

Rock History & Trivia · Jukebox Jury · International Rock News

WHO PUT THE **BOMP!**

Spring '76 \$1.50 / 75p

Gala Girl Issue

THE RUNAWAYS

Jailbait Rock

LEADERS OF THE PACK:

Jackie DeShannon

Lesley Gore

Shangri-Las

DAVE EDMUNDS

The Rockfield Rebel

Plus:

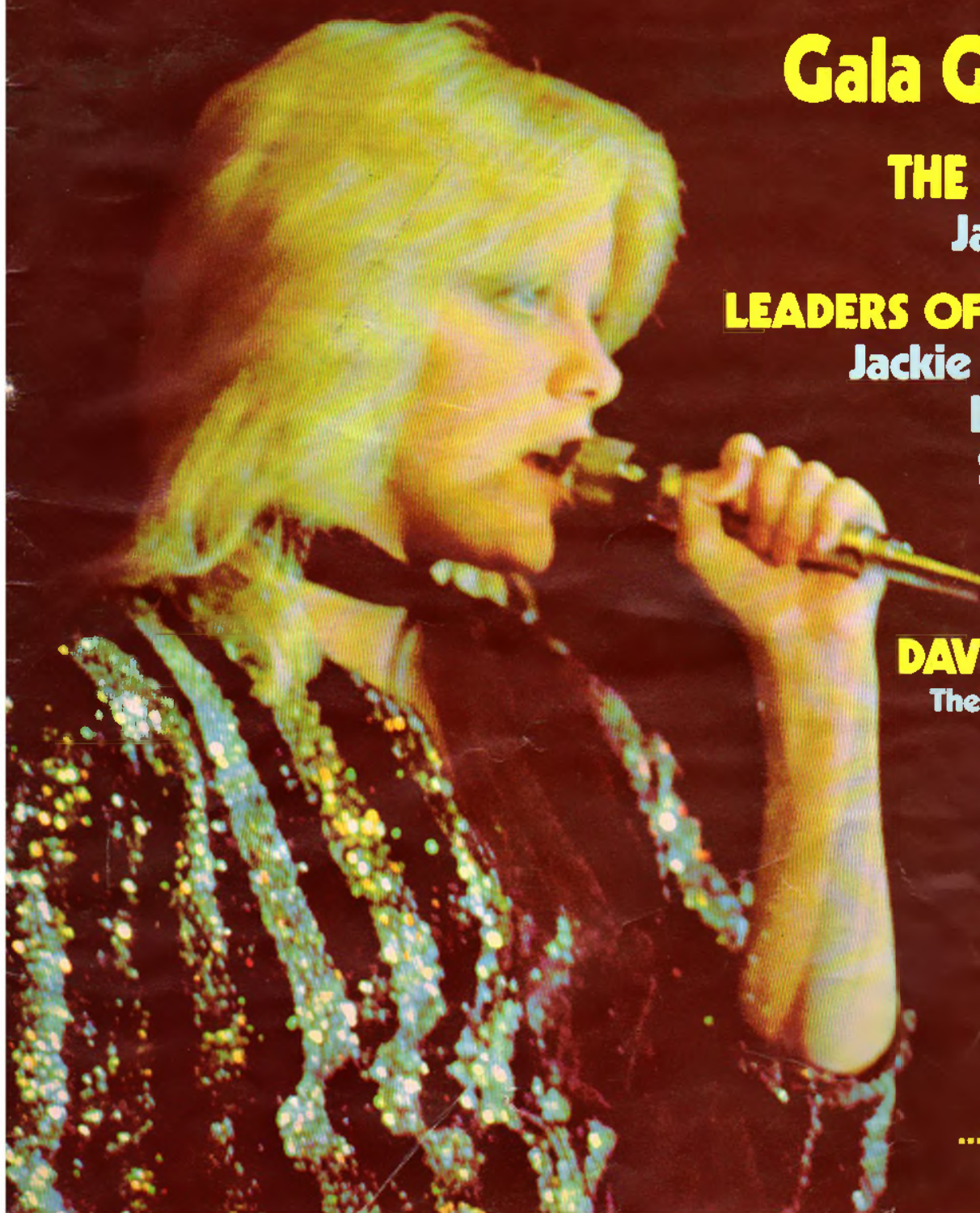
Liverpool Today

Flamin' Groovies:
new LP!

Chicago rock
in the '60s

British Rock
Encyclopedia

...and much more!



A MUSICAL HISTORY OF HISTORY-MAKING MUSIC.

THE PYE HISTORY OF BRITISH POP MUSIC

From the vaults of one of the largest and most innovative record companies in England comes a new series of albums containing much of the music that



made the British Sound explode across our nation.

Listen. You'll immediately hear why English roots take so well on American soil.



Includes: Complete Pye Records History,
Artists Biography and 4-color picture suitable for framing.
Specially priced: \$5.98

Pye Records, Ltd. manufactured & distributed by ATV Records Incorporated
©ATV Records Incorporated
"The Company That Means Business."

A Ditch Gang Production (2018)

No.
15

WHO PUT THE BOMP

Spr.
76

PUBLISHER
GREG SHAW

EDITORS
GREG SHAW
KEN BARNES

CONTRIBUTING EDITORS
MARTY CERF
ALAN BETROCK
GENE SCULATTI
FRANK BRANDON
SEYMOUR STEIN

SUBSCRIPTIONS
SUZY SHAW

ART DIRECTOR
JAY KINNEY

BRITISH AGENT
BOB FISHER
59-A Oakley Sq.
London NW1 1NJ

WHOLESALE AGENT
JEM RECORDS
Box 362, 3001 Hadley Rd.
S. Plainfield, N.J. 07080

BOMP is published quarterly by Greg Shaw, P.O. Box 7112, Burbank, CA. 91510. Subscriptions are \$8 for 8 issues in the US. Canada and overseas are \$10 (surface) or \$2.50 per issue (airmail). This is Vol.3, No.6, whole number 15, published April 1976 for sale through July, 1976. Entire contents are copyright © 1976 by Greg Shaw. Nothing may be reprinted without express permission from the Publisher. We assume no responsibility for unsolicited manuscripts, and all letters received are subject to publication unless otherwise noted. When writing, please include SASE if you wish a reply.

SUBSCRIBERS: The number in the upper right corner of your address label is the last issue you are scheduled to receive. If it's 14 or 15, better renew now to avoid missing an issue.

ADVERTISING: Classified advertising is available at the rate of 25 cents per word, minimum 10 words (address free) or \$15 per column inch for display ads in the classified section. Rates for larger display ads (page and partial pages) available on request.

DISTRIBUTION: WPTB is available in quantities over 10 at a 50% discount, postpaid. We require payment in advance, but will accept returns for credit. If there's a record or book store in your area that should be carrying *Bomp*, please bring it to their attention.

MOVING? Please notify us of your new address if you want to avoid a long delay in getting your issues.

BACK ISSUES: See offer on page 44.

Cover design by Jay Kinney

Bomp logo design by Dean Torrence.

CONTENTS

ARTICLES

GIRLS, GIRLS, GIRLS:	
LESLEY GORE, by Jack Fitzpatrick.....	6
THE SHANGRI-LAS, by Mitchell S. Cohen.....	8
PAM SAWYER & LORI BURTON, by Ken Barnes.....	11
THE RUNAWAYS, by Lisa Fancher.....	12
LEGENDARY SONGWRITERS SERIES #2:	
Jackie DeShannon, by Spencer Leigh.....	14
DAVE EDMUNDS, by Greg Shaw.....	18
SOUND ON SOUND: <i>The Rockfield Story</i> , by Greg Shaw.....	20
ADDENDA: <i>An update on the Mann & Weil and British Rock discographies from last issue</i>	23
WHEN THE BUBBLE BURST:	
<i>A report on the survivors of Liverpool</i> , by Janis Schacht.....	28
SOUNDS OF THE SIXTIES Part Four: <i>Chicago</i>	
By Jeff Lind and Cary Baker.....	31
ENCYCLOPEDIA OF BRITISH ROCK, Part Two: "B".....	37

COLUMNS

THE BEAT [editorial] by Greg Shaw.....	4
REVERBERATION, by Ken Barnes.....	5
WPTB REVIEWS [albums].....	24
BOOKS.....	25
JUKE BOX JURY JR. [singles] by Greg Shaw.....	26
FANZINES.....	27
FEEDBACK [letters from readers].....	42
FADEOUT [closing editorial].....	44
OVERDUBS [errata & addenda].....	44
CLASSIFIED ADS.....	45

COVER PHOTO: Cheri Bomb of the Runaways: Is she really the teenage Bridget Bardot of rock??
Photograph by TOM GOLD

All uncredited material is by Greg Shaw.





Well, here we are again. A little late as usual, but closer to being on schedule than ever before; we'll get there yet! We've got a fun issue for you this time. Besides the survey of Chicago rock that you've been clamoring for for so long, and a new installment of our monumental British Rock Encyclopedia, this issue features the story of Dave Edmunds, the man Phil Spector regards as the best producer around today and whose career is documented here exclusively for the first time anywhere, along with the inside story on Rockfield Studios, which many consider to be the most important studio in the world today, and certainly the only one that can be said to have a "Sound" in the classic sense of labels like Sun and Philips. In addition to that, we've got informative, thought-provoking stories on three of my favorite, and too often unsung, female artists: Lesley Gore, Jackie DeShannon, and the sublime Shangri-Las. Who could ask for anything more?

The Rockfield story is, of course, a result of my visit to England during September and October of last year. It was my first time over, and quite a thrill. As expected, I found London to be virtually bereft of old records, and about as "swinging" as San Diego. And yet, beneath the surface, there's a lot going on. The pub scene is still active, only instead of country-rock groups the pubs are full of bands influenced by Dr. Feelgood and, yes, the Flamin' Groovies. I saw a group called the Snakes (featuring guitarist Nick Garvey of Ducks Deluxe fame) who did a set consisting of 4 Groovies tunes and the rest Chuck Berry songs. Chicago blues/R&B seems more popular than at any time since 1965. A group called the Count Bishops (great name!), soon to have an EP out, do strict interpretations of electric blues, and several others that I heard about but wasn't able to see are apparently equally promising. One other group I saw, Eddy & the Hot Rods, were (don't laugh!) like some weird combination of the Chocolate Watchband and the N.Y. Dolls; they did crude, teenage punk music, with a couple of good originals, and a lot of posturing. Their manager, who stood beside me in the pub while a full crowd danced, turned out to be a BOMP reader. With the growing number of fan-oriented labels and entrepreneurs springing up, hopefully a lot of these groups will be recorded soon—and you can be sure that when they are, we'll let you know.

CONVENTIONAL THOUGHTS

It was great seeing so many of you at the ECHO '75 convention in New York last October. Suzy and I had a marvelous time, and I think we all owe Mark Zakarin a hand for his pioneering effort in organizing the con. Rock fandom has reached a point now where such conventions are feasible at least once a year, and regional cons (west coast, east coast, midwest) might even be practical. The main obstacle seems to be that nobody in rock fandom has any experience in organizing cons—for there are myriad problems that have to be

dealt with before one can be put on. But ECHO set a high level of professionalism, and if we can learn from the few mistakes (confused scheduling, over-crowding, other minor things), rock cons will be a source of much fun for us all in times to come.



•The BOMP editorial board meets at ECHO '75. L-R: Alan Betrock, Greg Shaw, Ken Barnes.

The fact that so many people turned up at this con, despite rain and other factors, is but a further indication of what direction we can expect rock fandom to go in over the next couple of years. Most of the attendees were not hard-core collectors; a lot of them were looking only for records by Bowie or Elton John. But we have to realize that contemporary records are now a big part of the collecting scene, which of course is healthy. The more removed we become from that old attitude of "oldies" vs. "new" music, the more aware we'll all be. Young people who start by collecting new records soon learn to develop an interest in the roots, going back to discover what they've missed. Thus rock fandom as a whole undergoes a steady process of enlargement as successive waves of participants start at the fringes and work their way deeper.

The result of this will be a rock fandom many times larger than anything we've seen, as more and more average record buyers realize that there's an organized outlet for their interests. And the type of fandom that will develop is one based on taste and musical quality, rather than nostalgia. This is something I've always felt was of supreme importance, that we not turn the '60s into a travesty as the fans of '50s rock did to their decade, almost to a point beyond repair. It's vital for the mass body of rock fans to be educated enough about all phases of rock history to respect and encourage valid revivals and reworkings of past styles, to avoid the sort of "oldies" prejudice that has proved fatal to so many artists whose only crime was not fading away, and to have the musical awareness and grounding necessary to develop good taste—the ultimate result of which will be better music for all of us, and less garbage thrust on us by the tastes of ignorant buyers.

The role of rock fandom is to nurture the educational process; to make available, through gatherings like ECHO and magazines like BOMP the information, the records, and their sources, for those who want to learn more about the music.

One of the most valuable projects toward this end is the *Record Collectors' Price Guide* just published by Jerry Osborne and Bruce Hamilton. Every major collecting field, from baseball cards to comic books, relies on this sort of volume to set a standard for the field, making it easier for the novice to become acquainted with the ground rules and feel at home among other collectors. This volume, which is being widely advertised in mass magazines and on TV, will have the effect of swelling the ranks of fans enormously, and as time goes by I think we will see record collecting take its place as one of the great hobbies of our time, rivalling stamp and coin collecting. If rock music is the most far-reaching cultural movement of this period in history (which few would deny) then the collecting of records as a national pastime seems inevitable.

MEET THE POPPEES

Another great thing about the ECHO con was seeing the Poppees and the Marbles perform. The whole New York scene has become very active again, and these two groups are among the more interesting. The Marbles are managed by our old friend Alan Betrock, contributing editor to BOMP and former publisher of *TRM*. Naturally a chap of Alan's refined taste wouldn't become involved with any group that wasn't young and talented and in some way influenced by the rock classics of the '60s, which the Marbles are. They do all original songs, have a fresh, engaging stage manner, and should make it. If you're a record company A&R man, take heed.

By now many of you have heard the Poppees' debut single on Bomp Records, and don't need to be told that they're the closest thing to an authentic Liverpool group that's been seen on these shores since the last Gerry & the Pacemakers tour. They also happen to be fine songwriters and masters of English-style harmony singing, and I believe they have a big future; that's why they were the first, and so far the only, act signed to Bomp Records, and the next recordings we do should be a lot more indicative of the full range of their talents.



•The Poppees: Arthur, Pat and Bob (holding guitars) and their ex-drummer. New drummer, Jett Harris, will be seen on the group's upcoming EP cover.

However, it's as a live band that they come across best, which is why I so enjoyed seeing them in New York, since it was the first time I'd had a chance to observe them in concert. They only do one Beatles song, "Love of the Loved"; the rest of their set consists of the kind of material all the Liverpool/Hamburg groups were doing in 1961 and '62, and they've got the style, look and attitude down cold. It's not as obvious as some of the Beatle Revival groups making the rounds, but it's a concept any reader of BOMP should delight in. If you're in or around New York, I strongly advise you to check them out; they play regularly at various NY clubs such as CBGB's.

This column's a bit cramped (as John Denver, who has such a remarkable way with words, says, we're all "looking for space" this issue), so the usual random ramblings are truncated—none of the enthralling concert reviews, trendy gossip and trenchant commentary which have impelled thousands of Bomp readers to turn immediately to the discographies. Before quickly moving to the record section ("I had the impression that Reverberations started out as a regular column and degenerated into a record review," writes one satisfied customer, in a touching testimonial). I thought I'd list a few faves of this past year, as a helpful outline of my current tastes and incidentally as proof I don't live in 1966 all the time).



•The best single of 1975? Ken Barnes thinks so.... you got any better ideas?

Top Single of 1975 (non hit division): "You Were So Warm"—Dwight Twilley Band (even better than "I'm on Fire")

Top Hit Single: "Love Hurts"—Nazareth

Top Albums: Simultaneously too many and not enough—no single standout, but *Beserkley Chartbusters* is as good a candidate as any (especially Jonathan Richman—can't wait for their *Modern Lovers* LP!)

Top Live Band: Hunter-Ronson (real staying power, too)

Top Airplay Irritant: "Feelings"—Morris Albert

Top New Fanzine: *Back Door Man*—the fanzine future is in their hands.

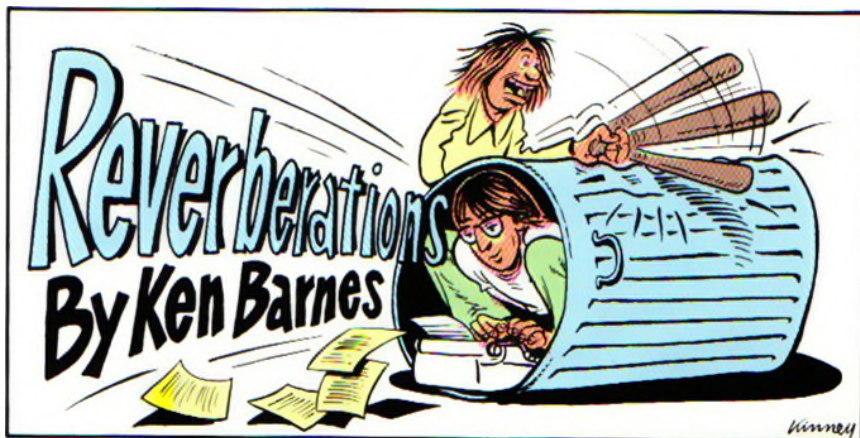
Top Publication: *New Musical Express*, hands down. NME invariably comes up with a product that for literary elan, critical vision, humor and general outrage puts everyone else to shame—and they do it every week.

Top Tip For Liverpool of 1976: San Diego—right, Alan?

Well, that's a representative sample. Leader of the pack so far for '76, singles division, is Patti Smith's "Gloria," an incomparable rock & roll rush on a 45 and a remarkable tribute to a classic anthem. (Parenthetical rambling reminiscence: Them's version only reached #93 nationally, but up and down California it was #1 and without doubt the most popular rock band staple of the mid-sixties. Everybody did it—in fact, rummaging through my tape box, I unearthed a 30-minute extemporaneous "Gloria" medley from 1966 performed by an embryonic version of the Savage Cabbage, the notorious band I was in. It poses no threat to Patti & Group). The live, non-LP "My Generation" on the flip is brash and crude, and I like it the same way I like earlier covers of the song by the Bards, the Rovin' Kind, and others—and I hope Lenny Kaye, for one, will take that as the compliment it is.

Dick Campbell Sings Where It's At—Mercury SR 61060/MG 21060—

A major exhumation here. The site was Chicago, and carbon dating establishes the time as late 1965/early 1966. Wedged in a rock formation known as "igneous" or "blues-folk," it is a perfectly preserved fossil, a facile carbon copy of Dylan's "Like A Rolling Stone" style, which precedes Mouse & the Traps and other inspired imitations. Campbell can't really sing, but the backing is raucous blues/folk-rock, with Mike Bloomfield supplying the same guitar licks he bestowed upon Dylan. Other session notables include Peter Cetera, later with Chicago; Marty Grebb (Buckingham), and two-thirds of the Paul Butterfield Blues Band—all for some highly amusing period protest songs (titles: "The Blues Peddlers," "The People Planners"—these made up a single, Mercury 72511—"Despairs Cafeteria," "Girls Named Misery," "Object of Derision," and "Approximately Four Minutes of Feeling Sorry for D.C."). And you thought P.F. Sloan and Bruce Springsteen were heavy....There's



also a genuinely pretty tune, "Where Were You," later covered by Ian & the Zodiacs (in which configuration I raved about it a few Reverbs back). Scour the drugstores for this one!

ADAM SAYLOR - "I Will Go Away" - Original Sound 57 - '66

More protest, one of the earlier explicit anti-draft numbers, fraught with throbbing conviction, as passionate as Bob Seger's classic "2-2," which it slightly resembles. Real anguish in the chorus:

"I've been drinkin' thinkin' all night long
Are the leaders right or are they wrong
The answer to the question I don't know
But if they call me I will go...
Away—even if it's to stay"

One odd couplet: "If I had a degree I'd be an advertiser/But now I'm gonna be another Viet adviser."



•The Count Bishops bring Pretty Things consciousness back to the London pub scene (and motorbikes too...)

COUNT BISHOPS - Speedball - Chiswick 1 (EP)

Finally, a new one—this four-track EP dates from last year but you'd swear it was 1965 as the Bishops power through vintage Londonized R&B with as much velocity and as little regard for the original nuances as the Rolling Stones or Pretty Things in their prime. Every bit as good as Dr. Feelgood, with "Beautiful Delilah" perhaps the standout (other tracks: "Route 66," "I Ain't Got You," and "Teenage Letter").

SATANS - "Makin' Deals"/"Lines & Squares"—Manhattan 801 '66

The label's distributed by Dover out of New Orleans, but the record's from L.A., produced by Bob Summers (a Mike Curb cronie with interesting credits). Well before "Sympathy for the Devil" Lucifer (who's got a terrific Standells-style delivery, by the way) was makin' deals for souls and asking "Can you guess my name?" The Satans' tough hard-rock sound is unbeatable. Flip's an odd folk-rock version of "The Bears" (the Quicksilver/Fastest Group Alive novelty), best I've heard.

NOVAS - "William, Jr."/"And It's Time"—S.T.A.R. 001 '66

This is from Texas (the label initials stand for Southwestern Talent and Recording), extremely polished 5 Americans-style folk-rock, possibly even better than that fine group. Lyrical content unexceptional, but both sides are musically superb.

NEW GENERATION - "Sadie & Her Magic Mr. Galahad"—Spark 1000(E) '68

Iain Sutherland's early groups first record, as good as the previously-cited "She's a Soldier Boy" (Imperial 66317). Lovely bit of pop-rock, again up there with the best latter-day Sutherlands/Quiver material.

TINTERN ABBEY - "Beeside"/"Vacuum Cleaner"—Deram 169(E) '67

Heavy British acid-pop (1967-69) is becoming a consuming interest of mine, and this oddly-mixed obscurity is one of my favorites. The flip sounds not unlike the Creation, with a feedback that in truth suggests an amplified vacuum cleaner; while "Beeside" (the A-side) sounds like 1969 Pink Floyd as played by a real rock band, and is most mysterious and fascinating.

ELIPSIS SWEET AS CANDY

Lots of other good records were spaced out this time, but some new stuff merits a plug—Roky Erickson's "Two Headed Dog" (Mars 1000), of course, since that alienated alien supplied this column's title....And a whole raft of stuff from Boston—Marc Thor's "Holiday Fire"/"Boystown Boize" (Indy 141) rocks solidly—I like the B-side best....A group called Fate, who made a fair cover of "Darlin'" a year or so back, have come up with one of the most startling Beach Boys cops yet—"How Long" (Rocky Coast 19753, 21 Jacob Way Reading, MA 01867) sounds just like "Feel Flows" or any of those elaborate modern Beach Boys extravaganzas, and melodic too....And Willie Alexander's "Kerouac" "Mass Ave.," which just missed last column's deadline, but is nonetheless worthy of a belated but enthusiastic mention....And speaking of the Lost and Boston in general, Ted Myers, who wrote the Lost singles, was later part of a fairly good art-rock group called Chamaeleon Church (on MGM), whose organist was none other than Chevy Chase, star of NBC's fab *Saturday Night*. With Marcia "Flower Children" Strassman costarring on *Welcome Back Kotter*. TV may be the latest refuge for faded rock artists. If only Sky Saxon had capitalized on his *Mothers-In-Law* exposure....

Also in the Beach Boys vein is a killer Flash Cadillac-style harmony rocker called "Good Time Music," by one Jack "Stack-a-Track" (nee Grochmal, I think, on Hot Lix 4001, from 1975). Watch out for more stylized delights from this wizard engineer and friends (pending record deals), including bubblegum, Searchers, and more surf remakes....Small print correction: The One-hit Wonders record last column should have been dated 1972, not 1965....Small print appeal (Part IV): Response to earlier solicitations for overseas (Europe, Australia, Japan, etc.) record-trading correspondences has been somewhat less than totally gratifying. Still anxious to deal here at P.O. Box 7196, Burbank, CA 91510....Small print credits: Fervent thanks to all who sent records and suggestions for this column—maybe someday we'll have space to print actual name-checks....

Final tip: Reliable industry sources indicate the Next Big Thing for 1976 will be horse racing, off-track betting music, spearheaded by Patti Smith's *Horses*, Dylan's *Blood on the Tracks*, and other pioneering "race" records. Already legions of musicians are jockeying for position, but the morning line tabs as early odds-on favorites Bahaman superstars Perry Mutuel and the Wagers. Sporting hair-styles (the famous "fetlocks") and already spurring audiences to foaming frenzies with their high-energy "bookie" jams, they're a cinch to be awarded best-of-breed honors, if they're not saddled with a "too-ethnic" handicap. The reign of Race Music is about to begin, it's sure to stir up some action. You read it here first....



As promised, this issue features our salute to the girls of rock. It would be impossible to do justice to all the fabulous girl groups and singers in one issue, besides which the Spector groups, the Red Bird label and many of our other favorites have already been covered adequately in *The Rock Marketplace* and other magazines. Instead, we've chosen to dwell on a few innovators that we feel stand in the forefront of the movement to being female awareness to rock.

While it was enough for most girl groups to be beautiful and break your heart when they sang, the Shangri-Las were the only group of their era that broke free of the stereotyped image, dealing with the problems of being a teenage girl in a direct, overdramatized yet somehow unprecedentedly real manner that still hits home today. Though years ahead of their time in some ways, in another sense they were the most perfect crystallization of the confused yet rebellious attitude of a lot of girls during the 1965-66 era of teen rebellion, as well as an inspiration to us all unto this very day.

Lesley Gore has never received proper credit, either for the number or the greatness of her hits, or for having been one of the true pioneers of today's women's movement. She wasn't afraid to speak out and assert her rights, and unlike others such as Joan Baez, she did it from the very pinnacle of pop stardom, which wasn't easy.

Jackie DeShannon too is long overdue for kudos. Besides being a

pop princess, she was among the first to begin adapting folk music to rock, years before Dylan or the Byrds, and in addition to being a great singer she happened to write a lot of my favorite songs, songs that were enormously influential on both the British groups of the time and the first generation of California folk-rockers. A prodigious talent, whose full story is told here for the first time.

Pam Sawyer & Lori Burton, though probably unfamiliar to most readers, were a vastly underrated duo who wrote, sang and produced all kinds of records, some of which are sure to have been among your all-time favorites. Once again, Ken Barnes reminds us of the importance of reading the fine print on labels.

Rounding out our survey is a report on the Runaways, in my opinion the most fascinating development in female rock since the Shangri-Las. All under 17, they play hard, hot, exciting, sexy rock in the most glittering British punk tradition, and their songs (written by 14-year-old prodigy Kari Krome) deal explicitly and intriguingly with the punk attitudes and growing spirit of protest in the newest generation of teens. The Runaways are proof that there are still valid roles for girls to play in rock, that aren't mere extensions of what's been done before. And there are more outrageous developments ahead, you can be sure of that. Girls are back, and we're glad to report it.

—The Editor

LESLEY GORE

BY JACK FITZPATRICK

Legend has it that Lesley Gore was urged to seek a recording contract after singing at her best friend's 16th birthday party in early 1963. By June of that same year, Lesley's first record, "It's My Party" was the #1 record in the land. The charts were ripe for girl group sounds, as the Shirelles' "Soldier Boy", the Crystals' "He's a Rebel", the Chiffons' "He's So Fine" and Peggy March's "I Will Follow Him" had all reached the top of *Billboard's* survey in the preceding 12 months, and dozens more in the same vein had been sizable hits.

The appeal of "It's My Party" lies in the honesty and emotional energy which Lesley projects in relating the traumatic incident of losing a boyfriend at one's own birthday party. The follow-up, "Judy's Turn to Cry" voices Lesley's triumphant revenge over the boy-snatcher of the previous record; while it might be criticized as a too-predictable sequel, the record has stood the test of time as a great song in its own right.

Despite the inclusion of the two hits and a similar-sounding "Just Let Me Cry", Lesley Gore's first album was no milestone in teenage recording. In those days it was still customary to rush out an

album following a hit single, without regard for how the other tracks might sound; the album would sell based on the hit, and it was more economical to save the great songs and big productions for subsequent singles. On her first LP, Lesley did her best to transform standards like "Cry Me A River" and "Misty" into teen anthems, but not surprisingly the material tended to stifle her. It was becoming clear to her producers that Lesley Gore's strength was in her ability to inject innocent yet powerful teenage emotion into her songs, and to accomplish that she needed suitable vehicles for her talent.

Her third single was "She's a Fool", composed by Barkan & Raleigh, who were to write several of her hits (Barkan was also responsible for Dusty Springfield's "I'll Try Anything"). This song was decidedly different from anything Lesley had done before, utilizing hand-claps and double-tracking of her voice. It was also a hit.

The following album, released in late 1963 (*Lesley Gore Sings of Mixed-Up Hearts*) proved that Lesley was capable of making a good LP. She was beginning to utilize her Jewish intonations and phrasings, developing something not unlike Barbra Streisand's nasal quality. The next 45, taken from the album, was the powerful "You Don't Own Me"

in which Ms. Gore declares "I'm young and I love to be young, I'm free and I love to be free", along with other, even more daring sentiments. This record, pre-dating Helen Reddy's "I Am Woman" by 9 years, was really the first anthem of female frustration, and is rightly looked back on as the most singular classic of Lesley Gore's career. Her stirring rendition of it in *The T.A.M.I. Show* is a high point in cinematic pop.

In 1964, Lesley continued to represent the teen plight of American girls as well as captivating the guys with smooth voice and stiff hair-do. She turned out 5 singles and one LP during the year. Although less successful commercially than her first 3 singles, "That's the Way Boys Are", "I Don't Wanna Be a Loser" and the Spector-like "Maybe I Know" and "Look of Love" (both Barry-Greenwich compositions) were all great discs.

1965 was a year of transition for Lesley Gore. After appearing in the Paramount film *Girls on the Beach* (co-starring the Beach Boys), Lesley found herself in the position of teen-idol with a string of hit records and mobs of fans. An album, *Girl Talk*, released early in the year, failed to produce a major hit and a subsequent single, "All of My Life" was no smash either. It appeared things were tapering off. Perhaps groups like the Shangri-Las, with their even more direct commentary on teenage female angst, had stolen some of her thunder. Or perhaps Lesley was merely tiring of the role she was expected to play.

Her first big record of the year, "Sunshine



"Lollipops and Rainbows" was taken from her second album, ca. 1963. Apparently, the lady was busy with other projects, one being a college education. She had appeared in *The T.A.M.I. Show* sporting her customary Adorn-lacquered flip, but with her September '65 release of "My Town My Guy and Me" we were introduced to a neatly-cropped Lesley on the picture sleeve. It was a great-sounding record and a respectable hit for the "new" Lesley. The album of the same title was an encouraging and welcome release to fans who had waited almost a year for it. It featured another Barry Greenwich tune, "What's a Girl Supposed to Do" (also done by the Shangri-Las), a Jackie DeShannon song "Baby That's Me" and several originals by Lesley. This was the last Lesley Gore album that Quincy Jones produced until their 1975 reunion.

The film *Ski Party* featuring Lesley, James Brown and Dwayne (Dobie Gillis) Hickman was released in late 1965. Long-haired Lesley appeared as just one of the gang, singing "Sunshine, Lollipops and Rainbows" on the bus ride to the ski lodge, and was later coaxed to sing a ballad by the fireplace. Before the year was over, Lesley cut a fierce and scathing disc, "I Won't Love You Anymore (Sorry)", which unfortunately failed to catch.

Lesley Gore was absent from the charts in 1966. "We Know We're In Love" and "Young Love" stirred little excitement from record buyers. An album, *Off and Running* is mentioned on the label of the 45 of the same name (a great, rocking cover of the Mindbenders song) but it was never released (it was likely scrapped and re-named *California Nights*). The only LP released in 1966 was *All About Love* which, interestingly, was made with two different covers. Presumably Lesley Gore was too busy with homework in 1966 to devote full time to her career.

The year of 1967 was a comeback of sorts, when

Lesley almost reached the top of the charts with her dreamy "California Nights." Lesley was seen on television in her first dramatic role, as the Catwoman's accomplice on a two-part episode of *Batman*.

Lesley Gore's summer release for 1967 was "Summer & Sandy", similar to "California Nights" but more powerful; the perfect follow-up and a summertime classic. The album *California Nights* was produced by Bob Crewe and isn't bad despite its failure to include "Summer & Sandy." This was to be Lesley's last Mercury album except for a second greatest hits package.

Lesley's 5-year contract with Mercury was terminated in 1968 after her next 5 releases failed to win public acceptance. One of these, "I'll Be Standing By" was produced by Gamble & Huff. An album, *Magic Colors*, was again presaged on 45 labels but never released.

A reunion with producer Bob Crewe on his own Crewe label resulted in three singles which bombed in 196. One of these, "When Yesterday Was Tomorrow" is very strange and features Lesley singing in what sounds like Hebrew. Another of these releases was a duet with Oliver of the old Fleetwoods hit "Come Softly to Me" under the pseudonym of Billy & Sue.

After her short-lived venture with Crewe, Lesley took a 2½-year vacation from the recording scene. Her return in 1972 was on Motown's pop subsidiary Mowest, with an LP *Someplace Else Now*. She sure was!

Only two songs on the LP are reminiscent of her former style: "Don't Wanna Be One" and the single "She Said That." The album is similar to those of the singer-songwriter genre (all tunes composed by Lesley Gore & Ellen) so fashionable in the early '70s.

The songs are interesting in that they seem to say that Lesley was less than happy with the teeny-bopper image that she found herself saddled with in the late '60s.

Which brings us to the present. After her brief stay at Motown, Lesley was not heard from again until 1975. Interpreting her lack of success as a sign that the public just wasn't interested in her anymore (rather than an indication of promotional or other failure on the part of the record companies, as most singers prefer to do), she seemed to lose interest in a career that had never really been the totality of her life in any case. Then, in early 1975, reports began circulating that Lesley Gore would attempt another comeback. Prompted by Quincy Jones, who was just beginning his current production deal with A&M, she agreed to do some more recording. During 1975 she was also beginning to play night clubs in New York, drawing favorable reviews, and made an appearance on *Midnight Special's* "Rock and Roll Revival Show." Another encouraging sign was hearing her voice, vibrant as ever, on a TV commercial for *Playgirl* magazine in May. Interviews began appearing, such as the one in *Creem* where Lesley asserted her enthusiasm for the women's movement, and it seemed that she was being belatedly recognized as one of said movement's heroic pioneers.

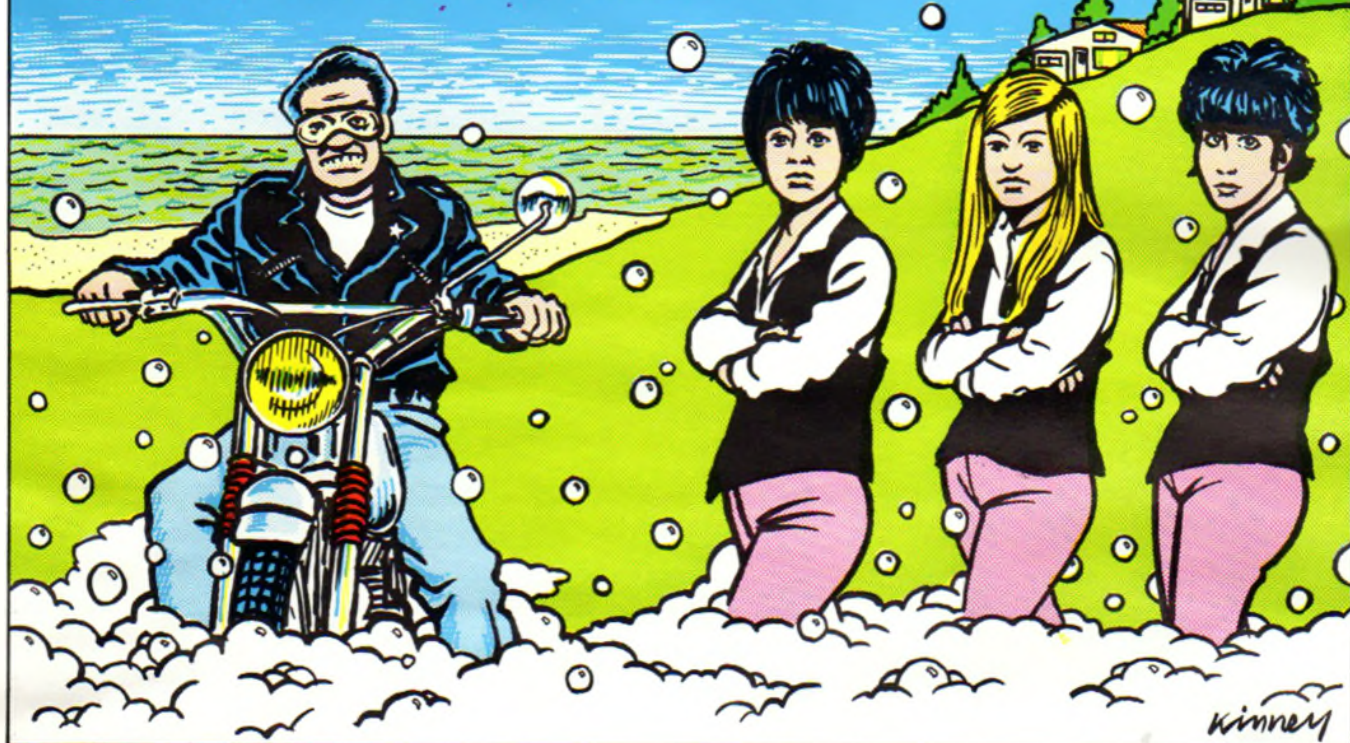
Her comeback single, "Immortality", had much of the power and pop excitement of her classic recordings, translated into a more contemporary style. A dynamic production, it flirted with being a hit, but never quite caught on. However, an album is reportedly in the works and the reunion with Quincy Jones and a new found respect for her roots are two positive factors that bode well for Lesley Gore's once again being a major contributor to the charts.

[turn to page 46 for discography]



THE SHANGRI-LAS

Psychodrama In the Suburbs



At this point in the rock continuum, considering the current media obsession with feminine imagery in rock and our culture at large, it seems appropriate to delve into the life and times of one of the most extreme manifestations of the female figure in rock, the immortal Shangri-Las.

These three Long Island teens were heiresses to a great tradition in girl groupdom, and indeed in rock lore in general—that is, a reputation and a career based on perhaps a half-dozen singles (about ten, really, but why quibble); a total of maybe a half-hour of recorded music. Each one of these hot-selling 45's then had to be a perfect pop statement, gripping yet ephemeral, very much rooted in its time and hence immediately nostalgia-producing. The middle ranks of *Billboard's* Hot 100 are swarming with similarly-styled groups of the era that couldn't pull it together the second time out: Reparata & the Delrons, Candy & the Kisses, the Jelly Beans. Why then the Shangri-Las, instant myth-makers, subject of penetrating critical analyses, object of disproportionate devotion? The answer, one is tempted to assert, was Shadow Morton, not so much producer as creator, synthesizer. As Spector was to the Ronettes, as Brian Wilson was to American Spring, so was Shadow to the Shangs, though without benefit of marriage, and of course with the indispensable contribution of Ellie Greenwich & Jeff Barry. But it was Shadow, that mysterious pseudo-Spector who earned his monicker by such habits as leaving a meeting for a drink of water and never returning, who posed blatantly in shades and tried to desperately to fulfill the image of what he wanted to be that indeed one can only marvel that he succeeded so well, it was this Shadow Morton who takes the credit for packaging pomp and sentiment into street-corner schmaltz in a way none before or since has been able to approach.

Just picture them. The cover of *Golden Hits of the Shangri-Las* will serve as illustration. They're doing some arcane version of the shing-a-ling, dressed in contrasting pastel pedal-pushers, hoop earrings and white, sleeveless scoop-necked blouses. Check out the one on the far right, the lead singer. Long strands of red Veronica Lake hair, the ends of which cover and curl

A shorter version of this article appeared in *Let It Rock* in 1975.

by Mitch Cohen

around her perky little breasts. Unlike the other two, who have both hands flung toward the sky, this peppy number (Mary) has one palm curved against the inside thigh of her pink hip-huggers. Her mouth is wide open. Get the picture? The other two Shangs are her supporting cast, but much more crucial image-wise than the two practically anonymous Vandellas, for

•The Shangs: ladies in waiting to a virgin queen



example.

The Shadow knew that Betty and Mary were the record-buying public, the girls who flanked the head cheerleader hoping for a few cast-offs, jealously ruminating and pumping our heroine for the sordid details as to what transpired behind the bleachers during half-time. Ladies in waiting to a virgin queen. So, on the records, Mary got the action, her inquisitive (or warning, or sympathizing) buddies got their vicarious thrills, and Mary ended up guilt-ridden, seduced and/or abandoned. Nothing like an adolescent martyr, Maryann and Betty, with their taunting cries of "Remember!" or "Yeah? Well I hear he's bad", were the voice of wallflower America. Add to this subliminal message Shadow's montage of threatening strings, sound effects and celestial choruses and there is the crux of the Shangs' short but spiritually enduring career, and the secret of their appeal. They didn't just speak to the "bad" girls out there, they reached every girl who was tempted to sin but wanted to be convinced that her worst fears were well grounded. And their appeal to the boys was obvious.

Some of their best singles, "Leader of the Pack", "Out in the Streets", "Give Him a Great Big Kiss", were composed in whole or part by Jeff Barry and Ellie Greenwich, among the most prolific of the Brill Building style husband-wife teams. Two solid writers, having a gift for teen drama and realism that was not to be found in their rivals Goffin-King or even Mann-Weil, Barry & Greenwich were a staple of the Spector stock company and free-lance hit makers, and the backbone of Leiber & Stoller's publishing arm Trio Music at the time they formed Red Bird Records (in fact, it could be said that Red Bird was intended as a vehicle for B&G's talents as much as Dimension was for Goffin & King's). They could probably have produced the Shangri-Las almost as well on their own, but as the man who discovered them languishing on such short-sighted labels as Smash and Spokane, seeing their potential and bringing them rightly to Red Bird as the best possible outlet for what they had to offer, of course his involvement was, fortunately, ensured. And beyond the mere greatness of the records, it was his vision of how the group should be packaged and presented that made the Shangri-Las something more than just another great girl group.



"Leader of the Pack" is, of course, a legend. Suffice it to add that this serio-comic masterpiece enjoyed the great distinction of being featured on *I've Got a Secret* (Betsy Palmer and Kitty Carlisle or somebody acted it out and the panel had to guess what it was—they couldn't) and also the honor of inspiring a follow-up parody record, "Leader of the Laundromat" by the Detergents and honorable mention in other novelties of the time including Jimmy Cross's classic "I Want My Baby Back" ("I Can Never Go Home Anymore" was also lampooned by the Detergents, less inspired, as "I Can Never Eat Home Anymore"). And when the Shangs were appearing at a swanky charity benefit with the Beatles at the Paramount in N.Y. (Oct. '64), the Shadow himself roared onto the stage on a motorcycle and conducted the orchestra in denim, shades and a wild-one leather jacket. The impact on high society was not inconsiderable.

"Out in the Streets" might well be a sequel to "He's a Rebel." Mary has hooked and reformed her hoodlum boyfriend, only to be disappointed by the result, i.e. he's become too damned respectable; the reason she wants him is also the reason she can't possess him. He belongs with the gang, she (with assistance from the envious yentas who chime in on the chorus) concludes. It ain't exactly on a par with the writings of Sophocles, but it's undeniable high tragedy in realistic teenage terms. The elements of classical tragedy recur in all the best Shangri-Las songs: noble souls, brought down by the Achilles heels of their mortal emotions, and doomed by the inexorable finalities of Fate. Never, except on "Great Big Kiss" (which of course could merely be the prelude to the anguish of "Never Go Home Anymore") are the Shangri-Las allowed to experience the simple bliss enjoyed by most other girl groups with their *Chapels of Love*. We must empathize with the pangs of guilt felt by the semi-suburban slut who took her man out of his element. Barry & Greenwich's cosmopolitan savvy endowed "Streets" with a kind of smirky charm, emphasized by Shadow's dense production. And the bridge ("He grew up on the sidewalks...") is pure N.Y. bop, a piece of churning beauty.

The death of the young lovers in "Give Us Your Blessings" is the quintessence of the Shangri-Las' talent for piling up one wave of emotion over another,

culminating in the final tragedy. They didn't see the sign that said *Detour* because they were crying over the fact that they had to elope due to their parents' misunderstanding and disapproval of their relationship. This Barry-Greenwich heartbreaker is historically notable primarily for the double death. Traditionally, in "Teen Angel", "Tell Laura", "Last Kiss" etc., there is one of the pair left to despair over the loss of the other. Here, only the parents are left to take the blame and grieve. The formula, then, is death as an ultimate act of defiance, and the Shangs brought it to life with far greater mastery than Ray Peterson's histrionic original.



While we're on the subject of parents, it might here be noted that Shadow went on to produce the records of one Janis Ian, a whining kvetch now attempting a comeback with basically the same formula. The fact is that Janis Ian was merely a turned-on, intellectual Shangri-La, and while we really can't see her black stud of "Society's Child" ramming his bike into a tree, the tearful sacrifice is very nearly identical, as are the reactions of each girl's schoolmates. Only the Shangs

were a lot more fun. Of sensitive Janis, furthermore, for all her posturing would never have been able to pull off "I Can Never Go Home Anymore", an hysterical tour-de-force that turns the tables on "Give Us Your Blessings." On this on the child abandons the mother, sort of like "I'm Living in Shame", and dear mom dies of loneliness, leaving a contrite daughter weeping. With the dual themes of parental conflict and thwarted sexual relationships filling those Red Bird grooves, the diary-scribbling female market was a wrap-up. For awhile, anyway.

The commercial success of the Shangri-Las began and ended on the beach. One can only assume that the swain who used and abused the protagonist of "Remember (Walking in the Sand)" is the cause of her defensive frigidity in "Past, Present and Future," where she warns a boy who walks with her along the shore, "Don't try to touch me, 'cause that will never happen again." These two records were among the oddest single releases of the mid-Sixties, the first a monstrous end-of-summer smash replete with ominous piano chords and squalling seagulls, the second a triumph of sustained dramatic mood and a relative chart disaster, utilizing strains of Beethoven (a precursor to Shadow's involvement with Vanilla Fudge) and an eerie spoken narration, oblique in its sexual references. By that time the particular brand of histrionics Shadow concocted for the Shangs had begun to seem remote from an audience ready, it seemed, for a different type of honesty and maturity. Sadly, few of the new breed came even close to the crude, overblown gut-level greatness of the Shangri-Las.

