Town". The Electric Train were good, and survived well into '67 playing the Avalon occasionally. And there was J.C. & the Disciples, who all looked about 14. The Pullice were one of Marin's biggest bands. I knew those guys, they were in and out of all kinds of Marin

groups over the years. Gary Philippot (now in Earth Quake) was in this group.

A lot of the Marin bands played the Armory dances in San Rafael, or the Vets Hall dances in Santa Rosa, a couple hours north toward Sacramento. There were bands in Santa Rosa too as I recall, though again none seem to have recorded anything.

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CLASSIFIED ADS 25 CENTS PER WORD (see p.3)

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WANTED: Issues 1,2,3 *Who Put the Bomp*, issues 3,5 *Bim Bam Boom*. Top prices paid, state condition and price. R. Shannon, 1839 Fernwood Rd, S. Belmar, NJ 07719

"The Buddy Holly Story", 1974 book with full story on Cochran, Holly, Valens, Big Bopper, Crickets & more. Many new facts. \$12. Also, *We Still Remember* LP with rare Cochran & Holly cuts, Norman Petty talking about the plane crash, message from Mr. & Mrs. Holley, tracks by Bopper, Valens, plus photos & sleeve notes. \$6. Order from Bob Clarke, 7/53 Somerset St, Richmond, Victoria, Australia 3121. Postpaid.

SALE/TRADE: Punk, English rock. Joe Sicurella, 26 Wood St, Rutherford, NJ 07070.

SPECIALTY LABEL LISTING BOOKLET R&R, R&B, Popular singles series 1946-1964, plus complete history of the label. Compiled by Mike Leadbitter, Hugh McCallum and Tex Courtney (*Bomp* recommended!). Send one US dollar bill or 10 IRCs to T. Courtney, The Green, Dodford, Nr. Weedon, Northants, U.K.

FOR SALE: Over 400 45's. Send for auction list. Alan G. Thompson, Box 503, Geneva, Ill. 60134.

AUCTION/TRADE, giant list coming soon. Write to Michael Ochs, c/o ABC Records, 8255 Beverly Blvd, Los Angeles, CA 90048.

COMING NEXT ISSUE: Flo & Eddie answer your questions. That's right, the two nabobs of nuttiness have volunteered to give *Bomp* readers the inside scoop on the Turtles, T. Rex, Dino Desi & Billy, or any of the other famed superstars they've known and worked with over the years. They'll also tell you inside fax about what it's like being rock stars, how you can learn to play "Miserlou" in only two months, and just about anything else you'd care to know. So get your questions in--the wilder the better--and watch for the answers next issue.



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