The Shangri-Las had a deadly, exact sense of our inflated notions of life—however absurd their little melodramas, they were no less so than the daily excesses of awakening emotion among their



adolescent purchasers. What Shadow Morton and the Shangri-Las attempted to do was deal out a stacked deck to people who had to believe that a returned I.D. was a gesture of heroic proportions, that mommy and daddy could never possibly comprehend the depth of their feelings. It was a pre-fab exercise in under-the-streetlights and behind-the-bushes sociology, and the main characters were instantly recognizable whether we wanted to get into their pants or participate second-hand in their soap opera tragedies. If the Ronettes were the queens of the fire escape, the Shangs were back seat debs with their own keys to daddy's car.

But when the jivey, candy-store chatter of "Give Him a Great Big Kiss" and the wise sass of "Right Now and Not Later" gave way to the don't-sit-under-the-apple-tree tripe of "Long Live Our Love", with its solemn rendering of "When Johnny Comes Marching Home" and vague references to "trouble in the world" and "fighting overseas", the concept was finished. We wanted gang fights under the El, not guerrilla warfare. The Shangri-Las delivered, then faded, but while they had it...well, you shoulda heard 'em do "Twist and Shout", that's all.

[turn to next page for discography]



*On stage with Freddie Tiekens (see article in upcoming issue of BOMP) doing the Shingaling.



SHANGRI-LAS DISCOGRAPHY

SINGLES

- 12-63 Simon Says/Simon Speaks (both sides live)
 7-64 Wishing Well/Hate to Say I Told You So
 8-64 Remember (Walking in the Sand)/It's Easier to Cry
 10-64 Leader of the Pack/What is Love?
 12-64 Give Him a Great Big Kiss/Twist and Shout
 12-64 Maybe/Shout
 1-65 Wishing Well/Hate to Say I Told You So
 4-65 Out in the Streets/The Boy
 5-65 Give Us Your Blessings/Heaven Only Knows
 10-65 Right Now and Not Later/The Train From Kansas City
 11-65 I Can Never Go Home Anymore/Bull Dog
 2-66 Long Live Our Love/Sophisticated Boom Boom
 4-66 He Cried/Dressed in Black
 6-66 Past, Present and Future/Paradise
 6-66 Past, Present and Future/Love You More Than Yesterday
 1-67 Sweet Sounds of Summer/I'll Never Learn
 5-67 Take the Time/Footsteps On the Roof

- Smash 1866
 Spokane 4006
 Red Bird 006
 Red Bird 014
 Red Bird 018
 Red Bird 019
 Scepter 1291
 Red Bird 025
 Red Bird 030
 Red Bird 036
 Red Bird 043
 Red Bird 048
 Red Bird 053
 Red Bird 068
 Red Bird 068
 Mercury 72645
 Mercury 72670

- 11-65 I Can Never Go Home Anymore - Red Bird 104
 Right Now and Not Later/Never Again/Give Us Your Blessings/Sophisticated Boom Boom/I'm Blue/Heaven Only Knows/I Can Never Go Home Anymore/Train From Kansas City/Out in the Streets/What's a Girl Supposed to Do/You Cheated, You Lied/The Boy
 (issued with at least 2 different back covers, some with liner notes)
 (originally issued as *Shangri-Las* — 657, with "The Dum Dum Ditty" in place of "I Can Never Go Home Anymore")

- 7-67 *Golden Hits* - Mercury SR 61099 (original Red Bird recordings)
 Leader of the Pack/Past, Present and Future/Train From Kansas City/Heaven Only Knows/Remember (Walking in the Sand)/Out in the Streets/I Can Never Go Home Anymore/Give Him a Great Big Kiss/Long Live Our Love/Give Us Your Blessings/Sophisticated Boom Boom/What Is Love?

POSSIBLE SHANGRI-LAS

These records are often represented as Shangri-Las recordings. The Nu-Luvs is a Shadow Morton production, sounding very much like the Shangs, though no more so than the Whyte Boots. The Bon Bons have the same sound as well, and could be authentic, although it's improbable.

- 7-64 Bon Bons - What's Wrong With Ringo?/Come On Baby Coral 62402
 7-64 Bon Bons - Everybody Wants My Boy Friend/Each Time Coral 62435
 4-66 Nu-Luvs - So Soft, So Warm/Take My Advice Mercury 72569

ALBUMS

- 2-65 *Leader of the Pack* - Red Bird 101
 Give Him a Great Big Kiss/Leader of the Pack/Bull Dog/It's Easier to Cry/
 What is Love/Remember (Walking in the Sand)/Twist and Shout/Maybe/
 So Much in Love/Shout/Goodnight, My Love/You Can't Sit Down (side 2 live)

1st. TIME EVER
 NOW-defunct
MODERN LOVERS
 RECORD
 available
 by mail
 order
 Only from
Home of the Hits

\$3.99

the modern lovers

 also available
 17"x22"
 Poster
 \$3.00

(SHOWN HERE 1/2 ACTUAL SIZE)

HH-0985

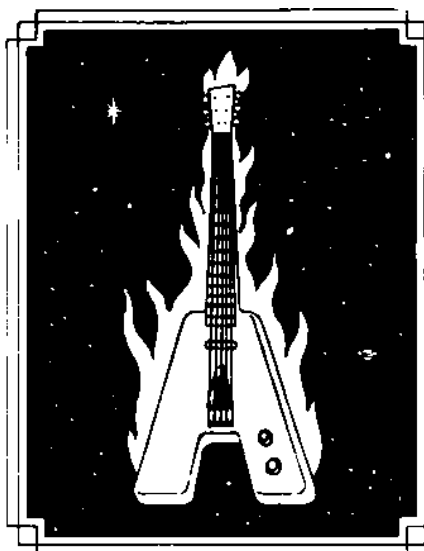
Ernie Brooks, Jerry Harrison, Jonathan Richman and David Robinson were the Modern Lovers. They appeared primarily in the Boston area at high school dances and college mixers. They became the most sought-after band in the entertainment business. They were hot. During this period 16 track demo tapes were produced by the finest up-and-comers and widely circulated in the industry. These demo tapes are now available in LP form for anyone interested.
 —Matthew Kaufman

and
8 TRACK and CASSETTE TAPES \$4.99

Make checks payable to...
 "Home of the Hits" and
 Add 50¢ Postage & Handling

Order from: Home of the Hits
PO BOX 589-F BERKELEY, CA. 94701
© 1976 HOME OF THE HITS

WHEN IN SAN FRANCISCO...REMEMBER IT'S



AQUARIUS RECORDS

"WE PAY FOR THE RECORDS YOU DON'T PLAY"

NEW & USED LP'S
 ROCK & ROCK IMPORTS. JAZZ.
 CLASSICS, etc.

MON.-SAT.: 10-7
 SUNDAY: 12-5

524 CASTRO
 863-6467

SAWYER & BURTON

THE GLYCERINE QUEENS OF MASCARA ROCK



By KEN BARNES

Lori Burton & Pam Sawyer were one of those writing teams I would see on singles every now and then, often enough to interest me—especially since they were one of the few female writing/producing teams of the day. Some of their credits were noteworthy—they deserve honorable mention in the Songwriters Hall of Fame for composing "I Ain't Gonna Eat Out My Heart Anymore," the Rascals' finest hour, an unforgettable image (to say they least), and a memorable rock tune covered countless times. I liked other Sawyer/Burton songs, too—the ballad "Baby Let's Wait," a Rascals LP cut which the Royal Guardsmen hit with in late 1968, and the Vagels' "You're My Baby," Kama Sutra's first release, co-authored by Sawyer.

Of the team's antecedents, origins, circumstances of meeting, circumstances of parting, and present whereabouts I knew nothing, and today know little more. But I did recently happen upon Lori Burton's mid-1967 Mercury album, *Breakout*, and it is definitely worthy of note.

The cover itself deserves a comment or two. The front shows a sultry Ms. Burton peeking out of a torn-paper tent, bangs completely obliterating her forehead, wearing enough eye makeup for any 10 girls (or any three Dusty Springfields). The back spotlights a torn photocopy of a 1967 Billboard Hot 100 chart with "Windy" at #1 and the Choir's "It's Cold Outside" mired at #68, discernible in the right-hand corner. The whole concept is supposed to represent the "Breakout" of the title, an inspired conception all the way around.

All 10 songs were written and produced by the Sawyer/Burton team, with Lori of course singing. Most of the songs seem designed to be covered, and were probably demos polished up for public consumption. They're very interesting songs, mostly big beat ballads with a lot of rock and soul influence. Burton sings in the Dusty Springfield mode, with a huskier voice, less polished and less skilled but not unappealing.

A few of the songs, notably "Since I Lost Your Lovin'," employ a dramatic crescendo effect strongly based on Lorraine Ellison's sublime "Stay With Me Baby"—an admirable model even if quite difficult to match. Three of the songs on the first side have a strong Motown stamp. "Love Was" employs a muted variant of the Pretty Things' "Midnight to Six Man" riff, an attractive ballad all in all. "Only Your Love" could have been a big hit for Cher; it's got a definite Bono folk-rock waltz sound to it. And "Bye Bye Charlie" is pure Neil Diamond sound-wise, a tough putdown number full of nasty chuckles and whatnot.

Breakout is one of the more interesting female-vocalist albums of the mid-sixties, worth picking up for the aforementioned songs alone. But it also has "Nightmare," you probably read about "Nightmare," if you've been conscientious, in Greg's review in *Bump*, the single by the Whyte Boots on Philips. To recap briefly, it's one of the most bizarre extensions of the Shangri-Las' grand melodrama genre, in which the female protagonist is egged into a fight with the girl who stole her boyfriend, accidentally knocks her head on the sidewalk and kills her, and is carted away by the cops protesting numbly that she "didn't want to fight," all related in starkly classic girl-group form.

Sawyer and Burton produced and of course wrote the Whyte Boots version, which came out a few months before the Burton LP. Although the record was a substantial stiff, the Whyte Boots actually got some coverage in New York's pop tabloid *GO* which is fairly amusing to read now. Ronde Copland, Page Miller and Kathy Francis were friends studying at the American Music and Drama Academy in New York. According to Ronde, "One of our teachers told us we had what it takes for a recording session. He got in touch with producers Pam Sawyer and Lori Burton...The song 'Nightmare' is a great number and it gave us the opportunity to project some of our acting techniques into music."

The group name, by the way, came about accidentally. "At first, we decided on the Red Boots, but when we went out to get Mod blouses, skirts

and boots, we couldn't find anything red. Everything was white. We could have dyed things red, but the overall effect when we were dressed in white seemed to be much better." (Red overalls would have been a bit much).

GO also ran a "Diary of the Whyte Boots", describing a hectic fortnight of record hops, radio station visits, and a bit of recreation: "Threw a huge happening at our apartment. Guests showed up in some way-out gear!" "Heard the good news that the disc has been picked as a 'Breakout' on the West Coast." (There's that word again). "Took all our Mod clothes with us—real handsome photographer had us doing some groovy things." We can imagine.

Interestingly, the Lori Burton version is identical to the Whyte Boots', leaving the trio and their "acting techniques" in a rather dubious position. Not that such fictional groups were all that unusual (*GO*'s Whyte Boots hype was neatly juxtaposed next to an editorial castigating the Monkees for not playing their instruments). Anyway, whatever it did for the Whyte Boots' credibility, the inclusion of "Nightmare" on Lori Burton's album makes it a must-buy for dedicated girl-group fans.

Shortly afterward, Burton & Sawyer split up. Sawyer went to Motown as a staff writer, getting co-credits on "Love Child," "My Mistake" by Marvin Gaye & Diana Ross, Martha & the Vandellas' antiwar single "I Should Be Proud," and David Ruffin's superb "My Whole World Ended." Burton was heard from less—she co-produced "The Letter" by the Arbors, and cut a single on Columbia, a fairly slushy version of Randy Newman's "I'll Be Home," in April 1971.

As a team they cut quite a few forgettable soul records, and they hardly rank in the Greenwich/King/Wail league. But for "Ain't Gonna Eat Out," "Nightmare," and *Breakout*, Lori Burton and Pam Sawyer deserve their due degree of celebration. As the liner notes to her album admirably put it, "That many talents belonging to the same person should constitute a record. And, as a matter of fact, they do. It's time you listened to it."

SONGOGGRAPHY

Lori Burton:

Yeh Yeh Yeh/

The Hurt Won't Go Away/Bye Bye Charlie

I'll Be Home/Missing You Today

Breakout (Mercury SR 61136/MG 21136)

Roulette 4609

Mercury 72663

Columbia 45359



SAWYER/BURTON COMPOSITIONS

Ain't Gonna Eat Out My Heart Anymore — Young Rascals (Atlantic 2312)

Loose Ends (UK: Decca 12437) New York Public Library (UK:

Puppets (Red Rooster 311) Resumes (Sho-Time 69)

All Or Nothing—Patti Labelle & Blue Belles (Atlantic 2311)

Baby Let's Wait—Royal Guardsmen (Laurie 3461; Sweet Slice of Life (PI 35415)

Bye Bye Charlie—Lori Burton (LP)

Rascals (LP)

Forget About Me—Denny Belline (Columbia 45123)

Gotta Get Over You—Lori Burton (LP)

Gotta Make You Love Me—Lori Burton (LP)

I Give In—Lazy Susans (KAPP 741)

If I Had You Babe—Millionaires (Philips 40477)

If You Love Me—Lazy Susans (KAPP 741)

It Won't Hurt—O'Jays (Imperial 66145)

I've Got My Needs/Your Love Is My Love—No Deposit No Return (Philips 40451)

Let No One Come Between Us—Lori Burton (LP)

Love Was—Lori Burton (LP)

Nightmare—Lori Burton (LP) Whyte Boots (Philips 40422)

Only Your Love—Lori Burton (LP)

Since I Lost Your Lovin'—Lori Burton (LP)

Slow Fizz—Sapphires (ABC 10778)

The Hurt Won't Go Away—Lori Burton (LP)

There Is No Way (To Stop Lovin' You)—Lori Burton (LP)

Together—Candy & Kisses (Scepter 12106)

Try to Understand—Cindy Malone (Capitol 5734) Lulu (Parrot 9791)

PAM SAWYER (CO-)COMPOSITIONS

Are You Proud—Jan Tanzy (Columbia 43219)

Bill When Are You Coming Home—Supremes (Motown 1162)

For Better Or Worse—Supremes (Motown 1153)

Gotta Hold On To This Feeling—Jr. Walker (Soul 35070)

Lori Burton co-productions:

Living Without You—Denny Belline (Columbia 45123)

The Letter—Arbors (Date 1638)

Happy—Supremes (Motown 1182)

His Loss Is My Gain—Carl Dobkins Jr. (Colpix 762)

I Should Be Proud—Martha & the Vandellas (Gordy 7096)

(I Thought It) Took A Little Time—Stephen Scharf (WB 8124)

I Wore Out Our Record—Dodie Stevens (Dolton 83)

If I Ever Lose This Heaven—Average White Band (Atlantic 3285)

It I Were Your Woman—Gladys Knight & Pips (Soul 35078)

I'm Living in Shame—Supremes (Motown 1139)

Is There Anything Love Can't Do—Chuck Jackson (VIP 25029)

Just Like A Little Bitty Baby—Opals (Laurie 3288)

Just Seven Numbers—Four Tops (Motown 1125)

Love Child—Supremes (Motown 1135)

My Mistake—Marvin Gaye & Diana Ross (Motown 1269)

My Whole World Ended—David Ruffin (Motown 1140)

—Kiki Dee (LP)

The Day Will Come Between Sunday & Monday—Kiki Dee (LP)

This Is the Story—Supremes (Motown 1196)

Tonight Tonight—Exciters (Roulette 4591)

You're My Baby—Vagels (Kama Sutra 200)

ARE YOU YOUNG AND REBELLIOUS ENOUGH TO LOVE THE RUNAWAYS?

By LISA FANCHER

Summer was nearly over before I finally became aware of the ritual I'd been carrying out each day. I'd be singing along as usual to my fave songs on the radio (as I do when my parents aren't home) when I'd get this powerful urge to hear the teenage disc fantastic. I'd root through my records, put a dozen on the turntable, then fling them off disgustingly because they came so close and yet never quite did the trick.

I thought it was the Sweet but they were too old. I thought it was the Dictators but I couldn't tell if I was being put down or not. It could've been the Dolls but they weren't even real girls. It might have been an old record, but I was sure I didn't have it, and in fact I doubt if it's been made yet.

Three weeks later, I saw that record on stage at the Whiskey a Go Go. It was in the form of three teenage girls who were screaming out glorious, overpowering punk anthems. It was the Runaways.

Kim Fowley hadn't come up with a decent hype since the Hollywood Stars, despite his gift for sniffing out stardom. For months he'd been roaming the streets, looking for the key that would start the anti-disco backlash he had been among the first to start predicting. Then he met Kari Krome at a party. They talked. They agreed that the level of teenage consciousness needed to be lowered to the bedroom and the Street, where it belonged. Kari, Kim discovered, wrote terrific teen poetry in the form of three-minute lyrics just waiting to be set to the right Sound. She was thirteen.

Kim thought enough of her lyrics that he signed her to his publishing company and put her on salary. Meanwhile Kari was wondering aloud that, if she was writing this stuff, why weren't there girls a couple years older who could play it? Kim thought that ought to be easy enough; he even told her that if she could find one right girl, he'd supply the rest.

So Kari came up with the rightest girl since Ronnie Spector: Joan Jett, a Suzi Quatro lookalike who played rhythm guitar *a la* the Chinnichap school of thundering pop. She learned to play by going to Rodney Bingenheimer's and hearing the British singles, learning to play them at home from memory, because there was no way she could buy them herself.

Fowley figured that since she was found so easily, putting together the rest of the band would be a breeze. After all, wouldn't any teenage girl jump at the chance to be in a rock & roll band and have droves of pretty boys at their feet? If only it were so simple! Word was sent out all over LA and god knows how many girls were auditioned before they decided on Micki Steele, bass and vocals. The band was complete when they spotted Sandy West,

•The Runaways:
Jackie, Joan, Cherie,
Sandy, Lita



a classic California surfer girl who played drums murderously loud (none of yer Karen Carpenter trash), hanging out in the Rainbow parking lot.

They were so spirited as a three piece, Kim decided to leave it at that. The only thing I can liken them to is a female Strangeloves: very crude, very rough and very loud, with teenage beliefs enough for ten rock & roll bands.

Micki soon left (at 19, she was really too old anyway) and a girl named Peggy was added on bass. Lita Ford was found by *Back Door Man*, playing flashy lead guitar like a teenage Jeff Beck, and the final element clicked into place when Cheri Currie, the Bridget Bardot of rock & roll, came forward and volunteered her services.

The first gig was on the rooftop of an apartment and within 15 minutes the three surrounding alleys were packed with kids. Even after ten police cars showed up, Joan (already shaping up as the Keith Richard of the group) insisted they keep on playing...

Peggy left a week later and was replaced by Jackie Fox, completing the present lineup of the Runaways. Average age: 16. The sound: violence by proxy.

The best thing the Runaways are going to bring back to modern rock are those friendly, concerned lectures from parents to kids about the moral dangers of rock & roll. I mean, here's this Fowley guy who's led five nice young ladies away from their normal lives as wives and secretaries, turning them into rock & roll tramps. It's true—the Runaways are going to give rock & roll back its bad name, and not a second too soon.

The Runaways are the girls "Rebel Rebel" was written for; don't-care angels in tight blue jeans with one foot entrenched in their music and the other in a circle of fascinated guys. Their lives and this crazy music are inseparable; one gives the other meaning.

They like and play it rough 'n dirty. Four of them have never been in bands before, but they have intense and vibrant stage presence because

they are as excited as they are exciting. The force of their vitality (coupled with the knowledge that they're the first truly great female rock band) comes on like a heart punch no matter how many times I see them. What's even better is that they're not trying to prove that they are punk teenage dogmeat. A punk ain't gotta prove nothing to no one; it says so in their songs and the way they look.

The Runaways are the quintessence of everything that's great about teenage girls—not the giggly demure saps, but the aggro ones who never came to school because they were out too late at Rodney's the night before. And they're living it right now, they don't write songs from idyllic memories that gain romantic scope over the years.

The Runaways are as real as getting beat up after school. Their songs are about juvenile delinquent wrecks, sex, pressure, and anything incidental like drugs and parties. Sometimes the reflections on these are good, often bad, but there's always the underlying, understood agreement that the state of Teenage is what it's all about. They take all the elements of their lives, punch 'em up into catchy anthems set to the beat of the street, plug it into their amps and sing it all out loud to your crotch or your feet or your head, whichever they hit first.

At first Kim tried to get them to do his songs, and Mars Bonfire's, the usual scam. Soon, though, both Kari and Joan were turning out such first-rate material that there was no need for these, or even for the oldies painfully selected in an afternoon of picking through Greg Shaw's record collection. Songs like the Troggs' "Come Now", perfect though they were, were no better than the band's originals, and lacked the strength and urgency. The Runaways had already outgrown their status as a Kim Fowley hype, a band of teenage girls. They were a functioning entity, a response to their times and their audience, which was becoming more visible and even more fanatical.

The predominantly white middle class suburbs were bound to have an outgrowth of teen trouble-makers like the Runaways. These aren't jaded Hollywood girls; they come from the sprawling bedroom valleys of Orange County, spreading out to the beach, and they built their popularity in the growing circuit of small teen clubs in these suburbs, where discos never infiltrated. Their roots are just as real as Bob Marley's, only theirs are TV, driving around, and going to Hollywood on weekends because it's the only thing to do after five days of school and partying.

I was sitting with Joan in her room, listening to Sweet singles on a crummy record player, pretending it was 1965 and I was Penny Valentine, when she told me it was an incident on the Sunset Strip that convinced her once and for all to give her life to rock & roll. She was walking up to Rodney's one Friday night when she saw a dead body out front, an obvious OD, and nobody was paying any attention at all. The kids just kept walking into the club. The Sweet was flooding out the door and everybody just kept on dancing 'cause if they stopped to think, they'd probably go crazy. Joan Jett knew that was pure rock & roll, and simply nothing else would do but for her to be the one they were listening to while not paying attention to the world.

So what are the rest like? Well, Lita Ford scowls a lot and drives too fast *always*. She was going to be in the original 3-piece but she hadn't fully recovered from wounds inflicted in a parking lot by a gang of girls provoked to violence by her looks.

Cheri can't even walk through a supermarket without attracting every male in the place, and it's her moves on stage that inspire those lusty mesmerized stares from the boys in the audience and vicarious reality for all the girls who are too scared to be that bold themselves.

And doing it on her own is Jackie Fox's strength. She tried out for the Runaways and was so pissed off by Kim's decision that she wasn't good enough that she went out and tried to start her own

•The Sweet's LA show drew pickets after the group backed out of a promise to let the Runaways open for them. Reason: they've seen the future and it's sweeter than they'll ever be....

group. Needless to say, without money or connections she wasn't very successful, but she had improved so much Kim decided she was right the second time around.

Sandy West, beneath that Doris Day drag of wholesome features, doesn't *really* care about anything but getting up on stage. She drinks too much, laughs too loud and has so much spare energy she relaxes by practicing karate on her fellow band members. She's also the most outgoing and generally the easiest Runaway to get along with.

What's really going to conquer is their performances. Exactly as it should be, and with the right producer it should happen just as well in the studio. The Runaways don't employ any gimmicks either physically or in the songs, but rather rely on individual personalities to make the music more effective. They could just as easily be a tits 'n ass revue, but the sex aspect isn't played up or down; it isn't played at all. They wear jeans and "Runaways" shirts and it's natural yet erotic as hell.

I've seen them play everywhere from the lowest of dives to the Whiskey, and each time I see them is the best, they improve so tremendously from week to week. The most outrageous that I can recall just happens to be the last one I saw, at a great little teen club by the beach, called Boomer's, just recently opened on the second floor of some shop. There was no advertising and just a small sign outside, but the place was crowded with local high-schoolers, mostly girls. By midnight it was packed more than a hundred beyond capacity—and this was a Tuesday yet. The audience, for the first time I noticed, was overtly female, and everyone was extremely receptive despite the scattered "oh god I hope they're better looking than Isis" comments.

The Runaways burst on stage to screams, and roared into "Cherry Bomb." Cheri's song (I leave brilliant deductions of its message to the reader). I'm

[Continued on page 16]



THE RUNAWAYS' NEW YEARS EVE PARTY

BY KARI KRÖME

On the last day of school before Xmas vacation I never made it to my last period class. During our "Good Tidings" Xmas party, we spiked the punch, disposed of the teachers, turned up the rock & roll full blast, and got our snack period taken away from us for inciting a riot on school grounds. But the rock & roll party of the year was on New Years Eve when the Runaways played at Wildman Sam's. Garden Grove will never be the same!

Climbing atop the crackerbox stage, the Runaways took their places and proceeded to kick some ass with "Cherry Bomb":

"I'm the fox you've been waiting for...
Hello daddy, hello mom,
I'm your Ch-ch-ch-cherry bomb!"

Cherie Bomb (lead singer) marched right up and snatched the mike with a flip of her hip and pointed to all the guys in the audience. She threw a few winks and you could see them squirming in their seats. Imagine if Iggy Pop and Bridget Bardot had a daughter—this is how she'd turn out. What more could you want?

The music changed and they launched into "Blackmail" with Joan Jett taking her place up front—stomping and shouting in a "tough little bitch" way that makes Suzi Quatro look sick. Squeezing in loud "cat-call" screams with a stare that dares you to look away from her pouting lips, you wonder how such guttural sounds come out of a young thing like that. The song ends and Cherie pauses to ask "How many people are from the beach?" A few screams. "The Valley?" A couple of grunts. "Who's from Garden Grove?" "Yeah! Scream! Shriek! Boogie! AAAHAAGGGHH!! Great audience tonight. An amp falls over. One down 1 to go.

Head back, arms in air, Sandy whacks her drumsticks together and thumps into "California Paradise." The music stops and the rest of the band steps back to watch as Sandy pounds furiously like a frustrated child who can't get out of a locked closet. If she can't hit a drum she beats at the air. The kids are drunk and screaming. Sandy shakes an arm of sweat and the guys lap it up like puppy dogs. Everyone is really having a good time now... another amp falls over.

Kim Fowley is on stage now, talking and hustling everything in sight. A groupie runs onstage wearing only platforms, T-shirt, and a skimpy "G"-string. Kim auctions it off to a drooling surfer in ecstasy.

All kinds of people are on stage screaming into the mikes and the clock strikes 12. Party time! The music roars and the band is moving into "Me 'n You." Cherie prances up to Joan, arm around shoulders, both singing into the mike. They're both getting off on the music and I think to myself, "Brian Jones should be alive to see this."

Jackie Fox reminds me of a peacock, strutting in full plumage, bass thrust between her legs. "I LOVE YA JACKIE!" screams a guy jumping up and down. Her solemn expression breaks into a smile and he walks away dazed.

"I guarantee," says Joan Jett, "This song on the charts—'American Nights.'" The band is really cooking now and everyone is dancing. Lita Ford attacks her guitar with butter-finger quickery and never seems to stop. The music is so intense it felt like a 2-ton pinball slamming back and forth inside my head. At center stage Lita stood in full command, moving and gyrating that guitar like a huge rubber bullet. Every time she hit a high note you could see her face tell you how she feels. Those strings screamed at you and all eyes were on her. With a long lasting note and a final thrust the song ended. Looking flushed and sweaty they ran off stage and everything was dull again.

The Runaways music is simple, 3-chord "slam-bang" rock & roll, but they've got a certain magic that when you hear them you just go "yeah!" They're all good looking, and none of them are over 17—so there! Take that and stick it where it feels good!



WPTB

Legendary Songwriters Series No.2



Jackie DeShannon

By SPENCER LEIGH

Jackie DeShannon ruefully holds a British flag on the cover of *What the World Needs Now is Love* (U.K. Sunset). The picture summarizes her recording career. Her best records were eclipsed by cover versions during the Merseybeat era, usually by the Searchers. Her own versions of "Needles and Pins" and "When You Walk in the Room" had only been moderate chart successes, while the English groups, who eagerly awaited her every new demo, took her songs to far higher rungs with seemingly little effort. And it was even more ironic that, when she eventually had a big hit of her own, it was a Burt Bacharach's mouthpiece.

Unless content to remain merely a songwriter, or merely a singer, it's never been easy for a woman to get ahead in the music business. It's as true today as it was in the '50s and '60s, despite greater opportunities. In New York, Carole King and Ellie Greenwich were able to get involved in writing, producing, recording, and operating record companies—but only in partnership with their husbands. For Jackie DeShannon, out in California, the struggle to make decisions affecting her own career was never-ending. Nevertheless, in the light of retrospect, it's clear that Jackie was one of the most forceful and prodigious talents of the '60s, and remains a woefully underrated part of today's scene.

From the start, she was a prodigy. At the age of six she had her own radio show in Kentucky, playing and singing everything from gospel to country & western. Her entire family was musical—mother was a singer and had a radio show, grandmother used to play old Irish folk songs, father played harmonica, and all her uncles played and sang. In early childhood she was also exposed to blues singers like Lightnin' Hopkins. When she was 11, the family moved to Illinois, where Jackie also had a C&W radio show. At 15, she got interested in jazz and went on the road, singing.

But it was in rock & roll that she first made her mark. In 1960, she landed in Los Angeles and began making rock-pop records for small labels like Sand

and Edison-International. She was soon signed by Liberty, who might have seen her as a sort of female Bobby Vee (they even gave her a Carole King song, "Heaven is Being With You"). At the same time, she was appearing at the Hungry i, singing blues and gospel on the same bill with Peter, Paul & Mary, who hadn't quite made it yet. At the time she hated folk music, though that would soon change. Meanwhile Liberty was realizing that her talent was somehow special, and allowed her to write more of her own material, usually in collaboration with others. She was among the first to write with Randy Newman (as early as 1964), Jimmy Page, and her most productive partnership, Sharon Sheeley.

Jackie had been only 14 when Sheeley's "Poor Little Fool" had topped the charts for Ricky Nelson. Sharon then turned to another Liberty artist, Eddie Cochran, and her songs included "Lonely", "Love Again" (the excellent B-side of "Summertime Blues") and, with Cochran, "Somethin' Else." She got engaged to Cochran and was in the car crash in 1960 when Eddie took his own three steps to heaven. Eddie was on a British package tour at the time, but Sharon returned to Hollywood and immersed herself in songwriting after meeting Jackie at Liberty.

Starting in 1961, mostly with artists on Liberty and its subsidiary Dulton, Jackie and Sharon turned out a steady string of songs. Their biggest hits, though, were with Decca artist Brenda Lee, for whom they wrote five. DeShannon & Sheeley were most active from 1962 through 1965. In 1964, Sharon married DJ/TV host Jimmy O'Neil, and when that broke up, she moved away from Hollywood, effectively ending her partnership with Jackie. For a time she was with Gordon Waller (of Peter & Gordon). Her few songs since 1965 include "Night-Time" with ex-Searcher

Chris Curtis (for Paul & Barry Ryan) and "Runnin' On Back", for and with Del Shannon.

Jimmy O'Neil was the compere at the Hollywood night spot Chez Paree, and it was here that Jackie was launched as a singer in the fall of 1962. The *Hollywood Press* called her "the girl with the peanut butter voice" (whatever that means) and "the new Red Hot Mama with a rock beat" (which meant Brenda Lee, Mark II). At various stages in her career, Jackie has attempted to sound like Brenda Lee, but it usually hasn't come off, if only because she has passed her most suitable material, like "Dum Dum" and "So Deep" to Brenda anyway.

Her singles career began picking up in late '62, starting with "Just Like in the Movies", the first Randy Newman song to be recorded, and possibly a nod to his uncle, film composer Alfred Newman. It wasn't terribly distinguished, and neither were the two Newman/DeShannon collaborations, "She Don't Understand Him Like I Do" and "Hold Your Head High." Both are excessively emotional ballads a la Gene Pitney, and although Jackie's voice is willing the songs are weak. Randy's main contribution to her records was in her keyboard work, for instance on "You Won't Forget Me" in which her voice is cleverly pitted against Newman's piano while a heavy accompaniment is well down in the mix.

Though none of these were hits, she was starting to get airplay and recognition as a songwriter and upcoming talent in the business. Her next, "Faded Love" scratched the charts, followed by "Needles and Pins" and "When You Walk in the Room" which, though barely hits, were successively large hits for the Searchers in both England and the US. In these songs, Jackie was among the first Americans to react to the British sound, formulating a sound that would evolve into 'folk-rock'.

At this point in her career, she might have been expected to issue a first album including her early singles or continuing in that style. Instead, she turned to Hootenanny, and although the selections were pretty standard, including "Blowin' in the Wind" and "If I Had a Hammer", it does contain one minor classic in Trevor Peacock's "Little Yellow



Roses." (Peacock was a real oddball and a friend of Jackgood who published the song and on whose TV show *Shindig!*—of which Jimmy O'Neil was of course the host—Jackie regularly appeared). Brave though the album was, its direction seemed to waver between pure folk and Jackie's own indisguisably teenbeat vocals, and must have made the folks at Liberty think she was completely schizoid.

Jackie, however, was becoming an enthusiastic folkie. She'd seen Dylan in New York in 1962 doing "Don't Think Twice" and immediately gone back to Liberty and recorded a bunch of his songs. "Liberty Records didn't want to release them because at that time no one had heard of Bob Dylan. Also, I already had hits as a rock singer and they didn't want me doing folk songs. Later, of course, all these tunes became hits for other people.

As mentioned previously, Jackie was among the first rock singers to pick up the folk influence, and in fact she predated the Byrds by a year or two when in 1963 she cut an album of demos, which Liberty refused to release, of folk material in a rock style, including "Don't Doubt Yourself, Babe." Liberty, still clinging to their "female Bobby Vee" scheme, started pushing her into teen beach movies, but all the while Jackie was moving further from rock & roll. In 1964, except for a tour with the Beatles, she did mostly folk concerts on the college circuit. She also began work on an autobiography (never completed) and won awards as a go-cart racer!

Later in 1964, following her success with the Searchers, Jackie went to England to launch herself on the British public with "Don't Turn Your Back on Me." The song, an up-tempo 12-string stormer, was one in which she had cleverly managed to combine her folk and rock interests; it was, possibly, the first fully-realized folk-rock opus. She appeared on a remarkable *Ready Steady Go* with Jackie Ross and Sugarpie de Santo. While in England, she had a brief romance with the young Jimmy Page, then a session guitarist, and they wrote several tunes together.



The low-cut dress on the ensuing album cover showed an image of Jackie quite at variance with her later cut, "A Proper Girl," and diametrically opposed to the Brenda Lee/Connie Francis image previously put forth. Unfortunately its sales were not very encouraging, although it is undoubtedly the finest compilation of her work to have been released. The album contains "Needles and Pins," a Jack Nitzsche/Sonny Bono composition and arguably Sonny's greatest, and "When You Walk in the Room," in which Jackie introduced the word 'non-chalant' into the pop song vocabulary. On "Should I Cry," arranger Jack Nitzsche tried to emulate his work with Phil Spector, and indeed the sound is pretty much indistinguishable. The album also contains some of her early singles, a throaty version of "He's Got the Whole World in His Hands" and a frenzied "Oh Boy!" in which the multi-tracked DeShannon comes to grips with the Beatles' sound, complete with 'ooh's which accompanied the shaking of their mop-tops.

Jackie continued to perform and appeared in two films, the waterlogged *Surf Party* with Bobby

Vinton, and the classic *C'mon Let's Live a Little* in which she co-starred with Bobby Vee, and did one of her best folk-rockers, "For Granted" (available only on the soundtrack). She also wrote the theme music for *Splendor in the Grass* but by the time of her next assignment, "What the World Needs Now is Love" for *Bob & Carol & Ted & Alice* she had clearly moved out of the teen idiom.

Possibly her marriage in 1966 (to Liberty promotion man Bud Dain) changed her attitudes, or possibly she'd just grown up. Either way, her songwriting prowess had all but deserted her and, oddly enough, she entered the era of her biggest sales. She replaced Dionne Warwick as a Bacharach instrument and with his arrangements, production and songwriting she soared up with charts with "What the World Needs Now is Love." Other Bacharach-DeShannon recordings didn't top this, but she had further hits with "The Weight", "Put a Little Love in Your Heart", Chip Taylor's "I Can Make It With You" and a medley of "You Keep Me Hangin' On"/"Hurt So Bad."

Fortunately, though her hits were not many, she was with a company that never believed in under-recording its artists. When Liberty merged with Imperial around 1965, Jackie moved to the latter label, where she had more than 20 singles and eleven albums, including compilations of all her early material. Her marriage to Dain proved beneficial, as she was allowed to record as often as she pleased, and she took an increasingly active role in the packaging and promoting of her records. Even so, she was feeling the frustrations of being a woman in the record business. "When I would complain about a mix or go in and ask about the sales of my record, they would call me a pushy broad. Or, because I'm small, they'd treat me as a child. I still have hang-ups about those days."

During the late '60s, she worked with a wide variety of writing partners, but her most productive period was with R&B singer Jimmy Holiday and Randy Myers, with whom she wrote "Put a Little Love in Your Heart" and "Bad Water", a hit for the Raelets. By 1971, Jackie's first marriage was behind her and her affiliation with Liberty finally ended. She moved to Capitol, then Atlantic, where she sought a new image and approach. Her second Atlantic album, produced by Jerry Wexler, showed a positive return of her writing talent, in addition to which she presented good versions of songs by John Prine, Hoyt Axton, Steve Goodman, Neil Young and others. But during this period, things just didn't seem to be going right. There were personal problems; a second marriage fell through, a nervous breakdown ensued, a creative slump persisted, and her recordings, however good, seemed to fall on deaf ears. Though it seemed that, if Carole King, Neil Sedaka and Paul Anka could find a place in today's pop spectrum, there certainly ought to be a niche for Jackie DeShannon, the right formula had yet to be found.

In 1975 she joined Columbia, who gave her the support and allowed her the participation she had always craved. Writing now with Donna Weiss, she put together a strong, vividly emotional album, with bold treatments of sexuality from the feminine perspective. The album was not a big seller, but it did serve to establish Jackie as a force to be reckoned with, and as it would appear she's well on her way into a new period of creative growth, the next album could be the breakthrough that's eluded her for so long.

[Songography on page 16]



•Jackie DeShannon in 1972: still every inch the pop princess she's always been....

ALBUMS BY JACKIE DeSHANNON

- 1963 *Jackie DeShannon* - Liberty 3320
 1964 *Breakin' It Up on the Beatles Tour!* - Liberty 3390
 1964 *C'mon Let's Live a Little* (soundtrack) - Liberty (Baker Man, For Granted; Bak-Talk, a duet with Bobby Vee)
 1965 *This Is Jackie DeShannon* - Imperial 12286
 1965 *You Won't Forget Me* - Imperial 12294 (early Liberty tracks)
 1966 *In the Wind* - Imperial 12296 (Liberty material)
 1966 *Are You Ready For This?* - Imperial 12328
 1967 *New Image* - Imperial 12344
 1967 *For You* - Imperial 12352
 1968 *Me About You* - Imperial 12388
 1968 *What the World Needs Now is Love* - Imperial 12404
 1969 *Laurel Canyon* - Imperial 12415
 1969 *Put a Little Love in Your Heart* - Imperial 12442
 1969 *To Be Free* - Imperial 12453
 1970 *Lovely Girl* - Sunset 5225 (budget collection)
 1971 *Songs* - Capitol ST-5225
 1972 *Jackie* - Atlantic 7231
 1974 *Your Baby is a Lady* - Atlantic 7303
 1975 *New Arrangement* - Columbia PC-33500 (unreleased)
 1983 (Demo album) *To Be Myself/Girl of Yesterday/It's Going to Be Alright* (later changed to *Don't Doubt Yourself Babe!*) (With You in Mind later changed to *Come Along/You Could Break My Heart* (later changed to *Away Brought Down*); *So Around/Too Far Out/Your Heart is Missing/What's It All About/Splendor in the Grass/New Thoughts/Hand Made Silver Ring*

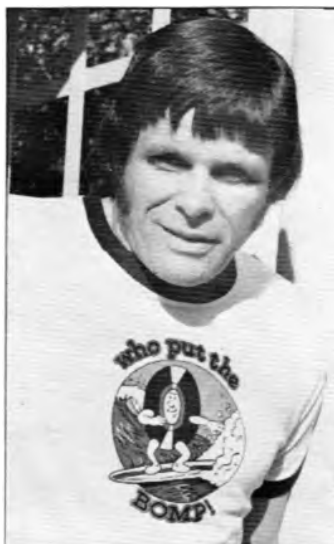
SONGS WRITTEN BY JACKIE DeSHANNON

- 1960**
 So Warm - Jackie DeShannon - Edison-Int. 416
 I Wanna Go Home - Jackie DeShannon - Edison-Int. 418
 The Foolish One - Jackie DeShannon - Edison-Int. 418
 Put My Baby Down - Jackie DeShannon - Edison-Int. 418
 Lonely Girl - Jackie DeShannon - Liberty 55288
- 1961**
 Think About You - Jackie DeShannon - Liberty 55342
- 1963**
 Dancing Silhouettes - Jackie DeShannon - Liberty 55526 (also: Thurston Harris - Reprise 0225)
 Day Dreamin' of You - Fashionettes - GNP 322 (also: Dreamers - Fairmount 612; Hellions - Kapp 649; Kai David - Tollie 9007)
 I Was Moved - Evie Sands - Gold 215
- 1964**
 When You Walk in the Room - Jackie - Liberty 55645 (also: Searchers - Kapp 618)
 He's Sure to Remember Me - Brenda Lee - Decca 31654
 Alone With You - Brenda Lee - Decca 31628
 Till You Say You are Mine - Jackie - Liberty 55645 (also: Searchers - Kapp LP 1412)
- 1965**
 Come and Stay With Me - Jackie - Imperial LP 12415 (also: Marianne Faithfull - London 9731)
 Depend on Yourself - Joe & Eddie - GNP 344
 With You in Mind - Joe & Eddie - GNP 344 (also: Marianne Faithfull - London LP 482)
 Don't Turn Your Back on Me - Jackie - Imperial 66132
 I Remember the Boy - Jackie - Imperial 66110
 Just Like Him - P.J. Proby - Liberty 56757
 Don't Doubt Yourself, Babe - Byrds - Col. LP 2372
 You Have No Choice - Delaney Bramlett - GNP 339
 Try to Forget Him - Jackie - Imperial LP 12294
 Too Far Out - Liverpool Five - RCA 8660
- 1966**
 Nicole - Gary James - Polydor 56134 (E)
 Splendor in the Grass - Jackie - Imperial 66171 (also: The Boys - Karma Sutra 203)
 To Be Myself - Jackie - Imperial 66202 (also: Noleen Batley - Festival 1641 (Australia))
 Are You Ready For This - Jackie - Imperial LP 12328
 Love is Lending Me - Jackie - Imperial LP 12328
 My Group and Me - Raga & the Talas - WP 77847
 For Old Times Sake - Raga & the Talas - WP 77847
 Children & Flowers - Critics - Kapp 727; Shillings-3 Rivers 701; Candy Choir - CBS 3061 (E)
- 1967**
 A Boy With Nothing - Peter & Gordon - Capitol LP2729
 Color Blue - Peter & Gordon - Capitol LP 2729
 Where Does the Sun Go? - Jackie - Imperial 66236
 Find Me Love - Jackie - Imperial 66224
- 1968**
 Laurel Canyon - Jackie - Imperial 66342
 Look What You Started - Gloria Jones - Minir 32051
 Holy Would - Jackie - Imperial 66342 (also: Fat City - ABC-Probe 4508)
- 1969**
 L.A. - Jackie - Imperial LP 12415
 Child of the Street - Jackie - Imperial LP 12453
- 1971**
 Salinas - Jackie - Capitol 3130
 West Virginia Mine - Jackie - Capitol 3185
- 1972**
 Anna Karina - Jackie - Atlantic LP 7231
 Laid Back Days - Jackie - Atlantic LP 7231
 Peaceful in My Soul - Atlantic 2524
 Vanilla Olay - Jackie - Atlantic 2871
- 1975**
 Boat to Sail - Jackie - Columbia LP 33500
 Pure Natural Love - Quavens - Chess 2166
- DATES UNKNOWN**
 Am I Dreaming - Jane Canada - Magic Lamp 616
 There's Just No Pleasing You - Epica

SINGLES BY JACKIE DeSHANNON

- 7-77 Trouble - Sand 330
 7-60 So Warm/I Wanna Go Home - Edison-International 416
 7-60 Put My Baby Down/The Foolish One - Edison-International 418
 12-60 Teach Me/Lonely Girl - Liberty 55288
 7-61 Think About You/Heaven is Being With You - Liberty 55342
 9-61 Wish I Could Find a Boy/I Won't Turn You Down - Liberty 55368
 11-61 Baby/When Ya Juss Mel/Ain't That Love - Liberty 55387
 7-62 The Prince/I'll Drown in My Own Tears - Liberty 55425 (also issued with "That's What Boys are Made Of" on B-side)
 9-62 Just Like in the Movies/Guess Who - Liberty 55484
 10-62 You Won't Forget Me/Don't Think So Much of Myself - Liberty 55497
 1-63 Faded Love/Dancing Silhouettes - Liberty 55526
 5-63 Needles and Pins/Did He Call Today, Mama? - Liberty 55563
 9-63 Little Yellow Roses/Oh Sweet Charolait, B-side: "500 Miles" - Liberty 55602
 1-64 Till You Say You're Mine/When You Walk in the Room - Liberty 55645
 3-64 Should I Cry/I'm Gonna Be Strong (never released) - Liberty 55673
 4-64 Oh Boy/I'm Looking For Someone to Love - Liberty 55678
 6-64 Hold Your Head High/She Don't Understand Him Like I Do - Liberty 55705
 10-64 He's Got the Whole World in His Hands/It's Love Baby - Liberty 55730
 11-64 When You Walk in the Room/Over You - Liberty 55735
 5-65 Love & Learn/I'm Glad It's You - MGM 13349
 9-65 What the World Needs Now is Love/I Remember the Boy (also released on pink label mono/stereo disc, with film credit) - Imperial 66110
 9-65 A Lifetime of Love/Don't Turn Your Back on Me - Imperial SP 23
 5-66 Come and Get Me/Splendor in the Grass - Imperial 66132
 5-66 Come and Get Me/Splendor in the Grass - Imperial 66171

- 8-66 Will You Love Me Tomorrow/Are You Ready For This (not rel.) - Imperial 66194
 8-66 Windows and Doors/So Long Johnny (not released) - Imperial 66196
 9-66 I Can Make It With You/To Be Myself - Imperial 66202
 1-67 Come on Down/From the Top of That Hill/Find Me Love - Imperial 66224
 4-67 The Wishing Dot/Where Does the Sun Go - Imperial 66236
 8-67 Changin' My Mind/It's All in the Game - Imperial 66251
 2-68 I Keep Wanting You/Me About You - Imperial 66281
 5-68 Nobody's Home to Go Home To/Nicole - Imperial 66301
 7-68 I Don't Want to Have to Do It/Splendor in the Grass - Imperial 66312
 8-68 The Weight/Splendor in the Grass (withdrawn) - Imperial 66313
 8-68 E! Herespect Blue - Imperial 66313
 11-68 Laurel Canyon/Holy Would - Imperial 66342
 4-69 What is This/Trust Me - Imperial 66370
 6-69 Put a Little Love in Your Heart/Always Together - Imperial 66385
 11-69 Love Will Find a Way/Completely - Imperial 66419
 12-69 Do You Know How Christmas Trees are Grown/Christmas - Imperial 66430
 3-70 Brighton Hill/You Can Come to Me - Imperial 66438
 5-70 Medley: You Keep Me Hangin' On—Hurt So Bad/What Was Your Day Like - Imperial 66452
 8-70 It's So Nice/Mediterranean Sky - Liberty 56187
 7-71 Keep Me Warm/Salinas - Capitol P-3130
 10-71 Stone Cold Soul/West Virginia Mine - Capitol P-3185
 6-72 Vanilla Olay/Only Love Can Break Your Heart - Atlantic 2871
 Paradox/I Wanna Rco You - Atlantic 2895
 Chans On My Soul/Peaceful in My Soul - Atlantic 2524
 Jimmie, Just Sing Me One More Song/ - Atlantic 3041
 9-75 Let the Seals Dance/ - Columbia 3-10221



DEL SHANNON SAYS:
"I'D BE A STRANGER IN TOWN,
WITHOUT MY BOMP T-SHIRT!"

TAKE IT FROM A MAN WHO KNOWS!
DEL SHANNON WAS THE FIRST ONE
TO RECORD A BEATLES SONG IN
AMERICA. HE'S ALSO THE FIRST
ROCK STAR TO WEAR A BOMP
T-SHIRT. DRAW YOUR OWN CONCLUSION!

SEND CASH, CHECK OR MONEY ORDER
MAIL TO:
BOMP, PO Box 7112, Burbank, CA 91510
Please send me ☐ BOMP T-shirts at \$3.50 ea.
Size: ☐ Sm ☐ Med ☐ Lg ☐ X-lg.

Jackie DeShannon

(continued from page 15)

SONGS WRITTEN BY DeSHANNON & SHELLEY

1961

Baby (When Ya Kiss Me) - Jackie - Liberty 55387
Tears From an Angel - Troy Shondell - Liberty 55398
The Great Imposter - Fleetwoods - Dolton 45
Dum Dum - Brenda Lee - Decca 31272

1962

Heart in Hand - Brenda Lee - Decca 31407
I Don't Think Much of Myself Non-Jackie-Lib. 55497
The Prince - Jackie - Liberty 55425
So Deep - Brenda Lee - Decca 31348
Trouble - Katin Twins - Decca 31410
Just Like in the Movies - Jackie-Liberty 55494
You Won't Forget Me - Jackie - Liberty 55497
(also: Kerri Downes-Epic 9698; Bobby Vee-Liberty 55790; Peter Jones - Reprise 0357)

1963

He's So Heavenly - Brenda Lee - Decca 31407
You Should Have Been There-Fleetwoods-Dolton 74
You Don't Have to Prove Anything to Me - Dottie Stevens - Dolton 83
If I'm Right or Wrong-Bobby Vee-Liberty LP 3289
Woe is Me - Helen Shapiro - Epic 9599
Thank You Darlin' - Ricky Nelson - Imperial 66004
Would You Come Back-Eddie Hodges-Columbia 42687

1964

Guitar Child - Duane Eddy - RCA 8335
Takin' the Long Way Home-Peggy March-RCA 8357
Fallen Idol - Johnny Rivers - Capitol LP 2161
I Just Got to Get Away-Johnny Rivers-Capitol LP 2161
Each Time - Bon-Bons - Coral 62435
(also: Searchers - Kapp LP 1449)
Can't Help Forgiven' You - Searchers-Kapp LP 1409
Break Away - Irma Thomas - Imperial 66013
(also: Piccola Pupa - WB 5640)

1965

Am I Making it Hard on You? - Jackie-IMP. LP12286
Baby Bye-O - Bernie Schwarz - WB 5651
Back Street Girl - Diana Dawn - Ed-Nel 654
(also: Schienne Post - London 9782)
Blue Ribbons - Peter Ford - Philips 40336
(also: Paramounts - Parlophone 5272 (E)
Hello and Goodbyes - Jackie - Imperial LP 12286

1969

My Heart Keeps Hangin' On-Brenda Lee-Decca32181

SONGS WRITTEN BY JACKIE DeSHANNON WITH OTHERS

WITH RANDY NEWMAN

64 Hold Your Head High - Jackie - Liberty 55705
64 She Don't Understand Him (Like I Do) - Jackie
Liberty LP 3390 (also: Brian Hyland-Philips 40263)

WITH JACK NITZSCHE

64 My Gal - Billy Ford - Reprise 0265
65 De Good Baby - Jackie - Imperial LP 12294
65 Should I Cry? - Jackie - Imperial LP 12294
65 Born On Love - Righteous Bros - Moonglow LP 1003
66 I Keep Wanting You - Jackie - Imperial 66281
68 Baby That's Me - Cate - Decca 32179 (also: Lesley
Gore - Mercury LP 61042; Fashions - Cameo 3311)

WITH JIMMY PAGE

65 In My Time of Sorrow-Marianne Faithfull-London LP
PS 423
65 I've Got My Tears to Remind Me - Doug Gibbons
Decca 12122(E) (also: Dave Berry)

65 Stop That Girl - Barbara Lewis - Atlantic LP B110
65 Tears Come Tumbling Down - Judi Smith - Decca
12132(E)

WITH SANDS

62 Hark, Is That a Cannon I Hear - Bobby Vee - Liberty
LP 3211 (also: Jess Conrad (E) 1)

WITH GEORGE TIPTON

67 That's the Name of the Game - Jackie - Imperial LP
12344 (also: Deane Hawley - Sundown 113)

WITH DICK ROSMINI

64 Ramblin' Round - Gene Weed - Challenge 59231

WITH NICK DeCARO

65 Is There Anything I Can Do - Ashes - Vault 924

WITH JIMMY HOLIDAY & RANDY MYERS

69 You Are the Real Thing - Jackie - Imperial LP 12442
69 River of Love - Jackie - Imperial LP 12442
69 Movin' - Jackie - Imperial LP 12442
69 Love Will Find a Way - Jackie - Imperial LP 12442
69 Put a Little Love in Your Heart-Jackie-Imperial 66385
69 Livin' on the Easy Side - Jackie - Imperial LP 12453
69 What Was Your Day Like - Jackie - Imperial LP 12453
69 Sooner or Later - Jackie - Imperial LP 12453
69 Mediterranean Sky - Jackie - Imperial LP 12453
69 When Morning Comes Again-Jackie-Imperial LP 12453
69 Brighton Hill - Jackie - Imperial LP 12453
70 Yesterday Died - Jimmy Holiday - Mini 32079
71 Bad Water - Raeletts - Tangerine 1014 (also Dorothy
Morrison - MGM 14429)

WITH BRIAN STONE & CHARLIE GREENE

69 Too Close - Jackie - Imperial LP 12415

WITH RANDY MYERS & R. STEVENS

69 You Step Into My World - Kelly Garrett - Smash 2216
70 Francoise - Jackie - Imperial LP 12453

WITH JIMMY HOLIDAY

69 Keep Me in Mind - Jackie - Imperial LP 12442
69 You Can Come to Me - Jackie - Imperial LP 12442
69 Let Go Completely - Jackie - Imperial LP 12442
69 Always Together - Jackie - Imperial LP 12442
69 You Have a Way With Me - Jackie - Imperial LP 12442
71 Falling in Love All Over Again-Dorothy Berry-TRC1020

WITH J. BETTIS

75 I Wanted It All - Jackie - Columbia LP 33500
75 Over My Head Again - Jackie - Columbia LP33500

WITH VINI PONCIA

74 You Touch and Go - Jackie - Atlantic LP 7303
74 You've Changed - Jackie - Atlantic LP 7303

WITH DONNA WEISS

74 Your Baby Is a Lady - Jackie - Atlantic LP 7303
75 Queen of the Rodeo - Jackie - Columbia LP 33500
75 Sweet Baby Gone - Jackie - Columbia LP 33500
75 Barefoot Boys and Barefoot Girls - Jackie - Columbia
LP 33500

WITH RANDY EDELMAN

75 Let the Sailors Dance - Jackie - Columbia 10221

WITH G. BALLANTYNE

75 A New Arrangement - Jackie - Columbia LP 33500
75 Murphy - Jackie - Columbia LP 33500

(Discography compiled by Greg Shaw with thanks to Ken
Barnes, Spencer Leigh, Ed Bangs, and Dave Goodrich)

THE RUNAWAYS

(Continued from page 13)

not sure which are Kari's songs and which are Jett-Fowley tunes, but they're all short, catchy, full of hooks and great riffs—Big Hits, every one. "Secrets" follows and is one of the few carry-overs from the three piece. And what, I'd like to know, is more a part of being a teenager than keeping secrets from parents and teachers?

"Me and You" is definitely a Jett song. It's a love song only it ain't the usual girl folkie pining away stuff. Joan would never do that. Her love songs are both gentle and brutal. It's lifting the audience steadily into its mood... But wait! What do I hear? A capella chants by all five girls of "it was all right" and now the kids are all coing the same, meanwhile flooding out onto the dance floor. It's ol' Lou's classic "Rock & Roll" done Runaways style, with a totally different beat and the hook that refreshes. I could hear this fifty times a night and beg for more.

The set is heading for its close when large chunks of plaster (I'm a struggling writer and can't afford to lie yet!) start falling off the ceiling and these people, what they're doing! Jumping up and down, pounding on the tables and dancing with abandon (the floor, never built to withstand 200 kids stomping in rhythm, starts behaving like a trampoline). It's the most exhilarating sight I've witnessed in ages, but it's still nothing compared to when they do their semi-theme song, "Born to Be Bad."

It's their longest song, and certainly the most complex. It starts off real slow and melodic, Cheri singing sweet until they blast into a section of super-fast rock & roll with the line "I was born to be bad, and I'm glad that I did it!" Then slow, then fast again, and a spoken part by Joan as if she were on the telephone to her mom explaining that she'd run off with a biker (long, loud war-whoops from the floor) and joined a band. After this number is literal pandemonium and the adrenalin is like a geyser which, of course, means the band is likewise going crazy—they haven't been at it long enough yet to be able to remove themselves from the excitement they generate.

There's this very early-Who-on-the-edge feel to the Runaways that makes one wonder if they're going to continue at this pace or turn around and start punching each other out. Not only their emotions, but their music too is charged with this kind of dynamic energy. Joan and Lita together are like Clapton and Beck in the yardbirds, one playing sharp, exacting rhythm, the other filling in holes and actually playing interesting, short, effective solos.

"Wild Thing" is Sandy's showcase, wherein she sings lead and does a solo, short and anything but sweet. "American Nights" is on loan from the Holly-wood Stars and it's the stuff legends are made of, a legacy of rock & roll. The closing number is "California Paradise" and everyone here knows it's true and it's the only place all five Runaways just had to come from. And they mean it as much as B. Wilson ever did.

Everyone is rushing around with that hyper look in their eyes, and in no time it spells trouble. Girls and boys are going into the rest rooms and tearing things apart and it's only a few minutes before about five guys are trying to rip each other apart. I decided to exit stage right when I saw the first police car pull up outside. Missed the second set but I bet it was a killer.

Now that their viability as a band was proven, the question of recording naturally arose. Some trial sessions had been done at Gold Star with the three piece band, and after seeing the 5-piece, Greg Shaw had offered to put out an EP on his BOMP label. But before any plans could be finalized, before Kim could even begin his round of record company hype, Mercury's west coast man, Denny Rosen-crantz showed up at a rehearsal and signed the group on the spot. To produce the album, Kim found someone he describes as "an American Dave Edmunds," a young man who built his own studio and is into creating walls of sound. Recording began in early March and the album is scheduled for release on May 1—no fooling around here. The working title is *Young and Wild—I love it already.*

Dr. Feelgood



John B. Sparks

Lee Brilleaux

Wilko Johnson

Big Figure

England's first and foremost malpractitioners of rock and roll. **Dr. Feelgood.** They've un-socialized medicine and capsized rock and roll.

Their debut album is "**Malpractice**." On Columbia Records and Tapes.



© COLUMBIA, INC. MARCAS REGISTRADAS 1975 CBS INC.

DAVE EDMUNDS

THE ROCKFIELD REBEL

Phil Spector singled him out, in a recent interview, as the producer he most respects in the world today. Many people (including Eric Carmen, who told me he thought Edmunds should have been asked to join the Stones when Mick Taylor left) consider him one of the best guitarists alive. Musicians, critics, people in the music business generally, have such enormous regard for him that the slightest news concerning his activities is enough to arouse keen excitement.

And yet, what does anyone really know about Dave Edmunds? He remains a shadowy figure, a name that people who notice such things connect with some of the most wondrous records of the past few years, and that AM radio listeners with long memories might recall as the one-hit artist of "I Hear You Knockin'", a Top 10 entry in late 1970. And that's about all; not exactly the plethora of well-known achievements one might expect of a man widely regarded as one of the true legends of his time.

The fact is, Dave Edmunds has never sought the easy road to fame.

After "I Hear You Knockin'", he could have put together a band and done a world tour. He could have moved to London and joined the trendy in-crowd with their private clubs, super-session albums and jet-set parties. The reason he did none of these things, resisting the efforts of those who would make him a "star", has a lot to do with why he became a legend instead.

When I speak of Edmunds as a legend, I mean more than the mere fact that his accomplishments are fabled. Beyond this, there is a deeper, transcendent quality that can be discerned in all his work. Few individuals in the history of rock & roll have possessed the qualities of consistent genius, perfect refinement and utter, natural economy in their art, and that precise combination of inspiration from the roots and vision toward the future of the music that seem to be the primary attributes of rock's truly mythic figures. In such company, among Phil Spector, Brian Wilson, Buddy Holly, John Fogerty, Lennon & McCartney at their peak, and very few others, do I rank Dave Edmunds.

Edmunds was born in 1946 and grew up in Cardiff, S. Wales. When rock & roll hit the British Isles in 1955, Edmunds was much younger than the Teddy Boys who were demolishing theatres to the tune of "Rock Around the Clock", but he was entranced by the wild sounds nonetheless. He took up guitar and practiced until he could duplicate anything on record.

As a rebel, young Edmunds was a serious artist. He dressed hip, acted cool, played the rocker although his energy found its outlet in music rather than violence. His natural shyness became the moody detachment of the loner; his quick intelligence, instead of impelling him to his studies, drove him to seek after the hidden mysteries of rock & roll. After spending time in his brother's skiffle group, the Biers, he formed a group of his own, called the Raiders.

For years, the Raiders were one of Cardiff's more popular local bands, playing the same sort of hard-hitting rock & roll that the Beatles specialized in at this time, around 1962. By the mid-60s, Wales boasted a number of other fine beat groups, such as the Bystanders, the Jets, Amen Corner, the Blackjacks, Eyes of Blue, and the Iveys. Edmunds was getting older, the Raiders weren't getting anywhere, so they packed it in and Edmunds entered a government trade school, where he was trained to be a motor mechanic. He stayed there three years, playing on the side in a trio called the Image, doing mostly Stax material.

In 1967, flower power was exploding in London, attracting many young Britons, including Dave Edmunds. He spent most of the year there, dressed in paisley and beads like everyone else, soaking up the underground scene and watching dozens of groups achieve success with nothing more than a timely gimmick. It was time, he decided, to get another group together.

Back in Cardiff, he rounded up Tommy Riley (from the Sons of Adam, later in the Grease Band) and John Williams to form the Human Beens. He also began dropping in at Rockfield, a few hours drive from Cardiff, where a lot of Welsh bands had begun taking advantage of the recording facilities. A single was cut and released on Columbia, following which Riley left the band and the name was changed to Love Sculpture, with Edmunds on guitar, Williams on bass, and Bob 'Congo' Jones on drums. A song written by Charles Ward, "River to Another Day" was cut and placed by the Wards on Parlophone.

Love Sculpture had got off to a strong start locally, with a modernized approach to the same rock standards, plus interpretations of Beatles songs and a few flesh-fingered renditions of classical motifs, featuring Edmunds. John Peel, England's

1978

influential DJ, had spun "River" a few times and liked the group. After they played a gig with the Nice in Cardiff, Lee Jackson mentioned them to Peel, who then asked them to come on his show. They showed up with a tape of "Sabre Dance," a lightning-speed rave-up of Khachaturian's well-known classic, and played it on the air. Peel was deluged with letters, Parlophone rushed out the record, and Gordon Mills, the powerful manager of Tom Jones, signed Love Sculpture to his management firm.

In America, "Sabre Dance" was not a hit, though it received tremendous airplay on FM radio and made enough of an impact to justify a US tour for the group. In England, though, it was a Top Ten smash. The group moved to London, taking a flat together in Dulwich. Along with fame came charges of fake, from critics who just couldn't believe anyone could play guitar that fast. Actually, Edmunds was playing no faster than Alvin Lee or Eric Clapton were doing at the time, although the number of difficult changes and the virtuosity with which he played around Khachaturian's melody make it a very impressive recording. One of the record's strongest features is the use of echo as counterpoint, a tricky effect that instantly identifies it as a Rockfield production.

Interviewed at the time, Edmunds made several prophetic remarks. "I've always dreamed of having a record in the charts. Now that it's happened I don't know what the next goal is for us. My main ambition is to own a recording studio. I've always been interested in recording and have been playing around with tape recorders for years." Asked how he felt about groups using electronic effects for recordings and not being able to reproduce them on stage, he replied, "I don't think it matters really. As long as the finished product turns out well I don't see why people should object."

Despite steady popularity in concert, Love Sculpture was never able to follow-up their hit. Determined not to be typecast, they put the similar-sounding adaptation of Bizet's "Farandole" on the back side of "Seagull," a vaguely Procol Harumish vocal ballad, meanwhile releasing an album consisting mostly of old blues workouts. One of the group's chief drawbacks was that none of them could write songs, though Edmunds' "In the Land of the Few" was an exception.

Besides confusion in their public image, there were problems with their internal self-image. "I was never satisfied with the group," says Edmunds today. For one thing, although he was unavoidably the front man, he disliked that role and would have much preferred to remain in the background. Still the cocky rocker, yet no less the shy introvert, Edmunds was emerging as a rather complex character. The brilliance of "Sabre Dance" lay as much in the imagination that spawned it as in the speed and technique with which it was executed, and in his attempts to apply the same imagination, the same stretching and reworking of form, to blues, pop, and straight rock, Edmunds was fighting against the limitations of categorized music, seeking a dimension where all that mattered were the basic elements of beat, riffs, dynamics, and pure sound. Within those parameters, in Edmunds' hands, anything could become classic rock & roll.

When it reached a point where the limitations of being in a group outweighed the advantages, and following a brief second lineup without Jones and with the addition of Terry Williams and Mickey Gee, Love Sculpture broke up. Now that he had a little money, Edmunds was anxious to realize his long-time ambition of building his own studio. It happened that Kingsley and Charles Ward were then in the process of expanding Rockfield, having just got their first 8-track, so Edmunds joined with them in turning the old stable into a full-fledged recording studio. They built and installed all the equipment by hand, designing the place from the point of view of the sound they wanted to get out of it.

Together with John Williams, Edmunds spent several months in the studio, trying to reconstruct the classic Sun Records sound. You might think it no great difficulty to match on modern equipment the sounds made in a primitive Memphis back-room studio in 1955, yet countless attempts by others had never even come close. Edmunds finished a number of tracks that had visitors gaping and swearing they couldn't tell them from the original Presley masters. This was the first evidence of Edmunds' uncanny skill at mimicry, later exhibited on "Promised Land" (on which his voice sounds more like Berry's than Chuck himself ever did) and his many renowned Spector recreations. These tapes have sadly been lost, but may yet turn up amidst the clutter.



Kathy Clay

With that Sun sound as a reference point, Edmunds (in the words of an old bio) "expanded on to original and constantly metamorphic genres." Which is to say that, having mastered the Sun sound, he proceeded to improve on it, or at least to give it the benefit of modern technology, its own wall-of-sound impact, while remaining faithful to the intrinsic dynamics of the music. The first example of this was also the first big hit to come out of the new Rockfield studio, "I Hear You Knockin'," with all the funky rhythm of Smiley Lewis' original, the biting echoed guitar force of anything in modern rock, and an overall richness of sound that proved irresistible to record buyers all over the world. Released on Mills' new MAM label, it hit #1 in England, #4 in America, and similar positions in most countries.

Its success caught Edmunds unprepared; there was no band to tour in support of the single, and



• Love Sculpture: John Williams, Bob Jones, Dave

not even a follow-up in the can. His method of recording was to lay down a basic track with himself on drums and Williams on bass, then go back and spend weeks overdubbing guitars, keyboards, other instruments (all played by himself) and vocals until the track was finished. It was over a year before he had enough finished tracks for an album. In the meantime he had released two more singles, "I'm Coming Home", a flat-out rocker much valued by his fans but only barely denting the charts, backed by "Country Roll", an odd sort of Celtic hoedown with droning guitars, a weird hybrid style Edmunds later returned to with "Pick Axe Rag." Thinking perhaps another Domino type song would do the trick, he next released "Blue Monday," which however flopped even worse. (An interesting parallel) can be drawn with Jerry Jaye, a Nashville country singer who began his career with a hard-rocking, very Edmunds-sounding version of "Hello Josephine" which made the Top 30 in 1967, followed by a flop with "Let the Four Winds Blow" and a return to country.)

Edmunds however was far from discouraged. Delighted with the money that was pouring in and the initial success of his experiments, he threw himself into work on the album. When it came out, it proved to be a stunning representation of Edmunds' abilities. Besides "I Hear You Knockin'"

(its B-side and the other 4 single sides were left off and are now collectors items), it included a couple of taut, electrifying Chuck Berry tunes, and fascinating arrangements of such varied material as Ron Davies' "It Ain't Easy" and Dylan's "Outlaw Blues."

The album's primary focus is guitars—guitars that sound like banjos, pianos, voices, an "electric guitar salad" as one reviewer put it; guitar on guitar, all phased and distorted in special ways that only Rockfield studios could accomplish. The most complex use of this approach is on "Egg or the Hen", on which Andy Fairweather Low of Amen Corner assists, providing a solid base while Edmunds' multi-tracked guitars swoop and scream like some four-dimensional kaleidoscopic "Layla."

Although a critical favorite, the album was a belated anticlimax, coming more than a year after the hit, and there were no singles released from it. Edmunds, who had used his "I Hear You Knockin'" money to buy a beautiful old house in Monmouth (which can be seen on the cover of his album) and also to become a partner in Rockfield, settled into a comfortable lifestyle, "being basically a very lazy person," in his own words. When he felt the urge, he'd drop into Rockfield and putter, sometimes spending months on one song.

In 1972 he also began a second career, that of producer. He'd got a taste of it in 1970, during his Sun sessions, when he produced an LP by Shakin' Stevens & the Sunsets, a '50s revival group from Penarth, a Cardiff suburb. As their subsequent albums proved, they were no better than the Wild Angels or any of the oldies groups then popular in England, but their one LP with Edmunds is a triumph, and ranks in my mind with the very best of American rockability. The sound is taut, kinetic, exciting, with the perfect blend of echo and presence, and Edmunds' blistering guitar clearly evident on most cuts.

The first thing he produced for an "outside" (non-local) group was Foghat's debut album, including the hit single "I Just Want to Make Love to You." Again the characteristic Edmunds/Rockfield sound is there, a raw tension almost tangible in its intensity. It must also have been around this time that an album was recorded which came out as Warren Phillips & the Rockets, with no information on the sleeve, consisting entirely of '50s rockers. It wasn't very good, and while the recording quality is very Sun-like, it doesn't really bear the telltale stamp of a Rockfield production. Still, the group has been variously reputed to be Foghat, Savoy Brown, or some brief reincarnation of Love Sculpture, so there could be some Edmunds involvement.

Other 1972 productions included 7 tracks with the Flamin' Groovies, and portions of Man's *Be Good to Yourself* album. Man, another Welsh group whose history goes back to 1963 when they started as the Bystanders, have gone through countless personnel changes and spinoffs, many of which involved Edmunds. He also played guitar on two of their other albums, although most of the recording

turn to page 221

"SOUND ON SOUND"



THE ROCKFIELD STORY

OR

"How to Turn an Old Farm Into a Famous Recording Studio in Your Spare Time"

As a rule, recording studios are pretty dull stuff. They represent one of the most tedious aspects of the process of making rock & roll. Every studio boasts some different combination of equipment, acoustics, ambience and personnel, so in theory, each one ought to have its own unique, recognizable sound. Maybe they do, to a trained ear, but to us fans the products of one studio sound pretty much like any other. They all seem to be striving for the same textbook sound—clean, evenly balanced, free from distortion or rough edges. How few studios, in rock's 20 year history, have made any contribution to our appreciation of *sound* as a prime ingredient in rock & roll recording? One could name the Sun Records studio in Memphis, Cosimo's in New Orleans, Gold Star in Los Angeles during Spector's tenure there, and that's about it. It could be argued that the 'sound' linked to these studios was mainly the product of the people using them, but that's a moot point, one that in no way changes the fact that since the early '60s only one studio has come along to add its name to that illustrious triumvirate—Rockfield, with the unlikely location of Monmouthshire, South Wales.

Monmouth is a small, quaint farming town, noted for being the birthplace of Admiral Nelson, and the nearby ruins of Tintern Abby. Until recently, in the last 3 years, Rockfield Studio has attracted enough musicians to foster a sizable tourist trade in the town, and put the place on the maps of music fans the world over.

It's not easy to find the first time out. The town of Rockfield, a mile or so down the road, consists of just a store, a telephone box, and a few houses. You have to find your way back to the modest stone gates, through which a road leads to a typical-looking farm, with no sign posted except "Amberley Court." With cows in the field, tractors plowing, sheep grazing, etc., you'd never know you'd arrived at any sort of pop mecca, unless someone happened to open the door of the stable, emitting an unexpected scream of electric guitars into the pastoral silence outside.

This initial sense of incongruity proves to set the tone for everything to do with Rockfield. If the most modern sounds in the world are being made in an ancient stable built with stones the Romans left behind, why shouldn't the most professionally crafted records be made by a crew of wild-eyed farmers with a tendency to babble? Once you accept

the reality of the place, it all begins to make a weird kind of sense.

Indeed, when you begin hearing some of the stories told by and about the resident loonies, like the one about the mad uncle in the house on the hill who hasn't come down in 15 years (ever since his dog was shotgunned in retaliation for eating Kingsley Ward's chickens) or the time someone tried to land an airplane in the orchard, you realize that most ordinary representatives of the recording industry would be painfully out of place here. Yet



•Kingsley Ward, the Madman of Monmouth.

somehow, just as the greatest truths are always couched in paradox, the Monty Python mentality surrounding Rockfield disguises a discipline and expertise second to none. Because they don't give a damn about doing things the 'right' way, they're able to make their own rules, thereby achieving the extraordinary on a regular basis.

Fifteen years ago, Rockfield was merely a farm like many others in the area. It had been there for hundreds of years, producing a steady crop of grain and vegetables. Three generations of the Ward family lived on the land and worked the fields. The premises included four houses, two stables, and a large square courtyard surrounded by a series of

connected old stone buildings. Not all these facilities were being used at full capacity, though the farm was still a commercial business.

The two young brothers, Kingsley and Charles, went through their teens in the '50s, and like so many of their generation, were rock & roll fanatics. With a long series of bands, they played rock shows all over South Wales, starting in 1958. Kingsley: "Charles bought an electric guitar, but he didn't realize that you had to have amplification. We went for this audition at Abergevenny, and walked on, Charles with his guitar and no amp, the drummer's cymbal held up with a milk bottle top and me, drunk out of me head, on keyboards." Already the Rockfield method was taking shape.

This group, the Infernos, lasted until 1960, working constantly. "Sometimes we wouldn't get back until 4 or 5 in the morning and then we'd have to get up at 7 to milk the cows. We were working 90 hours a week!" The next group was the Charles Kingsley Combo, which backed stars like Ricky Valance on their Welsh tours, often booked by the Wards themselves.

They made their first tape in 1962, in the hallway of their house. After being turned down by George Martin at EMI and a lot of other people, they took it to Joe Meek, the crackpot producer whose seances and dreams of outer space spawned a studio sound that was the most advanced of its day, and is still worshipped by many English fans. Meek had a giant hit at the time with "Telstar" by the Tornados, and when he heard the Wards' tape he flipped. They had the identical sound, but recorded two years before! He helped them get a song from their tape, "Lost Planet" released in America under the name the Thunderbolts, though declining to make further records with them. He encouraged them to continue recording, though, little dreaming they'd carry on his tradition so successfully after his death.

Back at Rockfield, they bought a couple of old EMI Ferrograph recorders, and installed them in the attic, using them to record some of the local groups. One of these, the Interns, were signed to Parlophone as a result, and two singles were made at Rockfield. Soon other groups like Amen Corner, from nearby Cardiff, were using the facilities. The Charles Kingsley Combo became the Charles Kingsley Creation in 1965 and had a single released.

In 1967, things finally began taking shape at

Rockfield. They'd added an 8-track recorder, and a lot of the Cardiff groups were hanging around, including Dave Edmunds, with a group tentatively called the Human Beans, for whom the Wards got a single released on Columbia that summer. This group presently became Love Sculpture, and with a song written by Charles, "River to Another Day" came to the attention of John Peel and the London underground. Love Sculpture's next record, "Sabre Dance" was a huge hit, inspiring the Wards to pack in their own band and concentrate on making records.

The 16-track studio in the stable, where Edmunds does all his recording, was built in 1968 by Charles and Kingsley, between shifts in the fields and milking the cows. The Studer board, the same kind used by the Beatles, was fitted with a custom-designed mixing console, which partially accounts for the sounds achieved there. The solid stone walls, over a foot thick, didn't hurt either. The first thing cut in that studio was Dave Edmunds' "I Hear You

Knockin'," and from then on it's all been magic.

It took awhile for the English record industry to acknowledge Rockfield. At first they only laughed, saying it would never work because all the best session men were in London and London studios were the best. Their first support came from United Artists, who with Man and Deke Leonard had become champions of Welsh rock anyway. UA acts like Brinsley Schwarz, Help Yourself, the Neutrons, the Flamin' Groovies, even Hawkwind began making the 300-mile trek to Rockfield, to "get it together in the country."

Cliche though it is, there's a lot of truth in that oft-heard phrase. Recording is never comfortable in a professional studio where everyone's watching the clock and the engineers punch out at 6:00. At Rockfield, a group books the studio for a week or whatever, and works at their own pace, all night if they want, without pressure or interruptions, and the rest of the time they relax in one of the farmhouses, eating fresh farm food and enjoying the bucolic way

of life.

It soon became apparent that for every group that was intrigued by the "Rockfield Sound" there were a dozen others who liked the place simply because it was so pleasant to work there. Demand became so heavy that a 24-track studio was installed in part of the old courtyard. Currently a second 24-track console is being put in the stable, with the old 16-track moving to another converted barn up on the hill, near the guest house. Though Rockfield is still thought of more as a "studio in the country" than the home of a revolutionary sound, that's changing fast.

The growth of the Rockfield legend was spurred by the debut of Rockfield Records in 1972. RCA offered Rockfield their own label if they could come up with product, and it happened that Dave Edmunds' contract with MAM had just ended, so they issued "Born to Be With You" and had a Top 10 hit with the first Rockfield release. The RCA deal

(Turn to next page)

DAVE EDMUNDS DISCOGRAPHY

HUMAN BEANS (early version of LOVE SCULPTURE)

7-67 Morning Dew/It's a Wonder - Columbia 8230 (E)

LOVE SCULPTURE

2-68 River to Another Day/Brand New Woman - Parlophone R 5664 (E)
9-68 Wang Dang Doodle/The Stumble - Parlophone R 5731 (E)
11-68 Sabre Dance/Think of Love - Parlophone R 5744 (E) Parrot 335 (A)
2-69 Seagull/Farandole - Parlophone R 5807 (E)
2-70 In the Land of the Few/Farandole - Parlophone R 5831 (E) Parrot 342 (A)

LP: *Blues Helping Rare Earth* RS 505 (A) Parlophone PCS 70591E 12-68
The Stumble/3 O'Clock Blues/I Believe To My Soul/So Unkind/Summertime:
On the Road Again/Don't Answer the Door/Wang Dang Doodle/Come Back
Baby/Shake Your Hips/Blues Helping

LP: *Forms and Feelings* - Parrot PAS 71035 (A) Parlophone PCS 70901E 1-70
In the Land of the Few/Seagull/Nobody's Talking/Why (How-Now!)/Farandole/You Can't Catch Me/People People/Mars/Sabre Dance

(unreleased)

15-minute Chipmunks-style version of "Hey Jude" made on home tape machine

DAVE EDMUNDS

First Rockfield sessions: the legendary rockabilly reconstructions.
Baby Let's Play House/My Baby Left Me/Good Rockin' Tonight/etc.

12-70 I Hear You Knocking/Black Bill - MAM 1 (E) MAM 3601 (A)
3-71 I'm Coming Home/Country Roll - Regal Zonophone 3032 (E) MAM 3608 (A)
7-71 Blue Monday/I'll Get Along - Regal Zonophone 3037 (E) MAM 3611 (A)
7-72 Down, Down, Down It Ain't Easy - Regal Zonophone 3059 (E)

LP: *Rockpile* - MAM 3 (A) 1-72
Down Down Down/I Hear You Knocking/Hell of a Pain/It Ain't Easy/Promised Land/Dance Dance Dance/I'm a Lover Not a Fighter/Egg or the Hen/Sweet Little Rock & Roller/Outlaw Blues

2-73 *Live at the Patti* (10-inch 2-LP set) United Artists UDX 205/6 (E)
Includes Edmunds playing with Man on "Life on the Road"/"Shuffle", and with Martin Ace, Terry Williams, & Mickey Gee as Plum Crazy, on "Jingle Bells" and "Run Run Rudolph"

12-72 Baby I Love You/Maybe - Rockfield ROC 1 (E) RCA 74-0882 (A)
6-73 Born to Be With You/Pick Axe Rag - Rockfield ROC 2 (E) RCA 5000 (A)
7-74 Need a Shot of Rhythm & Blues/Let It Be Me - Rockfield ROC 4 (E) RCA
7-75 I Ain't Never/Some Other Guy - Rockfield ROC 6 (E) RCA JB-10118 (A)
3-76 London's a Lonely Town - RCA (E)

LP: *Stardust* soundtrack - Arista 5000
When Will I Be Loved/Need a Shot of Rhythm & Blues/Make Me Good:
You Keep Me Waiting/Let It Be Me/Some Other Guy/Take It Away/Americana Stray Cat Blues/C'mon Little Dixie/Dea Sancta/Da Doo Ron Ron

LP: *Subtle as a Flying Mallet* - Rockfield RRL 101 (E) RCA 5003 (A)
Shot of Rhythm & Blues/Billy the Kid/Born to Be With You/She's My Baby/
I Ain't Never/Let It Rock Baby I Love You/Leave My Woman Alone/Maybe
Da Doo Ron Ron/Let It Be Me/No Money Down

LP: *Dave Edmunds & Love Sculpture - The Classic Tracks* - One-Up 2047 (E)
I Hear You Knocking/You Can't Catch Me/In the Land of the Few/Farandole:
Summertime/Blues Helping/The Stumble/Down, Down, Down/Seagull/
Sabre Dance/Outlaw Blues/Promised Land

(unreleased)

1972: Sweet Little Rock & Roller, The Joke
1975: Ju Ju Man, New York's a Lonely Town

RECORDS PRODUCED BY DAVE EDMUNDS

WARREN PHILLIPS & THE ROCKETS

1969 LP: *Rocked Out!* - Parrot 71044 (A) *The World of Rock & Roll* - Decca SPA

SHAKIN' STEVENS & THE SUNSETS 43 (E) (uncredited, unconfirmed)

1970 LP: *A Legend* - Parlophone 7112 (E) (Edmunds also played guitar & bass)

FOGHAT

1972 LP: *Foghat* - Bearsville 2077 (A)

FLAMIN' GROOVIES

1972 Slow Death/Tallahassee Lassie - UA 35392 (E)
1972 Married Woman/Get a Shot of Rhythm & Blues - UA 35464 (E)
1972 (also recorded) Shake Some Action*, You Tore Me Down*, Little Queenie
*released 1976 on Sire LP 7521 (A)
1975 LP: *Shake Some Action* - Sire 7521 (A) Edmunds plays piano on "St. Louis
Blues" and 4th guitar on "Let the Boy Rock & Roll"
(also recorded) Sweet Little Sixteen, I Got Mine

BRINSLEY SCHWARZ

1974 LP: *New Favourites* - UA 29641 (E)

MAN

Edmunds plays guitar on 3 of their LPs:
Do You Like It Here Now - UA 29236 (E) 1971
Back into the Future - UA 60053-4 (E) 1973
Be Good to Yourself - UA 077 (A) 1973

DEKE LEONARD

1973 A Hard Way to Live - UA 359 (A)

DUCKS DELUXE

1974 LP: *Taxi to the Terminal Zone* - RCA SF 8402 (E) Edmunds plays guitar on 2 tracks

DEL SHANNON

1974 And the Music Plays On - UA 35740 (E)

MOTORHEAD

1975 Various unreleased tracks

DISCO BROTHERS

1976 Let's Go to the Disco/Everybody Dance - UA UP 36057

PETE DUNTON

1974 Taking Time/Still Confused - Rockfield 4 (E) RCA 0262 (A)

ROCKFIELD DISCOGRAPHY

THUNDERBOLTS

?-64 March of the Spacemen/Lost Planet - Dot 16496 (A)

CHARLES KINGSLEY CREATION

?-65 Summer Without Sun/Still in Love With You - Columbia DB 7758 (E)

INTERNS

?-66 Is It Really What You Want/Just Like Me - Parlophone R 5479 (E)
?-?? Ray of Sunshine? - Parlophone

ROCKFIELD RECORDS

1 Dave Edmunds - Baby I Love You/Maybe
2 Dave Edmunds - Born to Be With You/Pick Axe Rag
3 Dave Edmunds - Need a Shot of Rhythm & Blues/Let It Be Me
4 Pete Dunton - Taking Time/Still Confused
5 Rockfield Chorale - Evensong/Amberley
6 Dave Edmunds - Some Other Guy/It Ain't Never
7 Chuck Bedford - Ray of Sunshine?

ROCKFIELD/UA

UP 36068 - Pennies - Juliet/Stuck on the Ground
UP 36071 - Bryn Yenn - Wasted Days & Wasted Nights/It's You
LP: UAS 29908 - Barry Melton - *The Fish*
LP: UAS 29909 - Hobo

Scheduled: Ray Martinez, Shikane

PARTIAL LIST OF GROUPS WHO'VE RECORDED AT ROCKFIELD

Man, Brinsley Schwarz, Help Yourself, Deke Leonard, Shakin' Stevens & the Sunsets, Flamin' Groovies, Ducks Deluxe, Hawkwind, Tim Rose, Van Der Graaf Generator, Neutrons, Horslips, Barry Melton, Ace, Stackridge, Arthur Brown, Gypsy, Albert Lee, Roy Young, Del Shannon, Brotherly Love, Queen, Budgie, Sassafras, Dr. Feelgood, Be Bop Deluxe, Prelude, Mr. Big, Elephants Memory, Andy Fairweather Low, Home, Starry Eyed & Laughing, Frankie Miller, Judas Priest, Black Sabbath, Hobo, Tyler Gang, Alkatraz, Shanghai, Clive John, Memphis Band, Solution, Bratangs, Alquin, Hustler, Bees Make Honey



•Studio A, where Edmunds does his thing.

recently expired, and besides Edmunds there haven't been any further hit acts, but a new distribution deal with UA will give Rockfield an outlet for a lot of the odd tracks that are always being recorded. While I was visiting, Kingsley was producing a Spector-like Christmas record that I thought was sensational. I asked him who the artist was. "Oh, just a couple of guys who work in the fields."

Among the first few things out under the new deal are a remake of "Juliet" by former members of the Four Pennies (who had a #1 hit with the song in 1964), "Wasted Days and Wasted Nights" by Bryn Yenn, a Welsh singer remembered by a handful of discographers as having fronted Yem & the Yemmen, a short-lived 1966 beat group. There will also be albums by Barry Melton, of Country Joe & the Fish, and a group called Hobo, made up of Rockfield personnel, who for the last couple of years have played pub dates frequently around South Wales.



•Kingsley Ward, master technician.

Rockfield has attracted a small but impressive staff. Fritz Fryer, once of the Four Pennies, is always around producing or recording something. Pat Moran has been there 4 years as engineer, part time member of the studio band, and a promising producer (from the crazed look his eyes sometimes take on, I suspect he'll produce great records someday). Kingsley himself has become such an accomplished producer that he can duplicate the Dave Edmunds sound with no apparent effort. Indeed, as he stands in the control room, eyes bulging wildly from their sockets, shrieking "knobs? what knobs?!" or some such nonsense while unearthly echoed castanets tumble from the monstrous studio monitors, one gets the feeling that Kingsley Ward is the real spirit behind Rockfield.

Meanwhile Charles Ward, a little older and saner (but just barely) continues to work the fields and keep things under control. Their parents live on in the old Georgian master farmhouse, the wives manage the daily affairs of the place, the mad uncle stays up on his hill, the childrer play with the horses, and, amidst a million or so quid worth of space-age electronic gear and a growing stream of inebriated musicians, life at Amberley Court goes on.

DAVE EDMUNDS

(Continued from page 19)

took place in London.

United Artists, Man's label, began using Rockfield extensively, being among the first to recognize the extraordinary potential of the studio's sound. Edmunds was hired to produce a Brinsley Schwarz album, a Del Shannon single, and Deke Leonard's great "A Hard Way to Live", which with the names changed could easily be an Edmunds track.

In the course of all this producing, studio time permitting, Edmunds was working on a series of tracks aiming at a modern application of Phil Spector's overpowering 'wall of sound.' He cut "Baby I Love You", "Maybe" and "Born to Be With You" plus a version of "Da Doo Ron Ron" which later turned up on the *Stardust* soundtrack. His contract with Gordon Mills had expired, and he had no outlet for his records, but Rockfield had just done a label deal with RCA, so they put out "Baby I Love You" at the tail end of 1972.

With Edmunds' first-time luck, it jumped into the British Top 10, encouraging him to release "Born to Be With You", which became an even bigger hit. The depth and power of these records were simply breath-taking. He was using all Spector's techniques, but in his own style, with his phased-out guitars and the 'Rockfield Sound' that was fast becoming as recognizable as that of Motown, Philles or Sun. "Born to Be With You" also renewed his practice of dredging up forgotten, obscure songs that fit his style perfectly; the song had been done often before, by the Chordettes and Sonny James among others, but always as a breezy, hummable pop ditty. Edmunds slowed it down, drenched it with Ronettes sauce, and made it a modern classic.

To those who might have stereotyped him as just another Fifties-obsessed ex-rocker, Edmunds was rapidly proving his command of a wide array of musical influences. The same ear that picked up the rock & roll potential in "Sabre Dance" was listening to everything and contriving new ways to expand the definition of rock & roll without leaving behind the basic qualities that the music depends on. While going through his so-called Phil Spector period, Edmunds was also working on tracks derived from the Everly Brothers ("When Will I Be Loved"), Webb Pierce ("I Ain't Never") and the early Liverpool era ("Some Other Guy").

One of his most classic recordings is an unreleased 1972 track called "The Joke," a slow folk blues in which sharp-edged guitars bite in and out like a whiplash as Edmunds whines a series of humorous tall tales out of American folklore.

Sample verse:

They say that Wyatt Earp rode a horse
But that's not so; he drove a car
They say that Jesse James had a gang
But he really had a ragtime band....

While other English rockers were buying lurex socks and miming Jerry Lee Lewis records, Edmunds was reaching back to the wellsprings of American culture, like John Fogerty returning to the bayou, for a strength and inspiration to match the power of his music.

In 1973, then, Edmunds was becoming recognized as an extraordinary talent. The makers of *That'll Be the Day*, a very successful film dealing with England's *American Graffiti* days, asked Edmunds to help with the sequel, *Stardust*. One of

the truly essential rock films, it dealt with the rise of a scruffy English bar band to the heights of world popdom, loosely modeled on the Beatles' career. Edmunds was cast as the group's lead guitarist, and though it wasn't widely publicized, he provided all the music heard in the film. In addition to giving them whatever odd tracks were lying around the studio, he did several new songs including "Make Me Good", "You Kept Me Waiting", "C'mon Little Dixie" and "Americana Stray Cat Blues." He also did a version of "Dea Sancta", the excessive production number that climaxes star Jim MacLaine's career, but because David Essex insisted on singing that one himself, Edmunds' magnificent version was never heard.

Although he didn't get proper credit, *Stardust* did serve to establish Edmunds further in the awareness of the British music industry and inspired a repackage of Love Sculpture and early solo tracks, and the release of his second solo album, *Subtle as a Flying Mallet*, which combined a few old tracks with some unheard gems such as "Leave My Woman Alone", "Billy the Kid" and the fantastic live recordings of "No Money Down" and "Let It Rock", probably taped sometime in 1973, but much better than his brief live appearance on the *Christmas at the Fatti* album.

I first met Dave Edmunds in October, 1975, when I made the trek to Rockfield with the Flamin' Groovies to cut an album with him as producer. I found him to be a somewhat enigmatic character—bright, full of life, with wide blue eyes; obviously very aware of his talents and dedicated to his music, yet more restrained in his outward personality than any rock star I'd ever encountered. More than just shy, he exudes a modesty that borders on humility. He only really opened up late at night, in the studio, when an after-hours jam session found him exulting at the discovery of a new variation on one of Chuck Berry's old riffs, in a bizarre tuning of his own invention. The band got behind him and they played on for an hour or more, and when they came back in the booth Edmunds was more alive than I saw him at any other time in the week I spent there.

His style in the studio was far from what I expected. Instead of being hyper-active, twisting knobs like mad, calling out a constant stream of commands, he just sat quietly at the console, saying nothing except "how d'you like it?" at the end. At times he'd get an idea for a guitar part, plugging right into the mixing board and playing along (most of the guitars on his records were played this way too, right in the control room). His real effort came in the mixing, when suddenly the room was full of tape loops spinning at weird speeds, black boxes doing indescribable things to the sound, and echoes the like of which I'd never heard in a studio before.

In February, Edmunds made a promotional trip to the US, spending 2 weeks in Los Angeles. He brought with him a tape of "New York's a Lonely Town", which he ended up redoing completely at RCA studios, with Bruce Johnston producing and various others including Gary Usher and Curt Boettcher adding backup vocals. While in LA he met his two idols, Phil Spector and Brian Wilson, and also began to realize what a tremendous following he has here among press and radio. Although Rockfield's contract with RCA has expired, Edmunds will most likely stay with them. With any luck, now that the momentum of his reputation is finally overtaking him, and his own confidence is growing, the time will be right for Dave Edmunds to emerge as one of the true giants of rock & roll in our time.

•Dave Edmunds at the control board, adding a guitar part to one of his songs.



BRITISH ROCK

Additions to the "A" listings which appeared in #14

ACES:

- 7-63 Wait Til Tomorrow/The Last One Parlophone R 5094
7-64 I Count the Tears/But Say It Isn't So Parlophone R 5108

A BAND OF ANGELS: Barry Blue reputed to have been a member at one time

AFEX: excellent pop, Hollies style

- 7-67 I Never Knew Love Was Like This/She's Got the Time - King 1058 (E)

MICHAEL ALLEN: Many US releases, on MGM, Lion, Verve, WB and Mercury by artist(s) with this name, probably unconnected. The following albums may be by the British singer in question:

- LP: Act 7 - London PS-544 (A)
LP: For the Love of Mike - London PS 564 (A)

ALLEYKATZ: (Eire) good R&B band

- LP: Ireland's Greatest Sounds - Ember 2034 (E); The Friendly Undertaker; Chicago Calling

ALLISONS:

- 7-61 Lorraine/What a Mess Fontana TF 267173
3-61 Are You Sure/There's One Thing More London 1977
7-62 I'll Cross My Fingers/You Should Be Sorry Fontana TF 267255
EP: Are You Sure/Blue Tears/Words/One Thing More

PETER ANATHAN:

- 8-65 No More Love/Georgia On My Mind Fontana TF 567 Fontana 1520
6-66 You Can't Stop Me Loving You/Feel I'm Falling Fontana TF 705

CHRIS ANDREWS: Since 1969, many of his records have been released only in Germany, and of those several have been sung in German.

- 12-69 Carole OK/Somebody Loves You (E) Pye 7n 17887
Mittim im Winter/Mit unserm Gluck ist alles ok (Gr) Vogue DV 7777
Yo Yo/Hey Babe (E) Pye 7n 17958
Hello Honey Pie/Brown Eyes (Gr) Vogue DV 11023
Hello Honey Pie/Braune Augen Schauen Mich an (Gr) Vogue DV 11023
For a Moment in My Life/Mighigan River (Gr) Vogue DV 11171
Seltsam Sind die Wege der Leiber/Shirales (Gr) Vogue DV 11215
Ein Madchen mit Herz/Glory (Gr) Vogue DV 11301
Sugar daddy/Man Without a Dream (Gr) Ariola 12527 AT
I Love Ya/Romeo (Gr) Ariola 12936 AT
Do You Wanna Love Me/Silver Lining (Gr) Ariola 13365 AT
Mein Scheues Kind/Nicht Jeden Tag (Gr) Ariola 16041 AT

ANGELA & THE FANS:

- 4-66 Love Ya Illy/I Know You Pye 7n 17108

ANGLOS:

- Incense/You're Fooling Me Island 4033

ANIMALS:

- 9-66 See See Rider/Help Me Girl Decca F 12502
7-67 Good Times/San Franciscan Nights MGM 2006 028
(The following 5 came in a boxed set)
7-67 Don't Bring Me Down/When I Was Y'Young MGM 13791
7-67 See See Rider/Hey Gyp MGM 13792
7-67 Help Me Girl/Inside - Looking Out MGM 13793
7-67 San Franciscan Nights/Good Times MGM 13794
7-67 It's All Meat/The Other Side of This Life MGM 13795
7-74 The House of the Rising Sun (long version)/Bring It On Home Abkco 4025
7-74 We've Gotta Get Out of this Place (alt.vers.)/It's My Life Abkco 4026
EP: seg 8374 (E): House of the Rising Sun/Gonna Send You Back to Walker: I'm Crying/Baby Let Me Take You Home
EP: seg 8439 (E) I'm In Love Again/Bury My Body/I'm Mad Again/She Said Yeah
EP: seg 8452 (E) Bring It On Home to Me/Don't Let Me Be Misunderstood/We Gotta Get Out of This Place/Club a-Go-Go
EP: seg 8499 (E) How You've Changed/I Believe to My Soul/Let the Good Times Roll/Worried Life Blues

- 7-69 In the Beginning - Wand 690 (A) early live material

- 7-75 The Early Animals with Eric Burdon - Pickwick 3330(a) reissue of Wand LP

REY ANTON:

- 7-62 As If I Care/After the Laughter Oriole 1722
4-65 Girl You Don't Know Me/Don't Treat Me Bad Parlophone R 5274

APPALACIANS:

- 7-66 Look Away/My Broken Heart Mercury 930

ARTWOODS: Spark album was not a reissue of Decca LP as stated; it included previously-unreleased cuts as follows:

- 7-74 LP: The Artwoods - Spark SELM 2006 (E) Our Man Flint/A Taste of Honey/Walk on the Wild Side/Be My Lady/Things Get Better/I Keep Forgettin'/Can You Hear Me/I Take What I Want/Work Work Work

BRIAN AUGER:

- Black Cat/In and Out Atco 6611
A Day in the Life/Bumpin' on Sunset Atco 6656
Save the Country/The Flesh Failures (Let the Sunshine In) Atco 6685

Mann & Weil

Additions to the discography which appeared in #14

BARRY MANN RECORDINGS

- 2-63 ABC-Paramount 10380 - Bless You/Teenage Hasbeen
6-63 Colpix 691 - Johnny Surfboard/Graduation Time

MANN COMPOSITIONS WITHOUT WEIL

- 6-59 Moody - Poni-Tails - ABC-Paramount 10027 (Mann-Shapiro)
5-60 I'm Not Teenage Anymore - Karen Lake - ABC-Paramount 10087
10-60 Such a Good Night for Dreaming - Jan & Dean - Dore 576 (Mann-Hunter)
11-60 Sure as You're Born - Billy Storm - Atlantic 2076 (Mann-Sherman)
11-60 Kissin & Twistin' - Fabian - Chancellor 1061 (Mann-Greenfield) #91
6-61 Little Bitty Heart - Brook Bros. - Pye 15352 (E) (Mann-Hunter)
1-63 It Couldn't Happen to a Nicer Guy - Bobby Vee - Liberty LP 3285
7-64 I'm Mad at You - Wanda Jackson - Capitol 5228 (Mann-Anthony)
2-65 Ain't Gonna Cry No More - LaVern Baker - Atlantic 2267
7-73 Angel She Gets By - Laura Yager - Ovation 1046
I Heard You Singing Your Song (also done by Partridge Family, Bell LP 1137)

WEIL COMPOSITIONS WITHOUT MANN

- 7-62 Help Me - Andy Williams - Columbia (Weil-King)
7-73 Alone Too Long - Partridge Family - Bell LP 1137 (Weil-Mark James)

MANN-WEIL COMPOSITIONS

- 1-60 Your Little Boy's Gone Home - Donny Brooks - Era 3063
12-62 Don't Cry Donna - Tommy Roe - ABC-Paramount 10389; Billy Carr - Epic
7-62 Why Do We Have to Wait So Long - Adam Wade - Epic 9590 9801
3-63 Don't Be Afraid Little Darlin' - Steve Lawrence - Columbia 41699 #26
7-63 The House of the Boy I Love/Mine Till Monday - Lois Martin - Del-Fi 4201
7-64 Baby Come Home - Max Merritt & Meteors - Parlophone 3213(New Zealand)
3-65 Come On Over to My Place - Jerry Coe - Capitol 5394
10-65 Before I Loved Her - Mike Clifford - Cameo 381
10-65 We Gotta Sing - Drifters - Atlantic 2310
7-65 See That Girl - Vincent Edwards - Colpix 771
4-66 Girl It's Alright Now - Bruce & Terry - Columbia 43582
7-67 Lonely Mixed-Up Girl - Charaydes - Monument 991
7-67 Let Me Walk With You - Jody Miller, Capitol 5768; 2 of Clubs, Frat. 990
10-68 Winter Won't Come This Year - Bill Medley - MGM 14000
10-68 52% - Future - Uni 55082
6-69 You've Been a Long Time Comin' - Mitchell Braithwaite - Probe 465
7-69 Hang-Ups - Roy Hamilton - AGP 116
7-69 I Really Want to Know You - Cowsills - MGM LP 4639; Partridge Family - Mike & Tim - RCA 0170 Bell LP 1319
7-69 Angel Angel Down - We Go/Hey Hey and a Heigh-Ho - by Angel Angel Down We Go - Tower 519 (from soundtrack of same name)
7-73 The Last Blues Song - Amber Hue - QCA 404
11-75 Nothing Good Comes Easy - Grass Roots - Capitol LP 9204
7-77 Sweet Cherry Wine - BJ Thomas - Scepter LP 5101

ADDITIONAL COVER VERSIONS

- You Baby - Linda Scott - Kapp 713; Shillings - Fontana 1543
Walking in the Rain - Reparata - Kapp 2050; Walker Bros - Philips 1576 (E); Partridge Family - Bell LP 1111
You've Lost That Lovin' Feeling - Blossoms - Bell 780; Barbara Fairchild - Col. 10195
On Broadway - Purple Underground - Boss 0095; Mike Melvoin - Colpix 800; David Barretto - Mercury 73639; Gary Lamell - VJ 648; Eric Carmen - Arista LP 4057
Just a Little Lovin' - Liv Maessen - Concept 7026 (Aust.); Sandra Alexander - Uni; Peggy Lipton - Ode 118; Dusty Springfield - Atlantic 2580
Brown-Eyed Woman - Cupid's Inspiration - Date 1665
Kicks - Measles - Columbia 7875 (E)
Angelica - Robert Cameron - Epic 10262; Roy Hamilton - AGP 116; PJ Proby - Liberty LP 3497; Brendon Hemlon - Columbia 44012 Bell LP 1111
Looking Through the Eyes of Love - Velvet Crest - Liberty 56144; Partridge Family
I Could Have Loved You So Well - Jack Bedient & Chessmen - Columbia 44302;
Four Cal-Quettes - Capitol; Jimmy Beaumont - Capitol 3379; Patty Lemann Warner Bros 5649
We Gotta Get Out of This Place - Kit Kats - Jamie LP 3032; Shorty & the Enchanted Souls - Combo 190; Lesley West - Phantom 10522; Partridge Family-Bell LP1111
Home of the Brave - Peanut - Pye 15963 (E)
Glitter and Gold - Everly Bros - WB LP 1620 RCA 0334
Soul & Inspiration - Blossoms - Bell 797; Chad Everett - Marina 508; Steve & Eydie
It's Not Easy - Neil MacArthur - Deram 85054
Shape of Things to Come - Third Rail - Epic 10323; Future - Uni 55082
Magic Town - Jody Miller - Capitol 5541
Shades of Gray - PK Ltd. - Colgems 5014; Tony & Terri - Monument 1049
Make Your Own Kind of Music - Will-o-Bees - SGC 002
I Love How You Love Me - Spokesmen - Decca 32049; Loved Ones - Roulette 7003;
April & Nino - Atco 6375; Paul & Barry Ryan - Decca 12445 (E)
I'll Take You Home - Cliff Bennett - Parlophone 5229 (E); Jerry Naylor - Smash 1971
I'm Gonna Be Strong - Jackie DeShannon - Imperial LP 12286
Feelings - Magic Lanterns - Atlantic LP 8217
We're Over - Florence Warner - Epic LP 32654
I Just Can't Help Believin' - Bobby Vee - Liberty LP 7612
Uptown - Marvelettes - Tamla
Happening World - Lela Langley
War Paint (Mann-Greenfield) - Brook Bros - Pye 15333 (E)
Heaven is Being With You (Goffin-King-Weil) - Palisades - Chairman 4401

- Save the Country/Light My Fire Atco 6685
10-70 Listen Here/I Want to Take You Higher NR RCA 74-0381
EP: Definitely What - Atco 4536(A) Red Beans and Rice/George Bruno Monay
7-67 LP: Jools/Brian - MFP 1265 (E)

AVONS:

- 7-61 Rubber Ball/Very Cool n' Casy Columbia DB 4569

Reviews



SHAKE SOME ACTION
THE FLAMIN' GROOVIES
SIRE 7521 (release date: June '76)

Although I was closely involved in the recording of this album, and have become increasingly involved in the career of the group, I still relate to them instinctively as a fan. For that reason and a lot of others, I want to take this opportunity to talk about this album. I can't pretend to be an impartial reviewer, but I can claim to have waited enough years for an album like this that I'm able to recognize, perhaps better than anyone else, what its true significance might be.

When I first heard these songs, I was as surprised as you're going to be. I've always liked the Groovies; their records were unpretentious and fun, and you always knew you could count on them to keep the spirit of rock & roll alive. It wasn't until I heard the tapes of "Shake Some Action" three years ago that I began to realize they could make great pop records, and even then, up through the time of "Him Or Me" I thought their eventual niche would be as updaters of '60s rock, perhaps as a tougher version of the Raspberries.

Actually that was, at the time, about the highest tribute I could conceive of. I thought, and still do, that the Raspberries were the finest pop band of the early '70s, the one that came closest to the formula of creating '70s rock on the aesthetic foundations of the '60s. Their records did something to me, gave me the kind of chills I used to feel whenever I heard a great rock & roll record, and hadn't even been aware were so tragically missing until "Don't Wanna Say Goodbye" made me realize I hadn't felt them in 5 years or more.

In the last few years there've been a lot of '60s revival bands, and also a lot of "critics' bands" that, in one way or another, tried to make music with some of the magic rock used to have. We've heard Big Star, Blue Ash, Dwight Twilley, Elliott Murphy, the Dolls, the Dudes, the Dictators, Springsteen, the Hudson Brothers, and so many others I've lost count. I've pulled for all of them, but it was clear from the start that few of them were adding anything essentially new to their '60s roots, and the sound they were making just wasn't sensationally exciting, physically overwhelming, and emotionally rich enough to sweep away the powerful trends opposing pop/rock in this decade.

If these shortcomings seemed evident, they became crystal clear when I heard the finished tapes of this album. Knowing and liking them as I did, I never dreamt the Flamin' Groovies, after 3 years of not working, could have advanced so far, or made an album so totally loaded with every quality that

endeared all the above bands to me, and everything that was missing from them as well.

In point of fact, I can't recall any album since 1966 that's given me as much pure and simple excitement. And the Groovies to it so consistently—on at least 10 of this album's 14 cuts—that I can only marvel. It seems they've reached a point where the influences that were always so much a part of their music have jelled into their own style, and moreover that the spirit which inspired them in each of their idols has coalesced into a spirit of their own—intangible, impossible to pinpoint, but lending their music a quality that's simply lacking in everything else, most glaringly in those acts being promoted as the new messiahs. I like Springsteen a little, and I like the Bay City Rollers a lot, but it takes a pretty heavy suspension of disbelief to speak of such artists in terms of anything ultimate. The magic just isn't there. It isn't in the music, and it isn't in them.

This album, on the other hand, practically explodes with it. I've already worn out my copy the way I did *Revolver* and *Aftermath*, and I still get those chills every time. The first thing that sets it apart is the sound. Dave Edmunds has never



•The new Flamin' Groovies 45: it won't be released outside France, so move fast collectors!

achieved a sound so full, so fat, so dynamic, not even on his own records. The sheer aliveness of the sound on this album—the Wagnerian immensity of the drums, the granite bedrock of the bass, the piercing harmonies of the Gretsch and Rickenbacker guitars, it all adds up to a new dimension in "walls of sound," a raw impact that's palpably different from anything heard before in rock & roll.

Next are the songs. More than half are originals. The others were chosen as carefully as the Beatles took "Words of Love" from Buddy Holly, songs that won't be instantly familiar to young listeners, songs that display aspects of '50s and '60s rock that are relevant to contemporary music, and songs that showcase the Groovies' talent for updating classic material. "Misery" was buried on an early Beatles album and, one realizes immediately, shamefully underproduced in its original form. "Let the Boy Rock and Roll" is an almost unknown Lovin' Spoonful album cut, though you'd never know it listening to this blazing, rampaging blast of sound. "Sometimes" was a minor hit by Gene Thomas in 1961, and the Raiders did it too, but never before has it provided the vehicle for someone like Edmunds to do what Phil Spector did with the Righteous Bros.

"She Said Yeah", "St. Louis Blues", and "Don't Lie to Me" are all familiar songs, but what the Groovies have done with them makes you forget you've ever heard them before. Rock & roll has never been this hard. I don't mean heavy, like Deep Purple or Led Zeppelin, I mean *hard* like a steel-

driving hammer, as tight as a pair of leather pants (there's not one unnecessary note to be heard), with the kind of flash and balls and kinetic drive the Stones had on the *TAMI Show*, only a quantum level higher in energy, just as the Stones were higher-energy than Slim Harpo.

The process of adapting past songs, styles and aesthetic standards to contemporary rock is central to any discussion of the Flamin' Groovies, and this album in particular. Cynics will find it easy to say this part reminds them of the Beatles, that part of the Stones, this melody of something they heard long ago. But to linger on these similarities is to overlook what's new about it, which is the way these past influences have been interpreted. There are immense subtleties which any rock fan worth his salt will detect readily. There are traces in this album of everything that's been great in rock's past, but the sum total is something new, in the sense that these elements have never been combined before in a way that's so right. To say "that guitar sound reminds me of the Beatles" is about as meaningful as saying "Aerosmith reminds me of Led Zeppelin." There are only so many kinds of guitars, and any group that uses a Gretsch or Rickenbacker will sound like the Beatles and the Byrds. There's a fine line between imitating the past and drawing from it. On this album, it seems to me that the Groovies walk that line with intelligence and integrity.

The range of styles and emotions encompassed on this LP is staggering. The Beatlesque harmonies of "You Tore Me Down" on the same album with the relentlessly savage "She Said Yeah" or the bursting vitality and punk machismo of "Shake Some Action," the delicate sentiment of "I Saw Her," forces a new definition of what a rock & roll group has the potential to be.

Tenderness and innocence are as much a part of the new Flamin' Groovies as the punk-rock we know them best for. The romanticism of '60s rock has been occasionally revived, but never to my knowledge has it been coupled with this kind of uncompromising rock & roll foundation ("Tell Me" by the Stones was a move in this direction). I don't think the beauty of harpsichords and dulcimers has ever, since the death of Brian Jones, been heard in rock & roll as it is in "I'll Cry Alone" and "I Saw Her." In these songs, and "Teenage Confidential", one can only fantasize a young Phil Spector, at the height of his powers, producing a band that combined the best qualities of the Beatles, Stones and Byrds.

My own favorite cut, and probably the surest indication of the group's future direction, is "I Can't Hide," which comes out of nowhere like some monolithic rock & roll machine, moving ahead with unstoppable force, like a science fiction mutation of the Byrds run amok on rock & roll hormones.

In talking about this album, it's difficult not to stray into the realm of hyperbole or give the impression I've lost my critical perspective. My critical standards are unchanged. The only kind of rock that's ever really mattered to me is that which imparts basic emotions—the pure release of properly disciplined hard rock, the joy of surrendering to a larger-than-life production, the chills you get from an inspired melody sung in pure harmony, and the sheer elegance with which teenage feelings can be expressed through the most basic rock & roll instrumentation. The intensity of rock & roll at its peak, which altogether too few artists have managed to attain (I can honestly name only the Beatles, Byrds, Stones, Beach Boys, Ronettes/Spector, and occasionally the Kinks, Who and Raspberries, maybe Creedence) is my standard of excellence. It's the search for this transcendent quality that makes me listen to hundreds of new records each month, hoping someone will have stumbled across what seems to have become a lost secret. But now the search is over. The Flamin' Groovies have got it.

MERSEY BEAT AT LIVERPOOL
Decca DS 3240/1-2 (2-LP set) (Germany)

Although this purports to be a history of pre-Beatlemania Merseybeat, like the superb British UA album *Merseybeat '62/'64*, it's really nothing of the kind. Since it's composed entirely of Decca material, and Decca was one of the slowest companies to pick up on the Liverpool sound, what we have is some photos of the Cavern club and various early '60s hits by such decidedly non-Liverpudlian s as Brian Poole, Rockin' Berries, Berry Elliott, Heinz, Jet Harris, the Tornados and Peter Jay & the Jaywalkers. Sandwiched in with these are cuts by some of the loser groups of the era, mostly Birmingham groups from Decca's second *Brum Beat* album (Mountain Kings, Strangers, Blue Stars). Also present are Pete MacLaine & the Clan (Manchester), the Saxons (a group that specialized in cover versions of Beatle hits) and finally, two actual Liverpool sides, "I'm With You" by the Big Three and "Forever" by the Mojos.

In defense of the album, it must be said that the sound purveyed on these 4 sides is pretty authentically that of early Liverpool and that some of the tracks here are quite nice, and unavailable elsewhere. Of particular interest are "Itty Bitty Pieces" by the Rockin' Berries (their 2nd single, before switching from rock to harmony; tho "Rockin' Berry Stomp" might've been a better choice), "Just Like Eddie" by Heinz, and "Yes I Do" by Pete MacLaine, a nice Pacemakers-style tune that's hard to find on a single. All these tracks originate from the '62-'64 period, so even if they're not actually from Liverpool, most British rock collectors will find enough satisfaction here to make this album a good buy.

PYE HISTORY OF BRITISH POP MUSIC
Vols. 1-6
Pye 501-506

Although it's been one of England's four or five most important labels for nearly 20 years, Pye has until recently been practically unknown in America, releasing its hits here through licensing arrangements with a multitude of labels. In 1972 they made a stab at instituting the Pye label through Bell, which resulted in a number of fine single releases but no hits. Then in 1975 Pye set up its own American company, and had for off to a strong start with several major hits. Now, by way of further atonement for past neglect, the astute people who run the American division have launched this series for the dual purpose of making available choice material from their rich catalog, and building Pye's image in the eyes of American record buyers.

The format is simple, clean and uniform: 12 songs, one photo of the artist, concise, informative liner notes on the back, and inside a detailed history of the Pye label. All the writing is by BOMP contributing editor Alan Betrock, so of course its historical accuracy and critical perspective are impeccable. His discussions of Donovan, Mungo Jerry and the Searchers are the best; the Kinks notes are devoted almost entirely to the group's early roots, unlike most Kinks essays, and should be read for that reason alone. On the whole, the time of the notes, like everything else about the series, seems aimed at the casual buyer who may have heard of the artists concerned but really knows nothing about them or their music.

The main criticism of this series is that the albums are in no way definitive. Of course there's no way they could be, with only 12 songs, and in fact it would be a mistake to approach these as a collector. There are a few nice touches, such as the inclusion of "Crazy Dreams" on the Searchers LP, and the dates and chart positions on the 'Best of the British Invasion' anthology (an idea that should have been carried over onto the other albums) but primarily these albums are meant as an introduction to Pye and its history. In that sense they are handy to have around, and with the exception of the Trad Jazz volume (altogether the weakest of the series) they are well-programmed and listenable. There would be little point in quibbling over song selections: the material is nearly all good, and I'm assured that future volumes will expand the selection given to the Kinks and other major acts. Most rewarding will be further anthologies, since Pye has been the source of many outstanding one-shot hits. It would be especially nice to have a Pagliaro track, (even if he's not English) and there are a hundred other classics I could name offhand, the gathering together of which would truly serve to show America how important the Pye label has been in the history of rock & roll.

[Turn to page 46.]

B · O · O · K · S



ALL TOGETHER NOW
Harry Castleman & Wally Podrezik
Pierian Press, Ann Arbor, Mich

With all that's been written on the Beatles, you wouldn't think there was room for any more books, but you'd be wrong. This one steers clear of opinion or history, taking an approach so different that it becomes instantly indispensable. What the authors have done is to gather every piece of information relating to any record any of the Beatles, together or individually, with or for others, have had anything to do with, then organized it chronologically with full details. The chronological index is the core of the book, but it's supplement by listings for the individual Beatles including guest appearances on records by others, plus a complete Apple discography, sections on bootlegs, records that influenced the Beatles, bibliography, filmography, graphs of each Beatle record's chart progress, and lots more. As a pure reference book, covering every record released in the US or the UK with which any Beatle was even remotely connected, it's, despite a few minor omissions, virtually definitive.

ELVIS PRESLEY RECORDING SESSIONS
Elvisette Publications
Lundtoftevej 29, DK 2800 Lyngby, Denmark

A high-quality, picked-sized pamphlet of 52 pages, including many rare photos, an alphabetical index of El's recorded titles, and other goodies. Its main feature is the year-by-year listing of recording sessions, with dates, personnel, locations, and supplementary text, along with all titles recorded, matrix numbers, and lots of other details. All in English. Price is \$2.25, or 15 IRCs.

LITTLE RICHARD SPECIAL
John Garodkin
Tulipanvaenget 4, 4623 LI, Skensved
Giro 8 of 58 64, Denmark

Yet another fine reference volume from the Danish fans, this is a special issue of *Keep a Rockin'* and, like the Elvis book, entirely in English. It contains everything a Little Richard fan needs—a chronological history of the man's career, a list of recording sessions, a 3-country discography in easy chart form, a list of songs with composers, an interview, lists of his chart entries, and more. A beautiful job. Price is 150 Danish kr—check with your bank.

INNER SECRETS OF ROCK STARS
Charles James
Sunset Strip Publications

Here's something none of us can afford to be without in this, the Aquarian Age. It answers such burning questions as "Are you ruled by the 'Mount of Jupiter', like David Bowie?", "Do you have a 'pointed finger of Saturn' like Elton John?" and "Is your thumb 'brutish and arrogant' like Mick Jagger's?" (It does not however settle the debate of whether your chewing gum loses its flavor on the bedpost overnight...). Yes fans, this marvelous book gives you palm diagrams and

interpretations, with a healthy dose of gratuitous rock criticism thrown in, for such superstars as Iggy Pop, Cream, the Beatles, Eric Clapton, Suzi Quatro, Janis Joplin, Jimi Hendrix, Jim Morrison, Dick Clark, and Rodney Bingenheimer, with digressions into numerology and entrail-reading. Only \$2.95 from the publishers at 7280 Sunset, Suite B, LA 90046.

DISCO FILE
Fernando L. Gonzalez
(Privately Published)

This useful volume, consisting of over 200 9x12 pages, is a listing by artist of vocal groups who recorded in R&B or R&R related styles, going back as far as the '30s and cutting off at roughly 1963. There are no single artists listed, and a few anomalies of the early '60s have been included, but on the whole it seems to be a pretty thorough job. Under each artist is listed, by label, every known 45rpm release, with number, both sides, master numbers, and date. It's not completely reliable—a couple of entries I checked at random, the Four Seasons and the Diamonds, proved to have 2 or 3 gaps apiece—but notwithstanding that I'd say the accuracy rate is 90% or better. For anybody who collects groups, this is a tremendous aid, even if one already has all the scattered discographies that have appeared in the various fanzines. It's a bargain at \$10.95 from Gonzalez at Box 1812, Flushing, NY 11352.

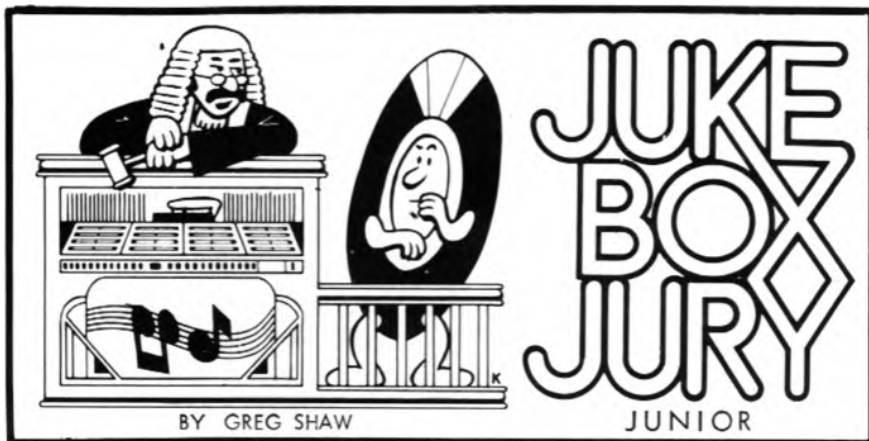
THE PHIL SPECTOR STORY
Rob Finnis
Rock On Books, London

Ted Carroll's *Rock On*, once London's best oldies store (still is, actually) is now in the record business with the Count Bishops EP, and in the publishing business too with this fine book. Congratulations, Ted!

Finnis is a fine writer whose name will be familiar to all readers of *Let It Rock*, and his book has got to be the ultimate tribute to Spector. It covers only the period up to the end of Philles, although the discography includes everything Spector has ever had a hand in, right up to the present. But the book's concern is with Spector's golden period, his wall of sound, and how he created it. Every speck of information ever known about Spector has been tracked down, including photos of his high school and the studio where the Teddy Bears recorded. Everyone associated with him in the early days has been interviewed. There are many reprints of trade stories on Spector and Philles, ads for his records, and shots of record labels from various countries, plus of course all the groups he worked with.

Naturally, the author owes a great debt to Richard Williams, whose book on Spector [*Out of His Head*, 1972] broke important ground. But Finnis goes much further, filling in all the gaps Williams missed, and correcting his few errors, and going on to provide so much detail that the reader almost feels as though he lived through it all right by Phil Spector's side.

There is no US publication scheduled for this book at present, but we should be getting some copies in soon so watch your BOMP auction lists.



I'd like to devote the main part of this issue's column to a survey of some recent British releases of particular merit. England has been a very hot source of pop singles in recent months; there are a lot of new labels, many of them run by producers or songwriters or groups of interest, and a lot of odd, one-shot studio groups have appeared, making the sort of records Bomp readers love. It's not easy to keep up with them all, but you can subscribe to a handy weekly guide called "The New Singles" (Francis Antony Ltd, Frenance Mill, Blowinghouse Hill, St. Austell, Cornwall, PL25 5AH) which will at least tell you what's out, and then take your chances ordering them from whatever source you can find. Most of the best ones won't ever come out here, and only stay around a short while in England, making them prime collectors items.

THE ROLLETES - "We Love You Rollers" - GTO 19 (E)

This is the first Roller novelty that's come to my attention, and there's been at least one more since which I haven't heard. Such records are the kind of tribute money can't buy, and the most convincing evidence that anybody really does care about this so-called phenomenon. This happens to be an excellent record, with a strong, Roller-like beat, a good melody, hotly produced, and sung by a bevy of British cheerleaders. All the Roller hits are woven into the lyrics, of course. If you like Roller-rock, as I do, you'll get a kick out of this.

SUGAR CANDY - "Mummy, I Want to Go to the Discotheque" - EMI 2286(E)

From the title, I expected something like Ricky Wilde, instead getting something more like Claudine Clark's "Party Lights". The names have been changed, and the production is mod, but I'd know that whining voice anywhere. What an amazing throwback...

WARWICK - "Let's Get the Party Going" - RAK 211(E)

There's nothing unique anymore about attempts to recreate the Spector Sound, but for those who like to have them all, this is one well worth getting. Produced by Chinn & Chapman, it has a bit of Sweet dynamics and the vocals are male glam, but the track is pure "Be My Baby" and the overall effect quite enchanting.

BEANO - "Little Cinderella"/"Bye and Bye" - Deram 427 (E)

BEANO - "Candy Baby"/"Rock and Roll (Gonna Save Your Soul)" - Deram 424(E)

A similar feel pervades the records of Beano, particularly "Cinderella" which is a girl-group sound with Sweet energy and a sort of lightweight Rubettes arrangement. Far more than the Rollers or any of them, the Rubettes are the kings of that resurrected Four Seasons harmony pop, and once you accept the limpness of the vocals, it's a very pleasant little genre. "Bye and Bye" is Elvis adapted to the reggae of "Young Americans", and "Candy Baby" (belatedly issued here on London 20085) is even more like "Be My Baby" than the above record, with breathy vocals and a teenage triangle set at a high school dance.

HELLO - "Game's Up" - Bell 1406(E)

These guys have been churning out a lot of interesting, Mike-Leander-produced 45's starting

with "Tell Him" (Bell 1377) back in '74. They're a bit like the Rollers, and while this one isn't their best, all their records are worth getting if only for their obscurity value.

THE ALLENS - "High Tide"/"California Music" - Mowest 3029(E)

Since it was produced by Michael Lloyd, this must have been released here, but I haven't seen it. In any case, no neo-surfer should be without this fine beach revival, sounding a bit like Flash Cadillac though with that insistently bouncy beat that at first fooled me into thinking this might be an English production. Both sides abound with harmonies and are equally sterling examples of '70s summer music.

THE RUBETTES - "Fore-Dee-O-Dee" - State 71(E)

While others imitate their early sugar-candy-kisses style, the Rubettes have moved on to a sound that, while still pleasingly synthetic, relies on a heavily rocking beat and the kind of pseudo-50s vocals the various RAK artists like Mud have been failing so abysmally with. "I Can Do It" was one of the year's hottest rockers, and this, the follow-up, is in the same vein. For my money, the Rubettes are the best English pop group going.

BROWNSVILLE STATION LAUNCHES NEW LABEL

The one thing I've always respected about Brownsville Station is that they seem to have genuine fun in everything they do, and never take anything too seriously. It was in search of new vistas of fun that group leader Cub Koda recently formed I-Shot Records, whose first release ("Surfin' School", King Usziewicz & His Usziewicz-Tones) appeared somewhat mysteriously and was reviewed in Bomp # 13. It was, briefly, by far the best/worst garage/garbage record of all time, on a par with the Bonzos' most inspired parodies.

As the story eventually came out (see Cub's letter in this issue's "Feedback"), I-Shot was intended to be a label for hard core collectors and esoterica freaks, with all releases pressed in quantities under 100, and devoted to only the most bizarre home-produced sessions (involving members of Brownsville, various roadies, groupies, and visitors). Soon there was a second release, and then a subsidiary label, Police Records, for the release of "outside master purchases" or, in effect, other people's drunken rehearsal sessions and old high school band demo tapes. Expanding quickly, I Shot issued its first EP, from which "Disco Duck" by Earl Mallard & His Web Feet of Rhythm became a surprise jukebox hit in Atlanta.

In order to show our support for this kind of private enterprise, and to give our readers a chance to hear these amazing records, Bomp has signed an exclusive distribution agreement whereby, though still available in extremely limited quantities, all I-Shot/Police records can be purchased from us at only \$2.50 each (while they last). If there proves to be enough interest, future releases may come out in slightly larger numbers, at a lower price.

Below are reviews of all current releases, written by Cub Koda himself:

1-Shot 176 - Howlin' Banana - Learn That Parrot To Talk (Pts. 1 & 2)

The world's first "party" record in the form of a bird-training disc. (X-rated!)

MATCHBOX - "Rock 'n' Roll Band" - Dawn 1104(E)

This anonymous record also rocks out quite nicely, in the style of Earl Vince & the Valiants' "Somebody's Gonna Get Their Head Kicked In Tonight" but without the parody aspect. It's good ersatz English rock, predictable but fun.

LIGHT FANTASTIC - "We are the Song" - Blue Jean 704(E)

A solid, Glitter Band-style thumping chant with good fuzzy guitar work, again mainly of interest as a minor artifact of an all-too-ephemeral trend. One other interesting thing, the song was written by Keith Locke, possibly the same one who had a gigantic hit in Malaysia with "Push Push" almost ten years ago. Can anyone shed light on this person's identity and history?

PAUL DA VINCI - "If You Get Hurt" - Penny Farthing 852(E)

Paul's the one who sang those incredible falsetto parts on the early Rubettes hits, and since leaving he's done 3 or 4 equally charming discs on his own. This latest is strongly reminiscent of Gene Pitney, still pure formula, but good for what it is.

ROCKIN' BERRIES - "Rock-a-bye Nursery Rhyme" - Pye 45394(E)

Their years in cabaret have been put to good use in this delightful effort, a pastiche in the tradition of the Barron Knights' "Call Up the Groups" and the Four Preps' "More Money For You and Me" medley. Artists here parodied include Bryan Ferry the Rubettes, and the Bay City Rollers, as the Berries render various nursery rhymes in the style of each. Interestingly, novelty kings Vance & Pockriss are listed as co-authors.

The next few are among the best discoveries of my recent trip to England:

SOUTHERN SOUND - "Just the Same as You"/"I Don't Wanna Go" - Columbia 7982(E) '66

Fans of Who/Creation style mod-rock don't need to be told about the Sorrows' "Take a Heart"—it's a classic in that style, and so is "Just the Same as You", with the same kind of throbbing beat and blistering guitar. That alone would be enough to ensure this record's importance, but there's more. The flip side is a demented, pounding raver, with

(turn to page 30)

1-Shot EP 2751 - Wax Donuts Vol. 1

The first of a continuing series, Wax Donuts offers 4 new artists added to the label: "Disco Duck" by Earl Mallard & His Web Feet of Rhythm is our resident disco group with a major twist—a duck for lead vocalist. "Lulu Lays" by Maurice Douglas & His Dirty Hotdogs is a classic reworking of that old Brownsville classic "Fast Phyllis" which features Johnny Zatkovic's subtle Hawaiian lap steel. "Everyone Says I Love You" by Crab & Creech is the Groucho Marx showstopper from "Horse-Feathers" and "As Time Goes By" by Seymour Tiptop's Mighty Weird Trio is the theme, of course, of Bogart's Casablanca (Humphrey, not Neil), and altho the metric sense is a little forced in spots, it more than lives up to the 1-Shot/Police motto: "We're all human & of course we all makes mistakes".

1-Shot 177 - Sagebrush Phil & the Wild Dogs of Kentucky - "I've Got a Tiver BY THE Tail"/same (D.J.)

A milestone for I-Shot—our first C&W release and our first & last Stereo-DJ copy (sorry, somehow we overlooked pressing up store copies), the old Buck Owens classic gets ground to an unrecognizable pulp by Philly & the boys, with a special guest sax solo by King Usziewicz.

Police 501 - Keen Steve & the Teens - He'll Have to Go/Last Summer This Year

A rare unreleased demo tape by fan (and longtime Bomp reader-contributor) Bill Small and his late high school pud band.

Police 502 - Rick Kay & His Shades of Today - You Stink/Red Man-White Man

A powerful 2-sided punk rocker, Rick Kay is Brownsville's old Detroit booking agent. "You Stink" is a Lou Reed-styled 3-chord rocker with doo-wop chorus (heavy metal meets grease) while "Red Man-White Man" is I-Shot's answer to "Running Bear" and shows we have no respect for anyone.

[All fanzines for review should be sent to P.O. Box 7112, Burbank, CA. 91510.]

NEW ARRIVALS

NOT FADE AWAY (Doug Hanners & Deron Bissett, 1316 Kenwood, Austin, TX 78704, 60) A great start for this zine devoted to Texas rock, with in-depth stories on the 13th Floor Elevators (with lots of old & new photos), reviews of collectors' records by Texas groups of the '60s, reissues, and other goodies. If only every city had a local magazine of this quality to supplement the research done in these pages, we'd all know a lot more about our roots.

GLAD ALL OVER (Bennett Freed & Allen Larmar, 23715 Oxnard St. Woodland Hills, Ca) Only 14 double-spaced, xeroxed pages in this first issue, but what there is, is primo. Jan & Dean are the cover story, there's an interview with Dean, reviews of Nils Lofgren, Beau Brummels, DCS, and more. The editors' approach is purely fannish, and their enthusiasm is contagious.

IGGY POP INTL. FANCLUB (Harald Inghusen, Hagening 21, 33 Braunschweig, W. Germany) First issue of this gang's fanmag. Honey That Ain't No Romance, is packed with news & great pix of Iggy. New Order, the Ashetons, and girls in various stages of leather undress. You'll love it.

QUALITY ROCK READER

Quality Rock Reader (Karl Seebacher, 121-30 5th Ave., College Point, NY 11356, \$1) A somewhat pretentious title, but the zine lives up to it. Format is similar to Trouser Press, but the writing & documentation is much more thorough. Fine articles on Pretty Things, Beau Brummels, Bob Marley, and more. A must for Bomp fans.

THE ROCK & GEM ZINE (Gene Davidson, 700 W 4th, Mansfield, Ohio 44906, .66) The former Kinks fanclub whiz has come up with this marvelous "parody of the fanzine circle". It's only 8 pages, but those pages contain the funniest satire since Flash or maybe Who Took the Shelves. Its satire is mainly aimed at the Bomp/TRM world of fanatic collectors, and I don't know how he did it, but Gene has captured brilliantly the various rave styles of the obsessive lunatics magazines like this attract. Well done, Gene!

PRESSURE DROP

c/o Compendium, 240 Camden High St. London NW1, \$1) The world's first reggae fanzine has appeared, thanks to good of Nick of Compendium Books, and it's everything you could hope for. It's rude, rough, to the point, informative without being scholarly, packed with photos and info, just the thing the reggae movement needed. More, please!

PUNK MAGAZINE

(356 Tenth Ave, NY 10011, 50) Not to be confused with the Punk Magazine done in Buffalo a couple years ago, this is yet another powerful manifestation of the new street protest movement. Punk isn't really a fanzine—it's professionally printed, and none of the people involved are collectors—but in spirit, it's among the best. It starts with an editorial "Death to Disco Shit—Long Live the Rock!" There's a great photo-interview with Lou Reed that puts Cream's staid approach to shame. And don't miss the "Do It Yourself Sixties Protest Song." Magazines like this are the healthiest sign of renewed consciousness among the street urchins of our decade—more power to 'em.

CAN'T BUY A THRILL (Russell Desmond, 1967 Tulip, Baton Rouge, LA 70806, .50) In the tradition of Back Door Man and Denim Delinquent comes this raving stream of consciousness punk-rock rant from the unlikely town of Baton Rouge, home of John Fred & His Playboy Band. Nothing about Fred in here, tho; main feature is a rundown (literally) of all the rock magazines, plus stuff on Patti Smith, bargain bins, and various reviews. Lots to read & think about here; worth checking out.

NEW YORK ROCKER (Alan Betrock, Box 253, Elmhurst-A, NY 11373, .75) Since before the demise of TRM, Alan's wanted to start a paper devoted to the NY scene, and this is it. New York in 1976 is, without a doubt, the most exciting, high-energy rock & roll scene since London 1965, so there's plenty to write about. In this first issue, several leading bands including the Ramones, Talking Heads, Marbles, Mamas, Milk & Cookies, the Heartbreakers, Television and Michael Brown-Blondie Wayne County Mumps are covered, mostly in a refreshing fan-oriented style. Contributors are mostly unknown local writers, Alan himself writing very little. There's also a good report on the LA scene from Phast Phreddie, and a hilarious satire by Ken Barnes on the "San Diego Scene" that really can't be missed. There will be future issues, though Betrock may not be involved, but this first issue is a must in any case—it's the next best thing to being at CBGB's.....

F·A·N·Z·I·N·E·S



BALLROOM BLITZ #2,3,4,5

(Jim Heddle, 1031 Morningside Dr. Ann Arbor, Mich 48103, 20) This is getting to be one of my favorite zines. It's been coming out every month, just like clockwork, with the usual stuff on Michigan punk rock (Robin Seymour, a chart of obscure records played on Midwest radio stations, history of WAAW, etc) plus such stories as "The Great Lost Monkees Album", the McCartney death hoax, and plenty more. Fascinating stuff.



BACK DOOR MAN #5 (Fred Patterson, 3726 W. 171st, Torrance, Ca 90504, 50) Just keeps getting better and better. This issue: Stars, Runaways, Sweet, reviews of LA's slimy rock scene, and more honest insanity than any one magazine has a right to contain.

DENIM DELINQUENT #6 (Jimm & Dee Parrett, PO Box 7078, Station A, Toronto, Ontario, 50) This is the zine BACK DOOR MAN got a lot of its inspiration from, and tho Jimm & Dee have yet to settle down in one city, wherever they go they keep the rock & roll craziness coming. In this issue: Kiss, Soft, White Underbelly, Flamin' Groovies, Pagliaro, Good Rats, Dudes, Lou Reed.

GULCHER #1 (Box 635, Bloomington, IN 47401) A little toned-down from the first issue (#0), still has plenty of good stuff on Flo & Eddie, J. Geils, Tanya Tucker, and more.

O.REXTASY #7 (Sol Gruberger, Box 206, Brooklyn, NY 11223, .75) Sol takes a brief respite from his Quatro-mania to pay homage to another heart-throb, Tanya Tucker. R. Serge Denisoff does a nice interview with Tanya, in which she remembers R. Meltzer as "the one who puts rats in his refrigerator and eats them", plus other ravings on the Stones, Slade, Brownsville and...yes, Suzi Quatro!

COLLECTORS' FANZINES

PAUL'S RECORD MAGAZINE (Paul Bezanker, Box 14241, Hartford, CT 06114, \$1) Just what the world needs, another PRM! Actually this is a superb addition to the library of any collector. Tho the

emphasis is on '50s, Paul also covers the '60s, including an in-depth history of the Wildweeds (see Boston Rock, WPTB 14). PRM maintains a scrupulous monthly schedule, and the 6 issues thus far available include stories on Buddy Holly, Paul Evans, Phillies, Bobby Rydell, Blossoms, Dr. Demento, Fortune Records, the Five Satins, and much more. Good discographies, other features.

CRAZY MUSIC (Graeme Flanagan, Box 1029, Canberra City, ACT 2601, Australia, \$1) This is the journal of the Australian Blues Society, and is always quite good. This issue features T-Bone Walker and Louis Jordan, both of interest to rockers for their influence on the likes of Chuck Berry, Jimi Hendrix, etc. Also an interview with Mickey Baker of Mickey & Sylvia.

SMG V.4 #12 (23, Holmewood Rd, Rainworth, Mansfield, Notts. NG21 0HS) A double-sized supplement, full of news & reviews of interest to fans of '50s and '60s rock, R&B, etc.

FOREVER #1 (Shizuo Miyashita, 4-71 Yamasaka-cho, Higashisumiyoshi-Ku, Osaka 546, Japan) Mostly in Japanese, but has lots of pictures, and many items in English, including poll results, discographies of Johnny & the Hurricanes, Challenge Records, Freddy Cannon and more.

INSTRUMENTAL OBSCURITIES UNLIMITED

#1,2 (Trev Faulk, 57 Havering Gdns, Chadwell Heath, Romford, Essex RM6 5BH, England) A rather odd magazine devoted to trivia for fans of instrumental rock, supplementing the more basic research in Rumble. These issues include discographies of the Tornados, Outlaws, Flee-Rokkers, Peter Jay & Jaywalkers, Nero & the Gladiators.

ALSO RECEIVED

TRANS-OCEANIC TROUSER PRESS #10.11

(Box 2434, Grand Central Station, NY 10017, \$1) Fairport, Alex Harvey, Them, Pink Floyd, Be-Bop Deluxe, Ducks Deluxe, Groundhogs, more.

QUATRO CULT #1 (Sol Gruberger, Box 206, Brooklyn, NY 11223, \$1) Now we know why there was so little Suzi in the latest O. REXTASY...He's given the girl her own magazine!

REVIEWSIT (614 1/2 N Onieda St, Appleton, Wisc. 54911, \$1) Orleans, Heatsfield, Taggart.

WEST COAST NEWSLETTER (Roy Wilbraham, 110 Upper Richmond Rd, Putney, London SW15 2SP) A monthly news sheet on California groups, mainly San Francisco oriented.

ROCKIN' PNEUMONIA #3 (Rune Halland, Asv. 8, 1400 Ski, Norway, \$1) Concert reviews of Chuck Berry, Charlie Fathers.

SOUNDS FINE #1,2 (Box 292, Riverdale, MD 20840, 4, 50)

SHOUT #104 (Clive Richardson, 46 Slades Dr, Chislehurst, Kent BR7 6JX, England, \$1) Still the best magazine for all aspects of black music, this issue has a Jackie Wilson interview, Dave Baby Cortez discography, and more.

BLUE SKY REVIEW #4 (Ted Sharpe, 1605 Jones St, San Francisco, CA 94109, .35) Its slogan is "exploring 'roots' music for the record collector", and this issue has brief articles on Springsteen, Aerosmith & lots of assorted other stuff.

RECORD COLLECTORS JOURNAL #1 (Box 1200, Covina, Ca 91722, \$1)

GOLDMINE #7 (Box 61, Fraser, MI 48026) 35 cents

RECORD EXCHANGER #21 (Box 2144, Anaheim, Ca 92804, \$1). Good issue: Jerry Lee Lewis lead story.

When the Bubble Burst

The Survivors of Liverpool by Janis Schacht

The scene: a Chinese restaurant on Bond Street in the heart of Liverpool. Clustered around a small table are Billy Kinsley (ex-Merseys), and his wife Sandra along with Mike Gregory (ex-Escorts). The stories are flying like mad. Sandra recalls the first time she saw the Beatles open for a jazz group. Billy and Mike talk about what it was like in the sixties. Getting to a gig only to find it had been cancelled, gay managers trying to pull you, drunken nights on the road. It seems as if it were yesterday when they tell it. Only two hours earlier as we pulled the car into Matthew Street, where it is silent and dark and full of musical ghosts, it seemed so hollow and sad...and so very long ago.

Most stories of Liverpool in the 1970's start with a morbid picture of The Pacemakers standing outside their gasoline station in Speke or intimations of others that have become alcoholics, junkies, have committed suicide or even worse, have become shop-keepers!

This is the story of the Merseybeat veterans who have continued to record. The ones who didn't get out of the business "when the bubble burst." Surely, something positive should be said for these



•Jimmy Campbell



•The Merseys

stalwarts. After all, most of them are in their late twenties and early thirties. They are still young, still creative and more important, still making some excellent records. There were, admittedly, many that were talentless, but the ones that were good and have continued to play are now nothing short of brilliant.

"He's got tremendous commercial potential. His style is essentially his own. He's a poet, he's an artist, he's a rebel. It won't be long before you get to know, Oh, that's what his mother told me. And don't mothers always know. And I own 10% of him every inch from head to toe..."

"Tremendous Commercial Potential"
Son Of Anastasia, Jimmy Campbell

Probably the greatest of the unsung heroes of Liverpool is a singer named Jimmy Campbell. Having recorded four albums between 1969 and 1972 he remains totally unknown outside of Liverpool. The albums have been released and have disappeared almost instantly. They have received virtually no reviews and they have never, except for one album on Vertigo, been released in America.

Campbell started in the late '50s in a band called The Tuxedoes. In 1961, they evolved into the Panthers and started to get gigs. By 1963, they were playing the Cavern Club regularly and compere Bob Wooler suggested they change their name to the Kirkbys, the section of Liverpool they hailed from. In June, 1964 they decided to go professional, but it wasn't until 1966 that they would have their first record, "It's A Crime." Released first in Finland, where their following was enormous, it was written by Jimmy Campbell.

In 1966 the Kirkbys became back-up group for The Merseys. In 1968 they changed their name to the 23rd Turn-off and recorded a single called "Michelangelo" on Dexam, also written by Campbell. When the single failed Jimmy decided he'd had enough of the music business and decided to take a straight job which lasted less than six months. He then recorded his first solo album for Fontana, *Son Of Anastasia*. A low-budget folk album, the plaintive voice of Jimmy Campbell hits you instantly. Lyrically he is one of the finest writers to have ever emerged from England, combining wit, with incredible personal insight and a fine sense of imagery.

"My sister waits for me
While the leaves fall from the trees
September cries a train on Maccles field
The innocent children play
The T.S. Lowery way
My train pulls out of Euston going north...
I've smiled and dressed in the latest styles
And tried so hard to catch their eyes
They fade on me like a butterfly
Another springtime's passed me by..."
"Another Springtime's passed me by"
Son Of Anastasia, Jimmy Campbell.

In 1970, Campbell got together with a host of Liverpool superstars including Billy Kinsley, Tony Crane, Pete Clarke (of the Escorts) and Joey Molland (of Badfinger). Going into the studios, they recorded Jimmy's only American release *Half-Baked*. Containing two of his most important compositions "Don't Leave Me Now" and "In My Room" the album is vastly overproduced but shows another dimension to Campbell's music. A master of pathos, Campbell writes lines such as: "now I've introduced you to my influential friends/you're beginning to think you're ready to make it with one of them," and "I can always go back to my mother/I know she loves me more than any other/but then of course there's always my brother/I cannot mind so I do not mind."

The album was meant for release without all the strings and extra window-dressing, but when Jimmy got back on the train to Liverpool the record company (Vertigo) went wild. The album is still a classic and should be in everybodys collection of British Rock. It is instantly identifiable by the cover photo of a pregnant clown and her kneeling suitor also in a clown suit.

In 1971, as progressive music was becoming more and more prevalent, Campbell formed a group called Rockin' Horse who released one exceptional album called *Yes It Is* on Philips. Featuring a single called "The Biggest Gossip In Town," written by bass guitarist Billy Kinsley, the group featured Campbell and Kinsley on vocals and perfectly re-created the mood of the early sixties while blending the musical sophistication and recording techniques of the seventies. Again, it's Campbell's little-boy lost voice and unbelievable lyrics that make the record such a memorable one.

With his fourth and best *Jimmy Campbell's Album* released in 1972 on Philips, Campbell proves that while the world was worshipping James Taylor they were, in fact, missing some of the most incredible, introspective and important song lyrics to come out of the early seventies.

"Darling sweetheart
I've been jealous and made myself quite sick
over girls
Who read certain books
Spoke a language apart from English...being usually French
And sunk as low as to let, one say I was wise and different..."

Today, Campbell lives in Liverpool with his wife Yvonne and his daughter and continues to write songs. Hopefully he will not remain without a contract for much longer. A talent the likes of his should never remain unheard.

Billy Kinsley, of Merseybeats fame, is another major artist in Liverpool who continues to record today for a very limited audience. Having recorded and worked with Jimmy Campbell on and off for the last six years, Kinsley's vocal style is often similar though it has more resonance and a fuller range. Kinsley has a penchant for the use of piano. His

recorded works as a part of Rockin' Horse include the single "Biggest Gossip In Town," the b-side "You Say" and another single "Julian the Hooligan," as well as LP track "Delicate Situation."

The blonde-haired, green-eyed Kinsley has been playing in rock groups since the age of fourteen. At sixteen he joined the Merseybeats and when he left for a brief time in 1964 to be replaced by John Gustafson he formed his own group the Kinsleys. Returning to the Merseybeats in late 1964, he remained with them until they disbanded in 1966 at which time, with Merseybeats lead singer Tony Crane he formed the Merseys and had a monster English hit with the Feldman/Gottschalk/Goldstein song "Sorrow." In mid-1973 he made his first trip to America as a part of the first British Revival tour. Disguised as a "Pacemaker" he got excellent television exposure on *The Midnight Special* when an enamored camera-man gave him more camera-time than he did Gerry Marsden. In late 1973, he released two singles on English Epic: "Annabella" and its follow-up "You Make My Day" both received a healthy advertising push. His voice which is throaty and strong without losing any of its instantly recognizable northern charm is extremely commercial. It is a total mystery why neither of these records made it.



•Liverpool Express.

More recently, in the fall of 1975, Kinsley with a group he has been playing clubs with for some time, were signed to Warner Brothers and released their first single "Smile/My Smiler's Smile" under the name The Liverpool Express.

Other Mersey veterans who turned out some excellent records in the late sixties and early seventies include Mike Hart and, of course, The Liverpool Scene. Hart in particular is worth looking into. He made two superb folk-oriented albums on John Peel's Dandelion label. The first *Mike Hart Bleeds*, the second, *Basher, Chalky, Pongo and Me*. Hart is also a singer full of pathos and emotion, with a fine sense of lyrical dramatics. As an original member of the Liverpool Scene, his contribution "Glimmers and Parks" on the *Amazing Adventures Of The Liverpool Scene* album released in 1969 is still as poignant today as it was at the time of its release. His classic single "Almost Liverpool 8" from his first solo album reeks of mid-sixties style Dylan. Featuring an excellent performance on keyboards by current keyboardist for Caravan (and Liverpoolian) Jan Schelhaas, the song received rave reviews. Hart had been a member of The Roadrunners in the early sixties, one of Liverpool's only recorded blues groups.

There are more, so many more who are still good and still working. Mike Gregory of The Escorts and Swinging Blue Jeans, probably one of the best singers in Liverpool, is currently touring as a member of Big John's Rock and Roll Circus, featuring John Goodison and Paddy Chambers. They have recently recorded their second album for DJM and it is scheduled for British release soon. Kenny Goodlass, who played drums for the Kirkbys, the Escorts, The Swinging Blue Jeans and numerous other British bands is still making a living and has completed sessions with Mike McGear and done TV appearances with the Scaffold. Terry Sylvester, former lead singer for The Escorts and a member of The Swinging Blue Jeans, has been in the Hollies for six years now, in addition to recording his own solo album in 1974. John Gustafson of The Big 3 and The Merseybeats formed his own group Quatermass in the late sixties and toured America alone, then as back-up group for Shawn Phillips and is currently working as bass guitarist for Roxy Music. Tony Crane of the

Merseybeats recently released a single under the group name Crane and is currently working in a club in London's Leicester Square.

Roger McGough, poet laureate of Liverpool and long-time Scaffold/Grimms member wrote in *Frinck: A Life In The Day Of*: "The Mersey beat boom has created a new social class. Hundreds of lads about twenty years old all living in a sort of r&b twilight. All made records, got on telly, thought they'd make it like the Beatles. They flooded the market, the Liverboom fizzled out. And now, everywhere you go you see faces you half-recognize. Nostalgic teenagers sitting around drinking half-pints and waiting for the world to rediscover their kind of music."

10cc wrote "Old men of rock and roll/came bearing music/where are they now?/They are over the hill and far away/but they're still gonna play guitars/on dead strings and old drums/They'll play and play to pass the time/the old wild men/waiting for miracles."

What they both forgot was that all these musicians, these "old men of rock and roll" need is a chance to let people know who they are and where to find them...now you know.

Discography

JIMMY CAMPBELL

Kirkbys - It's a Crime/I've Never Been So Much in Love - RCA (E) 11-66
23rd Turn-Off - Michelangelo/Leave Me Here I Want to Stay Forever - Deram (E) 1968
Escorts - She'll Get No Loving That Way - Fontana (E) 1968
Sgt. Will Scuffham - Salvation Army Citadel - UPC 113(E) 1971 (Campbell penned)
Jimmy Campbell - On a Monday/Dear Marge - Fontana TF 1009(E)
Jimmy Campbell - Don't Leave Me Now/So Lonely Without You - Philips (E)
Rockin' Horse - Biggest Gossip in Town/You Say - Philips 6006 156(E) 1971
Rockin' Horse - Stayed Out Late Last Night/Julian The Hooligan - Philips 6006 200(E) 1971

LPs:

Sun of Anastasia - Fontana STL 6508(E) 1969
When I Sit Down to Reason/Mother's Boy/Another Vincent Van Gogh/Penny in My Pocket/Bright Side of the Hill/Dear Marge/Lyanna/They All Came Marching Home/On a Monday/Lovely Elisa Cope is Dead/You'll Break My Heart in Two/Tremendous Commercial Potential/Adrian Henri's Party Night/Another Springtime's Passed Me By/Michelangelo/Painting a Sign

Half-Baked - Vertigo 6360 010(E) Vertigo 1001(A) '70
Green Eyed American Actress/Loving You is All I Do/So Lonely Without You/In My Room/That's Right That's Me/I Will Not Mind/I Will Not Mind/Dulcie (It's December)/Forever Greatful/Half Baked/Closing Down the Shop/Don't Leave Me Now

Yes It Is (Rockin' Horse) - Philips 6308 075(E) '71
Biggest Gossip in Town/Oh Carol, I'm So Sad/You're Spending All My Money/Baby Walk Out With Your Darling Man/Don't You Ever Think I Cry/Yes It Is/Stayed Out Late Last Night/Delicate Situation/Son Son/Golden Opportunity/I'm Trying to Forget You/Julian the Hooligan

Jimmy Campbell's Album - Philips 6308 100(E) '72
By the Light of a Lamp/Salvation Army Citadel/Snow Covered Street/Paris, You're in Paris/Darling Sweetheart/April Morning/Something in the Wind/Maudie/Baby Walk Out With Your Darling Man/It's Just Like a Girl/It Never Rains But it Pours/When You're Coming Home

BILLY KINSLEY

Annabella/Blue Movies - Epic 1695(E) 1973
You Make My Day/Make My Bed - Epic 2012(E) '74
Liverpool Express - Smile/My Smiler's Smile - Warner Bros K 16620(E) 1975

MIKE HART

Mike Hart Bleeds - Dandelion 63756(E) 1969
Yawny Morning Song/Shelter Song/The Ring Song/Please Bring Back the Birch for the Milkman/Arty's Wife/Disbelief/Blues/Aberfan/Dance Mr. Morning Man/Almost Liverpool 8

Basher, Chalky, Pongo and Me - Dandelion/Polydor 2310 211(E) 1972
Joke/Intro/Nell's Song/Interlude/Dear Bathsheba Everdene/Pocket Full of Dough/Influences/Bitchin' on a Train/I Have Been a Rover/Sing Song/Christmas/Jousts/War Violence Heroism and Such Like Stupidity/Epilogue

Improve Your Collection

If you collect records, you know how hard it is to find the really good things—foreign EPs, early English and surfing records, picture covers, limited-edition radio station LPs, promo copies, etc. Or the ephemeral stuff: posters, magazines, books, buttons, stickers, decals, press kits and the like.

You send for dozens of different auction lists and get back list after list full of the same old junk; bargain bin albums at ridiculously inflated prices, singles from 6 months ago with minimum bids of \$3!! It makes you begin to feel that collecting is a waste of time and money.

WELL WISE UP!!

Here at BOMP, we know what you're looking for. If you're just starting your collection, we have all the best '60s rock at low set prices, and a large amount of '70s collectibles and current albums for less than you'd pay in a budget bin. For hard-core collectors, we offer the greatest selection of rare and obscure English, punk, surf, psychedelic, girl groups, and lots of '50s and '70s rarities too.

Our ephemera selection is the largest anywhere. We also carry hundreds of original English pressings, going back to the '50s, as well as classic recordings from Holland, Germany, Australia, Sweden, Italy, etc. Records you won't find anywhere else—great records nobody ever heard of (reading our lists is an easy way to get an education in rare records). Unique treasures that will make your collection truly special.

BOMP auction/sale lists come out at least 10 times a year. If you're not getting it, you don't know what you're missing! Just fill out the handy coupon below and send it in today—we'll add you to our mailing list immediately. (Overseas please include 2 IRCs)

DO IT NOW!

(Parenthetical note: If you ever need to get rid of your records, perish the thought, we buy collections too.)

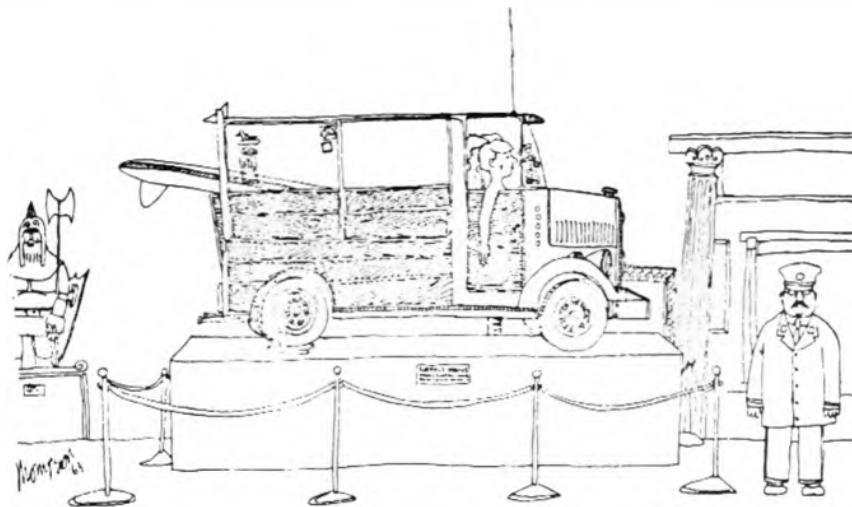
• BOMP Box 7112, Burbank, CA. 91510

• Sirs:
• Please send me your auction lists.

• I collect mostly:
• ☐ English ☐ Punk ☐ Surf ☐ '50s ☐ '60s ☐ '70s
• ☐ other

• Name _____ Age _____
• Street _____ Zip _____
• City _____ State _____

SURF ROOTS



Last issue we published a large list of instrumental surfing records, as distinguished from the more common vocal variety. Though admitting that no such list could ever be complete, we have since obtained listings for a number of others that are of special interest to the collector and surf music fan. In addition, we have a few more listings for surf-oriented LPs, a genre we feel has now been almost completely catalogued. Incidentally, the editors would like to obtain copies of most of the LPs listed here; if you can supply any, let us know...

Downey 108 - also issued on Dot 16492.
Downey 128 - Bel Canto's - Feel Sw Right, pt. 1 & 2
Downey 142 - E.S.P. Unlimited - Cry Baby
Agates - Rumble at Newport Beach: Last Call for Dinner - Dore 681
Johnny Barako & Vestells - Long Ride: Happy Time Dell 103
Blazers - Bangalore: Sound of Mecca - Acree 102
Catalinas - Bonzai Washout - Rik 113
Cornells - Mama's Little Baby/Wak-a-Cha - Garex 100
Creations - Crash/Chickie Darlin' - Top Hat 1003(NY)
Esquires - What a burn!/Flashin' Red - Durco 1001
Kenny Hinkle - Over You/The Bee - Westco 5
Hong Kongs - Surfin' in the China Sea - Counsel 050
Jesters - Drag Bike: A-Rab - Ultima 705(JimMessina)
Kenny Karter - Blue Booze: Surfing with Bony Moronie - Westco 8
Knight Trains - Beach Head/Surfin' on the Rocks - Hart-Van 126

Dead Relix

THE MAGAZINE DEDICATED TO MUSIC THAT GETS YOU HIGH: DEAD & NRPS, STARSHIP, TUNA, DYLAN AND STONES TO MENTION A FEW. ARTICLES, STORIES, CARTOONS AND PHOTOS.

SAMPLE ISSUE: \$1.25. SUBSCRIPTION: \$6.00. More Information Free On Request

Dead Relix, P.O. Box 94, Brooklyn, N.Y. 11225

•The above cartoon, by John Thompson, was originally done in 1963—somewhat ahead of its time!

Newporters - Loose Board - Scotchtown 500
Nova-Tones - Walk on the Surf Side - Rosco 417
Opposite Six - Church Key, pt. 68/Continental Surf - South Shore 721

Pendletons - Board Party - Dot 16511
Premiers - Frantic - Sahara 103
Rip-Tides - Machine Gun - Challenge 59058
Rondells - On the Run/Far Horizon - Dot 16593
Roulettes - Surfer's Charge - Angle 1001
Sentinal Six - Infinity/Encinada - Era 3117
Sentinals - The Bee/Over You - Point 5100
Sentinals - Blue Booze/Bony Moronie - Point 5101
Sentinals - Sunset Beach/Big Surf - Del-Fi 4197
Sentinals - Tor-Chula/Latin'ia - WCEB 23
Sentinals - I've Been Blue/Hit the Road - Westco 12
Sharks - Big Surf/Spookareno - Sapient 1003
Surfaris - Psych-Out/Tor-Chula - Felsted 8688
Surfaris - Wipeout/Surfer Joe - Princess
Velvetones - Static/Doheny Run - Glenn 309
Vibrents - Fuel Injection/Breeze & I - Bay Towne 409
Vulcanes - Cozimoto/Last Prom - Goliath 1350

ALBUMS
Glaciers - From Sea to Ski - Mercury 20895
Vaughn Monroe - Surfers Stamp - Dot 2419
Jack Nitzsche - The Lonely Surfer - Reprise 6101
Sandals - The Last of the Ski Bums - World Pacific 21884
Ruby Short & Dragsters - Hot Rodders Battle Rock and Roll - Palace 776
Sunsets - Surfin' With - Palace
Surf Knobs - Surfer's Beat - Charter 103
Tom & Jerry - Surfin' Hootenanny - Merc. 60842
Ricky Vale & His Surfers - Everybody's Surfin' - Strand 1104
Vettes - Rev Up - MGM 4193
Kai Winding - Soul Surfin' - Verve 8551
Willie & Wheels - Surfin' Songbook RCA 70044(Gr?)
V.A. - Big Hot Rod Hits - Capitol 2024
V.A. - Surfin' on Wave Nine - King 855

JAY KINNEY is available for illustration, cartooning and design at 1786 Fell, San Francisco, 94117.
(415) 567-9159

JUKEBOX JURY

[continued from page 26]

berserk drumming, guitar as staccato and kinetic as Townshend at his best, and a weird, intense production sound that makes it seem as though the very grooves are about to shake apart. Simply awesome.

EQUALS - "I Can See But You Don't Know" - President 303(E) '70

Everything I said about the above record applies to this one. I've never understood how the Equals, with 6 albums, piles of great singles, and at least a dozen songs that I'd place in the first ranks of English rock, seem to be remembered only for their early hit "Baby Come Back"—later on they tackled mod rock and anticipated glitter rock, experimented with Spector-sounds, and so much more that should be common knowledge but regrettably isn't. This is by far their classic performance. It's the equal of anything by Creation...need I say more?

NIGHTRIDERS - "It's Only the Dog" - Polydor 56116(E) '66

Move fans prize this record for its Mike Sheridan connections (the Nightriders were his ex-backing group) but now that I've heard it, I think it should be in equal demand among punk-rock enthusiasts, being one of the few genuine English punkers extant. It's got a sort of fractured "Louie Louie" sound, with shades of the Raiders, the Music Machine, and even Mouse & the Traps.

CHIP FISHER - "An Ordinary Guy" - CBS 202010(E) '65

All I knew about Chip Fisher is that his father was in the fish & chips business, which makes this bizarre record all the more intriguing. Always a fan of novelty records, you can imagine my joy when I discovered that Chip was a singer of anti-protest folk rock, taking off on Barry McGuire and criticizing the excesses of Dylan, Paul Simon, Sonny & Cher, P.F. Sloan ("gone out on his own..."), Donovan, and other noted protestors of the day.

AMERICAN ROCK.



BOB & SHERI - "The Surfer Moon"/"What Is a Young Girl Made Of"

The "first Beach Boys record" controversy rages on. This '61 disc, written & produced by Brian, with his home address on the label, features a couple of neighborhood kids neither of whom are known, and involvement by any other B.Boys is doubtful, but it is probably Brian's first recording... Incidentally, there is only one known copy and it recently sold for \$200.

PATRICK & PAUL - "You and I Are Gonna Say Goodbye" - Mercury 72792

This duo had at least one other 45, on Uni, but nothing to equal their Mercury outing. I guess you'd call it bubblegum, but really it sounds more like Paul Revere & the Raiders imitating the Archies, and it rocks quite savagely in addition to having a fine melody and excellent harmony vocals.

NEW LEGION ROCK SPECTACULAR - "Second Cousin"/"Wild One" - Spectacular 11075

Readers of PRM will already have seen my rave on this record, but in case you missed it, be advised that this oldies band from Milwaukee has come up with a thoroughly electrifying treatment of one of the Flamin' Groovies' best old rockers, complete with a faithful parody of Roy Loney's affected vocals. There's a looseness, vigor, and sloppy energy in this record that belies the group's categorization as a mere oldies band, and it's evident on the fine Jerry Lee Lewis inspired flip too. A must for diehard rockers (available from Bomp at \$2 a shot).

SOUNDS of the SIXTIES

Part Three: CHICAGO

By Cary Baker & Jeff Lind

A CONTINUING SERIES EXAMINING REGIONAL MUSIC SCENES OF THE MID-LATE SIXTIES. PREVIOUS INSTALLMENTS HAVE INCLUDED BOSTON, DETROIT AND SAN FRANCISCO.

CHICAGO ROCK: A CAPSULE HISTORY

BY JEFF LIND

The city of Chicago borrowed heavily from many sources in attempting to forge its own musical identity in the '60s. Thanks to these influences (East Coast R&B, West Coast experimental sounds, the British Invasion, and particularly Chicago blues—plus the abundance of independent recording firms, producers, and talented groups, Chicago was able to fashion a highly individual and commercially viable sound, even if the local scene never outwardly reflected it to the extent that scenes in Detroit and other areas were seen to flourish.

Let's examine those influences as they applied to Chicago rock. Though the Windy City has been known since the mid-'50s as one of the nation's most fruitful R&B centers (thanks mainly to the efforts of Curtis Mayfield, Jerry Butler and Gene Chandler), the smooth, one might even say sophisticated sound they created, in contrast to the rough R&B of Memphis, Detroit and LA, was a direct outgrowth of the pioneering New York groups and producers, such as Leiber & Stoller and, in particular, their work with the Drifters. While never as popular with the white teenage groups as funkier James Brown type songs, this Chicago style of R&B helped build the city into a recording center. Mercury, one of the largest record companies, is based there, and usually picked up the better local groups for national exposure. Chess, one of the country's most successful independent labels since the early '50s, was also based there. And literally hundreds of small, blues or R&B oriented labels supported an extensive system of recording studios, mastering labs, pressing plants, and night clubs.

The British Invasion and the West Coast scene (which introduced surfing in '63, hotrod music in '64, folk-rock in '65, and acid rock in '66) were a double-barreled influence that dominated rock in the '60s, especially in the Midwest where countless bands appeared, offering endless combinations and permutations of these influences.

But if any factor could be said to define Chicago rock in the '60s, and to set it apart from that of other cities, it was Chicago blues. The importance of local scenes is that they took these same influences (British and West Coast rock) and combined them with local culture to cause a proliferation of new styles and ideas in rock. In Chicago, blues was such a powerful influence that it eventually permeated all of '60s rock.

The importance of Chicago as a blues center needs no reiteration in these pages. Throughout the '40s and '50s, Chicago was the blues capitol of the world, with such legends as Muddy Waters, Willie Dixon, Howlin' Wolf, Chuck Berry and others. Most of these had brought the Mississippi Delta blues up with them and revolutionized the form by adding electric guitars, drums, and creating in effect the direct source of modern rock & roll. Most of the Chicago punk groups depended heavily on a blues/R&B repertoire—even the Shadows of Knight, the punkiest of them all, filled their LPs with Willie Dixon songs. Paradoxically, however, since nearly all the teen bands were based in the suburbs and the blues scene was restricted to the treacherous South Side where few parents would allow their offspring to go, there was little direct contact. The songs were known to the groups from airplay on local radio, but the blues scene itself was another world.

Only a few local kids such as Paul Butterfield, Mike Bloomfield, Elvin Bishop, Barry Goldberg, Corky Siegel and Jim Schwall got involved in the South Side scene, but it was their influence, along with others like Nick Gravenites, that made the blues such an integral part of American rock from 1967 onward. It's even been said that, by drawing away the most "hip" and innovative young musicians, the local blues scene kept the Chicago rock scene from realizing its full potential.

At the same time, it should be noted that the blues influence, though it came from the South Side, reached many white teenage musicians via the English groups like the Stones and Animals who were more aware of the rich musical traditions in their own back yard than the local kids themselves!

In the early '60s, the forerunners of Chicago rock began to appear. Ral Donner, one of the better Presley imitators, had several fine national hits. Ronnie Rice was a young Chicagoan with a Bobby Veeish voice whose best early effort was "Come Back Little Girl," an answer to Steve Lawrence's "Go Away Little Girl." His solo career never got off the ground, but he later emerged as songwriter and performer with the New Colony Six. Ann-Margaret might have gone far in music had she never gone to Hollywood. As a local girl from Winnetka she had two fair-sized hits on RCA. Then of course there was the abortive recording career of the controversial Chicago DJ Dick Biondi whose novelty hit "The Pizza Song" provided a few chuckles back in '61. His main contribution was in promoting local artists.

Mention should also be made of Bobby White-side and George Edwards. Whiteside had a regional hit in '65 with "Say it Softly" but has since done well with songwriting and producing, the still recording R&B for a variety of labels. Edwards was into folk blues and cut a couple of sides with friends including Steve Miller and Maurice McKinley for Dunwich. But of them all, it was the Shadows of Knight who were the messiahs of Chicago rock.

THE SHADOWS OF KNIGHT

They went through three main incarnations. 1965-mid-'67 they were Jim Sohns (leader), Tom Schiffour, Joe Kelley, Warren Rodgers, Jerry McGeorge, Norm Gotsch, & Dave Wolinski. In mid-'67 they became Sohns, Kenny Turkin, Dan Baughman, Woody Woodruff, & John Fisher. Then in early '71 they returned with Sohns, Bob Harper, Charlie Hess, Eric Blomquist, & Jack Daniel (later replaced by Gary Levin).

The Shadows were straight-forward, defiant, and sexual in their approach. Their music was raw, powerful rock & roll with a punky flavor. It was this garage punk feeling that turned out to be such an inspiration for other local groups, and also the fact that they were the first to break through onto the national charts.

Jim Sohns formed the band after graduating from Prospect High School in 1965. For 9 months the group played gigs and parties locally. They soon became the de facto house band at a new Arlington Heights teen club, the Cellar, owned by Paul Sampson, an independent music promoter who also managed a local booking agency. Sampson was one of many independent promoters in the area, and he dealt with the many local record firms in the suburbs as well as Chicago proper. Many of these promoters and producers were dedicated to the development of a "Chicago Sound", among them Bill Traut, Bob Monaco, Jim Guercio, George Badonsky, Jim Golden, Ray Peck, Mike Considine and Frank Rand. Also instrumental in helping local groups were DJs like Clark Weber, Art Roberts, Barney Pip, Joel Sebastian and Dick Biondi. The two major rock stations, WLS and WCFL competed to see who could play more local records, after the Shadows of Knight became the focal point of a strong local

audience.

Jim Sohns didn't even want to record "Gloria" at first since the song had been a flop for Them, but Paul Sampson (now their manager) insisted, and they cut it in 35 minutes. Released on January 31, 1966, it immediately began drawing heavy requests on WLS and CFL. The group's fanclub, the Shadows' Shadows, organized a phone-in during Art Roberts' Top Three Request Show one night, and WLS was deluged with calls. The song eventually became Top 5 nationally.

The subsequent records, however, failed to click and by mid-1967 Johns broke up the group and formed a new band, who hooked up with the Team label, run by Katz & Kasenetz of future bubblegum fame. This resulted in their second and last national hit, "Shake." This also proved to be a dead end, however. Today, the Shadows of Knight survive playing heavy metal glitter rock at local bars. But no one in Chicago will ever forget their importance in launching the local scene, nor the greatness of their early records as attested to by a growing cult of collector enthusiasts who pay \$30 or more for their Dunwich albums....

SATURDAY'S CHILDREN

They were the esoteric counterparts of the Shadows, important not so much for their recording efforts, which were limited, but because of their influence on other local groups like the Cryan' Shames, Shady Daze, etc. The Children were the second group to be managed by Paul Sampson, and their sound was heavily influenced by the Beatles, as evidenced by their composition "You Don't Know Better." Though they remained unknown outside the city, they were one of the most talented Chicago bands.



THE LITTLE BOY BLUES

Led by the multi-talented Ray Levin (organ, piano, harpsichord, flute & bass) this group started out playing old Chicago blues standards, later branching out into jazz-flavored tunes, even experimenting with the 12 tone scale and classical music on their long-awaited LP, released in '69. Still, they are best remembered for their single "The Great Train Robbery" on Ronco, and their wild version of "I Can Only Give You Everything" on IRC, two of the all-time classics of Chicago punk.

THE NEW COLONY SIX

They actually broke onto the local and national charts before the Shadows, hitting in December '65

with "I Confess." They played basic British-flavored blues, mainly their own compositions, but had no real hits of any consequence until Ronnie Rice joined and started composing soft ballads. With Rice, they had two national hits, "I Will Always Think About You" and "Things I'd Like to Say." After these, in 1968, their career stalled, but they kept recording steadily and in 1974 signed with the powerful MCA Records, with the promise of better things ahead for these 10-year veterans.



THE BUCKINGHAMS

Named after Chicago's famous fountain, this group thoroughly dominated the charts in 1967 due to the writing talents of Jim Guercio, Jim Holvay and Gary Beisler (the latter two being also members of another local group, the Moby). Behind Dennis Tufano's smooth crooning, they struck gold with their fourth release, "Kind of a Drag" which became #1 across the nation. Four other hits, plus 2 LPs, followed that year. By 1968, however, popular tastes had passed them by. All members are still active, notably Jim Guercio who went on to manage Chicago, the Beach Boys, and Caribou Studios.

THE MAUDS

Another band managed by Paul Sampson, they got their start on the North Side. Jimmy Rodgers, their leader, was dedicated to R&B, and his vocals were tinged with gospel excitement. Curtis Mayfield was impressed with the way the Mauds did his songs, and their live concerts were legendary. By remaining true to R&B, though, they gave up their chances of wider appeal, and their career had reached a standstill by 1968. Their two big hits, "Hold On" and "Soul Drippin'" are still capable of creating a frenzy, almost 8 years after their release.

THE AMERICAN BREED

The Breed paid their dues for several years as Gary & the Nite Lites, and were also deeply steeped in rhythm & blues. Like the Mauds, they were capable of tremendous live shows, but it was in the studio that they really shined. Thanks to Eddie Higgins' tasteful brass arrangements, and the group's own unusual 4-part harmonies, they put together the original sound later known as "brass rock." Their records, such as their first hit "Step Out of Your Mind" were always driving and dynamic. Their biggest success was in 1968 with "Bend Me Shape Me" which sold a million, though it was all downhill from there. With several personnel changes, they are back on the charts today as Rufus.

ROTARY CONNECTION

This group was originally Marshall Chess's pet project in his attempt to "psychedelize" the image of Chess Records, but public response to their first LP was so overwhelming that he had to put together a touring group to promote the album. Their most distinctive feature was the lofty, lilting voice of young Minnie Riperton. Their overall sound was too far from the mainstream, however, and they finally gave up the ghost after 5 years, with only one minor hit, "Want You to Know" to show for it. Minnie of course is now a star of some repute.

SPANKY & OUR GANG

Elaine MacFarland put her gang of musicians together in the mid-'60s to play what was called "good time music." Their early career was spent in small clubs around Coconut Grove, Florida, where they mixed with such folk heroes as Fred Neil and John Sebastian. With Spanky's voice and Malcolm Hale's vocal arrangements they put together some beautiful vocal stylings, reminiscent of the Mamas & Papas, especially on songs like "Sunday Will Never

Be the Same" and "Like to Get to Know You." All this took place after they returned to their home town, Chicago. After the release of the controversial "Give a Damn" the group found itself shunned by radio stations and promoters alike. From here their fortunes declined, culminating in Malcolm Hale's death in 1969, which brought about the dissolution of the band. Recently, Spanky got together with the original gang member Nigel Pickering to release a new album on Columbia. It's good to have her back.

THE FLOCK

This most innovative of all Chicago groups began its career with a string of not-so-successful singles on Destination & USA, the most notable of which were "Take Me Back" and "What Would You Do if the Sun Died?" Starting out as a basically an R&B band, the Flock successfully synthesized elements of jazz, blues, rock and country idioms into their own style. Essential in their sound was the imaginative violin playing of Jerry Goodman. The band should have been more popular nationally than they were, but they did have a successful European tour. Their lack of commercial success eventually broke them apart, but they reformed in 1972. Goodman, in the meantime, had gone on to fame in the much-acclaimed Mahavishnu Orchestra.

BANGOR FLYING CIRCUS

One of the first Chicago 'supergroups', they combined jazz-like swing with rock & roll into a brand of music that was years ahead of their time. They later changed their name to Madura, though it didn't help. They remain one of the best and most under-rated Chicago bands.

H.P. LOVECRAFT

They named themselves (in line with Bill Traut's Lovecraft/Dunwich obsession) after the legendary writer of horror stories, and the name was not inappropriate. They were a bizarre band whose music was the ultimate in progressive rock for its time, and today, more than 7 years later, it still sounds timeless. Dave Michaels and George Edwards formed the band, and from folk-rock they branched out into eerie, spacey tunes, often with classical overtones and electronic segments. Their *H.P. Lovecraft II* album is still a classic among heavy, heady rock masterpieces, and even the spaced-out Ken Nordine made a brief appearance on it.

The group was largely ignored in Chicago for being too eclectic and perhaps too esoteric, but they won critical acclaim throughout the rest of the country, which they toured several times. They never had a real hit single, though, and eventually faded away. Mike Tegza reformed the group in 1970 and again in 1975, though there was little similarity to their original sound.



THE TROLLS

The Trolls added humor to Chicago rock with their energetic recording "Every Day and Every Night" which concerned the trials and tribulations of a local rock star being pursued by the 300+ lb. fire chief's daughter. They also had a fine punk sound with a folk-rock flavor, and their records rank among the best of Chicago garage bands.

BABY HUEY & THE BABYSITTERS

Baby Huey was 300 pounds of joy, and his Babysitters were a few tons more. He was popular in the same way as Jimi Hendrix, with the then novel approach of black progressive blues aimed at white audiences. They were at the top of the heap among club bands for many years, until Baby Huey died tragically in 1970.

THE MOB

Two of their members were Jimmy Holvay & Gary Beisler, authors of all the Buckingham's big hits. Too bad they didn't save some for themselves, for the Mob had none. They could never capture on record the excitement they generated in concert. They continued recording though, and their 1975 LP on Private Stock was a strong comeback.

[Turn to page 36]



USA RECORDS

USA started as a blues label but soon became one of Chicago's most prolific punk labels. Period covered here is roughly 1961-69. A 100 gospel series is still active.

- 714 Adam & Eve - Need You/Lonely
- 715 Tobin Matthews - On Julie/Pretty Sue
- 716 Tobin Matthews - Groovin'/Slippin' & Slidin'
- 718 Tobin Matthews - Think It Over/LoveHasFunnyWays
- 723 Don Bailey - Be My Own/Wedding Day
- 729 Oscar Boyd - Twist with Ossie Lee/She's My Baby
- 733 Cory Wade - Not for a Penny
- 934 Joey Madon - Mr. Lucky/See Saw
- 735 Willie Mabon - Just Got Some/That's No Big Thing
- 736 Junior Wells - Ev'ry Goodbye Ain't Gone/I'll Get You Too
- 737 Geraldine Hunt - Sneak Around/It Never Happened Before
- 738 Jessie Fortune - Too Many Cooks/Heavy Heartbeat
- 739 TV Slim - You Cant Love Me/Hold Me Close to Your
- 741 Willie Mabon - I'm the Fixer/TooHotToHandle Heart
- 742 Junior Wells - When the Cat's Gone the Mice Play/She's a Sweet One
- 744 JB Lenoir - I Feel So Good/I Sing Um the Way I Feel
- 745 Koko Taylor - Like Heaven to Me/Honky Tonky
- 746 Homesick James - My Baby's Sweet/Crossroads
- 747 Jessie Fortune - Good Things/God's Gift to Man
- 748 Perk Lee - The Docks/Peanut Butter Sandwich
- 749 Jay Johnson - Karen/Married to Sherri
- 750 Willie Mabon - I'm Hungry/Ruby's Monkey
- 751 Billy Emerson - HotSpring/I Get That Feeling
- 753 Four Uniques - Endlessly/Maybe Next Summer
- 759 Willie Mabon - Some More/New Orleans Blues
- 760 Al Perkins - Kuz'n Bill/She's Alright
- 761 Vico Rocco - Liverpool/Tonk
- 765 Al Perkins - You Left Me/Love Me Baby
- 767 Willie Mabon - Harmonica Special/Somebody Gotta Pay
- 772 Chick & Nobles - I Cry/Island for Two
- 776 Mona Thomas - There He Goes/Just In Between
- 778 Andrew Brown - You Better Stop
- 779 Ricky Allen - Going or Coming/Little by Little
- 786 Al Perkins - Step it Up/Nothing but the Pure of Heart
- 787 Willie Mabon - Sometime I Wonder/Lonesome Blues
- 788 Nobles - That Special One Marlene
- 789 Lonnie Brooks - I'm Not Going Home/Figure Head
- 790 Junior Wells - Lovey Dovey Lovey One/Come On In This House
- 793 Wiley Terry - Follow the Leader, 162
- 801 Baby Huey - Messin' With the Kid/Just Being Careful
- 814 Detroit Jr. - The Way I Feel/Call My Job
- 822 Al Perkins - So Long/I Feel All Right
- 833 Gary & Knight Lites - I Dont Need Your Help/Big Bad Wolf
- 834 Mary Crystal - Dont Tell on Me/Who Are They
- 835 Crestones - My Girl/The Chopper
- 837 Phil Orsi & Little Kings - Sorry/Whoever He May Be
- 844 Buckingham - I'll Go Crazy/I Don't Wanna Cry
- 848 Buckingham - I Call Your Name/Makin' Up & Breakin' Up
- ??? Daughters of Eve - Hey Lover/Stand By Me
- ??? Carl Bonafede - Good Old Days/St.Louie Here I Come
- 850 Cambridge Five - Heads I Win/Floatin
- 851 Oscar & Majestics - I Cant Explain/My Girl is Waiting
- 853 Buckingham - I've Been Wrong/Love Ain't Enough
- 854 Carole Waller - Say Say Chicken Man
- 857 Lord & the Flies - Come What May/Echoes
- 860 Buckingham - Kind of a Drag/You Make Me Feel So Good
- 861 Mighty Joe Young - Nobody Home
- 866 Michael & Messengers - Midnight Hour/Up Til News
- 869 Buckingham - I Call Your Name/Lowdy Miss Clawdy
- 871 Good Griets - Shy Girl/Oop Oop Pah-Doo
- 873 Buckingham - Summertime/Dont Want to Cry
- 874 Michael & Messengers - Romeo & Juliet/Life
- 875 Cambridge Five - I Hate to Laugh Alone/Keep On Running
- 876 Alan Gari - Too Bad it Didn't Work Out/Good Lovin' Woman
- 880 Skopes - She's Got Bad Breath/Tears in Your Eyes
- 881 Lost Agency - Time to Dream/One Girl Man
- 882 Five Bucks - Without Love
- 883 Shady Daze - I'll Make You Pay/Love is a Beautiful Thing
- 886 Family - So Much to Remember/Face the Autumn
- 887 Bondsman - Shotgun/Patricia Anne
- 891 Daughters of Eve-SymphonyOfMySoul/HelpMeBoy
- 892 Carnival of Slush - I Can't Remember
- 893 Martins - Holiday Cheer/Bullseye
- 894 Family - San Francisco Waits/Without You
- 895 Cherry Slush - I Cannot Stop You/Dont Walk Wway Don't Walk Away
- 897 Michael & Messengers - Gotta Take It Easy/I Need Her Here
- 898 Chicago Fire - Candy & Me/Come See What I Got
- 900 Sonny Williams - Sweetest Little Girl in Town/You Didn't Find Her That Way
- 902 Invaders - Flower Song/With a Tear
- 905 Trolls - I Got to Have You/Dont Come Around
- 907 McKinley Sandifer - Sweet Little Woman/Get Up
- 909 Hermie - The Littlest Flower/Hermie's Prayer
- 910 Flock - Magical Wings/What Would You Do if the Sun Died?
- 922 Factory - High Blood Pressure/Lonely Path
- 1213 Nobelmen - Thunder Wagon/Dragon Walk
- 1221 Von Gayets - Twin/Loneliness

The Ides of March & The Cryan Shames

By Mike Thom

Of all the Chicago bands who took a shot at the big time following the Shadows of Knight's success with "Gloria" in March, 1966, two of the most worthy (and unfairly overlooked by rock historians thus far) were the Ides of March and the Cryan' Shames.

Most bands of this era, drenched in the excitement of the British Invasion, were content with either imitating the English groups or covering their material. In a sense, the Ides of March started in the former category and the Cryan' Shames in the latter. (The Cryan' Shames, incidentally, should not be confused with the British group the Cryin' Shames, who had a minor hit with "Please Stay".)

As time went on, many Chicago groups realized that it wasn't enough to assimilate English rock. They started developing their own styles that reflected more on the American outlook, and it is here, I think, that "Punk Rock" as a true genre was born. The English Mods were rebellious enough, and records by the Stones and the Who were as tough as you could please, but American high-schoolers might well have had trouble trying to put themselves into the situations described in the songs; they had to be satisfied with identifying with the image and basic attitude of the groups. Punk rock employed typically American imagery, slang, and settings. While based on the British instrumental sound and structural breakthroughs, it generally downplayed certain elements, such as harmony, while emphasizing others, such as the use of organ, bass, certain guitar techniques, and an overall crudeness that was implied in English records but taken much further by the Americans.

Most Chicago groups took little time to start developing their own style. The Shadows of Knight ditched the British approach right after "Gloria", and returned to their R&B roots so fast that "Gloria" sounds rather out of place on the group's first album, which featured three Willie Dixon songs in a row.

THE IDES OF MARCH

For the Ides of March, the transition came slower. The group stayed with their English-influenced approach for at least a year until their better-known brass sound began creeping in, on "My Foolish Pride."

Their first release was "You Wouldn't Listen." The group wrote the song, but it could easily have been written by Gerry Marsden. It peaked at #42 in August, 1966. The flip, "I'll Keep Searching" was in the same vein, and another original.

The follow-up, "Roller Coaster" (written by lead singer Jim Peterik) was much better. It surges with great Byrds-like rhythm guitar and harmonies, and the production is amazingly full with just the right amount of rawness; it's definitely one of the classics of its era. It charted for one week at #92 and then flopped. For their next single, Peterik wrote "You Need Love," a decent riff song but in no way abandoning the English influence—as is obvious from the flip, a cover of the Small Faces' "Sha-La-La-La-Lee." This too was a commercial stiff.

Sometime in 1967 they released "My Foolish Pride." Although the flip was much like previous recordings, this song, as noted previously, introduced horns—a step that would prove as wise commercially as it was disastrous aesthetically.

Surprisingly, after so many failures, Parrot saw fit to release one last single. "Hole in My Soul" was much like the Cryan' Shames' "Sugar and Spice" and "Girls Don't Grow On Trees" was a great cop from "Last Train to Clarksville."

After being dropped by Parrot and picked up by Warner Bros., the Ides chose to go with a softer approach, perhaps because of the success of their home town rivals the New Colony Six. "One Woman Man" is a powerful ballad that should've been a monster hit. Peterik was disappointed but hadn't given up yet. Looking around to see who else was making it, he observed the great and overnight success of groups like Chicago and Chase with big, brassy rock ranchers.

The next Ides of March release was a perfect imitation of that sound. "Vehicle", released in early 1970, made it to #2. Their first album was released around this time.

By now the Ides of March were unrecognizable to fans of their early work. They followed "Vehicle" with a

carbon-copy called "Superman", which got no higher than #64. Next they tried the MOR approach with "Melody" (fairly obscure since it wasn't a hit and was never on an album). It was a nice idea, but didn't quite come off. But the same approach worked the next time out with "L.A. Goodbye", their second biggest hit. It sounded more like the Association because it substituted vocals for brass.

Following this, the *Common Bond* album was released. Its highlight was an 11 1/2-minute epic called "Tie-Dye Princess", with a blend of vocals, brass, percussion and strings that was quite exceptional. An edited version of this song was their next single. It never made the charts, nor did "Giddy-Up Ride Me", a return to the "Vehicle" formula.

The next step was to drop the brass sound. On RCA now, they cut their next album (like its predecessors, in Chicago), and it was much like *Common Bond* in its contrasts of material, but with brass on only one cut. Again there was no hit single. The next, and to date last, album was *Midnight Oil*. It's a rather weak attempt at turning the Ides into a country-rock band.

Since then, nothing has been released by the Ides of March. It's doubtful that they're still together. However, Peterik and Frank Rand (who co-produced all 4 of the group's albums) are currently working with a new group, Essence, whose first single is "Sweet Fools", a soul record. It appears that Jim Peterik is determined to continue his policy of pursuing hit records by adapting whatever current trends seem hottest, and while as a result his music has always lacked a certain quality of personality or individuality, no doubt we haven't heard the last of him.

THE CRYAN' SHAMES

The Cryan Shames cashed in on the Chicago punk rock boom when their version of "Sugar and Spice" climbed to #49 in the summer of 1966. For them, the English influence was more pronounced, as "Sugar and Spice" had previously been recorded by the Searchers. The record came out on Destination, a local label; when Columbia (who picked up several Chicago groups, including the Buckingham, Illinois Speed Press, and Chicago), saw that it was becoming a hit, they signed the group.

Their first album was rather uneven; "Heat Wave" and a faked live "We Gotta Get Out of This Place" were pretty poor, but they did nice versions of the Byrds' "She Don't Care About Time" and "We'll Meet Again" and most of the originals are well done. The next single, "I Wanna Meet You" was lead guitarist Jim Fairs' ode to the magazine model. Like all their subsequent 45s, it failed to burn up the charts, peaking at #85.

In the summer of 1967 a second album came out, with a single, "It Could Be We're in Love" which stayed on the charts for eight weeks yet failed to get any higher than its predecessor. The album was fairly bland, but included a number of fine originals; this move toward group compositions was to prove significant on their next album.

Prior to that, the group released a fairly obscure single called "Georgia." Two other singles from the album failed as well. Their next effort was a new song, written by William Swofford (aka Oliver), which made it to #99.

In October 1968, the Cryan Shames (having deleted the apostrophe) released a fantastic album called *Synthesis*. Like Sgt. Pepper, it was a concept album without any real concept, but featuring some really powerful songs, mostly originals, and unbelievably complex orchestral arrangements. In my opinion this album was, along with *Aorta*, one of the two best albums from the Chicago era.

However, when a single of "First Train" from the album flopped, Columbia apparently gave up on promoting it. By early 1970, the group had decided to call it quits.

Lenny Kerley contacted former Cryan' Shames drummer Dennis Conroy (who'd played on the first 2 LPs) and with Dave Curtis and Jan Knopek, formed a short-lived group called Possum River. Meanwhile Isaac Guillory made the trek to England to record solo. He made a drastic change of direction and began writing folk songs. Jim Fairs helped Guillory cut a solo LP which was released last year on Atlantic.

Thanks Disc Jockeys —
Promo Men and Sales Personnel
For Making This Record a Hit

SUGAR & SPICE

by
The Cryan' Shames



•The Ides of March

IDES OF MARCH			
6-66	You Wouldn't Listen/I'll Keep Searching	Parrot 304	
9-66	Roller Coaster/Things Aren't Always What They Seem	Parrot 310	
11-66	You Need Love/Sha-La-La-Lee	Parrot 312	
7-67	My Foolish Pride/Give Your Mind Wings	Parrot 321	
7-67	Hole in My Soul/Girls Don't Grow on Trees	Parrot 326	
12-69	One Woman Man/High on a Hillside	WB 7334	
3-70	Vehicle/Lead Me Home, Gently	WB 7378	
7-70	Superman/Home	WB 7403	
11-70	Melody/The Sky is Falling	WB 7426	
1-71	LA Goodbye/Mrs. Grayson's Farm	WB 7466	
5-71	Tie-Dye Princess/Friends of Feeling	WB 7507	
10-71	Giddy-Up Ride Me/Freedom Sweet	WB 7526	
9-72	Mother America/Landlady	RCA 74-0850	
7-73	Hot Water?	RCA	
ALBUMS			
4-70	Vehicle	WB 1863	
2-71	Common Bond	WB 1896	
9-72	World Wren	RCA 4812	
7-73	Midnight Oil	RCA 0143	

CRYAN' SHAMES			
7-66	Sugar & Spice/Ben Franklin's Almanac	Destination 624	
11-66	I Wanna Meet You/We Could Be Happy	Col. 43836	
3-67	Georgia/Mr. Unreliable	Columbia 44037	
6-67	It Could Be We're in Love/I Was Lonely When	Columbia 44191	
4-68	Up on the Roof?	Columbia 44457	
6-68	Young Birds Fly/Sunshine Psalm	Columbia 44545	
9-68	The Warm Greenburg, Glickstein, Charles, David Smith & Jones	Columbia 44638	
7-69	First Train to California/A Master's Fool	Columbia	
1-70	Rainmaker/Bits & Pieces	Columbia 45027	

ALBUMS
9-66 *Sugar and Spice* - Columbia 9388
8-67 *A Scratch in the Sky* - Columbia 9586
10-68 *Synthesis* - Columbia 9719
An early version of the group appears on the LP *Early Chicago* (Happy Tiger 1017) doing "You're Gonna Lose That Girl."

RELATED
Possum River (Kerley, Conroy, Dave Curtis, Jan Knopek)
7-71 *Possum River* - Ovation LP 14-14
7-74 *Isaac Guillory* - Atlantic LP 7307

The Dunwich Story

By CARY BAKER and JEFF LIND

Despite the traditional difficulties of local record companies in the midwest, one man has kept Chicago rock alive on vinyl come hell or high water. Producing sessions for a gamut of labels, and issuing records under his own Amboy, Dunwich and Wooden Nickel banners, Bill Traut's been at it since he was 14. He's now old enough to boast a son, Ross, who's a successful Chicago jazz musician. Meanwhile, the old man is still supporting Chicago rock and remains a progressive thinker.

Traut, orphaned at age 12, got his start in music as a polka musician in his native Fon du Lac, Wisconsin during World War II, playing trumpet, trombone, keyboards and reed instruments. Many dance bands had taken on teenage musicians to replace players drafted into the service. When Traut turned a wordly 16, big band leader Les Brown came through Fon du Lac and his tenor sax man was called away on a family emergency. Traut filled in, and was thereafter asked to tour with the band. Following years saw him touring with Stan Kenton, Sonny Dunham and Johnny (Scat) Davis, all of this prior to Traut's 18th birthday.

Then, at 18, Traut left music behind, suffering a complete physical breakdown. Late nights playing, and moreover, excessive drinking ("I was a lush at 18," he says) were the causes.

He entered the University of Wisconsin, Madison, to "straighten out and sober up" and stayed clear of the music scene. In time, he played occasional dates, and booked prom bands from his dorm room. By the time he graduated, Traut had no particular plans, so he enrolled in the Wisconsin law school, inspired by one professor, the daughter of Justice Brandeis. All the while, Traut played in local groups, and worked as a record store clerk. At this point, he was sure that he wanted to enter the record business. He remembers his uncle telling him he'd one day be president of RCA.

A position almost materialized at Am-Par Records, predecessor to the latter-day ABC-Paramount. Of 50 applicants for A&R chief, Traut and Creed Taylor were the prime contenders. Taylor got the job, but Traut was promptly offered a position as A&R man and liner-note writer for the Contemporary label. He commuted weekends between Oregon and Los Angeles, and produced early sessions by John Coltrane, Sonny Rollins and Phineas Newborn.

A few years later, Traut worked as a background music programmer for the Seaburg Co., which took him from San Francisco to L.A. to Chicago. His office in Chicago was in the same building as both Universal Studios and 50,000-watt AM monster WLS. Traut met up with jazzman Eddie Higgins in '61, then a daytime studio engineer at Universal, and a top nightclub entertainer by night. Traut and Higgins kept in close contact.

In 1964, while dining at Eli's in Chicago, Traut, Higgins, and East Coast producer George Badonsky pondered the formation of their own record label. Traut and Higgins had previously produced two jazz LPs for Atlantic. They had unlimited free studio privileges at Universal.

The name Dunwich was taken from an H.P. Lovecraft novel. Traut and Higgins shared an affinity for the author, and had several contacts in the industry who also admired Lovecraft's work, notably Atlantic exec Jerry Wexler, and reedman Charles Lloyd, who signed his letters "H.P. Lovecraft." Badonsky, the third partner in the new firm, objected to the name, contending it sounded too much like Dunhill, but the name stuck. Subsidiary firms, Yuggoth Music (BMI) and Arkham Artists, were likewise culled from Lovecraft.

The threesome's initial jazz productions drew marginal profits. They were aware that rock & roll was happening all over, and the Chicago area rock market was virtually untapped. Unfortunately, neither of the three knew anything about it. Higgins adamantly opposed it, Badonsky was merely ignorant of it. But for purely commercial gain, they auditioned two rock bands, the Shadows of Knight and the Ted Nugent Group. Paul Sampson, owner of a club out in Arlington Heights called the Cellar, had been trying to sell Traut on the Shadows of Knight for some time.

When they arrived at the Cellar, the Shadows of Knight were onstage and cooking. They played some punk-tinged blues and some Chuck Berry oldies. But when they broke into a cover of Van Morrison & Them's "Gloria," the crowds went wild. The teenage clientele squealed with delight, got loose, got dancing, got shouting "G-L-O-R-I-A."

The Them recording of "Gloria" had hit in Texas



•Bill Traut, 1976: the man who gave us "Gloria".

and Florida. Clark Weber, music director at WLS, had played it one morning over the air and greeted three complaints from mothers who objected to its suggestive subject matter. "Gloria" by Them contained a line about "I go up to a room/And roll around/And have a lot of fun." All three mothers said they'd forbid their offspring to be exposed to such vulgarity.

Traut met Weber one day over breakfast at the Stone Container Bldg. on Michigan Avenue. Weber was well familiar with the Shadows from sock hops he'd emceed. He assured Traut that if he recorded a "clean" version of the tune, he'd give it a spin. Weber was not only convinced that the Shadows were clearly the hottest rock band in Chicago, but that "Gloria" had the makings of a popular demand record.

"THERE WERE A FEW PROBLEMS—LIKE A PIANO DROPPED FROM A 23rd FLOOR WINDOW...THE SHADOWS OF KNIGHT WERE REAL PUNKS!!"

Weber premiered the record on the Art Roberts program the day he received it. The lines flooded with requests. A group of kids at the Cellar had taken to the pay phones to request it endlessly, but calls were coming in from the 40-some states WLS reaches; it was no fluke. The industry had hit on something huge. Traut pressed an additional 15,000 copies and Chicago's Royal Disc Distributors wholesales them in a week. "Gloria" had become a full-fledged monster. Traut wasn't sure he could handle it, so he turned to fellow Lovecraft enthusiast Jerry Wexler. A distribution agreement was formed between Dunwich and Atlantic over the phone. There was never a written agreement.

"Gloria" sold 950,000 records in its first incarnation. "Gloria '69," a sequel with Hendrix-like guitar dubbed on by Jim Vincent, brought sales to a million, Atlantic, however, lost count, and there is no gold record.

By '66, Dunwich had become the hub of midwest rock & roll. Its competition consisted of Sentar Records (distributed by Cameo) with the New Colony Six, and Paul Glass' USA label (the Buckingham, Cryan Shames, Flock) whose stock was widely held by Leonard Chess. Subsequent Dunwich releases by the Del-Vettes, Sounds Untld., Half Dozen, Omens, George Edwards, Rovin' Kind, Little Boy Blues, Pride & Joy, Troils and Saturday's Children were met with varied degrees of success. In many cases, WLS and competitor WCFL would throw them against the wall and see if they stuck. But for the most part, things were anti-climatic after "Gloria." The Shadows' "Willie Jean" was a hit, as was the Del-Vettes' "Last Time Around," a crusher punk single. Unfortunately, "Last Time Around" proved true to its title for the Del-Vettes and their later incarnation, the Pride & Joy.

Traut assumed managership of the Shadows, a role that caught him off guard. First, he had to deal with

the suburban piety of the band members' parents. Second, the members' own punk narcissism. Third, a piano reportedly dropped from a 23rd floor window. Fourth, pillows and sheets stolen from hotel rooms. Yes, the Shadows were true punks. But the kids loved them, and they needed solid management and direction.

Then there were bizarre complications. One early Shadow was axed from the band when he was caught in bed with the acclaimed male lead singer of a popular punk group. And there was no keeping vocalist Jim Sohns away from the little girls, two or three a night sometimes! This, in turn, was giving guitarist Joe Kelley all sort of inferiority problems. Traut was father, mentor, producer and businessman.

A corporate split occurred in '68. Traut and Badonsky were at odds with one another and divided the Dunwich holdings right down the middle. Traut retained the name Dunwich and two acts, the Nazz and the American Breed. Badonsky made off with the Shadows of Knight, the Mauds, and the group H.P. Lovecraft. Badonsky is now a successful Chicago restaurateur. Paul Sampson, the Cellar entrepreneur brought into the Dunwich group to handle Arkham Artists, was having serious family problems which necessitated that he leave show business all together. Then, a rift between Traut and Wexler occurred. Dunwich folded. Buddah (Super-K) got the Shadows of Knight, who soon returned to Chicago, "pissed as hell," after one album and a hit, "Shake."

Traut continued to produce records for other labels. The American Breed, who had recorded for Chuck Colbert's Nike/Cool label as Gary & the Night Lights and the Light Nights, signed to Acta, a short-lived venture instigated by former Mercury sales v.p., Kenny Myers. Originally, Traut had submitted their "I Don't Think You Know Me" as the final Dunwich/Atlantic collaboration, only to be met with a Wexler veto. Wexler, hot on Aretha's career, wanted black music out of Dunwich. Traut felt firmly that Curtis Mayfield, Carl Davis and Johnny Pate were better equipped to handle the black Chicago market.

Acta's Meyers was detained in Chicago during "The Big Snow" of '67 when no flights left O'Hare. Traut arrived at Myers' hotel room with a Gary & the Night Lights tape. Meyers was ecstatic and immediately signed them under two provisions: they add horns and they change the gawdawful name. The one they chose was just as awful, the American Breed. Their first 45, "Step Out Of Your Mind," was a mid-chart hit, but "Bend Me, Shape Me" catapulted them to the top, until it was evident that the band could produce no follow-up. Several members diffused into Ask Rufus, now simply Rufus (with Chaka Khan).

Traut produced the Mauds for Mercury, and had two hits in Hayes-Porter's "Hold-On," and "Soul Dripping," an original. A young singer from suburban Crystal Lake, Megan McDonough, cut a single for Mercury under Traut's auspices, "Blue Eyed Soul," which bombed, her career saved by four subsequent Wooden Nickel LP's. Meanwhile, Traut recorded ex-Friend & Lover vocalist Jim Post, now of DeKalb, Illinois, under the name of The Last Cowboy for Talent (#1118). Simultaneously, he had the Troys (Tower Records: leader was Randy Curlee, now of Zazu), who later became Magic and Pendragon; the Byzantine Empire on Any; the Rumbles Ltd. and Keith Everett on Mercury; the Castaways on Fontana; Raintree (formerly Family & Virginia's Wolves) and Crow on Amaret; the Will-O-Bees on Date; the Idle Few on Soma; Aorta (one 45), Eddie Higgins, the Enchanters and the New World Congregation on Atlantic; Bobby Whiteside on USA; and Chad Mitchell, on his final throes, on Amy. He also recorded Coven's first LP, and singed Mason Proffit (Two Hangmen, "Hope") to the Happy Tiger label, which also released a Dunwich punk anthology, *Early Chicago*, compiled by Traut.

It was a lucrative but time-consuming period for Traut. But rock was changing at a rate so fast that one man couldn't keep up. Many of his acts crumbled, changed members, changed names, or left him. He remained on Mason Proffit and Megan McDonough, and acquired Siegel-Schwail.

"Singer Bobby Whiteside was a huge rumor-monger. I told him USA and Dunwich were soon to merge," Traut said, "And sure enough he spread the rumor. I got a phone call from USA president Jim Golden relaying the 'rumor'. But we got to talking about it and it didn't seem like half a bad idea." Traut and USA's Jim Golden and Bob Monaco became partners at a luncheon that day.

"There were changes in the operation," he added,

"For one thing, I had always developed my own talent. USA used to purchase masters. They purchased the Buckingham. Golden brought that element into the company."

It was then that Traut, Monaco and Golden ventured to L.A. to talk with Jerry Weintraub about forming a new label. According to Traut, Jerry got on the phone and made three phone calls. Capitol wasn't interested in Chicago "shoppers." Clive Davis of Columbia wanted only one Traut act, String Cheese. RCA offered them their own label. And so it became a four-way partnership, with Weintraub now a member. The new label was Wooden Nickel, distributed by RCA. They signed Siegel-Schwall, Wolfman Jack, Styx (formerly TW4, and whose "Lady" was a number one hit for Traut last year) Zazu, and Megan McDonough. When Styx left for A&M (owing Traut one more album), RCA lost

interest, and Wooden Nickel, as an RCA affiliate, was over. Traut was too busy to mourn the loss, engrossed in a reformed Love Craft (minus the H.P.) who he was grooming for Mercury.

With Wooden Nickel now an idle property, Traut has returned to law, defending the Ohio Players at present, and hard at work amassing a new artist roster (jazz pianist Judy Roberts, the Balls, and Capitol artist Natalie Cole at present). Mercury has evicted Love Craft but another major seems interested at time of writing, with a more pragmatic approach toward production.

The Shadows of Knight, by the way, are still kicking dust around the Chicago area. They've played the Alley in suburban Highland and the Train Station in Mount Prospect, two "meet your meat" bars. It's not anticipated that they'll record again.

DUNWICH RECORDS

- 116 - Shadows of Knight - Gloria/Dark Side
- 117 - George Edwards - Norwegian Woods/I'm Freezing
- 121 - Luv'd Ones - I'm Leaving You/Walking the Dog
- 122 - Shadows of Knight - Oh Yeah/Light Bulb Blues
- 123 - Ken Nordine - Bachman/Crimson & Olive
- 124 - Things to Come - I'm Not Talking/Till the End
- 125 - Del-Vetts - Last Time Around/Every Time
- 128 - Shadows of Knight - Bad Little Woman/Gospel Zone
- 129 - Banshees - Project Blue/Free
- 130 - Luv'd Ones - Stand Tall/Come Back
- 131 - Warner Bros - The Same Without Her/Lonely
- 132 - Curley Barrix - A World You Destroyed/Big Blue Monster
- 134 - Half Dozen - Angels Listened In/Another Day
- 135 - Wanderin' Kind - Wyriken, Blynken & Nod/ Something I Can't Buy
- 136 - Luv'd Ones - Dance Kid Dance/I'm Leavin' You
- 137 - Curley Barrix - Blue Ribbon Clown/I Talk in my Sleep
- 139 - Saturday's Children - You Don't Know Better/ Born on Saturday
- 140 - Amanda Ambrose - Door Swings Both Ways/ Why Do I Choose You
- 141 - Shadows of Knight - I'm Gonna Make You Mine/I'll Make You Sorry
- 142 - Del-Vetts - I Call My Baby STP/That's the Way It Is
- 144 - Saturday's Children - Deck Five/Christmas Song
- 146 - Rovin' Kind - My Generation/Girl
- 147 - Knaves - Leave Me Alone/Girl I Threw Away
- 149 - Light Nites - One, Two, Boogaloo/Some Old Thing
- 151 - Shadows of Knight - Willie Jean/Behemoth
- 152 - Pride & Joy - Girl/If You're Ready
- 154 - Rovin' Kind - She Didn't Want Me to Do It
- 156 - Saturday's Children - Leave that Baby Alone/ I Hardly Know Her As You
- 157 - Sounds Unlimited - Little Brother/Girl as Sweet As You
- 159 - Space Band - Winchester Cathedral/Tic Toc
- 160 - Mauds - Hold On/
- 167 - Shadows of Knight - Someone Like Me/Three For Love

DUNWICH PRODUCTIONS

- Acta 817 - Pride & Joy - That's the Way it Is/We Got a Long Way to Go

- Acta 821 - American Breed - Don't it Make You Cry/ Green Light
- Acta 833 - American Breed - Enter Her Majesty/ Hunky Funky
- Acta 836 - American Breed - Walls/Room at the Top
- Acta 837 - American Breed - Cool It/The Brain
- Acta 2247 - American Breed - Keep the Faith/Private Zoo
- Amaret 100 - Ginny Tiu & the Few - Let Me Get Thru to You Baby/I've Got to Get you off my Mind
- Amaret 106 - Crow - Time to Make a Turn/Busy Day
- Amaret 119 - Crow - Slow Down/Cottage Cheese
- Amaret 129 - Crow - Watching Can Waste Up the Time/Yellow Dawg
- Amaret 132 - Rochelle - I Want to Give You My Everything/Blue-Eyed Soul
- Amboy 115 - Univacs - BBC Theme/Silver Thumb
- Amy 11,018 - Byzantine Empire - Snow Queen/Girl In the Courtyard
- Amy 11,043 - Chad Mitchell - For What It's Worth/ Reflections/You
- Amy 11,046 - Byzantine Empire - Shadows & Reflections/You
- Amy 11,054 - Chad Mitchell - Bus Song/What's That Got to Do With Me?
- Atco 6443 - Boys Next Door - One Face in the Crowd/Mandy
- Atco 6455 - Boys Next Door - Christmas Kiss/The Wildest Christmas
- Atco 6477 - Boys Next Door - See the Way She's Mine/Begone Girl
- Atco 6604 - World Column - Lantern Gospel/ Midnight Thoughts
- Atco 6634 - Shadows of Knight - Gloria 69/Spianard At My Door
- Atco 6667 - New World Congregation - Day Tripper/ My World is Empty Without You
- Atco 6676 - Shadows of Knight - I Am the Hunter/ Warwick Court Affair
- Atco 6775 - Enchanters - Winds and Sea/The Struggler
- Atlantic 2545 - Aorta - Strange/Shape of Things to Come
- Atlantic 2597 - Brim - There Must Be/She's No Good For You
- Bell 790 - Sonny Cox - Chocolate Candy/The Choking Kind
- Beverly Hills 9340 - Geneva Convention/Something Beautiful/Call My Name
- Columbia 44870 - Aorta - Strange/Ode to Missy Mrtzspkik
- Date 1515 - Will-O-Bees - The World I Used to Know
- Date 1543 - Will-O-Bees - Shades of Gray/If You're Ready

- Date 1583 - Will-O-Bees - It's Not Easy/Looking Glass
- Fontana 1615 - Castaways - Walking in Different Circles
- Fontana 1626 - Castaways - What Kind of Face/ Lavender Popcorn
- Fontana 1666 - Golden Horizon - Love is the Only Answer/Dear Emily
- Fontana 1671 - Bazooka Company - Can't Make It Without You/When I'm With You
- Happy Tiger 545 - Mason Proffit - Voice of Change/ A Rectangle Picture
- Happy Tiger 552 - Mason Proffit - Sweet Lady Love /Two Hangmen
- Happy Tiger 567 - Aorta - Willie Jean/Sandcastles
- Happy Tiger 570 - Mason Proffit - Good Friend of Mary's/Hard Luck Woman
- Mercury 72690 - Rumbles, Ltd. - Out of Harmony/ It'll Be Alright
- Mercury 72694 - Mauds - Hold On/
- Mercury 72723 - Rumbles, Ltd. - Jezebel/
- Mercury 72815 - Rumbles, Ltd. - 99% Sure/Everyday Kind of Love
- Mercury 72854 - Keith Everett - The Chant/Light Bulb
- Mercury 72904 - Megan McDonough - Blue-Eyed Soul/Don't Jump to Conclusions
- Mercury 72973 - Coven - Wicked Woman/White Witch of Rose Hall
- Paramount 0040 - American Breed - When I'm With You/Can't Make It Without You
- Philips 40464 - HP Lovecraft - Anyway That You Want Me/It's All Over For You
- Philips 40491 - HP Lovecraft - Wayfaring Stranger/ The Time Machine
- Philips 40506 - HP Lovecraft - White Ship/
- RCA - 0228 - Hardy Boys - Love and Let Love/Sink Or Swim
- SGC 002 - Will-O-Bees - Listen to the Music/Make Your Own Kind of Music
- SGC 007 - Will-O-Bees - It's Getting Better/November Monday
- Smash 2149 - Hudson Bay Co. - I See Her Face/ Soma 1457 - Idle Few
- Tallent 118 - Last Cowboy - Singing on the Front Porch/Jim Tucker
- Tower 406 - Troys - Gotta Fit You Into My Life/ Take Care

ALBUMS

- Mauds - Hold On - Mercury 21135
- American Breed - Acta 38002
- American Breed - Bend Me, Shape Me - Acta 38003
- American Breed - Pumpkin, Powder, Scarlet & Green - Acta 38006
- American Breed - Lonely Side of the City - Acta 38008
- Shadows of Knight - Gloria - Dunwich 666
- Shadows of Knight - Back Door Men - Dunwich 667
- Aorta - Columbia 9785
- Aorta - H - Happy Tiger 1010
- The Troll - Animated Music - Smash 67114
- Mason Proffit - Happy Tiger 1009
- Mason Proffit - Movin' Toward Happiness - Happy Tiger 1019
- Coven - Witchcraft - Mercury 61239
- Siegel Schwall - Siegel Schwall '70 - Vanguard 6562
- HP Lovecraft - Philips 600-252
- HP Lovecraft - H - Philips 600-279
- Hardy Boys - Here Come The - RCA 4217
- Hardy Boys - Wheels - RCA 4315
- Crow -
- Crow -
- Crow -
- Crow -
- V.A. - Early Chicago - Happy Tiger 1017





CHICAGO ROCK: AN EPILOGUE

The years 1966-68 were the heyday of Chicago rock. By mid-'68, one could see signs of the scene beginning to dry up. Progressive music was replacing punk rock, and the happy-time music of the Chicago bands just didn't fill the bill.

Chicago's AM stations, faced with stiff competition from newly-emerged FM radio, began tightening up their playlists, with the result that local artists were now denied exposure. Regional music was a dying trend—all eyes were on the coasts and England. Soon the most talented musicians were leaving Chicago en masse to seek their fortunes.

Ironically, one of the bands that left in 1968 returned in 1970 to become the city's biggest hitmakers ever, with what has since become popularly accepted as the "Chicago sound." They called themselves Chicago, but it really wasn't the same.

In recent months, there has been a strong upsurge of interest in Chicago's roots. Kiderian Records and other local indie labels like Dharma are recording actively, and producers like Traut and Peck are talking about reissuing the classic punk records of Chicago. The musicians themselves are turning up again: Ronnie Rice has a new band, the Flock, Spanky & Our Gang, and HP Lovecraft have LPs out on major labels, and new groups like the Eddie Boy Band are becoming popular nationally with music that doesn't rely on horns. There are several fine local music papers: *Illinois Entertainer*, *Interphase*, *Spotlight*, and there's talk of a Chicago rock fanzine being started. The *Entertainer* has done a marvelous 12-part series (by Jeff Lind) tracing the history of Chicago rock in much greater detail than we have been able to do here, and on the whole it seems that the glory of its past is not altogether forgotten in Chicago.

[Thanks to Rod Heiden, Ken Voss, Ray Peck, Bill Traut, and Perry Johnson for their help in preparing this article.]

KIDERIAN RECORDS

- 45111 - Night Shift - I Call Your Name/She
- 45112 - Nobody's Children - Girl I Need You
- 45113 - Ray Peck & Stacy Anatra - You Must Believe Me/
Makin' Up and Breakin' Up
- 45114 - Conquest - Is It Right?/Look at Me
- 45115 - Mourning Dayze - Fly My Paper Airplane/Sad
Man's Dayze
- 45116 - Donn & Delighters - Pretty Black Girl/Fighting for
My Baby
- 45117 - Roy Manning - I've Got My Thing
- 45118 - Dottie Marie - Did I Ever Care/Burning Bridges
- 45119 - Roy Manning - Pride
- 45120 - Gollum - Prayer of Despair/Desert Heat
- 45121 - Creme Soda - Keep It Heavy/And That Is That
- 45122 - Creme Soda - I'm Chewin Gum/Roses All Around
- 45123 - Diana Frazier & Crosstail - Just Another Day/
Come Walk With Me
- 45124 - Geoffrey Kafitz - Harder to Do
- 45127 - Sonic Prism - Your Time is Going to Come/
Situation
- 45129 - Rick Keras - Sun Up—Me Down
- 45131 - Damrod - Twelve Hour Man/Once Again
- 887 - Bondsman - Shotgun/Patricia Anne
- 1001 - Facts of Life - Joy of Loving You

NEW COLONY SIX

- 3-66 I Confess/Dawn is Breaking Centaur 1201
- 6-66 I Lie Awake/At the River's Edge Centaur 1202
- 9-66 Cadillac/Sunshine Sentaur 1203
- 12-66 Ballad of the Wingbat Mamaduke/Power of Love Sentaur 1204
- 12-66 Love You So Much/Let Me Love You Sentaur 1205
- 3-67 You're Gonna Be Mine/Woman Sentaur 1206
- 6-67 I'm Just Waiting Anticipating For Her to Show Up/
Hello Lonely Sentaur 1207
- 12-67 Treat Her Groovy/Rap-a-Tap Mercury 72737
- 2-68 I Will Always Think About You/Hold Me With
Your Eyes Mercury 72775
- 6-68 Can't You See Me Cry/Summertime's Another
Name For Love Mercury 72817
- 10-68 Things I'd Like to Say/Come and Give Your Love
To Me Mercury 72858
- 5-69 I Could Never Lie to You/Just Feel
Worse Mercury 72920
- 8-69 I Want You to Know/Free Mercury 72961
- 12-69 Barbara I Love You/Prairie Gray Mercury 73004
- 4-70 People & Me Mercury 73063
- 7-70 Close Your Eyes/Little Girl Mercury 73093
- 8-71 Roll On/If You Could See Sunlight 1001
- 11-71 LongTimeToBeAlone/NeverBeLonely Sunlight 1004
- 2-72 Someone Someone/Come on Dawn Sunlight 1005
- 3-74 Never Be Lonely/LongTimeToBeAlone MCA 40215
- 9-74 I Don't Really Want to Go/Rain MCA 40288

ALBUMS

- 6-66 *Breakthrough* - Sentaur 101
- 6-67 *Colonization* - Sentaur 3001
- 6-68 *Revelations* - Mercury 61165
- 10-69 *Attacking a Straw Man* - Mercury 61228

IRC RECORDS

- 6917 - Ronnie Rice - Come Back Little Girl/Who's the New
- 6918 - Buddy & Citations - Juvenile Delinquent? Girl
- 6928 - Little Boy Blues - Look at the Sun/Love for a Day
- 6931 - Ronnie Rice - Tell Her/I Want You/I Need You
- 6935 - Danny's Reasons - Little Diane/Believe Me
- 6936 - Little Boy Blues - I'm Ready/Little Boy Blues/Blues
- 6939 - Little Boy Blues - I Can Only Give You Everything/
You Don't Love Me
- 6943 - Tamara's New Generation - Just Flowers/Traffic

TMP-Ting RECORDS

- 115 - Syl Johnson - Falling in Love Again/I've Got to Get
- 117 - Barry Goldberg-YouGotMeCrying/Aunt Lily Over
- 118 - Keith Everett - Conscientious Objector/Don't You Know
- 119 - Bobby Jones - I Loved and Lost/Slow Down
- 120 - Seeds of Euphoria - Let's Send Batman to Vietnam
- 121 - Keith Everett - She's the One Who Loved You/
Lookin' So Fine

DESTINATION RECORDS

- 601 - L.C. Cooke - Do You Wanna Dance/I'll Wait for You
- 603 - Bobby Whiteside - Say it Softly/I'll Never Get Away
- 606 - Bobby Whiteside - You Give Me Strength/the Summ'r
- 607 - Kane & Abel - A Man Ain't Supposed to Cry/Just it
Back
- 612 - Warner Bros - Please Mr. Sullivan/I'm Going Your Way
- 617 - Warner Bros - Little Darlin/I'm Going Your Way '65
- 621 - Sheffield - Do You Still Love Me/Nothing I Can Do
- 624 - Cryan Shames - Sugar & Spice/Ben Franklin's
Almanac
- 628 - Rick - Can't You See/Hold on to my Mind
- 629 - Ricochettes - I Don't Want You/Find Another Boy
- 630 - Boyz - Come with Me/Never be Lonely
- 631 - Flock - I Like You/Are You the Kind
- 633 - What For - We Could be Happy
- 635 - Flock - Each Day is a Lonely Night/Take me Back
- 636 - Young Chicagoans - Summertime Blues/Bad Boy
- 637 - Next Five - Little Black Egg/He Stole My Love
- 638 - Destinations (Robbi) - Hello Girl/With You
- 7719-01 - Boyz - Hard Times All Over

QUILL RECORDS

- 104 - Malibus - I'm Crying/Runaway
- 109 - Proper Strangers - Joyce/One in a Million
- 110 - Fabulous Flippers - Woman Ain't Good for Me/Dry
My Eyes
- 111 - Fabulous Flippers - Harlem Shuffle/I Don't Want to
Cry (also Cameo 439)
- 112 - Original Royals - I Wanna Do It/Heart is Made of
Many Things
- 114 - Exceptions - As Far as I Can See/Girl from New York

SEEBURG JUKEBOX RECORDS

- 3010 - Seeburg Spotlite Band - Slow Down/Jolly Roger
- 3013 - Curiosities - Money/Sunset Strip
- 3014 - Curiosities - Twist & Shout/Big "J"
- 3015 - Curiosities - Johnny B. Goode/The Memphis Style
- 3016 - Gary & Niteights - Sweet Little 16/Take Me Back
- 3017 - Gary & Niteights - Bony Moronie/Glad You're Mine
- 3018 - Del-Vetts - Little Latin Lupe Lu/Ram Charger
- 3019 - Sweethearts - Come and Go With Me/It Only Hurts
When I Laugh
- 3020 - Sweethearts - Love is Like a Heatwave/Understand

CHICAGO ALBUMS

- Buckingham - *Kind of a Drag* - USA 107
- Buckingham - *Time and Charges* - Columbia 9469
- Buckingham - *In One Ear and Gone Tomorrow* - Col. 9703
- Buckingham - *Made in Chicago* - Columbia 33333
- Shadows of Knight - *Super-K* 6002
- Illinois Speed Press - *Duet* - Columbia 9792
- Illinois Speed Press - *Duet* - Columbia 9976
- Fabulous Flippers - *Something Tangible* - Veritas 2570
- Flock - *Columbia* 9911
- Flock - *Dinosaur Swamps* - Columbia 30007
- Flock - *Rock & Roll*
- Little Boy Blues - *In the Woodland of Weir* - Fontana 67578
- Second Coming - Mercury 61299
- Bangor Flying Circus - Dunhill 50069 (became Madura)
- Baroque - Chess 1518
- Not listed: Rotary Connection, Rufus, Fabulous Rhinestones, Siegel-Schwartz, Chicago, & many other non-80s, non-punk albums.

MISCELLANEOUS CHICAGO SINGLES

- All Night Workers - Why Don't You Smile - Round Sound 1
- All Night Workers - Honey and Wine - Cameo 420
- Angelo's Angels - I Don't Believe/Johnny's Jimmy-Ermine 59
- Bangor Flying Circus - Come On People/A Change in Our
Lives - Dunhill 4220
- Bondsman - I've Tried and Tied/You Must Believe Me -
Orlyn 8140
- Boston Tea Party - Don't Leave Me Alone/Is It Love-Fona
311
- Blue Nite - Lonely Soul/Am I the Man - Cha Cha 759
- Buckingham - *Sweets for my Sweet/Beginners Love* -
Spectra-Sound 003
- Capes of Good Hope - Shades/Lady Margaret - Round 1001
- Centuries (Buckingham) - I Love You No More/It's Alright
- Spectra-Sound 641
- Chicago Loop - She Comes to Me/This Must be the Place
- DynoVoice 226
- Chicago Loop - Can't Find the Words/Saved - Marc 72755
- Chicago Loop - Technicolor Thursday/Beginning at the End
- Mercury 72802
- Chips - Break it Gently/Mixed Up Girl - Philips 40520
- Chips - Country Fair
- Clann - Hey Baby/Tail Towers - GAP 109
- Crestones - She's a Bad Motorcycle/The Grasshopper
Dance - Markie 117
- Crestones - I've Had It/Little Girl of Mine - Markie 123
- Daughters of Eve - Social Tragedy/A Thousand Stars -
Cadet 5600

- Daughters of Eve - He Cried/Don't Waste My Time -
Spectra-Sound 920
- Kai David & Exceptions - Searchin'/Daydreaming of You -
Tollie 9007
- Denny Davis & Glades - Sally Go Round the Sunshine/
I Love You - Age 29121
- Delights - Long Green/Find Me a Woman - Delaware 1712
- Delights - Every Minute/Moment/Just Out of Reach -
Smash 2072
- Exceptions - You Don't Know Like I Know/You Always
Hurt Me - Capitol 2120
- Exceptions - Rock & Roll Mass (EP) - Flair 810
- Dirty Wards - Takin My Blues Away/Why - Marina 502
- Fabulous Flippers - Women Ain't Good for Me/West Side
Story - Fona 312
- Fabulous Flippers - Turn On Your Lovelight/Shout - Cameo
454
- Fabulous Flippers - Harlem Shuffle/I Don't Want to Cry -
Cameo 439
- Falling Pebbles (Buckingham) - Lewdy Miss Clewdy/
Virginia Wolf - Alley Cat 201
- Few - Why/How Much Longer - Skokie 451
- Flock - Tired of Waiting/Store Bought Store Thought
Columbia 45021
- Holocaust - Savage Affection/Tutti Frutti - Red Robb 2025
- Hudson Bay Co. - I See Her Face/You - Smash 2149
- Hums - Winning Ticket/Destination Lonely - Rock'n'Jazz
- Id - Stop & Look/Come to Me - Hand-Di 7007
- Infinites - Thousand Tears/Heidi - Ka-Hill 6060
- Intruders - World You've Created/Bringin Me Down -
Claremont 665
- Illinois Tollway - Candy & Me/Another Summer to
Remember - Spectra-Sound 101
- Harful of Rain - Peculiar Situation/Have You Ever Loved
Somebody - Sentaur 1208
- Bobby Jones - A Certain Feeling/Sugar Baby - VJ 672
- Knaves - Leave Me Alone/Girl I Threw Away - Glen 8303
- Lincoln Park Zoo - Love Theme From Height St/If You
Gotta Go (Go Now) - Mercury 72708
- Little Boy Blues - Season of the Witch/The Great Train
Robbery - Ronko 6996
- Little Boy Blues - It's Only You/Is Love? - Fontana 1623
- Dave Major & Minors - You Are All I Need/She Doesn't
Know - BC 4503
- Males - Kiddle a Go go/same - Fibra 4776
- Mass - Hear Me Out/I'll Meet You in My Dream - Neil 001
- Mauds - Soul Drippin'/Forever Gone - Mercury 72832
- Mauds - Man Without a Dream/Forget It/I've Got It - RCA
74-0377
- Holly Maxwell - Only When You're Lonely/Constellation/162
- Medallions - Leave Me Alone
- Raymond John Michael (New Colony Six) - Let There Be
Love/Feel Free - London 136
- Raymond John Michael - Rich Kid Blues/Hitch-Hiker -
London 145
- Missing Links - Get Ready/Under My Thumb - Marek 676
- Omes - Searchin'/Girl Get Away - Cody
- One-Eyed Jacks - Love/Sun So High - White Cliffs 265
- One-Eyed Jacks - Sky of my Mind/Getting in a Groove -
Roulette 7035
- One-Eyed Jacks - Together We're in Love - Roulette
- Osgood - Everybody Sing - Golden Voice 834
- Outsiders - Go Go Fertan/Big Boy Pete - Cha Cha 724
- Paegans - I Can Only Give You Everything/Good Day
Sunshine - Rampro 122
- Perpetual Motion - You Hurt Me/Sally Brown - Rock'n'Jazz
8188
- Phncetons - Killer Joe/Georganna - Colpix 793
- Poorboys - Think of Living/Julie Julie - Flame 8199
- Barney Pip (WCFL dj) & the Rovin' Kind - You Turn Me
On/Can't Sit Down - Smash 2102
- PC Limited (Purple Cucumber) - Sunny was a Fool/Here
We Come - Fontana 1643
- PC Limited - Sunshine Superman/Carnival - Ivanhoe 1800
- Purple Cucumber - Some Kind of Magic/Green Eyed Song
Smash 2163
- Revelles - Something Good About Living/Little Girl
Jim-Ko 106
- Riddles - Sweets For My Sweet/It's One Thing to Say -
Mercury 72669
- Robin Hoods - Baby Let Your Hair Down/Everything's
All Right - Mercury 72526
- Robin Hoods - Wait for the Dawn/Love/You So Merc 72445
- Rovin' Kind - Everybody/Bound to Roam - Contopoint 9006
- Rovin' Kind - Night People/Right on Time - Roulette 4687
- Royal Flairs - Suicide - Marina
- Shadows of Knight - Shake/From Way Out to Way Under
Team 520
- Shadows of Knight - Potato Chip - Columbia Special
Products 15" cardboard disc, NR in any other form
- Same - Sunshine, Flowers & Rain/If You Love Me -
Barrington 5004
- Satyr - Marie/Yesterday's Hero - Spectrum 2668
- Shy Guys - Rockin Pneumonia & Boogaloo Flu/You Are My
Sunshine - Rampro 122
- Society's Children - Mr. Genie Man/Slippin Away - ChaCha
- Sonics - You Make Me Feel so Good - Cha Cha
- Summits - Sophisticated Lady/Less Love Now-Lasalle 504
- Tab - Dance Party/All By Myself - VJ 418
- Thunderbirds - Your Ma Said You Cried/Before It's Too
Late - Delaware 5635
- Trolls - Are You the One?/Every Day and Every Night -
ABC 10823
- Trolla - Something Inside Here/Laughing All the Way -
ABC 10884
- Trolls - There Was a Time/They Don't Know - ABC 10916
- Trolls - Who Was That Boy?/Baby, What You Ain't Got -
ABC 10952
- Vectors - It's Been a Day or Two/What in the World -
Analysis 4323
- Warner Bros - Three Little Fishes/Mairzy Doats-Everest 2043
- Warner Bros - Study Hall/Centpede - Kandy Kane 408
- Warner Bros - 3 Cheers/Lost - Ballance 2002
- Wet Paint - At the Rivers Edge/Shame-RoyalHollywood101
- Wyde Heard - Take it on Home/Stop it Girl - Philips 40454

THE
ENCYCLOPEDIA
OF

BRITISH ROCK

BY GREG SHAW
&
KEN BARNES

This is the second installment of a continuing series aimed at chronicling the history of Mersey beat English rock. For the period concerned, roughly 1962-66, we've attempted to compile complete information on every rock record made in England or by artists from other non-American countries linked to the British Invasion, including data on the groups and details as to both English and American releases. We've also included a lot of pre-1962 listings, although we don't claim equal comprehensiveness for these. In the case of artists who began their career in the mid-'60s, we've followed it through to the present, except where some major break occurred (e.g. Small Faces becoming Faces, or groups reforming under new names when the progressive era came in. When in doubt, we try to err on the side of presenting too much data, rather than leaving any out. Track listings for EPs and LPs are included only when they are judged to be suitably obscure, space not permitting such listings for every artist. Our rough cutoff point is 1966; records made after that are not included unless they were in some way throwbacks to the Beat era.

British release numbers appear in the first column, American in the second. Any dates refer to British release unless a separate American date is given. In most cases, US releases were about a month behind UK.

The following codes and abbreviations are used. NR = Not Released. (PS) = Record came with picture sleeve in the US. Releases in other countries are listed when no English or US equivalent exists, or is known. These are indicated thus: (Gr) German (Fr) French (Sw) Swedish, etc.



BACHELORS: (Eire) Smooth ballad group, very popular in 1964-65. Originally produced by Shel Talmy, his first British act. Appeared in film *Just For You* (1964). Though few of their records had any musical interest, "Three O'Clock Flamingo Street" was an experimental release (by Bachelors standards) and a creditable Simon & Garfunkel-cum-Fortunes styling.

12-62	Charmaine/Old Bill	Decca F 11559	London 9584
6-63	Faraway Places/Is There a Chance	Decca F 11666	London 9623
9-63	Whispering/No Light in the Window	Decca F 11712	London 9623
11-63	Long Time Ago/The Angel & the Stranger	Decca F 11772	
1-64	Diane/The Stars Will Remember	Decca F 11799	NR
3-64	Diane/Happy Land	NR	London 9639
3-64	I Believe/Sweet Lullabies	Decca F 11857	London 9672
5-64	Ramona/Sweet Lullabies	Decca F 11910	NR
8-64	I Wouldn't Trade You For the World/ Beneath the Willow Tree	Decca F 11949	London 9693
11-64	No Arms Could Ever Hold You/Samuel Dont Die	F 12034	London 9724
5-65	Marie/You Can Tell	Decca F 12156	London 9762
9-65	Chapel in the Moonlight/Old Wishing Well	Decca F 12256	London 9793
12-65	Hello Dolly/There's No Room in My Heart	Decca F 12309	
1-66	Love Me With All Your Heart/Sounds of Silence	12351	NR
4-66	Love Me With All Your Heart/ There's No Room in Your Heart	NR	London 9828
6-66	Can I Trust You/Who Can I Turn to	Decca F 12417	London 20010
11-66	Walk With Faith in Your Heart/Molly Malone	Decca F 22523	London 20018
4-67	3 O'Clock Flamingo Street/ Learn to Live Without You	Decca 22689	London 20033

7-67	Oh How I Miss You/Ghost Mountain	Decca F 22592	NR
6-67	Marta/My World	Decca F 12634	NR
1-68	If I Ever Would Leave You/Cabaret	Decca F 22719	NR
3-68	The Unicorn/You've Got to Say We're Thru	Decca F 22757	NR
7-68	I'll Walk with God/I Can't Wish You Anymore	Decca F 22814	NR
10-68	Turn Around Look at Me/Lovers Such as I	Decca F 22839	NR
4-69	Where the Blue of the Night/Caterina	Decca F 22911	NR
7-69	Punky's Dilemma/Arrividerci Maria	Decca F 22948	NR
9-69	Everybody's Talkin'/Blaydon Races	Decca F 22965	NR
11-69	My First Love/Phil the Flutter	Decca F 22983	NR

LPs:			
6-64	16 Great Songs - Decca LK 4614(e)	London PS 353(A)	
12-64	Back Again - London PS 393(A)		
3-65	No Arms Can Ever Hold You - London PS 418(A)		
9-65	Marie - London PS 435(A)		
7-66	More Great Songs - Decca LK 4721(E)		
6-66	Hits of the 60's - London PS 460(A)		
10-66	Bachelors' Girls - Decca LK 4827(E)	London PS 491(A)	
8-67	Golden All Time Hits - Decca 4849(E)	London PS 518(A)	
3-68	'68 - London PS 528		
	World of the Bachelors Vol. 1 - Decca SPA 2(E)		
	World of the Bachelors Vol. 2 - Decca SPA 31(E)		
	World of the Bachelors Vol. 3 - Decca SPA 22(E)		
	World of the Bachelors Vol. 4 - Decca SPA 80(E)		
7-71	Live at the Talk of the Town - Decca SKL 5091(E)		
	Bachelors and Patricia Cahill - Decca SKL 5106(E)		
	Under and Over - Decca SKL 5107(E)		
	World of the Bachelors Vol. 5 - Decca SPA 96(E)		

BAD BOYS: "Owl & the Pussycat" is an energetic, charming reworking of the Lear nursery rhyme, later covered (unfathomably enough by the Bards, an American band from Seattle).

12-64	Owl and the Pussycat/That's What I'll Do	Piccadilly 32208	WB 5605
-------	--	------------------	---------

BURR BAILEY: (Ruislip) Produced by Joe Meek

6-63	San Francisco Bay		
7-64	Chahawki/You Made Me Cry	Decca F 11846	

LONG JOHN BALDRY: One of the originators of British R&B. Baldry formed Blues Incorporated with Alexis Korner and Cyril Davies in 1961, went to Germany, joined Cyril Davies' Allstars on his return. When Davies died in January 1964, Baldry brought in Rod Stewart as second vocalist and called the group the Hoochie Coochie Men. Band included Ian Armit (piano), Billy Law (drums) Cliff Barton (bass) Jeff Bradford (guitar). This group broke up in 1965 and Baldry went on to form Steampacket with Stewart, Brian Auger, Julie Driscoll, Mickey Waller and Vic Briggs—one of the first 'supergroups' of the '60s. In 1966 this group split apart and Baldry took on Reg Dwight's group Bluesology as his backing band, with the addition of Elton and various others, thus giving the young Elton John his first great and earning, if for no other reason, his place in history. In 1967, baldry had a #1 hit with a big ballad, "Let the Heartaches Begin" and for the next few years recorded in that style, losing Bluesology as a result. In the early '70s he returned to blues-rock (produced by Stewart and John), with moderate success.

7-64	You'll Be Mine/Up Above My Head I Hear Music	UA UP 1056	NR
2-65	I'm On to You Baby/Goodbye Baby	UA UP 1078	NR
12-65	How Long Will it Last/House Next Door	UA UP 1107	NR
2-66	Unseen Hands/Turn on Your Lovelight	UA UP 1124	NR

- 7-66 The Drifter/Only a Fool Breaks his Own Heart UA UP 1136 NR
 5-67 Cuckoo/Bring My Baby Back to Me UA UP 1158 Ascot 2229
 11-67 Only a Fool Breaks his Own Heart/Let Him Go UA UP 1204 UA 50141
 10-67 Let the Heartaches Begin/Anabella Pye 7n 17385 Ascot 2236 NR
 11-67 Let the Heartaches Begin/Hey Lord You Made the Night Too Long NR WB 7098
 3-68 Hold Back the Daybreak/Since I Lost You Baby Pye 7n 17455 WB 7184
 8-68 When the Sun Comes Shinin' Thru/ Wise to the Ways of the World Pye 7n 17593 A&M 974
 10-68 Mexico (ITV theme song)/We're Together Pye 7n 17563 NR
 1-69 Too Late Now/Long and Lonely Nights Pye 7n 17664 A&M 1041
 9-69 Wait for Me/Don't Pity Me Pye 7n 17815
 3-70 Well I Did/Setting the Tail of a Fox on Fire Pye 7n 17921
 11-70 When the War is Over/Where Are My Eyes Pye 8n 45007 NR
 7-73 Don't Try to Lay No Boogie-Woogie on the King of Rock and Roll/ Mr. Robin - WB 7506
 7-74 You Can't Judge a Book by the Cover/Mother Ain't Dead (PS) WB 7617
- LPs:
 7-66 Looking at Long John - UA 1146(E)
 7-66 Long John's Blues - Ascot 13022(A) reissued on UA 5543(A) 1972
 7-67 Let the Heartaches Begin - Pye NPL 18208(E)
 7-68 Let There Be Long John - Pye NPL 18228(E)
 7-71 It Ain't Easy - WB 1921(A)
 7-72 Everything Stops for Tea - WB 2614(A)
 7-74 Wait for Me - Janus 7002(2-LP set)(A)(Pye material)
 7-75 Good to Be Alive - Casablanca 7012(A)
 Long John Baldry - Hallmark 560(E)

DAVID BALLANTYNE:

- 4-66 Love Around the World/World Full of Women Columbia DB 7896

BAMBI:

- Handle With Care/Not Wrong Orlele NR
 8-65 Baby Blue/If This is Love CBS 201778 NR

LLOYD BANKS:

- 7-66 Look Out Girl/We'll Meet Again Reaction 591008 NR

BANSHEES: (Irish showband)

- 9-64 I Got a Woman/ Columbia 7361
 4-65 Big Buildin'/Mockingbird Columbia 7530
 12-65 Yes Indeed/I'm Gonna Keep on Loving You Columbia 7752



BARRON KNIGHTS:

Duke D'Mond (or Dickie Demmon), Barron, Peanut, Dave, Butch, began in 1961 as a cabaret comedy group. During 1964-65 had some hits satirizing the beat boom ("Call Up the Groups", "Pop Go the Workers") which used riffs from Stones, Beatles, etc. hits with words changed (a la Four Preps). Also recorded Pete Townshend's "Lazy Fat People." Also recorded many fine straight-ahead pop/rock records. Still around.

- 9-63 Jo-Anne/ Columbia DB 7108 NR
 7-64 Call Up the Groups/Pt. 2 Columbia DB 7317 NR
 10-64 Come to the Dance/Choose Me Tonight Columbia DB 7375 NR
 2-65 The Hand of Johann Strauss/She's the One Columbia DB 7477 NR
 4-65 Pop Go the Workers/Pt. 2 Columbia DB 7525 Epic 9835
 10-65 It Was a Very Good Year/Worry and Wonder Columbia DB 7698 NR
 12-65 Merry Gentle Pops/ Columbia DB 7780 NR
 4-66 Round the World Rhythm & Blues/ Where There's a Will Columbia DB 7884 NR
 6-66 Every Night/ Doing What She's Not Supposed to Do Columbia DB 7933 NR
 11-66 Under New Management/Medley Columbia DB 8071 NR
 3-67 Lazy Fat People/In the Night Columbia DB 8161 Decca 32160
 9-67 Here Come the Bacs/It's a Sin Columbia DB 8280 NR
 6-68 I Will Never Marry/Cold in My Nose Columbia DB 8423 NR
 10-68 An Olympic Record, pts. 1&2 Columbia DB 8485 NR
 8-69 Love and the World Loves With You/ Along Came Those Summer Days Columbia DB 8612 NR
 8-72 You're All I Need/Nothin' Don't (PS)Mercury 73302

LPs:

- 7-64 Columbia SX 6007(E)
 7-64 Call Up the Groups - Columbia SX 1648(E)
 7-69 Scried - Columbia SX 6176



JOHN BARRY SEVEN:

Barry led this instrumental rock combo for awhile before becoming a leading composer of movie scores. Appeared in film 6.5 Special (1957).

- 7-58 Bee's Knees/Farrago Parlophone
 7-59 Christella/12th Street Rag Parlophone
 Vendetta/The Danny Scipio theme CBS 2390
 Blueberry Hill/Never Let Go Parlophone
 7-60 Beat For Beatniks/Big Fella Parlophone
 2-60 Hit and Miss/Rockin' Already Parlophone
 9-60 Walk Don't Run/I'm Movin' On Parlophone
 12-60 Black Stockings/Get Lost Jack Frost Parlophone
 7-61 Watch Your Step/Twist Is Parlophone
 11-62 James Bond Theme/Blacksmith Blues Columbia DB 4898
 7-63 The London Theme/Elizabeth Ember 183
 Magnificent Seven/Skid Row - Columbia DB 4598
 007/From Russia With Love Ember 181
 Zulu Stomp/Monkey Feathers Ember 185

SANDRA BARRY: "Really Gonna Shake" featured her backing group the Boys, who recorded on their own and then became the Action.

- 7-64 Really Gonna Shake Decca
 1-65 We Were Lovers/The End of the Line Pye 7n 15763 Parkway 943
 4-65 Question/You Can Take It From Me Pye 7n 15840 Parkway 954
 5-66 Stop Thief/I Won't Try and Change Your Mind Pye 7n 17102 NR

TONY BARRY:

- 7-66 When You're In Love With a Girl/Oh, My Love Decca F 12431

BATS: Irish group produced by Mickie Most

- 12-64 Accept It/Lovers Lie Sleeping Columbia DB 7429 NR
 12-66 Listen to My Heart/Stop Don't Do It Decca Decca F 22534 NR
 2-67 You Look Good Together/You Will Now, Won't You Decca F 22568 NR
 Listen to My Heart/You Look Good Together NR Parrot 40013
 5-67 Hard to Get Up in the Morning/Take Me As I Am Decca F 22616 NR
 LP: Ireland's Greatest Sounds - Ember 2034(E): People Like You; On the Waterfront

BAYTOWN SINGERS: Folk group

- 6-65 Walking Down the Line/Let My Feet Fall on the Ground Decca F 12160

BATS:

(Germany) Obscure German beat group
 LP: Center of Beat - Brunswick 2654 501(G): Oh Carol

GEORGE BEAN:

Andrew Loog Oldham formed Andes Sound in 1963 and Bean's was the first release, on Decca. Later known as George Bean & the Runners, subsequently became Trifle on Liberty and Dawn. Bean died in 1972. His exaggerated beat version of "Onward Christian Soldiers" was a highlight of Privilege.

- 10-63 Secret Love/Lonely Weekends Decca F 11762 NR
 5-64 A Sad Story/Er Um Er Decca F 11922 London 9685
 9-65 Why Must They Criticize/She Belongs to Me Decca F 12228 NR
 6-67 Candy Shop is Closed/Smile from Sequin CBS 2801 NR
 Will You Be My Lover/It Should Be
 LP: Privilege soundtrack - Uni 73005(A) HMV CSD 3623(E): Jerusalem;
 Onward Christian Soldiers
 Bring Back Lovin'/Floatin' Decca 3374(Fr)

BEAN & LOOPY'S LOT:

- 6-66 Haywire Parlophone

BEAT BOYS:

(Sheffield) Ronnie Carr (bass/vocals), Mal Grundy (lead), Kenny Powell (rhythm/vocals) Ronnie Sims (drums) Alan Parkinson (guitar/vocals). Produced by Joe Meek.

- 10-63 That's My Plan/Third Time Lucky Decca F 11730 NR



BEAT MERCHANTS: (Manchester) "So Fine" is an interesting and eccentric beat treatment of the rock standard.

- 9-64 Pretty Face/Messin' With the Man Columbia DB 7367 NR
 2-65 So Fine/She Said Yeah Columbia DB 7492 NR
 4-65 So Fine/FREDDIE & DREAMERS - You Were Made for Me Tower 127

BEAT SIX:
10-64 Geraldine/The River and I Decca F 12011 NR

BEETHOVENS: (Germany) Several hits & at least 1 LP in Germany.

BEATLES: There are a lot of Beatles discographies on the market, all more complete than we could hope to be in this limited space. We particularly recommend *All Together Now* (see book reviews this issue) for track listings to all EPs and LPs. For details on minor label variations (of which there are scores) we recommend a pamphlet available from Wayne Rogers, 4919 Lord Byron Rd, Wilmington, N.C. 28401. The listing at hand, though merely skeletal, will at least serve as a handy checklist.

1-62	My Bonnie/The Saints (w/Tony Sheridan)	Polydor 66-833	
4-62	My Bonnie/The Saints (as Tony Sheridan & the Beat Bros.)	Decca 31382	
1-63	Please Please Me/Ask Me Why	Parlophone 4983	VJ 498
4-63	From Me to You/Thank You Girl	Parlophone 5015	VJ 522
8-63	She Loves You/I'll Get You	Parlophone 5055	Swan 4152
11-63	I Want to Hold Your Hand/This Boy	Parlophone 5084	NR
1-64	I Want to Hold Your Hand/I Saw Her Standing There	Capitol 5112	NR
1-64	My Bonnie/The Saints (w/Tony Sheridan)	NR	MGM 13213
1-64	Please Please Me/From Me to You	NR	VJ 581
1-64	Sweet Georgia Brown/Nobody's Child (w/Tony Sheridan)	Polydor 52-906	NR
2-64	Why/Cry For a Shadow (w/Tony Sheridan)	Polydor 52-275	MGM 13227
3-64	Twist and Shout/There's a Place	NR	Tollie 9001
3-64	Can't Buy Me Love/You Can't Do That	Parlophone 5114	Capitol 5150
3-64	Do You Want to Know a Secret/Thank You Girl	NR	VJ 587
4-64	Love Me Do/P.S. I Love You	NR	Tollie 9008
5-64	Sie Liebt Dich/I'll Get You	NR	Swan 4182
5-64	Ain't She Sweet/I'll Get You Love Me, Baby (w/Tony Sheridan)	Polydor 52-317	Atco 6302
7-64	Ain't She Sweet/Nobody's Child (w/Tony Sheridan)	NR	Atco 6308
7-64	A Hard Day's Night/Things We Said Today	Parlophone 5160	NR
7-64	A Hard Day's Night/I Should Have Known Better	NR	Capitol 5222
7-64	I'll Cry Instead/I'm Happy Just to Dance With You	NR	Capitol 5234
7-64	And I Love Her/If I Fell	NR	Capitol 5235
8-64	Do You Want to Know a Secret/Thank You Girl	NR	Oldies-45 149
8-64	Please Please Me/From Me to You	NR	Oldies-45 150
8-64	Love Me Do/P.S. I Love You	NR	Oldies-45 151
8-64	Twist and Shout/There's a Place	NR	Oldies-45 152
8-64	Slow Down/Matchbox	NR	Capitol 5255
10-64	If I Fell/Tell Me Why	Parlophone DP 562	NR
11-64	I Feel Fine/She's a Woman	Parlophone 5200	Capitol 5327
2-65	Eight Days a Week/I Don't Want to Spoil the Party	NR	Capitol 5371
4-65	Ticket to Ride/Yes It Is	Parlophone 5265	Capitol 5407
7-65	Help/I'm Down	Parlophone 5305	Capitol 5476
9-65	Yesterday/Act Naturally	NR	Capitol 5498
10-65	Twist and Shout/There's a Place	NR	Capitol Starline 6061
10-65	Love Me Do/P.S. I Love You	NR	Capitol Starline 6062
10-65	Please Please Me/From Me to You	NR	Capitol Starline 6063
10-65	Do You Want to Know a Secret/Thank You Girl	NR	Capitol Starline 6064
10-65	Roll Over Beethoven/Misery	NR	Capitol Starline 6065
10-65	Boys/Kansas City	NR	Capitol Starline 6066
12-65	We Can Work It Out/Day Tripper	Parlophone 5389	Capitol 5555
2-66	Nowhere Man/What Goes On	NR	Capitol 5587
5-66	Paperback Writer/Rain	Parlophone 5452	Capitol 5651
8-66	Yellow Submarine/Eleanor Rigby	Parlophone 5493	Capitol 5715
2-67	Penny Lane/Strawberry Fields Forever	Parlophone 5570	Capitol 5810
7-67	All You Need is Love/Baby, You're a Rich Man	Parlophone 5620	Capitol 5964
11-67	Hello Goodbye/I Am the Walrus	Parlophone 5655	Capitol 2056
3-68	Lady Madonna/The Inner Light	Parlophone 5675	Capitol 2138
8-68	Hey Jude/Revolution	Apple 5722	Apple 2276
4-69	Get Back/Don't Let Me Down	Apple 5777	Apple 2490
5-69	The Ballad of John and Yoko/Old Brown Shoe	Apple 5786	Apple 2531
10-69	Come Together/Something	Apple 2654	Apple 5814, 2654
3-70	Let It Be/You Know My Name (Look Up My Number)	Apple 5833	Apple 2764
5-70	The Long and Winding Road/For You Blue	NR	Apple 2832



EPs:
7-63 *My Bonnie* - Polydor H 21-610(E)
7-63 *Twist and Shout* - Parlophone gep 8882(E)
9-63 *The Beatles' Hits* - Parlophone gep 8880(E)
11-63 *The Beatles (No. 1)* - Parlophone gep 8883(E)
2-64 *All My Loving* - Parlophone gep 8891(E)
3-64 *The Beatles* - VJ 1-903(A)
5-64 *Four By the Beatles* - Capitol EAP 2121(A)
6-64 *Long Tall Sally* - Parlophone gep 8913(E)
11-64 *Hard Day's Night* - Parlophone gep 8920(E)
12-64 *Hard Day's Night (No. 2)* - Parlophone gep 8924(E)
2-65 *4 By 4* - Capitol R 5365(A)
4-65 *Beatles For Sale* - Parlophone gep 8931(E)
6-65 *Beatles For Sale (No. 2)* - Parlophone gep 8938(E)
12-65 *The Beatles' Million Sellers* - Parlophone gep 8946(E)
3-66 *Yesterday* - Parlophone gep 8948(E)
7-66 *Nowhere Man* - Parlophone gep 8952(E)
12-67 *Magical Mystery Tour* - Parlophone SMMT 1/2 (2 EPs)(E)

(At least 4 compact EPs/jukebox EPs were issued in the US by Capitol, and United Artists also released 2 promotional EPs, one for *Hard Day's Night* and one for *Let It Be*. None of these were officially available to the public.)

LPs:
9-62 *Please Please Me* - Parlophone PCS 3042(E)
7-63 *Introducing the Beatles* - VJ 1062(A)
11-63 *With the Beatles* - Parlophone PCS 3045(E)
1-64 *Meet the Beatles!* - Capitol ST 2047(A)
1-64 *Introducing the Beatles* - VJ 1062(A) second version
2-64 *The Beatles With Tony Sheridan & Guests* - MGM SE 4215(A)
2-64 *Jolly What! The Beatles & Frank Ifield* - VJ 1085(A)
4-64 *Second Album* - Capitol ST 2080(A)
6-64 *The Beatles' First* (w/Tony Sheridan & others) - Polydor 236-201(E)
6-64 *A Hard Day's Night* (soundtrack) - United Artists UAS 6366(A)
7-64 *A Hard Day's Night* - Parlophone PCS 3058(E)
7-64 *Something New* - Capitol ST 2108(A)
7-64 *The Savage Young Beatles* - Savage BM 69(A)
8-64 *Hear the Beatles Tell All* - VJ PRO-202(A)
10-64 *The Beatles vs. the Four Seasons* - VJ VJDX 30(A)
10-64 *Ain't She Sweet* (w/Tony Sheridan & others) - Atco SD 33-169(A)
10-64 *Songs, Pictures & Stories of the Fabulous Beatles* - VJ 1092(A)
11-64 *The Beatles' Story* - Capitol STBO 2222(A)
12-64 *Beatles For Sale* - Parlophone PCS 3062(E)
12-64 *Beatles '65* - Capitol ST 2228(A)
3-65 *The Early Beatles* - Capitol ST 2309(A)
6-65 *Beatles VI* - Capitol ST 2358(A)
8-65 *Help!* - Parlophone PCS 3071(E) Capitol SMAS 2386(A)
12-65 *Rubber Soul* - Parlophone PCS 3075(E) Capitol ST 2442(A)
6-66 *Yesterday...And Today* - Capitol ST 2553(A)
8-66 *Revolver* - Parlophone PCS 7009(E) Capitol ST 2576(A)
8-66 *This is Where It Started* (w/Tony Sheridan & others) - Metro MS 563(A)
10-66 *The Amazing Beatles* (w/Tony Sheridan) - Clarion 601(A)
12-66 *A Collection of Beatle Oldies* - Parlophone PCS 7016(E)
6-67 *Sgt. Pepper's Lonely Hearts Club Band* - Parlophone PCS 7027(E) Capitol SMAS 2653(A)
11-67 *Magical Mystery Tour* - Capitol SMAL 2835(A)
11-68 *The Beatles* - Apple PCS 7067(B) Apple SWBO 101(A)
1-69 *Yellow Submarine* - Apple SW 153(A) Apple PCS 7070(E)
9-69 *Abbey Road* - Apple PCS 7088(E) Apple SO 383(A)
2-70 *Hey Jude* - Apple SW 385(A)
5-70 *The Beatles - Circa 1960 - In the Beginning* - Polydor 24-4504(A)
5-70 *Let It Be* - Apple PKS 1(E) Apple AR 34001(A)
12-70 *The Beatles' Christmas Album* - Apple SBC 100(A) fanclub only
4-73 *The Beatles 1962-1966* - Apple SKBO 3403(A) Apple PCSP 717(E)
4-73 *The Beatles 1967-1970* - Apple SKBO 3404(A) Apple PCSP 718(E)

BEATMEN: (Nottingham) 5-piece: 3 guitars, sax, drum. Bill Mosely, vocals
7-64 *You Can't Sit Down/Come On Pretty Babe* - Pye 7n 15659 NR
3-65 *Now the Sun Has Gone/Please Believe* - Pye 7n 15792 NR



BEATSTALKERS: (Scotland) Eddie Campbell, Ronnie Smith, Joe Gaffney, 'Tudge' Williamson. Produced by Denny Cordell. David Bowie wrote three of their CBS singles.

10-65	Mr. Disappointed/Everybody's Talkin	Decca F 12259	
3-66	About My Baby	Decca F 12352	Press 5001
8-66	You Better Get a Hold On/Left Hand Right	Decca F 12480	NR
5-67	Ain't No Soul/My One Chance to Make It	CBS 2732	NR
12-67	Sugar Chocolate Man/Silver Tree Top School for Boys	CBS 3105	
6-68	Rain Colored Roses/Everything is You	CBS 3557	NR
1-69	When I'm Five/Little Boy	CBS 3936	NR
	I'm With You Girl		

BEAZERS: (Ipswich)
2-64 Blue Beat/I Wanna Shout Decca 11827 NR

SUZY BEE & THE STORMSVILLE FIVE:

BELFAST GYPSIES: K. McLeod, M. Scott, Jackie McAuley, P.J. McAuley
Group formed by ex-Them members after Van Morrison split. Vocalist was brilliant at imitating Van's vocal style, and group's records were far better than those of any of the other imitation Thems.
9-66 Secret Police/Glona's Dream (Round and Round) Loma 2051
12-66 Portland Town/People Let's Freak Out Loma 2060
EP:
LP: *Belfast Gypsies* - Sonet Grand Prix GP 9923(Sw)

GARY BELL:

7-66 Is This What I Get For Loving You Baby/
To Keep You CBS 202334 NR
4-67 Leave It to Me CBS NR

GRAHAM BELL: Later in Skip Bifferty, Bell & Arc, & as solo artist in '70s.
5-66 How Do You Say I Don't Love You Anymore Polydor 56 067 NR

MADLINE BELL: Top session backup vocalist, later in Blue Mink. Status Quo were her backing group at one point. "I'm Gonna Make You Love Me" was Top 30 in US. Continued to record sporadically into the '70s.
5-66 Daytime/Don't Cry My Heart Columbia DB 7512 NR
11-65 What the World Needs Now is Love/I Can't Wait to See
My Baby's Face Philips BF 1448

7-66 Don't Come Running to Me/I Really Got Carried Away
Philips BF 1510
1-67 One Step at a Time/You Won't See Me Philips BF 1526
8-67 Climb Every Mountain/It Makes No Difference Now Philips BF 1596
10-67 Picture Me Gone/Go Ahead On Philips 1611 NR
1-68 I'm Gonna Make You Love Me/Picture Me Gone NR Mod 1007, Philips 40517
4-68 I'm Gonna Make You Love Me/ Philips 1656 NR
7-68 Thinkin'/ Philips 1688
11-68 Hold It/What Am I Supposed to Do Philips 1726

2-76 Dance Dance Dance/It Happened Overnight Pye 7n 45576
LPs:
7-68 *Bell's A-Poppin'* - Philips BL 7818(E)
7-68 *Doin' Things* - Philips BL 7865(E)
7-68 *I'm Gonna Make You Love Me* - Philips 600-271(A)
7-71 *Madeline Bell* - Philips 6308053(E)

STEVE BENBOW:

9-65 Gallows Pole/I Can't Tell Columbia DB 7691 NR

BRIAN BENNETT & THE HI-FIS:

11-67 Slippery Jim de Grize/Canvases Former Shadows drummer, Columbia DB 8294 NR

CLIFF BENNETT:

Enduring singer, always popular but never quite a star. Started 1960 with the Rebel Rousers: Dave Wendells, Bobby Thomson, Maurice Groves, Sid Phillips, Roy Young, Mick Burt, Nicky Hopkins was a member for awhile in 1962, as was Frank Allen, later of the Searchers. "You've Got What I Like" is an exceptional Jerry Lee Lewis imitation by British standards. Group was managed by Brian Epstein, was tabbed 'London's No. 1 Beat Group' in 1962, but waited a long time for their break. Didn't make Top 50 until "One Way Love" hit #12 in 1964. After more releases, all flops, they had their first Top Ten entry with the Beatles song, "Got to Get You Into My Life." It was their last big hit. In 1970, Bennett disbanded the Rebel Rousers and formed Toe Fat, a progressive group which made two LPs. Toe Fat had no success and broke up, after which Bennett formed the Rebel Rousers again, then went back to Toe Fat with a single (10-72) on Chapter One, then quit again. Still active behind the scenes, getting ready for another comeback no doubt.

5-61 You've Got What I Like/I'm in Love with You Parlophone 4793 Capitol 4621
10-61 That's What I Said/When I Get Paid Parlophone 4836
7-62 Poor Joe/Hurtin' Inside Columbia DB 4896
11-63 You Really Got a Hold on Me/Alright Parlophone R 5080
3-64 Everybody Loves a Lover/My Old Stand By Columbia DB 5046 Ascot 2146
4-64 Got My Mojo Working/Beautiful Dreamer Parlophone R 5119
9-64 One Way Love/Slow Down Parlophone R 5173 NR
10-64 One Way Love/I'm in Love with You NR Capitol 5309
3-65 I'll Take You Home/Do You Love Him? Parlophone R 5229
4-65 If Only You'd Reply/Three Rooms With Running Water Parlophone R 5259 Amy 930

8-65 I Have Cried My Last Tear/As Long as She Looks Like You Parlophone R 5317
You Can't Love Them All/Need Your Loving Tonight R 5406

3-66 Eyes For You/Hold On I'm Coming Parlophone R 5466
9-66 Got to Get You Into my Life/Baby Each Day Parlophone R 5489 ABC 10842
11-66 Don't Help Me Out/Never Knew Parlophone R 5534

2-67 I'll Take Good Care of You/I'm Sorry Parlophone R 5565
5-67 Use Me/I'll Be There Parlophone R 5598
4-68 You're Breaking Me Up/I Hear Her Voice Parlophone R 5691

7-68 Good Times/Lonely Weekends Parlophone R 5711
9-68 One More Heartache/Nobody Runs Forever Parlophone R 5728
12-68 Back in the USSR/This Man Parlophone R 5749

7-69 Memphis Streets/But I'm Wrong Parlophone R 5792
5-71 Amos Moses/Movin' & Travelin' On CBS 7231

10-75 Got to Get You Into My Life/Working My Way Into Your Heart Alaska 1013 NR

EPs:

7-65 *Try It Baby* - Parlophone (E): Crazy Bout My Baby/Shoes/Try It Baby/Do it Right

Parlophone (E): My Sweet Woman/Whole Lotta Woman/We're Gonna Make It/Waiting at the Station

LPs:

7-64 *Cliff Bennett & the Rebel Rousers* - EMI PMC 1242(E)
7-66 *Drivin' You Wild* - Regal 1039(E) MFP 1121(E)
1-67 *Got to Get You Into My Life* - Parlophone 7017(E)
7-67 *Cliff Bennett Branches Out* - EMI PMC 7054(E)
7-71 *Rebellion* - CBS 64487(E)



•Cliff Bennett



•Madeline Bell

LEE BENNETT & THE SUNLINERS:

11-64 Poor Bachelor Boy/Sue Decca 12024 NR

BARRY BENSON:

Was once P.J.Proby's hairdresser, apparently as impressive a credit as one needed to make records during the Beat explosion. "Cousin Jane" is the Troggs number.

6-66 Stay a Little While/That's For Sure Parlophone R 5446 NR
8-66 Not a One-Girl Guy/Sunshine Child Parlophone R 5484 NR
12-66 Always Waitin'/My Friend and I Parlophone R 5544
2-67 Cousin Jane/Meet Jacqueline Parlophone R 5578
8-67 I Can't Wait/Oh No Page One 034 NR

GARY BENSON:

5-66 Unpredictable Journey/His Homecoming Pye 7n 17106
2-76 Tiffany/Whenever I'm Away From You State 16

KENNY BERNARD:

Recorded originally with the Wranglers, then as solo. Appeared in film *Be My Guest* (1965). Biggest hit was a cover of Sir Douglas' "The Tracker."

1-65 Somebody Help Me/Who Do You Think I Am Parlophone R 5224
4-65 Doobie Doo/Moonshine Parlophone R 5275
8-65 The Tracker/You Gotta Give Pye 7n 15920
7-66 Nothing Can Change This Love/What Love Brints Pye 7n 17131 Compass
12-66 Hey Woman/Ain't No Soul Pye 7n 17233 Compass 7002
3-67 I Do/Isn't That a Good Idea Pye 7n 17284
8-68 Somebody/Pity My Feet CBS 2936
12-68 Victim of Perfume and Lace/Change is Gonna Come CBS 3860
(Wranglers without Kenny Bernard) London CCompass 7001
Little Liza Jayne

DAVE BERRY:

Berry was part of the early London RBB scene, with his group the Cruisers, but had his biggest success with "The Crying Game" (notable for its innovative Jimmy Page guitar solo) and other ballads ("This Strange Effect", written by Ray Davies, was one of the biggest sellers in Holland's history). In live performance, the 6'7" Berry's bizarre serpentine gestures attracted some, repelled others. Many hold he should have been a much bigger star than he was. Appeared in film *The Ghost Goes Gear* (1966). The Cruisers were Frank White (lead) Alan Taylor (rhythm) Peter Cliffe (bass) and John Riley (drums). White recently resurfaced as leader of the Frank White Band.

10-63 Memphis, Tennessee/Tossin' & Turnin' Decca F 11734 NR
1-64 My Baby Left Me/Hoochie Coochie Man Decca F 11803 NR
4-64 My Baby Left Me/Memphis, Tennessee NR London 9666
5-64 Baby It's You/Sweet and Lovely Decca F 11876 NR
8-64 The Crying Game/Don't Gimme No Lip Child F 11937 London 9698
11-64 One Heart Between Two/You're Gonna Need Somebody F 12020 NR
4-65 Little Things I've Got a Tiger By the Tail Decca F 12103 NR
8-65 This Strange Effect/Now Decca F 12188 London 9781
10-65 I'm Gonna Take You There/Just Don't Know Decca F 12258 NR
2-66 If You Wait for Love/Hidden Decca F 12337 NR
7-66 Mama/Walk, Walk, Talk, Talk Decca F 12435 NR
11-66 Picture Me Gone/Ann Decca F 12513 NR
12-66 Picture Me Gone/Baby's Gone NR Parrot 40010
3-67 Stranger/Stick By the Book Decca F 12579 NR
8-67 Forever/And I Have Learned to Dream Decca F 12651 NR
11-67 Just as Much as Ever/I Got the Feeling Decca F 12739 NR
4-68 Do I Figure in Your Life/Latisha Decca F 12771 London 20038
4-69 Huma-Lama/Oh What a Life Decca F 12905 NR
3-70 CHANGE Our Minds/Long Walk to D.C. Decca F 12999 NR
10-70 Chaplin House/Trees Decca F 13080 NR
2-72 Movin' On/Don't Bring Me Down CBS 7780 NR
7-74 My Baby Left Me/Memphis, Tennessee Decca F 13524 NR
10-75 The Crying Game/Don't Gimme No Lip, Child Decca F 13608 NR

EPs:

Dave Berry - Decca dfe 860(E): Me-o-m-y-o/St.James Infirmary/If You Need Me/Ella Speed
Can I Get It from You? - Decca dfe 8625(E): title/Why Dont They Understand/Always Always/He's With You

LPs:

Dave Berry - Decca LK4653(E)
The Special Sound of - Decca LK 4823(E)
One Dozen Berrys - Ace of Clubs 1218(E)
7-68 *Sixty-Eight* - Decca LK 4932(E)
At the Cavern - Decca LK 4597(E): Little Queenie: Diddley Diddley Daddy
Rhythm and Blues - Decca LK 4616(E): Not Fade Away; You Better Move On; Diddley Diddley Daddy

THE "B" LISTINGS WILL BE CONCLUDED NEXT ISSUE



BOSSTOWN REVISITED

Here's some stuff to fill a few gaps in the Boston article. First let me stress the delight I have in looking back on my copies of *New England Teen Scene* magazine (later taken over by Barry Glovisky who changed it to *Fusion*). The '67 issues were predominantly New England-oriented with only local groups mentioned. In 1968 they switched to the San Francisco Sound, the only local stuff being coverage of Boston as the "next San Francisco." I can't believe anyone ever fell for the Myth of the Boston Sound, but they did. The magazine also had a tight connection with Come On Strong beverages, a youth-oriented soft drink company with flavors like Tamerindo, chinoto, and guanabana. I might also note that it was probably the only magazine ever to review the Faine Jade LP!

Concerning radio, Joel forgot to mention Carl de Suze's Soliloquy on the Twist on WBZ records. The Lost were great. I remember seeing them and the Remains together at the Boston Tea Party. I know there must be tapes around as the Tea Party taped almost everything. Ted Myers and Kyle Garrahan went to Chameleon Church from the Lost before Myers went to Ultimate Spinach, not after. Also in Chameleon Church was Chevy Chase, later of the National Lampoon LPs and now a regular on *Saturday Night Live* (the NBC 11:30 Sat show, not Howard Cosell's). Grass Menagerie, as mentioned, included a couple of Lotts and Doug Yule later of the Velvets. Yule started out in a group called Thee Argo (formerly Argonauts) who were fine and included Bill Colby who later went on to play bass for Jay & the Americans.

The Improper Bostonians had another single, "We're Gonna Make It"/"You Made Me a Giant", label unknown. The Pandoras were mentioned as an all-girl group who played their own instruments. Don't forget Borogroves Ltd. and the Peppermint Conspiracy who were also all girl configurations. Regarding Connecticut, one cannot forget the Shandells, whose record of "Stop Your Cryin'" on the Music Town label wasn't bad if I remember correctly. Also the Bluebeats single is dynamite. The Tidal Waves were from York Beach, Maine. To back up for a minute, Ultimate Spinach had Jeff Skunk Baxter as a member for awhile, coming from a group called Faith that also gave us Jimmy Thompson of Butter. Butter was one of those three-man trios (compare the name with Cream) that had a black guitarist styled after Hendrix.

New Hampshire gave us the Spirit of Now who had a single called "Sun Also Rises." The What Four had two singles on Fleetwood: "Don't Laugh"/"Marshmallow Dream" and "Basement Walls" (?). Universal Sounds had "Eileen"/"Wild" on the New York based Nota label. The Sharlows Pour had a single of "I'm Begging You." Tony Conigliani had three or four singles, mostly backed by Lloyd Baskin (later of Seatrain) and some members of the Myddle Class. The Bagatelle had four guys from a black gospel group called the Mandrelli who returned to that name as a soul group after the Bagatelle broke up. The Bagatelle also was to do the soundtrack to an Allen Gitten (who?) movie called *Parachute to Paradise* according to *Crawdaddy!* at that time.

Joel is right when he says the Bostonians were quite forgettable. The only real thing I know about them is that they were the house band for a club of the same name for awhile. There were also a couple of singles on Seville by the Ragamuffins, who if memory serves were formerly The Lords and the Ladies.

Many collectors search desperately for the Frumious Bandersnatch EP from Berkeley. There was also a Frumious Bandersnatch from MIT that had a single out at the same time.

—Frank Brandon
Eureka, CA

ROOTS OF LELAN ROGERS

I was interested to see your story on Roky Erickson. As you know, I was running Hanna-Barbera records in 1966, and I made a deal in Houston to pick up "You're Gonna Miss Me"

from the Contact label, and sign the group to HBR. I really believed in the group, and had convinced Hanna & Barbera to do an all-out push on them. I was so into it that we made the deal on the spot, on a Saturday when we can't get a lawyer. So it was a handshake deal and I called Lela and had them make a master off the Contact record and rush it over to the pressing plant. We kept the plant going all weekend on that record, just to get it out in a hurry.

You made one mistake in the story, and that was in saying that Lelan Rogers owned IA. The real owner was a guy named Ken Skinner, who represented a group of oil men. Lelan had lived in Texas, but at the time he was in LA, working for ABM. They'd hired him to start a new subsidiary label specializing in R&B, but he fouled it up somehow and got fired. After we'd gone and pressed up all those records, Skinner showed up in my office with Rogers, and told me that unless I hired Lelan as my national promotion man, the deal was off. I already had a good promo man and I didn't like the way they did business, so I called the deal off. We called the records back, the only place the HBR pressings got out was Florida. After that it came out on International Artists, and apparently Lelan went back to Texas with Skinner and ended up running IA. I used to get calls all the time from the guys in the Elevators, wanting me to get them out of the deal, but there was nothing I could do. I don't know where Lelan is now, but after he left IA he went to work for Shelby Singleton in Nashville. Shelby put him in charge of a new label called Silver Fox. The label was named for Lelan, who as Roky says in your story, had silver hair which he wore in a big pompadour.

—Tom Ayers
Hollywood, CA

WHEELS ORIGINS

I can provide some info on the Wheels. Two of the members, Dermick and Armstrong, put out an LP in England 3 years ago on ABM, called *Looking Through*. Both are originally from Belfast but I'm not sure if the Wheels were Irish. At any rate, they played clubs mainly in the north of England.

—Bernard Watts
Springfield, MO

THE FINAL WORD ON KING USZNIOWICZ

To clear up the great "sneetch controversy once & for all, let me start by saying whoever Leo G. Graphouse III is, he sure didn't get his facts straight. As president of the 1-Shot/Police family of labels (home of such finely honed artists as King Usznewicz, Logjam Lurch & the Turkeynecks, Dr. Earwax & His Blues Surgeons, the Bops Rabbit Revue, Keen Steve & the Teens, Sagebrush Phil & the Wild Dogs of Kentucky, Rick Key & the Shades of Today, and of course our resident party record comedian, the Howlin' Bananal I feel it my duty to furnish the following personnel listing for both sides of 1-Shot 175:

SURFIN' SCHOOL. King Usznewicz (lead guitar & tenor sax) Logjam Lurch Patterson (lead guitar & backup vocal) Jay Frey (rhythm guitar) Doctor Earwax (bass & backup vocal) Bob Nall (drums).

CRY ON MY SHOULDER. King Usznewicz (lead vocal & tenor sax) Logjam Lurch Patterson (lead guitar & comment) Jay Frey (rhythm guitar) Billy Lee Small (electric piano) Randy "Jazzbo" Arkley (bass & tailend comment) Shub Blotz (drums).

I hope this clears up most of the questions for your readers, and by the way, yes only 100 copies were pressed, which have been distributed thru the 1-Shot Record Club members & dropped off at selected Goodwills and Salvation Army thrift stores across the US.

—Cub Koda
Manchester, MI

[See "Juke Box Jury Jr" for a full report on the activities of 1-Shot/Police Records, a truly exciting new company, whose releases incidentally are all available thru BOMP!]

SOONER OR LATER THEY ALL TURN UP...

Noticed your review of the Swedish group Svenne & Lotta. I suppose you know this is Svenne Hedlund, former lead singer of the Hep Stars, and Charlone, one of the girls in the Sherrys (of '62 "Pop-Pop-Pop" fame) who stayed on in Sweden after a tour and married Svenne?

—Anders Ek
Karlstad, Sweden

FROM THE HORSE'S MOUTH

Some comments on your last issue: The Aztecs were not Billy Thorpe's group, they were the house band at the Ad Lib club. Megan Davies of the Applejacks was not Ray's sister. The Johnson Brothers were identical Negro twins, they still write songs in LA. Alonzo Willis of the Spats wrote "Mr. Peppermint Man"; he also wrote "The Roach" by Gene & Wendell. The Sons of Adam were named by me. The picture you ran with the San Joaquin story was actually taken in LA, the band included Michael Lloyd and John Paul Jones.

—Kim Fowley
Hollywood, CA

OUR MISTAKE

After reading my article (*Songs They Never Sang*, BOMP 14) I was surprised to find you'd mentioned "Love of the Loved" as being a radio station promo; I thought I'd mentioned that it was a bootleg, not an official demo.

Chris Fonvielle
Wilmington, NC

NERVOUS ON THE ROAD

I just picked up a copy of the latest BOMP in the dressing room of the Smiling Dog Saloon here in Cleveland, where I'm undergoing various depths of misery and joy as manager of Starry Eyed & Laughing. Gluttonously devouring every word, cover to cover as usual, I came across a reference to the single by Bryan & the Brunelles. If you're interested in some useless information about them, here you are:

They came from Luton in Bedfordshire, which, in view of Vauxhall Motors, is a sort of mini-Detroit, which spawned many bands—contemporaries being the Avengers with Mick Abrahams, the Warriors with Clive Bunker, the Raving Cannibals with Graham Waller, etc.

Bryan was Brian Burke, who I know from Luton Grammar School, and the group was formerly known as Bryan & the Hangmen, which HMV changed to a more "tasteful" name. Lead guitarist was a bloke called Snip Turner who lived near me in Cutenhoe Rd, Luton, but I can't remember the others.

They were managed by Bryan's dad, and were very popular in local youth clubs and the Dolphin Coffer Bar in Waller St—the 'in' place of late '64-early '65, I used to run my folk club there and people like Donovan would come & play, also the Supremes dropped in to see where the local action was when they came to the Odeon on a package tour in Spring '65.

"Jacqueline" was written by two local songwriters who had high opinions of themselves, and used to sweep into the Dolphin, swaggering and stuff, even the "Jacqueline" was the only thing they ever got onto record. The local paper made them stars. When the single failed, a lot of local pride & hopes went down the drain with it. It predated a lot of other failures by locals like Orange Bicycle, Sweet Slogg, etc. I guess Luton never made it—though Jethro Tull were 1/4 Luton and 3/4 Blackpool.

—Pete Frame
Cleveland, OH, Oct. '75

[Thanks a bunch, Pete! It's a rare treat these days to hear from you. For anyone who isn't already aware, Pete is somewhat a legend for having founded *Zigzag* magazine and kept it alive against all odds, and in his current capacity as manager of Starry Eyed & Laughing is responsible for one of England's most delightful bands. Any BOMP reader who doesn't own both their albums should be ashamed. By the way, Pete, is there anybody in England you didn't go to school with??]

SURF THEORY FOR THE SEVENTIES

More info on the surfing instrumental scene: Norman Knowles in Morro Bay had Westco Records. In some form of partnership with Hilder. It was primarily a demonstration label for airplay and sales to larger record companies, and was in operation from approx. '62-'65. Knowles produced a number of records on Westco and other labels, including GNP. Westco material was released on Del-Fi albums. Their groups included the Sentinals (including Knowles), Kenny Hinkle, who also sang as Kenny Karter and possibly Kenny Hill, now in LA and signed to RCA; Tom Nemes, now working with Hinkle in LA; John Barabta, later with the Turtles, CSNY, Starship, etc.; the Revels, the Continentals, and possibly the Impacts.

Most of the recording was done in Watts in an independent non-union garage-studio also used by the Platters, the Moonglows and similar groups. "Church Key" by the Revels was used in a documentary film on Indians living in LA, called *The Exiles*, which won a prize at Cannes.

For some reason Westco material seems to have had regional popularity in Pittsburg, including "Over You" by Kenny Hinkle-Karter-Hill. Most of these bands played at the Rendezvous Ballroom in Balboa—locally the scene was the Rose Garden (previously the Peppermint Twist) in Pismo Beach, which used to bring in unknown British bands like the Missing Links on weeknights, turning the weekends over to the surfers. Later, after the surfing scene was dormant, they occasionally brought in bands like Quicksilver and the Sons of Champlin.

I was stimulated, if not particularly encouraged, by Lisa Fancher's guest editorial. The current crop of mid-late-teen-agers (14-19) sometimes appear to me to have been quite cruelly cheated—generally too young to have experienced the '60s when they were fresh, ill-prepared (although not neces-

more FEEDBACK

sarily too old) for whatever revitalization the late '70s may or may not bring. On the other hand, maybe they're having a better time than we ever did — after all, if something was lost, we're the ones who lost it; if there's something missing, we're the ones who miss it. Indeed, we may be missing some great enjoyment that is to be found in these apparently quite dull years just passed. Who knows? Fancher's assessment of her peers has the ring of uncomfortable truth about it; I look forward to further observations from her.

Those '60s revivals are starting to seem a bit eerie; Dylan's Rolling Thunder Revue, the Golden Hits of the Monkees tour, Rock Scene magazine, the Troggs' comeback, the still-theoretical punk revival, etc. — no matter how fresh, genuine, spontaneous, substantial, and well-received these things may be, so often the guiding force behind them seems to be senior-junior citizens (mid-20s thru mid-30s) who, whether truly enthusiastic or merely nostalgic, or both, are looking for the Good Old Days. It almost looks as if we are trying to guide teenagers into following the paths that we traveled, as if we are trying to entice them into recreating the Sixties. It also seems — occasionally — that we are trying to convince ourselves that we are still young. The implications of that are too damn awful to contemplate...

While we shouldn't even try to sell the high-schoolers a used decade, we certainly might inspire them to create an era worthy of the name before both generations contract an unnecessary case of terminal respectability. The Monkees tour may be a healthy, if ironic step in the right direction. Dolenz, Jones, Boyce & Hart played at Santa Maria High School recently to an audience of less than 500. There may have been no more than a dozen non-teenagers in the audience; there was a surprising number of junior-high-age kids. The crowd was one with virtually no direct experience of teenage life in the Sixties. These very gratefully uncool kids screamed throughout the show, grabbed at DJBBH's clothes, tried to pull them off the stage, danced, cheered, laughed, and generally put most audiences of 12,000 to shame. It appears that, among 12 and 13-year-olds at least, the two ex-Monkees — and possibly even more so the two songwriters — are once again teenage heartthrobs.

The show itself was quite good. Boyce & Hart filled in quite well on background vocals; their solo and duet material was good too. Dolenz and Jones were visibly older — Mickey looked tired, sad, perhaps bitter; after all, the way that our "free and tolerant nation of youth" has continually given him and others the shaft must turn his stomach at least as much as it does mine; Davy had a 5 o'clock shadow and a rather thin face. Tired or not, they sang their asses off. Between the singers, the backup band (Boyce & Hart played acoustic guitars and keyboards, Mickey even did some drumming) and the audience, it was one of the best concerts in my memory; the equal of the Beach Boys tour of a few years ago. And to top it all off, the backup band's lead guitarist, who bore a strong resemblance to Paul McCartney, turned out to be none other than Keith Allison! He was introduced and sang "Where the Action Is." Les neiges d'antan, ces sont ici! (at least it seems that way sometimes).

—Michael Churchman
Santa Maria, CA

(I too have been heartened and somewhat bemused by the current popularity of the Monkees. Their TV show, which is one weekdays here and probably other parts of the country, is much better than I remember it having been, and no doubt has an effect on the teens who are flocking to the revival concerts. The relevance of this to the issue you raise concerning the recycling of the '60s bears further examination. My belief is that today's kids are removed enough from the prejudice that surrounded groups like the Monkees, Raiders, and even the Beach Boys in the late '60s to be able to appreciate the music on its own terms. I also believe that a lot of kids today, having heard constantly how fabulous the '60s were, are developing a natural inclination to acquaint themselves with the era — all of which, including even most of the Beatles' work before "Hey Jude", is pretty much unknown to anyone under the age of 20 who hasn't consciously tried to educate himself. I'm sure most of us who grew up in the mid-'60s wouldn't mind spending the rest of our lives there — in almost every sense, it was a better world than we are likely to see again. But that nostalgia factor should be kept separate from efforts to study the music of the '60s and, most important, acquaint today's generation with it and point to ways in which the underlying values (as opposed to the temporal trappings) that worked to make the era's music as transcendently great as it was, can be applied to contemporary music in a manner that can only be beneficial. I think the current popularity of the more memorable artists of the '60s reflects the desire of today's kids to find out what they were all about, and represents a transitional phase following which, having familiarized themselves with it, these kids will in turn be inspired by the classics of the past to create classics of their own. I see this as a wholly separate and purely healthy process, entirely removed from the cramming of '60s culture down the throats of early teens in the late '60s and early '70s, a period that resulted in practically nothing of musical worth and a generation of dispirited neo-hippies. If things continue as they've been going, I think we may be back on the right track at last. What about the rest of you readers, any comments? It would be nice to hear from an actual teenager who attended the Monkees show...)



Exciting new Spring releases!

104-EP THE CHOIR \$3.00

This fabled Cleveland group, the direct ancestor of the Raspberries, made one of the best American records of the English Invasion in "It's Cold Outside." Now BOMP has rescued 5 classic, never before released songs by this excellent band, dating from 1967-69, and though the technical quality isn't up to our usual standards, the music is so great that we're sure you'll be thrilled. Comes with a terrific picture cover.

105-EP JOHN MENDELSON'S THE PITS \$3.00

John Mendelson needs no introduction to fans of great writing, nor to fans of fine pop music who've heard his previous records with Christopher Milk. These 4 songs present a new side of John, an advanced concept involving elements of Angloid pop (10cc, Sparks) with synthesizers and a trendy disco beat. A treat for those with discerning tastes!

STILL AVAILABLE

101 THE FLAMIN' GROOVIES "You Tore Me Down"/"Him or Me" \$2.00

102 THE WACKERS "Tonight"/"Captain Nemo" \$2.00

103 THE POPPEES "If She Cries"/"The Love of the Loved" \$2.00



SKYDOG



BOMP IS PLEASED TO ANNOUNCE THAT WE ARE NOW HANDLING THE SKYDOG LABEL FROM EUROPE—SELECTED RELEASES WILL BE AVAILABLE FROM BOMP AS ADVERTISED BELOW. SUBSCRIBERS WILL RECEIVE ANNOUNCEMENTS OF NEW RELEASES AS THEY BECOME AVAILABLE.

GREASE Let M. Rock, Dog Meat, Sweet Little Rock 'n' Roller, Slow Death
Skydog FGG-001



I Fought the Law/
Something's Going On/
Jump in the Fire/Here
Comes the Night

The last recordings of
one of England's great pub bands. \$4.00

\$4.00

Classic underground
recordings by the
legendary FLAMIN'
GROOVIES.



FLAMIN' GROOVIES - "Married Woman" - French UA - PICTURE COVER
FLAMIN' GROOVIES - "Slow Death" - French UA - PICTURE COVER

\$3.50

NEW LEGION ROCK SPECTACULAR - "Second Cousin"
(FLAMIN' GROOVIES SONG - see review on page 30)
\$2.00

COUNT BISHOPS EP: Route 66/I Ain't Got You/Beautiful Delilah/Teenage Letter
IMPORTED FROM ENGLAND! Only \$3.50
(see review on page 5)

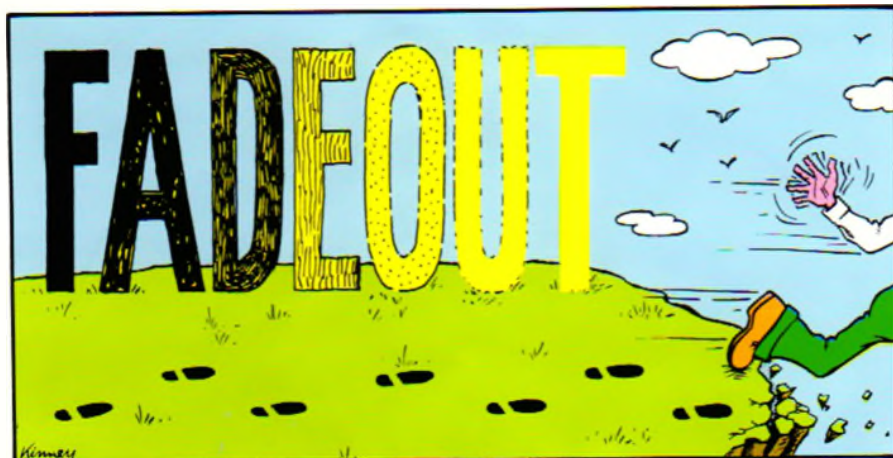
PLEASE
include 30 cents
postage &
handling
(.70 overseas)
with each order

WILDMAN FISHER - "Go To Rhino Records" - HIS FIRST NEW RECORDING
IN YEARS!

\$2.00

THE BEATLES II - SHEA STADIUM - RARE 2-EP SET ISSUED IN HOLLAND
ONLY! VERY FEW AVAILABLE. WHILE THEY LAST: \$20/SET.

Order from: P.O. Box 7112, Burbank, CA. 91510



There's not an awful lot to talk about this time around. I would like to thank all those who responded to our plea for local reps. We now have people in most major cities, and BOMP should be much easier to find from now on. If it's not available in your area, and you'd be interested in helping distribute the magazine and represent us in your city, drop us a line.

One other thing. Tho we hate to do it, rising costs have forced us to raise our prices for the first time in 4 years. Henceforth, BOMP will be \$1.50 per copy, subscriptions \$8 for 8 issues. We're also offering a 1/2-subscription: 4 issues for \$4. I encourage all readers to keep their subscriptions up to date; ordering one issue at a time is one thing that has driven our costs up tremendously, with increases in 3rd class mail.

Without further ado, then, let's get on with the additions and corrections to previous issues sent in by you readers...

ERRATA & ADDENDA

BEATLE NOVELTIES

Phaetons - Beatle Walk - Sahara 103
Jamells - Beatle March/Tears of Joy - Crosley
Zacharias & the Tree People - We're All Paul Bearers Viking

Col. Whithodge & Marmaduke Druid - Liverpool
Landing - Counsel 050

K. Young & English Muffins - Mrs. Green's Ugly
Daughter - Diamond 183

LP: Beatle Buddies - Diplomat 2313
LP: Mersey Beats - Int. Award 237 (same as Design 170)

BEATLES AS SONGWRITERS

Step Inside Love - Madeline Bell - Phillips LP 7865 (IE)
It's For You - Mads - Cee-Three 1002

Springwell & Three Dog Night listings should have been under "It's For You", not "Thingumybob"

TRM ADDENDA

Myddle Class - Lovin' Season (on Buddha LP Rock and
Roll With Buddah, 1970)

DUANE EDDY

(additions to Vintage Years LP)

'57 Gigolo's - Swingin' Saints - Daynite 1 (Phoenix)
'57 Jimmy & Duane - Soda Fountain Girl (local label)
There is a Mountain/This Town - Reprise 0662
The Satin Hours/Niki Hoeky - Reprise 0690
Freight Train/Put a Little Love in Your Heart - Congress
6010

(with Lee Hazlewood)
Girl on Death Row/Words Mean Nothing - Jamie
1158

DUTCH ROCK

There were so many addenda to our History of
Dutch Rock that we've decided to wait and do a
major update at some later point. We're still discover-
ing a lot of things ourselves - the full story has yet
to be told!

DUDES

WACKERS

I Hardly Know Her Name/Do You Know the Reason -
Elektra 45783

SEGARINI & BISHOP

Dear Jesus God, Over Me - Vanishing Point soundtrack
Amos LP 8002

MASHMAKHAN

As the Years Go By/Day When We Are Free - Epic 10634
LP: The Family - Epic LP 30813

INTERNATIONAL ARTISTS

136 - B-side: Thinkin' About Thinkin'
138 - B-side: Hurry Sundown
141 - B-side: Walkin' Midnight Coffee Break
104 - also issued as: Frankie Lee - Another Love/I Love
the Go Go Girls
Contact 5269 - You're Gonna Miss Me/Tried to Hide

RAIDERS

Louie Louie/Night Train - Sande 101
Tall Cool One/Road Runner - Gardena
Song Seller/A Simple Song - Columbia 45688
All Over You/Seaboard Line Boogie - Columbia 45698
Jukebox EP: Something's Happening - Columbia 9665
(Happening 68/Communication (part 1&2))
Happens Every Day/Love Makes the World Go
Round/Free
LP: Good Thing - Harmony 30975

MICHIGAN

Four Sharps - Doin' the Roostertail/U-44 - Gale 801
Soul Benders - Petals/7 & 7 Is - Phantom 2568
? and Mysterians - Talk is Cheap/She Goes to Church on
Sunday - Chicory 410
Semi Colons (7 & Mysterians) - Beachcomber/
Set Aside - Cameo 468
Jamie Coe - The One Who Really Loves You/A Long
Time Ago - Enterprise 5070
Sheffields - Do You Still Love Me/Nothing I Can Do
- Destination 621
Bel Aires - If You Love Me/Ya Ha Be Bo

Discotheque 1004
Ronnie Fray & Reptiles - Wastin' Your Time/I Am
No One - Cineman 1635
Soul Benders - Hey Joe/I Can't Believe in Love
Rock Garden - Johnny's Music Machine/Love is a
Good Foundation - Capitol 2806
Garden - Winds of South Chicago/First Day of My
Life - Capitol 2919
(same as Rock Garden; David Geddes was a
member. Released singles previously as Frederic
on the Phantasm label)

Smoke - Half Past End/My Mama - Smoke 1316
JoJo's - Do You Understand Me/I'm Really Sorry -
United 121569
Tempests - Look Away/Carousel Blues - Fujino 6946
Jay Hawks - To Have a Love/Send Her Back -
Troyes - Rainbow Chaser - Space 7001 Deltron 1228
Troyes - Love Comes, Love Dies/Help Me Find
Myself - Space 7002
Princetons Five - Roll Over Beethoven/Passing By

Are You Getting It Regularly?

BOMP can now be delivered to your home for three years at a price 1/2 off the regular rate - that's right, even though our rates have gone up, we're giving you a bigger savings than ever before. No more wondering if you've already sent your cash, no more pestering your local outlet to see if they've got it in yet. As a subscriber, you get it faster, cheaper, and more reliably.

As a subscriber, you'll also receive, absolutely free, our regular auction & sale lists for rare records, plus other special mailings and offers from time to time. You can also receive our auction lists without subscribing, by checking the appropriate box below, but of course subscribers always get priority treatment. So stop fooling around - subscribe today!

BOMP RECORDS

Also, in case you missed the ad on page 43, BOMP has its own record label, dedicated to bringing you the kind of music major record companies too often overlook. We've just begun a new series of EPs - real 7-inch mini-albums with hard covers and small holes. They sell individually for \$3 each, but with this coupon you can get both for \$5!

•JOHN MENDELSON'S THE PITS

These 4 songs present a new side of the former Christopher Milk pop idol, an advanced concept involving elements of Angloid rock (10cc, Sparks) with synthesizers and a trendy disco beat.

•THE CHOIR

We've managed to salvage 5 tracks by this legendary Cleveland band (direct ancestors of the Raspberries), all previously unreleased. Comes with great picture cover, showing them posed with the Yardbirds in 1967!

BACK ISSUES

We also have these back issues available:

•No. 11 - British Invasion (special double issue) - \$1.50

•No. 12 - Seeds, Standells, Leaves, Beau Brummels, punk rock - \$1.50

•No. 13 - Flamin' Groovies, Michigan rock, Beatle novel-
ties, Hollywood Stars, Cameo
Records, Rockabilly - \$1.50

•No. 14 - Surf roots, Dutch
rock, British rock encyclo-
pedia, Beatles as songwriters,
Boston rock & more - \$1

Who Put the Bomp, Box 7112, Burbank CA 91510.

Dear Bomper:

I like your offer & have checked the appropriate box below:

☐ 8-issue subscription - \$8 (\$10 Canada & overseas)

☐ Send regular record auctions. I'll subscribe later.

☐ Send the back issues I've circled, at \$1.50 each: 11 12 13 14

☐ Send your new EPs, both for \$5.00

ENCLOSE CASH, CHECK OR MONEY ORDER

Name _____ Age _____

Address _____ Amt. enclosed _____

City _____ State _____ Zip _____

J&B Rare - Open your Eyes/Little Children-Color-
tronics 5204
Tornados - Let Me Be Your Man/Alone Phalanx1004
Tino & Revlons - Lotta Lotta Lovin'/Red Sails in the
Sunset-Deardorn54C
Impact 1012 - Classmen - Everything's Aright/Susie
Jones
Palmer 5025 - Grits - Northbound/Keep Dreaming
Ludky-11 108 - Sebastian Shane That's What She
Said:Hey Everybody

FENTON LABEL

945 - Renegades IV - Autumn Night/Greensleeves
948 - Sue & Dynamics - Go Tell it on a Mountain/
Love in My Eyes
987 - Scavengers - Oasis/Curfew
2032 - Quests - Scream Loud/Psychic
2040 - Lyn & Invaders - Secretly/Boy is Gone
2064 - Don Hanke & Echo Men - You Put a Tiger in
My Tank/You Are the One
2086 - Quests - Shadows in the Night/Tempted
2101 - Pedestrians - Think Twice/Sync'd a Swamp
2118 - Sheffields - Fool Minus a Heart/Blowin in the
Wind
2174 - Quests - Shadows in the Night/What Can't Do
2182 - Ray Hummel III - Fine Day/Gentle Rain
2226 - Pedestrians - You Aren't Going to See Me Again
2512 - Legends - I'm Just a Guy in a Coat/Big City
2522 - 4 U and Him - Back Door Man/Travin Light
(2101 was a huge Grand Rapids hit, displacing "I'm
a Believer" at #1 in the local charts. 2226 was also
Top 20 locally. 2188 is a great punk sound. 2032 is a
Beach Boys style record. 2086 is also a tremendous
punker.)

CLASSIFIED

Ads

(Classified ads are available at the rate of 25 cents per word. The Publisher makes no guarantee as to the reliability of any advertiser—use your discretion.)

Wanted: Rolling Stone bound volumes 1-5, Record Exchanger 1-7, Stormy Weather 3,4,6,7, TOTP 1,4,6, TBE #2, R. Shannon, 1839 Fernwood Rd, Belmar, NJ 07719

WANTED FOR THE BOMP ARCHIVES: Any British pop magazines, weeklies, etc., pre-1967; various issues New England Scene, Vox Teen Beat, Hullabaloo, Teenset hit parade 1-16 cream any Vol. 1. Any rock publications from Europe, Asia, Scandinavia, S. America, etc. All back issues Rock Scene. FOR SALE: Complete set Rolling Stone. White BOMP. PO Box 7112, Burbank, CA 91510 USA.

TRIBUTE TO THE BYRDS (1964-1967)

Down from the hills rode the BYRDS, complete with Beate Boots and Rock Guitars... But they came to sing a new song, a sound of harmony, of free and beautiful love. They came together, and sang together, but they were five different guys...

Come take off your shoes... put on your old McGuinn specs and relive four hours of memories... for this is 1964. We are beginning anew, listening to a new group collectively called THE BYRDS, a new super group from America... Set your wings on high, and get ready for a trip to Yesterday. You might not want to return... you might never return!!!

This is the original "Goin' Back"—History of the BYRDS as never before told through the eyes of BYRDS followers everywhere. Through the magic swirlin' ship, you will be taken for a trip headed back, back, back... Are you ready???

GOIN' BACK

- Fantastic - G.D., Holland
- It brought tears to my eyes - S.C., Michigan
- I'll never get over it - G.J., England
- Really good - BYRDS International Fan Club

An original reel-to-reel tape collage/history/odyssey with the BYRDS in their own words and music... DELUXE Edition, Home-made cover and Bumper Sticker included! Satisfaction guaranteed!

Only \$15.00 while supply lasts (limit 3 per customer)

Send check or money order (no cash, please) to:
Ray "Byrd" Karetz
4674 Waiala Place
Honolulu, Hawaii 96821

FOR SALE: John Lennon's *Roots* LP, stereo, on Adam Vill Contains all the songs off the Apple *R&R* LP plus two unreleased songs—\$11.00. *Pop Giants Vol. 24: The Beatles*. This stereo LP is manufactured in Germany on the Brunswick label—\$9.00. *Long Tall Sally and Twist and Shout* LPs. These two mono Beatle LPs are manufactured in Canada on Capitol and have no American or English equivalent song order—\$10 each. Steve Johnson, PO Box 2373-A, Milwaukee, Wisc. 53212.

Oldies auction. Want lists invited. I also trade for Bowie and '50s R&B black groups. Don Wheaton, 67 Webster St. E. Boston, Mass. 02128

FOR SALE: The Beatles stereo Japanese 7 inch 33 1/2 EP on Apple containing Help, Ticket to Ride, Dizzy Miss Lizzy, and I'm Down (I'm Down is also in true stereo). Includes picture sleeve and words to the songs. \$6.00. Steve Johnson, PO Box 2372-A, Milwaukee, Wisc. 53212.

Rare event: A low-priced set sale (lotsa picture sleeves). Steamboat, 158 7th Ave, Brooklyn, NY 11215.

SHAKIN' STREET GAZETTE!!

One of the all time great fanzines, still a few early issues left. For details on issues available and prices, write to Gary Sperrazza, 35 Knox Ave, Buffalo, NY.

AUCTION AND FIXED PRICE LIST. Elvis on Sun, Beatles on VJ and Capitol, among several thousand 45s and albums on this list. 50s rock & roll, 60s rock, rhythm & blues, rockabilly, country and soundtracks, too. Send name, address and 50 cents (no cover costs) to: Long Live Rock, c/o Jeff Hughson, 5600 Sandburg Dr, Sacramento, CA 95819

It's Bootlegmania! These all-but-extinct records include live and unreleased studio recordings of the Beatles, Stones, Elvis, Yardbirds, Doors, Lou and many others. \$4 and down. Vicki Vinyl, Box 4457, Irvine, CA 92716.

SET SALE. Over 1000 items. 60s rock, English, punk, psychedelic, blues 100+ PSs and more. Reasonable prices. No lengthy auctions either. Send for free list. Bob Morris, Box 4176, Austin, TX 78766

WANTED—MINT CONDITION ONLY—TOP PRICE

Sue Thompson - Greatest Hits, or Sad Movies-Norman; Diane Renay - Blue Navy Blue; Murmaids - Popsicles, Icicles. Larry Zimmerman, 166 Quebec St. North, Regina, Saskatchewan S4R2S4 Canada.

Records for Sale. Hard to get rock & roll, folk, comedy, soundtrack, personality LPs. Free list. Davidson, 6114 Gist Ave, Baltimore, MD 21215

NO CORN... but a lotta good records. Free set sale/auction lists. 45s, LPs, rare tapes (Stark-Forrest, Velvets, Blue Ash) in every category from scarce recent DJs to Italian folk-rock. Much punk, pop & UK, plus press & promo materials. Send want lists. RECORD FARM, c/o Capece, Jr. 201 Ave. J, Brooklyn, NY 11230.

SALE: Many old, rare, obscure 45 rpm records on King, Argo, RPM, Chess, Checker, VJ, Savoy, etc. 13 cent stamp brings list. Bill Stump, 2424 Dickinson Ave, Camp Hill, PA 17011

Thousands of rare records available. Free lists. Send want lists. Joel Bernstein, Box 381, Allston, MA 02134.

JAN & DEAN'S DORE ALBUM, plus 2000 other goodies on my free auction list. John Jackson, PO Box 724, Farmingdale, NY 11735

CATALOG! About 12000 selections from 50s-60s LPs, singles and ephemera. Rarities! 30 cents/postage. Jim Weaver, 2506 Hyer Ave, Apt. 54-B, N. Versailles, PA 15137

Biggest sales list of older records out in Europe. Rare rock-a-billy Unreleased Sun masters: Carl Mann, J.L. Lewis, Perkins, Orbison, Elvis 16 track Sun LP. Many fine Mersey groups on LP. English, Swedish & European labels available. 80 page catalog for \$1.00, credit on first order. Rock & Country Rec., Box 83, 310 58 Vessigebro, Sweden

Wanted: Discographical information (song titles, record album titles, catalog numbers, matrix numbers, composer credits, publisher credits, producer credits, arranger credits, session musicians, recording dates, recording location, record label of recording, record label design, album cover design and release date) on the recordings of Antoine "Fats" Domino. Any information sent will be appreciated. Willing to cover costs for information sent. John Martin, 129 B Piccadilly Place, San Bruno, CA 94066

NEED: BOMP 1-10, also early CREAM, other mags or zines, send description to Russell Desmond, 1967 Tulip, Baton Rouge, LA 70806

For sale: 45s and LPs from the 50s and 60s. Specializing in surf, 60s rock, Beatle novelties and obscure pop. Send for free list. John Miller, 17311 NE 2nd Ave, N. Miami Beach, FLA 33162

WANTED: All (early to recent) recordings by LULU. Will pay high prices! Dennis Baas, RR #3, Box 178, Sunman, Indiana 47041

Biographies on over 700 of the top rock stars of the 50s, 60s and 70s. Write: Rock Bios Unltd, Box 978, Beloit, Wisc. 53511. Ask for Catalog '8'. It's free!

Thousands of records auctioned by private collectors in each issue of *Goldmine*. Are you among our 3000 readers? \$1.00 brings next three issues! Arena Magazine Co, PO Box 61, Fraser, Mich 48026.

WANTED: 45s/EPs by/with Tridents, Crescents, Night Shift, Together, Reign, Strollers, Keith/A.P. Dangerfield, Jane Relf, Philamore Lincoln, also cuttings & pics. Yardbirds, Jeff Beck, Keith Relf — pics in concert, films, tapes, discs many memorabilia; info on any obscure or unhyphenated Beck/Relf groups, sessions, productions. Original BOMPS 1-9, Crawdaddys 1-10. Offer hard cash/trades. Ed Chaperon, 140-55 34th Ave, Apt 5-J, Flushing, NY 11354

LIVE 60s TV TAPES! Doors, Airplane, Beach Boys, Beatles, Moby Grape, Who, Raiders, Turtles, Fever T ree, Brian Epstein, Grass Roots, many others. Reel or cassette. SASE for details. Left, #204, 7047 Franklin, LA, CA 90028

1400 LPs from the 60s and 70s—from Kinks to Chicago to Jan & Dean—all at set sale. Send for free list today. Hawaiian Byrd, 4674 Waiala Place, Honolulu, Hawaii 96821

Auction - R&R, R&B, pop, blues, 60s, rockabilly, etc. Sal Passantino, Box 1551, S. Hackensack, NJ 07606

Now available! All the latest English 45s can now be airmailed to you for only \$2.50. No extra post charge. Send details to Don Hughes, 97 The Alders, Hanworth, Middlesex, England.

Don't miss out on my forthcoming auction list. R&R, oldies, soul, etc. Quantity. Mail name and address to Rick Tolmach, Box 22372B, San Francisco, CA 94122

WANTED: Beatle dolls, jewelry, books, wigs, shoes, odd records, promo material, butcher cover, gum cards, harmonica, guitar, talcum powder, cups, lunchbox, newspaper articles, postcards, movie stills, magazines (coloring books, fun kit, etc.), trays, hats, purses, fanclub books. Send list, price to Colleen Ishler, 1470 Marthas Dr, Columbus, Ohio 43224

BEATLE CANDIDS. Helaine Witt, 211-01 75 Ave, Apt. 3-M, Bayside, NY 11364

Currently issuing the finest lists of UK 60s material, together with a new magazine! Many unplayed rarities: Nico, Who, Pretties (Electric Banana series, 4 LPs). Our current stock list of 60s and punk material, ridiculously cheap from 50c upwards. Monthly sales & auctions via our magazine. You cannot live another day without 'em. \$1.00 or 5 IRCs. RED HOUSE RECORDS, 7 London Rd, Reading, RG1 5BJ, England

Thousands of original oldie 45s. Auction list 25 cents. Duke of Discs, PO Box 26544W, Lakewood, CO 80226.

Wanted: Your name, so I can send you my 60s auction list. No minimums—no ripoffs. Specializing in weird, obscure. W. Patrick Ernst, 4785 SW 43 Terrace, Ft. Lauderdale, FLA 33314.

Free auction and sale list. Original labels. All types of 50s and 60s music. Want lists welcome. D. Stobodian, 365 Fell St, Burnaby, British Columbia, Canada.

Wanted: Dutch Collector LPs #s CL 1001 thru 1006. Cash or trade. Must be near mint. DG Kibble, 1769 W 59th Ave, Vancouver, BC, Canada.

TIRE OF COLLECTING? OR JUST NEED CASH? Before you sell your collection to the junkman or donate it to the Goodwill, let us make an offer. As the world's largest dealer in 60s and 70s rarities (we also handle good 50s rock), BOMP can give you the best price for your collection. So before you sell, send us a list and we'll make you a good offer. BOMP, Box 7112, Burbank, CA 91510.



PHONOGRAPH RECORD SERVICE and LIBRARY
1180 N. Highland Ave., Hollywood, CA. 90028
465-0435 / 272-1851

Write for information and request cards — don't send requests now.

The most complete service for out-of-print and obscure sound recordings.

If all the stores in town say "— don't have it" or "can't get it", try us.

OVERDUBS

continued from page 45

BOSTON

(Lost)

Kyle Garrahan - I Shall Be Released/Shame - Janus 109
 Kyle - Virginia Traveler/The Reason - Paramount 0100
 Kyle LP: Times that Try a Man's Soul - Paramount 6006

(Beacon Street Union)

Eagle - Kickin' It Back to You/Come In, It's All for Free - Janus 113
 Eagle - Working Man/Brown Hair - Janus 135

(Orpheus)

I've Never Seen Love Like This/Congress Alley - MGM
 By the Size of my Shoes/Joyful - MGM 14139 13947
 Big Green Pearl/Sweet Life - Bell 45,128

(Wildweeds)

And When She Smiles/Paint and Powder Ladies - LP: Vanguard 6552 Vanguard 35134

MISC. BOSTON

Richie's Renegades - Don't Cry/Baby, It's Me - Polaris 002
 Renegades - Waiting for You/Tell Me What to Say - Polaris 501
 Swallow - Rockin' Shoes - WB 7713
 Bead Game - Sweet Medusa/Country Girls - Avco 4539
 Pandoras - All About Jim/Hey Ah - Imperial 66029
 Pandoras - About My Baby/New Day - Liberty 55954
 Apple Pie Motherhood Band - Long Live Apple Pie - Fight Path - Atlantic 2477
 Art of Lovin' - You've Got the Power/Good Times - Mainstream 687
 Bagatelle - Such a Fuss About Sunday/What Can I Do? - ABC 11063
 Peter Ivers Group - Aint That Peculiar/Clarence O'Day - Epic 10681

Bold - LP on RCA

Monday's Mondos - on Columbus, not Columbia
 Just Us - Can't Grow Peaches - also released on Colpix

Chameleon Church - Camilla is Changing/Your Golden Love - MGM 13923

Earth Opera - American Eagle Tragedy/When You Were Full of Wonder - Elektra 45636

Ford Theatre - Home to You/Alfie Finney - Elektra 45650

Ford Theatre - From a Back Door Window/Theme for the Masses - ABC 11118

Ford Theatre - I've Got the Fever/Jefferson Airplane - ABC 11227

Kangaroo - Such a Long Long Time/Never Tell Me Twice - MGM 13960

Barbara Keith with Kangaroo - Daydream Stallion/The Only Thing I Had - MGM 13961

Barbara Keith - Fisherman King/Good Lovin' Man - Verve-Forecast 5108

Barbara Keith - All Along the Watchtower - Reprise 1144

Phluoph - Doctor Mind/Another Day - Verve 10584

Shags - Crying/You're a Loser - Jo-Jo 101

Georgie Porgie - Love You Girl/Always/You Could Love Me - GP 96401/02

Latterday Pendulum - Let the Flowers Grow/Boston Common - Pillar 001

MISC. CONNECTICUT

Bram Rigg Set - I Can Only Give You Everything/Take the Time - Kayden 112

Bluebeats - extra Girl/She's the One - Columbia 43760

Boss Blues - Before the Dawn/So Go - Direction 101

Count Down & the Moonsters - Hindu on a Honda - Shimmy-Shimmy Shake - Pocono 901

Connecticut Vibrations - It's Love/Go-Go - Carolyn 100

MISC. NEW ENGLAND

The Last Resort - I Want to Know/I'm Trying - Demco 1007 (Laconia, NH)

The Morning After - Things You Do/If You Love - Tam 201,369/70

Original Sinners - You'll Never Know/I'll Be Home - Discotech 1001

Thunderchicken - Wabash Cannonball/Fresh and New Love - Big Yellow 65 (Portland, ME)

Esquires - Shake a Tail Feather/Down the Track - Salem 003 (Framingham, MA)

Citations - Take Me/Phantom Freighter - University 101

Rite of Spring - The King in Your City/Happy Feet - La Fra

Black Ravens - Young Love/Wipe Those Teardrops - B&R 201

Sabres - Gonna Leave/It's All in Your Mind - Prince 101

Troupe of Love - Raining in the North End/Running Away From Love - Empach 001

MISC. ADDENDA

Mike 4010 - Linda Rae - The Time to Love is Now/Mid Summer Night's Dream

HBR 512 - Rainy Day People - Junior Executive/I'm Telling It to You

HBR 516 - Time Stoppers - I Need Love

(Bay Area records)

Twilight 401 - Billy Lane - Little Boys and Girls/All of the

Twilight 409 - Lance Hill/What Have I/ Swiss Chalet Time

Scorpio 406 - B side: I Never Really Knew

Tom Thumb & Casuals - I Don't Want Much/I Should Know - Verve 10478

Duane 103 - Roy Montague - What's Holding/Revenue Man

Duane 109 - Roy Montague - Shadow of a Wall/pt.2

People - Ashes of Me/Apple Cider - Capitol 2251

THANKS

Vic Figlar, Danny Benair, Steve Kolanjan, Richard Vancil, Kevin Walsh, Bob Geden, Alan Betrock, Dave Goodrich, Richard Riogel, Don Colonna, a Wagenaar, Bruce Edelson, Barry Margolis, Don Huff, Joel Bernstein, Mike Thom, Bob Dalrymple, and anybody we left out....

Reviews

(Continued from page 25)

SPACE WALTZ

By Alastair Riddell
 EMI HSD 1038 (New Zealand)

Every few years we have occasion to be reminded that, even in the far antipodes, there exists a pop scene and music capable of holding its own with that of the U.S. or England. Though it shouldn't make any difference, it seems that mere distance prevents us from hearing any but the most overwhelmingly successful sounds from these nether regions. What does the world really know about Australian rock except the Bee Gees, Easybeats, and Helen Reddy? Brief ripples have been made by Daddy Cool (1971) and Skyhooks (1975), but despite reports of certified Beatlemania back home, the music has seemed rather out of context to most of us.

If Australia remains a blank spot in our musical awareness, New Zealand might as well not exist. And yet (as we shall see in an upcoming Bomp dissertation), in the '60s New Zealand's rock scene was if anything more productive than Australia's, and now in the '70s it has given birth to a number of groups equally worthy of global recognition, the best of these being Space Waltz.

From their debut album, it was apparent that besides chasing wallabies and waiting for their boomerangs to come back, these New Zealanders have been listening a lot to David Bowie and the more pop-oriented of Europe's progressive bands. Bowie's presence is ubiquitous throughout this album, in the obvious similarity of vocalist Alastair Riddell's phrasing and intonation, (although Ian Hunter is in fact an even greater influence and touches of Bryan Ferry can also be detected), but still more in the way the music is structured and produced - theatrical, histrionic, with a distance between vocals and the churning, Ronsonesque guitar base that gives the record a semblance of depth approximating a live recording.

Although the material, particularly the lyrics, falls short of the standard set by the music, the songs are dense and wordy, and perhaps signify more to the group's devout fans than to this reviewer. But I never gave much of a damn about lyrics anyway, as long as they're not stupid; these at least sound as if they mean something, which is about how I feel about Bowie's early songs, come to think of it.

My fascination with this album stems entirely from the sound they generate; a full, powerfully-produced mix of keyboards and guitar with solid drumming and vocals, along with good melodies and an ability to create and sustain tension, from the slow

elegance of "Seabird" to the "Jean Genie" dynamics of "Out on the Street", their hit single. Hopefully Space Waltz will be picked up by some American company soon; in the meantime, it's worth trying to find an import.

DICK DALE'S GREATEST HITS

GNP Crescendo 2096

By JOHN BLAIR

There was a time when Dick Dale was competing with Disneyland as the hottest attraction in Southern California. At some of his concerts, The Beach Boys took second billing and in many respects Dick was the first "superstar" of the 60's, in a class of his own.

In the summer of '75, Jim Pewter, Los Angeles disc jockey and record producer, convinced him that he should record again. The title of the album is really a *non sequitur* since the songs were all recorded fresh last summer and three are originals, cut for the first time.

If you missed him the first time out, now is your chance to catch all of his well-known numbers. The stereo re-recording makes them more pertinent to the Dick Dale of the 70's and nicer to listen to since his only album on the Deltone label, which contains most of these songs, is long out of print and hard to find in stereo.

"Miserlou," "Surfbeat," "The Wedge," "Mr. Peppermint Man," "Let's Go Trippin'," "Sloop John B.," "The Victor" and "King of The Surf Guitar" represent his standards. "Those Memories of You," "Get Back The Feelin'" and "Peter Gunn 1986" appear for the first time. Six of these are instrumentals - no surprise, since surf music was an instrumental form. Of the tracks included on his Deltone album, I found "Mr. Peppermint Man" to be the least listenable, but the updated version here is certainly worth hearing.

"The Wedge" (originally released as "A Run For Life" on Deltone 5028) and "Peter Gunn 1986" both showcase Dick's truly unique and dynamic style of guitar playing. You'll hear runs on his guitar that haven't been invented yet.

The album's weakness, albeit a slight one, lies in the two original vocals. "Those Memories of You," written by Jim Pewter back in 1964 specifically for Dick, is a maudlin composition, overly retrospective with a nice melody but a weak lyric. "Get Back The Feelin'," an original by Gilman Carver, current guitar player for The Deltones, sustains itself much better chiefly due to the fast tempo and driving beat of the composition.

Dick Dale's Greatest Hits will certainly not be a national hit by today's standards, and probably won't even make the Top 100 list. But that's not really important. What is important is what this album represents; a return to pure California surfing/summer happiness, a record made out of love for a style forgotten by many and ignored by many more.

Lesley Gore Discography

SINGLES

Mercury
 5-63 72119 - It's My Party/Danny
 7-63 72143 - Judy's Turn to Cry/Just Let Me Cry
 9-63 72180 - She's a Fool/The Old Crowd
 12-63 72206 - You Don't Own Me/Run Bobby Run
 2-64 72248 - Je Ne Sais Plus/Je N'ose Pas
 3-64 72250 - That's the Way Boys Are/
 5-64 72270 - I Don't Wanna Be a Loser/It's Gotta Be You
 7-64 72309 - Maybe I Know/Wonder Boy
 10-64 72362 - Hey Now/Sometimes I Wish I Were a Boy
 12-64 72372 - Look of Love/Little Girl Go Home
 3-65 72412 - All of My Life/I Cannot Hope for Anyone
 6-65 72433 - Sunshine, Lollipops & Rainbows/You've Come Back
 9-65 72475 - My Town My Guy & Me/A Girl in Love
 12-65 72513 - I Won't Love You Anymore (Sorry)/No Matter What You Do
 2-66 72530 - We Know We're in Love/That's What I Do
 3-66 72553 - Young Love/I Just Don't Know If I Can
 9-66 72590 - Off and Running/I Don't Care
 1-67 72611 - Treat Me Like a Lady/Maybe Now
 2-67 72649 - California Nights/I'm Going Out
 6-67 72683 - Summer and Sandy/I'm Falling Down
 10-67 72726 - Brink of Disaster/On a Day Like This
 2-68 72758 - Magic Colors/It's a Happening World
 4-68 72767 - Small Talk/Say What You See
 6-68 72819 - He Gives Me Love (La La La)/Brand New Me
 7-68 72842 - Where Can I Go/I Can't Make It Without You
 12-68 72867 - I'll Be Standing By/Look the Other Way
 2-69 72892 - Take Good Care/You Sent Me Silver Bells
 2-69 72892 - Take Good Care/I Can't Make It Without You
 5-69 72931 - Summer Symphony/98.6 - Lazy Day
 9-69 72999 - Wedding Bell Blues/One By One

Crescendo

11-68 338 - Why Doesn't Love Make Me Happy/Tomorrow's Children
 5-70 343 (as Billy & Sue) - Come Softly to Me/Billy & Sue's Love Scene
 6-70 344 - When Yesterday Was Tomorrow/Why Me, Why You?

601 - Back Together/

Mowest
 5029 - She Said That/The Road I Walk

ABM
 5-75 1710 - Immortality/

ALBUMS

Mercury
 6-63 20806 - I'll Cry If I Want To
 10-63 20849 - Lesley Gore Sings of Mixed-Up Hearts
 4-64 20901 - Boys Boys Boys
 1-65 20943 - Girl Talk
 6-65 21024 - Golden Hits
 9-65 21042 - My Town My Guy & Me
 1-66 21066 - Sings All About Love
 21080 - Off and Running (never released)
 21120 - California Nights
 21148 - Magic Colors (never released)
 10-68 21185 - Golden Hits Vol. 2
 Mowest
 7-72 111 - Somewhere Else Now
 Wing (Mercury releases)
 18390 - Girl Talk
 16392 - Love Love Love (actually All About Love)
 PKW2-119 - The Sound of Young Love
 (combination of Girl Talk and All About Love)

The TREMELOES

"... the Treds today (are) one of the world's most experienced, capable pop groups." — GREG SHAW.

"... easily one of the most overlooked, under-rated British pop bands of the 70's." MARTIN CERF.



SHINER

POP MUSIC
NEVER SOUNDED
SO GOOD!!!

AVAILABLE NOW ON
DJM RECORDS • TAPES



AMHERST / DJM



When we put out a single ... you can be sure it's NOT just another piece of plastic!

LAZY LOVE — NEW CITY JAM BAND — Amherst-710 — Produced by Ralph Murphy (of APRIL WINE fame) ... superb pop.

GRIMMS — BACKBREAKER — DJM-1001 — An incredible single from NEIL INNES merry group of madmen.

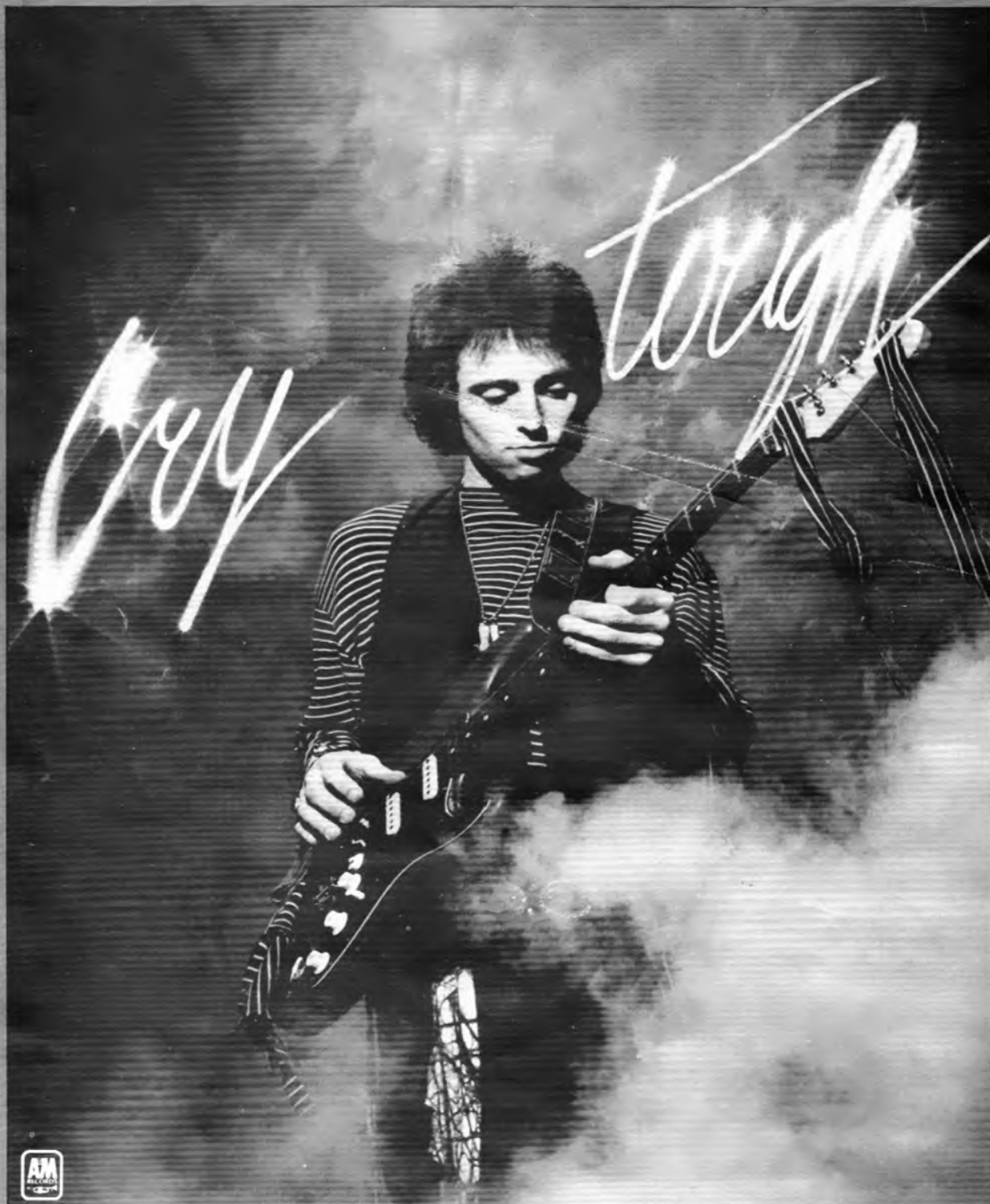
FLEETWOOD MAC — MAN OF THE WORLD — DJM-1007 — Re-mixed and re-edited in late 1975, this version is NOT available on any lp!!!

TREMELOES — HARD WOMAN — DJM-1008 — Their first single in more than three years!

Get 'em while they last! Send just \$1 per single to: Amherst Records, 355 Harlem Rd., Buffalo, N.Y. 14224.

Don't forget to let us know which record(s) you want. Sorry, but you have to throw in another 25¢ for postage & handling — take our word for it, they're worth it.

N I L S L O F G R E N



"Cry Tough—pull down your soul
You just need another shot of Rock N' Roll..."

NEW FROM NILS LOFGREN ON A&M RECORDS & TAPES